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OC-068 - (23915) - ANATOMICAL SYMBOLS IN PAINTINGS OF GUSTAV KLIMT, A FRIEND OF ANATOMISTS

D.H. Kim (Korea, Republic of)[2]; H. Park (Korea, Republic of)[3]; I.J. Rhyu (Korea, Republic of)[1]

1 - Department of Anatomy, Korea University College of Medicine; 2 - Department of Dermatology, Korea University College of Medicine; 3 - Department of Medical Education, Korea University College of Medicine

Dai Hyun Kim
Seoul

Hyunmi Park
Seoul

Im Joo Rhyu
Seoul

none

Gustav Klimt (1862-1918) is a representative painter of Austrian Symbolism and Art Nouveau style, a leader of the Secession movement, and known by the nickname "Golden Artist". The author previously reported that his masterpiece <Kiss> contains the narrative of the first three days of human genesis. Based on these findings, we systematically explored and critically examined the anatomical symbols embedded in Klimt's artistic works.

The research methodology explored the intellectual landscape of fin de siècle Vienna, focusing on Klimt's interactions with scientific communities. The influential salon of Berta Zuckerkandl was crucial in connecting Klimt with prominent anatomists like Emil Zuckerkandl and Hans Prizibram. In 1903, Klimt was exposed to cutting-edge research in anatomy, developmental biology, and evolutionary theory, which profoundly influenced his artistic approach thanks to generous series of lecture by Prof. Zuckerkandl.

Klimt incorporated anatomical and developmental knowledge gained through interactions with medical scientists and reading into his artworks. In <Kiss>, sperm, eggs, fertilization, embryonic division, and red blood cells are depicted. <Danae> features the formation of blastocyst, <Hope I> includes evolutionary thinking involving recapitulation theory, and <Death and Life> and <The Embrace> display icons symbolizing cell division.

Klimt emerges as a multifaceted intellectual who synthesized medical and scientific achievements into a profound artistic exploration of the "mystery of the great cycle of life", transcending traditional boundaries between art and science.

Palavras-chave : Gustav Klimt, embryology, evolution