JOHN BENNETT fine paintings

A Trompe l`Oeil of a Sporting Still-life

FRIEDRICH HEIMERDINGER

£ POA



REF: 351400

Height: 71 cm (28")

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Width: 56 cm (22")

Framed Height: 81 cm (31.9")

Framed Width: 65.7 cm (25.9")

Description

Attributed to FRIEDRICH HEIMERDINGER1817 – 1882German School A Trompe l`Oeil of a Sporting Still-life Oil on canvas 71 x 56 cms28 x 22 insOverall framed size 81 x 65.7 cms 317/8 x 267/8 ins
Johann Friedrich Andreas Heimerdinger was born in Altona on 10th January 1817. He studied under the portraitist, history and genre painter Ferdinand Theodor Hildebrand in Dusseldorf from 1839 until 1842 and, after 1845, at the Munich Academy.

He founded a School of Drawing in Hamburg for painters and sculptors which became very successful due to his excellent teaching ability and it achieved considerable significance. Heimerdinger is important in the history of schools of drawing because he introduced the method of drawing by closely observing actual subjects. The Hamburg Trade School implemented his method and afterwards it was widely used across Germany. In 1857 he published "Elements of drawing following physical subjects" and in 1868 published "Exercises for School and Home".

His paintings are known for their extraordinary observation of naturalistic detail and are usually comprised of still-lifes of fruit or dead game, particularly in an illusory style with birds hanging from the lids of wooden boxes or from walls. These works became very popular during his career. He exhibited his works regularly, particularly in Vienna at the Academy there between 1869 and 1874 and the museum Kunsthütte Chemnitz has a painting of Autumn Fruit in its collection.

He died in Hamburg on 2nd October 1882 after a long and prolific career.

The idea of recording hunting success seems to have had royal origins, particularly when associated with deer-hunting and the taking of a particularly fine specimen. One particularly influential example of this genre, done in trompe l'oeil, was produced by the French artist Jean-Baptiste Oudry who was animal painter to Louis XV. On 3rd July, 1741, Louis' hunting party took a hart with an unusually shaped head and the king thought it important enough to record the event, summoning Oudry to Court. The painter produced a striking work depicting the stag's antlers resting on a wooden shelf against a plain wooden panelled background to which was affixed, by a single nail, a piece of paper recording the event.

The King was intrigued by this new format of displaying hunting prowess and there followed a series of Oudry's trompe l'oeils, supplanting the wall-mounted heads which hitherto had been the fashion. Oudry's works were augmented in the royal collection, housed in the semi-circular staircase in the private apartments, by examples by Jean Francois Perdrix and Jean Jacques Bachelier.

Still-life as a distinct and separate subject rather than being an integral part of a work, was largely unknown until the beginning of the 16th century when a painting of a partridge appeared in 1504 by Jacopo de Barbari which also happened to be one of the earliest examples of a trompe l'oeil. This seems to have spawned a significant number of similar works showing dead game and initially...

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