



GEORG
KLIMT



GEORG KLIMT

1867 – 1931

In the art world, the name „Klimt“ is inextricably linked with the period around 1900, Viennese Jugendstil and the Vienna Secession. Today, Gustav Klimt is one of the most highly valued artists in the world, and his works regularly set new records.

But the Klimt family also spawned another exceptional talent: Gustav's youngest brother Georg.

Georg Klimt's oeuvre is characterized by a fascinating independence, which, upon closer examination, shows clear elements of the Glasgow School as well as the Vienna Secession. Klimt's curves and proportions, the allegorical, mostly mythical depictions as well as his great skill in the techniques of metalwork give his works a unique charm and a palpable fascination.

His chased reliefs represent a fascinating blend of Vienna Secession and Glasgow School.

They are unique objects on the art market, created by a phenomenal artist.

Since there are hardly any sources on the work and life of this sculptor genius, we have decided to correct this circumstance and pay due tribute to Georg Klimt's work with this publication.

We are pleased to present the first catalog of this scope on the works of the remarkable artist Georg Klimt and hope you enjoy browsing it.

Linda Preisinger &
Florian Kolhammer-Preisinger

THE UNDERESTIMATED, HARDLY HONORED MASTER GEORG KLIMT

1867 - Vienna - 1931

Anyone interested in Austrian art circa 1900 cannot avoid the name "Klimt". The Viennese painter Gustav Klimt is now a recognized name worldwide, found in the world's leading museums and an important factor in the art market.

Georg Klimt, the younger brother of Gustav and Ernst Klimt, was born in 1867, the fifth of seven children. He began his artistic career attending the *Vienna School of Arts and Crafts* from 1889 to 1896, where he studied chasing, engraving, and sculpture. After his training, Georg set up his own business in Vienna and worked as a teacher at the *Art School for Women and Girls* from 1901 to 1922.

His life was closely connected with the art scene in Vienna circa 1900. Thus, he received early commissions from his brother Gustav and his colleagues. Among other things, he crafted his parents' burial cross and numerous copper frames for his brother's paintings. He also

received commissions from the *Wiener Werkstätte* and other institutions. Probably the most important commission were the bronze doors to the main entrance to the Secession building in Vienna, which was built in 1898 according to plans by Joseph Maria Olbrich.

The Vienna Secession had a big impact on the evolution of modernism in Vienna. Georg Klimt was active in the direct environment of the Vienna Secession since its foundation in 1897. He worked closely with established names within the artistic community such as Gustav Klimt, Joseph Maria Olbrich, Josef Hoffmann, Koloman Moser, Carl Otto Czeschka and Alfred Roller. In an outstanding project he created reliefs, representing "Poetry" and "Strength", which he borrowed from Gustav Klimt's *Beethoven Frieze*. This work was shown at the *XIV Vienna Secession Exhibition* which was dedicated to the great master composer. Max Klinger's Beethoven monument

Deutsche Kunst
und Dekoration
— vol. 8 - 1901



and Gustav Klimt's frieze were the main attractions of this exhibition. Georg was a regular at shows at the *Austrian Museum of Art and Industry* and participated in the exhibit of the *Vienna School of Arts and Crafts* at the *1900 World Exhibition in Paris*.

He was known for his extraordinary metalwork. Inspired by the works of Scottish artist Charles Rennie Mackintosh and his wife Margaret MacDonald Mackintosh, he created unique reliefs in chased copper and brass. These works featured sweeps, proportions, and allegorical depictions that reflected the

influence of the Glasgow School and Viennese Secession.

He liked to add colorful accents in the form of pomegranate red, sapphire blue and emerald green glass cabochons. His works were much asked for and were used as decorative panels in high-end pieces of furniture created by renowned Viennese cabinetmakers such as Michael Niedermoser, August Ungethüm and Fritz Nagl.

