

Alfred Bader

Alfred Bader Fine Arts

[Egon Schiele 1890-1918 - Felix Landau
Gallery I

1967

QUEEN'S UNIVERSITY ARMOIRES	
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Egon Schiele
1890-1918



EGON SCHIELE
(1890-1918)

Paintings, Watercolors
and Drawings

January 10-February 4, 1967

FELIX LANDAU GALLERY
702 North La Cienega Boulevard
Los Angeles, California 90069
652-1444 Cable/Galland

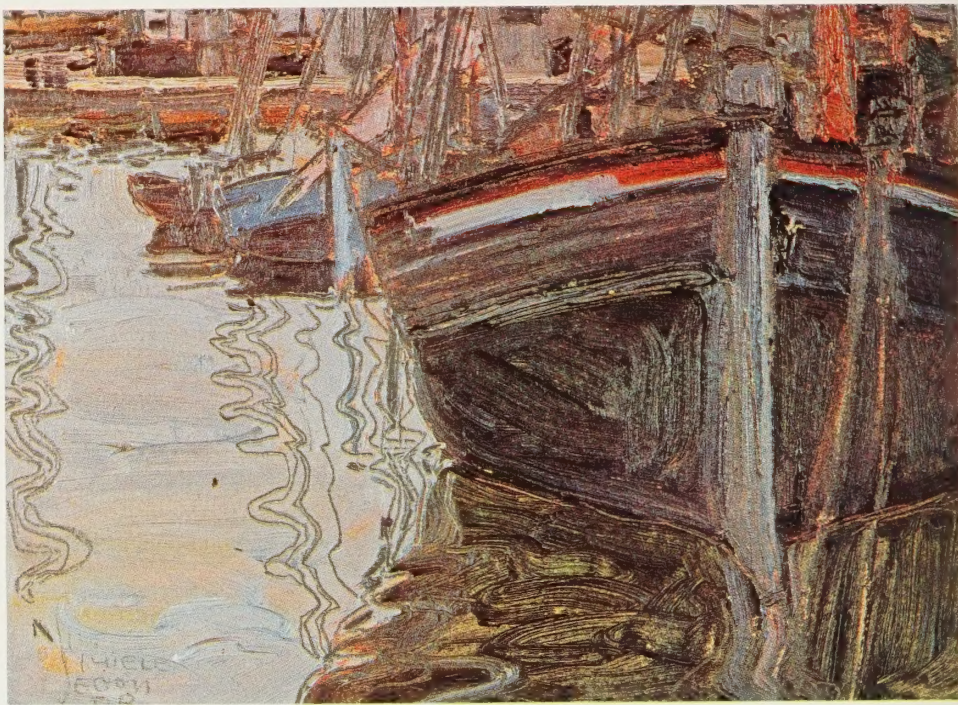


Six years ago, almost to the day, in the foreword to the catalogue for our first Egon Schiele exhibition, I wrote in part: "During the period from Schiele's death to the end of the Second World War, his fame was largely confined to Austria and Central Europe. But during the last few years, the rest of the world has slowly become aware of this great Expressionist painter and draftsman. An exhibition which opened at the Boston Institute of Contemporary Arts recently, will tour a number of American museums and will help further to establish Schiele's rightful position."

It is a prediction that has certainly come true. In 1963 Professor Herschel Chipp of the University of California, Berkeley, organized a major exhibition entitled "Viennese Expressionism," consisting of the work of Schiele, Klimt, and Kokoschka, but focusing particularly on Schiele. The show was seen both in the University Gallery and at the Pasadena Art Museum. In 1964 the Marlborough Gallery of London held the first Egon Schiele show in the British Isles. Shortly thereafter, in the spring of 1965, Dr. Thomas M. Messer, who had been responsible for the Schiele exhibition in Boston, organized an important Schiele-Klimt exhibition at the Solomon R. Guggenheim Museum, drawing on the most important Schiele and Klimt collections in Austria for many paintings which will not be seen again in this country in the foreseeable future. All these exhibitions were accompanied by elaborately illustrated catalogues, containing for the first time a wealth of biographical and analytical material in the English language.

