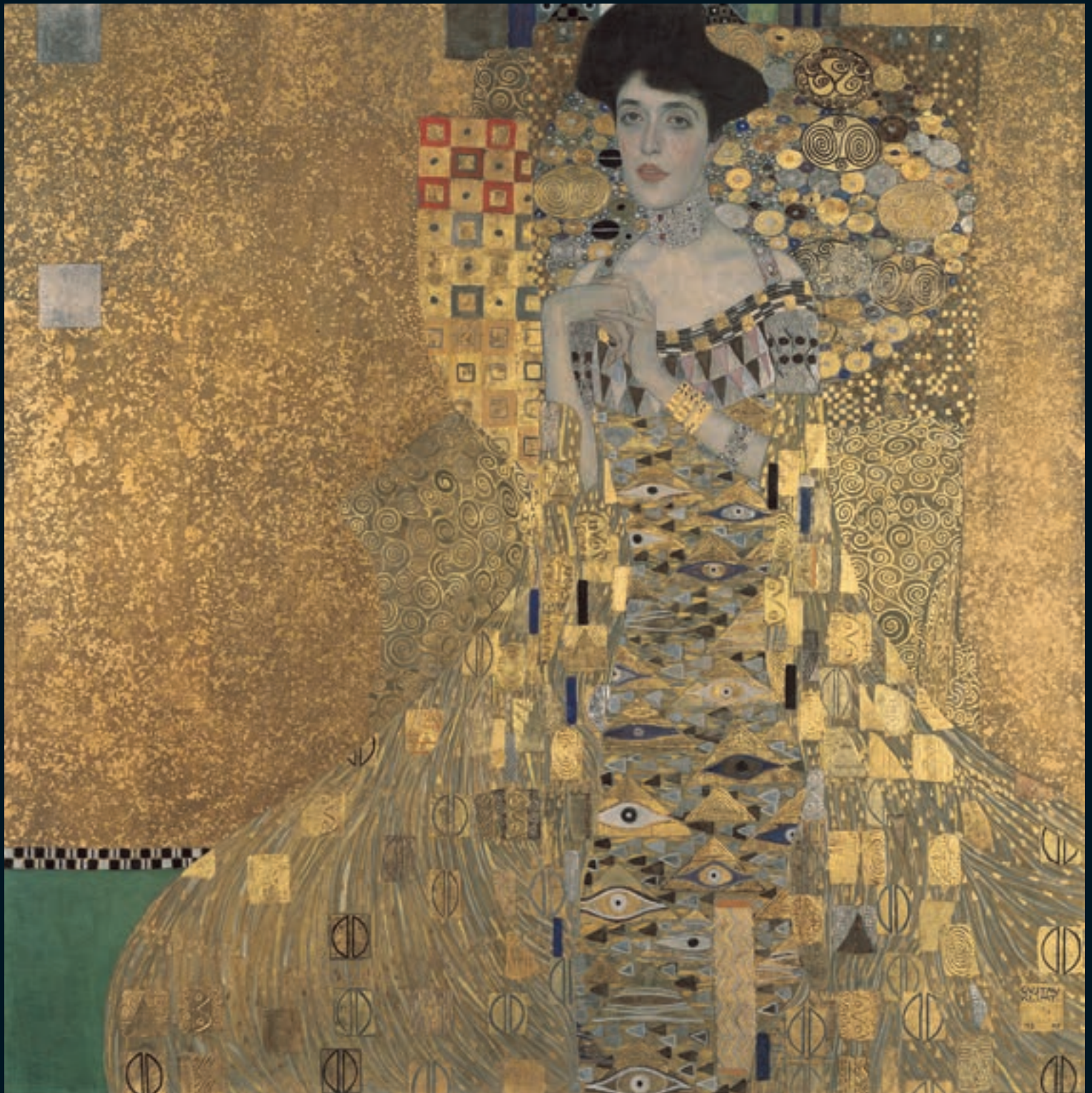


**MASTERWORKS FROM
THE NEUE GALERIE NEW YORK**





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PRESTEL
MUNICH · LONDON · NEW YORK





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PREFACE

Oh. Oh, my. Oh, my God.

