

This course is an eclectic wander through art history. It consists of twenty two-hour talks starting in September 2018 and the topics are largely taken from exhibitions held in London during 2018. The aim is not to provide a guide to the exhibition but to use it as a starting point to discuss the topics raised and to show the major art works. An exhibition often contains 100 to 200 art works but in each two-hour talk I will focus on the 20 to 30 major works and I will often add works not shown in the exhibition to illustrate a point.

### **References and Copyright**

- The talks are given to a small group of people and all the proceeds, after the cost of the hall is deducted, are given to charity.
- The notes are based on information found on the public websites of Wikipedia, Tate, National Gallery, Oxford Dictionary of National Biography, Khan Academy and the Art Story.
- If a talk uses information from specific books, websites or articles these are referenced at the beginning of each talk and in the 'References' section of the relevant page. The talks that are based on an exhibition use the booklets and book associated with the exhibition.
- Where possible images and information are taken from Wikipedia under

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- If I have forgotten to reference your work then please let me know and I will add a reference or delete the information.



**Art History Revealed – Wednesday 26 September – 5 December, Wednesday 9 January – 13 March (no half-term)**

**Exhibitions in Start Date Order**

1. Impressionism in London, Tate Britain, 2 November 2017 – 7 May 2018
2. Modigliani, Tate Modern, 23 November 2017 – 2 April 2018
3. Charles I: King and Collector, Royal Academy, 27 January – 15 April 2018
4. All Too Human Bacon, Freud and a century of painting life, Tate Britain, 28 February – 27 August 2018
5. Victorian Giants: The Birth of Art Photography, National Portrait Gallery, 1 March – 20 May 2018
6. Picasso 1932 - Love, Fame, Tragedy, Tate Modern, March 8 to September 9, 2018
7. Monet & Architecture, National Gallery, 9 April – 29 July 2018
8. Rodin and the Art of Ancient Greece, British Museum, 26 April – 29 July 2018
9. Aftermath Art in the Wake of World War One, Tate Britain, 5 June – 16 September 2018
10. The Great Spectacle: 250 Years of the Summer Exhibition, Royal Academy, 12 June 2018 – 19 August 2018
11. Mantegna and Bellini, National Gallery 1 October 2018 – 27 January 2019

12. Burne-Jones, Tate Britain, 24 October 2018 – 24 February 2019
- 13. Klimt/Schiele, Drawings from the Albertina Museum, Vienna, Royal Academy, 4 November 2018 – 3 February 2019**
14. Lorenzo Lotto Portraits, 5 November 2018 – 10 February 2019
15. Gainsborough's Family Album, National Portrait Gallery, 22 November 2018 - 3 February 2019
16. Vincent van Gogh (1853-1890). Tate Britain, March 2019. Van Gogh and Britain will be the first exhibition to take a new look at the artist through his relationship with Britain. It will explore how Van Gogh was inspired by British art, literature and culture throughout his career and how he in turn inspired British artists, from Walter Sickert to Francis Bacon.

### **Ideas**

- Gothic Revival, based on an Andrew Graham Dixon TV programme but without the references to the literature of the period
- The Invention of Antiquity – refers to ideas in Mary Beard and John Henderson, *Classical Art from Greece to Rome*, Oxford History of Art Series, 2001, Nigel Spivey, *Understanding Greek Sculpture: Ancient Meanings, Modern Readings*, 1997 and John Boardman, *Greek Art*, Thames & Hudson, 1996
- The Painting War: Michelangelo versus Leonardo – described in the novel *Oil and Marble*, released on 5 July, 2018, and *The Lost Battles: Leonardo, Michelangelo and the Artistic Duel That Defined the Renaissance*
- The Turner Prize

### **London Galleries**

Wallace  
British Museum  
Hayward  
National Gallery  
National Portrait Gallery  
White Cube  
Serpentine  
Tate Britain  
Tate Modern  
Royal Academy  
Estorics

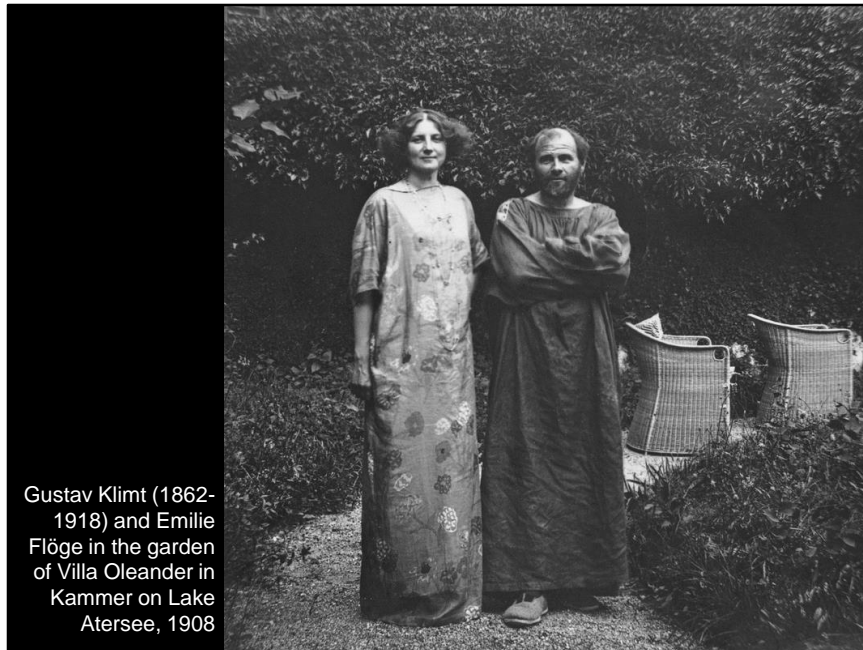


Week 15: based on 'Klimt/Schiele, Drawings from the Albertina Museum, Vienna, Royal Academy, 4 November 2018 – 3 February 2019'

- The exhibition is of the drawings of Gustav Klimt and Egon Schiele and assumes some knowledge of their life. This talk provides the background to their work and briefly describes the life of each artist starting with Klimt.
- **2018 marks the centenary of the deaths of Gustav Klimt** (1862-1918, died aged 55 of a stroke followed by pneumonia linked to Spanish flu) and **Egon Schiele** (1890—1918, died aged 28 of Spanish flu), Vienna's two foremost early modernist artists. Despite **an age difference of twenty-eight years**, they shared an artistic understanding. **Drawing from life was fundamental** to them both, from the basis of their academic training to their unconventional explorations of the human figure. Their often different — yet sometimes notably parallel — graphic styles reveal a thorough appreciation for the inherent qualities of drawing, as well as its increasingly independent status as a practice at the time.
- Drawing formed the foundation for a rich and fascinating **artistic relationship between the two artists. Klimt never formally taught Schiele, but his important influence** is particularly evident in the younger artist's drawings made before 1910, and it continues to resonate thereafter. The energetic power of Schiele's use of line

and composition in turn impressed his older associate. By the time of Klimt's death in February 1918, **Schiele was widely acknowledged as his successor.**

- Klimt was the defining artist of the last flowering of the once-mighty **Austro-Hungarian empire**. An empire that had its roots in the late medieval period and became the world's third largest manufacturer and exporter. In the late nineteenth century Vienna grew faster than London and as the empire began to fragment it sucked in some the greatest thinkers and artists of the period including Gustav Mahler, Arnold Schoenberg and Sigmund Freud. It became the centre of the creation of many ideas that shaped the modern world—**psychoanalysis, philosophy, Zionism and Fascism**. **Adolf Hitler** arrived in Vienna in 1907 and was rejected by the Academy of Fine Arts twice. In the depths of poverty he wrote that he could not take his eyes from the massive buildings of the *Ringstraße*.
- Why did Vienna become such a centre of new ideas? Some say its rigid conservative society confronting its fragmentation combined with a wealth that attracted a massive number of poor people gave rise to political, social and cultural pressures that were released as **hatred, popularism, anti-Semitism** as well as innovation and a call for new sexual and political freedom.
- Gustav Klimt led a group of artists to abandon the established art establishment and form a new group known as the 'Secession'. Their motto was: '**To the Age its Art, to Art its Freedom**'. For the **first issue** of the group's magazine *Ver Sacrum (Sacred Spring)*, Klimt drew **Nuda veritas or Naked Truth**. A nude woman holds up a mirror and forces her observers to look themselves in the face and confront what they see there.



Gustav Klimt (1862-1918) and Emilie Flöge in the garden of Villa Oleander in Kammer on Lake Atersee, 1908, © IMAGNO/Austrian Archives

- Gustav Klimt was **born in in 1862** in Austria, the son of an unsuccessful gold engraver who was **raised in poverty**, the second of seven children. His mother a talented musician who **wanted to be an opera singer** but her 7 children did not allow it. His father prepared Gustav and his brother for the **Art College** which he **brilliantly passed aged 15** and quickly became known as **the most talented student**. A year later his brother was accepted. At this time Klimt **admired Hans Makart** (1840-1884, pronounced 'ma-CART', 'a' as in 'apple'), an Austrian academic history painter and **after Makart's death in 1884 Klimt was considered to be his successor and he received many commissions as a result**. He, his brother **Ernst and Franz Matsch** formed an artistic decoration company, the '**Company of Artists**' modelled on William Morris's Morris & Co. Klimt was inspired by Morris and both artists took the decorative arts seriously. They painted theatres and the king's palace. He received a **commission for the State Theatre, he was only 24 years old**.
- Klimt was the most famous artist of his period, except perhaps for **Hans Makart** (1840-1884), an Austrian academic history painter. Klimt became famous for his

murals that had an erotic element but which were still firmly classical and historical and therefore were found acceptable by the staid Viennese. As he evolved his own personal symbolism and as his paintings became more overtly erotic he stopped receiving commissions and depended on wealthy patrons. He was co-founder and first president of the Vienna Secession and remained the most successful artist of his day but one who did not receive public commissions.

- Klimt art is **opulent, spare and focuses on surface, pattern and line**. By late 1890 he and like minded artists in Vienna who admired Symbolism separated from the art establishment. They were influenced by Fernand Khnopff ('knop-ff'), Jan Toroop ('torop') and George Minne ('minay'). The Symbolists were interested in the psychological, a dream world and soft focus effects. He showed his figures floating in a decorative space perhaps signifying that we float through life with no control over destiny. His drawings show a lifetime of careful observation honed to a single simple line.
- He shared a flat with his mother and sister and withdrew into his own four walls. A working day was 8 or 9 hours and he would hum Schubert's 'Der Lindenbaum' as he worked. When he worked at home he wore sandals and a long robe with no undergarments. He avoided café society and seldom socialised with other artists. He could be selective in who he chose to paint and was meticulous in his treatment and spent long hours with each subject. He **had many affairs but was discreet and avoided personal scandal**. He said, 'I have never painted a self-portrait ... There is nothing special about me. I am a painter who paints day after day from morning to night... Who ever wants to know something about me... ought to look carefully at my pictures'. He would fly into a rage if he received an unannounced visit. The notice on his door read 'No point in knocking, the door will not be opened'. Schiele said, 'His art is sacred' but not everyone understands the true depth of his art. On the last day of the war the SS set fire to Castle Immendorf and destroyed all the art works including 15 Klimt's. The losses included the Klimt University of Vienna Ceiling Paintings of 1900 to 1907. The only remains are preparatory sketches many of which are in the collections of the Albertina (Vienna) and a few photographs
- In the **early 1890s he met fashion designer and businesswoman Emilie Louise Flöge** (1874–1952, died age 77, pronounced 'fluh-ga', a sibling of his sister-in-law) who became his companion until the end of his life. **The Kiss** (1907-08) is thought to be a picture of **them as lovers**. During this period he fathered at least **14 illegitimate children but none with Flöge**.

### Bio:Klimt

- Gustav Klimt (1862-1918, died aged 55) was an Austrian **symbolist painter** and one of the leading members of the **Vienna Secession**. Klimt was born near Vienna and his father was a gold engraver and his mother had an unrealised ambition to be a musical performer. His two brothers also displayed artistic talent early on. At the



Vienna School of Applied Arts he lived in poverty while he studied architectural painting from 1876 to 1883. His early work was conservative and academic and he referred the leading history painter in Vienna, **Hans Makart**.

- He formed the 'Company of Artists' with his brother and a friend and they **received many commissions** including painting **murals in the Museum of Art History** (Kunsthistorisches Museum).
- In **1888** he received the **Golden Order of Merit from the Emperor** and became an honorary member of both the Universities of Munich and Vienna. In **1892** both his **father and his brother died** and he had to assume some financial responsibility for the families. This tragedy also affected his artistic vision and his work became more personal.
- In the **early 1890s** he met fashion designer **Emilie Louise Flöge** who became his companion until the end of his life. ***The Kiss*** (1907-08) is thought to be a picture of **them as lovers**. During this period he fathered at least **14 children**.
- In **1894** Klimt was commissioned to create three paintings for the ceiling of the **Great Hall of the University of Vienna**. Not completed until the turn of the century, his three paintings, ***Philosophy, Medicine, and Jurisprudence*** were criticized for their radical themes and material, and were called "**pornographic**". They were never displayed and it was his last public commission. All three were destroyed when the retreating German army burned the Schloss Immendorf in 1945. His *Nude Veritas* (1899) further shook up the establishment.
- In **1897** a group of painters, sculptors and architects formed the **Vienna Secession** as a rejection of the conservative approach taken by the artistic establishment and the **first president was Gustav Klimt**. Its aim was to **encourage unconventional art** and hold exhibitions for local and foreign artists and all styles were encouraged. The government encouraged the group and gave them public land on which to build an exhibition hall. The group also published a magazine called 'Sacred Spring' (*Ver Sacrum*). The Berlin and Munich Secession movements had been founded earlier. Klimt remained in the group **until 1908**.
- Beginning in the **late 1890s** he went on holiday with the Flöge family and started painting landscapes on the shores of Attersee.
- In **1902**, Klimt finished the ***Beethoven Frieze*** for the Fourteenth Vienna Secessionist exhibition.
- The high point of his reputation was associated with the use of gold leaf and the ***Portrait of Adele Bloch-Bauer I*** (1907) and ***The Kiss*** (1907–08) are examples work that received positive criticism. His use of gold may have been inspired by his occasional visits to see the mosaics of Venice and Ravenna. His decorative work ***Fulfilment*** and ***Expectation*** in the dining room of Palais Stoclet were some of his finest decorative work.
- In **1905**, Klimt created a painted ***Portrait of Margarete Wittgenstein***, Ludwig Wittgenstein's sister, on the occasion of her marriage. Over the next few years he painted five portraits of society women wrapped in fur.

