



Weiblicher Akt, kniende (Kneeling female Nude)
Egon Schiele

Measures: 12 3/8 x 16 1/8" (31.5 x 41 cm)
Inventorynumber by Jane Kallir: 2398

Description:

As per Gute Kunst und Klippstein, Catalogue, Auction № 57 from 1956:

48. Kniende, vornübergebeugt Schwarze Kreide. 31,5:41 cm
Prachtvolle Zeichnung auf Velin. Voll signiert u. 1918 datiert.

As per Jane Kallir: Egon Schiele, The Complete Works 1998, New York: №:2398

Kneeling Female Nude, Bending forward to the Left, Weiblicher Akt, kniend, nach links
vornübergebeugt

Watercolor and black crayon. Signed and dated, lower left. (31.5 x 41 cm) [sight]

Provenance:

As per Jane Kallir: Egon Schiele, The Complete Works 1998, New York: Kornfeld & Klipstein, June
10, 1976, sale 157, lot 911

Exhibitions: Bern, 1956, no. 48, ill.

30.Juni 1992; Christie's, London; Lot-Nr. 160; € 74 471,-

As per Correspondence Kornfeld/Bratschi (handed over by Thomas Buomberger Delivery from
Bruxelles to Bern by E.W. Kornfeld, November 11th 1955 for purchase (December 7th, 1955):

BookkeepingNr. 36526

The law firm of Dunnington Bartholow & Miller LLP is leading efforts to recover Fritz Grunbaum's stolen art collection on behalf of his heirs. On August 4, 2016, Justice Charles Ramos (Supreme Court, New York County) in a case captioned *Reif v. Nagy* permitted the heirs' claims to proceed against London art dealer Richard Nagy and denied the application of the art title insurance company ARIS to intervene in the action. This case is currently proceeding. In 2014, as commemorated in a ceremony featuring former District Attorney Robert Morgenthau at the Museum of Jewish Heritage – A Living Memorial To The Holocaust, Dunnington negotiated the restitution and auction of Schiele's *Town on the Blue River* at Christie's auction house in a very successful sale. The high auction price shows that it pays to do the right thing. The heirs would appreciate any information about the artworks

THE LOST COLLECTION OF FRITZ GRÜNBAUM

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stolen from Fritz Grunbaum while he was in the Dachau Concentration Camp and would appreciate any persons of good faith voluntarily stepping forward to return these artworks. The heirs call on art historians and experts in the museum community to have the courage to release scholarly reports on the stolen items in museum collections and to call on the governments of Austria and the United States to work towards taking these stolen artworks out of museum collections.