



Hans Thoma (1839-1924), Adam And Eve, 1904



180 EUR

Signature : Hans Thoma

Period : 20th century

Condition : Etat d'usage

Material : Paper

Length : 40 cm

Height : 50 cm

Description

Hans Thoma
(1839 Bernau - 1924 Karlsruhe), Adam and Eve,
1897. Algraph on strong wove
paper, published by Breitkopf und Härtel in
Leipzig as 'Zeitgenössisches
Kunstblatt Nr. 113', 44.5 cm x 29.5 cm (image),
50 cm x 40 cm (sheet size),
signed and dated lower right. Verso with
publisher's sticker.

- Two
marginal tears in the right wide margin, crease in
the upper left area

- United in

Death -

With his

depiction of the Fall of Man, Hans Thoma

Dealer

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addresses one of the most significant themes in Western art history. This subject was often portrayed, especially during the Renaissance, due to the depiction of naked bodies. In the Fall of Man, Thoma emphasizes what separates and connects Adam and Eve. The tree and its branches physically separate them, as reflected in their body language. While Eve reaches for the apple and looks at the serpent as a temptress would, Adam stands introverted, seeming to look inward with a melancholy gaze at the consequences of the Fall of Man. However, Eve also appears sad and serious. Beyond their shared mood, the symmetrical positioning of their feet and the bush growing toward both of them connect the first human couple. Most importantly, however, it is the death behind them that unites Adam and Eve with the stretched cloth. They are united in their mortality.

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 Süss, 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.