



Adalbert Holzer (1881-1966), Wettersteinkamm 1923 / - The Blue Of The Mountains -



750 EUR

Signature : Adalbert Holzer (1881-1966)

Period : 20th century

Condition : Bon état

Material : Paper

Length : 34,5 cm

Height : 29 cm

<https://www.proantic.com/en/1434089-adalbert-holzer-1881-1966-wettersteinkamm-1923-the-blue-of-the-mountains.html>

Description

Adalbert Holzer (1881 Munich - 1966 Munich).
Wettersteinkamm. Watercolour, 29 x 34.5 cm
(visible size), 37.5 x 43 cm (frame), signed and
dated at lower right 'ADALBERT HOLZER
[19]23'. Framed behind glass.

- Frame shows signs of wear

- The blue of the mountains -

The Wetterstein ridge is revealed to the viewer
from a gentle, snow-covered hill. In contrast to
conventional depictions of mountains, the
painting is composed entirely of shades of blue,

Dealer

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which condense into the blue-grey of the rock or fade into the white of the snow. As a complementary colour to the blue, Holzer virtuously activates the ochre ground. The uniform yet exciting polarity of the colours emphasises the massive majesty of the mountains and at the same time underlines the special character of the Wetterstein ridge. Holzer transferred the translucency of glass painting, in which he was originally trained, to watercolour and developed a pictorial language related to the art of Ferdinand Hodler, which earned him the nickname 'Master of Blue' and led to the appreciation of his watercolours in particular.

About the artist

After an apprenticeship as a stained glass painter at the Kunstgewerbeschule, Adalbert Holzer studied at the Munich Art Academy under Carl von Marr from 1904. Early on, however, Holzer was drawn to the mountains to paint. With his artist friend Otto Bauriedl, he repeatedly went into the mountains and mastered difficult ascents, such as the first ascent of the north face of the Spritzkar. From 1904, Holzer worked as a freelance artist, producing contributions inspired by Giovanni Segantini and Fritz Baer for the 'Jugend', the 'Jugendblätter' and the 'Leipziger Illustrierte'. Later he concentrated more and more on the mountain world and contributed pictures to the 'Deutsche Alpenzeitung', the 'Mitteilungen des Deutschen Alpenvereins' and the 'Bergkamarad'. Holzer regularly took part in exhibitions at the Munich Glaspalast and, in 1912, at the Great Art Exhibition in Berlin.

"His ink, brush and pen drawings capture the mountain's personality with a few concise strokes, leaving room for artistic sensitivity. He achieves particular mastery in his watercolours and paintings in oil and tempera".

Josef Weingärtner

"A striking and outstanding strength of Holzer's is revealed in his ink drawings. Here every outline, every shadow is limited to the essential and characteristic, and no superfluous brushstroke detracts from the overall effect".

Fritz Schmitt

Selected Bibliography

Fritz Schmitt: Dem Bergmaler Adalbert Holzer zum Gedenken. In: Mitteilungen des Deutschen Alpenvereins 19,5 (September 1967), S. 123-124.

Erwin Georg Hipp: Adalbert Holzer. Maler der Berge und Bergsteiger, Leoni am Starnberger 2008.