

February, 19 de febrero – April, 7, 2022

Opening

February 19, 2022, 11 - 14 h

## GUSTAV KLIMT

### *Nudes and portraits on paper*

In *Gustav Klimt, Nudes and portraits on paper*, six works on paper by Gustav Klimt (Baumgarten, Austria, 1862-Alsergrund, Austria, 1918), one of the freest and bravest draftsmen of the first quarter of the twentieth century, will be shown.

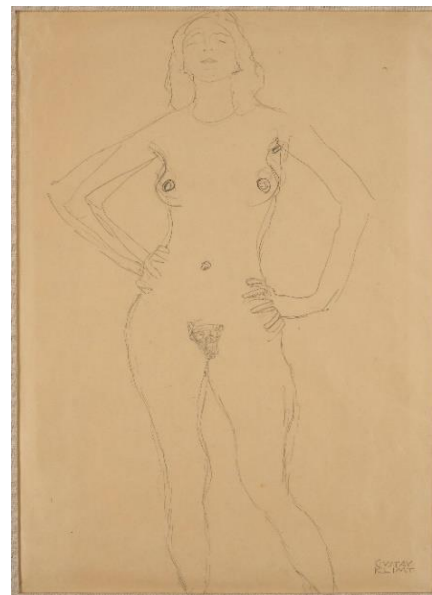
The selection of pencils, which covers part of his themes of interest from 1910 to 1917, focuses, in addition to the sensual and often explicit female nudes, on his facet as a portraitist, as one of his famous portraits of Adele Bloch-Bauer, model of the well-known effigy on gold leaf of 1907, will be exhibited.

His drawings have been considered by all art historians as fundamental to understand the importance of the artist Klimt. So much so that Gustav Glück used to say that the Austrian's work could only be understood through his drawings. If in almost all artists, drawing is a fundamental element, in Klimt its knowledge is essential to understand his way of working and thinking because it exceeds -even in the case of studies of future canvases- the limit of an auxiliary work to become the autonomous axis of his creative activity.

Klimt's interest in drawing came to him very early on. It is known that it was fundamental for him to receive the classes of Ferdinand Laufberger, his drawing teacher at the Kunstgewerbeschule in Vienna (the School of Applied Arts) from whom he learned the need to master the technique and to know the anatomy and movement of the human body. This, almost always, will appear either seated on a floor that we do not see or lying on a bed or divan that does not offer any detail other than, sometimes, that of a few strokes that suggest a sheet or a blanket. In this way, everything revolves around the body and nothing should hinder the viewer's gaze.

The work on paper - which he never spoke of in public and which no one witnessed, with the logical exception of the models - was an intimate work of the artist who, it seems, drew on a low easel inclined at 45 degrees so that he could sit comfortably in front of the person to be drawn.

From his friend Carl Moll we know that he had several models a day (in addition to the commissions he could receive) and that these, if they were not necessary to continue with the work of a painting, were drawn by the artist.



Gustav Klimt. *Desnudo de pie, de frente, con las manos en las caderas*, 1910. Lápiz sobre papel. 55,9 x 35,5 cm.

The models, even their nudes that appear apparently in careless poses, are subjected to the instructions of Klimt who, as happens in the paintings, subordinates the pose of the model to the objective of the work: for example, the erotic drawings - which are lavished from the decade of the ten - present women in more or less forced positions with the intention of offering sex openly to the viewer with the intention - according to Alice Strobl, the great connoisseur of the drawing Klimt, and author of the catalog raisonné -, of: "to allude to the origin of human life which, at the same time, is the central point of sexual arousal". In this sense, these erotic drawings refer us to Courbet's "Origin of the World" (1866) although in a much more explicit way and with the same public scandal at the time. It has also been suggested that the forced poses of these nude models have to do with his avid fondness for collecting Japanese prints prodigal in this type of positions.

As for the period in which these drawings are circumscribed, they are located between 1910, the year in which he participated with 22 works in the Venice Biennale, and the last months of 1917 or the first days of the 18th, since Gustav Klimt died on the morning of February 6.

For more information please contact:

**CONVOCA AGENCY**

[www.convoca.com](http://www.convoca.com)

Miriam Mateu, directora

Móvil: 609 4710313

[convoca@convoca.com](mailto:convoca@convoca.com)