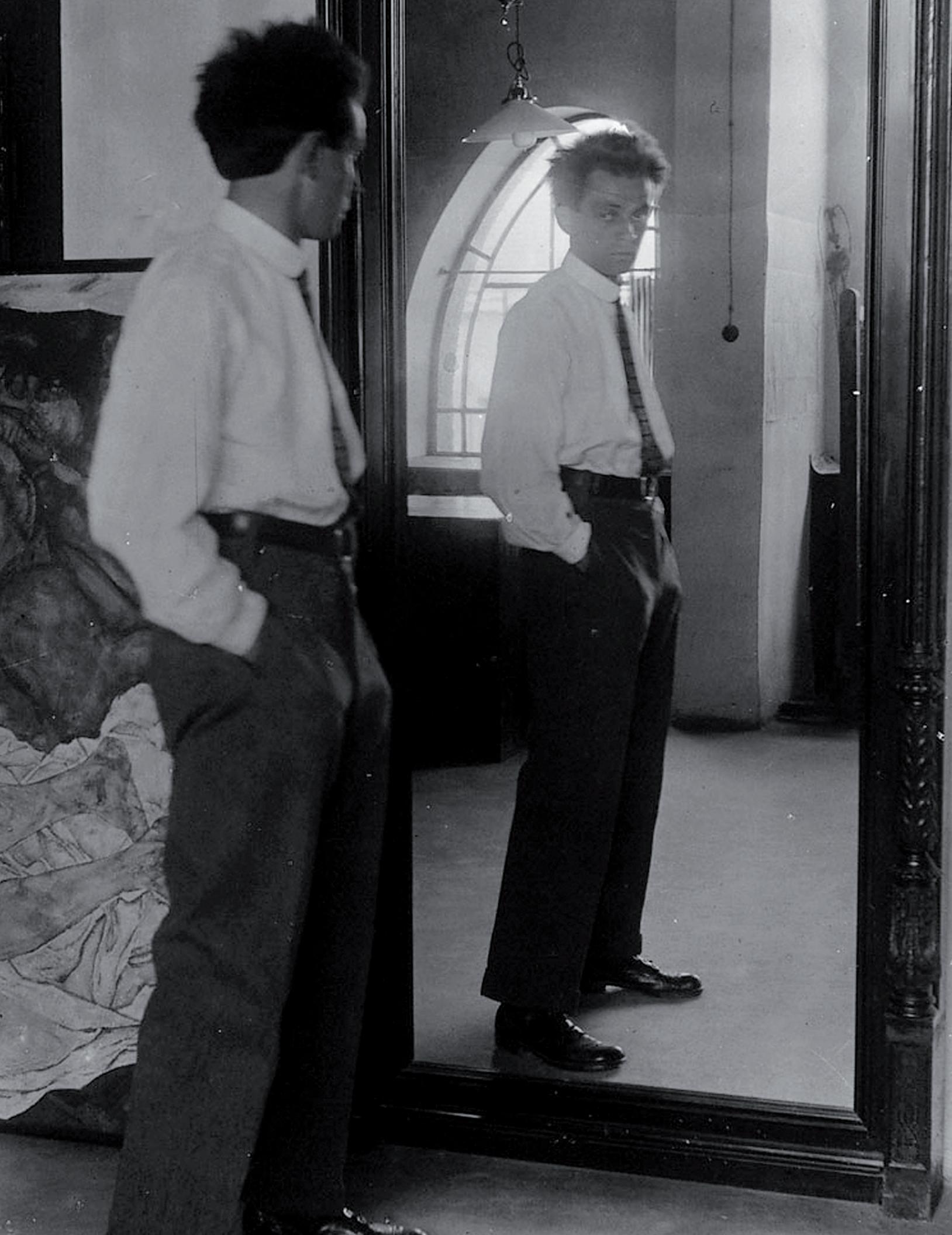


EOON SCHIELE

W&K
WIENERROITHER & KOHLBACHER





EGON SCHIELE

(1890 – 1918)

WORKS ON PAPER 1908 – 1918

TEXTS BY ELIZABETH CLEGG

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W&K
EDITION

1 HOUSE BETWEEN TREES I, 1908

HAUS ZWISCHEN BÄUMEN I, 1908

Oil on cardboard, 270 x 272 mm

Inscribed on verso (by Hans Massmann): "Hans Massmann von seinem Studienkollegen Egon Schiele im Jahre 1908"

[To Hans Massmann from his fellow student Egon Schiele in 1908]

Provenance

Hans Massmann. – Grete Pfeiffer. – Galerie Gunzenhauser, Munich. – Private collection, Austria.

Exhibition

Österreichische Galerie Belvedere, Vienna, 1968, no. 9, illustrated in catalogue.

Bibliography

Otto Kallir, *Egon Schiele*, Verlag Paul Zsolnay, Vienna, 1906, p. 136, no. 35 (dated to 1907). – Rudolf Leopold, *Egon Schiele. Gemälde, Aquarelle, Zeichnungen*, Residenz Verlag, Salzburg, 1972, p. 542, no. 125. – Jane Kallir, *Egon Schiele: The Complete Works*, expanded edn. New York and London 1998; catalogue raisonné no. P 142.

One of two known variants of the same composition, this small cardboard panel is distinguished through being closer in shape to an exact square;¹ in displaying a more varied application of paint (from markedly pastose in the rendering of the evening sky to relatively perfunctory in the right foreground); in achieving a more compact and better balanced motif out of house and surrounding vegetation; and in contriving more daringly angular and abstract forms, both positive and negative, at the extreme left.

As the trees are in full leaf, this scene would have been observed and recorded in late spring or in summer (in at least one of its variants it may well have been painted *en plein air*). It would thus be

1 The other work, Kallir, cat. rais. no. P 143, now untraced, is taller in format, though overall slightly smaller.

2 Respectively, *Flowers*, Kallir, cat. rais. no. P 146, and *Sunflower I*, Kallir, cat. rais. no. P 144.



among the last works of 1908 to be produced by Schiele before he fully began to absorb the soon overwhelming formal influence of Gustav Klimt, following his encounter with the latter's paintings exhibited at that year's Viennese Kunstschaus. Evidence of the resulting rapid shift in Schiele's approach was to be at its clearest in his treatment of the figure; but Klimt's example would also prompt Schiele to eschew his earlier, spontaneous response to landscape subjects in favour of a far more calculated re-working of individual motifs. The change is already apparent in a few works dated (or datable to) 1908, in which closely interrogated and persuasively stylised plant forms are effectively detached from the very minimal indication of a setting that endures, or are positioned against a shimmering "void".²

House between Trees / also brings to this transitional phase in Schiele's development an accomplished fusion of two of his chief formal and motivic preoccupations of the years since 1906, when he had first become a student at the Viennese Academy of Fine Arts: his fascination with natural and man-made forms silhouetted against the glow of an evening sky; and his sensitivity to the necessary coexistence of human settlements and their landscape settings.

The flattened, dark forms of the trees in the present work, crisply and "poetically" defined against the sky as it shades from a whitish blue to a soft rose, ultimately derived from far more conventional devices found in still essentially amateurish works such as *View of a City (Silhouette)* (Kallir, cat. rais. no. D 56). But in our panel they also serve to point up the passages of rich colour – a blueish grey, dusty pinks and mauves – persisting even as the light fades. As in several paintings from the earlier months of 1908, the traditional title of the present work, albeit merely descriptive, already attests to Schiele's assumption of a nominal parity between nature and culture. In due course manifest as a more developed concern for the "organic" cohesion of environments and their occupants, this was to endure in the output of his maturity: from the *City on the Blue River* paintings of 1910-11, inspired by his mother's native Krumau / Český Krumlov (Kallir, cat. rais. no. P 183; P 212), to exuberant compositions of 1917 such as *Town among Greenery (The Old City III)* or *Houses in Landscape* (Kallir, cat. rais. no. P 313; P 314).³

³ On this aspect of Schiele's treatment of townscape / landscape subjects, and its cultural-political context, see Kimberly A. Smith, *Between Ruin and Renewal: Egon Schiele's Landscapes*, New Haven and London 2004, in particular chapter 4, pp. 99-137.



