

An abstract artwork by Gustav Klimt, featuring a large, stylized female figure in profile on the left, rendered in warm tones of orange, yellow, and red. The background is a complex composition of swirling lines, organic shapes, and vibrant colors including orange, pink, teal, and yellow. The overall style is characteristic of the Vienna Secession movement, with its emphasis on decorative elements and symbolic imagery.

# Austrian and German Works

## From Klimt to Brus

SHEPHERD  
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GALLERIES





# Austrian and German Works

## From Klimt to Brus

January 26 – February 24, 2024

Exhibition organized by  
Robert Kashey and David Wojciechowski

Catalog edited and compiled by  
Kaitlin Anne Vervoort

**SHEPHERD**  
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FRONT COVER ILLUSTRATION: Günter Brus, TO MENDELSSOHN BARTHOLDY, THE MAN AND THE ARTIST [*An Mendelssohn Bartholdy, Dem Menschen Und Dem Künstler*], 1985, cat. no. 5.

GRAPHIC DESIGN: Kaitlin Anne Vervoort

TECHNICAL NOTES: All measurements are in inches and centimeters, height precedes width. All drawings and paintings are framed. Prices available upon request. All works subject to prior sale.

SHEPHERD GALLERY SERVICES has framed, matted, and restored all of the objects in this exhibition, if required. The Service Department is open to the public by appointment. Tel: (212) 744-3392; fax (212) 744-1525; email: [sgservicesny@aol.com](mailto:sgservicesny@aol.com).





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# CATALOG

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1. **BÖHLER, Hans** (Vienna 1884 – 1961 Vienna)  
Austrian School

**AT THE BAR, circa 1908 – 1910**

Oil on canvas. 31 ½" x 31 ½" (80 x 80 cm). Framed: 34 ¼" x 34 ¼" (87 x 87 cm). On verso, inscribed in pencil at top right corner, diagonally situated between the stretcher bar keys: *H B...* (illegible). Canvas supplier's mark stamped in ink on verso: *Malleinwandfabrik | WIEN XIV, Arnsteingasse 31 | Arnold Landsberger | Niederlage | I. Tegetthoffstrasse 4* (enclosed in an oval). Dorotheum inventory number inscribed on upper left verso of frame in black marker: 142-53489. To the right of inventory number, an earlier inscription in crayon: — 4.

**PROVENANCE:**

Private Collection, Berlin, by October 3, 1991;

Considered for the Dorotheum auction *Kunst des 20. Jahrhunderts* on October 3, 1991 listed as Viennese School, *Drei Personen in Erwartung [Three People in Anticipation]*, circa 1915, inv. no. 142-53489, withdrawn before the publication of the catalog; Private Collection, Paris, until 2020.

For further information please consult the catalog *Hans Böhler: At the Bar* (<https://shepherdgallery.com/wp-content/uploads/2023/05/hans-bohler-catalog-2023.pdf>)





2. **BRUS, Günter** (born Ardning, Styria, Austria 1938)  
Austrian School

**ACTION DRAWING** [*Actionszeichnung*], 1966

Ink on paper. 11  $\frac{9}{16}$ " x 8  $\frac{1}{4}$ " (29.4 x 21 cm). Signed and dated at lower right: *Brus 66*.

**PROVENANCE:**

Private collection, Vienna.

**EXHIBITIONS:**

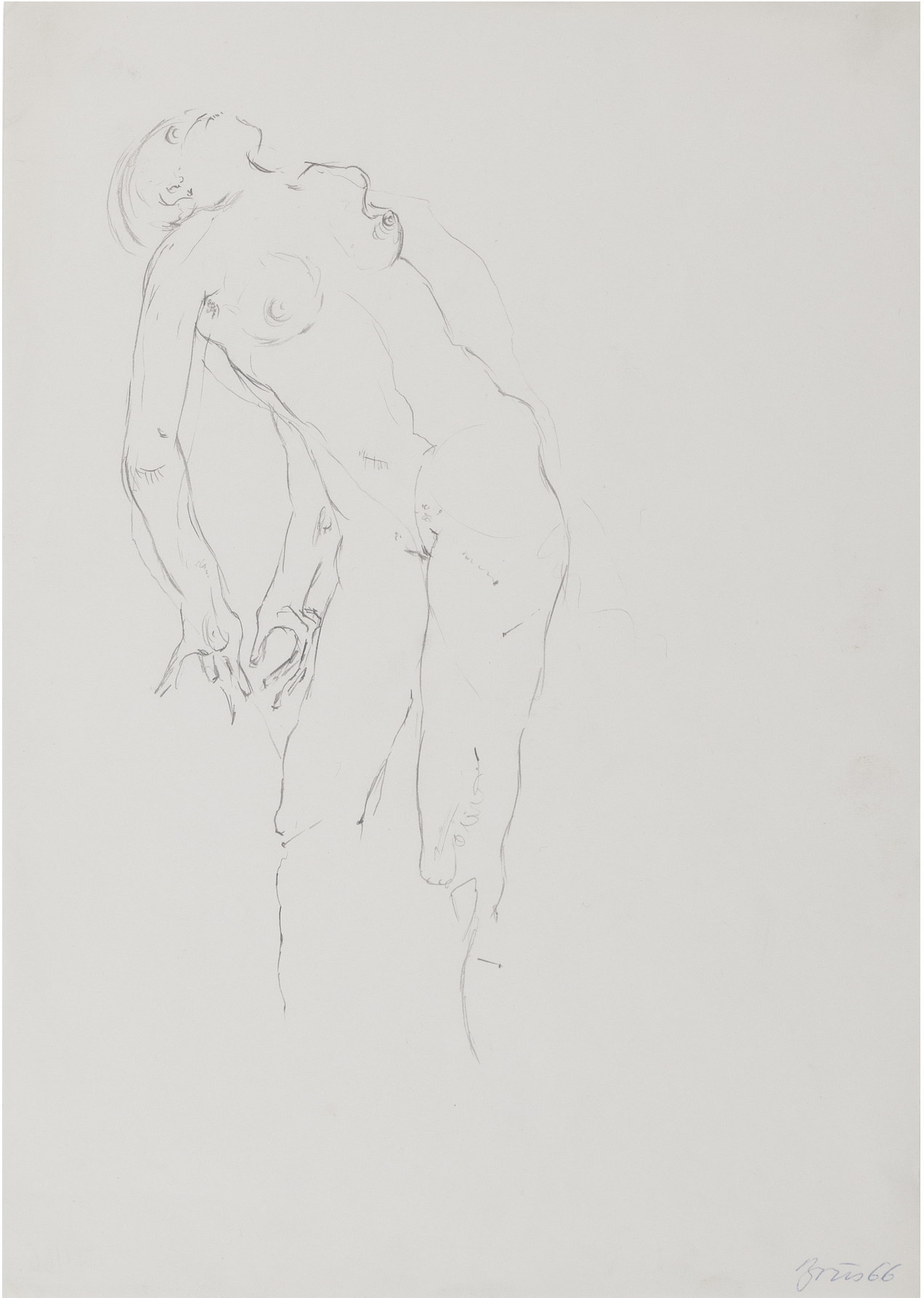
**2019** *Günter Brus. The Loneliness of the Late Classical Artist*, W&K - Palais Schönborn-Batthyany, Vienna, September 25 – November 25, 2019.

