Gustav Klimt: The Musical

At the Künstlerhaus

www.gustavklimt-musical.at
Klimt
The Wien Museum Collection
16 May 2012 until 16 September 2012

www.wienmuseum.at
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WWW.VIENNA.INFO
Dear visitor,

Gustav Klimt is synonymous with the modernist era, a period that continues to exert a strong hold over people's imaginations to this day. Traces of Klimt's artistic legacy can be found throughout Vienna. Klimt and his contemporaries Josef Hoffmann, Otto Wagner, Joseph Maria Olbrich, Egon Schiele and Oskar Kokoschka significantly influenced the period around 1900. Klimt would have celebrated his 150th birthday in 2012. Vienna will be marking this special anniversary year with a series of events held under the banner of “Gustav Klimt and the birth of Modernism in Vienna”.

Klimt's best-known painting “The Kiss” is just one of the many pieces to see in Vienna – in 2012 there will be more works by Klimt on show in the Austrian capital than ever before. A series of ten exhibitions centers on the painter and his life and times. There are also various museums and cultural institutions for which Klimt completed decorative works in the early stages of his career – all of which are on permanent display.

Vienna at the penultimate turn of the century was one of the birthplaces of Modernism. At that time it was at the heart of Europe, and the world's fifth-largest city. Art, literature, music, architecture and science were in their heyday. Magnificent Art Nouveau buildings competed for space among the city's historic palaces. The country's intellectual and scientific elite no longer converged on palaces owned by the nobility, preferring instead the capital's coffeehouses and salons as a place to debate and argue, and expound on the concept of the “Gesamtkunstwerk”, or total work of art. The Gesamtkunstwerk that is Vienna is alive and well today in its museums, architecture and the rhythm of the city – 2012, now or never!

Yours sincerely,

Norbert Kettner
Managing Director, Vienna Tourist Board
A kiss changes the world
Gustav Klimt and the birth of Modernism in Vienna

One of Austria’s greatest painters would have celebrated his 150th birthday in 2012: Gustav Klimt (1862–1918). His paintings, in particular “The Kiss” – one of the world’s best-known pictures – are rightly seen as epitomizing the spirit of optimism that heralded the dawn of the modernist era.

Sophisticated culture from all genres gravitated towards Vienna in the final years of the 19th century. In the worlds of literature, visual arts, architecture and music new and groundbreaking work was being created with an intensity not seen since. In 1910 Vienna had a population of two million, making it the world’s fifth largest city and the uncontested cultural center of Central Europe. Gustav Klimt’s pictures reflect the artistic and scientific discoveries and developments that shaped the period. His lifetime work charts the course from the Ringstrassen era to the early days of abstraction. Influenced by Hans Makart, the defining Viennese painter of the late 19th century, Klimt, his brother Ernst, and Franz Matsch accepted a number of commissions to decorate buildings on Vienna’s showpiece Ringstrasse boulevard. The staircases of the Kunsthistorisches Museum and the Burgtheater are two outstanding examples of their work. Klimt’s creative output and the style he developed in later years paved the way for his younger contemporaries, Egon Schiele and Oskar Kokoschka.

Gustav Klimt, The Kiss, 1907/08 (Upper Belvedere)
The legacy of Klimt and his fellow artists’ 1897 protest against outdated concepts of art, a move that culminated in the foundation of the “Secession movement”, can be seen to this day: Created in 1898 by Joseph Maria Olbrich, an employee of Otto Wagner, the new Secession building exhibition hall bears the forward-looking motto “To every age its art, to art its freedom”. Klimt contributed the Beethoven Frieze for the building and in 1897 provided two sets of blueprints for the revolutionary art institution in the center of Vienna. The Secession is widely credited as being one of Europe’s most original Art Nouveau buildings. Architect Josef Hoffmann was one of the co-founders of the Secession movement. Together they worked on the Palais Stoclet in Brussels to create arguably the world’s most definitive monument to Art Nouveau.

Klimt also had significant influence on the Wiener Werkstätte (estd. 1903 by Hoffmann and Kolo Moser), a collaboration that would change the course of design forever. Works by these artists and their contemporaries are not confined to Vienna’s museums and exhibition halls, they actually shape the cityscape.
Otto Wagner was one of the leading Art Nouveau architects of the time. The Austrian Post Savings Bank, the Majolikahaus on Naschmarkt, the Stadtbahn pavilions and Steinhof Church were all designed by this Belle Époque urban planner and architect. Many of his plans, however, were never realized. Another modernist master architect was Adolf Loos, whose creative output is best expressed by the Loos Haus on Michaelerplatz in front of the Imperial Palace. Unlike many of his Art Nouveau contemporaries, Loos railed against ornamentation and excessive decoration. He was a committed proponent of clear lines and the use of highly valuable materials, much to the chagrin of the emperor and the majority of the Viennese population, who rejected the Loos Haus out of hand. Society too underwent dramatic changes at the penultimate turn of the century. Klimt’s portraits of women give an indication of the emergence of an increasingly confident middle class. His 1898 portrait of Sonja Knips elevated him to the role of portraitist to the well-heeled Viennese bourgeoisie. His likenesses of Fritza Riedler and Adele Bloch-Bauer (the latter is now one of the most valuable paintings in the world) have lost nothing of their appeal to this day. Likewise that of Emilie Flöge, an emancipated and modern woman who was Klimt’s companion until the end of his life.

In 1914 the outbreak of the First World War signaled the beginning of the end for Viennese Modernism. When the war ended in 1918 it also marked the end of an era as Gustav Klimt, Otto Wagner, Kolo Moser and Egon Schiele all died in the same year. And with them went the spirit of optimism that made the turn of the 19th into the 20th century so special.
Echoes of this era can still be found all over the Austrian capital: With 22 pieces by the artist, Vienna's Belvedere is home to the world's largest Klimt collection. Major works are also on display at the Leopold Museum and the Wien Museum. The latter has various important oil paintings as well as a collection of about 400 sketches, the most of any of the capital's museums. The Albertina has around 170 sketches by Klimt in its collection. Contemporary documents and other exhibits at the Museum of Applied Arts/Contemporary Art MAK and the National Library reveal yet more about Klimt and his life. The Imperial Furniture Collection is a valuable repository of furnishings and household items from this era.