2 SEATED SEMI-NUDE WITH HAT AND PURPLE STOCKINGS (GERTI), 1910

SITZENDER HALBAKT MIT HUT UND VIOLETTEN STRÜMPFEN (GERTI), 1910

Black crayon, gouache and watercolour on paper, 449 x 317 mm

Monogram (lower left): S

This work will be included in the forthcoming revised version of Jane Kallir's catalogue raisonné, as no. D 525a.

Provenance:

Otto Prutscher, Austria

Most securely datable to 1910 through the form of Schiele's monogram (the angular, elongated "S" being a variant documented only for that year),¹ this work is richly representative of his formal, motivic and emotional preoccupations at a crucial phase in his development as a draughtsman.

The positioning of the seated figure within our upright oblong sheet is sufficiently off-centre to suggest a subject "discovered" by chance, rather than deliberately contrived. Schiele wields his black crayon with confidence, as attested by the continuous responsive contours of the legs and arms. But he is master also of the lighter touch employed to plot the folds and flounces of the petticoats and, above all, to hint at the feathery decoration added to the hat, which is, however, largely conveyed through the paper surface, here left barely marked between passages of dark grey gouache that define both crown and brim. Very characteristic of this period is the watercolour "patch-working" of areas of exposed flesh: the still tenuously naturalistic orange or pink of the arms and nipples at odds with the yellow and green of the breasts and shoulders.

¹ On Schiele's use of the elongated "S" in 1910, see Jane Kallir, *Egon Schiele: The Complete Works*, expanded edn. London 1998, p. 689.

Well before the end of the year he had progressed to the more assertive and informative "S • 10 •".





Egon Schiele, *The Scornful Woman*
(*Gertrude Schiele*), 1910
Wien Museum (Kallir, cat. rais. no. D. 546)

granted an unusual prominence and exceptionally large hats of the sort in vogue at this time. Although purple stockings first appear in 1908,² it was only during the next year that Schiele began to explore the erotic / pornographic potential of this motif. Yet the blatant foregrounding of the purple stockings in our sheet serves only to reveal that they carry almost no erotic charge. The indispensable complementary factor – the bared flesh of the thighs – is here safely encased in stylish blue drawers. Of particular interest among Schiele's stock of large hats is the headgear of quite preposterous

The figure as a whole, for all its placidity, is enlivened through two, partially interacting sequences of provocative alternation. It is, firstly, made up of segments that at once appear either over- or under-dressed. The almost ludicrously large hat, now sporting further adornment, leaves us all the more surprised at the entirely naked upper torso; the legs and feet, so smartly equipped for the outer world, contradict the domestic aura of the flimsy, layered undergarments. Secondly, Schiele's characteristic elision of the two- and three-dimensional in his rendering of pose requires that we pause to "unpick" a busy pattern of projecting and receding forms. The downward tilt of the head, amplified by the hat, is compensated by the restraint of the anchoring shoulders; the soft swell of the breasts is countered by the "negative" space of the concealed hips; the forward thrust of the thighs is arrested by the punchy verticality of the calves.

Two of Schiele's favoured sartorial motifs of 1910 are united in the present work: coloured stockings

2 In one drawing of that year, Kallir cat. rais. no. D 310, they entirely dominate the foreground of a composition in which their otherwise naked wearer is no more than a faceless outline.

3 Respectively, Kallir, cat. rais. nos. D 485 and D 515.

proportions seen in the bizarre 1910 record of his comically snarling 16-year-old younger sister, Gerti (Kallir cat. rais. no. 546; see fig.), which likewise teams exposed breasts with a voluminous skirt. The large hat in our watercolour appears, however, unique in Schiele's known output as a draughtsman in being observed so emphatically from above.

Of equal interest are two aspects of the pose of our figure that may be read as indications of the model's reluctance – or feigned reluctance – to serve in this capacity: the concealed face and the crossed arms. The former occupies one extreme on a "sliding scale" of depicted responses ranging from the closed eyes of Schiele's second 1909 painting of Gerti (Kallir, cat. rais. no. P 155), by way of the head turned to one side that is a frequent feature of his nude studies of her (Kallir, cat. rais. no. D 544), to the face lowered to such an extent that only a dense mass of pinned and beribboned curls is shown to the viewer (Kallir, cat. rais. no. D 520). The present model's crossed arms, by contrast, occupy the less urgent end of a gestural spectrum that embraces both the merely "conversational" and the anxiously self-defensive.³

Quite apart from Gerti Schiele's recurrence in the comparative examples cited here, further factors encourage us to rediscover her in the anonymous seated figure in our sheet. Her recorded statement on a pencil portrait of herself in a wide-brimmed hat (Kallir, cat. rais. no. D 490) also points to the context in which our watercolour may have been produced. Gerti claimed that other drawing had been made during the summer of 1910 in Krumau (now Český Krumlov, Czech Republic), birthplace of the siblings' mother, for which Schiele had set out in May of that year, intending to spend several months in the company of friends. Despite the intermittent presence of Gerti, Schiele was soon overcome by regret at how dispiriting a sojourn this had proved to be. Were this indeed the setting in which our figure was recorded, might not Schiele's desolation perhaps account for its peculiar blend of intimacy and ennui?

Only after careful scrutiny will attentive viewers discover the unobtrusive detail – an improbable substitute for more conventional fare – in which Schiele's habitual joy in concealment and exposure is here still very much in play. "Signalled" by a curling wisp of white feather, it is the model's chin, as pink as are her nipples, protruding from beneath the dark brim of her hat.⁴

⁴ Were the sitter here indeed Gerti, our watercolour would serve as an intriguingly piquant illustration to Jane Kallir's astute claim that Schiele's younger sister, while still genuinely coy about modelling for him in 1909, had by 1910 become "fully Egon's accomplice". See Jane Kallir, *Egon Schiele's Women*, Munich, London and New York 2012, p. 77.

3 TWO SEATED WOMEN, 1911

ZWEI SITZENDE, 1911

Pencil on paper, 559 x 371 mm

Signed and dated at lower right: "S. 1911"

Verso:

Seated Woman, pencil

Sitzende

Provenance

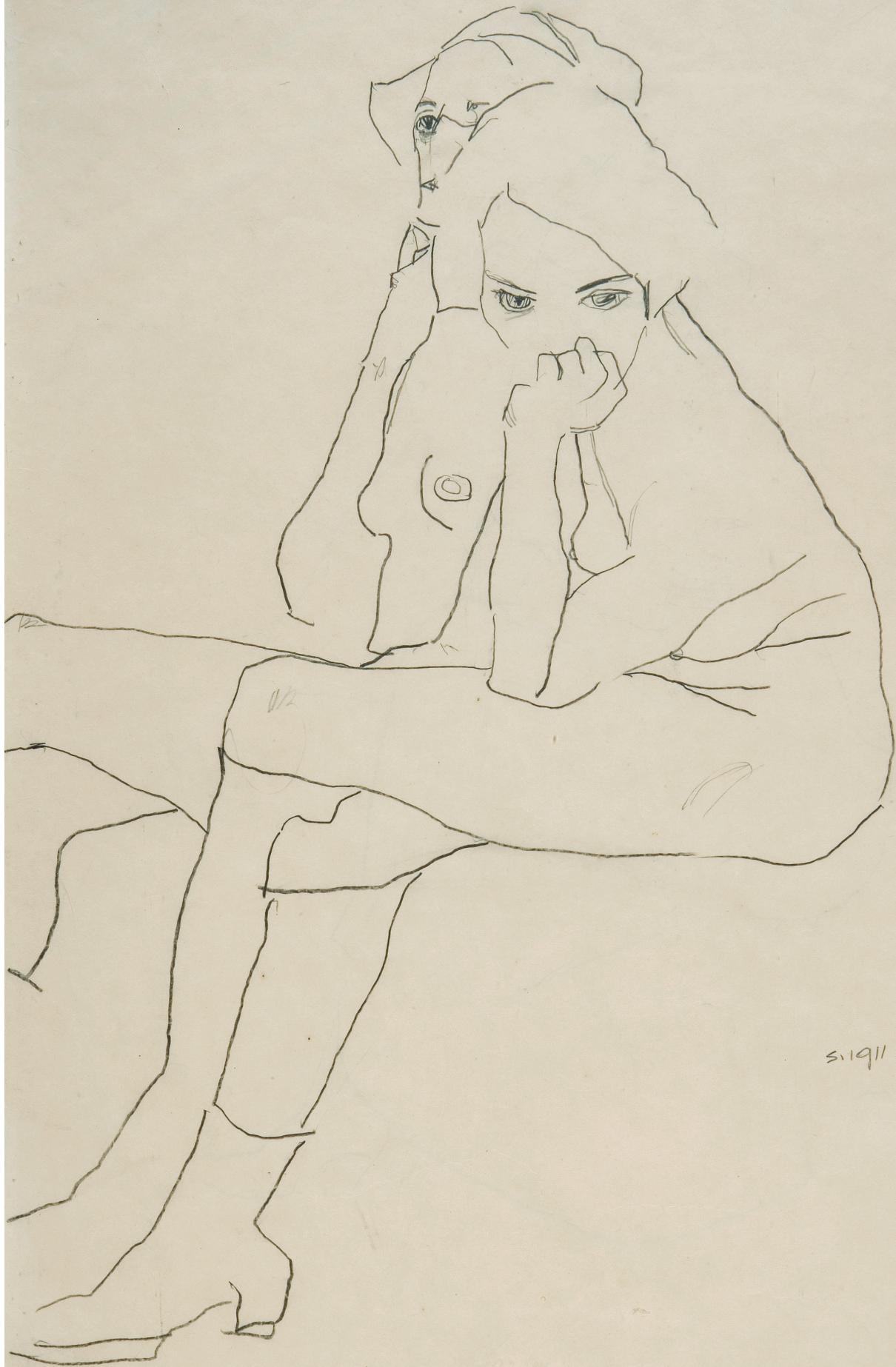
Marlborough Fine Art, London; Serge Sabarsky Gallery, New York.

