Franz Rechberger, Landscape With Figures By A Pond



170 EUR

Signature : FRANZ RECHBERGER

Period : 19th century

Condition : Bon état

Material : Paper

Length : 32 cm

Height : 24 cm

Description

FRANZ RECHBERGERLANDSCAPE WITH FIGURES BY A PONDFRANZ RECHBERGERWien 1771 - 1841 GuttensteinPaper, watercolor24 x 32 cm / 9.4 x 12.6 inches; with mat: 60 x 48 cm / 23.6 x 18.9 inches, unframedPROVENANCEAustria, private collectionIn the history of art, there have been several notable figures who combined the roles of accomplished artist and museum director. We are familiar with Dominique Vivant, Baron Denon (1747-1825), who guided the Louvre, or Sir Edwin Landseer (1802-1873) of the National Gallery in London. Yet, the name Franz Rechberger (1771-1841), the first director of the Albertina in Vienna -- one of the world's greatest graphic art collections -- remains relatively unknown outside specialist circles. This is

Dealer

Wladyslaw Maximowicz Fine Arts

Portrait miniatures-painting

Tel : +421908351092

Mobile : +421908351092

Domkarska 13

Bratislava 82105

unfortunate, as Rechberger was not just an administrator but a remarkable landscape artist in his own right.For us today, it may sound almost magical -- the idea that a museum director could be genuinely devoted to art, viewing his curatorial work as an extension of his own creative practice. This was a time when passion for art was deeply intertwined with professional responsibility.It is worth noting that Franz Rechberger himself was an extraordinary master of graphic landscapes. Trained by Friedrich August Brand at the Vienna Academy, his printed oeuvre, mostly composed of landscape etchings, is regarded by the German art historian Georg Kaspar Nagler (1801-1866) as "among the most splendid of their kind." These heroic landscapes, imbued with the spirit of Romanticism, reflect on the insignificance of human existence when faced with the overwhelming force of nature.Rechberger's artistic production is remarkably diverse -- from engravings and etchings to pencil and watercolor sketches. The repetition of certain motifs across his works suggests that, despite the seemingly idealized nature of his landscapes, many are based on very specific real-life prototypes.Particularly fascinating are his watercolors, such as the present landscape. They are always filled with lyricism, enhanced by a predominantly monochrome palette that adds to their poetic mood.