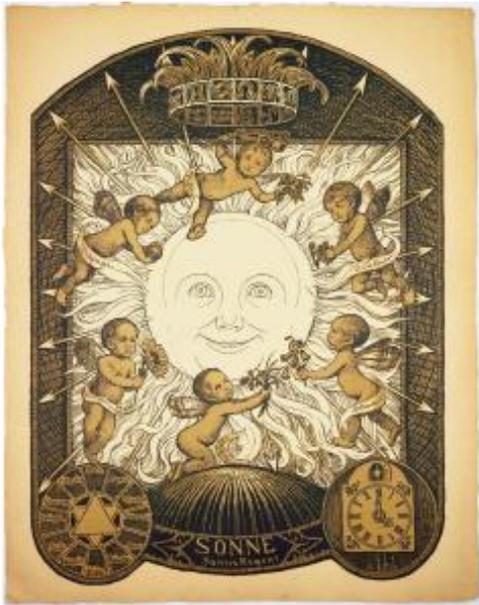




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Hans Thoma (1839-1924), Perpetual Calendar, 1902



450 EUR

Signature : Hans Thoma

Period : 20th century

Condition : Bon état

Material : Paper

Length : 41 cm

Height : 52 cm

Description

Hans Thoma
(1839 Bernau - 1924 Karlsruhe), Perpetual
Calendar, 1902. Twelve lithographs
with cover sheet also designed lithographically,
52 cm x 41.5 cm (sheet size).

Cover sheet with two-line dated dedication,
signed by hand lower right and
numbered "No 20" lower left.

- Cover
sheet very fragile and with losses, calendar pages
slightly darkened, but
otherwise in good condition

Leaves

I-VII The Seven Planets as Year Regents

Leaves VIII-IX

The Twelve Celestial Signs

Leaf X

Dealer

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Perpetual Date Table

Leaf XI

Weather and Country Rules

Leaf XII

Chronological Table of Important World Events.

- The

eternity of time -

Certainly

inspired by the turn of the century, which is

always an allegory for the cycle

of time, Hans Thoma created his "Perpetual

Calendar", published in

1902. The focus is not on the sequence of

numbers, but on the cyclical events

of the planets reflected in the numbers, whose

respective character determines

the signs of the zodiac. Even though the calendar

is kept in an earthy

monochrome, the colors play an essential role, as

the opening page

"Sun" shows. There, the individual colors are

living cherubs. They

pay homage to the sun with flowers nourished by

its light. At the bottom left

is a universal scheme based on Philipp Otto

Runge's color wheel, so that the

calendar is also an art theory of creation.

About the artist

After failing to complete his apprenticeship as

a lithographer, painter and clockmaker, Hans

Thoma trained as an autodidact

painter. In 1859 he won a scholarship to the

Karlsruhe Art School, where he

became a student of Wilhelm Schirmer and

Ludwig Des Coudres. After graduating

in 1866, Thoma spent time in Basel and

Düsseldorf. He met Otto Scholderer, with

whom he traveled to Paris in 1868. There he was

impressed by the art of Gustave

Courbet and the Barbizon School. After his works

were rejected by the Karlsruhe

Kunstverein, Thoma moved to Munich in 1870, where he was close to the Leibl circle. Wilhelm Trüber worked for a time in Thoma's studio in Munich. In 1874 he made the first of a series of trips to Italy with the painter Albert Lang, where he met Hans von Marées and Adolph von Hildebrand and became friends with Arnold Böcklin, whose art made a lasting impression on Thoma. On his return to Munich, Thoma became a student of Cella Berteneder, whom he married in 1877.

Thoma traveled to England in 1879 at the invitation of art collector Charles Minoprio. Over the years, Minoprio acquired more than 60 oil paintings by Thoma and organized the first exhibition of his art abroad in Liverpool in 1884. Thoma had lived in Frankfurt since 1878. The following year, the Frankfurter Kunstverein organized the first solo exhibition of his work. After a trip to the Netherlands, Thoma moved to Kronberg im Taunus in 1899, where the Kronberg painters' colony was based. That same year he was appointed professor at the Karlsruhe Art School and director of the Karlsruhe Kunsthalle. In 1901, together with Wilhelm Süs, Hans Thoma founded the Grand Ducal Majolica Manufactory in Karlsruhe, for which he supplied designs from then on.

Thoma was now at the height of his artistic fame. The 1909 edition of Meyer's Großes Konversations-Lexikon noted that Thoma had become one of the German people's favorite painters. On the occasion of his 80th birthday in 1919, Ernst Oppler and Lovis Corinth organized a large celebration. After Thoma's death, the Berlin National Gallery dedicated a major exhibition to him in 1922, and the Basel Kunsthalle in 1924.