Wolfgang Bauer



ALLEGORY OF SAPPHO

Vienna
ca. 1900

material

copper, finely chased
patinated, partially retouched

size

height 27 cm
width 27 cm







CARPE DIEM

Vienna
ca. 1900

material

copper, finely chased, partially retouched
opal and red colored opaque glass cabochons

size

height 44 cm
width 30,5 cm









JUGENDSTIL PANELS I

Vienna
ca. 1900

material

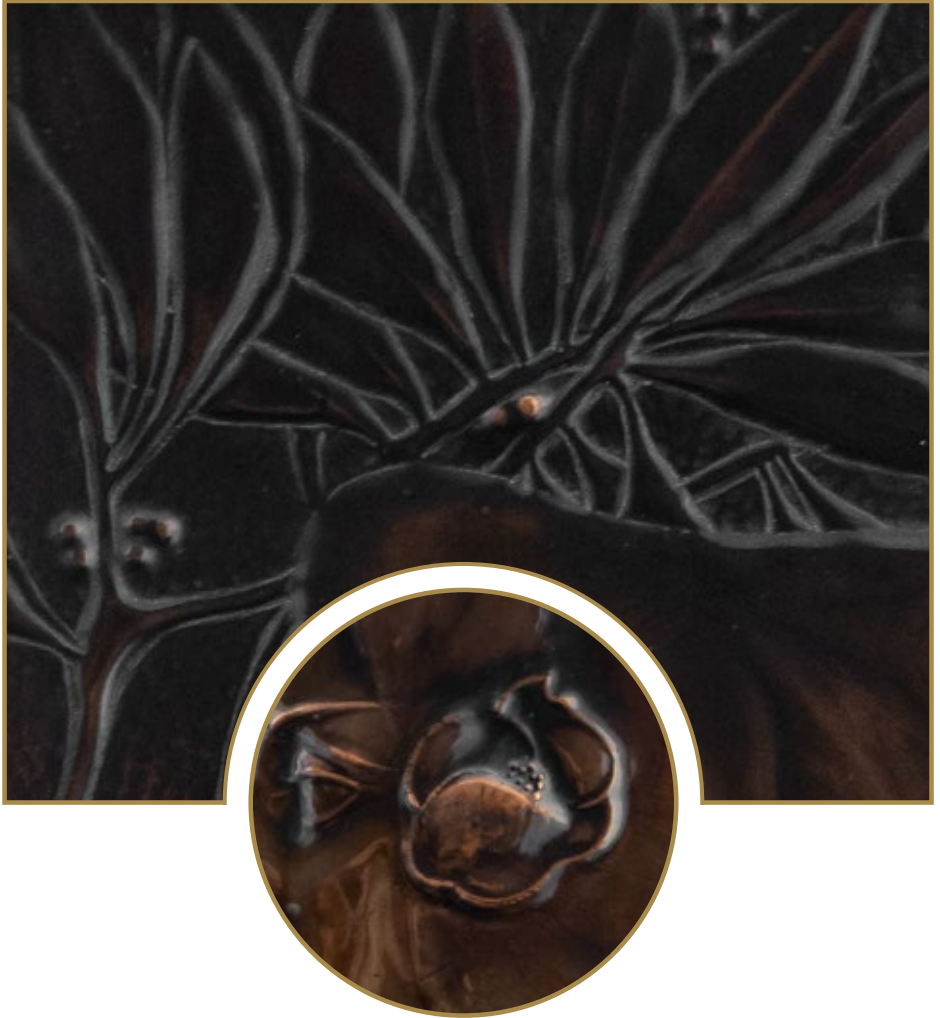
copper, finely chased
original patina

size

height 47 cm
width 19 cm











JUGENDSTIL PANELS II

Vienna
ca. 1900

material

copper, finely chased
original patina

size

height 25,5 cm
width 25,5 cm









DIONYSUS AND DEMETER I

Vienna
ca. 1900

material

copper, finely chased
original patina

size

height 48 cm
width 15 cm







DIONYSUS AND DEMETER II

Vienna
ca. 1900

material

copper, finely chased
original silver plating

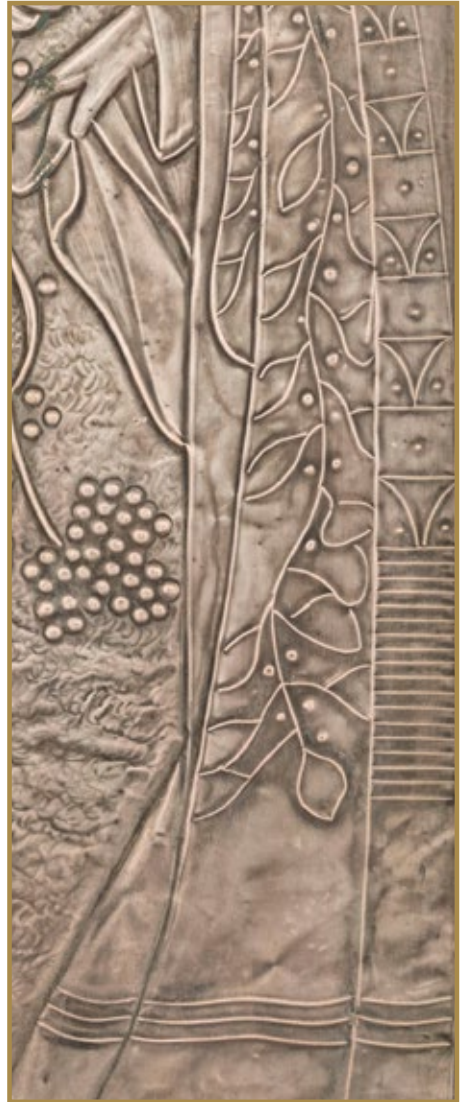
size

height 48 cm
width 15 cm











ALLEGORY OF LYRIC POETRY AND STRENGTH I

Vienna
ca. 1900

material

copper, finely chased
patinated, partially retouched

size

height 28,5 cm
width 28,5 cm









ALLEGORY OF LYRIC POETRY AND STRENGTH II

Vienna
ca. 1900

material

copper, finely chased
patinated

size

height 23 cm
width 23 cm







JUGENDSTIL PANELS III

Vienna
ca. 1900

material

copper, finely chased
patinated, retouched

size

height 28 cm
width 28 cm









METAL ART IN VIENNA

