



Dietrich Attr. - Monumental Baroque Lot And His Daughters, Dresden Rococo



13 900 EUR

Signature : CHRISTIAN WILHELM ERNST DIETRICH,
attribué

Period : 18th century

Condition : Bon état

Material : Oil painting

Length : 98 cm

Height : 118cm

Description

CHRISTIAN WILHELM ERNST DIETRICH,
attributed LOT AND HIS DAUGHTERS
CHRISTIAN WILHELM ERNST DIETRICH
Weimar, 1712 - 1774 Dresden Oil on canvas 118
× 98 cm / 46.5 × 38.6 in with frame: 140 × 120
cm / 55.1 × 47.2 in The cultural environment of
eighteenth-century Dresden gave rise to a
remarkable range of artistic achievements. Opera,
one of Europe's finest picture galleries, and the
flourishing of the Meissen porcelain manufactory
together shaped the image of an enlightened court
distinguished by an unusually refined artistic
taste. One of the clearest reflections of this spirit
in painting may be found in the work of Dresden's
leading painter of the eighteenth century --
Christian Wilhelm Ernst Dietrich, whose art
seems to breathe the same curiosity, stylistic

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freedom, and appetite for artistic discovery that animated the cultural world around him. The present painting is both complex and, to some extent, deceptive, its particular appeal lying precisely in the layered nature of its visual language. At first glance, the composition appears to consist of several stylistic strata that may confuse the viewer, yet gradually begin to coalesce into a convincing artistic whole. First and foremost, a distinctly French influence can be felt in the composition. Lot's relaxed, almost theatrical pose, the narrative quality of the scene, and the elegant plasticity of the figures all suggest familiarity with French history painting. The compositional structure recalls echoes of Nicolas Poussin, while certain nuances -- especially in the treatment of gesture, drapery, and the peculiar sensuality of the female figures -- evoke painters of the Rococo period, including Nicolas Bertin and François de Troy. The painting's treatment of colour, however, unfolds on an entirely different level. Its shimmering palette, filled with an inner luminosity and built upon bold contrasts of warm reds, cool blues, and amber-golden tones, suggests an unusual fusion of the Venetian painterly tradition with a northern fascination for dramatic illumination -- almost as though one were witnessing an imaginary encounter between Sebastiano Ricci and Rembrandt. Dietrich's admiration for the latter was noted by Johann Georg Meusel, who wrote of the artist: "Seine biblischen Geschichten, sowohl in Gemälden als radirten Blättern, sind meist in Rembrandts Geschmack." ("His biblical subjects, both in paintings and etched works, are for the most part executed in the manner of Rembrandt.") Christian Wilhelm Ernst Dietrich (1712-1774), who occasionally signed his works in an Italianising form as Dietrici or Dietricy, belongs among the most technically gifted yet today somewhat overlooked painters of the eighteenth century. Born in Weimar as the son of a court painter, he received his artistic training in Dresden under Johann Alexander Thiele and remained connected

with the city for almost his entire professional life. As court painter to the Saxon electors, later professor at the Academy, and inspector of the celebrated Dresden Picture Gallery, Dietrich enjoyed an exceptional opportunity to study firsthand Italian, French, and Netherlandish masterpieces assembled in one of Europe's greatest artistic collections. In this sense, the present painting becomes an especially telling example of how rarely the study of art follows a linear path: apparent stylistic resemblance does not necessarily indicate origin. What at first appears "Italian" may, in fact, reveal itself as the result of a sophisticated northern reinterpretation of southern and French artistic models -- a process in which eighteenth-century Dresden played one of the defining roles.