During 2012, Klimt's anniversary year, visitors to Vienna can experience how the artist and his “Wiener Moderne” contemporaries shape our thoughts and lives to this day, and discover why this era has lost nothing of its allure over time. Nowhere else in the world will there be more of Klimt's work on display in 2012 than here. In Vienna.

www.klimt2012.info/en
Biography of Gustav Klimt

1862 Born on July 14 in Baumgarten, Vienna.

1876 Gustav Klimt is admitted to the newly-founded Kunstgewerbeschule (school of applied arts) in Vienna (today the Austrian Museum of Applied Arts/Contemporary Art – MAK).

1879 Under Hans Makart, Gustav and his brother Ernst Klimt, together with Franz Matsch, are entrusted with the organization of a lavish procession to mark the silver wedding anniversary of Emperor Franz Joseph I and Empress Elisabeth.

1883 Founds the Künstler-Compagnie with his brother Ernst, and Franz Matsch.

1885 The studio collective's wall paintings are created based on sketches by Makart at the Hermes Villa in Lainz, Vienna (constructed by Carl von Hasenauer). And the colour gold features in one of Klimt's sketches for the first time.

1886 Begins work on the frescoes in the stairwells of the Burgtheater with Ernst Klimt and Franz Matsch (completed in 1888).

1890 Gustav Klimt, his brother Ernst, and Franz Matsch complete Hans Makart's unfinished decoration of the stairwells of the Kunsthistorisches Museum. Klimt is awarded the Kaiser-Preis (400 Gulden) for his painting “Innenansicht des alten k.k. Hofburgtheaters” (Inside the Imperial Court Theater, on show at the Wien Museum).

1891 Klimt joins the Künstlerhausgenossenschaft artists’ association. Work on the paintings lining the grand staircase of the Kunsthistorisches Museum.

1894 Klimt is commissioned to paint the faculty pictures for the University of Vienna (“Philosophy”, “Medicine”, “Jurisprudence”), which win a number of international prizes. Under fire in Austria, he renounces his commission in 1905.

1897 Klimt leaves the Künstlerhausgenossenschaft to become a founder member and the first president of the Vienna Secession. He remains a member of the Secession until 1905. During summer stays at the Attersee and Wolfgangsee lakes Klimt completes his first landscapes.

1898 First and second Secession exhibitions featuring Klimt's work. His picture “Pallas Athene” (today in the Wien Museum) draws stinging criticism. The portrait of Sonja Knips (on show at the Belvedere) is the first of Klimt's large square portraits of women.

1900 Seventh Secession exhibition: Klimt shows his first landscapes. The “Philosophy” faculty picture wins the gold medal reserved for foreign contributions at the World Expo in Paris.
Klimt paints a portrait of Emilie Flöge and begins a lifelong friendship with the fashion salon owner. The portrait is on display at the Wien Museum. Klimt designs clothes for Flöge’s boutique on Vienna’s Mariahilfer Strasse.

At the fourteenth Secession exhibition – which is dedicated to the composer Ludwig van Beethoven – Klimt presents his Beethoven Frieze, which remains on display at the building to this day.

In May, Josef Hoffmann, Koloman Moser and Fritz Wärndorfer found the Wiener Werkstätte, a design enterprise that in time will be heavily influenced by Klimt.

Josef Hoffmann wins the contract to build the Palais Stoclet in Brussels. Klimt provides the design for the frieze in the dining room. Klimt’s designs for the Palais Stoclet are on show at the MAK.

Foundation of the Austrian Künstlerbund artists’ association (Klimt becomes president in 1912).

The “Fritza Riedler” picture is the first square portrait of his “Golden Phase”. It is currently on display at the Belvedere.

Klimt paints “Adele Bloch-Bauer I”, now one of the most valuable pictures in the world.

Klimt and Egon Schiele meet in person for the first time.

Klimt presents “The Kiss” at the 1908 Kunstschau in Vienna. Now on display at the Belvedere, it was destined to become the best known of all his pictures.

“Death and Life” (on show at the Leopold Museum) wins first prize at the International Exhibition of Art in Rome.

Klimt moves to a new studio in Vienna’s Feldmühlgasse. It is to be his last.

Egon Schiele paints “Cardinal and Nun”, an expressionist alternative to “The Kiss”. “Cardinal and Nun” is on display at the Leopold Museum.

Klimt dies on February 6 in Vienna following a stroke. He is buried in Hietzing cemetery.

Otto Wagner, Kolo Moser and Egon Schiele all die in the same year.

Source: Gustav Klimt. Die Bilder und Zeichnungen der Sammlung Leopold by Otto Breicha (Verlag Galerie Welz, Salzburg 1990)
Belvedere

Klimt in Vienna in 2012

Gustav Klimt spent most his life and career in Vienna. The majority of his works are already on display in the Austrian capital, which is why in 2012 almost every major museum in Vienna is mounting special exhibitions dedicated to this exceptional artist. One thing is certain: During the 2012 commemorative year, there will be more Klimt works on display in the city than ever before – from his decorative commissions at the Burgtheater and Kunsthistorisches Museum and his largely unknown works as a sketch artist to his world-famous paintings such as “The Kiss” and the portrait of his lifelong companion and friend Emilie Flöge. In all, in 2012, visitors to Vienna will be able to see about 800 works by Klimt.

The anniversary celebrations kicked off in October 2011 with an exhibition at the Lower Belvedere, exploring the working relationship between Gustav Klimt and the architect Josef Hoffmann. It will be followed by shows at the Kunsthistorisches Museum (of Klimt's spandrel and intercolumnar paintings), Leopold Museum (Klimt’s private life), Albertina and Wien Museum (both of which are showing sketches), at the MAK, the Upper Belvedere, Austrian Theater Museum (Klimt’s picture the “Nuda Veritas”), the Künstlerhaus, which Klimt was a member of until 1897, and the Austrian Folklore Museum (owner of the collection of textile patterns from behind in the estate of Klimt's lifelong companion Emilie Flöge). These special exhibitions provides a unique opportunity for visitors to immerse themselves in the work of this painting genius until January 2013.
Throughout the year various other places with a connection to the artist and his work will be open to the public. The Burgtheater has various ceiling paintings and owns Klimt's draft sketches for them, while the Secession is home to the world-famous Beethoven Frieze. The collections of the Museum of Applied Arts/Contemporary Art – MAK include Klimt's drafts for the ceiling frieze in the internationally renowned Palais Stoclet in Brussels, and the entire estate of the Wiener Werkstätte.

