



PROANTIC
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Josef Scharl (1896 Munich - 1954 New York), Mockery, 1935 (1964)



280 EUR

Signature : Josef Scharl

Period : 20th century

Condition : Bon état

Material : Paper

Length : 37 cm

Height : 65 cm

Description

Josef
Scharl (1896 Munich - 1954 New York),
Mockery, 1935 (1964), Bronner 30 A.
Woodcut on Japanese paper, 51.8 x 25.7 cm
(image), 65 cm x 37 cm (sheet size),
signed lower right in the printing block with the
initials "JS", identified
lower left in lead as copy no. 30 / 30 and signed
in lead by Alois Scharl on
the reverse. This is a reprint from the original
printing block made by Galerie
Nierendorf in 1964.
- Slight
creases in the left corners and mounting residue
on the reverse, otherwise in
excellent, fresh condition

Dealer

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- Desk

Perpetrators -

At the end

of a conference table that extends into the picture,

St. Sebastian stands,

pierced by arrows. In contrast to the people in

suits, he wears only a

loincloth, adding to the contrast with the "other"

people. As

desk-bound perpetrators, they have brought about

the martyrdom with their

"long-range weapons" and elevate themselves

above the saint by

completely ignoring him and the suffering they

have caused and instead

continuing with their usual actions. And yet the

saint is the real protagonist

of the image. He is approached by the white

surface of the table, which appears

as bright as Sebastian's body, while those seated

at the table are dressed in

dark clothes. His body and face also radiate a

beauty that makes the ugliness

of the perpetrators appear all the more striking.

Josef

Scharl's large-format woodcut, created in 1935,

reflects the approaching

inhuman era of murder.

About the

artist

In addition

to training as a decorative painter, which he

began in 1910, Josef Scharl

attended evening classes in nude painting. After

his military service from 1915

to 1918, he studied at the Munich Art Academy

from 1919 to 1921 under Angelo

Jank and Heinrich von Zügel. However, he turned

his back on the academy and

joined the Munich New Secession in 1923 and

the artists' association 'Die

Juryfreien' in 1929. During these years Scharl

became a recognized artist,
which was reflected in the awarding of the Dürer
Prize of the City of Nuremberg
(1929), the Rome Prize of the Berlin Academy of
Art (1930), the Prize of the
Munich Academy (1931), and the Förderpreis of
the City of Essen (1932). The
Rome Prize enabled him to spend extended
periods in Rome and Paris from 1930 to
1932. As a member of the Deutscher
Künstlerbund, he participated in its annual
exhibitions from 1930 to 1936.

After the
National Socialists seized power, Scharl's works
were still shown in solo
exhibitions at the renowned Neumann-Nierendorf
Gallery in Berlin until 1935,
but the artist was increasingly subjected to
reprisals and emigrated to the USA
via Switzerland without his family in 1938. He
was motivated to do so by an
invitation from the Museum of Modern Art to
exhibit together with Max Beckmann,
Georg Scholz, Erich Heckel and Karl Hofer.
In the USA,
Scharl was supported by Albert Einstein, with
whom he was on friendly terms and
who wrote a memorial speech after the artist's
death in 1954. In 1945, Karl
Nierendorf published Scharl's first American
monograph and presented his
drawings in his New York gallery. Through
Wolfgang Sauerländer, the artist
illustrated the fairy tales of the Brothers Grimm
for the publisher 'Pantheon
Books'. The book, published in 1944, enjoyed
great popularity and led to
further follow-up commissions. Josef Scharls
became a US citizen in 1952 and
died two years later.