- In **1911** his painting *Death and Life* received **first prize** in the world exhibitions in Rome.
- In **1915** Anna, his mother, died. Klimt died three years later in Vienna on February 6, **1918**, having suffered a stroke and pneumonia due to the worldwide **influenza epidemic** of that year. His work has recently recorded some of the highest prices at auction. *Adele Bloch-Bauer II*, sold for **\$150 million in 2016**.

### **References**

<http://www.tate.org.uk/context-comment/articles/master-erotic-theatre>



Egon Schiele (1890–1918), *Self-portrait*, 1906, charcoal, 45.5 x 34.6 cm, Albertina  
 Egon Schiele (1890–1918), photograph age 16 with palette

- Schiele was 28 years younger than Klimt. He was **the youngest student ever to enrol at the Vienna School of Arts and Crafts then the Fine Art Academy** at the ages of 15 and 16 respectively, but after three years he was dissatisfied with the ultra-conservative teaching and left. Sickness, insanity, death and the progress of his **father's death from syphilis haunted him.**
- In **1911 (aged 21)** he met 17 year-old **Walburga 'Wally' (pronounced 'vally')** **Neuzil** who had modelled for Klimt. They moved to Neulengbach west of Vienna. His studio became a gathering place for children and he was accused of abducting a 12 year old. She had asked him to take her to see her grandmother in Vienna and he had agreed. Her father filed charges of abduction and Schiele spent 24 days in prison, 21 waiting for the trial and an extra 3 days for allowing erotic images to be seen by a minor. He was deeply traumatized by this event and children rarely appeared in his work again.
- Schiele saw **Edith Harms** outside his window in a Viennese suburb and he chose to marry her rather than his mistress Wally, a former model and prostitute. He suggested to Wally they continue to see each other once a year but she refused

and they never met again. In 1915 Egon and Edith married and four days later he was drafted into the army. During the war he continued to work on his art while guarding Russian prisoners. By **1917** he was able to completely work on his art and was invited to participate in the 49<sup>th</sup> Secession exhibition. In **1918** Spanish flu spread across Europe and a local Viennese newspaper reported 2,200 deaths in a single week. Edith was six months pregnant when she died and three days later Egon died.

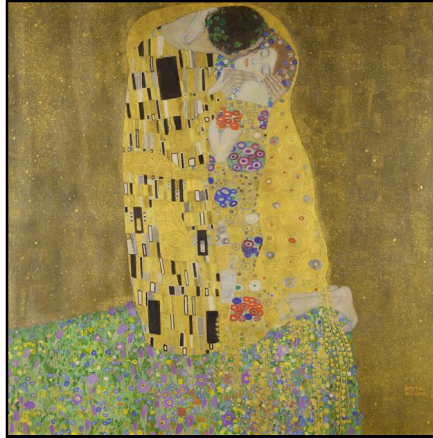
### **Bio:Shiele**

- **Egon Schiele** (1890-1918) was born in Tulln, Lower Austria, about 50km from Vienna. His father, Adolf Schiele, was the **station master of Tulln**. As a child, Schiele was fascinated by trains, and would spend many hours drawing them, to the point where his father destroyed his sketchbooks. When Schiele was 14/15 years old, his father died from syphilis, and he became a ward of his overbearing, maternal uncle, also a railway official. Although he wanted Schiele to follow in his footsteps, and was distressed at his lack of interest in academia, he despised his interest in art but reluctantly allowed him a tutor. He had an unloving, uncaring mother and was a **shy and reserved child who did poorly at school**. He displayed **incestuous tendencies** towards his sister Gertrude and when he was 16 he took the 12 year-old child away without permission and spent a night with her in a hotel in Trieste.
- In **1907, aged 17**, he sought out Klimt who generously helped younger artists. Schiele became an **enfant terrible**, once received a **goal sentence** for **child pornography when he was 22**. He left the Academy as he found it too conservative. Many found his nudes too disturbing. He is an early exponent of Expressionism (invented in 1910 as the opposite of Impressionism). **Sickness, insanity and death the progress of his father's death from syphilis haunted Schiele.**
- In **1911** he met 17 year-old **Walburga 'Wally' (pronounced 'vallay') Neuzil** who had modelled for Klimt. They moved to Neulengbach west of Vienna but were driven out by the villagers for using young village girls as models. He was **arrested for erotic drawings** of young girls. He **married Edith Halms** on 1915 and expected to carry on seeing Wally but when explained she left immediately and never saw him again. He was called up for **active service** and because of his weak heart he never saw any action. He returned to Vienna in 1917 a mature artist whose **output was enormous** and he became an **acclaimed portrait painter**. He had 50 works accepted for an exhibition. At the peak of his fame **Spanish Flu** reached Vienna and his **wife died followed three day later by Schiele.**
  - At 16 Schiele was **the youngest student ever to enrol at the Vienna Fine Arts Academy** but after three years he left dissatisfied with the teaching. He set up the New Art Group and held exhibitions and the critic and writer Arthur Roessler introduced him to important collectors.

- His first love was Margarette Partonek, the daughter of a teacher.
  - He wasn't afraid of female sexual power, Jonathan Jones in the Guardian wrote, "Schiele...is a feminist who **puts women at the centre of art**. He is a lover, not a hater."
  - Schiele met his muse Valerie (Wally) Neuzil in 1911 and they moved to Neulengbach west of Vienna. His studio became a gathering place for children and he was accused of seducing a young girl. After spending 24 days in jail he was released. He was deeply traumatized by this event and children rarely appeared in his work again.
  - **His most expensive work sold at auction is a landscape which sold for nearly \$40 million.**
- **Wally Neuzil** was born in August of 1894 in the Lower Austrian town of Tattendorf; her background was firmly lower-middle class. Her father Josef Neuzil, from a town in what is now the Czech Republic, was a grammar school teacher for a time, a position that, if not well-paid, was at least well-regarded. After her father's early death, Neuzil apparently moved with her remaining family to Vienna in 1906 and met Schiele in 1911 at the age of 16. The story goes that she was Gustav Klimt's model and perhaps even mistress, but any alliance to the elder painter remains unprovable hearsay.

## **References**

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Gustav Klimt (14 July 1862 – 6 February 1918), *The Kiss (Lovers)*, 1907–1908, oil and gold leaf on canvas, 180 x 180 cm, Österreichische Galerie Belvedere, Vienna



Egon Schiele (12 June 1890 – 31 October 1918), *Nude Self-Portrait, Grimacing*, 1910, pencil, charcoal, brush and gouache, 55.8 x 36.7 cm, Albertina

## Klimt v. Schiele

Gustav Klimt (14 July 1862 – 6 February 1918), *The Kiss (Lovers)*, 1907–1908, oil and gold leaf on canvas, 180 x 180 cm, Österreichische Galerie Belvedere, Vienna  
 Egon Schiele (12 June 1890 – 31 October 1918), *Nude Self-Portrait, Grimacing*, 1910, pencil, charcoal, brush and gouache, 55.8 x 36.7 cm, Albertina

- A comparison of the work of the two artists.
  - **Self-Portraits.** There are no self-portraits of Klimt but many of Schiele. Schiele's self-portraits concentrate on sight, the gaze and blindness. He identified with St. Francis of Assisi because of his poverty, his love of nature and his spiritual approach. Klimt shunned publicity and avoided socialising.
  - **Decorative v. Expression.** Klimt is recognised by his flat, decorative spaces and his symbolism. He drew as a precursor to painting. Schiele was raw emotion, often sexual and unconventional. He drew as an end in itself and sold many of his drawings. Both are now seen as pioneers of twentieth-century Modernism.
  - **Drawing from Life.** Drawing was key to both artists particularly life drawing. Both were outstanding draughtsmen. Both artists drew unconventional, sexual poses particularly Schiele.
  - **Conventional v. Outrageous.** Klimt, particularly when he started his career

was recognised as the leading artist in Vienna, won prizes and was a society portrait painter. Schiele was arrested for abducting a minor and imprisoned for his pornographic drawings.

### Notes from the exhibition

- Monthly journal *Ver Sacrum* March 1898 dedicated to Klimt studies and paintings. Theseus overcoming Minotaur represents Klimt overcoming the establishment
- Schiele white gouache to highlight his studies he described as an aura which can be linked to his interest in Theosophy and the spiritual dimension.
- 1912 Prison series, Schiele was accused of abducting a 12 year old who asked him to take her to see her grandmother in Vienna and he agreed to take her. Her father filed charges of abduction and he spent 24 days in prison 21 waiting for the trial and an extra 3 days for allowing erotic images to be seen by a minor.
- *Black haired Nude Girl*, 1910, a prostitute, the age of consent was 14 in Vienna.
- Unlike Klimt, Schiele could not afford professional models and used friends.
- Schiele had an almost religious passion for nature and landscape but his bohemian attire meant he was not welcome in the villages.
- Schiele's mature career only lasted from 1909 to 1918.
- Schiele's *Nude Self-Portrait*, 1916 with his genitals exposed represents not him by everyman.
- Klimt *Dialogue of the Courtesans*, 1907, a book of erotic images.

### Handout at Exhibition

#### **A summary chronology**

#### **1862—92: Klimt's early years**

On 14 July 1862 Gustav **Klimt is born** in Baumgarten, a village then on the **outskirts of Vienna**. From 1876 to 1883 he studies drawing and decorative painting at the recently opened Viennese Kunstgewerbeschule (**Vienna School of Applied Arts**). In 1880, with his brother Ernst and fellow student Franz Matsch, he co-founds the Künstler-Compagnie, **an artists' cooperative**. They **receive state commissions** for wall and ceiling paintings in Austria, Germany and Switzerland, including a decorative scheme sanctioned by Emperor Franz Joseph I for his new residence near Vienna. These in turn lead to the prestigious commission to decorate the new Burgtheater with scenes from the history of theatre (1886—87). For this the three artists receive the highest imperial honour, the **Golden Cross of Merit**, in 1888. The collaboration lasts until Ernst's death in December 1892.

#### **1890—1906: Schiele's early years**

On 12 June 1890 Egon **Schiele is born** at Tulln, **twenty miles outside Vienna**. His **talent for drawing** emerges while he is at **primary school**. His earliest drawings depict locomotives at the local railway station where his **father Adolf is stationmaster**. In September 1904 Schiele travels with his father to Krumau, in southern Bohemia, his

first visit to his mother Marie's birthplace and a location that will later inspire many of his most important town- and landscapes. After the family's move to Klosterneuburg in 1904, **Adolf dies** on New Year's Eve, and Schiele's **prosperous uncle**, Leopold Czihaczek, is **appointed the fourteen-year-old's guardian**. Schiele continues drawing with the encouragement of his school art teacher Ludwig Karl Strauch, and the painter Max Kahrer. Gaining reluctant approval from his uncle to pursue further artistic training, in October 1906 Schiele enters **Vienna's foremost art school**, the Akademie der Bildenden Künste, where he is the youngest student in his year.

### **Klimt and the Secession**

In **1897 Klimt co-founds the Secession** and becomes its first president. Other founder-members include the painter Carl Moll, the designer Koloman Moser and the architects Otto Wagner, Josef Hoffmann and Joseph Maria Olbrich, the last-named responsible for the design of the **Secession's new building** with its crowning gilt iron cupola. The aim of this new group is to find an **alternative to the historicist aesthetic of the Ringstraße**, the boulevard that encircles the old centre of Vienna. From January 1898 the Secession publishes the monthly journal *Ver Sacrum*, which features many of Klimt's drawings and designs during the six years of its publication. In November **1903 the Secession committee dedicates its eighteenth exhibition to Klimt**, who designs the exhibition poster and **presents 80 of his works**. A **severe rift in 1905** between the Secession members over the group's direction leads Klimt and his supporters to take their leave. The resulting '**Klimt-Gruppe**' later organises the influential Viennese *Kunstschau* (International Art Show) exhibitions.

### **Klimt's scandal: The Faculty Paintings**

In **1894**, Klimt receives an important public commission to provide **three allegorical paintings** depicting *Philosophy*, *Medicine* and *Jurisprudence* for the ceiling of the auditorium of the **University of Vienna**. *Philosophy*, Klimt's first work in this series, is shown in an unfinished state at the seventh Secession exhibition in **1900**, with an incomplete *Medicine* presented a year later. The nude figures in both fail to please the conservative patrons and cause **public outrage in Vienna**. In **1905**, in the face of relentless criticism, Klimt **returns all monies paid** to him by the state and requests to receive his completed works back. He decides not to accept any more state commissions, declaring: '**Enough of this censorship. I am taking things into my own hands. I want to make my escape.**'

### **Klimt's Beethoven Frieze**

In 1902 Klimt completes his *Beethoven Frieze* (1900—1902). The mural, made especially for the fourteenth Secession exhibition honouring the composer — which attracts some 60,000 visitors — subsequently has a profound effect on Schiele. After the exhibition, the frieze is taken down and purchased by Viennese industrialist and collector Carl Reininghaus, who keeps it in storage. Years later, Schiele's connection



with this patron means he is likely to have taken the opportunity to examine it.

### **1908—09: Schiele's professional beginning**

In **1908** Schiele grows **dissatisfied with the conservative teaching methods** at the Akademie. Flouting the institutions rules, he participates in his first group exhibition. presenting ten small-scale landscape paintings and drawings in the Imperial Hall of Klosterneuburg Abbey. In the same year, the Klimt-Gruppe organises the first Viennese Kunstschau, showcasing the latest of Austria's artistic production. With an entire gallery of works by Klimt. including his painting *The Foss* the exhibition leaves a **strong impression on Schiele** who is increasingly influenced by Klimt's style.

In **1909**, at **Klimt's invitation Schiele participates** in the second Kunstschau, where he exhibits four works that reveal his admiration for the older artist — a separate drawing by Schiele from that year features the two artists together with halos. At around the same Schiele and a group of fellow classmates decide to leave the conservative Akademie and **found the Neukunstgruppe**. In December **1909** this young group has **its first exhibition** at the Kunstsalon Pisko in Venna, where Schiele's work captures the attention of the eminent collector Reininghaus and the art critic Arthur Roessler. Over the next two years, the latter helps Schiele to steadily increase his artistic profile by introducing Schiele to collectors and writing articles about him.

### **1910: Schiele's artistic emancipation**

Having been entranced by Klimt **until early 1910**, from May that year Schiele spends several productive months outside Venna in Krumau, and his **own distinctive artistic voice emerges**. At the same time, his **increasingly bohemian lifestyle elicits the disapproval of his guardian**, who stops all financial support compelling Schiele to provide entirely for himself. In November, Schiele declares: **'I went through Klimt until March. Today I think I am entirely different'** Nonetheless, his **reverence for the older artist continues**, and leads to their first recorded personal meeting, and to the subsequent exchange of drawings.