Special tips for fans of Klimt and Viennese Modernism: A world-class selection of furnishings from the period around 1900 is on show at the Imperial Furniture Collection. The Austrian Post Savings Bank – built by Otto Wagner from 1904 to 1906 – and the associated WAGNER:WERK museum give an insight into the world-famous Art Nouveau architect's creative output. The Klimt Villa – used by the artist as his studio until his death in 1918 – is currently being renovated and is scheduled to reopen in the fall of 2012. Madame Tussauds in the Prater features a waxwork of Gustav Klimt presented against the backdrop of his workshop.
The following pages contain an overview of all the main events taking place in Vienna in 2012 to mark what would have been Klimt's 150th birthday. Ten exhibitions in various leading museums and countless other cultural institutions in the capital provide the perfect opportunity for art lovers to reacquaint themselves with Gustav Klimt and his work.

Klimt Drawings
14. 3.–10. 6. 2012

www.albertina.at/ticket-shop
Daily 10 am to 6 pm, Wednesday 10 am to 9 pm | Albertinaplatz 1, 1010 Vienna
Belvedere

Gustav Klimt / Josef Hoffmann.
Pioneers of Modernism
October 25, 2011 – March 4, 2012
Lower Belvedere

The Belvedere has the world’s largest collection of paintings by Gustav Klimt, many of which will be on display in a special exhibition dedicated to this world-famous artist and his contemporary, the gifted architect, exhibition orchestrator and designer Josef Hoffmann (1870–1956). The show will center on the long-standing collaboration between the two, which started with the foundation of the Vienna Secession in 1897 and continued until Klimt’s death in 1918. The exhibition focuses on Klimt and Hoffmann’s collaboration on the Palais Stoclet in Brussels, the only true “Gesamtkunstwerk”, or total work of art, produced by the Wiener Werkstätte. This unusual building and its lavish interiors are presented in detail for the first time at this special exhibition. Exact replicas of wall designs, an architectural model and numerous plans and preparatory sketches for Klimt’s Stoclet Frieze provide a valuable insight into the story behind the construction of this Art Nouveau Gesamtkunstwerk.

Hoffmann also designed numerous exhibitions during his career, many of which featured works by Gustav Klimt. Plans and reconstructions of individual rooms bring the time around 1900 back to life. One such room is a replica of the Klimt Room where the Beethoven Frieze was shown to the public for the very first time in 1902. A scale model of the Beethoven exhibition recreates Vienna’s first ever Gesamtkunstwerk. Another focus is on the artists’ cooperation for the Kunstschau 1908 where Klimt’s masterpiece “The Kiss” went on display to the public for the first time.

150 Years of Gustav Klimt
July 12, 2012 – January 6, 2013
Upper Belvedere

The world’s largest collection of paintings by Gustav Klimt serves as the basis for a special presentation at the Upper Belvedere in this anniversary year. Among the topics examined is a retrospective on the hitherto neglected history of the reception of Klimt’s works.

Fernand Khnopff,
Half-figure of a Nymph, 1896

LOWER BELVEDERE
3rd district, Rennweg 6
10:00–18:00 daily
Wed 10:00–21:00
UPPER BELVEDERE
3rd district, Prinz-Eugen-Strasse 27
10:00–18:00 daily
www.belvedere.at
Gustav Klimt at the Kunsthistorisches Museum
February 14 – May 6, 2012

The Kunsthistorisches Museum is mounting an exhibition dedicated to Klimt’s intermediate period – 1886 to 1897 – during the 2012 anniversary year. The 13 major paintings completed by Klimt for the grand staircase of the Kunsthistorisches Museum and the sketches they were based on are the focal point of the show. After the “Künstler-Compagnie” – Gustav, together with his brother Ernst Klimt and Franz Matsch – had been commissioned in 1886 to complete the ceiling paintings at the Burgtheater (see page 29), in 1890 the group of artists were entrusted with creating spandrel paintings and other narrow pieces to fill the spaces between the columns lining the grand staircase of the Kunsthistorisches Museum. While Ernst Klimt and Franz Matsch kept to a more conservative style, the first signs of Art Nouveau symbolism can be clearly seen in Gustav Klimt’s pictures. These key paintings set the stylistic tone for Klimt’s world-famous work from about 1900 onwards.

Klimt’s sketches for these paintings last went on show in Zurich in 1992. Loan pieces from the Kunsthistorisches Museum and various other collections illustrate the genesis of the works, explain the choices behind the images used and help to contextualize the works within the artist’s wider portfolio. In 2012 the Kunsthistorisches Museum will offer guided tours of the exhibition, as well as Klimt themed tours of the grand staircase all year round. The spandrels and intercolumnular pictures can be viewed at any time as part of a visit to the museum.
24 February – 27 August 2012

With the help of world-famous paintings and Gustav Klimt’s travel correspondence, the Leopold Museum casts a glance at Klimt as a private individual.

Bohemia, Istria, Romania, Italy, Germany, Belgium, England, France, Spain as well as the region of the Salzkammergut and the town of Gastein in Austria were on his itinerary. The museum has not only some of Klimt’s main works (e.g. “Death and Life”), but also over 100 drawings by Gustav Klimt. A large part of the estate of Emilie Flöge, with hundreds of post cards, photos and letters, which Klimt wrote to his life companion over almost two decades, is also in the possession of the museum. It also includes art cards of the Wiener Werkstätte, telegrams and numerous pieces of correspondence, which Klimt set to his family and friends in Vienna while on his travels.

The exhibition “Klimt: Up Close and Personal” confronts Klimt’s paintings with his post cards. In doing so, the museum directs attention onto the artist’s private life and aims to clear away the clichés and myths. Twenty selected original quotes on the walls give an insight into Klimt’s artistic understanding.