Egon Schiele was a passionate man. His ability to express this passion in his work, to get it down on paper, as it were, has been a compelling factor in his appreciation. It is therefore not surprising that some of this passion has rubbed off on his collectors and admirers. Rarely has there been seen a group of collectors, dealers and art historians so zealous and fanatical in their quest as those who have made Egon Schiele the center of their interest. This intensity grips not only the artist's long time admirers of Central European origin, but seemingly all those who come into close contact with Schiele's work, regardless of any compatible cultural background — an indication of a universality that augurs well for the staying power of Schiele's oeuvre. Created in white heat in a desperately short span of time, it seems well-tempered to stand the test of the coming years.

Felix Landau



7 SHIPS IN THE HARBOR, 1908, oil and pencil on board, $6\frac{3}{4} \times 9\frac{1}{2}$ ", signed and dated lower left: Egon Schiele '08.

Exhibited: "Egon Schiele," Kornfeld and Klipstein, Bern, Switzerland, 1956. Reproduced in catalogue (Number 3);

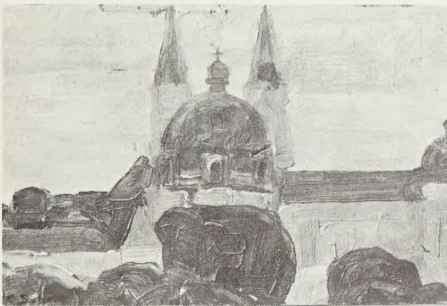
"Viennese Expressionism," University of California at Berkeley and the Pasadena Art Museum, 1963. Reproduced in the catalogue (Number 22).

Private Collection.



1 PARK IN KLOSTERNEUBURG, c. 1907, pastel, 5½x8½", unsigned and undated.

This delicate sketch, the little painting listed below and one of the Boat paintings (Catalogue Number 8), belonged to a boyhood friend of Schiele, who still lives in this pleasant village on the outskirts of Vienna.



2 ABBEY KLOSTERNEUBURG, c. 1908, oil on paper, 5x7½", signed lower left: E. Schiele.



3 URBAN LANDSCAPE, c. 1908, black
chalk, 12x12¼", unsigned and
undated.



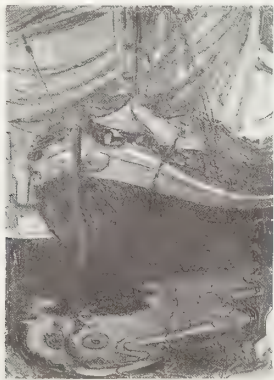
4 WOMAN'S FACE, c. 1908, pastel,
12x12½", unsigned and undated.



5 GIRL WITH RED HAIR, c. 1908, pastel
and pencil, undated, initialed lower
right: ES.



6 PORTRAIT OF BERTHA VON WIKTORIN,
1907, oil on board, $15\frac{1}{2} \times 12''$, signed
and dated lower right: Egon Schiele '07.
*Collection of Mr. Robert Q. Lewis,
Los Angeles.*



8 BOAT, c. 1908, oil on board, $9\frac{1}{4} \times 6\frac{3}{4}''$,
undated, signed lower left: E. Schiele.



9 LANDSCAPE WITH HOUSES, c. 1907,
oil on panel, 10x15 $\frac{1}{4}$ ", signed and
dated lower left: Egon Schiele 1914.

On many occasions Schiele dated paintings long after he painted them, usually signing them at the time of sale. This accounts for the discrepancy between the impressionist style, so typical of Schiele's

early work and the artist's dating of his painting.

Exhibited: "Egon Schiele," Kornfeld and Klipstein, Bern, Switzerland, 1956. Reproduced in the catalogue (Number 3); "Viennese Expressionism," University of California at Berkeley and the Pasadena Art Museum, 1963, (Catalogue Number 64).



10 WOMAN'S FACE IN PROFILE, 1910.
colored pencil, 20x14 $\frac{1}{4}$ " , initialed
and dated lower right: ES '10.



11 SEATED WOMAN WITH RAISED SKIRT,
1910, pencil, 17x12" , initialed and
dated lower left: S '10.

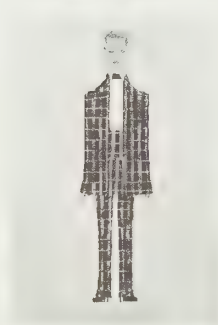
Private Collection.