### **1911—12: Praise and provocation**

**Klimt's reputation as Venna's most sought-after portrait painter** is confirmed by regular commissions from **fashionable society**. Since his first success with a painting of the young aristocrat Sonja Knips in the late 1890s, **portraiture has provided a significant part of his income**. In 1912 he is elected president of the Bund der Österreichischer Künstler, which aims to promote Austrian art outside Vienna. Klimt regularly participates in **international exhibitions**, in which he is **presented as Austria's leading artist**.

In April **1911 the first monograph of Schiele** is published by his friend, the writer and painter Paris von Gütersloh. **Schiele's rising success** is confirmed by his **first solo**

**exhibition** at the Galerie Miethke in Vienna, which also represents Klimt. Through Klimt's introduction, Schiele **meets the model Wally Neuzil**, who begins to sit for him and soon **becomes his lover**. In May the couple **moves to Krumau**. Due to Wally's low social-status and their brazen relationship, which offends the locals, they are unwelcome, and in August they **leave for nearby Neulengbach**. From September, Schiele is represented in Germany, through Roessler's introduction to the Munich art dealer Hans Goltz. Over the next two years Goltz organises Schiele's participation in several German exhibitions, but severs ties after an unsuccessful solo show at his own gallery.

### **1912: Schiele's imprisonment**

On **13 April 1912**, Schiele is **arrested and jailed in Neulengbach prison** on the charges of child abduction, seduction and immorality, after he and Wally give refuge to a thirteen-year-old girl who has run away from home. At his trial three weeks later the first two charges are dropped, but Schiele is sentenced to three more days in prison on the count of 'public immorality, having exposed a minor to the nude drawings on view at his studio'. The authorities **confiscate 125 drawings and in a dramatic gesture, the judge burns one**. After a total of 24 days in prison, Schiele is released on 7 May, and decides to return to Vienna.

### **1912—1914: Schiele back in Vienna**

Scarred by his prison experience and financially strapped, in November 1912 Schiele eventually finds a studio to rent in Vienna's thirteenth district not far from where Klimt had moved his own premises the previous year. **Schiele gains a number of new patrons**: the restaurateur and modern art lover **Franz Hauer**, and, through Klimt's introduction, the industrialist August Lederer and his wife Serena, whose son Erich later becomes an important collector of Schiele's work.

In January **1913 Schiele is elected** a member of the Bund der Österreichischer Künstler. Over the next couple of years, he widens his **international exposure by participating in exhibitions across Europe**, including non-German-speaking countries for the first time. However, **his prices are a fraction of Klimt's**, and his **financial situation remains precarious**. Attempting to establish an additional source of income, in March and April 1914 Schiele takes lessons in woodcut and etching, but quickly gives it up as too time-consuming. **He starts courting Edith Harms**, whose **respectable middle-class family** live opposite his studio. Schiele **separates from Wally** in November, yet continues to use her as a model. In December, his second Viennese exhibition is staged at the Galerie Arnot.

### **1914—18: The First World War**

**The outbreak of war** initially has little impact on both artists: aged 52, **Klimt is too old for conscription**, and **Schiele fails two army medicals**. But after a third test, in

May 1915, **Schiele is pronounced fit** for service. Before beginning his military training, on 17 June **Schiele marries Edith**, who insists that he gives up Wally as a model. Despite Schiele's deployment away from the Front and his commitment to pursuing his art, the constraints of military life cause his artistic output to drop considerably.

In 1916 Klimt and Schiele **both participate in an exhibition at Berlin's Wiener Kunstschau**, where their paintings hang opposite one another. From March, Schiele is stationed as a military clerk at the prisoner-of-war camp in Mühling, Lower Austria. Here he produces numerous portraits of Russian captives, as well as landscapes and nature drawings. *Die Aktion*, a Berlin-based avant-garde magazine, devotes a special issue to Schiele in September, which includes reproductions of his drawings and writing by the artist.

In summer 1917, Schiele participates in the Kriegsausstellung (War Exhibition) in Vienna with Paris von Gütersloh. In the autumn he is instrumental in the eventual purchase of Klimt's *Beethoven Frieze* by the Lederer family, which he has been helping to orchestrate since 1915. To rebuild the arts after the war, Schiele develops the idea of establishing a new artists' association similar to the Secession, called 'Kunsthalle', which gains great approval from Klimt and other contemporaries, but lacks the funds to get off the ground.

### **1918: The final year**

On 11 January **1918 Klimt is hospitalised after a stroke**. He **dies of pneumonia** on 6 February, and Schiele makes three final drawings of him in the morgue. Following Klimt's death, **Schiele is invited to organise the Secession's forty-ninth exhibition**. In April, approval comes through for Schiele's transfer to the Heeresmuseum (Army Museum) in Vienna, enabling him to fulfil his military responsibilities while **devoting considerably more time to his art**. In July, after failing to rent Klimt's now-vacant studio, he takes on new premises, still in the thirteenth district, with the intention of turning his old studio into an art school.

Just before the collapse of Austria-Hungary and the end of the First World War in November, **Edith contracts the flu in the fatal influenza pandemic**. She dies on 28 October, **six months pregnant**. **Schiele too falls ill, and dies three days later**, on 31 October.



GUSTAV KLIMT (1862-1918)



Gustav Klimt (1862–1918), *The Blind Man*, 1896, 66 x 53.2 cm, Leopold Museum

- **Klimt lived in poverty while attending the Vienna Kunstgewerbeschule**, a school of applied arts and crafts, now the **University of Applied Arts Vienna**, where he studied architectural painting from 1876 until 1883. Klimt readily accepted the principles of a conservative training and his **early work may be classified as academic**. He studied applied arts rather than fine arts to earn a living in order to support his mother and sister.
- 'In the 1890s, Klimt painted a variety of commissioned male portraits. At the time, he would create several male studies, among which was *The Blind Man*. **Male portraits are rare** in Klimt's oeuvre – **none can be found in his later work**. The fact that **Klimt included this among four more paintings in the first Secession exhibition** is proof that he attributed a high level of artistic value to the work. In the same year, the picture was published in a special issue of the *Ver Sacrum* magazine, which was dedicated to the second Secession exhibition. Klimt poses the blind man in a dusky side light, transforming the deep ridges and sunken cheeks into traits of suffering. And yet, this aged man with his wonderful shock of white hair lives on in a body with a **dignified bearing**. Loose gestural brushstrokes

and the soft, partially diffused application of paint stand in direct contrast with the precise and almost photorealistic painting style, a feature of Klimt's works at the time.' (Google Arts & Culture)



Hans Makart (1840–1884), *The Five Senses*, Österreichische Galerie Belvedere (Belvedere Museum Vienna)

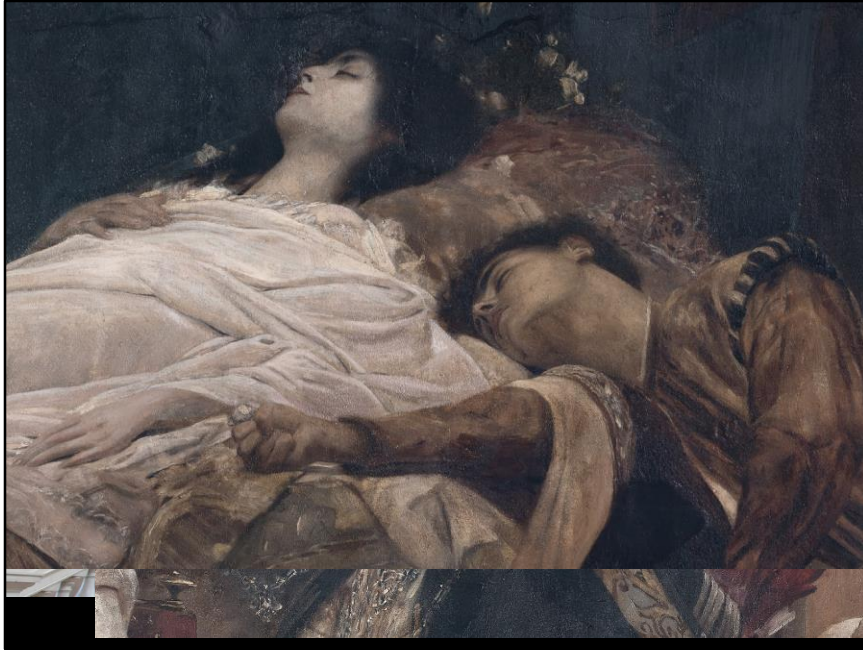
- Gustav Klimt was **born in in 1862** in Austria, the son of an unsuccessful gold engraver who was raised in poverty. His mother a talented musician who wanted to be an opera singer but her 7 children did not allow it. His father prepared Gustav and his brother for the **Art College** which he **brilliantly passed aged 15** and quickly became known as the most talented student. A year later his brother was accepted.
- At this time Klimt admired **Hans Makart** (1840-1884, pronounced 'ma-CART', 'a' as in 'apple'), an Austrian academic history painter and after Makart's death Klimt was considered to be his successor and he received many commissions as a result. He and Franz Matsch formed an artistic decoration company. They painted theatres and the king's palace. He received a commission for the State Theatre, he was only 24 years old.
- **Hans Makart** (1840–1884) was an Austrian academic history painter, designer, and decorator; most well known for his influence on Gustav Klimt and other Austrian artists, but in his own era considered an important artist himself and a **celebrity**

**figure** in the high culture of Vienna, attended **with almost cult-like adulation**.

Makart was known for his portraits which had an element of **sensuality** which may have **influenced sexual symbolism in Art Nouveau** artworks and the work of Gustav Klimt. He **attended the Vienna Academy of Fine Arts** in 1858 but his **tutors found he lacked the talent** to become an academic painter. Not to be deterred he **enrolled in the Munich Academy for four years** and travelled around Europe. In 1868 he submitted a triptych (*Modern Cupids*) to be hung in the new Austrian Artists' Society building on the new *Ringstraße* and it was accepted. He opened a studio and he **became the talk of Viennese high society**. He sought controversy to achieve recognition and fame. *"...Part of the scandal came from **erotic features in his paintings**. Adults kissing, loose-fitting clothing, an uncovered ankle, monks receiving sexual favours, gold backgrounds inspired by church paintings with nudes in the forefront, depictions of sex and crime – these were all scandalous and sometimes almost blasphemous compositions..."* This was a time when the ultra-conservative Viennese society was looking to be scandalised and shocked.

- Makart not only painted but also designed costumes and furniture and elegant interior designs for the upper-class. His work became known as *Makartstil* (**Makart-style**) and he went on to design the Silver Wedding pageant for the emperor. He designed historical costumes for the residents and headed the parade riding on a white horse. It became known as the **Makart-parade** and was held annually. He is still honoured and in 1990 Austria issued a stamp to mark the 150<sup>th</sup> anniversary of his birth.



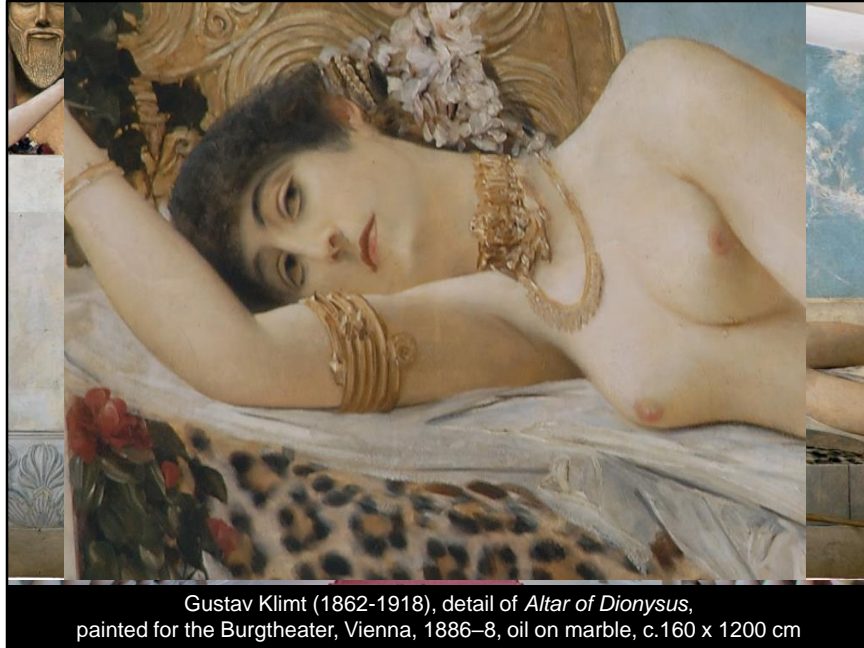


Gustav Klimt (1862-1918), *Romeo and Juliet*, 1886, Burgtheater, Vienna, oil on canvas, 240 x 400 cm, mural at the Theatre of Shakespeare

- This was the period of **La Belle Epoque** with outstanding achievements in art and science in Vienna. It was the time when Franz Josef ordered the wall round Vienna to be demolished in 1857 and the *Ringstraße* built with its many large-scale building including the Austrian Artists' Society building, a theatre, a concert hall and an opera house.
- **When he was 24 in 1886 Klimt was commissioned** to paint the **Burgtheater**. The Burgtheater opened in 1741 and is one of the most important theatres in the world. Mozart premiered three operas there. It was moved to the Ringstraße in 1888. In 1945 the stage and auditorium were destroyed by Allied bombing followed by a fire and they were restored in 1953-55.
- Klimt began his professional career painting interior murals and ceilings in large public buildings on the Ringstraße. Klimt became famous for these murals and although some had an **erotic element they were still firmly classical and historical** and therefore were **found acceptable by the staid Viennese**.
- Klimt painted four of the ten paintings. One of these on the stairwell on the 'Volksgarten' side is adorned with a depiction of the **London Globe Theatre** and

the final scene from Shakespeare's *Romeo and Juliet*. On the far right of *Romeo and Juliet* in the audience is the **only known self-portrait of Klimt**. The man with a beard resting on a ruff collar is Klimt. The young man behind him in the red doublet is his brother and an engraver Ernst, and the man with a rimless hat standing between the two artist brothers is the third member of the 'Company of Artists' is Franz Matsch.

- In 1888 he received the **Golden Order of Merit from Emperor Franz Josef I of Austria** for his contributions to murals painted in the **Burgtheater**. He also became an honorary member of the University of Munich and the University of Vienna. In 1892 Klimt's father and brother Ernst both died, and he had to assume financial responsibility for his father's and brother's families. The tragedies also affected his artistic vision and soon he would move towards a new personal style.