The exhibition addresses Klimt’s way of working, his relationship with collectors and patrons as well as his illegitimate children.

The show is supplemented by numerous historic photographs, which show Klimt in a relaxed atmosphere in his private life, in his typical artist’s smock on the shore of a lake or on the search for suitable motifs for his paintings. The painter’s private side is also brought to the fore with the reconstruction of Klimt’s studio.
The enduring popularity of Gustav Klimt as a sketch artist owes much to the breathtaking sensuality of his female nudes. *Klimt – Drawings* provides a memorable insight into Gustav Klimt’s versatility, as the Albertina presents the majority of the works in its acclaimed and comprehensive collection of 170 drawings by Klimt. This special anniversary exhibition also draws on world-class loan exhibits taken from Austrian and international collections. The definitive catalogue documenting all of Gustav Klimt’s drawings was compiled at the Albertina, and continues to be updated to this day.

A broad range of figural studies, preparatory sketches for murals and vivid allegorical works is also on display. Klimt was a master of using basic media such as chalk, lead and colored pencils, and occasionally quill pens, watercolors and gold paint, to fascinating effect. Several series of figural studies that Klimt produced as background work for his major allegorical paintings and portraits are on show at the Albertina. These drawings explore the essence of various positions, movements or moods, and each one of them has its own special intrinsic value.

Series such as these are seldom put on display, but they give a rare and far-reaching insight into the working practices and creative universe of the artist, who almost never commented on his own work.

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Gustav Klimt, Half-portrait of a lady in black, with plumed hat, 1907/08

Gustav Klimt, study of a female in three-quarter profile for Unchastity on the Beethoven Fireze, 1900/01
Against Klimt. “Nuda Veritas” and her defender Hermann Bahr
May 10 – October 29, 2012

Gustav Klimt’s famous and rarely exhibited painting “Nuda Veritas”, created in 1899, was bequeathed to the Austrian Theater Museum as part of the estate of the Austrian author, dramatist, and theater and literary critic Hermann Bahr (1863–1934). The Friedrich Schiller quotation inscribed above “The Naked Truth” is a statement advocating an uncompromising artistic truthfulness, which encapsulates the ethos of the Secession movement. As a close friend of the artist, Bahr had been able to acquire the “Nuda Veritas” at a discounted price. The picture represents the fraught relationships between art, critics, and the general public.

Hermann Bahr played a decisive role in publicizing the Secessionist movement from the outset. In 1902 he responded to the storm of controversy surrounding Klimt’s works, and in particular the scandal over the faculty pictures, with his book “Against Klimt”, a collection of writings vilifying Klimt and the art world in general.

The exhibition at the Austrian Theater Museum examines the following questions: What inspires Klimt to create his allegories? Which artistic and literary traditions come together in the different elements of this striking image? The exhibition aims to demonstrate how the outrage, criticism and enthusiasm that greeted the Avant Garde movement in Vienna around 1900 set the tone for how the early modernist works were received. It also aims to show how enlightening these controversies can be for our present times.
The Wien Museum owns an exceptional Klimt collection, which will go on public display in its entirety for the first time in an exhibition entitled Klimt. The Wien Museum Collection. With around 400 drawings, the Wien Museum has the world's largest collection of Klimt sketches, including preparatory sketches for his best-known masterpieces, as well as studies from all phases of his lifetime work. All the drawings on display are arranged by subject matter (e.g. Secession, studies for the faculty paintings, erotic sketches), giving visitors the possibility to explore all aspects of each theme.

A number of paintings will be on show alongside the sketches, including the most important work of art in the Wien Museum, the “Portrait of Emilie Flöge”, which was completed in 1902. The work is one of Klimt’s most famous paintings and the first portrait of a female subject to feature ornamental detailing in the foreground. This heralded the dawn of a new creative period in the artist’s life. A number of the pictures completed during this time have sold for record prices at international auctions in recent years.

Other exhibits include various posters and printed materials that Klimt designed for the Secession (in many cases the collection has both the originals and the prints), the artist’s gown, his death mask, original prints of portrait photographs, busts and a cast of his right hand. Another highlight is Egon Schiele’s drawing of the deceased Gustav Klimt.
The Gustav Klimt and the Künstlerhaus exhibition uses documents, letters and photographs from the Künstlerhaus archive to explain many of the artistic and biographical milestones in the work of Gustav Klimt. Gustav Klimt was a highly active member of the Künstlerhaus – one of the most influential artists’ associations in Central Europe – from 1891–1897. Through his membership of the Künstlerhaus, Klimt came into contact with numerous influential figures and was appointed to various committees for public contracts, such as the one overseeing the interior design and decoration of the City Hall. It was at the Künstlerhaus that Gustav Klimt made the acquaintance of Nikolaus Dumba, a major patron of the Ringstrasse, for whom he completed a number of commissions. He also participated in numerous annual exhibitions. In 1890 Klimt experienced his first major success when his picture “Inside the Old Court Theater” was awarded the Emperor’s extremely generous inaugural prize. In 1897 Klimt left the association with 18 of his contemporaries in protest at the academic dogma being preached by the Künstlerhaus. Exhibitions continued to be dedicated to Klimt after his death – in 1943 a major Gustav Klimt show, which drew in excess of 24,000 visitors, was held at the Secession to mark the 25th anniversary of his death and his 80th birthday. Klimt’s art took pride of place at the 1985 exhibition “Dream and Reality”, hosted by the Wien Museum at the Künstlerhaus. An interesting and little-known fact is that Klimt’s illegitimate son, the film director Gustav Ucicky (1899–1961), was also a member of the Künstlerhaus artists’ association.
Objects in Focus: the Emilie Flöge Fabric
Sample Collection
May 25 – October 14, 2012

Dazzling embroideries, delicate laces, fine braids, fabrics with Art Nouveau ornamentation – the majority of the pieces in the extensive collection of textiles assembled by fashion designer – and Gustav Klimt’s muse and partner – Emilie Flöge (1874–1952) come from Southeastern Europe. The Austrian Folklore Museum was able to acquire 350 of these objects in 1998 from the Flöge estate. These will go on show to the public for the first time from May to October 2012 and will be presented against the backdrop of the discovery and invention of folk art around 1900. Comparative non-textile exhibits will help to present the fabrics in their wider historical context. The urban bourgeoisie took a very strong interest in rural handicrafts at the end of the 19th century. Only as people began to collect examples of this decorative, yet primitive and traditional art, did its artistic and aesthetic merits come to be appreciated, and ultimately influence the stylistic development of Austrian art nouveau.