In addition to the works of Georg Klimt, which are still of great artistic significance today and reflect the connection between applied art and „liberal arts“ in the fin de siècle Viennese art scene, Professor Koloman Moser also had talented students who created outstanding metalwork under his tutelage.

The major works of his students in this technique are the two reliefs by the artists Emma

Schlangenhausen (1882 - Vienna - 1947) and Hilde von Exner (1880 - Vienna - 1922). They studied at the *Vienna School of Arts and Crafts* under Koloman Moser from 1901-1905 and, after early successes during their studies (Animal ABC in Ver sacrum, 1903; Die Fläche I; exhibition „Die Kinderwelt“, 1903/04), appeared at era-defining exhibitions of their time (Galerie Miethke „Die Jungen“, 1906; Kunstschau 1908).

Kleine Nachrichten.



284. In Kupfer getriebener Rahmen von Georg Klimt, Wien.
($\frac{1}{4}$ der wickl. Größe.)

Kunst und Handwerk:
Zeitschrift für
Kunstgewerbe und
Kunsth Handwerk seit 1851
— 50.1899-1900

In 1904, in a room designed and arranged by Josef Hoffmann, the *Vienna School of Arts and Crafts* presented this pair of artworks that are shown at the end of this catalog at the World's Fair in St. Louis, Missouri. They impressively depict the youthful freshness, innocence and grace of adolescence, capturing this in fine lines chased on ornate sheet metal, adorned with opaque glass cabochons and enameled inserts.

The two panels symbolize the spring awakening of adolescence in its purest form, encased in an ornate wrought iron frame, rather unusual for Austrian Art at this time.

