

Regensburg, Germany

1939

Oil on canvas

Collection of Tony and Lisa Buck

While most European Impressionist painters worked outdoors, or *en plein air*, to capture changing weather conditions and the fleeting quality of light, the existence of source photographs and detailed preparatory sketches for many of Meyer-Kassel's paintings suggest that he likely produced the bulk of his work in his studio rather than outdoors.



This photograph of Regensburg, Germany rooftops was taken by Hans Meyer-Kassel.

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Marketplace at Weiden, Bavaria

Not dated

Oil on canvas

Collection of Tony and Lisa Buck

This view of a public market in Kassel, Germany is typical of the impressionistic scenes Meyer-Kassel frequently painted. By the early 1900s when Meyer-Kassel was still living in Germany, the French Impressionist style had taken root in Europe. Landscape painters aimed to depict their impressions of a scene by employing a lightened color palette and applying loose brushstrokes to the canvas. The Impressionist style influenced Meyer Kassel's approach.

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Untitled, (Spitzbergen, Norway)

circa 1928

Oil on board

Collection of Pat Ferraro Klos

After his 1921 arrival in New York, Meyer-Kassel worked to rebuild his artistic reputation. In 1926, he received a major commission from the North German Lloyd Steamship Line to paint a series of German landscapes. During his Atlantic crossings between 1926 and 1932, he made three separate trips to Iceland and Norway, which resulted in a unique series of paintings depicting the ice caps and glaciers of Spitzbergen.

The Brooklyn Museum of Art recognized the significance of these paintings and honored Meyer-Kassel with a one-person exhibition of the work in 1931; they also acquired one of the paintings for their permanent collection.



Meyer-Kassel and his travel companions in Spitzbergen.

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Clockwise from middle:

Mephistopheles, 1951

Oil on board

Collection of Constance Spangemacher

1929 – Depression (self-portrait)

1929

Charcoal and gouache on paper

Collection of Constance Spangemacher

Untitled, Not dated

Colored pencil and gouache on paper

Nevada Historical Society

Gift of H. William Brooks

Music, 1934

Pastel and gouache on paper

Nevada Historical Society

Gift of H. William Brooks

Winged Devil with Jewels

circa 1945

Charcoal, pastel and gouache on paper

Collection of Constance Spangemacher

Prohibition (Speakeasies)

1926

Pastel on board

Nevada Historical Society

Gift of H. William Brooks

Nightmare, 1939

Watercolor and gouache on paper

Collection of the Douglas County Historical Society

Dr. Steinach's Creation, Vienna

1939

Oil on canvas

Collection of the Douglas County Historical Society

Eagle Dancer, (Paiute Indians from Nixon, Nevada)

1940

Oil on canvas

Collection of Tony and Lisa Buck

Meyer-Kassel's paintings of Native American people became some of the most celebrated and endearing of his artistic career. He spent many days in the 1940s at Pyramid Lake to create the series of paintings depicting Paiute dancers participating in the Eagle Dance. In 1941, as part of the United States government's Works Progress Administration, National Arts Week, Meyer-Kassel's paintings Eagle Dance paintings were exhibited in Washington, D.C. Three paintings from the series hung on the walls of the Wigwam Restaurant in Reno for years.



Wigwam Restaurant, Reno, Nevada

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Genoa, 1851

1951

Pastel on board

Courtesy of the Governor Charles H. Russell Family

In honor of Nevada's 100th anniversary of statehood in 1951, Meyer-Kassel designed a commemorative postage stamp that was based on this scene depicting a Nevada's first settlement of Genoa.

To honor the occasion, Nevada Governor Charles Russell issued a proclamation designating July 14, 1951 as Nevada First Settlement Centennial Day. Thousands of people from Nevada and California descended upon the town of Genoa for the daylong celebration. As part of the ceremony, Meyer-Kassel presented this original oil painting to Governor Russell. It hung in the Governor's Mansion for the remainder of Russell's term and has remained in the Russell family's possession ever since.



Governor Charles Russell and Hans Meyer-Kassel displaying the original Genoa, 1851 pastel painting.

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Caravan, 1951

Oil on canvas

Private collection

When Meyer-Kassel first moved to Nevada, he developed a fast and deep friendship with fellow German immigrant Martin Schwamb, founder of Martin Iron Works in Reno. Schwamb had learned the ornamental iron trade in his native Germany, immigrated to New York, and moved to Nevada in 1936—one year after Meyer-Kassel’s arrival in Reno.

Meyer-Kassel painted this landscape specifically for his friend, and wrote him a letter describing it. The painting hung in Schwamb’s office for many years and is still in the collection of the Schwamb family.



Martin Schwamb at Martin Iron Works office desk with **Caravan** prominently displayed.

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Genoa, Nev.
AM 9th Dec. 1951

My dear Martin of hard steel and iron!

Now I am finished with the caravan picture. It gave me great joy and should prove to you: "I was filled with the spirit of the muse." The horses and the oxen are stomping through the sand of the alpine landscape on the well-worn paths. Many people, already wearing their pioneer clothing, are filled with a spirit of adventure.

You hear the packed carriages rattle, swaying right and left, axels moaning, full of travel supplies, with food, figs, dates, rising to respond to the conscious instinct to travel.

In the ether, an eagle hovers over high mountains tiers, feeling like the adventurers, chained only to happiness, wanting to call out to them as he glides: "Yes, you would be happy if you had Amor's wings. (Meyer-Kassel makes a crude play on words in parentheses, since the name Amor is similar to the word for ass in German)

And so, these caravans of the unsuspecting move forward, panting, toward their future, far into the distance. They are looking for ways to find gold and silver, and wherever they believe they can find fortune, that is where their adventuresome spirit wants to lead them.

Well, dear friend, you can soon feast on this picture of the travelers, and see how these pioneers, full of yearning, are perched in their wagons. As a pioneer, you should not have to fear this, and you should not swallow much dust from their wagons.

Regarding your work, live well, and always take pleasure in it. You need not shy away from heartfelt gratification that the steel and iron industry will always appreciate you.

Best regards,
Hans

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