These are the three categories that I have employed since my mid-teens to rate artworks that I viewed. I can't remember exactly when I started doing this—maybe when I was around 18 years old. But for the last half-century, this simple procedure has always helped me categorize what I would see.

Oh is usually a piece by a famous artist but not his most important work.

Oh, my is two steps above that. It's usually a good piece of art, but one that is not memorable.

At the same time, it is still very respectable.

Oh, my God, or in our new high-speed world, *OMG*, refers to works of art that are unique, spectacular, and irreplaceable. The *Oh, my Gods* can be created by well-known artists or those less famous, but they are works that are viewed as masterpieces.

This show at the Neue Galerie commemorates our fifteenth anniversary and the works here are from one category and one category only. Everything in this show is an *Oh, my God* and the exhibition is entitled "Masterworks from the Neue Galerie."

Serge Sabarsky, my partner in the creation of this museum, and I would meet almost every Sunday at his gallery in Manhattan. We usually got together after lunch and we would sit and talk until dinner. In addition to talking about Vienna, before and after the war, we talked about what we had seen over the previous week.

We talked about the *Oh*s, the *Oh, my*s, and the *Oh, my Gods*. In this very special exhibition, you will only see the works that both Serge and I agreed were the *Oh, my Gods*.

Our fiercest and most energized discussions occurred when we disagreed on our interpretation of an *Oh, my* and an *Oh, my God*. Serge, with his great love of German and Austrian Expressionism, was more biased in his views and, in my young mind, he was more inclined to hand out the *Oh, my Gods*. I, being many years younger than Serge and still idealistic, would only give the coveted title of *Oh, my God* to the pieces I thought I could not live without. I used to joke with Serge that if he were a woman, he would always be pregnant.

How did this unlikely friendship come about? One day, my brother Leonard called me on the phone. He had just purchased an Egon Schiele drawing at auction at Parke Bernet (which was later bought by Sotheby's). A friend of his, Dick Cole, told him he wasn't sure if the drawing was an authentic Schiele and suggested he get an expert opinion. The best man to do that was a collector who lived on the West Side named Serge Sabarsky.

Leonard, knowing of my love for Expressionist art, invited me to come along and meet Serge. I'm guessing I was around 16 years old at the time. When we walked into his apartment on 83rd Street right off Riverside Drive, nothing prepared me for what I saw.

There on a large white wall were 18 Schiele drawings and watercolors, one more spectacular than the next. I was dumbfounded, but what really captured my imagination that day was the immediate bond that Serge and I had, even with the age difference. Within the first ten minutes, we both realized that this was a friendship that would last the rest of our lives. Thus began my history with Serge Sebarsky.

Ronald S. Lauder in the Austrian decorative arts gallery, Neue Galerie New York, 2013.
Photographer: Mark Seleen

In this exhibit, the works of art are all directly or indirectly owned by the Neue Galerie or are promised as gifts. There are watercolors, drawings, sculptures, paintings, design, jewelry: all different forms of art created between 1890 and 1940 in Germany and Austria.

Artistically, this was one of the most fascinating and creative periods in European history. Running from just before the turn of the twentieth century and including World War I, the rise of the Weimar Republic, and the crushing and tragic rise of Nazism, that brief period of just 50 years saw an explosion of artistic achievement.

All exhibitions, everywhere, are constrained by the problem of space, and “Masterworks from the Neue Galerie” is no different. It’s always a tough call, what to put in and what to leave out, but I don’t think you’ll be disappointed.

The term *gesamtkunstwerk*, which means the whole shebang—a total work of art in which each element supports the other—has never been more clearly illustrated than when we see all of the different phases of art together in this show at the Neue Galerie. I trust you will enjoy this one-of-a-kind exhibition.