Klimt’s famous portrait of Emilie Flöge – completed in 1902 – is on show at the Wien Museum. In 1904 Flöge and her sister Helene opened the Schwestern Flöge haute couture salon on Vienna’s Mariahilfer Strasse. Here they presented designer clothes based on the fashions of the Wiener Werkstätte. The interior of the salon was designed in the Art Nouveau style by Josef Hoffmann. Helen and Emilie Flöge were famous for their “rational dresses” for which Klimt also supplied designs. These dresses could be worn without a corset, hung loosely from the shoulders, and had broad sleeves. Up to 80 seamstresses were employed at the Flöge sisters’ salon. It was forced to close in 1938 and production was transferred to their home in the third district.
Klimt: Always in Vienna

There are many museums and cultural institutions in Vienna with permanent Klimt exhibitions. An overview (pages 26–29):

**Secession**

Vienna’s Secession is an exhibition space for contemporary art that is unique in the history of Modernism. Today, it combines a program of contemporary art with a building where the architecture is a symbol of the spirit of optimism and change that existed around 1900. Visible from a long way off, the golden dome is affectionately nicknamed the “Krauthappel” or “cabbage” by the Viennese. This intricate construction is made up of 3,000 gilded iron laurel leaves. The inscription above the entrance portal is also world-famous: “Der Zeit ihre Kunst. Der Kunst ihre Freiheit” – “To every age its art, to art its freedom”.

In 1897 the “Vereinigung bildender KünstlerInnen Wiener Secession” association was formed by Gustav Klimt’s artistic circle. From 1898 the building – named after the association – hosted numerous exhibitions. One of the most famous took place in 1902 and was devoted to the composer Ludwig van Beethoven. One of the highlights was the Beethoven Frieze, which Klimt completed specifically for this joint exhibition. This mural, which is over 24 meters long, follows the theme of Beethoven’s 9th Symphony and, although it was admired, it also attracted heavy criticism because of its eroticism and brazenness. When revealed to the public, the frieze attracted admiration as well as heavy censure. The Beethoven Frieze was displayed in the left side aisle of the main exhibition hall at the Secession before being taken down again in 1903. Owned by the Republic of Austria since 1973, it has been on display in a specially created room on the basement level of the Secession since 1986.

During the 2012 anniversary year, the Secession is offering special Gustav Klimt and Beethoven Frieze guided tours and Klimt’s work will be placed against the backdrop of the many other objects in the Secession’s own collection.

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Gustav Klimt, Beethoven Frieze (detail), 1901/02: The Yearning for Happiness, left long wall
Sisi Ticket

Includes: Schönbrunn Palace
Hofburg
Imperial Apartments
Sisi Museum
Imperial Silver Collection
Hofmobiliendepot
Imperial Furniture Collection

Your advantage

• Adults save up to 25% compared with the price of individual tickets
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Tickets: www.imperial-austria.at
One of the highlights at the MAK is Gustav Klimt’s nine-part study for the mosaic frieze in the dining room of the Palais Stoclet in Brussels. The sketches for the Palais Stoclet, which was constructed by Josef Hoffmann, will be on show in 2012. It is the only Art Nouveau “Gesamtkunstwerk” or “total work of art” ever completed. Countless Vienna-based artists were involved in its design alongside Klimt and Hoffmann. Only the most precious materials were used in its construction, and it was added to the UNESCO World Cultural Heritage List in 2009. The MAK also owns the full archive of the Wiener Werkstätte, which was founded in 1903. The Wiener Werkstätte initiated design changes in many different genres. Jewelry, furniture and textile designs were adapted to meet everyday requirements, but with an emphasis on craftsmanship and the use of premium materials. The archive, donated to the museum in 1955 by its previous owner, comprises some 16,000 design drawings, including 5,500 by Josef Hoffmann, and around 20,000 fabric samples, posters, postcard designs, model books, photo albums and business correspondence. The MAK is the custodian of the largest museum collection of Wiener Werkstätte objects, covering the entire creative period until the closure of the Wiener Werkstätte in 1932 in the aftermath of the global financial crisis. It also owns the most comprehensive range of furniture, objects and designs by Josef Hoffmann in the world. The most precious objects include a tea service by Hoffmann and a decorative box by Kolo Moser.

Gustav Klimt: Expectation and Fulfillment
Drafts of the Mosaic Frieze in Palais Stoclet
March 21 – July 15, 2012

This exhibition puts the spotlight on the Stoclet Family in their role as patron of the Wiener Werkstätte. Also on display, for the first time ever, will be the history of Gustav Klimt’s studies and drawings for the mosaic frieze in the dining hall of Palais Stoclet in Brussels.
In the late 1990s a scroll was discovered in the attic of the Burgtheater containing draft sketches (socalled cartoons) by Gustav Klimt for the ceiling paintings of the famous grand staircase. In 1886 the “Künstler Compagnie” (Gustav and Ernst Klimt, and Franz Matsch) received a commission to complete these ceiling paintings. Widely credited as the outstanding works from Klimt’s early period, they heralded the change to the symbolistic phase of turn of the century Vienna.

These priceless preliminary sketches, including the artist’s only self-portrait, were rescued and restored. Four out of the ten ceiling paintings at the Burgtheater were completed by Klimt. Four template cartoons have been on permanent display in a separate “Klimt room” (Angelika Prokopp Foyer) in the Burgtheater since 2009. The ceiling paintings and cartoons can be viewed during the “Gustav Klimt – Grand Staircase and Angelika Prokopp Foyer” tour, or as part of an evening’s visit to the theater.
Off the beaten track

Visitors can immerse themselves in the penultimate century at a number of unexpected places in the Austrian capital.