Exhibitions

Egon Schiele: Zeichnungen und Aquarelle aus den Beständen des Historischen Museum der Stadt Wien und aus amerikanischem Privatbesitz ausgewählt von Serge Sabarsky, Historisches Museum der Stadt Wien, September 1981; then touring in 1981-82 to Linz, Munich and Hanover, fig. 36. - *Egon Schiele*, Pinacoteca Capitolina, Rome, July-August 1984; then touring in 1984 to Venice, fig. 86. - *Zeichnungen und Aquarelle des deutschen Expressionismus*, Städtische Galerie Bietigheim-Bissingen, July-September 1990; then touring in 1990-91 to Linz, Herford, Hoechst, Graz, Innsbruck and Vienna. - *Egon Schiele: Arbeiten auf Papier*, Galerie Hauser & Wirth, Zürich, 27 February – 17 April 1984, p. 53. - *Egon Schiele: 100 Zeichnungen und Aquarelle*, Panorama Museum, Bad Frankenhausen, 18 November 1985 – 11 February 1986; then touring in 1986 to Klagenfurt, no. 53. - *Egon Schiele: Drawings and Watercolors*, The Serge Sabarsky Foundation, New York, 6 June 1996 (Memorial Service). - *Egon Schiele*, International Cultural Centre, Kraków, 11 December 1996 – 30 January 1997; then touring in 1997 to Ljubljana, no. 53. - *Egon Schiele. The Ronald S. Lauder and Serge Sabarsky Collections*, Neue Galerie New York, 21 October 2005 – 20 February 2006, cat. D 71, fig. p. 246. - *Schiele, Twombly, Basquiat*, Nahmad Contemporary, New York, May – June 2014, fig. p. 103.

Bibliography

Serge Sabarsky, *Zeichnungen und Aquarelle des deutschen Expressionismus*, Stuttgart 1990. - Jane Kallir, *Egon Schiele: The Complete Works*, expanded edn. New York and London 1998, catalogue raisonné no. D 796; verso catalogue raisonné no. D 1103a. - *Schiele, Twombly, Basquiat*, Nahmad Contemporary, New York, May – June 2014, fig. p. 103.



This sheet attests to three respects in which Schiele's approach to life drawing had evolved by the end of 1911. His preference now for smoother, paler paper both encouraged and facilitated a greater concern with *mise-en-page*. Although his figures here are ranged to the left, and are thus cropped on that side, this off-centring does not appear in the least accidental, an impression reinforced by the compensatory, rightward positioning of the signature and date. Schiele had by now also begun to use pencils with a harder lead, with which he could obtain exceptionally fine lines. Here he has, on occasion, retained the delicacy of such effects, as in the hair of the foreground figure; but he has otherwise carefully over-traced his initial pencil markings, hence the resulting schematic quality and the element of "angularity" that commentators have noted. Thirdly, Schiele's subjects were by now indubitably professional models, a status they retain even when he appears to play with the notion of capturing them "off duty" and "off guard" – momentarily overcome by a sense of tedium, an urge to daydream, a tremor of anxiety – as they wait to be called upon to pose.

The pairing or, more strictly speaking, doubling in this sheet is of particular interest. The very close resemblance of the two figures (be it in their hair, faces, physique or cursorily noted accessories) and the reiteration of poses or gestures (the left leg loosely crossed over the right, the hand supporting or raised to the chin) would seem to indicate that Schiele may here have used one model to serve for two – an "economising" studio practise possibly first suggested by his own keen use of the studio mirror. Attending first to the figure shown bending slightly forward, he would next have rearranged her pose, then added his record of this as if it were that of a second model positioned behind her. Given Schiele's preoccupation at this time with the notion of "the double", not least in connection with the two versions of his nightmarish self portrait *The Self-Seers* (Kallir, cat. rais. no. P 174; P 193), it is not surprising that there are a good number of pairs to be found among his figure studies. In some of these the two models are posed in such close proximity that they appear to "share" a particular limb,¹ as is indeed also the case with the sole lowered arm in our sheet.

The female figure drawn on the verso, in delicate pencil strokes over-traced only in the region of the hands, revisits the seated and cross-legged pose of those on the recto. Dressed, however, in a long gown and accompanied by extensive hints at generously upholstered seating, this has the character less of a studio exercise than of a rapidly executed portrait sketch. Schiele's especially careful delineation of the elegant long fingers and his apparent interest in the headgear point to a possible connection with the anonymous sitter found in a further pencil drawing of 1911, *Woman in an armchair* (Kallir, cat. rais. no. D 890), who also shares our verso figure's distinctively rotund face.

¹ See, for example, Kallir, cat. rais. nos. D 848 or D 886.



SEATED WOMAN (verso of *Two Seated Women*)

4 STANDING SEMI-NUDE (WALLY NEUZIL), 1912

STEHENDER HALBAKT (WALLY NEUZIL), 1912

Pencil on paper, 482 x 316 mm

Signed and dated at lower right: "EGON / SCHIELE / 1912"

Verso:

Seated Nude Viewed from the Back, 1912

Sitzender Rückenakt, 1912

Signed and dated at centre right: "EGON / SCHIELE / 1912"

Provenance

Gustav Ucicky, Vienna. – Hilde Elisabeth Ptack (Betty Bird), as a gift from the above. – Mischa Hauserman.