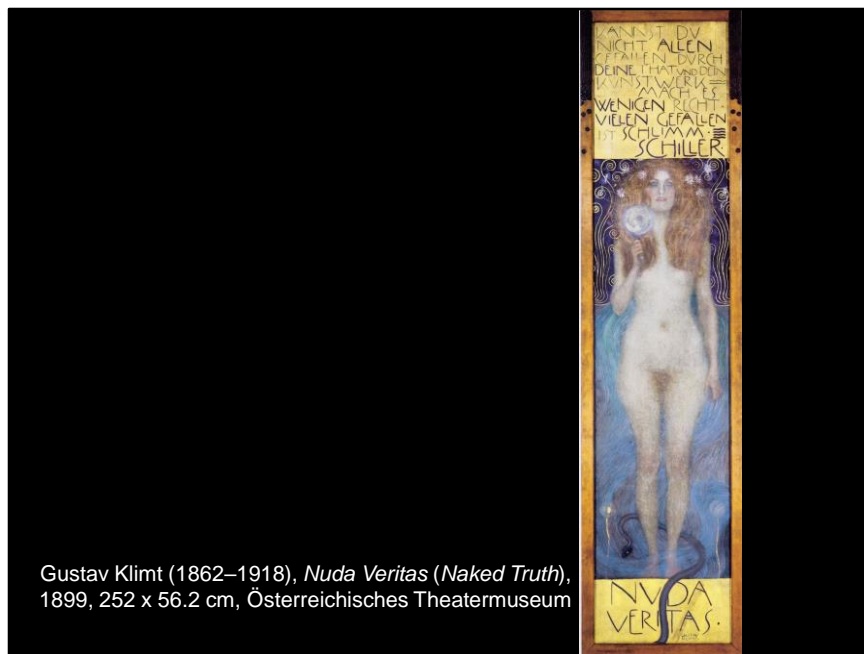


Gustav Klimt (1862-1918), detail of *Altar of Dionysus*, painted for the Burgtheater, Vienna, 1886–8, oil on marble, c.160 x 1200 cm

- The arch was filled with a condensed composition centring on a temple staircase, which is seen in steep perspective from below. In the middle there is the archaic head of the bearded god in gilt bronze; beside it, a small, grey stone figure of a kouros.
- As he evolved his own personal symbolism and as his paintings **became more overtly erotic he stopped receiving commissions and depended on wealthy patrons**. He was **co-founder and first president of the Vienna Succession** and remained the most successful artist of his day but one who did not receive public commissions.

## References

- <https://www.gustav-klimt.com/>

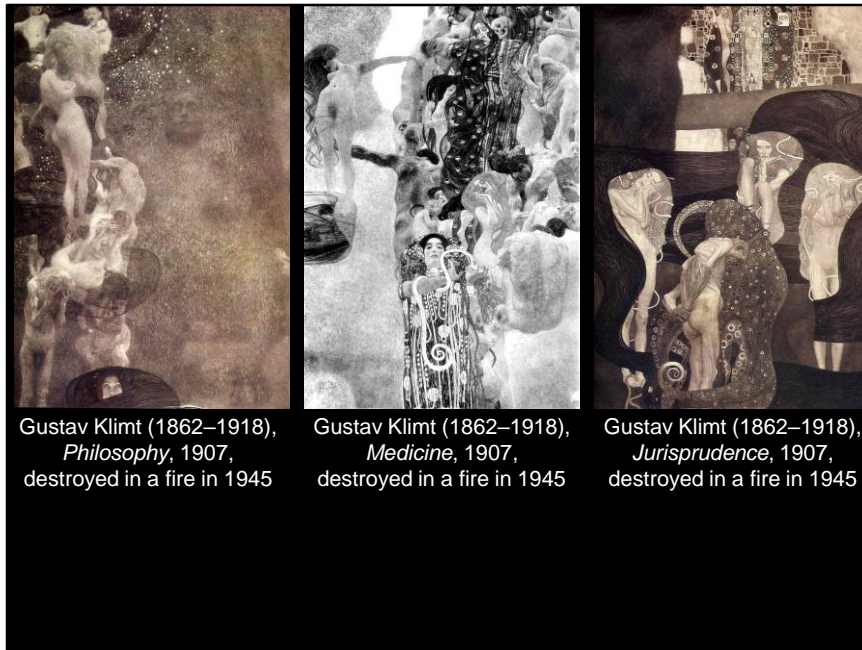


Gustav Klimt (1862–1918), *Nuda Veritas*, 1899, 252 x 56.2 cm, Österreichisches Theatrumuseum

- “KANNST DU NICHT ALLEN GEFALEN DURCH DEINE THAT UND DEIN KUNSTWERK MACHE ES WENIGEN RECHT. VIELEN GEFALEN IST SCHLIMM. SCHILLER”  
Translation: “**If you can’t please everybody with your actions and your art please only few. To please many is bad/dangerous.**” Schiller.
- With this very self-confident quotation of Friedrich Schiller inscribed on the top of the painting, Klimt shows this painting at the *Exhibition of the Secession* in Vienna. The mirror in her hand reflects the art shown at this exhibition and the truth.
- *Nuda Veritas (Naked Truth)* is **characteristic of his style at the end of the nineteenth century** and he included it as a **symbolic figure** in some of his works, including *Ancient Greece and Egypt* (1891) and *Pallas Athene* (1898). Historians believe that Klimt with the ***Nuda Veritas* denounced both the policy of the Habsburgs and the Austrian society, which ignored all political and social problems of that time.** He was asking society to look not at its fine trappings and clothes but at its naked self with honesty.
- In the early 1890s Klimt met Austrian fashion designer **Emilie Louise Flöge**

(pronounced 'fluh-ga', a sibling of his sister-in-law) who was to be his companion until the end of his life. His painting, ***The Kiss*** (1907–08), is thought to be an **image of them as lovers**. He designed many costumes that she produced and modelled in his works.

- Klimt became one of the founding members and president of the ***Wiener Sezession (Vienna Secession)*** in **1897** and of the group's periodical, *Ver Sacrum* ("Sacred Spring"). He remained with the Secession until 1908. The goals of the group were to provide exhibitions for **unconventional young artists**, to bring the works of the **best foreign artists to Vienna**, and to **publish its own magazine** to showcase the work of members. The **group declared no manifesto** and did not set out to encourage **any particular style**—Naturalists, Realists, and Symbolists all coexisted. The **government supported their efforts** and gave them a lease on **public land to erect an exhibition hall**. The **group's symbol was Pallas Athena**, the Greek goddess of just causes, wisdom, and the arts—of whom Klimt painted his radical version in 1898
- **During this period Klimt fathered at least fourteen children.**



Gustav Klimt (1862–1918), *Philosophy*, 1907, destroyed in a fire in 1945

Gustav Klimt (1862–1918), *Medicine*, 1907, destroyed in a fire in 1945

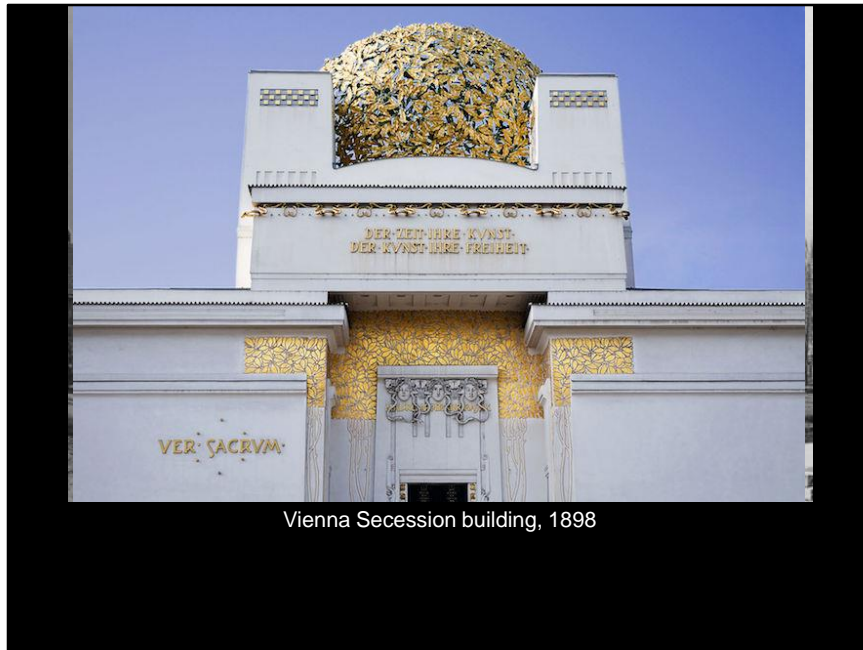
Gustav Klimt (1862–1918), *Jurisprudence*, 1907, destroyed in a fire in 1945

- The **first crisis came at the turn of the century**, when he was **commissioned to paint several murals for the Great Hall of the University of Vienna** on classical themes such as Medicine, Philosophy and Jurisprudence.
- criticized for their radical themes and material, and were called "**pornographic**". Klimt had transformed traditional allegory and symbolism into a new language that was more overtly sexual and hence more disturbing to some. The **public outcry came from all quarters—political, aesthetic and religious**. As a result, the paintings were not displayed on the ceiling of the Great Hall. This would be **the last public commission** accepted by the artist.
- **All three paintings were destroyed when retreating German forces burned Schloss Immendorf in May 1945.**
- All three were powerful works of art. *Philosophy*, for example, won a **gold medal at the 1900 Paris World's Fair**. But in Vienna the paintings were subjected to intense criticism. Conservative political parties claimed that they were

pornographic. The faculties at the university claimed, rightly, that they failed to represent the positive aspects of their area of knowledge. This may be because Klimt had come under the influence of the pessimistic philosophy of **Arthur Schopenhauer** (German, 1788–1860), who stressed man's bondage to '**the Will**', the inescapable force that impels humanity from the cradle to the grave and the **source of all desire and grief**.

- **Philosophy:** was the first to be completed in **March 1900**. A column of figures on the left represents the various stages of life. On the right the priestess is 'Erda' or 'Knowledge'. She is the all-knowing goddess of the earth from Richard Wagner's Schopenhauerian opera, *Das Rheingold*.
- **Medicine:** the column of figures on the right represents the river of life, a naked woman on the left has a new-born baby at her feet representing life. A skeleton in the river of life represents death ever present in life. Hygieia, the mythological daughter of the god of medicine is at the bottom of the painting. Hygieia holds the Aesculapian snake (Asclepius was the Greek god of medicine) and the cup of Lethe (one of the rivers of Hades whose waters bring forgetfulness). Klimt conveyed an ambiguous unity of life and death, with nothing to celebrate the role of medicine or the science of healing.
- **Jurisprudence:** A condemned man is depicted surrounded by three female furies and a sea monster, while in the background, the three goddesses of Truth, Justice, and Law look on. They are shown as the Eumenides, punishing the condemned man with an octopus's deadly embrace.





Vienna Secession building, 1898

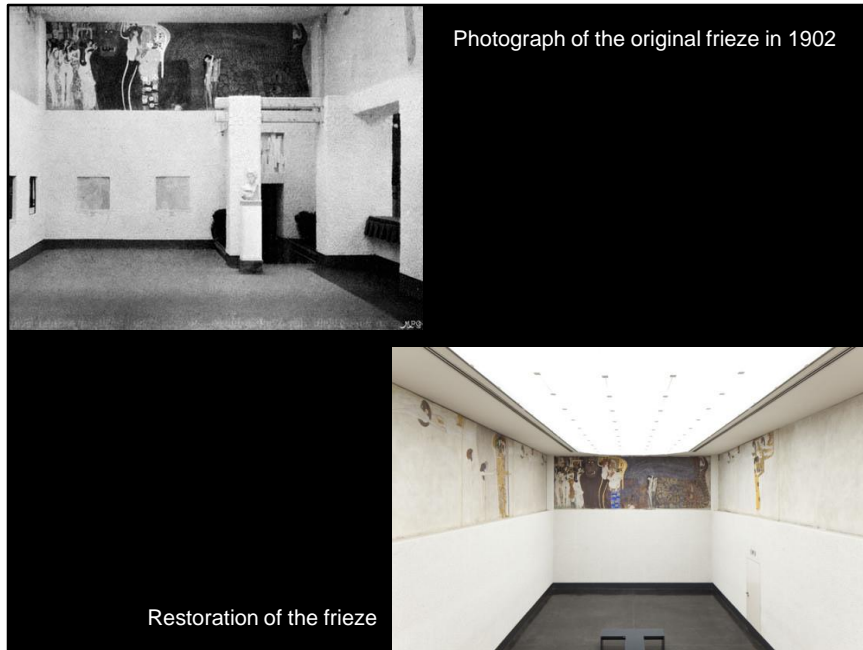
#### Vienna Secession building, 1898

- The Vienna Secession building is an exhibition hall that was **built in 1897**. It was designed by Joseph Maria **Olbrich** as an architectural manifesto for the Vienna Secession. The building features the Beethoven Frieze by Klimt. The land was donated by the state and the building was financed by Karl Wittgenstein, the father of the philosopher Ludwig Wittgenstein. The motto of the Secessionist movement is written above the entrance: **'To every age its art, to every art its freedom'**. Below this is a sculpture of **three gorgons representing painting, sculpture, and architecture**. **'Ver Sacrum'** is Latin for 'Sacred Spring', the name of the magazine of the Vienna Secession published from 1898 to 1903. It featured drawings and designs in **the Jugendstil style**, Austrian Art Nouveau.