**Hofmobiliendepot. Imperial Furniture Collection**

The permanent collection at the Hofmobiliendepot. Imperial Furniture Collection has two rooms set aside for examples of Viennese Modernism. The period around 1900 represented a turning point in the history of design, with floral designs having set the tone for Art Nouveau shortly before the dawn of the 20th century. Several chairs by Joseph Maria Olbrich and a full set of apartment furnishings designed by Styrian architects Forabosco feature in this display. There are also various pieces by Otto Wagner, including items that the architect designed for the Austrian Post Savings Bank, as well as a desk and stool. Other highlights are a bentwood armchair by Joseph Hoffmann, who studied under Wagner, and furniture made by the Wiener Werkstätte for the Imperial State Printworks. The second section of the Viennese Modernism collection presents valuable pieces by Adolf Loos: An eight-legged elephant trunk table, a dining room set, and a chair from the legendary Café Museum, where Gustav Klimt and his contemporaries liked to congregate.

**Klimt Villa**

Gustav Klimt had his studio in a villa in Vienna’s 13th district from 1911 until his death in 1918. Following extensive refurbishments, the Klimt Villa is scheduled to reopen to the general public in the fall of 2012. Originally a single story garden house, Klimt used this building as his studio and workshop throughout his late phase. The studio on the ground floor is being painstakingly reconstructed using contemporary images and descriptions. The second room contains an exhibition documenting Klimt's life and the influence that the Far East had on his art.

**Madame Tussauds**

Visitors to Madame Tussauds at the Prater have the chance to meet Gustav Klimt “in person” and can have their photograph taken alongside a waxwork of the painter. Madame Tussauds is famous for its wax figures of national and international celebrities and leading historical figures.
With the nine work drawings (1905–1909) for the mosaic frieze in the dining room of Palais Stoclet, Brussels, designed by Josef Hoffmann, Gustav Klimt completed the building according to the notion of a work of art postulated by the Wiener Werkstätte. As the highlight of the collection the recently restored drawings will be displayed during the Klimt Year 2012 in the MAK permanent collection.

MAK Stubenring 5, 1010 Vienna
Art Nouveau and Modernism in architecture

Visitors to Vienna will find evidence of the (artistic) transition from the nineteenth to the twentieth century almost everywhere they look. Architecture in the city was shaped by the nascent Viennese Jugendstil (Art Nouveau), which was also referred to as the Secessionist style. The Secession, completed in 1898 by Joseph Maria Olbrich, (1867–1908), is one of the best-known examples of Viennese Art Nouveau. This pioneering building near the Naschmarkt was the first exhibition hall in Central Europe to be dedicated to modern art, and to this day it is one of the most original examples of Art Nouveau architecture in Europe. In 1897, Gustav Klimt submitted two designs for the building, which was commissioned as an alternative to the Künstlerhaus. The world-famous “Beethoven Frieze” can be seen at the Secession, which also hosts changing exhibitions by contemporary artists. Gustav Klimt created this cycle of pictures dedicated to the composer Ludwig van Beethoven for the 14th Secession exhibition in 1902.

Other than the Secession, which provided a meeting place for Klimt and his young contemporaries, Vienna is full of interesting architecture that bears witness to the progressive spirit of Klimt’s day. The architects Otto Wagner (1841–1918) and Josef Hoffmann (1870–1956) shaped the face of the Austrian capital like no others, accounting for a large proportion of the city’s Art Nouveau buildings. The most striking characteristic of these buildings is the ornamentation that forms a constituent part of the exterior design. Marble, glass, tiles and metal applications, brightly-colored stucco and gilding decorate the facades. Many of the Art Nouveau buildings in the city feature the ubiquitous floral ornamentation.
Otto Wagner preferred a geometric variant of Art Nouveau. His buildings have clean, mostly symmetrical lines – functional and sober. Key works by Otto Wagner in Vienna include the stations, railings and bridges of the former Stadtbahn railway (today the U6 and U4 subway lines), the Majolikahaus and Musenhaus on the Wienzeile, Europe's first modernist church (St Leopold's Steinhof Church), and the Austrian Post Savings Bank – one of his masterpieces. The latter is located directly on the Ringstrasse boulevard – albeit slightly set back from the main road as Emperor Franz Joseph did not want the appearance of “his” Ringstrasse to be spoiled by a modern building. Today the Post Savings Bank is one of the most eye-catching buildings on the showpiece boulevard. The imposing cashiers hall (which can be visited during the bank's normal opening hours) has featured in numerous films and is definitely worth a visit. Inside, the WAGNER:WERK museum (www.ottowagner.com) provides an excellent overview of Wagner's creative output.
Also worth a visit: Otto Wagner’s Villa on Hüttelbergstrasse in the 14th district, now home to the Ernst Fuchs Private Museum, and the Nussdorf weir on the Danube Canal in the 19th district. Wagner felt that the weir – completed between 1894 and 1899 – represented the gateway to the city since it stands at the point where the Danube Canal branches off from the Danube towards the city center. This is reflected in his design for the installation. A Grand Danube River Cruise offers the perfect opportunity to inspect the Nussdorf weir as the ship passes by.

The Josef Hoffmann villas in the 19th district should not be overlooked – together they illustrate the prevalent building style of the day. Wagner’s student Josef Plečnik (1872–1957) and Max Fabiani (1865–1962) came up with the design for the Zacherhau, the Artaria Haus and the Urania Observatory. Oskar Laske (1874–1951) designed the stunning Engel Apotheke pharmacy in the first district in 1901/02.
In contrast to all of the aforementioned architects of the penultimate turn of the century, one man eschewed ornamentation of any kind in his buildings: Adolf Loos (1870–1933). He was a proponent of purely functional architecture and distanced himself from the Art Nouveau style of the day. One landmark building in the history of modern architecture in Vienna has lost none of its appeal to this day – although on its initial completion, the Adolf Loos building on Michaelerplatz was reviled by Emperor Franz Joseph and a population more at home with historicist architecture. The ornamentation found elsewhere was replaced in this building by using high-value materials inside and out. Completed between 1909 and 1911 for luxury outfitters Goldmann & Salatsch, this revolutionary building was nicknamed the “house without eyebrows” as even the window lintels (i.e., eyebrows) were completely unadorned. Today the building – acquired by a bank in the late 1980s – is held up as a paradigm of progressive architecture. The ground floor of the building is open to the public during bank opening hours and contains a small exhibition. The expensive Cipolino marble on the facade can of course be admired at any time of day or night. Loos also designed the American Bar, which is located a short distance away in a side street off Kärntner Strasse. This bar, which opened in 1908, measures just 27 square meters, making it one of the city’s smallest – but most attractive – cocktail bars. Just around the corner on Graben the gentlemen’s outfitters Kniže, designed by Loos. And in the 13th district, there are five houses that were designed by this exceptional architect.