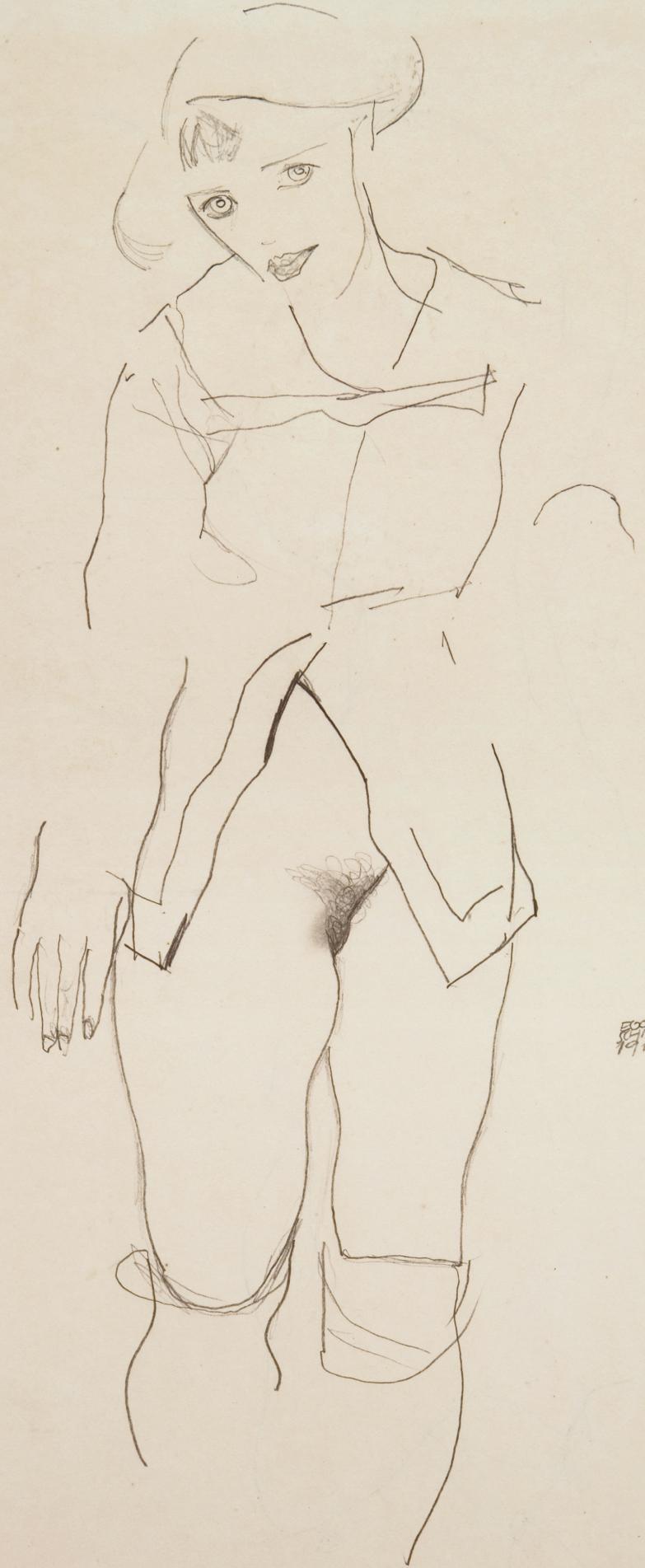
Exhibitions

The Nakeds, The Drawing Room, London, 2014, fig. p. 75. – *Wally Neuzil – Ihr Leben mit Egon Schiele*, Leopold Museum, Vienna, 2015, fig. 3, p. 129.

Bibliography

Jane Kallir, *Egon Schiele: The Complete Works*, expanded edn. New York and London 1998, catalogue raisonné no. D 1038. – Mary Boyle and Kate Macfarlane, eds., exh. cat. *The Nakeds*, London 2014, fig. p. 75. – *Wally Neuzil – Ihr Leben mit Egon Schiele*, Leopold Museum, Vienna, 2015, fig. 3, p. 129.

Even were the identity of Schiele's subject not recorded, it is more than likely that one would soon be prompted to guess that this young woman – captured in so guilelessly "un-posed" a fashion, in such bemusingly un-erotic dishabille, and who so directly and enquiringly meets our eye – meant rather more to him than did the average studio model. It is not improbable that the same individual posed for the drawing on the verso of this sheet; but that seated nude, encompassed in a rapid, "generalising" outline, itself serves to point up the distinctive character of the image on the recto, which betrays, or at least deftly simulates, the telltale vagaries of a fondly un-objective gaze.



Wally Neuzil (born Walburga Neužil in 1894) had moved to Vienna from provincial Lower Austria in around 1906, along with her mother, her maternal grandmother, and her three younger sisters, out of dire economic necessity following the sudden death of her Czech-Bohemian father, an elementary school teacher.¹ In the metropolis, where the family lodged together at a long series of addresses around the impoverished urban periphery, Wally secured employment as a salesgirl; but by early 1911 she had also begun modelling for Egon Schiele. (The rumour that she had first modelled for Gustav Klimt, who had then "passed her on" to his younger colleague, has not been substantiated.) A closer bond with Schiele may have been established as early as spring 1911, when Wally shared in the first of his several abortive attempts to relocate his studio outside Vienna – on this occasion to his mother's native Krumau / Český Krumlov in southern Bohemia. Wally's devotion to Schiele was to be far more rigorously tested the following spring, during the incarceration (on a charge of "immorality") that he incurred as a result of events during an especially disastrous attempt to settle in the village of Neulengbach (around 40 kilometres west of Vienna), to which his maternal uncle had retired. Wally's nobly selfless conduct during this episode deeply moved Schiele, as he was later to report.²

Schiele was accompanied by Wally on many of his subsequent travels: in the summer of 1912 to Carinthia, a year later to the Salzkammergut (where, at Gmunden, the pair were recorded in what is the only known surviving photograph of them together).³ Her status as his companion, though much resented by his mother and younger sister, seems generally to have been accepted by his friends and acquaintances. Wally, was, moreover, to prove an able and reliable assistant – be it as secretary, as messenger, or as go-between – not least in Schiele's dealings with the Viennese art world. She even tolerantly facilitated his flirtation with the more obviously "marriageable" woman for whom he would, reluctantly, abandon her in summer 1915. Wally thereafter volunteered to train as a Red Cross nurse. Serving in this capacity first in Vienna, then in August 1917 transferred to Dalmatia, she died near Split, towards the end of that year, of scarlet fever.

1 For a summary of the findings of the most recent research into Wally's origins, see Birgit Summerrauer, "'Wally Neuzil. Viele Grüsse von der Klapperschlange! Die Gefährtin Egon Schieles', in exh. cat., ed. Diethard Leopold, Stephan Pumberger and Birgit Summerrauer, *Wally Neuzil – Ihr Leben mit Egon Schiele*, Leopold Museum, Vienna, 2015, pp. 49–105.

2 See Schiele's letter of 25 January 1914 to the collector Franz Hauer, reprinted in Christian M. Nebehay, *Egon Schiele 1890–1918: Leben, Prosa, Gedichte*, Salzburg and Vienna 1979, no. 633, p. 301.

3 The original print of the photograph is no. 16 in the album for summer 1913 ("1913. Am Traunsee [...]") compiled by Schiele's colleague and supporter, and on this occasion his host, the Viennese critic Arthur Roessler. The album was later donated to the Historisches Museum der Stadt Wien, now the Wien Museum. See Wien Museum, inv. no. 133.911. Wally also features, alone, in album photograph no. 32.

While Wally was at no point Schiele's only studio model, she would appear to have been especially favoured by him in that respect throughout much of the four-year period in which we may assume that they were lovers. It is in 1912 that Wally's distinctive "look" – her large, pale blue-green eyes and generous mouth, her long red hair worn in a fringe and piled into a loose "up-do" complete with bandana, her stylish dark gowns with their decorative white collars – begins to recur in Schiele's work. From this time Wally features in portrait, sketches, in individual figure studies, or as the artist's paramour. Even more significant is Wally's presence, only lightly disguised and invariably accompanied by a character modelled by Schiele himself, in the allegorical paintings of that year.⁴ Also dated 1912 are the small pendant head-and-shoulders portraits of Schiele and of Wally,⁵ the latter now by far the most widely familiar image of its subject. Memorably, and by no means unjustly, these portraits have been interpreted as nothing short of "a pictorial declaration of betrothal".⁶



SEATED NUDE VIEWED FROM THE BACK, 1912
(verso of *Standing Semi-Nude*)

4 *Woman in Mourning*, Kallir, cat. rais. no. P223, and *Cardinal and Nun*, Kallir, cat. rais. no. P 232.

5 Respectively, Kallir, cat. rais. no. P 235 (Schiele) and Kallir, cat. rais. no. P 234 (Wally).

6 See Jane Kallir, *Egon Schiele: Drawings and Watercolours*, London 2003, p. 193. On the pendant portraits see also Jane Kallir, *Egon Schiele's Women*, Munich, London and New York 2012, pp. 143-44.

5 FOR THE POOR OF THE ERZGEBIRGE, 1913

FÜR DIE ARMEN VON [= VOM] ERZGEBIRGE, 1913

Watercolour and pencil on paper, 240 x 170 mm

Bibliography

Jane Kallir, *Egon Schiele: The Complete Works*, expanded edn. New York and London 1998, catalogue raisonné no. D 1460.