**LITERATURE:**

**2019** Wienerroither & Kohlbacher eds., *Günter Brus. Die Einsamkeit des Spätclassikers* = *Günter Brus. The Loneliness of the Late Classical Artist*, exh. cat. (Wien: W&K Edition, 2019), p. 84, ill.

Entry courtesy of W&K, Vienna.





3. **BRUS, Günter** (born Ardning, Styria, Austria 1938)  
Austrian School

**ACTION DRAWING [*Aktionsskizze*], 1966**

Ink on paper. 11  $\frac{7}{16}$ " x 7  $\frac{3}{4}$ " (29 x 19.5 cm). Signed and dated at lower right: *Brus 66*.

**PROVENANCE:**

Galerie Heike Curtze, Vienna;

UniCredit Gruppe (1989);

Christie's Amsterdam (2019);

Wienerroither & Kohlbacher, Vienna.

Entry courtesy of W&K, Vienna.





4. **BRUS, Günter** (born Ardning, Styria, Austria 1938)  
Austrian School

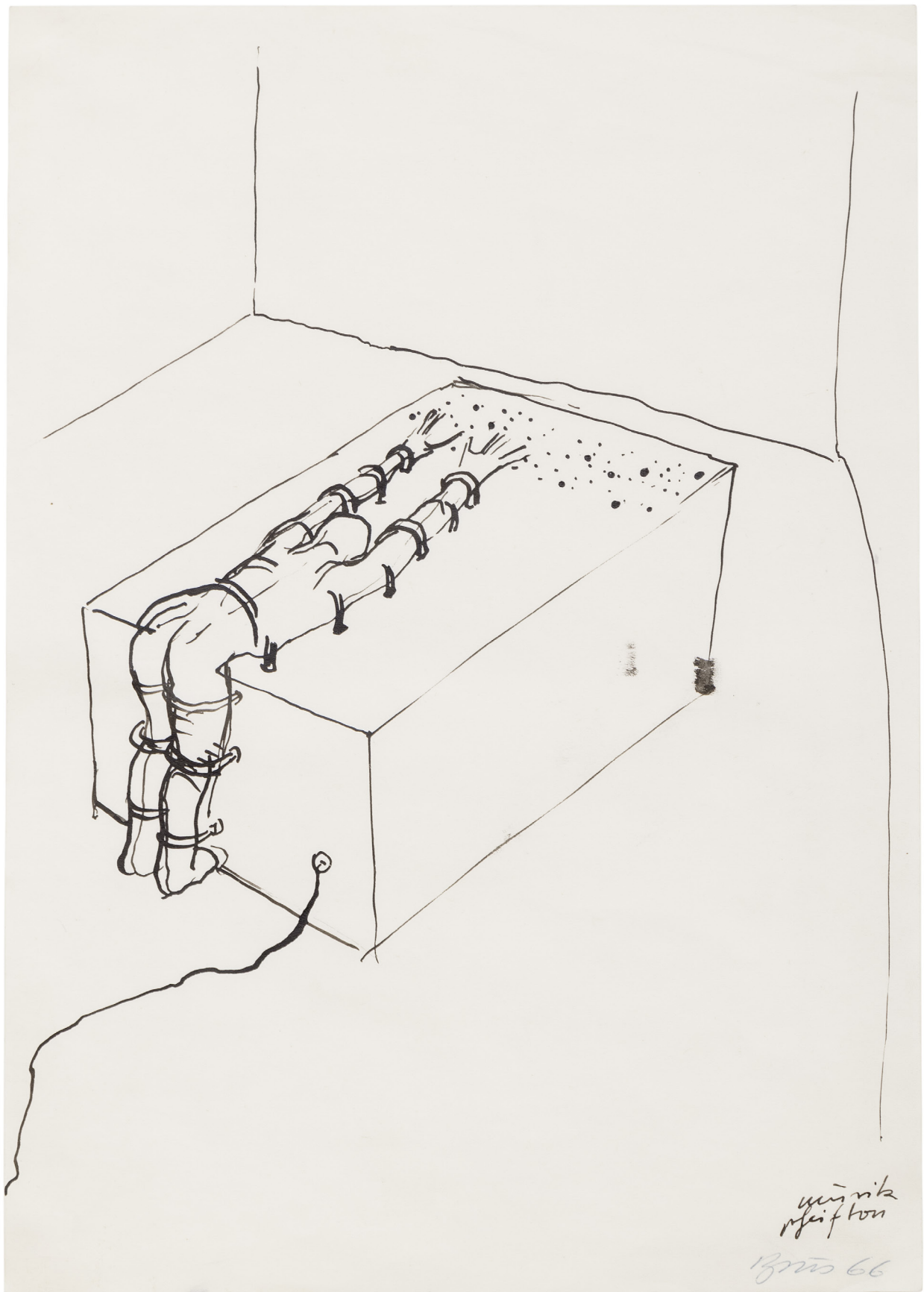
**MUSIC WHISTLE SOUND** [*Musikpfeifton*], 1966

