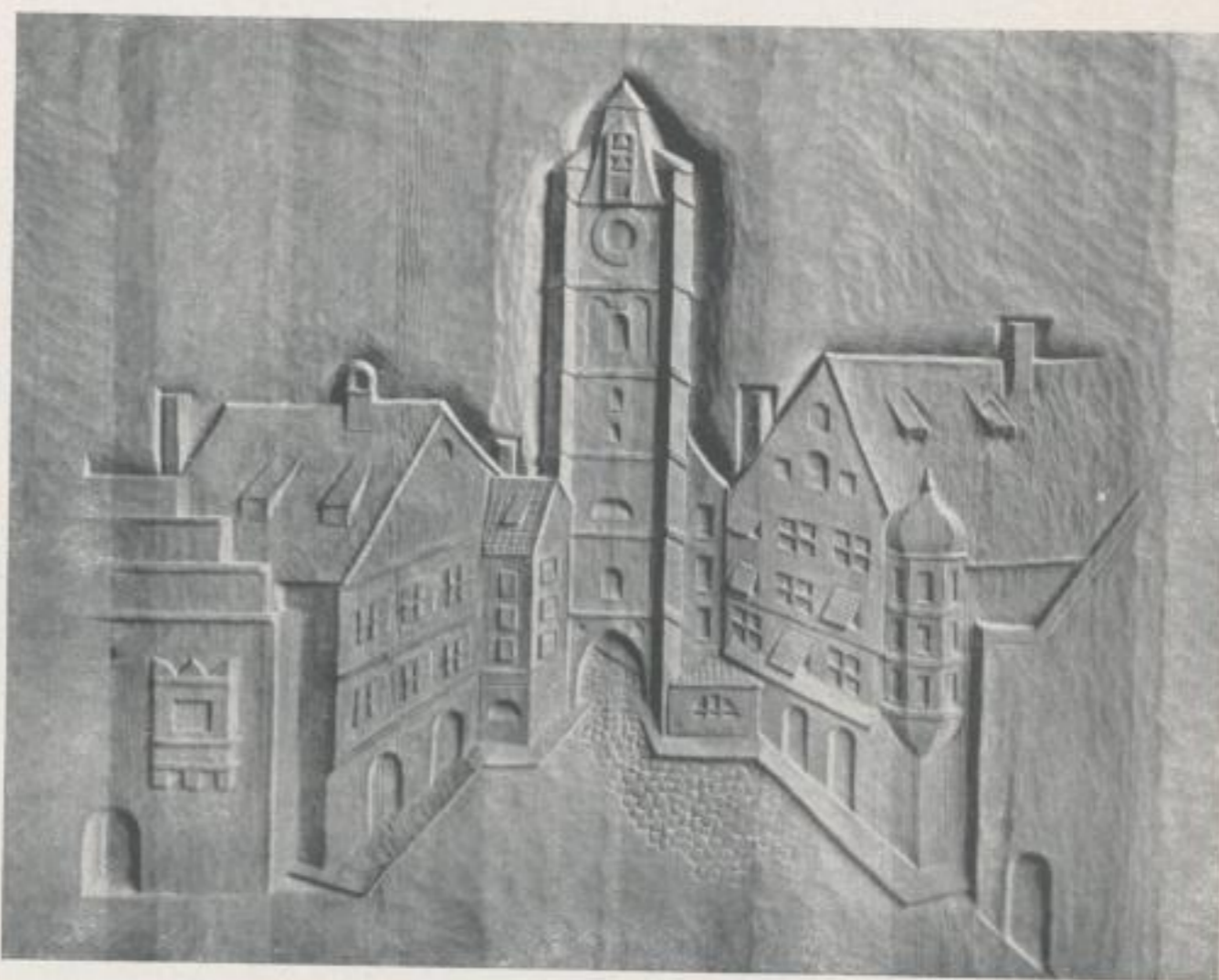




APPLIED RELIEF PLASTIC ART

We are accustomed to regard wood-carvers as pleasant artists. There has always been a suggestion of the tourist trade about this form of art, and hence it would occasion no surprise if a superficial observer were disappointed, and showed no sympathy with Hitzberger's austere art which makes no bid for public favour. These figures of craftsmen are alive with sturdy strength. There is an air of slow growth about their activity. These bakers, bookbinders and smiths are just bakers, bookbinders and smiths, and nothing more. The lines of these reliefs denote merely a typical, but no individual, existence. Notice how the peasant with the sickle and sheaf is severely conventionalized in a form that suggests a clod of earth (except that the face is not that of a peasant). The craftsmen are quite unpretentious, and busily engaged in their work without any pose. Hitzberger's art is by no means primitive, as might be assumed at a fleeting glance. But in any case it is also not naturalistic. There is a great deal of conscious artistic intention about these plastic wood-carvings. The artist animates the surface without ruining its character. That is also noticeable in the views of towns. The material, which is pinewood, is never disavowed. The views are not limited, but emerge from the wood to a certain extent, melting into it again. Hitzberger follows the structure of the picture presented by Munich, and represents what he has experienced so personally that one is compelled with astonishment to see these



Oben: Motiv aus München
Unten: Zimmermann

Above: Scene in Munich
Below: Carpenter