This is one of three surviving variants, probably made in quick succession, of Schiele's design for what appears to be a poster advertising an event at the Viennese Rathaus [City Hall] in 1913: perhaps a dramatic or musical performance or a series of lectures, with the proceeds intended for charity. At 24 by 17 centimetres, our sheet is around 30 per cent smaller than are the other two. It may be on this account that it is both the least successful in accommodating its two inscriptions,¹ yet also the most resolved in the treatment of the central, pictorial segment. While the "family" depicted on each occasion – formally and chromatically distinct male and female figures and a sketchily rendered infant – here forms a cohesive group, the other compositions are more dynamic but also less coherent, perhaps intended to evoke the perils impeding the reunion of loved ones, or the restoration of the child, momentarily endangered, to its mother's arms (see fig. p. 20). Schiele's use of red in combination with a deep blue and a vibrant turquoise is in keeping with the marked brightening of his palette at this time. And the echoes of folk art in both the angular form of the man and the statuesque rotundity of the woman attest to his concurrent attraction to the aesthetic of the vernacular.

¹ The inscriptions featured in each of the other designs (Kallir, cat. rais. nos. D 1458; D 1459) read: "DIE ARMEN / IM ERZGEBIRGE" (above the image), and "IM RATHAUS / WIEN 1913" (below the image), with the words more evenly positioned throughout.

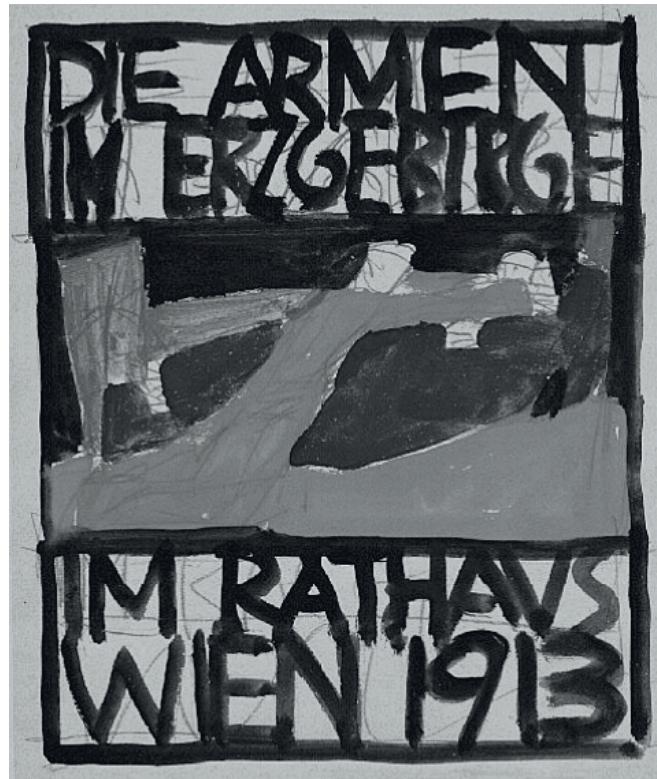
FÜR DIE ARME
VON ERZGEBIRG



WENIGE

There is no record of any of the three variants of Schiele's poster design having been formally accepted for printing and distribution, nor of any corresponding event taking place at the Viennese Rathaus during the course of 1913.² There was, however, some awareness in Vienna at this time of the plight

of many rural communities in the Erzgebirge, a hilly region straddling the border between north-western Bohemia and south-western Saxony, as its prosperity (assured for centuries through intensive silver-, tin- and copper-mining and a renowned glass-making industry) entered upon a period of unprecedentedly rapid decline. The staging of an ambitious industrial and agricultural Deutsch-Böhmischa Landesschau [German-Bohemian Regional Show] at Komotau / Chomutov during the summer of 1913 was intended to boost confidence; but this was sapped by the sad symbolism of developments such as the loss of the last of the major Erzgebirge silver mines, which ceased operations that year.



Egon Schiele, *The Poor in the Erzgebirge*, 1913
Grafische Sammlung Albertina, Vienna (Inv. no. 30.768)

and his grasp of, and interest in, contemporary socio-economic issues is known to have been slight.

2 I am most grateful to Suzie Wong and to Isabella Wasner-Peter of the Wienbibliothek im Rathaus, Vienna, for their advice on this point.

It has, however, been suggested that the commission for the poster design may have come to him through Serena and August Lederer,³ leading patrons of Gustav Klimt, who had generously introduced Schiele to them, resulting in an invitation to spend Christmas and New Year 1912/13 at their palatial home in Göyr, Hungary. As the Lederer family fortune derived from the alcohol distilling business founded by August's father in the northern Bohemian cities of Böhmisches Leipa / Česká Lipa and Jungbunzlau / Mlada Boleslav, and this had in turn involved the regular supply of potash (a by-product of the distilling process) to the glass-makers of the nearby Erzgebirge, it is conceivable that enduring commercial connections with this region would have induced the next generation to support related charitable causes.

³ See Jane Kallir, *Egon Schiele: The Complete Works*, expanded edn., New York and London 1998, catalogue raisonné no. 1458: the conclusion drawn from the fact that this variant of the design, now in the Grafische Sammlung Albertina, Vienna, inv. no. 30.768, (see fig.) had initially been owned by Serena Lederer.

6 TWO STANDING WOMEN, 1913

ZWEI STEHENDE, 1913

Pencil and gouache on paper, 480 x 318 mm

Signed and dated at lower right: "EGON / SCHIELE / 1913"

Inscribed at lower right: "129669"

Verso:

Kneeling Figure Viewed from the Back, pencil

Rückenansicht einer Knienden

This work will be included in the forthcoming revised version of Jane Kallir's catalogue raisonné, as provisional no. D 1377a.

Provenance

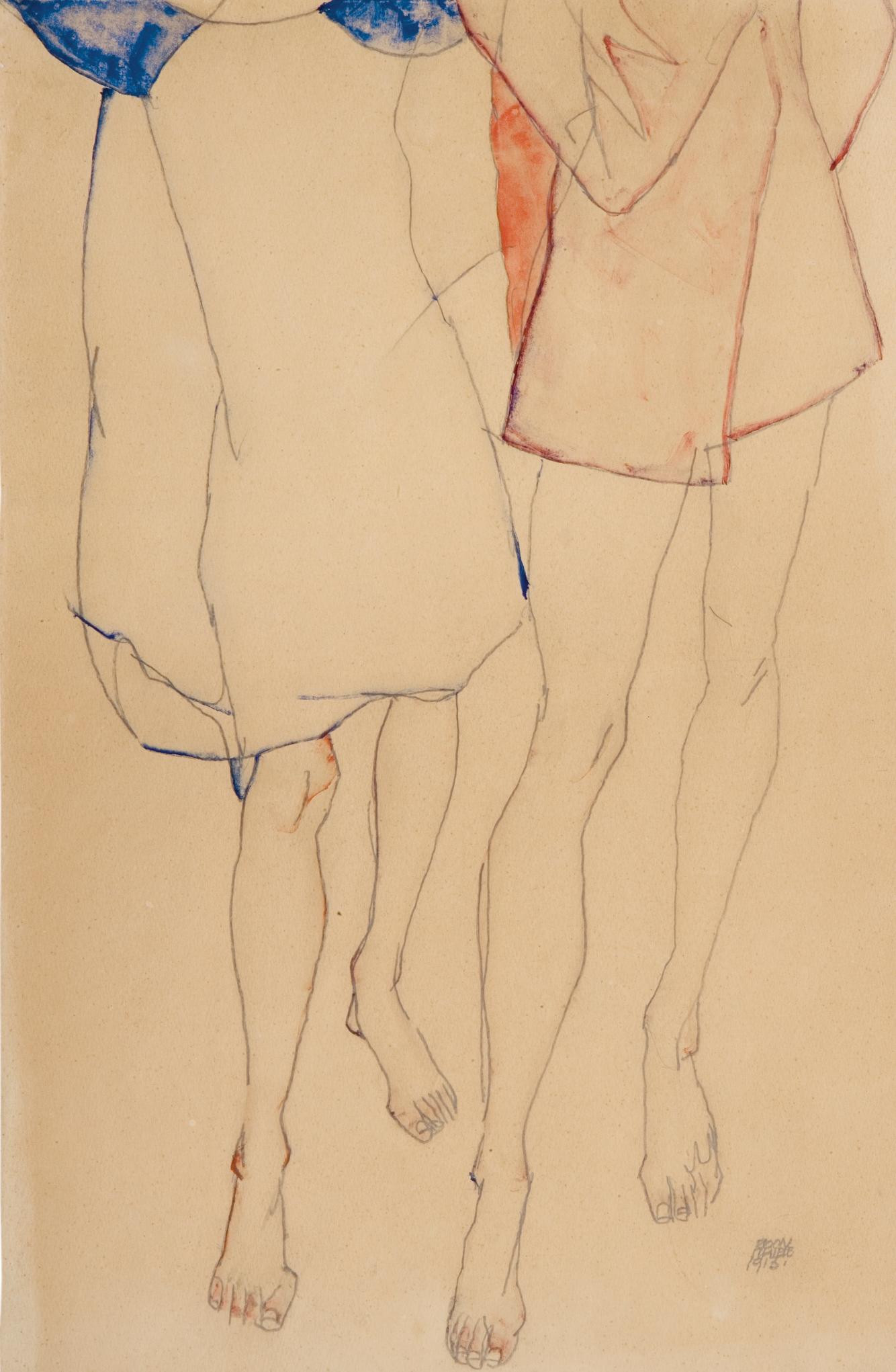
Private collection, Austria.

