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Nocturnal Landscape With Snow - A.gustav Scwheitzer



3 500 EUR

Signature : A. Gustav Schweitzer

Period : 19th century

Condition : Restauré par notre atelier

Material : Oil painting

Width : 125

Height : 90

Depth : 10

Description

Nocturne with Snow A nocturne with snow depicting a moonlit winter forest landscape, with figures walking deep into the woods. Technical Information: Period: 1880 - 1890Provenance: GermanyArtist: Adolf Gustav SchweitzerTechnique: oil on canvasArtwork dimensions: 90 x 125 cmDescription: Night has just fallen in the woods, and the snow that fell just a few hours earlier seems to have softened everything, as if the world had been enveloped in a silent breath. The air is still, suffused; the tree branches, weighed down by the white, stand out dark against the sky that is slowly fading.In the distance, the only sound is the soft crunch of snow underfoot. A group of figures advances along the path, accompanied by two dogs, gradually disappearing into the heart of the forest.

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Their silhouettes grow increasingly indistinct, swallowed up by the depths of the trees and the evening shadows.When even the last trace of their passage fades, absolute silence will return: that full, muffled silence that only a night in the snow-covered woods can offer, a silence that is not empty, but charged with anticipation and stillness.The composition is dominated by leafless trees, whose vertical masses punctuate the pictorial space and frame the twilight sky. In the background, a veiled lunar disk emerges from dense clouds, diffusing a warm, subdued light that contrasts with the cool tones of the snow and shadows.The paint is dense, with a visible, layered application, particularly evident on the surfaces of the sky and the tree trunks, where color builds form through overlays and tonal variations. The atmosphere is silent and suspended, entrusted to the interplay between nocturnal light, the snow-covered landscape, and the human presence, reduced to a secondary narrative element.Adolf Gustav Schweitzer (1847 - 1914)Gustav Adolf Schweitzer (Dessau, 1847 - Düsseldorf, 1914) was a German landscape painter active in the second half of the 19th century, associated with the Düsseldorf School, one of the major centers of European landscape painting of the time. Born in the Duchy of Anhalt, he began his artistic training at the Kunstakademie in Düsseldorf, where he studied between 1866 and 1868 in the class of Oswald Achenbach, a leading figure in the renewal of Romantic landscape painting in a naturalistic vein.His career was temporarily interrupted by his voluntary participation in the Franco-Prussian War (1870-1871); upon returning to his artistic work, Schweitzer completed his training under the guidance of Eugen Dücker and Albert Flamm, developing a style of painting focused on atmospheric qualities, the rendering of light, and the balanced construction of natural space. Although he settled permanently in Düsseldorf, he remained a deeply itinerant artist, undertaking numerous study trips in Germany, Belgium, and

France.His paintings are characterized by views of fjords, rocky coasts, harbors, and inlets, alongside a large body of winter landscapes: snow-covered forests, roads immersed in the silence of the snow, sleighs, and figures set within a vast and contemplative natural environment. In these works, humans are present but always subordinate to the majesty of the landscape, in keeping with a typically nineteenth-century vision of nature as a space for contemplation and moderation.Stylistically, Schweitzer maintained a realistic and measured style, faithful to the principles of the Düsseldorf School, yet enriched by a lyrical sensibility that emerges above all in twilight and nocturnal scenes, often illuminated by the moon or the glow of sunset. His painting does not seek a spectacular effect, but rather a silent and atmospheric narrative, constructed through a sober palette, cool tones, and great attention to the rendering of climatic and seasonal conditions.Beginning in 1872, Schweitzer exhibited regularly in major German cities, including Düsseldorf, Berlin, Dresden, and Vienna, achieving considerable success with both the public and patrons. His works were also appreciated in the official circles of the German Empire, so much so that Emperor Wilhelm II was among his admirers. Upon his death in Düsseldorf in 1914, he left behind a coherent and recognizable body of work, now found in museum and private collections and still highly valued in the art market for its technical quality and compositional balance.