



**PROANTIC**  
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Ernst Max Pietschmann (1865 - Dresden - 1952) - Reflections In Moonlight On The Elbe At Pillnitz

11 000 EUR



Signature : Ernst Max Pietschmann, 1865 - Dresde - 1952,  
Peintre allemand, Signature : signé en bas à droite « Max  
Pietschmann »

Period : 19th century

Condition : Très bon état

Material : Oil painting

Width : 117 cm

Height : 78,5 cm

Depth : 10 cm

Description

Ernst Max Pietschmann 1865 - Dresden -  
1952 German Painter 'Moonlit Reflections on the  
Elbe at Pillnitz' Signature: signed lower right 'Max  
Pietschmann' Medium: oil on canvas Dimensions:  
image size 59,5 x 98 cm; frame size 78,5 x 117  
cm Biography: Ernst Max Pietschmann (6 August  
1865, Dresden - 16 April 1952,  
Dresden-Niederpoyritz) was a German Symbolist  
painter whose evocative and dreamlike  
compositions bridged the traditions of academic  
classicism with the emerging sensibilities of  
modern art. His work, deeply rooted in  
mythology and allegory, reflects a unique  
synthesis of rigorous academic training and a  
poetic, imaginative vision that aligned him with  
the broader currents of European  
Symbolism. Pietschmann received his artistic

Dealer

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education at the Dresden Academy of Fine Arts, where he studied under the history painter Leon Pohle and the Belgian-born artist Ferdinand Pauwels. Seeking to expand his horizons, he later traveled to Paris to attend the Académie Julian, a renowned center for progressive artistic training, where he refined his skills in figure drawing and developed his bold Symbolist style. Upon returning to Saxony, Pietschmann became associated with the artists' colony of Goppeln near Bannewitz and engaged in plein air painting. His early success came with the monumental Polyphemus' Fish Catch (1892), which was later awarded at the World's Columbian Exposition in Chicago, marking his international breakthrough. Further recognition followed at the Exposition Universelle. Around this period, he also produced important works such as Prince Bismarck in Dresden on June 18, 1892 (1895), depicting Otto von Bismarck and now in the Dresden City Museum, the Portrait of Adolf Rothermundt (1897), and Bathers in the Forest Pond in the Evening (1898), both preserved in the Gemäldegalerie Neue Meister. Back in Dresden, Pietschmann joined the Visual Artists' Association Dresden and became part of the early Secession movement, a decisive phase in which he fully embraced Symbolism. In 1904, he settled in Niederpoyritz, where he created his most characteristic allegorical and mythological works, influenced by artists such as Max Klinger and Arnold Böcklin, while remaining distinct within the Dresden circle alongside Oskar Zwintscher and Sascha Schneider. Appointed professor at the Dresden Academy in 1909, Pietschmann played an important role in shaping a new generation of artists. In addition to his paintings, he worked under the pseudonym Fr. Laubnitz, producing widely admired mural prints. He died on 16 April 1952 in Niederpoyritz, and his legacy is preserved today in the Dresden State Art Collections, confirming his lasting importance within German Symbolism.