This previously unpublished sheet featuring two rudimentarily clothed and headless, but apparently female, figures drawn in soft pencil with the addition of gouache may be located within the long series of such studies made by Schiele in around mid-1913¹ in preparation for the processional alignment of (predominantly male) figures envisaged for his large, allegorical composition *Conversion*, a work subsequently abandoned, then destroyed. Of this series eight sheets feature pairs while eighteen show single figures. There are several nudes (see item 7 on page 27), but the majority wear short tunics or jerkins. Most are presented in either front or back view, although five are shown in left or right profile. One of the pairs features two back-view figures, but none has both figures shown from the front as does our sheet.²

In the present drawing the rendering of the legs, not least as regards the close repetition of the stance, is unlike that found in the case of most of the paired figures, where each of the poses is generally more

¹ Kallir, cat. rais. nos. D 1367 – D 1394.

² The sheet D 1386 does, however, show two very similar, frontally viewed versions of a study of legs. Two further single figures, both frontally viewed, are included in the catalogue raisonné Appendix, as Kallir cat. rais. nos. D 1126a and D 1394a.



distinct and assertive, and where legs and feet have a spatially more complex interrelationship (A far greater preoccupation with three-dimensionality is indeed a characteristic of Schiele's draughtsmanship in 1913.) But this work is most unusual on account of the size, and especially the length, of the garment worn by the figure to the left. While Schiele's addition of colour – both the bold application of blue to pick out the large collar and the translucent "veiling" of diluted orange for the garment on the right – is not uncharacteristic of the series as a whole, in both instances the exercise feels tentative, and it was perhaps discontinued before fully resolved.

In common with two other sheets, ours features, on its verso, a freely and vigorously drawn figure in pencil that appears related to the series in its dress, but is quite distinct as regards its pose – to the extent that the vertical format is here exchanged for the horizontal.³ These are accomplished and spatially complex views of poses of a sort already to be found in drawings from 1912, while also indirectly anticipating Schiele's subsequent interest in crouching and squatting poses. Our verso figure arcs buoyantly across the sheet from lower left to upper right. But, for all the drawing's evident speed, Schiele has carefully registered details such as the waistband of the blouse, the voluminous sleeve, and the foreshortened rear view of the right calf, the left ankle and the left foot.

No figures of this type feature in the few surviving fragments of Schiele's 1913 *Conversion*; but it would seem that a good deal of experiment went into elaborating this composition. Some of what emerged through this process would in due course serve as a starting point for work on later paintings.

³ In all, seven of the aforementioned series Kallir cat. rais. nos. D 1367 – D 1394 feature further figures on their versos; but only in the case of D 1376 and D 1380 is there an apparent connection with the respective recto figure(s).



KNEELING FIGURE VIEWED FROM THE BACK
(verso of *Two Standing Women*)

7 TWO STANDING WOMEN, 1913

ZWEI STEHENDE, 1913

Pencil on paper, 488 x 291 mm

Signed and dated (lower right): "EGON / SCHIELE / 1913" [within a rectangle]

Provenance

Rudolf Leopold Collection, Vienna – Private Collection, USA

Exhibition

Von Schiele bis Leherb, Galerie 10, Vienna, c. 1970.

Bibliography

Jane Kallir, *Egon Schiele. The Complete Works*, expanded edn. New York and London 1998, catalogue raisonné no. D 1381.



8 SEATED SEMI-NUDE, 1914

SITZENDER HALBAKT, 1914

Pencil and gouache on cream wove paper, 483 x 321 mm

Signed and dated at lower right: "EGON / SCHIELE / 1914" [within a rectangle]

Inscribed on verso (by Anton Peschka): "Eigentum Gertrude Peschka-Schiele" [Property of Gertrude Peschka-Schiele]

Provenance

Gertrude Peschka-Schiele, Vienna. – Anton Peschka, Jnr., Vienna. – Serge Sabarsky Gallery, New York.

Exhibitions

Egon Schiele vom Schüler zum Meister, Akademie der bildenden Künste, Vienna 1984; then touring in 1984–85 to Milan, Palermo and Tel Aviv. – *Egon Schiele*, Pinacoteca Capitolina, Rome, 1984; then touring in 1984 to Venice, no. 140. – *Egon Schiele: 100 Zeichnungen und Aquarelle*, Städtische Galerie Rosenheim, 1988; then touring in 1988–92 to Florence and West Berlin. – *Egon Schiele 1890–1918: a Centennial Retrospective*, Nassau County Museum of Art, Roslyn, NY, 1990, no. 71. – *Egon Schiele: Drawings and Watercolors*, The Serge Sabarsky Foundation, New York, 1996. – *Egon Schiele. The Ronald S. Lauder and Serge Sabarsky Collections*, Neue Galerie New York, 2005–06, no. D 119, col. plate p. 286. – *Schiele, Twombly, Basquiat*, Nahmad Contemporary, New York, May – June 2014, fig. p. 59. – *Egon Schiele – Jenny Saville*, Kunsthause Zürich, 2014–15, fig. 95, p. 149.

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Jane Kallir, *Egon Schiele: The Complete Works*, expanded edn. New York and London 1998, catalogue raisonné no. D 1535. – Serge Sabarsky, *Egon Schiele*, Egon Schiele Art Centre, Kraków 2000, p. 128, fig. p. 129. – Renee Price, ed., *Egon Schiele: The Ronald S. Lauder and Serge Sabarsky Collections*, Neue Galerie New York and Prestel Verlag, Munich, Berlin, London and New York 2005, p. 286, fig. D 119. – *Schiele, Twombly, Basquiat*, Nahmad Contemporary, New York, May – June 2014, fig. p. 59. – Zürcher Kunstgesellschaft, Kunsthause Zürich, ed., *Egon Schiele – Jenny Saville*, Zürich 2014, fig. 95, p. 149.

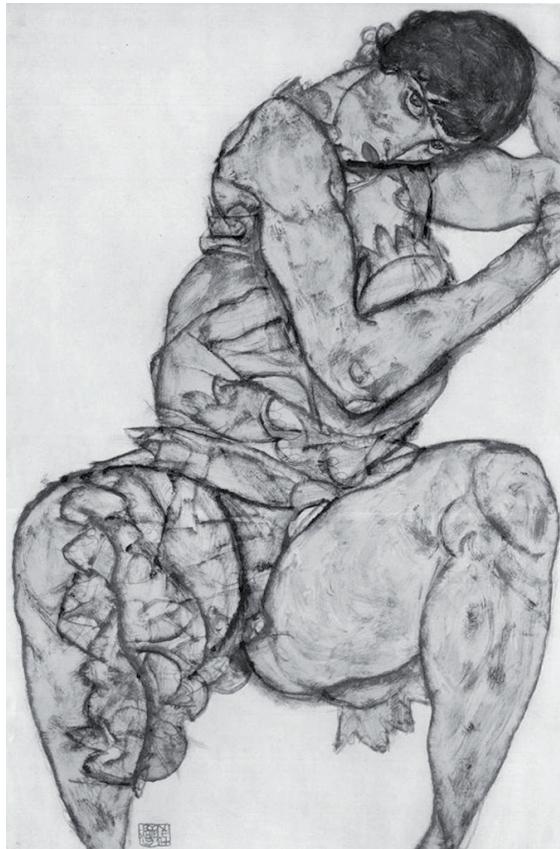


1981

This imposing figure of 1914 – as lithe as it is massive in its sprawling domination of the sheet – reveals that the preoccupation with three-dimensionality found in Schiele's work of the previous year had soon matured into a far more analytical approach to the body as a powerfully dynamic structure. A good many of Schiele's female nudes and semi-nudes of 1914 are notable for their unusually muscular physique, a quality emphasised through their respective pose or action.