#### References

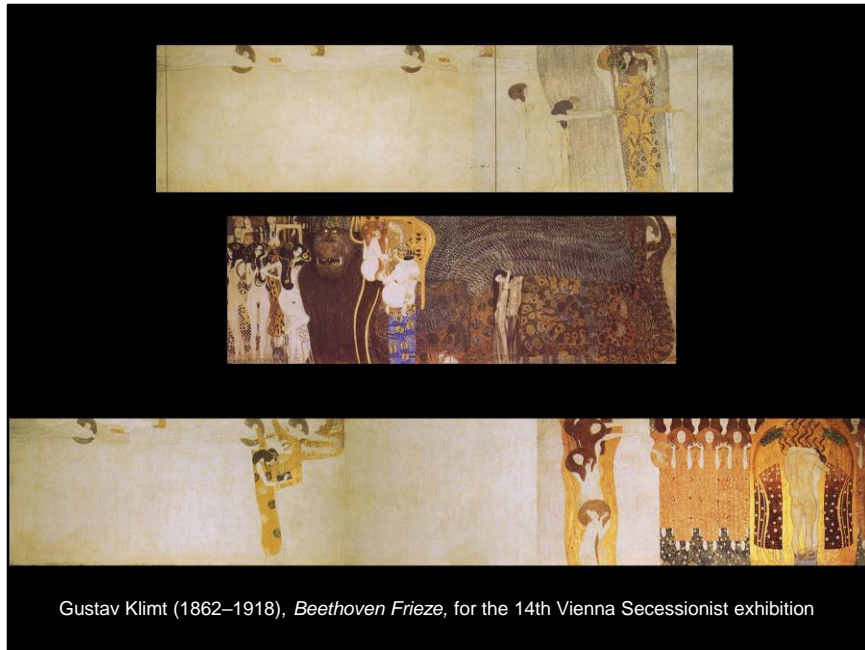
<http://www.tate.org.uk/whats-on/tate-liverpool/exhibition/gustav-klimt-painting-design-and-modern-life-vienna-1900/gustav-0>  
[https://en.wikipedia.org/wiki/Beethoven\\_Frieze](https://en.wikipedia.org/wiki/Beethoven_Frieze)





Photograph of the original frieze in 1902  
Restoration of the frieze

- In **1901**, **Klimt painted the Beethoven Frieze for the 14th Vienna Secessionist exhibition** in celebration of the composer, and featured a monumental polychrome sculpture by Max Klinger.
- The frieze is based on **Richard Wagner's interpretation of the 9th Symphony by Ludwig van Beethoven**, celebrating humankind's **yearning for happiness**. The 34-meter long wall painting shows humanity struggling to overcome hostile forces such as sickness, madness, wantonness, and intemperance, and finally finding eternal bliss in art. The singing angels and the lovers embracing in the final section of the fresco refer to the symphony's closing choir and Friedrich Schiller's famous ode To Joy: "This kiss to the whole world!"
- **Meant for the exhibition only, the frieze was painted directly on the walls with light materials.** After the exhibition the **painting was preserved**, although it did not go on display again until 1986. The *Beethoven Frieze* is on permanent display in the Vienna Secession Building in a specially built, climate controlled basement room. The frieze is large, standing at 7 feet high with a width of **112 feet**. The entire work weighs **four tons**.



Gustav Klimt (1862–1918), *Beethoven Frieze*, for the 14th Vienna Secessionist exhibition

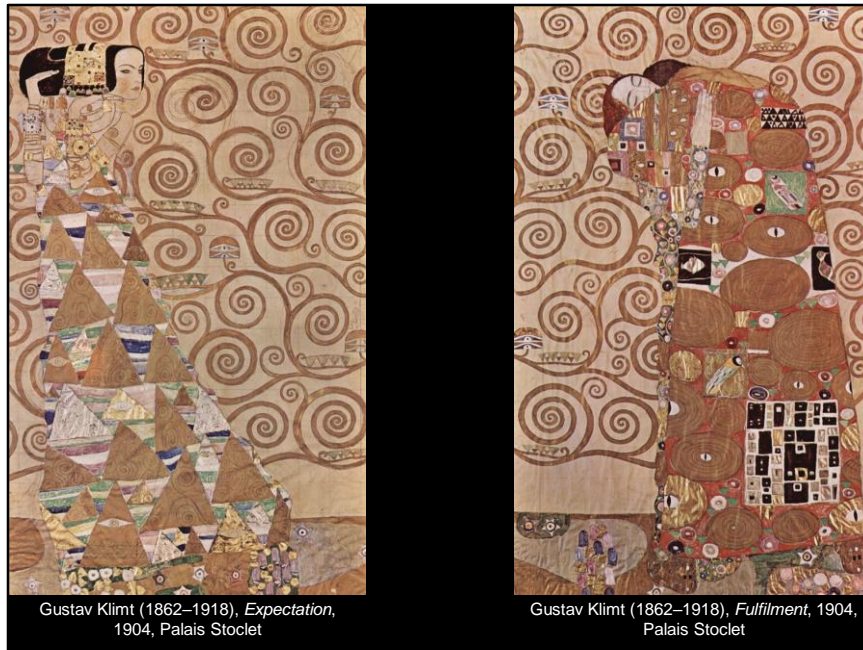
- The frieze illustrates human desire for happiness in a suffering and tempestuous world in which one contends not only with **external evil forces** but also with **internal weaknesses**. The viewer **follows this journey of discovery** in a stunning visual and linear fashion.
- It **begins gently with the floating female Genii searching the Earth**. Then a **knight in shining armour** appears who **offers hope** due to his own ambition and sympathy for the **pleading, suffering humans kneeling before him**.



- The next section shows the **dark, sinister-looking storm-wind giant**, Typhoeus, his **three Gorgon daughters** and images representing **sickness, madness, death, lust and wantonness** above and to the right.



- The **journey ends in the discovery of joy by means of the arts** and contentment is represented in the **close embrace of a kiss**. Thus, the frieze expounds psychological human yearning, ultimately satisfied through individual and communal **searching** and the **beauty of the arts** coupled with **love and companionship**.
- The video shows a 'flash mob' that gradually enters the square and starts to play and then sing Beethoven's '*Ode to Joy*' from his 9<sup>th</sup> Symphony. The lyrics are a poem by Friedrich Schiller. The combination of painting and music is called a **Gesamtkunstwerk**, which translates as a '**total or ideal work of art**' a 'universal artwork' that is a 'synthesis of the arts'. A work of art that makes use of and combines all or many art forms. The term was first used in Germany in 1827 and the idea was taken up by Richard Wagner.

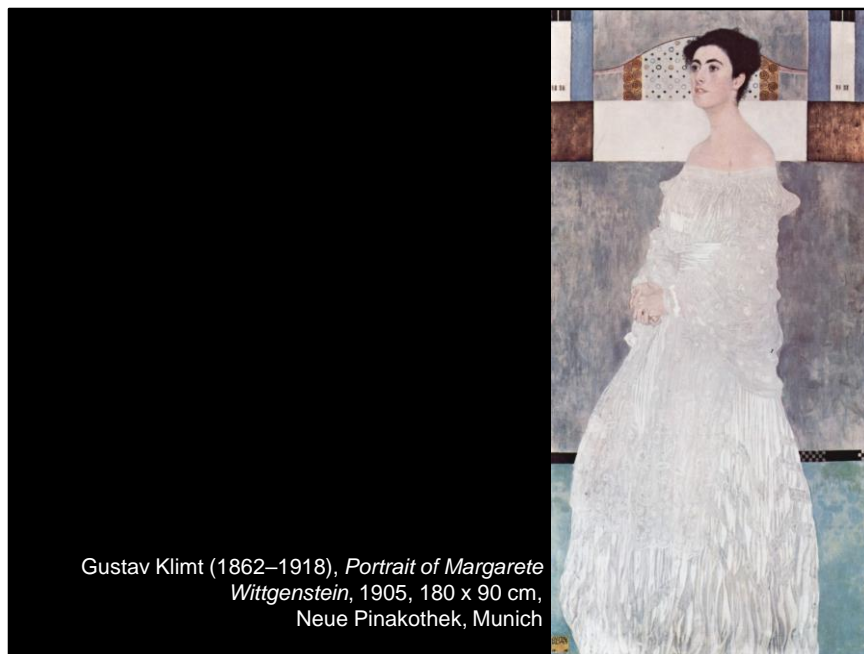


Gustav Klimt (1862–1918), *Expectation*, 1904, Palais Stoclet

Gustav Klimt (1862–1918), *Fulfillment*, 1904, Palais Stoclet

- Klimt **travelled little**, but trips to Venice and Ravenna, both famous for their beautiful mosaics, most likely inspired his gold technique and his Byzantine imagery. In **1904**, he collaborated with other artists on the lavish **Palais Stoclet**, **the home of a wealthy Belgian industrialist** that was one of the grandest monuments of the Art Nouveau age. Klimt's contributions to the dining room, including both *Fulfillment* and *Expectation*, were some of **his finest decorative works**, and as he publicly stated, "**probably the ultimate stage of my development of ornament.**"

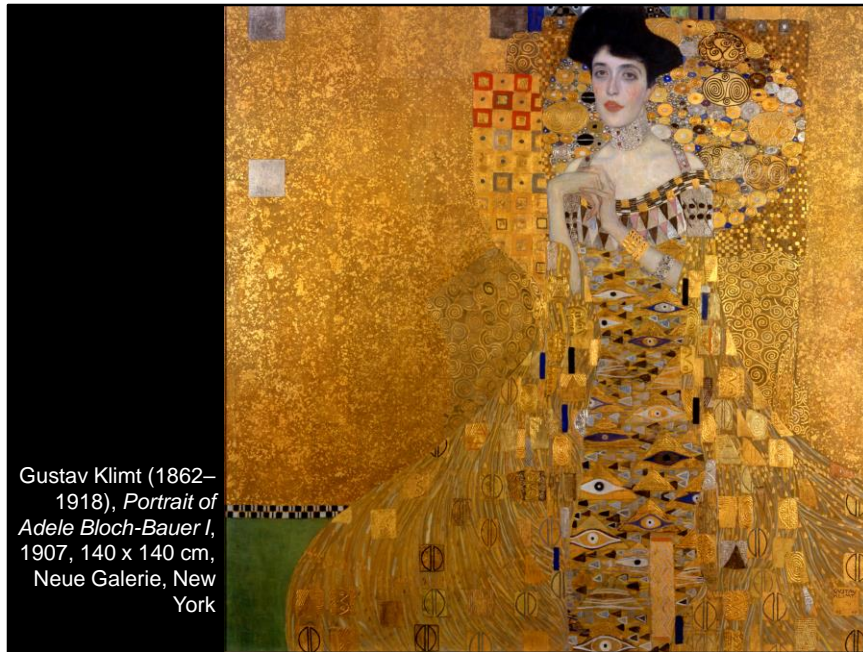




Gustav Klimt (1862–1918), *Portrait of Margarete Wittgenstein*, 1905, 180 x 90 cm, Neue Pinakothek, Munich

Gustav Klimt (1862–1918), *Portrait of Margarete Wittgenstein*, 1905, 180 x 90 cm, Neue Pinakothek, Munich

- In 1905, Klimt created a painted portrait of Margarete Wittgenstein, Ludwig Wittgenstein's sister, on the occasion of her marriage. Her father, Karl Wittgenstein, financed the Secession building.



Gustav Klimt (1862–1918), *Portrait of Adele Bloch-Bauer I*, 1907, 140 x 140 cm, Neue Galerie, New York

Gustav Klimt (1862–1918), *Portrait of Adele Bloch-Bauer I*, 1907, 140 x 140 cm, Neue Galerie, New York

- The portrait was commissioned by the sitter's husband, Ferdinand Bloch-Bauer, a Jewish banker and sugar producer. The painting was stolen by the Nazis in 1941 and displayed at the Österreichische Galerie Belvedere. In 2006, following eight years of effort by the Bloch-Bauer heirs, the painting was returned to the family; it was sold the same year for \$135 million, at the time a record price for a painting. The portrait is the final and most fully representative work of **Klimt's golden phase** which lasted about a decade.



Gustav Klimt (1862–1918), *The Kiss*, 1907–08, 180 x 180 cm, Österreichische Galerie Belvedere

Gustav Klimt (1862–1918), *The Kiss*, 1907–08, 180 x 180 cm, Österreichische Galerie Belvedere

- One of the masterpieces of Klimt's golden period and the work **most loved by the public**. It is an **icon of the Jugendstil**, Viennese Art Nouveau. It is thought that Klimt and his companion **Emilie Flöge** modelled for the work, but there is no evidence or record to prove this.







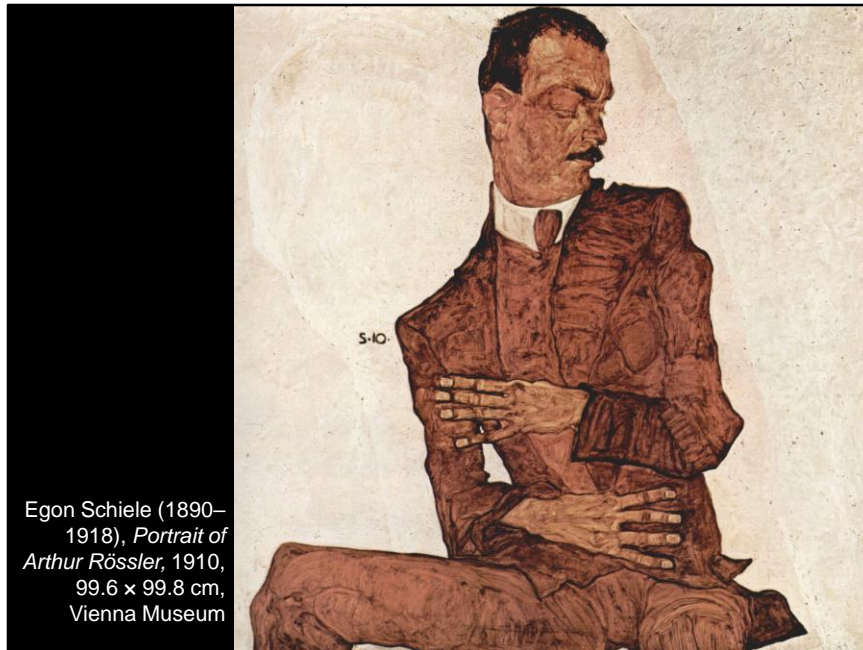
Egon Schiele (1890–1918), *Self-Portrait with Physalis*, 1912, 32.2 x 39.8 cm, Leopold Museum

Egon Schiele (1890–1918), *Self-Portrait with Physalis*, 1912 (aged 22), 32.2 x 39.8 cm, Leopold Museum

- “In what is **probably his best-known self-portrait**, the **22-year-old Egon Schiele captivates us in a way that is at once self-confident and fragile**. Nothing in this balanced composition is left to chance; every line finds its continuation or a counterpart to which it corresponds: **hair and body are both cropped by the edges** of the painting as if reflecting, **one shoulder is pulled up with the other lowered**, and the slender branches bear **intensely coloured red Physalis fruit** (related to the Lampion and Chinese lantern flower, *Physalis alkekengi*).
- **1912 was an extremely productive year for Egon Schiele**, a year during which his expressionistic style of painting became somewhat calmer and closer to reality. Schiele’s intense involvement with himself, life and the society of his time was to be interrupted abruptly in April of 1912. Schiele, who lived with his **girlfriend Wally** in the town of **Neulengbach**, was wrongfully accused of **kidnapping an underage girl** and taken into investigative custody. Although the charges were soon dropped, **Schiele was deeply hurt in terms of his creativity and his self-image as an artist**. This is not yet evident in his *Self-Portrait with Physalis* (or *Lampion Fruit*); this painting shows an Egon Schiele who is **sensitive, confident** of

