

**AXMANN, Johann Anton**

Marchtal 19.XII.1713 – ?p.1786

The pastellist known from the signed 1757 portrait is presumably the same as the painter Antonius Axmann listed in 1735 as decorating the Pfarrkirche in Zentbechhofen in the style of G. D. Marchini. The subject does not much resemble Karl Theodor (and wears no chivalric order); but several pastels of the elector and his wife, copied after Ziesenis (*q.v.*), might be by the same hand.

The pastellist was evidently the Johannes Antonius Axmann baptised 19.XII.1713 in Marchtal to Caspar Axmann and his wife, Maria Kunigunda Winklerin. One of his six siblings, Johann Caspar (1715–1784), was a sculptor known for his work at Kloster Marchtal. On 1.II.1746 in Marchtal a son (Franciscus Georgius Josephus: he died in 1825) was baptised to “Herr Antoni Axmann, Mahler von Maynz” and his wife, Maria Catharina Kuhn, with Johann Caspar Axmann as godfather. In Mainz he was recorded “als Maler und Keller bei Freiherrn von Hornstein”: several clergy from the house of Hornstein-Göffingen in Mainz had this name, and it is unclear which Axmann worked for. On 8.I.1786 Maria Margaretha, the daughter of “Joannis Antonii Axmann” and his wife, Catharina Kun, was married in the Catholic church at Oberwies, Rhineland, to a Carolus Maria di Lorenzi; it is unclear from the transcription if the pastellist was still alive then.

**Bibliography**

Winfried Abfalg, “Nekrologe als Spiegel des Lebens”, *BC – Heimatkundliche Blätter für den Kreis Biberach*, 2005/1, pp. 52–62, Bénézit; Nagler

**Pastels**

J.1176.101 [?]KARL IV. THEODOR Kurfürst von der Pfalz, Herzog von Jülich-Berg (1724–1799), pstl/pchm, 44.5x34.5, sd *verso* “J: Ant: Axmann Pinxit / 1757” (Heidelberg, Winterberg Auktionen, 8.V.2010, Lot 220 repr., est. €1800)  
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