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### SHIMOUCHI, Akira. Egon Schiele's *Seated Male Nude (Self Portrait)*: A Reconsideration of its Relationship to "Secessionist Tradition"

*Seated Male Nude (Self-Portrait)*, now in the Leopold Museum, Vienna, is an early major work painted by Egon Schiele in 1910. It has been said that, in this painting he had developed an Expressionist style of his own, leaving behind the influence from his great predecessor and mentor, Gustav Klimt. How this new, peculiar and radical style emerged has attracted a number of researchers. Their arguments refer to various sources for his novel creation. Recently, influences from outside of fine art have been actively pointed out: Jane Kallir, for example, supports the view that modern dance and pantomime had a major impact while Gemma Blackshaw suggests pathological images prevailing at that time were inspirational to Schiele. However, they tend to put so much emphasis on Schiele's novelty with few critical points of view that they neglect examining his possible succession of the "old" modern Vienna art in this painting, namely, the influences from Klimt and the Vienna Secession.

This paper begins with reexamining the information of the painting we have so far and looks at Schiele's four other paintings finished in 1910 (now lost), which had much in common with *Seated Male Nude*. These five works seem to have formed a series as a whole and it is highly probable that the artist produced them for the *International Hunting Exhibition* in 1910, in which one of his five paintings was actually exhibited in the room of the "Klimt Group." It was a group formed in 1905, when the artists including Klimt were affiliated from the Vienna Secession. Among its members were some important artists like Josef Hoffmann, who had played an essential role in the early activities of the Secession. In the *International Hunting Exhibition* of 1910, Hoffmann took the lead and produced their room with paintings in the unified square format and interestingly, in the catalogue of the exhibition, they were all listed with the same title, "Decorative Panel." This concept reveals the clear inclination towards the integrated spatial art, which I would like to call "Secessionist tradition." And we could safely assume that, when preparing a work to be displayed in such a conceptual space, Schiele might well have turned to some preceding examples of the past.

In the course of the Secession's activities, a particular way of representing the human body had emerged in the field of mural decoration, under the influence of international artists, such as Ferdinand Hodler and George Minne. Such artists and their styles had strong effects on Klimt and in the famous *Beethovenfrieze* he integrated their images as highly stylized, monumental presentations of human bodies. Given that Schiele had great respect for Klimt and had eagerly sketched and imitated his works before 1909, it is almost impossible not to assume that he paid close attention to this famous frieze and traced the genealogy of this human-body representations when he was preparing his own decorative panel. In fact, close observations of his *Seated Male Nude* and the preparatory drawings for the series reveals that he owed to Klimt not only choices of the motifs but method of stylization. He must have been well aware of preceding examples of Viennese art and the origin of his expressive style was deeply rooted in its representative convention.

Existant studies that analyze *Seated Male Nude* seem to put too much emphasis on the fact that it was an early example of numerous self-portraits of the artist. Instead, this paper tries to reconsider the painting in a new light, regarding it above all as a part of the nude series of 1910 and seeking its conceptual framework as a whole. This approach proposes a more valid explanation about the process in which he created this expressive nude image of his own.

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