Drawings such as this are equally distinct from earlier work in evincing a new approach to colour in Schiele's response to the figure. No longer limited to a merely descriptive role, gouache (sometimes in combination with watercolour) now effectively mediates between the chromatic and the graphic. Much of the compelling solidity of Schiele's semi-nude is ensured through a sporadic "modelling" of the body surface with roughly brushed-in patches of greyish brown gouache, especially evident in the figure's upper and lower right arm. Schiele has then rather more carefully applied lines of vibrant blue and green gouache both to reinforce and to complement the initial, pencilled contours of sartorial, corporeal and facial features (the displaced neckline, the cloth bunched at the waist; the figure's left shoulder, lower right arm and right calf; the single eye, the nose), as also a number of strokes and dabs of red gouache to signal zones of particular erotic interest (the outline of the buttocks, the exposed nipple).

While nominally "seated", Schiele's semi-nude is in fact presented so as to suggest that the weight of the torso is equally, perhaps even chiefly, borne by the sturdy bent legs. This is also true of another striking figure of this period, itself almost a "semi-nude" and notable for the muscularity of its limbs: *Seated Woman with Left Hand in Hair* (Kallir, cat. rais. no. D 1592; see fig.). Comparison with the pleasingly compact back-view figural form of what is surely Schiele's best-known squatting female nude of this date – his sombre painted composition featuring a *Young Mother* (Kallir, cat. rais. no. P 273) – draws particular attention to the complexity and inherent instability of such a pose as it appears when observed from the front. Two further, sketchier



Egon Schiele, *Seated Woman with Left Hand in Hair*,
1914, Albertina, Vienna (Kallir, cat. rais. no. 1592)

studies of frontally viewed squatting / crouching female figures – *Woman Undressing* and *Model Disrobing* –¹ themselves suggest a "narrative" context for this particular presentation.

This combination of formal and contextual evidence alerts us to the strong probability that Schiele had a particular interest in infusing our semi-nude with a sense of imminent change. While not without its own promise of further erotic enticement, this has proved no less exciting to art-historical retrospect, prompting scholars to ponder how far Schiele may have been inspired by an awareness of the current of formal experimentation (and the related radical rethinking on both "space" and "time") that swept through the exhibition halls of Europe in what were to prove the last pre-War years.

¹ Respectively, Kallir, cat. rais. nos. D 1549 and D 1551.

9 SEATED WOMAN, 1916

SITZENDE FRAU, 1916

Pencil on paper, 452 x 288 mm

Signed and dated at lower right: "EGON / SCHIELE / 1916" [within a rectangle]

Provenance

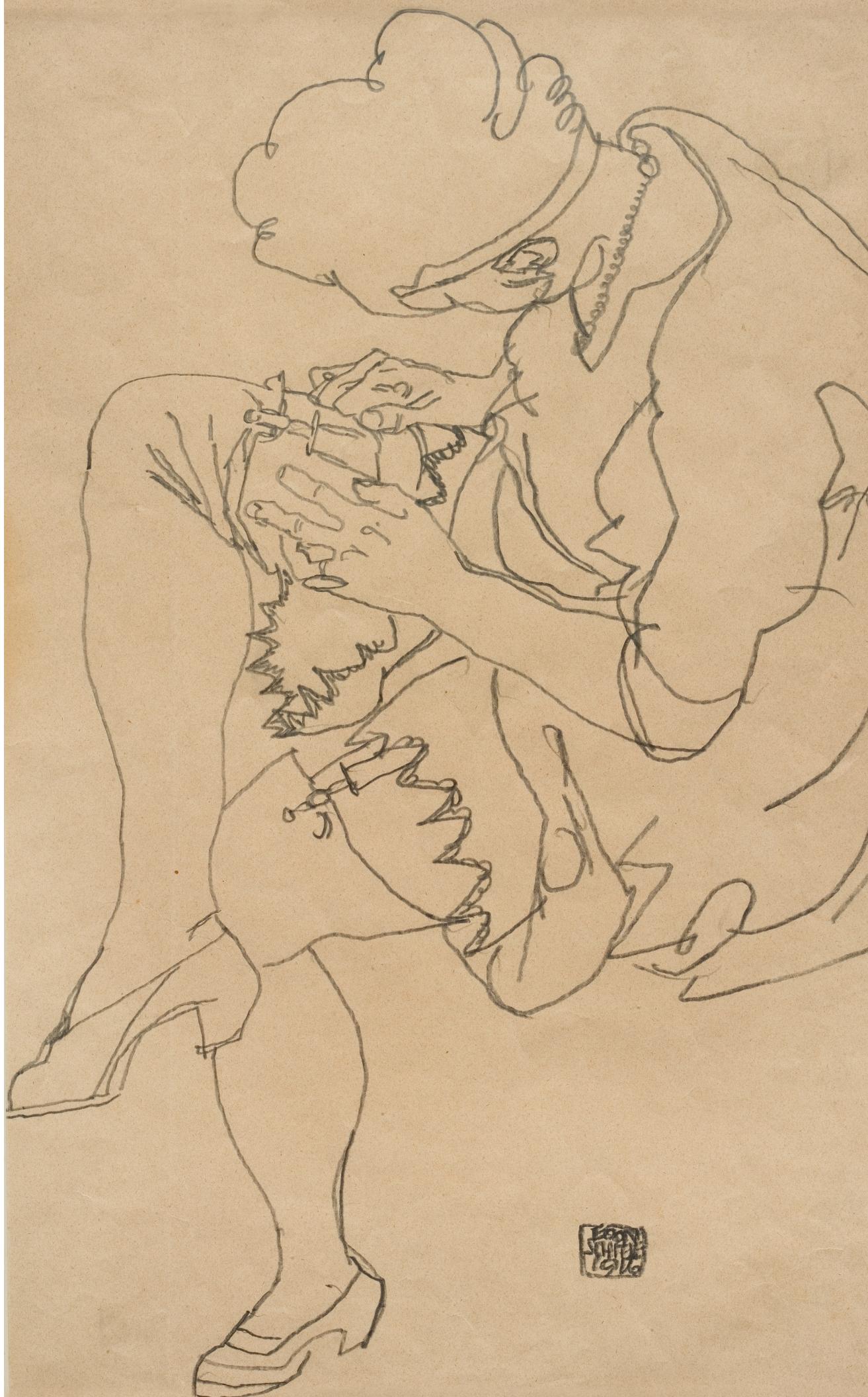
Galerie Würthle, Vienna, – C.I. Rittmannsberger collection, Vienna.

Bibliography

Jane Kallir, *Egon Schiele: The Complete Works*, expanded edn. New York and London 1998, catalogue raisonné no. D 1825.

This sheet, dated 1916, reveals at a glance how very different Schiele's work as a figure draughtsman had become by the mid-point of the Great War. While apparently unmoved by the advent of hostilities in the summer of 1914, and indeed not initially classified as "fit for active service", Schiele had, within ten months, been constrained to enlist – he was to serve, in various provincial locations, as an "office soldier" – and was able to resume a semblance of his pre-War pattern of life and work in Vienna only when transferred to a post there in January 1917. Of the earlier War years, 1916 was in fact to prove Schiele's least artistically productive. And it would not be unreasonable to understand this period as one in which he "retreated" from the bold formal experiments of 1914, led by a combination of circumstance and a sense of resignation to invest, instead, in the joys of "verisimilitude".

A parallel, and rather more positive, account of the same period might centre around the ostensible subject of this drawing: the woman whom Schiele first met during the course of 1914 and married the following summer, Edith, née Harms. While Schiele's army duties were to prove inimical to the





Egon Schiele, *Edith Schiele in Striped Dress*, 1915
Gemeentemuseum voor Moderne Kunst,
The Hague (Kallir cat. rais. no. P 290)

Edith's express wish, is there concealed (as also in our sheet); but the sitter is in each case identifiable through her costume.

In our *Seated Woman*, as if savouring the visual density of material reality, Schiele pores over

couple's happiness during the first year of their marriage, a period of relative "domestic bliss" was vouchsafed to them in May 1916, when Schiele was transferred to a post at an army encampment in "idyllic" Mühling, around 100 kilometres west of Vienna, and he and Edith were able to make their home in a nearby cottage.

