

NEEME KÜLM

TÕNIS SAADOJA

The Sail

2021. Installation

Portraits were the most important genre in Baltic German art. An art collection in the Baltic manor house of the 18th and 19th centuries typically amounted to a gallery of family portraits. Owing to these portraits, an array of images of the ruling monarchs and the local German-speaking elite has become lodged in the Estonian cultural memory: portraits of Russian emperors and senior officials of the imperial court, Baltic barons and intellectuals, girls of the Biedermeier era, spinsters in bonnets, portraits in domestic interiors and in landscape settings, portraits of families, children and dogs.

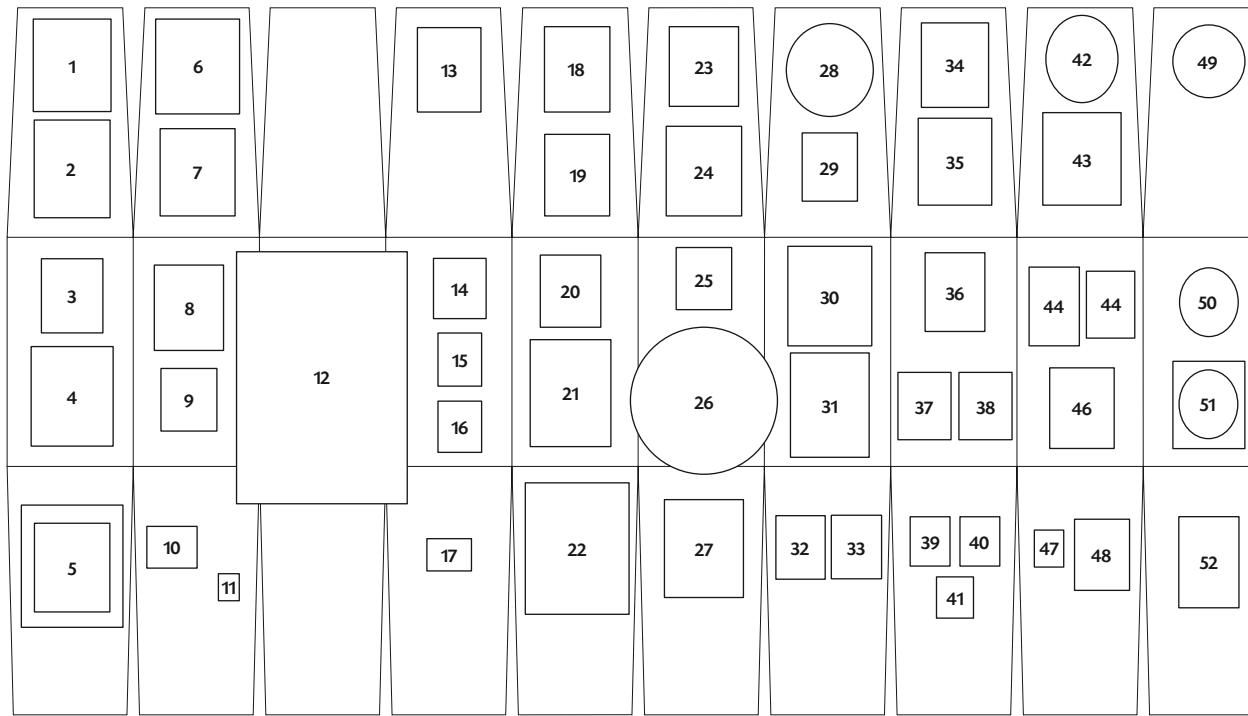
The portrait galleries of manor houses and a sense of nostalgia characteristically associated with Baltic German culture inspired this installation by Neeme Külm and Tõnis Saadoja, featuring 52 Baltic German portraits on a vast sail-shaped wall.