RONALD S. LAUDER

President and Co-founder

Neue Galerie New York



Neue Galerie board members, from left: Scott Gutterman, Christoph Thun-Hohenstein, Ernst Ploil, Max Hollein, Renée Price, Ronald S. Lauder, Jill Lloyd, Olaf Peters, and Christian Witt-Döring



FOREWORD

With the publication of this book and the opening of the companion exhibition, Neue Galerie New York celebrates its fifteenth anniversary. When the museum opened its doors on 11 November 2001, it created a new chapter in the cultural history of this city. For the first time, a public collection was devoted to German and Austrian art and design, specifically from the period of 1890 to 1940.

Although the focus of our collection and exhibitions is concentrated, the era that it represents is astonishing in its diversity. In Germany, it ranges from the passionate and colorful work of the Expressionists to the incisive, cool, realistic approach of the *Neue Sachlichkeit*; from the convention-challenging attitude of the Dada movement to the exquisite formal inquiries of the Bauhaus. In Austria, Expressionism took other forms, from the gold-inflected sensuality of Gustav Klimt to the raw, yet controlled abandon of the next generation of artists, especially Egon Schiele and Oskar Kokoschka. This wide-ranging art remains relevant today, and its reputation has grown considerably in part because of the exhibitions mounted at the Neue Galerie.

Our collection began through the friendship of two men who maintained a deep devotion to the art of this time and place: Ronald S. Lauder and the late Serge Sabarsky. It is to them that we owe our greatest debt of thanks.

Since our opening, the Neue Galerie holdings have continued to grow. Our most spectacular acquisition occurred in 2006, when the museum became the new permanent home of Klimt's *Adele Bloch-Bauer I* (1907), sometimes referred to as "The Woman in Gold." This extraordinary painting is the perfect embodiment of early twentieth-century Vienna and our undisputed centerpiece. It was the subject of a motion picture, with the great Dame Helen Mirren playing Adele Bloch-Bauer's niece Maria Altmann, and it continues to inspire us with its otherworldly beauty.

But there have been many other important acquisitions made by our museum, some in partnership with other collectors. These have included *Berlin Street Scene* (1913–14) by Ernst Ludwig Kirchner, a landmark work of German Expressionism; a double self-portrait from 1907 by the Austrian painter Richard Gerstl; the masterly *Self-Portrait with Horn* (1938) by Max Beckmann; Egon Schiele's brilliantly colored *Town Among Greenery (The Old City III)* (1917) by Egon Schiele, a generous gift from the Manley family; a complete set of nearly 1,000 Wiener Werkstätte postcards, a superb promised gift from Leonard A. Lauder; the Waerndorfer brooch (1904) by seminal Austrian architect Josef Hoffmann; the iconic tea infuser (1927) by Marianne Brandt, as well as paintings, drawings, and decorative objects spanning the full range of this period. Our goal is always to acquire works of the absolute highest quality, and we are immensely proud of the treasures contained within the Neue Galerie collection.

One of the primary functions of any museum is to mount temporary exhibitions, which bring new scholarship to a given area and which gather works from around the world for the appreciation of our visitors. Ever since our first show, "New Worlds: German and Austrian Art, 1890–1940," the museum has organized 35 major exhibitions, each accompanied by a fully illustrated and researched catalogue. A complete listing of these extraordinary shows appears in a chronology on p. 229 of this book; it includes surveys of works by Egon Schiele and Gustav Klimt from the extended Neue Galerie holdings; overviews of key periods in the careers of Ferdinand Hodler, Oskar Kokoschka, Alfred Kubin,

Renée Price standing in front of Gustav Klimt's 1907 *Portrait of Adele Bloch-Bauer I*, 2016. Photographer: Rebecca Lewis

and Christian Schad; reconstructions of four private rooms created between 1902 and 1913 by Josef Hoffmann; bold designs by Dagobert Peche and Koloman Moser; pioneering color photography by Heinrich Kuehn; the unforgettable eighteenth-century busts of Franz Xavier Messerschmidt; and shows that contextualized the work of major artists outside our field of inquiry—specifically Vincent van Gogh and Edvard Munch—with those of German and Austrian artists. This art continues to resonate with viewers and we are proud to have fostered a greater awareness of its power.