Indian ink on paper. 11 5/8" x 8 1/4" (29.5 x 21 cm). Signed, dated and titled at lower right: *Musik | pfeifton | Brus 66*.

**PROVENANCE:**

Collection Philipp Konzett, Austria.

Entry courtesy of W&K, Vienna.



5. **BRUS, Günter** (born Ardning, Styria, Austria 1938)  
Austrian School

**TO MENDELSSOHN BARTHOLDY, THE MAN AND THE ARTIST** [*An Mendelssohn Bartholdy, dem Menschen und dem Künstler*], 1985

Pencil and oil pastel on toned cardboard with white margin. 43 5/16" x 30 1/8" (110 x 76.5 cm). Signed, dated and titled lower right: *Brus 85 | AN MENDELSSOHN BARTHOLDY | dem Menschen und dem Künstler*.

**PROVENANCE:**

Private archive of Günter Brus;

Private collection, Nordrhein-Westfalen (1997);

Private collection, Vienna.

**EXHIBITIONS:**

**2019** *Günter Brus. The Loneliness of the Late Classical Artist*, W&K - Palais Schönborn-Batthyany, Vienna, September 25 – November 25, 2019;

**2020** *The Distant Sound. Günter Brus and Music*, Bruseum, Graz, February 21 – August 16, 2020.

**LITERATURE:**

**2019** Wienerroither & Kohlbacher eds., *Günter Brus. Die Einsamkeit des Spätklassikers* = *Günter Brus. The Loneliness of the Late Classical Artist*, exh. cat. (Wien: W&K Edition, 2019), p. 141 w. color ill.

Entry courtesy of W&K, Vienna.







6. **FEININGER, Lyonel** (New York 1871 – 1956 New York)  
American School

**SIGNALMAN** [*Der Bahnwärter*], 1910

Black pen and ink and wash, with pink watercolor on chamois Büttchen paper. 12" x 9 7/16" (30.5 x 24 cm). Signed and dated at lower right: *Feininger* | *Wed Mar 23 '10*. Titled at lower center: *Der Bahnwärter*.

Certificate of authenticity by The Lyonel Feininger Project, NY, cert. no. 11-17-94-115, 28.2.2013.

**PROVENANCE:**

Sotheby's, London, 1994;  
Private Collection, Germany;  
Galerie Bassenge, Berlin, 2011;  
Private Collection, Germany.

**EXHIBITIONS:**

**2019** *Feininger* | *Klee* | *Bauhaus*, Shepherd W&K Galleries, New York, May 1 – August 16, 2019;  
**2019** *Feininger* | *Klee* | *Bauhaus*, Galerie Utermann, Dortmund, September 17 – October 26, 2019;  
**2020** *Feininger* | *Klee* | *Bauhaus*, W&K – Wienerroither & Kohlbacher, Vienna, November 14, 2019 – January 18, 2020.

**LITERATURE:**

**2019** Galerie Utermann and Wienerroither & Kohlbacher, eds., *Feininger* | *Klee* | *Bauhaus*, exh. cat. (Wien: Galerie Dortmund, 2019), p. 54 w. color ill., p. 55.

**B**etween 1908 and 1912 Lyonel Feininger spent the summer months at the seaside resort Heringsdorf on the island of Usedom. In addition to the fashionable life on the beach and the vessels on the Baltic Sea, the artist was particularly interested in the island railway. He produced a wealth of drawings of trains and railways, especially in the years 1910–11. In this context, the locomotives are usually shown in conjunction with certain workers on the railways – locomotive drivers, stokers, track workers or signalmen. The subject is delineated in irregular strokes while hatching, areas with washes and a few touches of colour add structure to the composition. The locomotive demonstrates Feininger's tendency to imbue the world of objects with human characteristics.





Der Bahnwärter

Wed Mar 25 '10



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Yet the figure of the signalman, who seems to salute the passing train like a soldier, reveals something new. The artist's range of figures was initially influenced by his own caricatures. In the so-called 'Mummenschanz' compositions people wearing imaginative masks or Biedermeier costumes are placed in specific although seemingly surreal locations. From 1906 onwards, an increasing number of swift figure studies appear in the artist's graphic oeuvre. In Paris especially, Feininger sketched a cross-section of society on the city's streets and squares. We encounter workers, policemen, prostitutes, Jesuits, artists and poets, gentlemen and ladies from high society and children, often several at once in a single sketch. It was from this pool of character types, which reveal the subtle humour of their creator, that Feininger increasingly drew on when devising his composition.

Wolfgang Büche

(translated from German by Rebecca Law)

Entry courtesy of W&K, Vienna.