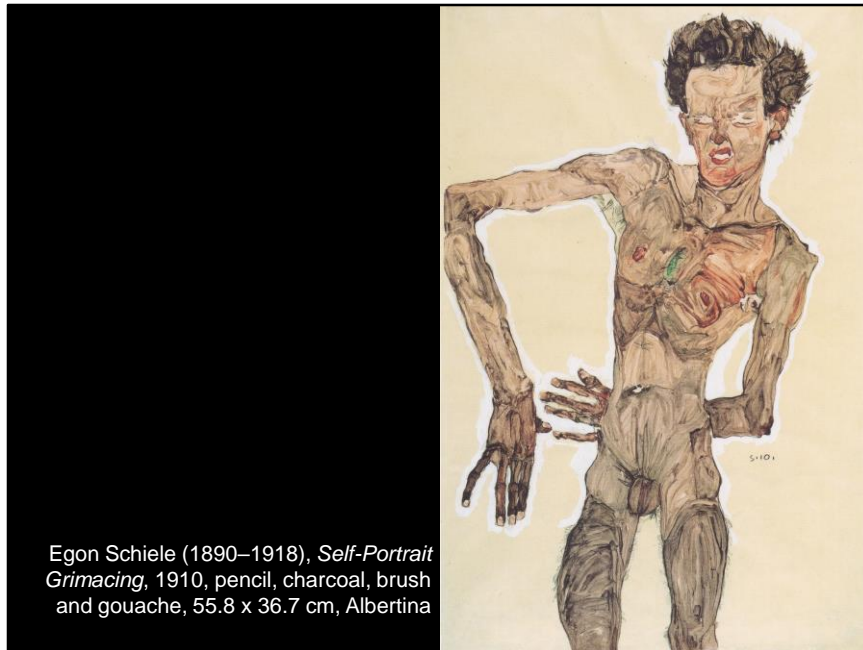
his giftedness and likely at the zenith of his creativity.” (Leopold Museum website)

- In 1907, when he was only 17, Schiele sought out **Klimt who became an early mentor** and introduced him to patrons, models and the work of other artists such as Vincent van Gogh and Edvard Munch. In 1908 he participated in an exhibition but the following year he **left the Academy** in protest, citing their failure to embrace forward-think artistic practices. He formed a **New Art Group** that held several exhibitions while Schiele explored new techniques, **jagged contours and a more sombre palette**. He gradually **moved away from Klimt’s more decorative Art Nouveau style** although the men remained close until Klimt’s death in 1918. It appears that both men shared an insatiable appetite for women.



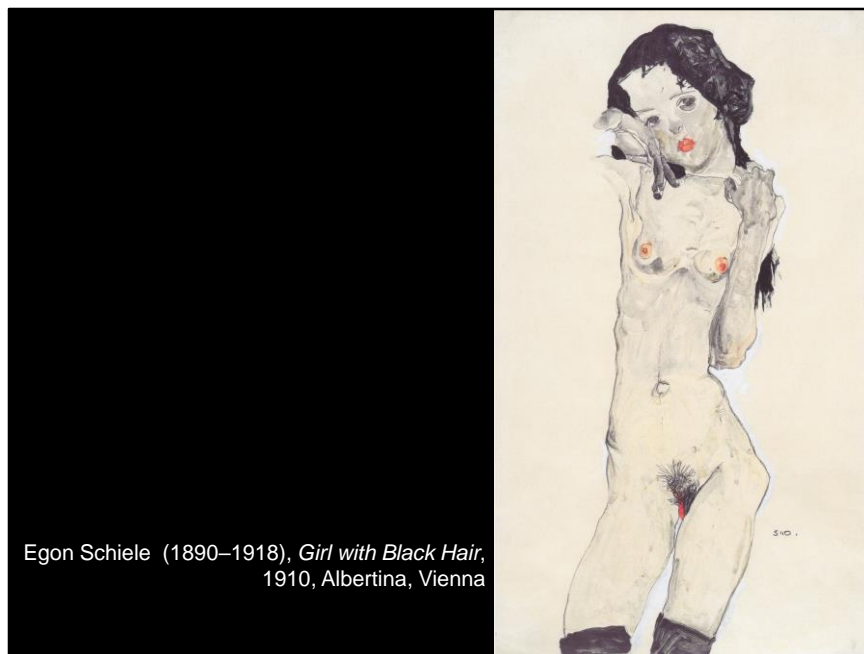
Egon Schiele (1890–1918), *Portrait of Arthur Rössler*, 1910, 99.6 × 99.8 cm, Vienna Museum

- In 1909 Schiele met the **art critic Arthur Roessler** at an exhibition and Roessler immediately recognised his talent and became **his spokesman, collector and agent**. Schiele has given Roessler a **dynamic, elegant bearing** and his turned head creates a harmony of form not present in his other more angular portraits of the period.
- Roessler gave Schiele a grotesque **Javanese shadow puppet** which he played with and with which he created vivid shadow contours on the wall. The puppets may have been part of his **rethinking of the representation of the human form** as this was the period when Schiele's style change from the **decorative style of Klimt to Schiele's more angular, grotesque style**.



Egon Schiele (1890–1918), *Self-Portrait Grimacing*, 1910, pencil, charcoal, brush and gouache, 55.8 x 36.7 cm, Albertina

Egon Schiele (1890–1918), *Self-Portrait Grimacing*, 1910, pencil, charcoal, brush and gouache, 55.8 x 36.7 cm, Albertina



Egon Schiele (1890–1918), *Girl with Black Hair*, 1910, pencil, brush, watercolour with protein containing binders, opaque white, on wrapping paper, Albertina, Vienna

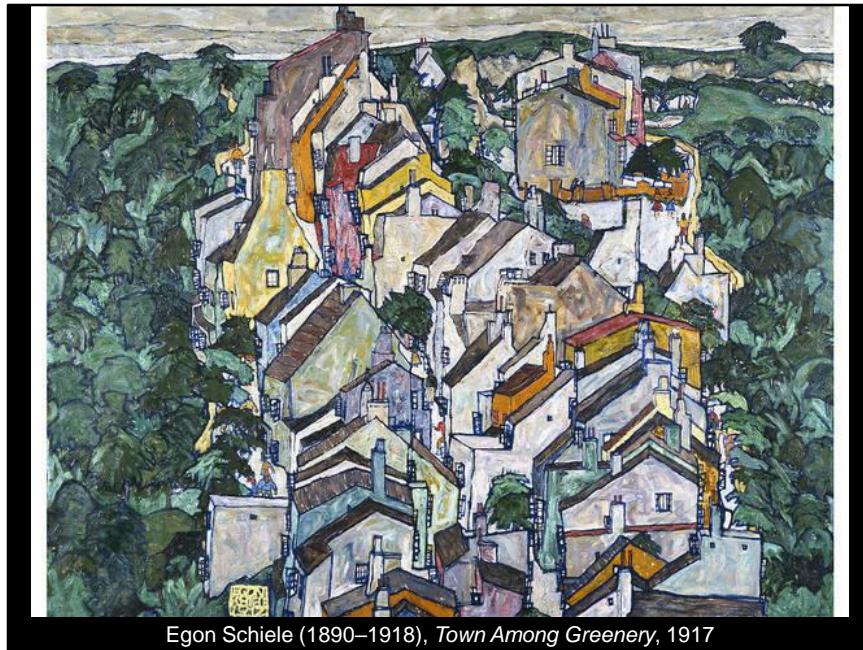
- Schiele began to enjoy modest success and he had his **first solo exhibition in Vienna in 1911**. His work was increasingly sexual and often **lewd studies of young women** and he controversially used young girls as models. Schiele lived briefly in his mother's hometown of Krumau in Southern Bohemia, where his practice of having young children visit his studio attracted **disapproval from the local townspeople**.



Egon Schiele (1890–1918), *The One Orange Was The Only Light*, 19-4-1912, 1912, watercolour and pencil on japan paper, 31.5 x 47.8 cm, Albertina

- “.. in 1912, while living in the **Austrian town of Neulengbach**, Schiele was arrested at his studio and imprisoned for twenty-four days, accused of **seducing and raping an underage girl** (as in Krumau, Schiele's workplace had once again become a refuge for many of the town's children, attracting outrage from local residents). These **charges were eventually dropped**, and he received a **lesser charge of creating immoral and "pornographic" drawings of his girlfriend, Wally Neuzil**, eighteen years old at the time. Schiele subsequently **ceased his practice of using children as models**, although the morbidity and sexual explicitness of his work—particularly in his drawings—appears to have increased following his release from prison.” (The Art Story)

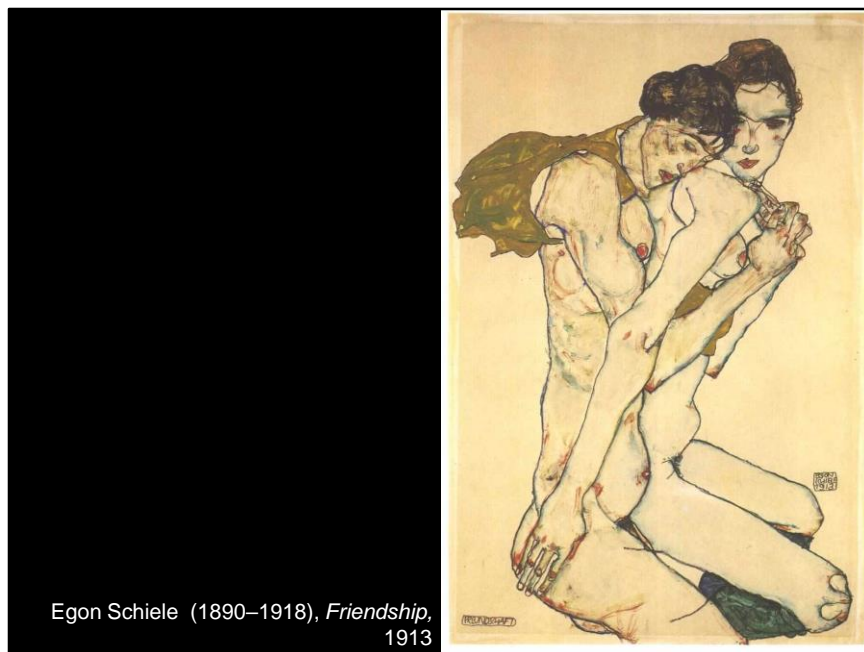




Egon Schiele (1890–1918), *Town Among Greenery (The Old City III)*, 1917, The Neue Galerie, New York

- “Although his art centred on the human figure, Schiele—who had occasion to travel throughout Europe during his career—was also drawn to the land and cities. In fact, the artist's paintings of the **countryside** and his native Vienna **comprise a significant portion of his work**. This painting was inspired in part by his **mother's hometown, Krumau**, where he lived briefly in 1911. Schiele's landscapes—although often devoid of people—contain fascinating parallels with his figural work. His frequent use of a **bird's-eye perspective** in his landscapes calls to mind one of the most radical elements of his portraiture: his tendency to depict his sitters from above. This canvas contains other characteristic elements of Schiele's idiom as well, most notably, his use of **boldly outlined and sharp contours**. What causes this work to stand apart from his portrait work is the artist's **use of and range of colour**, something for which Schiele was not known.” (The Art Story website)





Egon Schiele (1890–1918), *Friendship*, 1913

Egon Schiele (1890–1918), *Friendship*, 1913



Egon Schiele (1890–1918), *Portrait of Edith Schiele with Striped Dress*, 1915

Egon Schiele (1890–1918), *Portrait of Edith Schiele with Striped Dress*, 1915

- In 1912 he participated in exhibitions in **Budapest, Cologne and Vienna and in Munich** was exhibited alongside **Der Blaue Reiter** (the Blue Rider) group of Expressionists including Wassily Kandinsky and Franz Marc. It was during this period that he painted the self-portrait we saw earlier.
- In 1913, he left Wally Neuzil to marry **Edith Harms**, a young woman of **good social standing**. Schiele had set his sights on a pair of sisters who lived opposite, Adele and Edith Harms. He chose Edith, the finer featured but more melancholic sister. She was convent educated and embarrassed about posing herself. Other women including many models and her sister Adele posed for him and Edith turned a blind eye. Schiele's **new wife evidently had a maturing effect on his work**, as seen in pieces like *Lovers* (1914–15) and *Death and the Maiden* (1915).
- From about 1914 on, Schiele evolved a **more representationally accurate style of rendering**. In the process, his depictions of the female figure became **more conventionally beautiful** but **lost** something of their **frenzied intensity**. The **artist's lines**, formerly jagged and searching, **became smooth and sure**, capturing the curves of the body with unswerving accuracy, the complicated retracing,

hatching, and scrolled embellishments seen in his earlier work were **replaced by single, perfect strokes.**



Egon Schiele (1890–1918), *Reclining Woman with Green Stockings*, 1913

- **Growing professional success** in the last two years of his life enabled Schiele to emulate Klimt, by employing a **large number of models**. **Edith, his wife**, became **increasingly reluctant to pose** and she **put on weight** and no longer satisfied her husband's requirement for lean and fragile women. However, **Edith's sister, Adele**, seems to have been a willing model, and she may well have posed for *Reclining Woman with Green Stockings*. Unlike her younger sister, **Adele wasn't shy about posing** in her underwear, and she would later claim that her relationship with her **brother-in-law had not been as chaste** as it should have.