In almost all of Schiele's drawn and painted records of her, the prudish Edith is clothed, the first of his two paintings (1915) being as much a record of her distinctive home-made striped gown as of its doll-like wearer (Kallir, cat. rais. no. P 290; see fig.). Two preparatory black crayon sketches for that canvas do, however, achieve a much more satisfactory integration of figure and costume, while also hinting at Schiele's genuine fascination with the visual complexity of the striped fabric in its cut, gathers and folds (Kallir, cat. rais. nos. D 1719; D 1720). While not explicitly identified as a record of Edith, our 1916 drawing has much in common with several others from this year that are so designated.¹ The face, as was indeed often

¹ *Woman with Raised Skirt (Edith Schiele)*, Kallir, cat. rais. no. D 1826, or *Woman Adjusting Her Stockings (Edith Schiele)*, Kallir, cat. rais. no. D 1828.

minor sartorial details: the precise construction of the suspenders, the frilled edges of the undergarments. But the image as a whole is energised through a far more vigorous treatment of the dress, the head and the limbs. Closer inspection reveals, nonetheless, that Schiele's model – be it at his request or at her own insistence – has here settled for adopting an approximation of the requisite pose but has stopped short of simulating any relevant action. Her right leg is raised, its ankle resting on her left knee, and the stockinginged thigh is exposed, but the hands do not engage.

10 TWO WOMEN EMBRACING, 1917

ZWEI FRAUEN IN UMARMUNG, 1917

Black crayon on paper, 292 x 460 mm

Signed and dated at lower right: "EGON / SCHIELE / 1917"

Provenance

Melanie Schiele-Schuster, Vienna. – Serge Sabarsky Gallery, New York.

Exhibitions

Egon Schiele, Seibu Museum of Art, Tokyo, 1979, no. 63. – *Egon Schiele: Zeichnungen und Aquarelle aus den Beständen des Historischen Museum der Stadt Wien und aus amerikanischem Privatbesitz ausgewählt von Serge Sabarsky*, Historisches Museum der Stadt Wien, Vienna, 1981; then touring, in 1981–82, to Linz and Munich. – *Egon Schiele*, Pinacoteca Capitolina, Rome, 1984; then touring, in 1984, to Venice, no. 155. – *Kulturní Centrum Egona Schieleho*, Český Krumlov, 1993/97, p. 204f.

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Jane Kallir, *Egon Schiele: The Complete Works*, expanded edn. New York and London 1998, catalogue raisonné no. D 2021.





Upon his return to Vienna, towards the start of 1917, Schiele lost little time in re-establishing contact with former patrons, collectors and other supporters, as also in acquiring new ones. His rapid re-absorption into Viennese art life soon ensured that he found himself responding to numerous portrait commissions, while seeking (in collaboration with the far greater number of professional models he could now employ) to meet the steady demand for his work as a an erotic / pornographic draughtsman. At least to begin with, however, he also pursued a number of far more elevated schemes of his own devising. One of these involved the projected construction of a "mausoleum",¹ for which all or most of the five large allegorical paintings on which he embarked in 1917/18 may well have been intended. It is with one of these allegories, the *Squatting Women*, that the present item, in addition to a number of drawings of similarly posed single female figures, has been associated.² As the connection is in fact rather less persuasive as regards our pair than it is in the case of the individual figures (which are not only posed, but also frontally viewed, like those in the painting), it may be equally instructive to consider our sheet in terms of what it can tell us of Schiele's approach to working from the studio model at a point where his capacities in this discipline were at their peak.

Schiele's output as a draughtsman during 1917 is now perhaps best known and most highly valued for studies of semi-clothed female figures executed in gouache or watercolour with pencil, charcoal or black crayon, in which the juxtaposition of exposed flesh and exquisite undergarments is paramount.³ But his work of this year is also exceptionally strong in "monochrome" nudes and semi-nudes – executed, that is to say, in pencil, charcoal or (the medium he now especially favoured) black crayon – in which his chief concern was to capture what was most appealing or intriguing about a particular pose or gesture and / or to experiment with the outcome of a variety of viewing positions.

1 This was a notion first invoked in Schiele's re-titling of an earlier work submitted to the large Viennese Kriegsausstellung [War Exhibition] that opened in May 1917.0

2 See Jane Kallir, *Egon Schiele: The Complete Works*, expanded edn., New York and London 1998, catalogue raisonné no. P 327. For each of the other allegorical paintings, see the catalogue raisonné entries for P 326, P 328, P 329 and P 330 on pp. 343–45; and on these works in general, see p. 340, noting Schiele's "systematic concentration [...] on the nude as emblem of a quintessential humanity".

3 For example, *Girl in Blue Chemise and Orange Garters*, Kallir, cat. rais. no. D 1973, or *Reclining Woman with Green Stockings*, Kallir, cat. rais. no. D 1995.

Of the fifteen drawings of (semi-)nudes from 1917 that record two models, only a few are posed in evocation of overtly amorous "coupling". Most of the pairs, as is the case with our sheet, suggest that Schiele's chief interest lay in the formal interrelation between the figures, and only secondarily in the emotional interaction that this might seem to suggest. In the case of most of Schiele's paired female figures each is posed somewhat differently: one kneeling and the other seated, or one reclining with her head in the other's lap. Our sheet is in this respect unusual on account of its reiteration, explicit and implicit, of what is essentially the same pose: both figures are seated with their knees drawn up (the characteristic they most obviously share with the two painted *Squatting Women*), and with reciprocally outstretched left arms.

11 RECLINING FEMALE NUDE WITH RAISED LEGS, 1918

LIEGENDER WEIBLICHER AKT MIT ANGEZOGENEN BEINEN, 1918

Black crayon on paper, 295 x 455 mm

Signed and dated at lower right:

"EGON / SCHIELE / 1918"

Provenance

Lempertz, 24 November 1972, Sale 528, lot 766. -

Private collection, Austria.

Exhibition

Österreichischer Expressionismus – Malerei und Graphik 1905 – 1925,

Musée d'Ixelles, Brussels, 18 June – 13 September 1998; then touring in 1998–99 to Klagenfurt.

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Österreichischer Expressionismus – Malerei und Graphik 1900–1925, Musée d'Ixelles, Brussels 1998, p. 41, no. 1.





1918



Egon Schiele, *Squatting Woman with Boots*, 1918
Private collection (Kallir, cat. rais. no. D.2418)

to heighten our surprise at what is nonetheless revealed: this is the function of the overcoat and voluminous skirt worn by the squatting model in one of the most striking images of this period (Kallir cat. rais. no. D 2418; see fig.).

The drawings Schiele produced in 1918 were, like those of the previous year, predominantly of the nude and semi-nude female studio model. He continued to make regular use of charcoal and, above all (as in the present sheet) of black crayon; but he now only rarely resorted to gouache or watercolour. The works on paper of what were to be the last ten months of his career are, at their best, a testament to his mastery of the continuous, form-sculpting line.

Schiele's work from the model during 1918 is also notable for the far greater proportion of the resulting drawings – well over 75 per cent – in which the figure is entirely naked.¹ (This may well reflect a continuing preoccupation with his series of allegorical paintings, in which none of the figures is clothed.) But the remainder are, in turn, themselves remarkable for examples from two extremes. In some, including the present sheet, the garments are so rendered as to become effectively "invisible". In others, the clothing is so obtrusive as

¹ The proportion for 1917 would be just under 50 per cent.

Much was sacrificed at this time to the imperatives and exigencies of continuous production to satisfy the demand arising in response to Schiele's now established reputation as a master of the erotic / pornographic.² But, even in such circumstances, Schiele's enduring capacity for looking afresh at the female (semi-)nude ensured that examples such as our reclining figure do possess, alongside their slick efficacy, elements and aspects that may so startle or provoke (here, the disconcerting scale of the foregrounded and foreshortened thighs, or the implied simultaneous "presence" and "absence" of the subject herself) as to lift them well beyond erotic / pornographic "routine".

2 For a sobering assessment of Schiele's drawings of this period as, on the whole, no more than "conventionally erotic", see Jane Kallir, *Egon Schiele: Drawings and Watercolours*, London 2003, pp. 388–90.

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Cover: Egon Schiele, *Seated Woman*, 1916 (see fig. no. 8, photomontage)



Anton Josef Trcka (1893-1940), *EGON SCHIELE* 1914
Courtesy Galerie Johannes Faber, Vienna