PERMANENT EXHIBITION

Landscapes of Identity
Estonian Art 1700–1945

 ART MUSEUM OF ESTONIA

KUMU



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|---|---|---|---|
| <p>1 Friedrich Hartmann Barisien (1724–1796)
Portrait of a Man. 1772. Oil</p> <p>2 Unknown artist
Pastor Johann Georg Tidebühl. Mid-18th century. Oil</p> <p>3 Unknown artist
General Magnus Johann von Berg. 1760s–1780s. Oil</p> <p>4 Unknown artist
Margaretha Elisabeth von Möller. Ca. 1775–1799. Oil</p> <p>5 Michael Ludwig Claus (1724–1773)
Peter von Koskull. 1770. Oil</p> <p>6 Leonhard Schorer (1715–1777)
Count Friedrich Carl von Bose. Mid-18th century. Oil</p> <p>7 Matthias Peterson
Fabian Ernst Stael von Holstein, Head of the Estonian Knighthood. 1710. Oil</p> <p>8 Unknown artist
Portrait of a Lady. 18th century. Oil</p> <p>9 Leonhard Schorer (1715–1777)
Detloff Friedrich von Baranoff. 1759. Oil</p> <p>10 August Georg Wilhelm Pezold (1794–1859)
Family of the Apothecary Karl Eduard Döpp. 1845. Oil</p> <p>11 Theodor Albert Sprengel (1832–1900)
Portrait of a Cadet. Second half of the 19th century. Oil</p> <p>12 Gerhard von Kügelgen (1772–1820)
Alexander I. 1801. Oil</p> <p>13 Unknown artist
Portrait of a Man. Second half of the 18th century. Oil</p> | <p>14 Unknown artist
Wilhelmina Helene Elisabeth (Lieschen) von Brevren
First half of the 19th century. Oil</p> <p>15 Carl Timoleon von Neff (1804–1877)
Singer Gertrud Elisabeth Mara. 1828. Oil</p> <p>16 Carl Timoleon von Neff (1804–1877)
(After Gerhard von Kügelgen)
Playwright August von Kotzebue. Ca. 1825. Oil</p> <p>17 Paul Raud (1865–1930)
Sleeping Dog. 1910. Oil</p> <p>18 Unknown artist
Portrait of a Woman. Second half of the 18th century. Oil</p> <p>19 Peter Ernst Rockstuhl (1764–1824)
Catherine II. Oil</p> <p>20 Unknown artist
Emilie von Essen. 1830s–1840s. Oil</p> <p>21 Nils von Wrangel (1800–1870)
Countess Maria Benckendorff-Volkonskaya. 1840s. Oil</p> <p>22 Ernst Hermann Schlichting (1812–1890)
Birthday. 1842. Oil</p> <p>23 Carl Sigismund Walther (1783–1866)
Karoline Paucker. 1838. Oil</p> <p>24 Carl Timoleon von Neff (1804–1877)
Portrait of a Lady. 1840s. Oil</p> <p>25 Eduard Hau (1807–1888)
Mrs. Berner. Ca. 1840. Oil</p> <p>26 Carl Timoleon von Neff (1804–1877)
Portrait of the Artist's Wife. 1856. Oil</p> | <p>27 Carl Sigismund Walther (1783–1866)
Portrait of a Young Lady. 1838. Oil</p> <p>28 Paul Gerhard von Rosen (1856–1927)
Portrait of a Lady. 1885. Oil</p> <p>29 August Georg Wilhelm Pezold (1794–1859)
Heinrich Christoph Riesemann, Prosecutor in the Governorate of Estonia. 1830s. Oil</p> <p>30 Otto Zoege von Manteuffel (1822–1889)
The Artist's Family. 1850s. Oil</p> <p>31 Gustav Adolf Hippus (1792–1856)
Portrait of the Artist's Wife. 1850. Oil</p> <p>32 Unknown artist
Pauline Wunderlich. Oil</p> <p>33 Unknown artist
Artist Theodor Wunderlich with His Son. Oil</p> <p>34 Peter Felix von Sivers (1807–1853)
Friedrich von Sivers, the Owner of the Öisu Manor. 1848. Oil</p> <p>35 Unknown artist (After Carl Timoleon von Neff)
Anna Zoege von Manteuffel. 19th century. Oil</p> <p>36 Elsbeth Rudolff (1861–1942)
Friedrich von Sivers, the Owner of the Öisu Manor
1897. Oil</p> <p>37 Elsbeth Rudolff (1861–1942)
Alice von Nolcken. 1898. Oil</p> <p>38 Elsbeth Rudolff (1861–1942)
Baron Axel Gustav von Nolcken. 1898. Oil</p> <p>39 Unknown artist
Portrait of a Boy. 1840s–1850s. Oil</p> | <p>40 Unknown artist
Portrait of a Young Lady. 1840s–1850s. Oil</p> <p>41 Friedrich Ludwig von Maydell (1795–1846)
Portrait of a Boy. Oil</p> <p>42 Sally von Kügelgen (1860–1928)
Hedwig Alma de La Trobe. 1889. Oil</p> <p>43 Unknown artist (After Carl Timoleon von Neff)
Heinrich Otto Zoege von Manteuffel. 19th century. Oil</p> <p>44 Lydia von Ruckteschell (1858–1936)
Portrait of a Man. 1880s–1890s. Oil</p> <p>45 Lydia von Ruckteschell (1858–1936)
Portrait of a Lady. 1885–1886. Oil</p> <p>46 Paul Raud (1865–1930)
Baroness Natalie von Uexküll. 1905–1906. Oil</p> <p>47 Sally von Kügelgen (1860–1928)
Portrait of a Child. 1885. Oil</p> <p>48 Tönis Grenzstein (1863–1916)
Portrait of a Young Boy. Oil</p> <p>49 Johann Köler (1826–1899)
Lady in White. 1867. Oil</p> <p>50 Johann Köler (1826–1899)
Pianist Ella von Schultz-Adaiewsky. 1868. Oil</p> <p>51 Johann Köler (1826–1899)
Baron Peter Andreas Konstantin von Ungern-Sternberg. 1865–1872. Oil</p> <p>52 Lydia von Ruckteschell (1858–1936)
A Boy with an Orange. 1880s–1890s. Oil</p> |
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**GERHARD VON KÜGELGEN**

