



Alexander Weise (odessa, 1883 - Munich, 1960), Winter Landscape With River



2 400 EUR

Period : 20th century

Condition : Bon état

Material : Oil painting

Width : 106

Height : 92

Description

Alexander Weise (Odessa, 1883 - Munich, 1960) Winter landscape with river Oil on canvas, 92 x 106 cm - with frame, 94 x 108 cm Alexander Weise's canvas Winter Landscape with River represents a masterful testimony to late-Impressionist landscape painting, focusing on the majesty of the Bavarian Alps. In the painting, the viewer's eye is led along the winding course of a river that winds through snow banks and areas of outcropping land, creating a horizontal dynamism that balances the verticality of the peaks in the background. The color palette is dominated by cool, bright hues, where the dazzling whites of the snow dialogue with the clear blue of the sky and the purplish hues of the distant mountains. A dense band of woodland vegetation, rendered with dark, textured

Dealer

Ars Antiqua srl

Antiquaire généraliste

Tel : +39 02 29529057

Via C. Pisacane, 55 - 57

Milano 20129

brushstrokes, acts as a visual hinge between the frozen plain and the imposing mountain range, lending depth and atmospheric realism to the scene. The light, diffused and crystalline, perfectly captures the essence of a high-altitude winter day, revealing that refined sensitivity to natural phenomena that made the author famous. Alexander Weise, born in Odessa in 1883, was a prominent exponent of German landscape painting. His artistic training began around 1908 at the Munich Academy, where he was a pupil of the famous painter and illustrator Angelo Jank. After furthering his studies as a self-taught artist, Weise chose to perfect his skills in Paris, spending seven months under the guidance of Jean Paul Laurens. This combination of German academic rigor and openness to French lighting suggestions allowed Weise to develop a personal style, capable of combining descriptive precision with an emotional rendering of natural data. Having settled permanently in Munich, he became an active figure in the city's cultural scene, joining the Reich Association of German Artists and the Munich Artists' Cooperative, focusing his pictorial research almost exclusively on Alpine views of the Garmisch area and the Berchtesgadener Land. Weise's career was inevitably intertwined with the historical events and artistic institutions of Germany of his time. He was a regular exhibitor at the Munich Glass Palace, the historic seat of Bavarian artistic life, but his official consecration took place during the years of the regime. His painting, characterized by a rural realism and a celebration of unspoiled nature, perfectly responded to the aesthetic canons promoted by the power of the time. As a result, between 1938 and 1943, his works found their way into the prestigious and controversial Great Exhibition of German Art (Große Deutsche Kunstausstellung) held at the House of German Art in Munich. In these editions, and particularly in those of 1938 and 1943, Weise presented his landscapes in a context that aimed to exalt

so-called Aryan and neoclassical art, firmly contrasting it with the avant-garde considered degenerate art. Despite the ideological weight of those exhibitions, Weise's production remains appreciated today for its indisputable technical quality and for its ability to convey the silence and solitude of large mountain spaces through a skillful use of light and pictorial matter.