In producing these exhibitions, we have partnered with several premiere museums, including the Kunsthistorisches Museum, Vienna; Musée du Louvre, Paris; The Museum of Modern Art, New York; the Neue Nationalgalerie, Berlin; the Fondation Beyeler, Basel; the Museum of Fine Arts, Houston; and others. In this way, we have extended the reach of the Neue Galerie and its ideas to cultural outposts around the globe.

Our work is not limited to maintaining our collection and producing exhibitions and their accompanying catalogues. The museum also presents classic German and Austrian films, a chamber music series, and cabaret performances in our acclaimed Café Sabarsky, all of them extensions of our core programming. The Neue Galerie initiates educational programs to show the range of achievement in the German and Austrian cultural sphere, including lectures by internationally recognized scholars. Many of these are delivered by the curators of the aforementioned shows, and they include Konstantin Akinsha, Vivian Endicott Barnett, Monika Faber, Josef Helfenstein, Reinhold Heller, Annegret Hoberg, Pamela Kort, Jill Lloyd, Tobias Natter, Olaf Peters, Janis Staggs, Elizabeth Szancer, and Christian Witt-Döring. These curators have brought their insights and energy to bear on our exhibitions, and we thank them whole-heartedly for their work. In addition, many gifted designers—including Peter de Kimpe, Federico de Vera, Lawrence Kenney, Jerome Neuner, Richard Pandiscio, and John Vinci—have provided creatively distinguished layouts for these exhibitions, and we are most grateful for their efforts. Finally, we rely on our dedicated team of installers, led by Tom Zoufaly and Jerry Rivera, for doing the impossible and getting our shows on view, often in record time.

At the heart of the Neue Galerie is a small but extremely dedicated staff, who manage this broad range of activities with intelligence and aplomb. My thanks and congratulations are due to the people who make up every aspect of our museum: communications, curatorial, development, docents, facilities, finance, general administration, graphics, registrar, visitor services, Book Store, and Design Shop. All play an important part in creating and sustaining our very special, intimate environment. In addition, our esteemed board of trustees provides important guidance in all aspects of our operations.

In focusing on the big picture, we try never to lose sight of the details that make the Neue Galerie atmosphere unique: our helpful security staff; fresh flowers at the main admissions desk; carefully crafted exhibition graphics; lighting and fixtures that contribute to the beauty of our extraordinary building; right down to the perfectly made Wiener *mélange* and *Apfelstrudel* in our Café Sabarsky. We consider all these elements to be part of a *gesamtkunstwerk*, or total work of art. It is this thorough and thoughtful approach to the presentation of German and Austrian art that defines what we strive for always at the Neue Galerie, now and in years to come.

RENÉE PRICE

Director

Neue Galerie New York



Neue Galerie staff members, 2016. Photographer: Mary Hilliard



MISSION

Neue Galerie New York is a museum devoted to early twentieth-century German and Austrian art and design, displayed on two exhibition floors. The collection features art from Vienna circa 1900, exploring the special relationship that existed between the fine arts (of Gustav Klimt, Egon Schiele, Oskar Kokoschka, Richard Gerstl, and Alfred Kubin) and the decorative arts (created at the Wiener Werkstätte by such well-known figures as Josef Hoffmann, Koloman Moser, and Dagobert Peche, and by such celebrated architects as Adolf Loos, Joseph Urban, and Otto Wagner).

The German art collection represents various movements of the early twentieth century: the Blaue Reiter and its circle (Vasily Kandinsky, Paul Klee, August Macke, Franz Marc, Gabriele Münter); the Brücke (Erich Heckel, Ernst Ludwig Kirchner, Hermann Max Pechstein, Karl Schmidt-Rottluff); the Bauhaus (Lyonel Feininger, Paul Klee, László Moholy-Nagy, Oskar Schlemmer); the Neue Sachlichkeit (Otto Dix, George Grosz, Christian Schad); as well as applied arts from the German Werkbund (Peter Behrens) and the Bauhaus (Marianne Brandt, Marcel Breuer, Ludwig Mies van der Rohe, Wilhelm Wagenfeld). Special temporary exhibitions rotate in the third floor galleries throughout the year.

