



Rudolf Kaesbach (1873-1955), Forest Idyll, C. 1915 / - Soulmate -



3 200 EUR

Signature : Rudolf Kaesbach (1873-1955)

Period : 20th century

Condition : Bon état

Material : Bronze

Length : 17 cm

Height : 31 cm

Depth : 12 cm

<https://www.proantic.com/en/1432167-rudolf-kaesbach-1873-1955-forest-idyll-c-1915-soulmate.html>

Description

Rudolf Kaesbach (1873 Gladbach - 1955 Berlin), Forest idyll, around 1915. Bronze, gold and golden brown patina, with cast plinth, mounted on a marble base (5 cm high), total height 36 cm, dimensions of the bronze: 31 cm (height) x 17 cm (length) x 12 cm (width). Weight 4,6 kg, signed on the plinth "R.[udolf] KAESBACH".

- a few rubbed areas, overall in excellent condition for its age

- Soulmate -

The bronze sculpture depicts a young woman in

Dealer

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an intimate exchange with a deer that accompanies her. The animal pauses to turn toward her, while the nude beauty slows her pace to look into the deer's eyes and tenderly caress it with her hand. The woman and the deer are in inner harmony. Even though her lips remain motionless, she speaks the language of the animal with which she is deeply connected.

The golden patina, which contrasts with the more naturalistic coloring of the deer, gives the young woman the appearance of a saint, even if she cannot be identified as such. At the same time, she evokes memories of Diana, the goddess of the hunt, or a nymph. But she lacks the ferocity. In her innocent naivety, she is more like a vestal virgin, who is not at home in the solitude of the forest. And yet, the young beauty, moving unclothed in the heart of nature, looks like a priestess with her hair tied up and a carefully carried bowl on her way to a sacred grove.

In order to open up the above-mentioned associations, Kaesbach deliberately designed the female figure in such a way that she cannot be identified as a specific person. He has created an allegory of natural femininity, characteristic of Art Nouveau, in which the deer is far more than a companion animal. It displays the same gracefulness as the young woman, and the inner resemblance between the two makes the deer appear as her other self. In animal terms, it embodies her inner being, which also gives the deer an allegorical character.

About the artist

Rudolf Kaesbach studied sculpture at the Hanau Academy and worked in a bronze foundry in Paris in 1900. In order to work as an independent artist, he opened a workshop in Düsseldorf, where he cast bronzes from models he designed. In 1902 he made his debut at the German National Art Exhibition in Düsseldorf. The following year Kaesbach went to the academy in Brussels. There

he was inspired by contemporary Belgian sculpture, especially the work of Constantin Meunier. He moved to Berlin, where he opened a studio in the villa district of Grunewald and devoted himself to life-size marble sculptures and the design of bronzes. From 1911, he regularly presented his works at the major art exhibitions in Berlin, as well as in Düsseldorf and Malmö. Between 1936 and 1939, he also created models for the Rosenthal porcelain factory. From 1939 to 1944, Kaesbach was represented at the major German art exhibitions in Munich.