1772–1820

Alexander I
1801. Oil

Alexander I, the Emperor of Russia from 1801 to 1825, was important for the Baltic provinces. Several milestone events took place during his reign: Russia was victorious over Napoleon, the University of Tartu was re-established and serfdom was abolished in Estonia and Livonia.

This portrait by Gerhard von Kügelgen shows Alexander I at the age of 24, soon after ascending the throne. After the fashion of the time, the young emperor is portrayed in the open air, posed in a casual manner with his hand on his hip. He is wearing the uniform of the Preobrazhensky Life-Guard Regiment, with the sash and star of the Order of St Andrew. The perspective makes the subject's legs appear longer than they were, which ensured that the viewer "looked up" to the sovereign.

**MICHAEL LUDWIG CLAUS**

1724–1773

Peter von Koskull
1770. Oil

In the first half of the 18th century, there were not many artists based in Estonia. Most of the paintings of the time were created by artists from Courland or foreign painters passing through. This is why many of the authors of the early portraits of the Baltic German nobility are not known today.

Likewise, not much is known about Michael Ludwig Claus, a painter who came to Tallinn from Gdańsk. The collection of the Art Museum of Estonia features three portraits by him of members of the von Koskull family. This portrait of the seven-year-old Peter August Friedrich von Koskull, the future owner of Keila Manor, is especially remarkable. With his powdered wig and Rococo style clothing, the young boy in the painting looks like a miniature adult.

