

## Two Women

Hugo Scheiber

Sold



REF: 137427

Framed Height: 106.68 cm (42")

## Description

HUGO SCHEIBER Hungarian School 1873-1950 Two Women Gouache, signed 50 x 42 cms 19 7/8 x 16 1/2 ins

Hugo Scheiber was born in Budapest on 29th September 1873 but he spent his childhood in Vienna where his father was working in the Prater amusement park as a painter and decorator. In 1890, when he was seventeen, the Scheiber family returned to their native city and the young Hugo joined the army. It was in 1894, while serving, that he started to paint and on his release from the forces, he enrolled in the Academy of Applied Arts in Budapest where he studied from 1898 to 1900 under the instruction of Henrik Papp. His studies were undertaken in the evenings as he had to work during the day to help support his family.

Having completed his studies, Scheiber found employment as a sign painter, producing his own work in his spare time. Initially his preferred medium was chalk drawing but through experimentation and perseverance, taught himself to become proficient in oils.

German Expressionism and Futurism were his primary influences in the early stages of his career and he met Filippo Tommaso Marinetti in 1915 who invited him to join the Futurist movement. However this style of painting rather clashed with the more academic taste that prevailed in the Hungarian art establishment at that time and consequently his work was disregarded.

He also came under the influence of the Viennese Successionists and consequently moved there to find a more appreciative audience. In 1919, together with the artist Béla Kárdár, he staged an exhibition in the Hévesy Salon which was very successful, even to the extent that the Budapest Museum felt obliged to purchase two drawings by Scheiber.

A significant moment in his career arose when Herwath Walden, the founder of Der Sturm, Germany's foremost avant-garde magazine, became enamored of Scheiber's paintings in 1921 and with publication of some of his works in the periodical, recognition ensued.

The move to Germany was inevitable and this coincided with a significant exodus of Hungarian artists from Vienna to Berlin. There had been a major split in ideology among the Hungarian avant-garde. The Constructivist and Aktivist leader, Lajos Kassák (painted by Hugo Scheiber circa 1930) believed that art should relate to all the needs of contemporary humankind and modern art should reflect these needs and act as an impetus for social change. Thus he refused to compromise the purity of his style to reflect the demands of either the establishment or ardent socialists and communists. The other camp believed that an artist should be a figurehead for a particular ardent political party.

The fall out and factions that resulted from this politicisation resulted in most of the Hungarian avant-gardists leaving Vienna for Berlin. Hungarian émigrés made up one of the largest minority groups in the German capital and the influx of their painters had a significant effect on Hungarian and international art. Apart from the Aktivists, there were independent Modernists such as Scheiber and Kárdár, who hoped to find fertile ground for their aesthetic and socialist idealism. Berlin was a hot...