



Herbert Rolf Schlegel (1889-1972), Self-portrait, 1946



3 800 EUR

Signature : Herbert Rolf Schlegel

Period : 20th century

Condition : Bon état

Material : Paper

Length : 73 cm

Height : 94 cm

Description

Herbert Rolf Schlegel (1889 Breslau - 1972 Landsberg am Lech), Self-Portrait, 1946. Pencil on heavy paper, 94 cm (height) x 73 cm (width), monogrammed "HRS" in the upper right corner and dated January 1946.

- Top edge pasted and annotated in Greek; occasionally slightly foxed, otherwise in good condition.

- The Inner Essence -

In the realistic style of New Objectivity, the artist sits in the landscape as a

Dealer

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woman with a pageboy
haircut, holding a young lady in her arms.
Leaning against a rocky
ledge, she gazes at the viewer with an expression
that is both content
and defiant, while her companion looks down
shyly and somewhat
pensively. Following her gaze, we notice her
fingers, with which she
lifts the voluminous, florally adorned hat and
presents it. Next to the
hat, her elegant legs are visible in high-heeled
shoes and knee-high
nylon stockings, also adorned with flowers; above
them, her bare legs
and the lace-trimmed dress, which reveals her
breasts through the
transparent lace above the bow. Her styled curls
fall onto the
décolletage visible above, leading the eye to her
seemingly ideal face.
The virtuoso, masterful use of the pencil makes
the young woman's
appearance appear particularly delicate and
refined, which captivates
the viewer's gaze and further enhances her erotic
allure. The artist,
depicted as a woman, has positioned herself to the
side of the young
woman, so that both bodies appear parallel to one
another. As a result,
their hairless legs in particular seem to
correspond with one another.
But the hands also look very similar. It becomes
clear that both are
"cut from the same cloth," a fact emphasized not
least by their
identical eyebrows. Through these parallels, the
true meaning of the
image emerges: The young woman is the artist
himself; she is his shy
inner self, whom he presents--holding her in his
arms. By turning her
head away and wearing the large bow, she seems

to separate herself, and yet she holds the hat, which--judging by its size--is actually the artist's hat, further illustrating that she is the artist's inner essence brought to life in the image. Against this backdrop, the depiction of the landscape also takes on a deeper psychological meaning:

The surface is broken open, and beneath it appears the true inner essence, which grows into the world here full of beauty and also shapes the artist's outer form.

Here, Herbert Rolf Schlegel creates an extremely powerful self-introspection that is at once a self-revelation and a pictorially conceived transgender theory *avant la lettre*.

About the Artist

After studying at the School of Applied Arts in Düsseldorf from 1909 to 1910, Herbert Rolf Schlegel, a native of Breslau, studied at the Weimar Art School under Fritz Mackensen and Ludwig von Hofmann from 1910 to 1911. From 1911 to 1913, he lived on Bornholm to further his self-directed training in figure and landscape painting. He then continued his studies at the Kassel Academy of Fine Arts and became a master student of Hans Olde in 1914. During World War I, he served as a technical draftsman from 1915 to 1918. During the war, he met Elisabeth Petersen, whom he married in 1919. In 1921, tragedy struck: his wife and their child died shortly after birth. After Schlegel completed his studies in Kassel with

honors as the top student,
he moved to St. Georgen near Dießen on Lake
Ammer in 1924 and later
settled in Schondorf. There, starting in 1932, he
directed the pottery
workshop at the Schondorf Landheim and worked
as an art teacher at the
high school. Among other works, he painted an
altarpiece for the
Protestant church in Utting and was a member of
the Landsberg-Lech and
Ammersee Artists' Guild. After his service in
World War II, he founded a
private school for aspiring art students in his
studio.