**CARL SIGISMUND WALTHER**

1783–1866

Karoline Paucker
1838. Oil

While men were active in the public sphere, the world of the Baltic German woman was her marriage, her home and her family. Family held an important place in the Baltic German way of life, and women were supposed to fit into predetermined roles. Girls were expected to marry young and within their own social class. An unmarried woman of a certain age usually faced the choice between living in a relative's household in the role of a helpful maiden aunt, or moving into a *Stift*: a boarding house for unmarried ladies and widows of noble birth.

The portrait of Karoline Paucker resembles a typical Biedermeier-era portrait of an unmarried elderly relative: the Baltic *Tante*. In fact, however, Mrs Paucker was the third wife of the pastor at the Simuna church. The portrait depicts her in her widowhood. With her neat, conservative dress and firm mouth, she fully conforms to the standards set for women by Baltic German society: a woman may have been slight in build, but she was expected to have unwavering moral strength, a serious manner and a virtuous disposition.

**ERNST HERMANN SCHLICHTING**

1812–1890

Birthday
1842. Oil

Ernst Hermann Schlichting was not only a portraitist but also a genre and landscape painter. *Birthday* is one of the few works in Estonian art that offers a glimpse into the lifestyle and customs of Baltic Germans. The portrait shows a young woman admiring her birthday gifts: a silk scarf, jewellery and freshly cut roses.

A feature that occupies a prominent place in the painting is the elaborately decorated birthday cake, which shows the finesse of Baltic German cuisine. "What an effort had been made to create those confectionary masterpieces, to achieve a level of grandeur and elegance superior to all others! White icing alternated with pink, studded with the finest ornaments made of berries and pieces of jelly, and with sugar paste artfully arranged into elaborate arabesques and garlands surrounding the name of the birthday girl or boy."^{*}

**OTTO ZOEGE VON MANTEUFFEL**

1822–1889

The Artist's Family
1850s. Oil

Here, Otto Zoege von Manteuffel has portrayed himself with his mother and sisters. The artist's late father looks down upon his family from the portrait on the wall.

Painted in dark tones and somewhat solemn in character, the painting clearly illustrates the values and the way of life of a Baltic German noble family in the mid-19th century. It emphasises the importance of family bonds and respect for one's ancestors. The painting also hints at the difference between activities deemed appropriate for men and women: the man is reading while the women are doing needlework.

**LYDIA VON RUCKTESCHELL**

1858–1936

Portrait of a Man
1880s–1890s. Oil**Portrait of a Lady**
1885–1886. Oil

Towards the end of the 19th century, there were dozens of Baltic German women artists who had trained in Germany or St Petersburg. On the one hand, this was a sign of the gradual democratisation of the society. On the other, the impoverishment of the nobility made many Baltic German women seek employment to earn a living for themselves, often as governesses or nurses. Being an artist was, likewise, generally considered a suitable occupation.

One of the first women artists to make a name for herself in the 1880s was Lydia von Ruckteschell. She had a studio in the Old Town of Tallinn, where she taught private classes and took commissions for portraits. She painted her portraits in dark tones, as was the fashion at the time, with light effects reminiscent of the style of old masters, especially Rembrandt. Also in the manner of old masters, she liked to depict fur and luxurious fabrics.

**PAUL RAUD**

1865–1930

Baroness Natalie von Uexküll
1905–1906. Oil

The first Estonian artists also painted portraits of Baltic German nobility, often to express gratitude to their patrons. Paul Raud studied at the Düsseldorf Academy of Arts, where there were several Baltic German students and teachers, such as Oskar Hoffman, whose work Raud admired, Eduard von Gebhardt and Eugen Dücker. Raud's studies in Germany were backed financially by Natalie von Uexküll, Baroness of the Kose-Uuemõisa Manor. Soon after returning to Estonia, Raud painted several portraits of the baroness and members of her family in gratitude for her support. Portrait commissions became an important source of income for the artist.

* Unknown author's recollections of life in Livonia in the 1840s. Published in the collection *Aus vergangenen Tagen* ("On Days Gone By") by Friedrich Bienemann. 1913.