7. **KIRCHNER, Ernst Ludwig** (Aschaffenburg, Germany 1880 – 1938 Frauenkirch, Switzerland)  
German School

**RECTO:**

**NAKED GIRL ON A CANAPÉ** [*Nacktes Mädchen auf Kanapee*], 1924

**VERSO:**

**NUDE BACK VIEW** [*Rückenakt*], 1910

Black and red crayon on chamois colored and glazed paper. 16 ½" x 13 ¾" (42 x 33.4 cm). Signed on lower right of verso: *EL Kirchner*; estate stamp imprinted in purple ink at lower left of verso: *NACHLASS | E. L. KIRCHNER | FS Da/Bg 9*; inscribed below estate stamp in ink and pencil: *K 6256 and C 382*. Drawing in blue crayon on verso of *Nude Back View*, 1910, blue crayon on paper signed with pencil.

This work is registered at the Ernst Ludwig Kirchner archive Wichtrach/Bern. Estate stamp no. FS Da / Bg 9

**PROVENANCE:**

Estate of the artist (Davos 1938);  
Galerie Wolfgang Ketterer, Munich (1985);  
Hauswedell & Nolte, Hamburg (2012);  
Private Collection, Austria.

**EXHIBITIONS:**

- 1985** *Ernst Ludwig Kirchner: Gemälde, Aquarelle, Zeichnungen, Graphik*, Galerie Wolfgang Ketterer, Munich, September 6 – October 16, 1985, cat. no. 86;
- 1992** *Ernst Ludwig Kirchner: Zeichnungen, Aquarelle, Pastelle, Druckgraphik aus den Beständen der Graphischen Sammlung der Staatsgalerie Stuttgart*, Museum der bildenden Künste, Leipzig, December 4, 1992 – January 31, 1993, cat. no. 25;
- 1993** *Ernst Ludwig Kirchner: Zeichnungen, Aquarelle, Pastelle, Druckgraphik aus den Beständen der Graphischen Sammlung der Staatsgalerie Stuttgart*, Von der Heydt-Museum, Wuppertal, February 28 – May 9, 1993, cat. no. 25;
- 2001** *Im Zentrum, Ernst Ludwig Kirchner: Eine Hamburger Privatsammlung*, Hamburger Kunsthalle, Hamburg, October 26, 2001 – January 13, 2002, cat. no. 83;
- 2002** *Im Zentrum, Ernst Ludwig Kirchner: Eine Hamburger Privatsammlung*, Kirchner-Museum, Davos, January 27 – April 14, 2002, cat. no. 83;











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2003 *Im Zentrum, Ernst Ludwig Kirchner: Eine Hamburger Privatsammlung*, Brücke-Museum, Berlin, January 17 – March 3, 2003, cat. no. 83.

LITERATURE:

1925 Will Grohmann, *Kirchner-zeichnungen; 100 Tafeln und zahlreiche Holzschnitte im Text...* (Dresden: Verlag Ernst Arnold, 1925), pl. no. 98, here dated 1923;

1985 *Ausstellung Ernst Ludwig Kirchner: Gemälde, Aquarelle, Zeichnungen, Graphik*, exh. cat. (München: Galerie Wolfgang Ketterer, 1985), p. 110-111, cat. no. 86, illustrated p. 110, here titled: *Nacktes Mädchen auf Kanapee (Frau Will Grohmann)*;

1992 *Ernst Ludwig Kirchner: Zeichnungen, Aquarelle, Pastelle: Aus einer Privatsammlung*, exh. cat. (Leipzig: Museum der Bildenden Künste, 1992), p. 15, cat. no. 25, w. color ill., here titled: *Nacktes Mädchen auf Kanapee (Frau Will Grohmann)*;

2001 *Im Zentrum: Ernst Ludwig Kirchner. Eine Hamburger Privatsammlung*, exh. cat. (Hamburg: Hamburger Kunsthalle, 2001), p. 84 w. color ill., cat. no. 83, here titled *Nacktes Mädchen auf Kanapee*.

Lena. This young woman features in various works by Kirchner from this time including the painting *Painter and Model* and the etching based on this drawing. There is another nude on the reverse of the drawing, demonstrating the tremendous importance of this subject to Kirchner. It is presumably from Kirchner's 'Brücke' period in Dresden as reflected in the softly flowing and assured lines. By comparing the image on the front of the sheet, characterized by vehement double strokes and hatching, one gains a striking impression of the artist's stylistic development.

Janina Dahlmanns

(translated from German by Rebecca Law)

Entry courtesy of W&K, Vienna.

The gallery takes the liberty of noting that the person depicted is identified by the Henze & Ketterer archive as Will Grohmann's wife. In more recent research, however, the woman depicted is referred to as Lena Scherer.

In the midst of his deep psychological crisis during the First World War, Ernst Ludwig Kirchner travelled to Davos in Switzerland to recuperate. He was so taken with the awe-inspiring nature, the peace and seclusion that he ultimately made Davos his home. Yet Kirchner did not cut himself off from the art world; visitors were numerous and, moreover, he was honoured with a major exhibition at Kunsthalle Basel in 1923. Here he came into contact with a number of young artists who looked up to him as a role model and came to work with him at his house on the Stafelalp. They included Hermann Scherer, originally from Lörrach but now living in Basel, who visited with his girlfriend

**8. KIRCHNER, Ernst Ludwig** (Aschaffenburg, Germany 1880 – 1938 Frauenkirch, Switzerland)  
German School

**STRETCHING NUDE [*Sich reckender Akt*], 1918 – 1919**

Watercolour over drawing in pencil on yellowish vellum, 23  $\frac{3}{16}$ " x 18  $\frac{1}{16}$ " (58.9 x 45.9 cm). Signed in pencil at lower right by Erna Kirchner: *E L Kirchner*; inscribed in pencil at lower left: 1773/8.

This work is registered at the Ernst Ludwig Kirchner archive Wichtrach/Bern.

**PROVENANCE:**

Dr. Max Fischer, Stuttgart;

Collection Matthes/Blohm, Caracas.