12 THE HAND, 1910, pencil, crayon and watercolor, 15¼x11", signed and dated lower right: Egon Schiele, 1910.



13 KNEELING MALE NUDE, 1910, watercolor and pencil, 18x12", undated, initialed lower left: S. Collection of Mr. and Mrs. Serge S. Sabarsky, New York.

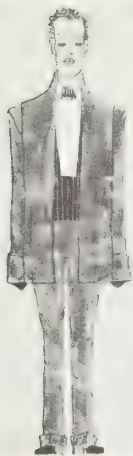


14 MAN IN CHECKERED SUIT (COSTUME STUDY), 1910, tempera and pencil, 16¼x11".

Exhibited: "Viennese Expressionism," University of California at Berkeley and the Pasadena Art Museum, 1963.

(Catalogue Number 27.)

Private Collection.



15 MAN IN GREY SUIT (COSTUME STUDY),
1910, tempera and pencil, 16¼x11",
unsigned and undated.

Private Collection.



17 TWO STANDING NUDES, 1911, pencil,
19x13½", signed and dated lower
left: Egon Schiele 1911.

Private Collection.



19 LOVERS, 1911, tempera, watercolor
and pencil, 19x12", signed and dated
lower right: Egon Schiele 1911.
Private Collection.



18 PORTRAIT STUDY, 1911, watercolor, 18x12 $\frac{1}{2}$ "", initialed, dated and inscribed center right: S. 1911, Portratstudie. (sic).

Exhibited: "Viennese Expressionism," University of California at Berkeley and the Pasadena Art Museum, 1963.

Reproduced in the catalogue (Number 38).

Private Collection.



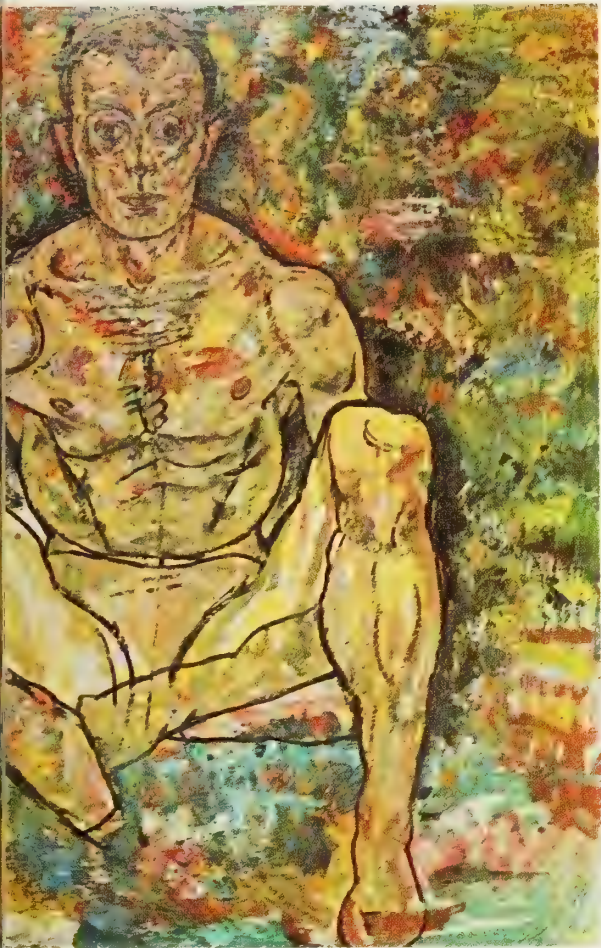
20 MALE TORSO, 1911, tempera and watercolor. 17x11 $\frac{1}{4}$ "", signed and dated lower left: Egon Schiele 1911.

Exhibited: "Viennese Expressionism," University of California at Berkeley and the Pasadena Art Museum, 1963.

Reproduced in the catalogue (Number 35).

Private Collection.