The First World War (1914–1918) and the fall of the monarchy in 1918 spelled the end of this golden architectural era. Inter-war architecture in the capital was shaped by large-scale social housing construction projects instigated by the socialist government of Red Vienna.
Vienna’s most attractive Art Nouveau buildings are best explored on foot (the numbers next to the names of buildings correspond to the numbers on the map on pages 40/41).

The walk starts at Linke Wienzeile 40 (near the Kettenbrückengasse U4 subway station) where there are three houses, built in 1998/99, which were designed by the famous architect Otto Wagner. The Majolikahaus (1) at number 40 is the best known. It takes its name from an Italo-Spanish pottery. Tiles from this pottery were used in its facade and decorated with floral motives that are so typical of Art Nouveau. They were designed by Wagner student Alois Ludwig. Next door, the corner house at Linke Wienzeile 38 is the second of Otto Wagner’s famous buildings. It is finished in white plaster and features golden ornamentation by Koloman Moser. The roof is decorated with sculptures known as the “callers”. Otto Wagner lived in the immediately adjacent property at Köstlergasse 3.

Now proceed via the Naschmarkt to the Secession (2). Built in 1898 by Joseph Maria Olbrich, the Secession was home to the “Wiener Secession” artists’ association founded by Gustav Klimt and his contemporaries. Just a few steps further on, Otto Wagner’s work is encountered once again at Karlsplatz, in the form of two identically designed pavilions (3) that were built as part of the construction of the Vienna’s Stadtbahn railway network in 1898. The metal and wood elements were painted in the Stadtbahn’s trade-
mark color of apple green. Gold and white marble were used to complete the overall look. The Wien Museum has set up a small but fine Wagner exhibition inside the western pavilion (open April–October). The other pavilion is a popular club venue. Directly opposite is the Künstlerhaus (4), which counted Klimt among its members from 1891 to 1897.

Passing the Vienna State Opera, the walk continues towards Kärntner Strasse, Vienna’s most famous shopping street, and the American Bar (5) on the corner of Kärntner Strasse and the Kärntner passageway. The American Bar was designed in 1908 by Adolf Loos – one of the few architects working in Vienna around 1900 who did not use floral elements in his designs. A regular patron, Loos’ preferred tipple was a “Fein G’Sprizen” (champagne with Perrier). Over the years the bar has hosted countless international stars including Mick Jagger and John Malkovich. All in all the perfect spot for a pick-me-up before continuing en route (opens at noon). Just around the corner at Graben 13 is another of Loos’ buildings, which he completed for gentlemen’s outfitters Kniže (6), frequented then as now by Viennese high society. Kniže was the first men’s fashion label of the modern era in Vienna.
Another stunning Art Nouveau building, the Artaria Haus (7), can be found at Kohlmart 9. Built according to the designs of the architect Max Fabiani, today it contains a branch of the “Freytag-Berndt und Artaria” publishing house. The marble cladding on the facade is redolent of Otto Wagner’s style. The Artaria Haus was the first Viennese building to feature bay windows, an architectural feature that would not be a common sight in the capital for some time to come.

Just a few steps on is Michaelerplatz, home to Adolf Loos’ most famous building in Vienna, which is one of the best examples of Viennese Modernism. The building was even named after the architect: the Loos Haus (8). Not far on, the next must-see Art Nouveau building awaits: The Engel Apotheke (9), a pharmacy at Bognergasse 9. The focal point of this Oskar Laske-designed property is its facade featuring a pair of angels, to which it owes its name.

Pass the Hohe Brücke bridge over Tiefer Graben (10), which is beautifully illuminated at night, and continue on towards the Anker Clock (11), a clock on Hoher Markt. Designed by the Art Nouveau painter Franz Matsch, and built between 1911 and 1914, this giant musical clock is in fact a bridge linking two different buildings. The clock shows 12 famous figures connected to the history of Vienna. Each figure passes in front of the clock face once during the course of a day, and daily, at noon, all figures appear at the same time – with musical accompaniment.
Next stop is the Zacherlhaus (12) at the corner of Brandstätte 6 and Wildpretmarkt 2–4. Today it is regarded as one of the leading examples of the Otto Wagner school. The Zacherlhaus was built by Josef Plečnik for industrialist Johann Evangelist Zacherl. One of its outstanding features is its highly artistic cornice. Today it is used as an office building.

Walking along Wollzeile and the Ring, continue towards the Museum of Applied Arts/Contemporary Art – MAK (13). The walk concludes a few minutes away at the Austrian Post Savings Bank (14), built by Otto Wagner. This building was the headquarters of the Imperial Post Savings Office from 1904 to 1906 and 1910 to 1912. Wagner was also responsible for the interior design and furnishings. A fitting conclusion to our Art Nouveau walk.
The Architekturzentrum Wien (Az W) is conducting City Walks under the theme of “Dawn of Modernism. Architecture by Otto Wagner & Adolf Loos” on five Saturdays in the 2012 Klimt anniversary year (Dates for 2012: May 26, June 23, July 21, August 18, September 15). The guided tours start at 16:00 and last for about two hours. Meet at 15:50 in front of the Post Savings Bank on Georg-Coch-Platz. Tickets cost € 16. Starting from the Post Savings Bank, the guided tour heads via the American Bar to the Loos Haus on Michaelerplatz, taking in all of the pioneering architectural gems from this extraordinary era along the way. Tours are conducted in German only.

