

JUGENDSTIL PANEL “THE SOURCE” GEORG KLIMT CA. 1900

Jugendstil panel “nymph at the fountain”, Georg Klimt, ca. 1900

Dimensions	29 × 57 cm

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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 considered one of the most important artists in the world, but his youngest brother, the craftsman Georg Klimt, was also a master of his trade. Although a closer look at Georg Klimt's oeuvre reveals clear elements of the Vienna Secession and Glasgow School, his works are characterized by a fascinating independence and diversity that still inspires us today. Georg Klimt's work is a wonderful example of how members of the art world around 1900 interacted and inspired each other. During his curatorial and artisanal work for the Vienna Secession, of which, bizarrely, he was never a member, he came into contact with Charles R. Ashbee, Archibald Knox, the MacNair sisters, Margerete MacDonald Mackintosh, Franz von Stuck and others.

While his works also include everyday objects such as book covers, furniture applications and clock hands, his true genius is revealed in his hand-chased metal reliefs, which he created either as independent works of art or as decorations for pieces of furniture and wall paneling. Although many of these objects no longer exist in their original form, the reliefs taken from them have been preserved. Framed as individual works, they can unfold their impressive effect even more. Klimt's feeling for curves and proportions, his allegorical, mostly mythical depictions and his masterly skill in metalworking lend his works a unique charm.

The inspiration of the symbolist painter Franz von Stuck is particularly evident in this panel. Based on the motif compositions of the famous artist, Klimt created an antique scene. An homage to Symbolism and the influence of antiquity on the young, revolutionary art movement.

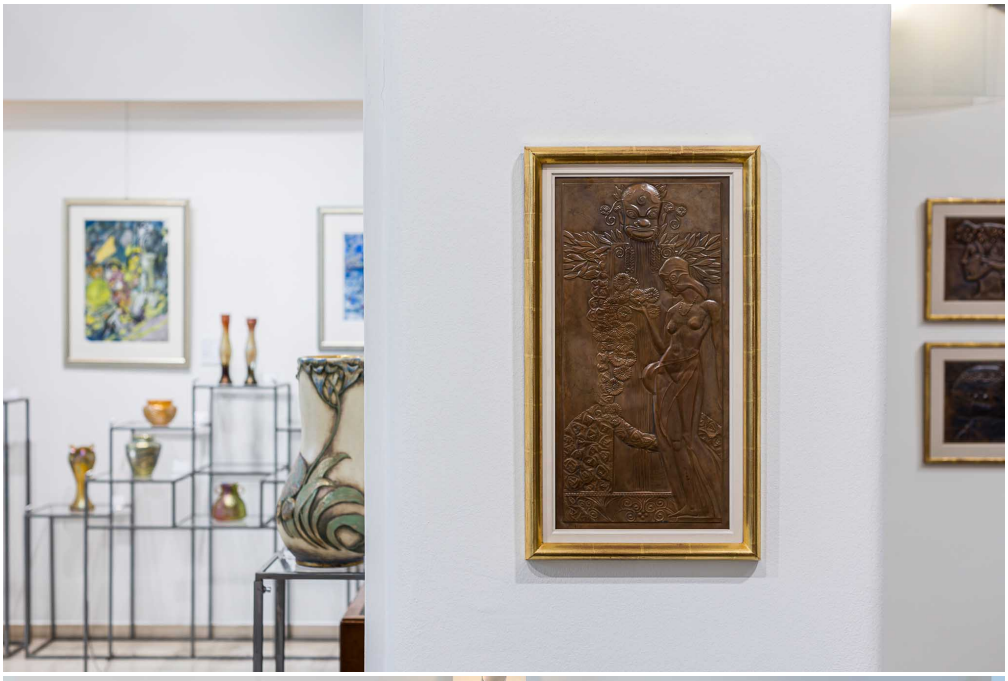
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