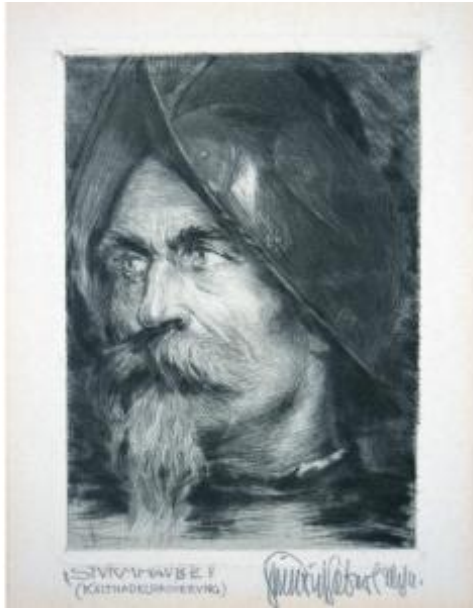




PROANTIC
LE PLUS BEAU CATALOGUE D'ANTIQUITES

Heinrich Haberl (1869-1934), Sturmhaube, Around 1900 / - The Target In Sight -



160 EUR

Signature : Heinrich Haberl (1869-1934)

Period : 20th century

Condition : Bon état

Material : Paper

Length : 10 cm

Height : 14 cm

Description

Heinrich Haberl (1869 Passau to 1934 Munich), Sturmhaube, c. 1900. drypoint, 14 x 10 cm (platemark), 28 x 21 cm (sheet size), 39 x 29 cm (passe-partout), titled "Sturmhaube" in lead at lower left and inscribed "Kaltadelradierung", signed and locally inscribed "Heinrich Haberl Mchn. [Munich]" at lower right, inscribed again in lead on verso and with old collection stamp.

- slightly darkened, fixed and mounted

- The target in sight -

The theatrical "role-portrait" is to be seen against the background of the Rembrandt cult, which

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reached its climax at the end of the 19th century. The soldier seems to have stepped straight out of Rembrandt's Night Watch (1642) to fix something outside the picture with an alert and ready gaze. The steeply rising brim of the morion frames the gaze and thus perspectivises it as the actual 'pictorial action'. The gaze represents both the vigilant defence and the visionary goal of the battle.

Not only the subject, but also the style of the etching needle reflect Rembrandt's understanding of the times. Strong contrasts of light and dark are created in a virtuoso free stroke, without losing the effect of the reflections on the helmet and in the eyes. This shows a kinship with the early prints of Lovis Corinth, who also saw himself as an artist in the role of the knight. Against this background, Haberl's picture can also be seen as a representation of his artistic self-image.

About the artist

Heinrich Haberl first attended the art school in Nuremberg and from 1892 studied at the Munich Academy. There he was a master student of Johann Leonhard von Raab, Rudolf von Seitz, Franz von Defregger and Peter von Halm. From 1897 he supplied etchings to the Glass Palace in Munich and was represented at the Great Berlin Art Exhibition, the Dresden Art Exhibition and the Leipzig Book Trade Exhibition. Between 1902 and 1904 he worked as an illustrator for the magazine 'Jugend'.