



" Tricycle and Doll" Oil on Canvas by Edgar Kiechle

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Details

This figurative painting by Edgard Kiechle presents the scenario of a doll who is very surprised to have been abandoned into the basket of her mom's tricycle.

An interesting factor is the pictorial use of angles. The point of view, a little above the stage, probably that of an adult, offers particular perspectives. This approach adds depth to this painting with distinctive compositional appeal.

In contrast to the scene's disorder, a black-and-white tiled floor with a geometric design serves as an antithesis. The careful symmetry of the tiles competing with the surrounding disarray sparks a dialogue about the human need for organization and balance.

In composition, absence is a living element. The exclusion of a physical human figure amplifies the feeling of emptiness, creating a human presence perceived imaginatively.

Edgar O. Kiechle was born in 1911. He was a film illustrator and a painter.

Edgar studied landscape painting with Jean Mannheim and architecture and became an excellent watercolorist. After studying at the Otis Art Institute in Los Angeles, he interned with leading architects and designers. He worked at most major studios, but his career as an illustrator saw him primarily at the Universal Studio Art department.

In 1933, Edgar joined Lwerks as a background artist and worked on many films produced by Animated Picture Corporation through 1935.

In the summer of 1941, Edgar Kiechle joined the Universal Studio Art Department as an illustrator for motion pictures. His career as an illustrator saw him primarily at Universal.

He also produced hundreds of oil paintings. His first public showing was in an exhibition of motion picture artists in 1945. His work came to the attention of the motion picture colony, and many purchases were made by such notables of his day



as Ida Lupino, Hedy Lamar, Helmut Dantine, Harry Warren, Georgie Hale, Jerome Kern, Ira Gershwin, and others. At that time, Herman Reuter wrote, "In the Kiechle canvasses, there is spirit, imagination, and dexterity of manipulation." In addition, Kiechle's oils appeared in various motion pictures, some of which were lent from Universal's collection of Kiechle's art.

Critic Herman Reuter wrote in the Hollywood Citizen-News that Kiechle's "vigorous approach" was "especially notable in several oils," adding that his "bold layering on of paint seems to serve a definite expressive purpose, rather than being a mere mannerism as it so often is with those who mistake plastic tub-thumping for impressiveness."

In 1953, the distinguished art critic of the Los Angeles Times, Arthur Millier, called Kiechle "a born painter," saying that he had "a gift for suggesting atmosphere, and is one of the best painters of the night in the region."

In addition to one-man and invitational shows, Kiechle's work has been included in exhibitions at the Los Angeles County Museum of Art, San Francisco Museum of Art, Oakland.

Edgar O. Kiechle died June 24, 1960, at the age of 49, but his vision of the world lives on in his work, which is exhibited in posthumous shows and hangs in numerous private collections.

REFERENCE NUMBER: LU654314067002

PERIOD: Mid-20th Century

CONDITION: Excellent

MEASUREMENTS: Height: 28.75" Width: 35" Depth: 0.75"

COUNT: 1

MATERIAL: Oil, Canvas

CREATOR: Edgar Kiechle