Wolfgang Bauer

TWO SECESSIONIST PANELS ADOLESCENCE

Vienna
1904

designed by Emma Schlangenhausen, Hilde von Exner, 1904

executed by Vienna School of Arts and Crafts / School of Prof. Koloman Moser

material wrought iron frame; copper, finely chased, silver-plated, gilt, patinated in different colors;
right: opalescent glass cabochons (1 missing); enamelled cabochons, cleaned and restored, small retouches on silver plating, gilding and patina, original patina

size height 155 cm
width 69 cm

For the 1904 World's Fair in St. Louis, Missouri, Josef Hoffmann designed a presentation space for the Vienna School of Arts and Crafts, within the Austrian pavilion. The black and white theme of the exhibition was accentuated by showcases and figurative panels. These were executed in various materials and techniques and embedded in the wood panelling. This extraordinary design sought to demonstrate the creative power and the wide range of techniques mastered by the Vienna School of Arts and Crafts. Alongside textile artworks, some of which are now in the collection of the Museum of Applied Arts (MAK) in Vienna, two metal mosaic panels, „designed and executed in the department of Prof. Kolo Moser“, stood out.

Ref.: Catalog on the 1904 St. Louis World's Fair, exhibition of the imperial and royal arts and crafts schools, Vienna 1904, p. 59, Josef Hoffmann, Raum der Wiener Kunstgewerbeschule, St. Louis 1904; Die Kunst 12:1905 (=Dekorative Kunst 8), p. 125, 128. Max Creutz, Die Weltausstellung in St. Louis 1904; J. A. Lux, Jung Wien – Ergebnisse aus der Wiener Kunstgewerbe-Schule, Darmstadt, 1906, p. 44 Hilde Exner und Emma Schlangenhausen, Panneaux.



WELTAUSSTELLUNG IN ST. LOUIS 1904



allenthalben, besonders in der buntfarbigen Behandlung einer Mädchenbüste und einiger dekorativen Landschaften, starke akademische Tradition; allerdings scheint hier mehr noch ein starkes nationales Element dieser seiner Eigenart zu entsprechen (Abb. siehe Juliheft 1904 S. 396 bis 404). In formaler Beziehung fällt als nationale Eigentümlichkeit eine starke Vorliebe für Spiralmotive auf, die ursprünglich aus der Metallkunst stammend, hier für Stickerie verwandt wurden. Auch in dem Raume der böhmischen Künstler — gleichfalls nach dem Entwürfe Professor KOTERAS — ist die Spirale vielfach verwendet.

In diesem Raume sind Türumrahmung, Wandsöckel und Bänke aus Ebenholz mit Einlagen aus weißem Aborn gearbeitet. Die Wandbespannung in Mausgrau wirkt für diese schwere Belastung zu leicht, und so weicht die obere Raum-



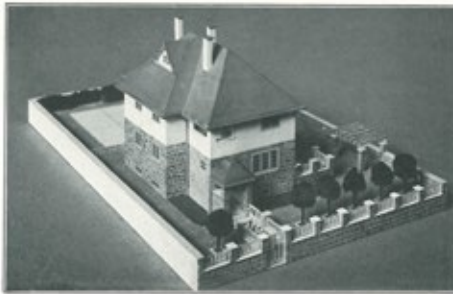
sphäre dem konstruktiven Rahmen vollständig aus.

In dem anstoßenden Raume der polnischen Künstler sind die einzelnen Bilder von wenig erfreulichem Eindruck. In den vier Ecken dieses Saales hat MEHOPFER große bunte Entwürfe zu Kirchenfenstern ausgestellt. Auch hier scheint der künstlerische Charakter der Arbeiten wieder eine nationale Eigentümlichkeit zu sein.

In einem großen Raume nach Entwurf Professor R. HAMMELS haben 46 österreichische Fachschulen aus allen Teilen des Reiches eine Fülle kunstgewerblicher Arbeiten ausgestellt. Wandbekleidung, Schränke, Tische, der Vorbau eines

großen Kamins mit reichen Schnitzereien aus graugrün gebeiztem Eichenholze und die gesamte Dekorierung, die Kacheln und Tapeten sind von Schülern ausgeführt. In den einzelnen Schränken sieht man andere Arbeiten aus dem Gebiete der Keramik, Goldschmiedekunst, Glaswaren, Spitzen und Stickereien.