**EXHIBITIONS:**

- 1959** *Expresionismo en Alemania: exposición conmemorativa del décimo aniversario de la Fundación de la Asociación Cultural Humboldt*, Asociación Cultural Humboldt, Fundación Eugenio Mendoza, Caracas, November – December 1959;
- 1969** *Ernst Ludwig Kirchner aus Privatbesitz: Gemälde, Aquarelle, Zeichnungen, Grafik*, Richard Kaselowsky-Haus, Kunsthalle Bielefeld, September 14 – October 26, 1969;
- 1969** *Ernst Ludwig Kirchner: Gemälde, Aquarelle, Zeichnungen und Druckgraphik*, Kunstverein Frankfurt am Main und Kunstverein Hamburg, December 6, 1969 – January 25, 1970;
- 1970** *Ernst Ludwig Kirchner: Gemälde, Aquarelle, Zeichnungen, Graphik*, Galerie Günter Franke, Munich, May 5 – June 1, 1970.

**LITERATURE:**

- 1959** *Expresionismo en Alemania: exposición conmemorativa del décimo aniversario de la Fundación de la Asociación Cultural Humboldt*, exh. cat. (Caracas: Asociación Cultural Humboldt; Fundación Eugenio Mendoza, 1959), cat. no. 31;
- 1969** *Ernst Ludwig Kirchner aus Privatbesitz: Gemälde, Aquarelle, Zeichnungen, Grafik*, exh. cat., (Bielefeld, Druck: W. Kramer, 1969), cat. no. 97;
- 1969** *Ernst Ludwig Kirchner: Gemälde, Aquarelle, Zeichnungen und Druckgraphik*, exh. cat. (Hamburg: Kunstverein in Hamburg 1969), cat. no. 72;
- 1970** *Ernst Ludwig Kirchner: Gemälde, Aquarelle, Zeichnungen, Graphik*, exh. cat. (Munich: Galerie Günter Franke, 1970),







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cat. no. 27, illustrated;  
2004 Magdalena M. Moeller, *Von Dresden nach Davos. Ernst Ludwig Kirchner. Zeichnungen. Die Sammlung des Brücke-Museums Berlin* (München: Hirmer Verlag, 2004).

Filling the picture space, Ernst Ludwig Kirchner has represented this female nude using striking lines and demonstrates his assured hand when drawing rapidly and spontaneously. He focuses on capturing the moment and its particular atmosphere. Although used sparingly, his lines depict the stretching pose and this unaffected, natural gesture. The long columnar legs, pert breasts and dark hair identify the figure as Kirchner's partner Erna Schilling – Kirchner enthused about her 'architectonic body', which was a source of inspiration and a major subject in his art.

This drawing was almost certainly created on the Baltic Sea island of Fehmarn, indicated by the sweep of the bold blue wave. This is further supported by the emblematic semi-circles, the characteristic rounded boulders on Fehmarn, and the pictorial language with curving lines. Kirchner spent the summer months of the years 1912 to 1914 on the island, escaping hectic Berlin to a life in tune with nature. In the secluded solitude of the beach, untouched by tourism, he could bathe naked, draw and paint, and create a paradise on earth. This sense of harmony is also expressed in the work's colours: warm ochre shades seem to merge humanity and nature into a uniform whole. The fresh blue water acts as a contrast but also emphasizes the sunny warmth of his tones. It is like a snapshot conveying a sense of well-being in nature and the beauty of a moment truly lived.

Janina Dahlmanns

Entry courtesy of W&K, Vienna.



9. **KLIMT, Gustav** (Baumgarten, Vienna 1862 – 1918 Vienna)  
Austrian School

**FRONTALLY VIEWED FEMALE FIGURE SHOWN SINGING OR READING [*Von vorne Singende oder Lesende*], circa 1907**

Pencil on paper. 21 ¼" x 14 ⅜" (54 x 36.5 cm).

Strobl cat. rais. no. 1637

**PROVENANCE:**

Collection Serge Sabarsky, New York;

Private collection, Japan;

Shinwa Auction, Tokyo, 2022.

**EXHIBITIONS:**

**1976** *Universe of Art V: Important 19th and 20th Century Paintings, Drawings, Sculpture and Graphics*, Fischer Fine Art, London, November 1976, no. 22;

**1979** *Egon Schiele - An Exhibition Selected and Introduced by Serge Sabarsky*, Seibu Museum of Art, Tokyo, April 27 – June 6, 1979, no. 5.

**LITERATURE:**

**1976** *Universe of Art, V: Important 19th and 20th Century Paintings, Drawings, Sculpture and Graphics*, exh. cat. (London: Fischer Fine Art, 1976), cat. no. 22;

**1976** *Apollo*, LVI / 172 (June 1976), advertisements for forthcoming sales, p. 27;

**1976** *Nineteenth Century Impressionist, Modern and Contemporary Paintings, Drawings and Sculpture*, pre sale exh. cat. (London: Christie's, 1976) (sale on 25 June 1976);

**1979** *Serge Sabarsky, Egon Schiele - An Exhibition Selected and Introduced by Serge Sabarsky*, exh. cat. (Tokyo: Tokyo Shimbun; Seibu Museum of Art, 1979), cat. no. 5;

**1982** Alice Strobl, ed., *Gustav Klimt. Band II. Die Zeichnungen 1904 – 1912* (Salzburg: Verlag Galerie Welz, 1982), cat. rais. no. 1637, p. 134 w. b/w ill.

Entry courtesy of W&K, Vienna.