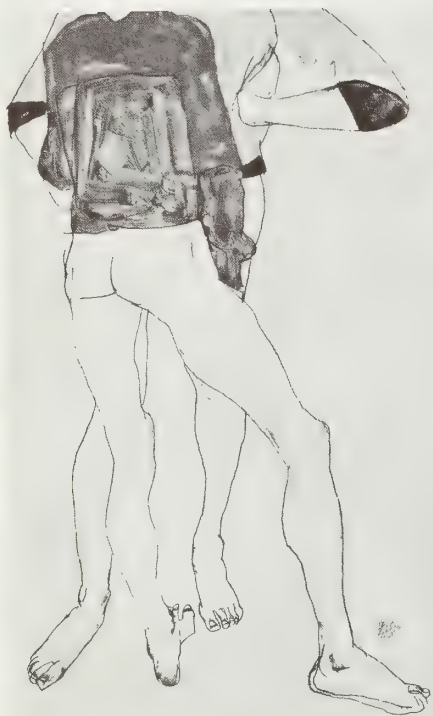





39 DOUBLE SELF-PORTRAIT
(TWO MALE NUDES
SQUATTING), c. 1917, oil and
tempera on canvas,
39 $\frac{7}{8}$ x67 $\frac{1}{8}$ " , unsigned and
undated. (Unfinished)

In 1917, the year before his death, Schiele began work on a cycle of monumental figure paintings culminating in his famous *THE FAMILY*, now in the collection of the Oesterreichische Galerie, Vienna. The other three paintings in the cycle, none of which he had finished at the time of his death, are *MAN AND WOMAN III*, *TWO SQUATTING WOMEN* and this painting, several sketches for which may be found in the sketchbooks in the Egon Schiele archives in the Albertina Museum in Vienna.

Exhibited: "Egon Schiele," Marlborough Fine Art Ltd., London, 1964. Reproduced in the catalogue (Number 27).




24 THE MODELS, 1913, tempera and black chalk, 18x11", signed and dated lower right: Egon Schiele 1913. *Private Collection.*




21 NUDE WITH HEAD ON RIGHT
SHOULDER, 1912, pencil, 18x12 $\frac{1}{4}$ "
signed and dated right center:
Egon Schiele 1912.

A very fine, almost finished drawing of a seated woman is to be found in verso.



22 ANXIOUSLY CROUCHING YOUNG GIRL,
1912, watercolor, 13 $\frac{1}{4}$ x19 $\frac{1}{4}$ "
signed and dated upper left: Egon Schiele 1912.

Exhibited: "Viennese Expressionism,"
University of California at Berkeley and
the Pasadena Art Museum, 1963.
(Catalogue Number 47.)
Private Collection.

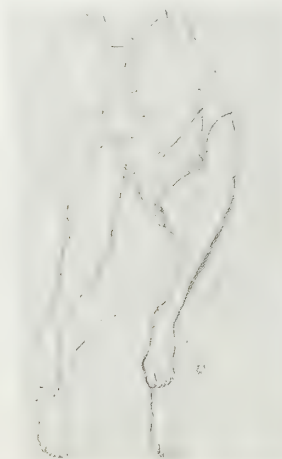


23 RECLINING NUDE, 1912, tempera,
watercolor and pencil, 12 $\frac{1}{2}$ x18 $\frac{3}{4}$ "
signed and dated lower right: Egon
Schiele 1912.

This page illustrates a characteristic trait
of many Schiele's watercolors and
drawings, on intentional ambiguity as to
the horizontality or verticality of the
depicted figures. The position of the
signature is rarely conclusive, leaving
the final decision to the viewer.
Private Collection.



25 WOMAN IN GREEN BLOUSE, 1913,
tempera and black chalk, 18x11",
signed and dated upper right: Egon
Schiele 1913.
Private Collection.



26 DANCERS, 1913, pencil, 18x11¼",
signed and dated lower right:
Egon Schiele 1913.

Exhibited: "Viennese Expressionism,"
University of California at Berkeley and
the Pasadena Art Museum, 1963.
(Catalogue Number 52.)
Private Collection.



27 PORTRAIT OF A YOUNG MAN (ERICH
LEDERER), 1913, pencil, 17x11",
signed and dated lower center:
Egon Schiele 1913.



28 SEATED WOMAN — THREE QUARTER
VIEW, c. 1913, pencil, 12x18",
unsigned and undated.



30 TWO FRIENDS, RECLINING, 1913,
watercolor and pencil, 12x18", signed
and dated: Egon Schiele 1913.



31 MOUNTAIN LANDSCAPE, 1914, pencil,
12 $\frac{1}{4}$ x18 $\frac{3}{4}$ " monogrammed and
dated lower left: Egon Schiele 1914.



