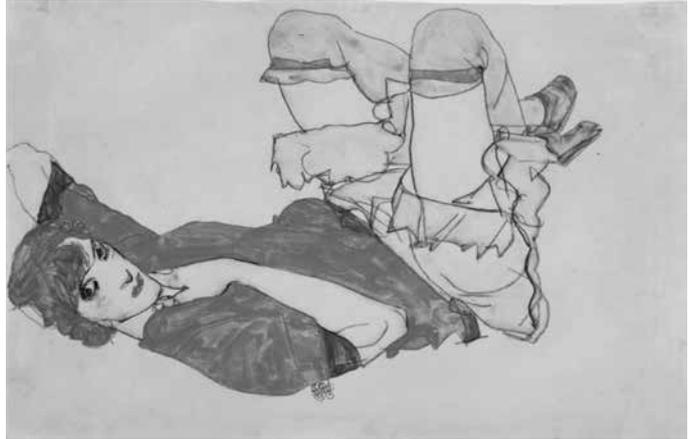




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Fig. 1 *Egon Schiele's Women*, the latest book by Jane Kallir (author of the catalogue raisonné *Egon Schiele: The Complete Works*) was published by the Prestel Verlag in the autumn of 2012.

Fig. 2 Egon Schiele: Seated Nude (Gertrude Schiele), 1910. Gouache and black crayon. 20 ⁷/₈ x 17 ³/₄". Kallir, D. 544.

Fig. 3 Egon Schiele: Wally in Red Blouse with Raised Knees, 1913. Gouache, watercolor, and pencil. 12 ¹/₂ x 18 ⁷/₈". Kallir, D. 1335.

Fig. 4 Egon Schiele: Reclining Woman with Green Stockings (Adele Harms?), 1917. Gouache and black crayon. 11 ⁵/₈ x 18 ¹/₈". Kallir, D. 1995.

Excerpt from the Introduction to *Egon Schiele's Women*

The first catalogue raisonné of Egon Schiele's work in all media, which I wrote in 1990 and expanded in 1998, was divided into two parts: a biography and the catalogue proper.¹ There were several reasons for this approach. Most of the substantive research on Schiele's life had at that point been completed. The early memoirs by people who had known the artist, such as Heinrich Benesch and Arthur Roessler, had been analyzed and supplemented by more objective investigations.² Alessandra Comini's 1974 book *Egon Schiele's Portraits* was not only the first significant biography in English, but the first to incorporate information gleaned from lengthy interviews with Schiele's surviving friends and relatives.³ Christian Nebehay's 1979 *Schiele Dokumentation* was another major landmark, comprising the vast majority of extant letters to and from the artist, along with other contemporary written material.⁴ It therefore seemed prudent to assemble all this information in a comprehensive biography.

The biography also served as a useful complement to the catalogue raisonné, facilitating the dating of the art via coordination with concurrent events in the artist's life. In cataloguing the art, it had become evident that Schiele not only drew very quickly, he developed at an enormous pace, especially in the years 1910 to 1915. The work unfolds in a diaristic fashion, changing almost from one day to the next. Drawings and watercolors done in early 1910 differ markedly from those done at mid-year, which likewise differ from those done in December. Schiele's oil paintings, which took longer to complete, on the whole evidence less dramatic stylistic transitions and serve different purposes. Whereas the watercolors and drawings remain quite intimate, the oils were intended for a broader public and are often laden with heavy allegorical subtexts. It is therefore unwise to generalize about Schiele's artistic achievements. One must always ask: What year are we talking about? Are we talking about the oils or the works on paper?

During the last several decades, the rising popularity of "Vienna 1900," and in particular of Egon Schiele, has fostered much new research on the period. Among the more focused Schiele studies that have appeared since the publication of the 1990 catalogue raisonné are Franz Wischin's *Egon Schiele und Krumau* and *Egon Schiele: "Ich Gefangener!"* ("I, Prisoner!");⁵ Klaus Albrecht Schröder's *Egon Schiele: Eros and Passion*⁶; Kimberly Smith's *Between Ruin and Renewal: Egon Schiele's Landscapes*⁷; the exhibition catalogues *Egon Schiele & Arthur Roessler: Der Künstler und sein Förderer* (The Artist and his Champion)⁸; *Die Tafelrunde: Egon Schiele und sein Kreis* (The Roundtable: Egon Schiele and His Circle)⁹; *Egon Schiele: "Das unrettbare Ich,"* (The Unsalvageable Ego)¹⁰; and my own *Egon Schiele:*