Neue Galerie New York was conceived by two men who enjoyed a close friendship over a period of nearly thirty years: art dealer and museum exhibition organizer Serge Sabarsky and businessman, philanthropist, and art collector Ronald S. Lauder. Sabarsky and Lauder shared a passionate commitment to Modern German and Austrian art, and dreamed of opening a museum to showcase the finest examples of this work. After Sabarsky died in 1996, Lauder carried on the vision of creating Neue Galerie New York as a tribute to his friend.

Our museum's name (which means "new gallery") has its historical roots in various European institutions, artists' associations, and commercial galleries, foremost the Neue Galerie in Vienna, founded in 1923 by Otto Kallir. All sought to capture the innovative, modern spirit they discovered and pursued at the turn of the twentieth century. Our institution thus reflects a dual commitment: an embrace of the city in which we are located and a focus on the culture upon which our exhibitions and collections are based. Two of the principal goals of the Neue Galerie New York are to bring a sense of perspective back to Germanic culture of this period, and to make the best of this work available to American and other audiences for both scholarly and aesthetic inquiry.

View of the "Klimt" gallery, Neue Galerie New York.
Photographer: Hulya Kolabas

AUSTRIAN FINE ARTS



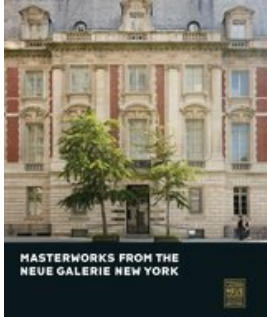
Gustav Klimt (1862–1918), STANDING WOMAN WITH CAPE, ca. 1896
Pencil with white heightening on paper, 44.1 x 29.8 cm (17 3/8 x 11 3/4 in.). Private Collection



Gustav Klimt (1862–1918), FEMALE NUDE WITH MIRROR IN RIGHT HAND, 1898
Black chalk on paper, 45 x 32 cm (17 ¾ x 12 ⅝ in.). Private Collection



Gustav Klimt (1862–1918), FEMALE NUDE FROM THE FRONT, 1902
Black chalk on paper, 44.8 x 32.8 cm (17 5/8 x 12 7/8 in.). Private Collection



Renée Price

Masterworks from the Neue Galerie New York

Gebundenes Buch, Leinen mit Schutzumschlag, 248 Seiten,
23,5 x 28,5 cm
257 farbige Abbildungen
ISBN: 978-3-7913-5581-8

Prestel

Erscheinungstermin: Oktober 2016

15 Jahre Neue Galerie in New York

Die Neue Galerie New York wurde im November 2001 mit der Ausstellung österreichischer und deutscher Kunst von 1890 bis 1940 eröffnet. Zur Sammlung österreichischer Werke gehören bedeutende Gemälde von Gustav Klimt, Egon Schiele, Oskar Kokoschka und Richard Gerstl. Arbeiten der dekorativen Künste der Wiener Werkstätte (1903–32) bilden einen weiteren Schwerpunkt. Die Sammlung deutscher Werke umfasst Bilder von Mitgliedern der Brücke: Erich Heckel, Ernst Ludwig Kirchner, Max Pechstein und Karl Schmidt-Rottluff. Künstler aus dem Umfeld vom Blauen Reiter, wie Wassily Kandinsky, Paul Klee, August Macke, Franz Marc und Gabriele Münter, spielen eine wichtige Rolle. Die Neue Sachlichkeit ist mit Werken von Max Beckmann, Otto Dix, George Grosz und Christian Schad vertreten. Das Bauhaus mit Designarbeiten von Marcel Breuer, Marianne Brandt, Ludwig Mies van der Rohe und Wilhelm Wagenfeld nimmt ebenfalls einen breiten Raum ein.

 [Der Titel im Katalog](#)