10. **KLIMT, Gustav** (Baumgarten, Vienna 1862 – 1918 Vienna)  
Austrian School

**STANDING FEMALE FIGURE (STUDY FOR ‘MARGARET STONBOROUGH-WITTGENSTEIN’) (1905) [*Stehend von vorne (Studie für das Bildnis von Margaret Stonborough-Wittgenstein)*], 1904**

Pencil on paper. 21 <sup>11</sup>/<sub>16</sub>” x 13 <sup>15</sup>/<sub>16</sub>” (55.1 x 35.4 cm).

**PROVENANCE:**

Collection Herbert Wagner, Vienna.

**LITERATURE:**

- 1984** Alice Strobl, ed., *Gustav Klimt. Band II. Die Zeichnungen 1904 – 1912* (Salzburg: Verlag Galerie Welz, 1982), p. 34-41;
- 2023** Marian Bisanz-Prakken, *Gustav Klimt: Drawings*, ed. Alois Wienerroither and Eberhard Kohlbacher (Vienna: W&K Edition, 2023), p. 60, 61 w. color ill., cat. no. 19, p. 64-65 w. color ill.

**I**n this sketch, Klimt strives to radically simplify his drawings. Here, with just a few sweeping lines, he captures the clothing of Margaret Stonborough-Wittgenstein, posing demurely and majestically. The drawing documents Klimt’s never-ending search for balance between the free-flowing robes and their integration into the surface, between linear sweep and geometric rigor. He concentrated on the outlines, which he traced vigorously in places. The focus of this drawing is the face turned towards the viewer with the expressive eye area, in which the dark, heavy brows stand out. The calmly structured structure of this study for this painting refers to the special, two-dimensional geometric design of Klimt’s early so-called “Golden Style”.



**FIGURE 1.** Gustave Klimt, *Margaret Stonborough-Wittgenstein*, 1905, oil on canvas, 70 <sup>13</sup>/<sub>16</sub>” x 35 <sup>3</sup>/<sub>4</sub>” (179.8 x 90.5 cm). Courtesy Bayerische Staatsgemäldesammlungen - Neue Pinakothek München.

Entry courtesy of W&K, Vienna.







11. **KLIMT, Gustav** (Baumgarten, Vienna 1862 – 1918 Vienna)  
Austrian School

**STANDING FIGURE IN ORNAMENTED GLOW, STUDY FOR THE PORTRAIT OF  
FRIEDERIKE MARIA BEER** [*Stehende Figur im Verzierten Kleid, Studie zum Portrait von  
Friederike Maria Beer*], 1916

Pencil on paper. 22 ½" x 14 ¾" (57.2 x 37.5 cm).

**PROVENANCE:**

Serge Sabarsky Gallery, New York;  
Private Collection, Florida, USA (acquired from the above in 1976);  
Sotheby's, New York (2021).

**LITERATURE:**

- 1984** Alice Strobl, ed., *Gustav Klimt. Band III. Die Zeichnungen 1912 – 1918*  
(Salzburg: Verlag Galerie Welz, 1984), p. 98-109;  
**2003** Marian Bisanz-Prakken, *Gustav Klimt: Drawings*, ed. Alois Wienerroither  
and Eberhard Kohlbacher (Vienna: W&K Edition, 2023), cat. no. 25, p. 74,  
75 w. color ill.

**K**limt drew “Stehende Figur im Verzierten Kleid” (Standing Figure in Ornamented Gown) as a study for “Porträt der Friederike Maria Beer”, which was commissioned by the subject herself (SEE FIGURE 1). At the time, Friederike Maria Beer, a native Viennese, was highly involved in the local art scene and commissioned portraits not only from Klimt, but also from his contemporaries such as Egon Schiele and Hans Böhler. Friederike’s gown, which is the central study in this drawing, was created by Eduard Josef Wimmer-Wisgrill using a silk pattern designed by Dagobert Peche known as “Marina.”



**FIGURE 1.** Gustav Klimt, *Portrait of Friederike Maria Beer*, 1916, oil on canvas, 66 ⅞" x 51 ⅜" (168 x 130 cm). Courtesy Tel Aviv Museum of Art.





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The present drawing has an almost identical composition to the final portrait, which suggests that it was possibly one of his final sketches. In this sketch, Klimt focuses on the silk design of the Dagobert Peché textile. Textiles were of extreme interest to Klimt, who often portrayed his subjects in elaborative robes and gowns, many of which belonged to his personal collection of Japanese and Chinese robes. The colors of the Friederike's robe would thereafter be enhanced in the final portrait by the elaborate background, which included motifs from Klimt's personal collection of Chinese and Japanese artifacts.

Entry courtesy of W&K, Vienna.



12. **KLIMT, Gustav** (Baumgarten, Vienna 1862 – 1918 Vienna)  
Austrian School

**THE VIOLINIST** (Study for *Dance* for the ceiling of the Municipal Theatre in Karlsbad, now  
Karlovy Vary [1886]), circa 1885

Black chalk with white chalk heightening on paper. 17  $\frac{5}{8}$ " x 12  $\frac{5}{16}$ " (44.7 x 31.3 cm).

**PROVENANCE:**

Private collection Herbert Wagner, Vienna.

**LITERATURE:**

- 1982** Alice Strobl, *Gustav Klimt, Die Zeichnungen 1878 – 1903*, Band I (Salzburg: Galerie Welz, 1982), related to studies for the same figure, pp. 52-53, cat. rais. no. 136, w. b/w ill., cat rais. 137, w. b/w ill.
- 2023** Marian Bisanz-Prakken, *Gustav Klimt: Drawings*, ed. Alois Wienerroither and Eberhard Kohlbacher (Vienna: W&K Edition, 2023), cat. no. 2, pp. 20-23, color ill. p. 21, 23 (partial).

Entry courtesy of W&K, Vienna.





