



Fritz Osswald (zurich, 1878 - Starnberg, 1966), View Of Mount Watzmann

1 800 EUR



Period : 20th century

Condition : Bon état

Material : Oil painting

Width : 77

Height : 57,5

Description

Fritz Osswald (Zurich, 1878 - Starnberg, 1966) View of Mount Watzmann Oil on panel, 57.5 x 77 cm - with frame, 67 x 86 cm Signed bottom left View of Mount Watzmann is an emblematic testimony to the expressive maturity of Fritz Osswald, an artist capable of blending academic solidity with the atmospheric suggestions of the Munich Secession. In this composition, the painter captures the grandeur of the Alpine massif located near Berchtesgaden in Upper Bavaria, a peak that at 2,713 meters dominates the surrounding landscape and is historically celebrated for its iconic shape, characterized by the two main peaks that popular legend identifies as members of a petrified royal family. Osswald chooses a perspective that enhances the verticality of the snow-capped

Dealer

**Ars Antiqua srl**

Antiquaire généraliste

Tel : +39 02 29529057

Via C. Pisacane, 55 - 57

Milano 20129

peaks, which rise above a valley immersed in winter frost. The pictorial application is dense: the dazzling whites of the fresh snow in the foreground, marked by azure shadows and grooves suggesting human or animal passage, contrast with the purplish and brown hues of the shaded rocky slopes. The fir trees on the left, laden with snow cover rendered with almost sculptural material brushstrokes, lend depth to the scene, while the grazing light of the winter sun illuminates the ridges of golden and pink reflections, restoring to the viewer the sensation of the crystalline frost of the mountain air. Fritz Osswald was born in Hottingen, near Zurich, on June 23, 1878, breathing art from an early age thanks to his sculptor father, Albert. After a youth training between Switzerland and Germany, in 1897 he entered the Academy of Fine Arts in Munich, studying under masters such as Wilhelm von Diez and Nikolaos Gysis. His rise was rapid: as early as 1904 his works appeared in the exhibitions of the Munich Secession, obtaining official recognition and the appreciation of museums. His life was marked by frequent trips to Europe, between Italy and the North Sea, which enriched his palette with new light sensitivities. A key turning point was the invitation received in 1913 by Grand Duke Ernst Ludwig of Hesse to join the prestigious artists' colony of Darmstadt, the nerve centre of Jugendstil. Here Osswald experienced a period of extraordinary fertility, working in the grand ducal castle and dedicating himself to subjects ranging from industrial landscapes to famous winter views, eventually obtaining the title of art professor. After his military service in Switzerland during the Great War and a stint in Zurich, he settled permanently in Starnberg, Bavaria, where he continued to paint until his death. Comparing the View of Mount Watzmann with other works held in public collections allows us to understand the evolution of his style. Consider the View of Mount Rosatsch, now at the Capaulina Foundation in Chur, where Osswald

once again addresses the theme of the mountain with a chromatic sensitivity that favors cold tones and the monumental rendering of pristine nature, similar to that found in this Bavarian glimpse. If we instead look at *The House in Darmstadt*, housed in the Hessisches Landesmuseum, the artist's ability to adapt his technique towards architecture emerges, while maintaining the same attention to light and structure that characterizes his natural landscapes. In this view of Watzmann, Osswald manages to synthesize his European experience into a synthesis of vigor and poetry, transforming a geographical subject into a universal reflection on the solitude and majesty of the Alpine winter. The work is not only a visual chronicle of Bavaria, but an exercise in style in which the pictorial material itself becomes snow, rock and atmosphere, confirming Osswald as one of the protagonists of early twentieth-century landscape painting.