32 GIRL, FRONT VIEW, 1914, pencil,
17 $\frac{1}{2}$ x10 $\frac{1}{2}$ ", monogrammed and
dated lower center: Egon Schiele 1914.



16 MOTHER AND CHILD,
1910, tempera and
pencil, 20 $\frac{3}{4}$ x13 $\frac{1}{4}$ ", initialed
and dated lower right: S. '10.
*Collection of Mr. and Mrs.
Serge S. Sabarsky, New York.*



33 RECLINING FIGURE, 1914, pencil,
10½x18", monogrammed and dated
lower right: Egon Schiele 1914.

Exhibited: "Viennese Expressionism,"
University of California at Berkeley and
the Pasadena Art Museum, 1963. Repro-
duced in the catalogue (Number 63).
*Collection of Mr. and Mrs. Felix Landau,
Los Angeles.*



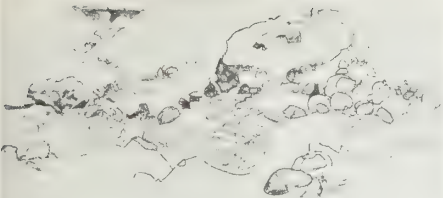
34 CROUCHING NUDE, 1914, watercolor
and pencil, 12½x18¾", mono-
grammed and dated lower right:
Egon Schiele 1914.

*Collection of Mr. and Mrs. Serge S.
Sabarsky, New York.*



35 STUDIO INTERIOR, 1916, pencil and
crayon, 17¼x11¼", monogrammed
and dated lower center: Egon
Schiele 1916.

*Collection of Mr. and Mrs. Serge S.
Sabarsky, New York.*



36 RIVER BED, 1917, watercolor and black chalk, $10\frac{3}{4} \times 17\frac{1}{4}$ ", monogrammed and dated lower center: Egon Schiele 1917.

Exhibited: "Viennese Expressionism," University of California at Berkeley and the Pasadena Art Museum. Reproduced in the catalogue (Number 74).
Private Collection.



37 PORTRAIT OF A YOUNG MAN, 1917, pencil, 17×11 ", monogrammed and dated lower right: Egon Schiele 1917.

Exhibited: "Viennese Expressionism," University of California at Berkeley and the Pasadena Art Museum, 1963. Reproduced in the catalogue (Number 72).
Private Collection.



38 BENDING NUDE, 1917, black chalk, 17x11", signed and dated lower center: Egon Schiele 1917.

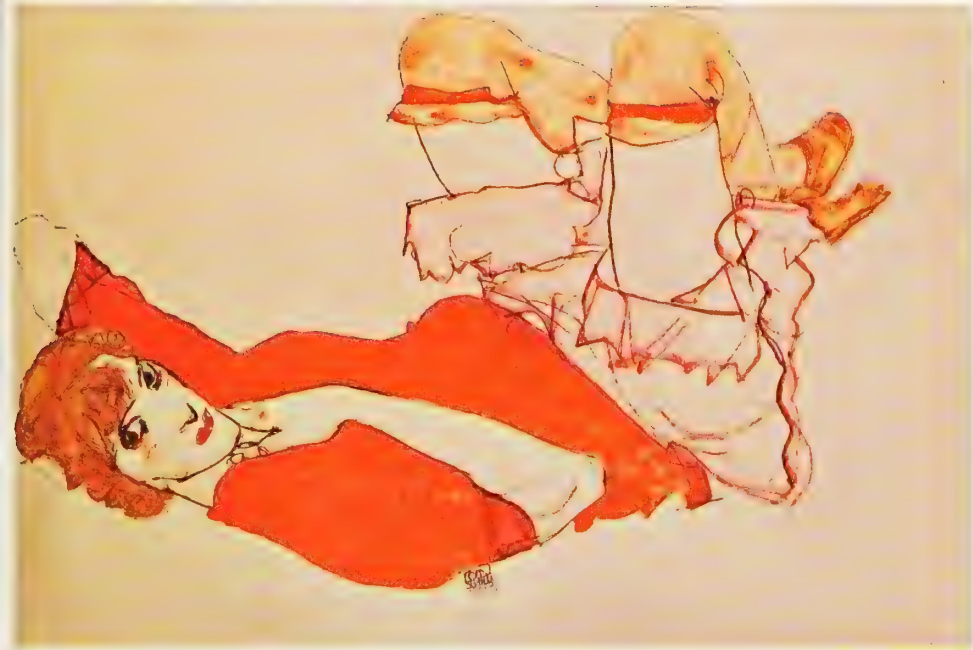
Exhibited: "Viennese Expressionism," University of California at Berkeley and the Pasadena Art Museum, 1963. Reproduced in the catalogue (Number 73).
Private Collection.