13. **KUBIN, Alfred** (Leitmeritz/Bohemia 1877 – 1959 Zwickledt near Wernstein am Inn)  
Austrian School

**BRICKWORKS [Ziegelei], circa 1902/03**

Ink, spray and wash, charcoal, and white heightening on land register paper, 9 5/16" x 6 13/16" (23.6 x 17.3 cm). Signed lower right: *Kubin*; titled in another hand on verso: *Ziegelei*; Embossed stamp: *Gauss*, 2nd embossed stamp.

Dr. Annegret Hoberg, Kubin-Archiv, Städtische Galerie im Lenbachhaus, Munich, has confirmed the authenticity of this work.

**PROVENANCE:**

Galerie Würthle, Vienna;  
Berggruen collection, Paris;  
Galerie Hilger, Vienna.

**LITERATURE:**

- 1977** *Alfred Kubin zum 100. Geburtstag: Unveröffentlichte Zeichnungen und Aquarelle aus Privatbesitz*, exh. cat. (Bielefeld: Kulturhistorisches Museum, 1977), fig. no. 6;
- 1983** *Gustav Klimt, 1862 – 1918: Egon Schiele, 1890 – 1918: James Ensor, 1860 – 1949: Alfred Kubin, 1877 – 1959: Künstler der Jahrhundertwende = Artists at the turn of the century*, exh. cat. (Zürich, Wien: M. Knoedler and Galerie Würthle, 1983), p. 262, illustrated;
- 1986** *Alfred Kubin: Vingt dessins*, exh. cat. (Paris: Berggruen & Cie., 1986), cat. no. 4;
- 2014** Peter Assmann, *Alfred Kubin*, exh.cat., (Vienna: W&K Ed., Wienerroither & Kohlbacher, 2014), pp 28-29, cat. no. 4, w. color ill.

**T**his brickworks factory looks utterly abandoned, placed in the midst of a nondescript, flat landscape. In the foreground there is a cart, its shaft pointing upward like a warning finger. The kiln's vast chimney soars into the sky beyond the picture's boundaries. Further indistinct and unidentifiable vertical accents can be seen in the background. However, there is not the faintest glimmer of activity in the factory buildings.

In the last years of the nineteenth century, Alfred Kubin was well known on the Munich art scene as a self-







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styled bohemian, artist-philosopher – clad in black, melancholic, cosmopolitan. As the years went by, however, he grew tired of city life and became more interested in the connection between his pictorial visions, fed by his avid interest in literature and art, and everyday scenes or landscape impressions. In 1906, with his new bride, he took the plunge and moved to the rural isolation of Zwickledt “Castle” in Wernstein am Inn, close to the town of Passau on the Austrian-German border.

Peter Assmann

Entry courtesy of W&K, Vienna.



14. **ROHLFS, Christian** (Niendorf near Leezen, Holstein 1849 – 1938 Hagen in Westphalia)  
German School

**BLUE HOUSE** [*Blaues Haus*], c. 1932

Water tempera and watercolor on paper, 21 ¼" x 29 ⅞" (54.0 x 75.5 cm). Monogram right bottom: CR.

**PROVENANCE:**

Werner Collection, Vienna

**EXHIBITIONS:**

2012 *Kirchner-Heckel-Nolde, Die Sammlung Werner*, Albertina Museum, Vienna, June 1 – August 26, 2012.

**LITERATURE:**

2012 *Kirchner-Heckel-Nolde, Die Sammlung Werner*, exh. cat. (Vienna: Albertina Museum, 2012), pp. 162-163, cat. no. 75.

One last time, at the age of 78, the artist changed his lifestyle once again and gave in to the pressure of his doctor, who advised him to stay in the South after Rohlf's severe pneumonia, which had just survived in 1926. In 1927, after a trip to Ticino, the Rohlfs couple decided to stay on Lake Maggiore and lived in Ascona for nine months a year until Rohlf's death in 1938.

The "blue house" would have to be a mountain or farm house in the Maggiatal near Ascona or a side valley further north. The structures of this or similar buildings in the catchment area of Lake Maggiore, which reflect the light strongly and are partly interlaced, have occupied Rohlf for many years and led to partly very different solutions. The "Ticino Houses" of 1930, dissolved in an Italian Divisionist manner by striped brush structures, and the "Houses in Bosco" of 1936, seen as if through a veil of light, share not only their colour chord of white and the triad of blue-green-brown-yellow, but also the attempt to use manifestations of light for the same interweaving of object, interspace and pictorial ground, as Rohlf had done before 1911 with the brush texture and then the colour forms constructed from it.





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The sheet of the Werner Collection is stylistically very close to the “Chapel in Ticino” from Wilhelm Grosshennig’s former offer, dated 1932, although it appears less stylised and self-confident than this one. Both watercolours lie in the middle between the possibilities of 1930 and 1936, whereby the comparatively restless, searching character of Werner’s sheet undoubtedly lends it a greater freshness and naturalness.

Source: *Kirchner-Heckel-Nolde, Die Sammlung Werner*, exh. cat. (Vienna: Albertina Museum, 2012), cat. no. 75, pp. 162-163.

Entry courtesy of W&K, Vienna.





15. **SCHIELE, Egon** (Tulln 1890 – 1918 Vienna)  
Austrian School

**PORTRAIT OF LEOPOLD CZIHACZEK FACING LEFT, 1908**

Watercolour on paper. 17 ⅞" x 12 ¾" (43.5 x 31 cm). Signed and dated at lower right: *Schiele | Egon | 08*.

Jane Kallir has confirmed the authenticity of the work and will include it in the supplementary volume of works by Egon Schiele with the Catalogue raisonné number D. 218b.

**PROVENANCE:**

Gisella Dübel (acquired directly from the artist, before 1918);  
by descent from the above to her nephew Wilhelm Gehrke;  
by descent from the above to his daughter - private collection, Vienna.