At the MuseumsQuartier, the Az W also has a permanent exhibition – “a_schau. Austrian Architecture in the 20th and 21st century”. The 300 square meters of exhibition space showcase 170 architects and their 420 building projects, which are located across nine federal provinces. To mark the 2012 Klimt anniversary year, on the first Saturday of every month, there will be a guided tour through the exhibition, focusing on Vienna, circa 1900: “Living in Vienna, circa 1900” or “How Vienna became a metropolis: Wagner, Sitte, Loos”. (Guided tours in German or English.)

Numerous accredited Vienna tour guides offer walks and guided tours that link in with the theme of 2012: Architecture and Art Nouveau. To help you find the right guide visit: www.findaguide.at
IN THE FOOTSTEPS OF GUSTAV KLIMT

Many of Klimt’s most famous landscapes were painted on the Attersee. We invite you to come and experience some of the locations where he lived and painted.

- Length of guided tour: approx. 2 hours.
- Meeting point/start time: 2 p.m., in front of the Raiffeisenbank in Seewalchen am Attersee.
- Boat departs: 2:45 p.m.
- Price: EURO 15 per person. Payments should be made directly to the guide (cash only please).
- Contact & reservations: Ms. Gabriela Hilz
  Tel.: +43 (0) 7662/2578, hilz@attersee.at

FOLLOW THE KLIMT TRAIL

The Klimt trail features information boards, some of which are movable and have two square cutouts. By looking through these viewers, you can “create” your own Klimt landscape, in rather the same way that Klimt himself used cardboard viewers around a century ago. Accompanying text in two languages, reproductions of some of the works, and historic photographs help bring Klimt and his world to life.
Even if you cannot afford an original Klimt, you can still recreate the atmosphere of the penultimate turn of the century in your own home: Whether it’s jewelry, textiles, culinary delicacies or lamps – the origin of many of these objects can be traced back to the time of the Wiener Werkstätte. In Vienna at around 1900.

The “heirs” of the Wiener Werkstätte, which had to close in 1932, continues to appeal to shoppers to this day. Wien Products is an association of Viennese businesses with the most exacting quality standards. Members include Backhausen, who continue to manufacture the finest of fabrics based on historic original designs. Or Augarten Porzellan – here premium porcelain tableware can be found that is made to the designs of Josef Hoffmann. The Wiener Werkstätte also inspired the work of chandelier maker J. & L. Lobmeyr, and lighting specialist Woka Lamps Vienna, whose classic lamps are handmade according to original Wiener Werkstätte designs. Tin, a hugely popular material during the Art Nouveau period, still features prominently today in Rudolf Chlada’s elegant home accessories. Österreichische Werkstätten offers designer jewelry, glass and fashion accessories. Wiener Silber Manufactur produces a wide selection of luxury silverware. Art Nouveau cutlery sets can be found at Jarosinski & Vaugoin, while the jewelry at Frey Wille clearly takes its design lead from Art Nouveau ornamentation. In 2012 Juwelier Schullin will be offering special necklaces, bangles and rings featuring various Klimt designs. Münze Österreich, the Austrian mint, is releasing a special coin collection called “Der Wiener Jugendstil” (Viennese Art Nouveau). For those who love original paintings – be it by Klimt or other Viennese painters from around 1900 – there are the Viennese fine art auctions. Several times a year, valuable pieces from the penultimate century go under the hammer at the
Dorotheum and the Palais Kinsky. A tour of Vienna’s art galleries, where many of the original paintings are on display, is another option. Insider’s tip: Even the flea market on Naschmarkt (every Saturday) has been known to turn up the occasional Art Nouveau gem every now and again. Gourmet food and drink is also influenced by the Klimt era in one way or another. The Veltliner Sekt sparkling wine by Goldeck, for example, has an attractive Art Nouveau inspired label, while another sparkling wine maker, Schlumberger, even sells a “Cuvée Klimt Edition”.

For the 2012 Klimt anniversary year, world-famous jam and pickle producer Staud’s is bringing out a limited edition jam, which will have Art Nouveau designs on its lids. Staud’s exports its sweet and savory produce to countries as far afield as Japan, the USA and the United Arab Emirates. All of the delicacies in the range are available from the Staud’s shop on Brunnenmarkt.

Anyone with a sweet tooth should order a “Gustav Klimt” Edition Guglhupf cake at the Grand Hotel Wien (also available from the online shop). The cake is presented in a limited edition tin decorated with Klimt’s painting, “The Kiss”. The Aida Café-Konditorei chain has its own Klimt creation: “Gustav Klimt Cubes”, a sponge cake confection with dark mint truffle filling and a hint of cinnamon, covered in dark chocolate. Once again, Klimt’s “Kiss” can be admired on the stylish designer packaging, which features a unique metal fastener. The Gerstner Klimt Torte is a gourmet experience to remember. This gateau consists of layers of nut cake, which are covered with chocolate cream. The final layer is marzipan. The gateau is coated with Crème Parisienne and finished off with chocolate shavings. Vienna’s museum shops too are full of Klimt products – coffee cups and scarves, pencils and books, fine art postcards, games and jewelry, and of course reproduction prints of Klimt best-loved pictures.

“Melon” coffee service (Porzellanmanufaktur Augarten)

Luxury textiles from Backhausen, designed by Josef Hoffmann, 1906.
Vienna’s art dealers present
Gustav Klimt and his time

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Gustav Klimt
Sitting Nude, reverse
Vienna 1911/12
Pencil on paper
54 x 34,5 cm

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Gustav Klimt
Standing Nude
1901/02
Crayon on paper
450 x 316 mm

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Josef Hoffmann, Kolo Moser. Applied Art

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Michael Powolny
Bertold Löffler
Putto with two Cornucopias
Vienna 1910
Viennese ceramics
Height: 50 cm

Kunsthandel Giese & Schweiger

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Gustav Klimt and his time

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Friedrich König
Vienna 1857–1941
Stitching girl
Oil on canvas
96,5 x 96 cm
(detail)

Galerie Ruberl

Austrian Art—Oskar Kokoschka,
Alfred Kubin, Arnulf Rainer

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Oskar Kokoschka
The Juggler’s Daughter
Pencil on paper
45.5 x 31.5 cm
monogrammed
1906/07
Just as close as a kiss