Egon Schiele (1890–1918), *Death and the Maiden*, 1915, Österreichische Galerie, Vienna

Egon Schiele (1890–1918), *Death and the Maiden*, 1915, Österreichische Galerie Belvedere, Vienna

- Two people **are tragically clinging to each other** in what looks like a **war zone**. Schiele has **just abandoned his mistress** and model of longstanding to marry a **more socially respectable woman**. Four days after their marriage he was **conscripted into the army**. The mood of this painting is of **death and separation**. The figures are awkward, bony and desperately clinging to each other. Although after his marriage his figures became less tortured and more calm it is not so here. The man's staring eyes are distracted as his long, bony fingers cling to her head and her curiously long arms made to look thinner by the fold of the sleeve of his coat are disengaging as she holds him.
- "In this painting, one of Schiele's **most complex and haunting works**, the female figure, gaunt and tattered, clings to the **male figure of death**, while surrounded by an equally tattered, quasi-surreal landscape. As elsewhere in his work, in this composition Schiele combines the personal and the allegorical—in this case by turning to a theme deriving from the medieval concept of the Dance of Death that reached its height in 15<sup>th</sup>-century German art. *Death and the Maiden* was painted

around the time Schiele separated from his longtime lover, Wally Neuzil, and several months before he married his new lover, Edith Harms. The painting memorializes the end of his affair with Neuzil, seemingly conveying this separation as the death of true love. Interestingly enough, the manner in which Schiele's figures are nearly consumed by their clothing and abstracted surroundings suggests the portraiture of Klimt, who likewise placed his subjects within indecipherable environments.” (The Art Story website)

## **References**

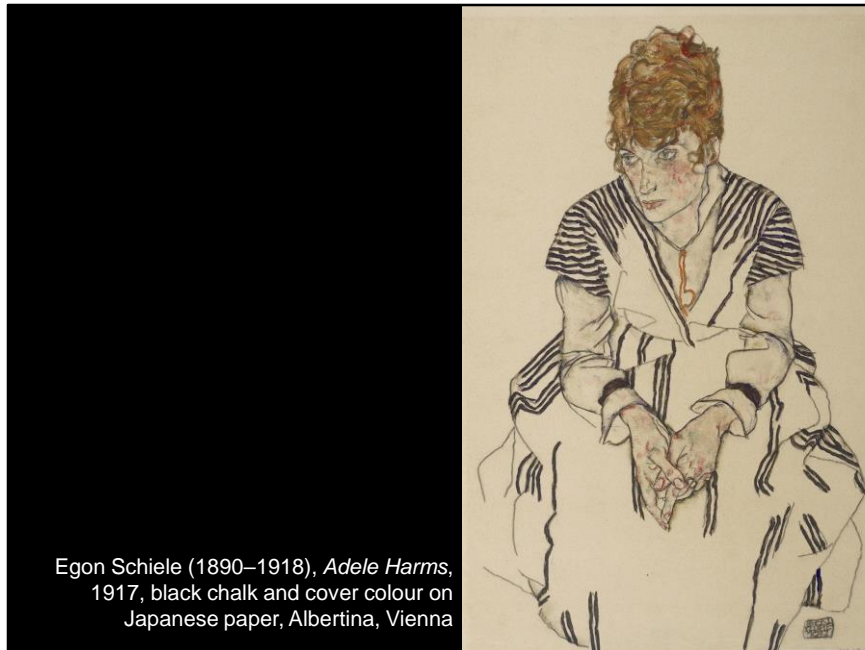
- [http://www.theartstory.org/artist-schiele-egon-artworks.htm#pnt\\_1](http://www.theartstory.org/artist-schiele-egon-artworks.htm#pnt_1)
- <https://www.independent.co.uk/arts-entertainment/art/great-works/great-works-death-and-the-maiden-1915-16-by-egon-schiele-8456208.html>
- <https://www.independent.co.uk/arts-entertainment/art/great-works/great-works-death-and-the-maiden-1915-16-by-egon-schiele-8456208.html>



Egon Schiele (1890–1918), *Portrait of Edith Schiele*

Egon Schiele (1890–1918), *Portrait of Edith Schiele*





Egon Schiele (1890–1918), *Adele Harms*, 1917, black chalk and cover colour on Japanese paper, Albertina, Vienna

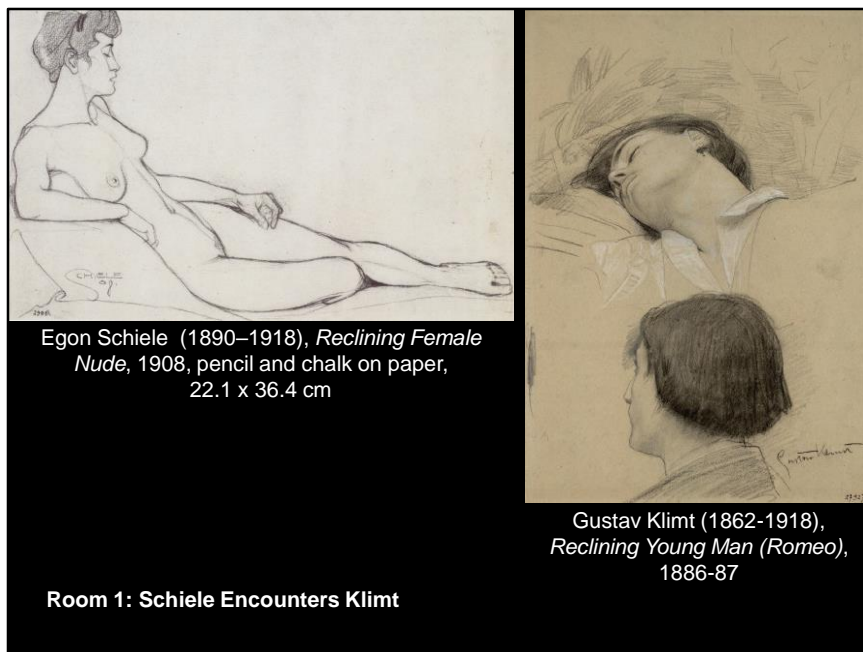
Egon Schiele (1890–1918), *Adele Harms*, 1917, black chalk and cover colour on Japanese paper, Albertina, Vienna

- Adele Harms, the artist's sister-in-law





THE EXHIBITION AT  
THE ROYAL ACADEMY  
Drawings from the Albertina, Vienna



Gustav Klimt (1862-1918), *Reclining Young Man (Romeo)*, 1886-87, The Albertina Museum, Vienna

Egon Schiele (1890–1918), *Reclining Female Nude*, 1908, pencil and chalk on paper, 22.1 x 36.4 cm

The five rooms of the Klimt/Schiele Drawings Exhibition at the Royal Academy. Text introducing the rooms (copyright Royal Academy):

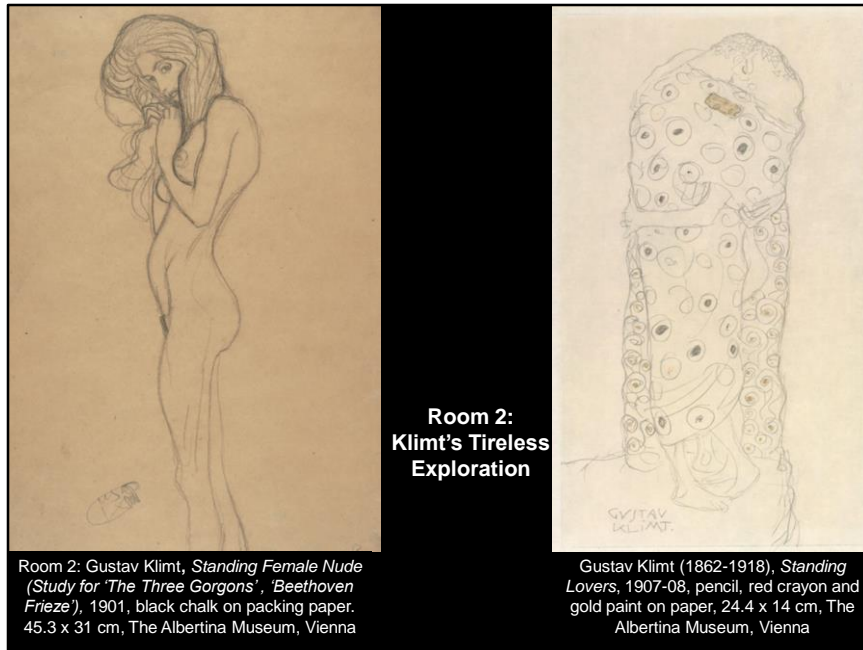
- For Schiele a drawing was a work of art in its own right and he sold many. For Klimt it was a sketch he used to work through ideas and he sold very few.

### **Room 1: Schiele Encounters Klimt**

- When **Egon Schiele (1890-1918)** moved to Vienna in 1906 to study at the Academy of Fine Arts, he encountered **a city caught between the traditional and the modern**. Convinced of his own talent and the importance of the artist's role in society, Schiele looked to the **example of Austria's most famous artist Gustav Klimt (1862-1918)**, some twenty-eight years Schiele's senior, had first found acclaim in the late 1880s painting complex ceiling schemes for grand buildings of Vienna's Ringstraße (the boulevard that encircles the old city centre). His artistic trajectory led him to reject the conventional style of these public commissions.

becoming the leading figure of an avant-garde that embraced the idea of the 'Gesamtkunstwerk', the total work of art. Architecture, sculpture, painting, design and decorative arts, freed from any hierarchy, would function together in harmony.

- **Drawing** unites all these arts, For both **Klimt and Schiele it was a fundamental daily activity**, especially drawing from life. A medium of spontaneity and creativity, it also proved central to their artistic dialogue. It is unclear when the two artists **first met in person**. Schiele later claimed that it was **in 1907** but given that he was an unknown student at the time, this is **rather unlikely**. Klimt's presentation at the 1908 Kunstschau (International Art Show) - including his iconic Golden Period work *The Kiss* - proved a revelation for Schiele. Between **November 1910 and January** **they visited one another's studios several times** and exchanged drawings. When Klimt died of pneumonia following a stroke in February 1918, Schiele visited the morgue to draw his body. On 31 October, Schiele succumbed to the influenza pandemic.
- **On the centenary of their deaths**, some one hundred works on paper gathered here reveal Klimt and Schiele as two of the most innovative draughtsmen of the twentieth century. Further biographical and contextual information is available in the gallery guide leaflet and audio tour All works courtesy of the Albertina Museum, Vienna, unless otherwise stated.



Gustav Klimt (1862-1918), *Standing Female Nude (Study for 'The Three Gorgons', 'Beethoven Frieze')*, 1901, black chalk on packing paper. 45.3 x 31 cm. The Albertina Museum, Vienna

Gustav Klimt (1862-1918), *Standing Lovers*, 1907-08, pencil, red crayon and gold paint on paper, 24.4 x 14 cm, The Albertina Museum, Vienna

The five rooms of the Klimt/Schiele Drawings Exhibition at the Royal Academy. Text introducing the rooms (copyright Royal Academy):

### **Room 2: Klimt's Tireless Exploration**

- Klimt's drawings **usually relate to his painted works**. He trained at the Viennese Kunstgewerbeschule (School of Applied Arts), but his preparatory process echoed that promoted by the Akademie der Bildenden Künste (Academy of Fine Arts), which Schiele attended. Studies of specific elements, compositional drawings, and sometimes oil sketches would be undertaken. The works in this room reveal different aspects of Klimt's intensive exploration of the human figure, mostly in respect of **two key projects**.
- In **1894**, an increasingly **sought-after Klimt** received a **major state commission** to paint three 4.5 x 3 metre allegories of **Philosophy, Medicine and Jurisprudence**,

known as the 'Faculty Paintings', for a new building at the **University of Vienna**. Working from life with male and female models, Klimt **rejected idealised formulas** for allegorical figures, instead exploring the expressive potential of poses and gestures, even delving into existential states. The immediacy of drawing was instrumental to **Klimt's emotive invocation of procreation, birth and death in *Medicine***, going far beyond the technical procedure of planning a composition. The resultant paintings were **deemed entirely inappropriate** for their context and caused a **public scandal**. Amid this, in **1902** the **Secession** realised their ambition of a '**Gesamtkunstwerk**', with an exhibition dedicated to the **composer Beethoven**. Klimt's contribution was a high-level 2.5 x 34 metre **frieze** that, influenced by **Japanese art**, made bold use of blank spaces, line and pattern. The **horizontal narrative, which unfolds around four walls**, visualised **Richard Wagner's interpretation of Beethoven's Ninth Symphony**. Klimt drew upon mythological iconography to depict **humankind's negotiation of temptations in search of happiness**. Recent research by Klimt specialist Marian Bisanz-Prakken suggests that in early 1910 Schiele might have seen Klimt's original Beethoven Frieze in storage (temporarily exhibited in Vienna before Schiele lived there), as well as related drawings owned by a prominent mutual patron.



Egon Schiele (1890–1918), *The Painter Anton Faistauer*, 1909, pencil, coloured chalk and gouache on packing paper. 29.6 x 31.3 cm. The Albertina Museum, Vienna

Egon Schiele (1890–1918), *Female Nude*, 1910, pencil, black chalk, watercolour and gouache with white gouache heightening on packing paper. 44 x 30.5 cm. The Albertina Museum, Vienna

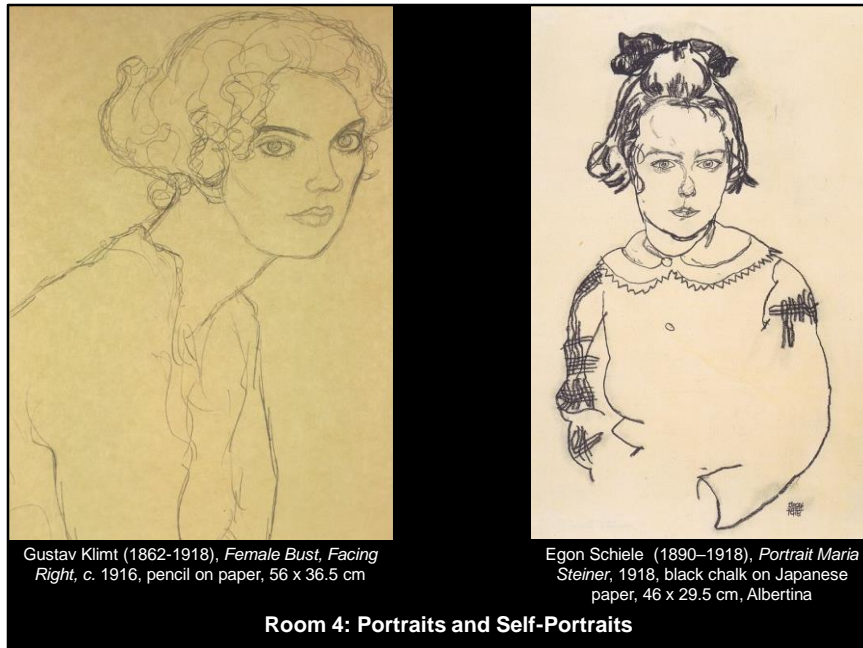
The five rooms of the Klimt/Schiele Drawings Exhibition at the Royal Academy. Text introducing the rooms (copyright Royal Academy):

### Room 3: Schiele's New World

- **1910** was the year that Schiele **found his unique style**. In a letter from November, he wrote: '**I went through Klimt until March. Today I think I am entirely different.**' Klimt had included some of Schiele's somewhat derivative paintings in the 1909 Kunstschau, but **by 1911** Schiele had his **first solo exhibition** in Vienna.
- At first glance, **Schiele's approach to drawing differs significantly** from Klimt's. His sheets are **not studies but completed works**, and take in a **wider range of subjects**. It was in sketchbooks, one of which is presented here, that Schiele worked out ideas for oil paintings. Schiele frequently used watercolor and gouache in his works on paper, but rarely to create three-dimensional modelling. **Colour is**

**employed expressively** or as a graphic compositional device, similar to Klimt's division of decorative surface pattern in his paintings. **The line remains the organizing principle and energetic force** of Schiele's works on paper.