**EXHIBITIONS:**

**2019** Egon Schiele Art Centrum, Český Krumlov, on permanent loan until 2019;  
**2022** *Schiele in Focus. Presentation of a rediscovered Schiele painting*, Leopold Museum, July – December 2022.

Entry courtesy of W&K, Vienna.





16. **SCHMIDT-ROTLUFF, Karl** (Chemnitz 1884 - 1976 West Berlin)  
**German School**

**STILL LIFE WITH A CALABASH BOTTLE [*Stilleben mit Kalebasse*], 1915**

Oil on canvas. 28 7/8" x 25 13/16" (73.3 x 65.8 cm). Signed at lower left: *S-Rottluff*.

This work is registered at the Karl and Emy Schmidt-Rottluff Foundation.

**PROVENANCE:**

Gallery Groshenning, Dusseldorf;  
Werner Collection, Vienna (1972).

**EXHIBITIONS:**

- 1954 *Karl Schmidt-Rottluff zum 70. Geburtstag: Gemälde, Aquarelle, Zeichnungen, Graphik, Skulpturen*, Kunsthalle zu Kiel, Kiel, June 20 – July 25, 1954, cat. no. 18;  
1954 *Karl Schmidt-Rottluff zum 70. Geburtstag: Gemälde, Aquarelle, Zeichnungen, Graphik, Skulpturen*, Schloss Charlottenburg, Berlin, September 20 – October 10, 1954, cat. no. 29;  
1954 *Schmidt-Rottluff: Ausstellung zum 70. Geburtstag*, Fränkische Galerie, Nürnberg, October – November 1954, no. 22;  
1957 *Karl Schmidt-Rottluff*, Galerie Günther Franke, Munich, no. 35;  
1962 *Deutsche Kunst von 1910 bis zur Gegenwart*, Thessaloniki, November 1962, cat. no. 84;  
1962 *Deutsche Kunst von 1910 bis zur Gegenwart*, Athens, December 1962, cat. no. 84;  
1963 *Deutsche Kunst von 1910 bis zur Gegenwart*, January 1963, cat. no. 84;  
1968 Kunsthalle Nürnberg, exh. cat. no. 135;  
1968 *Karl Schmidt-Rottluff: Oelgemälde, Aquarelle, Zeichnungen*, Frankfurter Kunstkabinett Hanna Bekker vom Rath, Frankfurt, August 29 – October 5, 1968, cat. no. 3;  
2012 *Kirchner, Heckel, Nolde, Die Sammlung Werner*, Albertina Museum, Vienna, June 1 – August 26, 2012;  
2018 *Karl Schmidt-Rottluff: expressiv - magisch - fremd*, Bucerius Kunst Forum, Hamburg, January 27 – May 21, 2018.

**LITERATURE:**

- 1956 Will Grohmann, *Karl Schmidt-Rottluff* (Stuttgart: W. Kohlhammer, 1956), p. 289, ill. p. 257;  
1968 *Karl Schmidt-Rottluff: Oelgemälde, Aquarelle, Zeichnungen*, exh. cat. (Frankfurt am Main: Frankfurter Kunstkabinett Hanna Bekker vom Rath, 1968), cat. no. 3;  
2012 *Kirchner Heckel Nolde, Die Sammlung Werner*, exh. cat. (Wien: Albertina Museum, 2012), cat. no. 58, p. 126-127.







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**K**arl Schmidt-Rottluff (1884 – 1976) was one of the founding members of the artists' association "Die Brücke" in Dresden and is today regarded as one of the most important representatives of German Expressionism. He was an enthusiastic collector of African and Oceanic art and, together with his colleagues, strove for a new "naturalness" - in painting as well as in life.

After Schmidt-Rottluff had studied the achievements of Edvard Munch or Vincent van Gogh, from 1910 he turned to South Sea art and later also to African art. In March 1910, he discovered African wooden sculptures from Cameroon in the reopened Dresden Ethnological Museum, which greatly excited him and never let go.

From 1913, the artist, who was now living in Berlin, began to integrate objects from Africa into his work as well. He discovered his fascination for African and Oceanic art and cultural objects, which was to last until the end of his life and which he continued to receive. Depictions of wooden bowls, calabashes or palm wine cups show how he integrated the "magical things" into rhythmically moving compositions. "Still Life with Calabash" comes precisely from this period, which was so important for him. Therefore the artwork was presented to the public in 2018 as part of the major Karl Schmidt-Rottluff exhibition at the Bucerius Kunstforum in Hamburg.

In this work, Schmidt-Rottluff is neither interested in the original context of the objects (historical, cultic-religious) nor in their origin. He sees in them artistic forms of expression of supposedly originally living "primitive peoples" who mysteriously anticipated his artistic endeavors - simplification of forms, formal tension, narrative abridgment. Thus Schmidt-Rottluff

discovered in African art what he was actually already inwardly seeking: reduction to the essential. The fact that, in the process of painting, the academic rules of proportion were completely thrown overboard and a new level of meaning was introduced further strengthened the expression of the painting.

Entry courtesy of W&K, Vienna.





17. **WEST, Franz** (Vienna 1947 – 2012 Vienna)  
Austrian School

**GREENISH OCCURRENCE (TO OCCUR) [*Grünliches Vorkommenis (soll vorkommen)*], 1982**

Photocopy of a template by Friedl Kubelka on green paper, revised with correction varnish and ballpoint pen. 8 1/8" x 12" (20.7 x 30.4 cm). Titled on lower left: *Grünliches Vorkommenis (soll vorkommen)*; signed and dated in the lower right corner: *FWest82*.

This work is registered at the Archive of the Franz West Privatstiftung, No. 7220

**PROVENANCE:**

Private collection, Vienna.

Entry courtesy of W&K, Vienna.



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