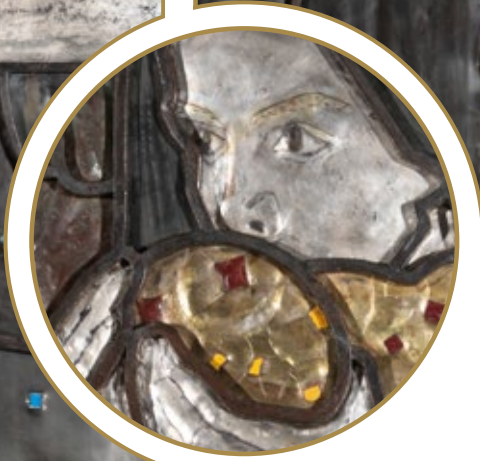
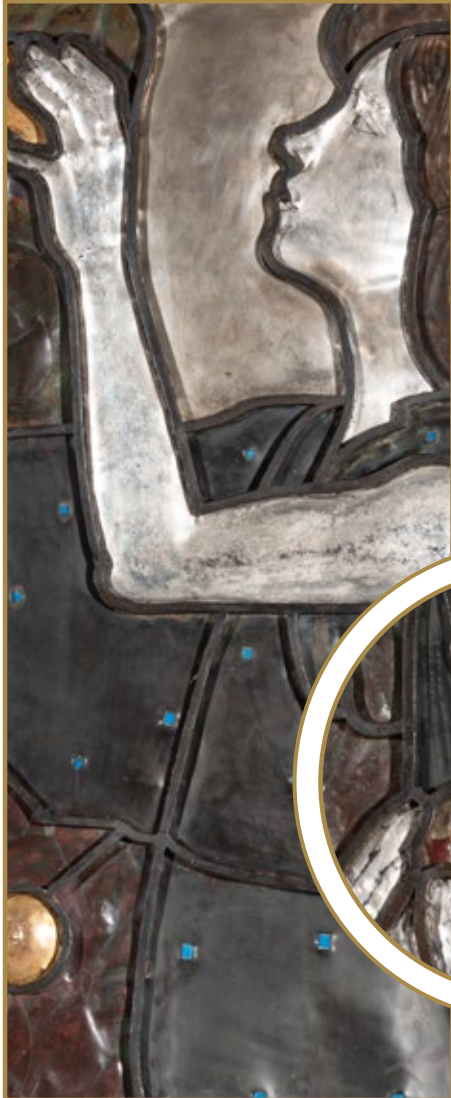
Außer diesem Raume sind noch drei von dem Wiener Hoflieferanten SANDOR JARAY in kostbarstem Material eingerichtete Empfangszimmer zu erwähnen. Besonders im Lesezimmer LEOPOLD BAUERS herrscht ein orientalisch anmutender Luxus in exotischen Hölzern, irisierendem Glas, Marmor, kostbaren Stoffen und Teppichen, ein faszinierender Eindruck.



SCHÜLERARBEITEN DER WIENER KUNSTGEWERBESCHULE

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ABOUT US

FLORIAN KOLHAMMER

- art since the turn of the 20th century

Florian Kolhammer has been a recognized leader in the national and international art market for 16 years. In his art trade, he and his wife Linda have specialized in the period from the turn of the 20th century to the 1960s. He is considered an expert on the *Loetz* glassworks, the *Werkstätte Hagenauer Wien* and the *Wiener Werkstätte*. We are happy to be the first gallery to present such an extensive collection of works by Georg Klimt in the form of this catalog.

opening hours

Monday to Friday 11:00 – 19:00

Saturday 11:00 – 16:00

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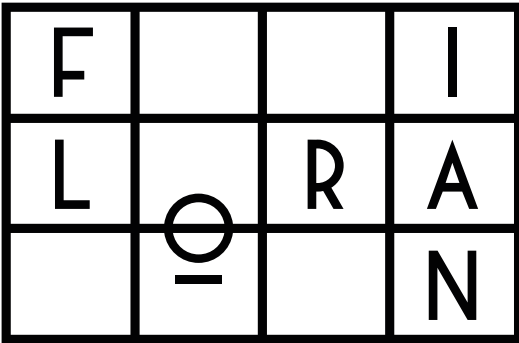
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art since the turn of the 20th century

KOLHAMMER



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