- Schiele's figures are **closely observed from life**. Defined by **emphatic and heightened outlines**, they resemble the gaunt, angular bodies of Klimt's Beethoven Frieze. However, instead of selecting types to represent universal themes, Schiele's drawings **scrutinize the individual** before him. Unlike Klimt, Schiele **could not afford professional models** and relied on **family, friends, street children and prostitutes**. Isolated in the void of the blank paper, sometimes **dramatically cropped**, **people appear alienated** from any context, yet Schiele's **strong identification with his sitters** is evident.
- Schiele had grown up in rural Austria and had an **almost religious passion for nature**. from he frequently left Vienna to **paint landscapes, townscapes and draw local people**, but his bohemian lifestyle was often unwelcome in these communities, In 1912 he was imprisoned for 24 days on later dismissed charges of child abduction and seduction. The episode only deepened Schiele's belief in the sanctity of freedom of artistic expression, as can be seen from the drawings he made while incarcerated.



Egon Schiele (1890–1918), *Portrait Maria Steiner*, 1918, black chalk on Japanese paper, 46 x 29.5 cm, Albertina

Gustav Klimt (1862–1918), *Female Bust, Facing Right*, c. 1916, pencil on paper, 56 x 36.5 cm

The five rooms of the Klimt/Schiele Drawings Exhibition at the Royal Academy. Text introducing the rooms (copyright Royal Academy):

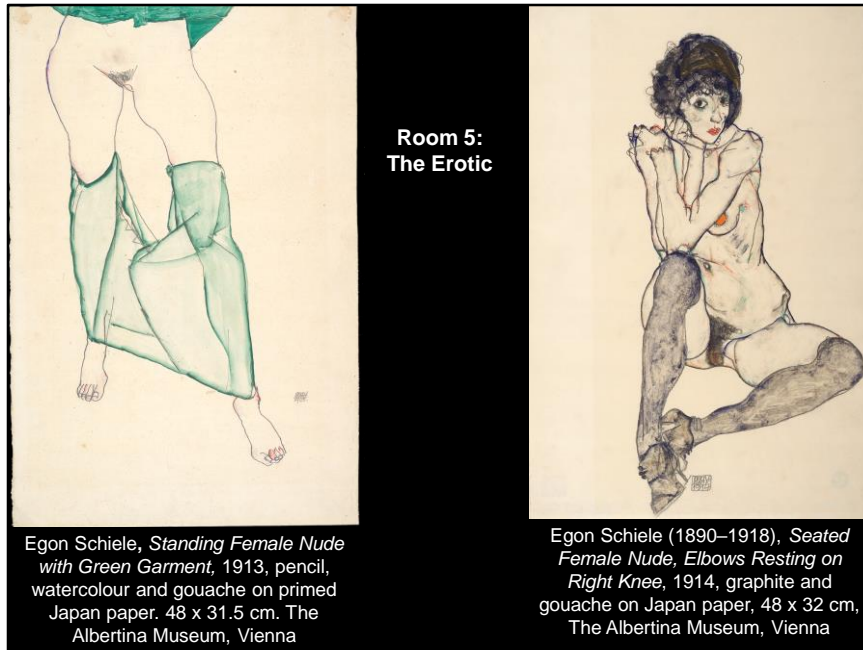
#### **Room 4: Portraits and Self-Portraits**

- For both Klimt and Schiele, **portraits constituted a significant part of their drawn oeuvre**, Klimt was a favoured choice of **society women**, and he completed many oil paintings in his **signature square format** at the same time as his mural works. His **highly animated, quickly sketched preparatory drawings** convey an elegant modernity and sense of fashion. Whereas in most European capitals **portraiture was in decline** following the advent of **photography**, in **Vienna it retained a lingering vogue**, with the burgeoning middle classes seeking to declare their newly gained status and sense of belonging as collectors. As Schiele specialist Jane Kallir has noted, in 1908 Klimt, hoping to replace dwindling state patronage, put forward the idea of a 'Kunstlerschaft' / He described this as 'an ideal union of creators and connoisseurs.' who were 'capable of empathizing with and appreciating the



creators' work'.

- As an emerging artist, **Schiele needed patrons**, and portraiture was an obvious direction to pursue. The architect Otto Wagner advised him: '**Paint portraits of famous Viennese personalities, at least a dozen [...] exhibit these likenesses collectively. This will get you noticed, and you may gain fame at once and win commissions and buyers for your other paintings.**' Although he **attempted this plan**, initially billing himself as '**the Silver Klimt**', **Schiele's radical approach to the human figure** from 1910 was at **odds with the aesthetic expectations of wealthy clients**. It was only in the **last year of his life** that he gained **unsolicited society commissions**. Until that time, Schiele's focus remained on portraying his close circle of family, friends and a small number of male supporters. A few these acutely observed works appear amid the Klimt drawings here, with a further selection in the second half of this gallery.
- The portraits of Maria (shown her) and Eva Steiner are from the last year of his life when he achieved some commercial success. They are beautiful and accomplished but conservative and respectable.



Egon Schiele (1890–1918), *Standing Female Nude with Green Garment*, 1913, pencil, watercolour and gouache on primed Japan paper. 48 x 31.5 cm. The Albertina Museum, Vienna

Egon Schiele (1890–1918), *Seated Female Nude, Elbows Resting on Right Knee*, 1914, graphite and gouache on Japan paper, 48 x 32 cm, The Albertina Museum, Vienna

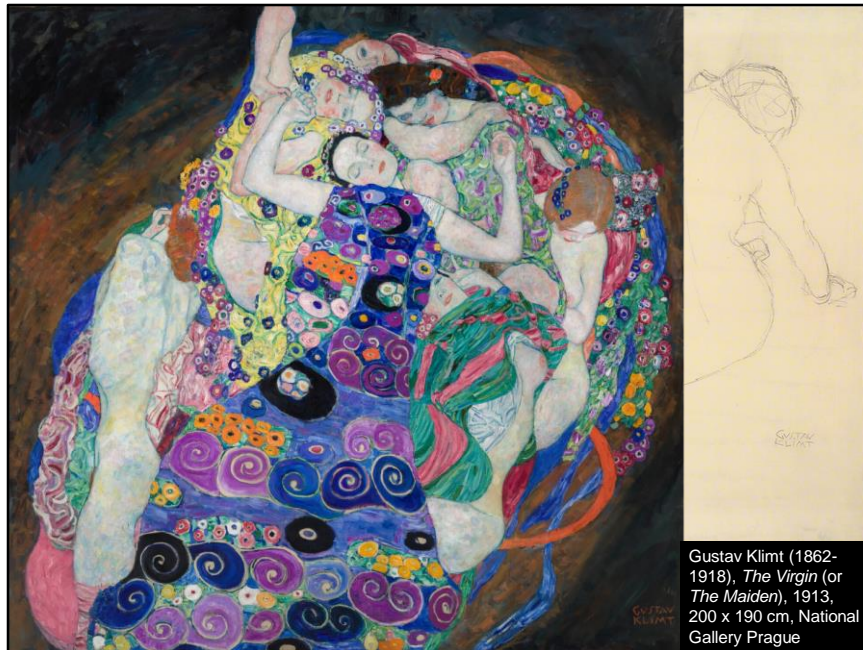
Text introducing the rooms (copyright Royal Academy):

### **Room 5: The Erotic**

- In Schiele wrote: '**The figure is after all the most essential, and what gives me the greatest satisfaction, the human body**: The same was true for Klimt. It was by **tirelessly drawing from life** that both artists understood the human form and wrought it to their artistic purposes. In the changing society of early twentieth-century **Vienna, where Sigmund Freud had published essays on his theory of sexuality in 1905, new ideas about the mind and body were of great interest in science and art**. For both Klimt and Schiele, **sexuality was a topic connected to universal themes of life and death**. Their shared fascination with the subject is reflected in the numerous erotic drawings produced by both artists.
- Klimt and Schiele drew naked and semi-clothed bodies in complicated poses and

from unusual perspectives, often using strong geometric placements on the page. They **addressed then taboo themes such as masturbation, sexual intercourse and homosexuality**. While Klimt's nudes are often lost in sensuous abandon, Schiele's drawings impose a rapport between model and viewer through direct gazes or provocative poses that challenge a simple voyeuristic engagement.

- For both Klimt and Schiele, drawing was a highly expressive medium ideally suited to new ideas of modernity and identity. **By 1918, as Schiele's reputation grew, so did the market for his works. On the very first afternoon of his exhibition at the Secession he sold five paintings and numerous drawings.** In his last creative year, aged just twenty-eight, he had at **least 177 sittings** with various models. His wife, six months pregnant, died three days before him.



Gustav Klimt (1862-1918), *Seated Female Nude, Seen from Behind* (Study for *The Virgin*), 1911–12, graphite, Albertina, Vienna

Gustav Klimt (1862-1918), *The Virgin (or The Maiden)*, 1913, 200 x 190 cm, National Gallery Prague

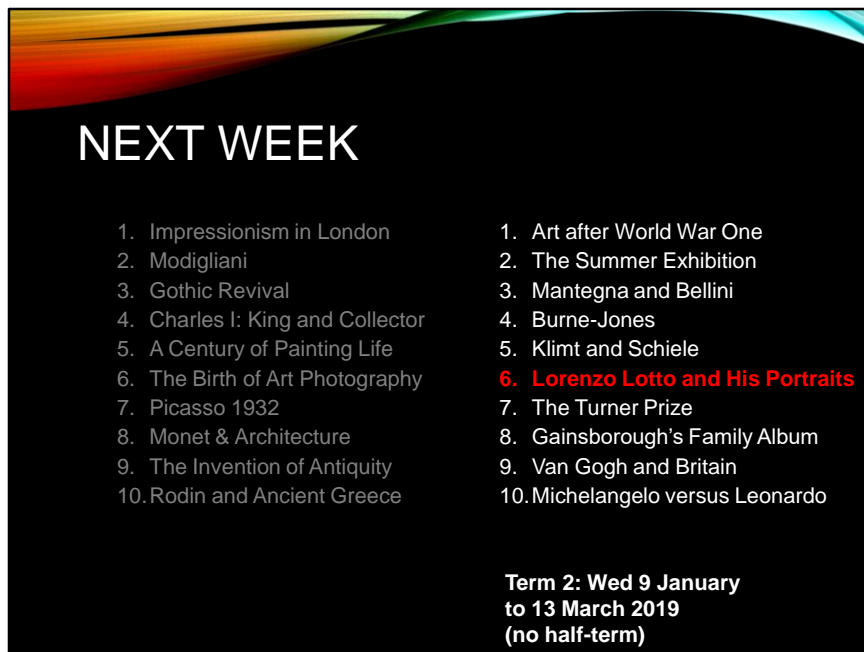
Text from Getty.edu website:

### ***The Virgin, 1911-13***

- Finished at the end of 1912 or the beginning of 1913 at the latest, *The Virgin* is one of the decisive figural allegories of Klimt's late career. The painting is a summation of Klimt's overarching theme of **female erotic dream states**, in which he explores its various manifestations over life, **from virginity to mature sexuality**.
- The dominant figure of *The Virgin* lies at the **centre** of the painting, with her **swirling drapery covering her parted legs** and her naked arms raised high over her entranced face. **Six subsidiary female nudes encircle her**. Klimt made **many life drawings** in order to distil the purest tincture of mood and pose.
- Klimt's preparatory drawings for *The Virgin* show an emphasis on contoured outlines, and some of the models display relative three-dimensionality and voluptuousness when compared to Klimt's earlier attraction to emaciated female nudes. The undulating contours of the drawings find echoes in the painting, where

the interwoven female nudes swathed in drapery and flowers form a kind of bubble, pulsating through the universe.

- With each of his drawings for *The Virgin*, Klimt strove to **capture a specific mood**. In the drawing above, the mood was one of **closure and introversion**. The combined sense of physical and spiritual encumbrance is conveyed by the **rear-view, sedentary pose, bowed head**, and single arm supporting the body's weight. This voluptuous figure is an early study for the **emaciated nude in the lower left** of the painting.



**Art History Revealed – Wednesday 26 September, half-term 31 October – 5 December, Wednesday 9 January – 13 March (no half-term)**

**Exhibitions in Start Date Order**

1. Impressionism in London, Tate Britain, 2 November 2017 – 7 May 2018
2. Modigliani, Tate Modern, 23 November 2017 – 2 April 2018
3. Charles I: King and Collector, Royal Academy, 27 January – 15 April 2018
4. All Too Human Bacon, Freud and a century of painting life, Tate Britain, 28 February – 27 August 2018
5. Victorian Giants: The Birth of Art Photography, National Portrait Gallery, 1 March – 20 May 2018
6. Picasso 1932 - Love, Fame, Tragedy, Tate Modern, March 8 to September 9, 2018
7. Monet & Architecture, National Gallery, 9 April – 29 July 2018
8. Rodin and the Art of Ancient Greece, British Museum, 26 April – 29 July 2018
9. Aftermath Art in the Wake of World War One, Tate Britain, 5 June – 16 September 2018
10. The Great Spectacle: 250 Years of the Summer Exhibition, Royal Academy, 12 June 2018 – 19 August 2018
11. Mantegna and Bellini, National Gallery 1 October 2018 – 27 January 2019

12. Burne-Jones, Tate Britain, 24 October 2018 – 24 February 2019
13. Klimt/Schiele, Drawings from the Albertina Museum, Vienna, Royal Academy, 4 November 2018 – 3 February 2019
- 14. Lorenzo Lotto Portraits, 5 November 2018 – 10 February 2019**
15. Gainsborough's Family Album, National Portrait Gallery, 22 November 2018 - 3 February 2019
16. Vincent van Gogh (1853-1890). Tate Britain, March 2019. Van Gogh and Britain will be the first exhibition to take a new look at the artist through his relationship with Britain. It will explore how Van Gogh was inspired by British art, literature and culture throughout his career and how he in turn inspired British artists, from Walter Sickert to Francis Bacon.

### **Ideas**

- Gothic Revival, based on an Andrew Graham Dixon TV programme but without the references to the literature of the period
- The Invention of Antiquity – refers to ideas in Mary Beard and John Henderson, *Classical Art from Greece to Rome*, Oxford History of Art Series, 2001, Nigel Spivey, *Understanding Greek Sculpture: Ancient Meanings, Modern Readings*, 1997 and John Boardman, *Greek Art*, Thames & Hudson, 1996
- The Painting War: Michelangelo versus Leonardo – described in the novel *Oil and Marble*, released on 5 July, 2018, and *The Lost Battles: Leonardo, Michelangelo and the Artistic Duel That Defined the Renaissance*
- The Turner Prize

### **London Galleries**

Wallace  
 British Museum  
 Hayward  
 National Gallery  
 National Portrait Gallery  
 White Cube  
 Serpentine  
 Tate Britain  
 Tate Modern  
 Royal Academy  
 Estorics