- 1 Jane Kallir, *Egon Schiele: The Complete Works* (New York: Harry N. Abrams, Inc., 1990; expanded edition, 1998).
- 2 Heinrich Benesch, *Mein Weg mit Egon Schiele* (New York: Verlag der Johannespresse, 1965); Arthur Roessler, ed., *Briefe und Prosa von Egon Schiele* (Vienna: Verlag der Buchhandlung Richard Lanyi, 1921), *In Memoriam Egon Schiele* (Vienna: Verlag der Buchhandlung Richard Lanyi, 1921), *Erinnerungen an Egon Schiele: Marginalien zur Geschichte des Menschentums eines Künstlers* (Vienna: Verlag Carl Konegen, 1922; expanded and revised edition: Vienna: Wiener Volksbuchverlag, 1948) and *Egon Schiele im Gefängnis: Aufzeichnungen und Zeichnungen* (Vienna: Verlag Carl Konegen, 1922).
- 3 Alessandra Comini, *Egon Schiele's Portraits* (Berkeley: University of California Press, 1974).
- 4 Christian M. Nebehay, ed., *Egon Schiele, 1890–1918: Leben, Briefe, Gedichte* (Salzburg: Residenz Verlag, 1979).
- 5 Franz Wischin, *Egon Schiele und Krumau: Die Stadt am blauen Fluß* (Vienna: Wirtschaftstrend Zeitschriftenverlag, 1994) and *Egon Schiele: "Ich Gefangener"* (Vienna/Munich: Verlag Christian Brandstätter, 1998).
- 6 Klaus Albrecht Schröder, *Egon Schiele: Eros and Passion* (New York/Munich: Prestel, 1999).
- 7 Kimberly Smith, *Between Ruin and Renewal: Egon Schiele's Landscapes* (New Haven: Yale University Press, 2004).
- 8 Tobias G. Natter and Ursula Storch, eds., *Egon Schiele & Arthur Roessler: Der Künstler und sein Förderer*, exh. cat. (Vienna: Wien Museum, 2004).
- 9 *Die Tafelrunde: Egon Schiele und sein Kreis*, exh. cat. (Vienna: Belvedere, 2006).
- 10 Helmut Friedel and Helena Pereña, eds., *Egon Schiele: "Das unrettbare Ich," Werke aus der Albertina*, exh. cat. (Munich: Lenbachhaus, 2011–12).

is also an image of social deviation.”³¹ Schiele’s willful, repeated violation of the aesthetic devices that had traditionally been used to defuse representations of the female nude unleashed the power of the feminine “other” and thereby called into question the efficacy of rational masculine control. The transgressive nature of Schiele’s work resides less in its content than in its form.

Many of Schiele’s nudes were covert, probably unwitting, attacks on the dominant patriarchy. For this reason, although his work was widely collected by male connoisseurs of erotica (both during his lifetime and later), it has also evoked the strongest negative feelings (ranging from mild discomfort to outrage) in heterosexual male viewers. And it is probably also for this reason that some of the most original and objective Schiele scholarship has been produced by women, such as Alessandra Comini, Danielle Knafo,³² Helena Pereña, Renée Price,³³ and Kimberly Smith. Although most of Schiele’s lifetime patrons were men, American collectors such as Gertrud Mellon and Alice Kaplan played a central role after World-War II. Last but not least, Schiele has been a significant influence on contemporary women artists, among them Marina Abramovic,³⁴ Vanessa Beecroft, Marlene Dumas, Tracey Emin, Nan Goldin and Sherrie Levine.³⁵ As Dumas observes, “Schiele’s bony young girls are more of our time than of his time They know what they are doing. And they do it with their bodies.”³⁶

Egon Schiele was like the child in “The Emperor’s New Clothes,” proclaiming a nakedness no one else dared acknowledge, though it was there for all to see. Schiele’s women were his partners in this process. That does not mean they were his equals; by the standards of the time, such a leap would have been impossible. Nevertheless, Schiele could not have achieved what he did without these models. *Egon Schiele’s Women* is their story.

The author’s latest book, *Egon Schiele’s Women*, was published in 2012 by the Prestel Verlag.

It is also available in German:

Jane Kallir, *Egon Schieles Frauen*.

Jane Kallir

is author of the comprehensive catalogue raisonné

Egon Schiele: The Complete Works

(1990; expanded edition 1998)

and co-director of the Galerie St. Etienne in New York.

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31 Lynda Nead, *The Female Nude: Art, Obscenity and Sexuality* (London/New York: Routledge, 1992), 6–7.

32 Danielle Knafo, *Egon Schiele: A Self in Creation; A Psychoanalytic Study of the Artist’s Self-Portraits* (Rutherford, N.J.: Fairleigh Dickinson University Press, 1993).

33 Renée Price, ed., *Egon Schiele: The Ronald S. Lauder and Serge Sabarsky Collections*, exh. cat. (New York: Neue Galerie, 2005).

34 Jane Kallir, ed., *Egon Schiele: Love and Death*, exh. cat. (Amsterdam: Van Gogh Museum, 2005) 163.

35 Price, ed., *Egon Schiele*, 342–353.

36 Ibidem, 346.