40 SEATED NUDE BENDING TO THE LEFT, 1918, black chalk, 17x11", monogrammed and dated lower center: Egon Schiele 1918.
Private Collection.



41 SEATED NUDE WITH SHOES AND STOCKINGS, 1918, black chalk, 18x11 $\frac{1}{4}$ ", signed and dated lower right: Egon Schiele 1918.



29 VALLY WITH RED BLOUSE, 1913,
tempera and pencil, 12½x19", signed
and dated lower center: Egon
Schiele 1913.

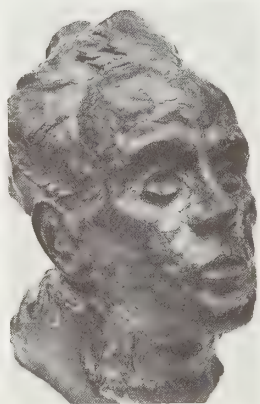
Exhibited: "Egon Schiele," Marlborough
Fine Art Ltd., London, 1964. Reproduced
in the catalogue (Number 61).
*Collection of Mr. and Mrs. Serge S.
Sabarsky, New York.*



42 MOTHER AND CHILD, c. 1918, pencil,
18x11 $\frac{5}{8}$ "", unsigned and undated.



43 SEATED NUDE WITH RIGHT ARM
RAISED, 1918, charcoal, 18x11 $\frac{5}{8}$ "",
signed and dated lower right:
Egon Schiele 1918.



44 SELF-PORTRAIT, cast-stone, 11" high,
unsigned and undated.

This is the third of an edition of seven cast-stone casts authorized by Egon Schiele's two sisters who still survive him. According to Dr. Leopold Hauer, the owner of the plaster, there are also in existence four or five unnumbered bronze casts. Either two or three of these were made in the early twenties and the other two were made for Dr. Hauer in 1960. No further casts will be made and the plaster is being donated to the Oesterreichische Galerie in Vienna.

CHRONOLOGY:

- 1890 Born June 12 in Tulln on the Danube, Austria.
- 1905 Enrolls at Vienna Academy of Arts.
- 1907 Meets Gustav Klimt.
- 1908 First exhibition of paintings, Abbey Klosterneuburg, near Vienna.
- 1909 Quits Academy under hostile pressure; participates in international art exhibition, the Kunstschau, Vienna; exhibits with and helps to form artist society, Neukunstgruppe Wien.
- 1911 Participates in group shows in Vienna and in Munich; exhibits with Neukunstgruppe Wien in Budapest; first monograph on Schiele published by his painter friend Paris von Gutersloh.
- 1912 Exhibits with Munich Secession at Hagenbund in Vienna and with the Sonderbund in Cologne.
- 1913 First comprehensive one-man show at Gallery Hans Goltz in Munich; exhibits in Secession show in Vienna and in Dusseldorf; one-man shows in The Hague, Hamburg, Breslau, Stuttgart and Berlin.
- 1914 Exhibits with Munich Secession and in Brussels.
- 1915 Marries Edith Harms; drafted into Austrian army; has one-man show at Salon Arnot in Vienna.
- 1916 Illustrated article in No. 3 *Die Graphischen Künste* by Leopold Liegler; exhibits with Berlin Secession.
- 1917 Richard Lanyi publishes portfolio containing 12 reproductions of Schiele's drawings; participates in group show in Stockholm, exhibits with Munich Secession.
- 1918 Decisive success of one-man show at Vienna Secession; 25 works included in exhibition, "100 Years of Viennese Painting," Kunsthaus, Zurich. Edith Schiele dies October 28, a victim of the influenza epidemic. Egon Schiele succumbs to the same disease 3 days later, October 31.

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