



PROANTIC
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Lovis Corinth (1858-1925), "barbarians": Immanuel Kant, 1915



140 EUR

Signature : Lovis Corinth

Period : 20th century

Condition : Bon état

Material : Paper

Length : 33 cm

Height : 41 cm

Description

Lovis
Corinth (1858 Tapiau - 1925 Zandvoort),
"Barbarians": Immanuel Kant, 1915,
From: Krieg und Kunst, 5. Folge, Berlin 1915.
Chalk lithograph, 28.2 cm x 20 cm
(image), 41.8 cm x 33.5 cm (sheet size),
identified and titled as a work by
Lovis Corinth lower right, with the signet of the
Berlin Secession lower left.
- slightly
brownstained in the lower margin, occasional
minimal creases, overall in good
condition

- The
Morality of War -
Lovis

Dealer

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Corinth positions Immanuel Kant on a hill and lets the philosopher look out over the lagoon of Königsberg. With one hand he has taken off his hat, while with the other he points to the world before him. By crossing the horizon line with his hand, he refers to the world as such. The hand is parallel to the shape of the church tower, whose spire also reaches into the sky. In spite of faith and the moral principles associated with it, human beings are, for Kant, "barbarians," as the author of "Zum ewigen Frieden" (1795) is forced to observe in the face of the unfolding world conflagration.

About the artist

Determined

to become an artist, Corinth entered the Königsberg Art Academy in 1876, where he studied under Otto Günther, who introduced him to Weimar plein-air painting. On Günther's recommendation, Corinth moved to the Munich Art Academy in 1880. There, under the influence of the circle of Leibl and Wilhelm Trübner, he adopted a naturalistic approach to art that was opposed to academic history painting.

After interrupting his studies for a year to do voluntary military service, Corinth went on a study trip to Italy in 1883 and the following year to Antwerp, where he took art lessons from Paul Eugène Gorge. From 1884 to 1887, Corinth stayed in Paris and devoted himself mainly to nude

painting at the private Académie

Julian.

After a

stopover in Berlin, where he met Max Klinger,

Walter Leistikow and Karl

Stauffer-Bern, Corinth lived in Munich from

1891 to 1901 and became a founding

member of the Munich Secession, which was

founded in 1892 by Max Liebermann,

Otto Eckmann, Thomas Theodor Heine, Hans

Olde, Hans Thoma, Wilhelm Trübner,

Franz von Stuck and Fritz von Uhde. The

Secession gave rise to the Free

Association of the XXIV or Munich 24, to which

Corinth also belonged.

In 1894,

under the tutelage of Otto Eckmann, Corinth

learnt the art of etching and, in

the field of painting, developed the wet-on-wet

style that would characterise

his work and lead to the relief-like texture of his

paintings.

His

relationship with Berlin became more and more

intense. When he attended the

first exhibition of the Berlin Secession in 1899,

he painted a portrait of

Liebmann, who in turn painted a portrait of

Corinth. After the Munich

Secession rejected his painting Salome, he finally

moved to Berlin, where the

painting was admired at the Secession exhibition

and Corinth - through

Leistikow - became a much sought-after

portraitist.

In 1903

Corinth opened an art school and in 1904 he

married his first pupil, Charlotte

Berend. His first solo exhibition was organised by

Paul Cassirer. In Berlin,

Corinth also began to devote himself to the

theatre. He worked with Max

Reinhardt, designing sets and costumes.

Following

Max Liebermann's resignation, Corinth was elected chairman of the Secession in 1911. In the same year, he suffered a stroke that paralysed half of his body. He then devoted himself intensively to graphic art and opened up the field of book illustration. In 1913, Paul Cassirer organised the first major retrospective of Corinth's work, and in 1918, on his 60th birthday, the Berlin Secession devoted a major exhibition to his work. In 1923, on his 65th birthday, his artistic career was crowned with a extensive solo exhibition at the National Gallery. Even after the 'Freie Sezession' split from the 'Berliner Sezession', Corinth remained in the original association, becoming chairman again in 1915 and professor at the Berlin Academy of Arts the following year. In 1919, the Corinths purchased the retreat at the Walchensee in Bavaria, which Corinth captured in more than 60 paintings. Corinth died in 1925 on a trip to Amsterdam to see his great idols, Frans Hals and Rembrandt.

Selected Bibliography

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Charlotte

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