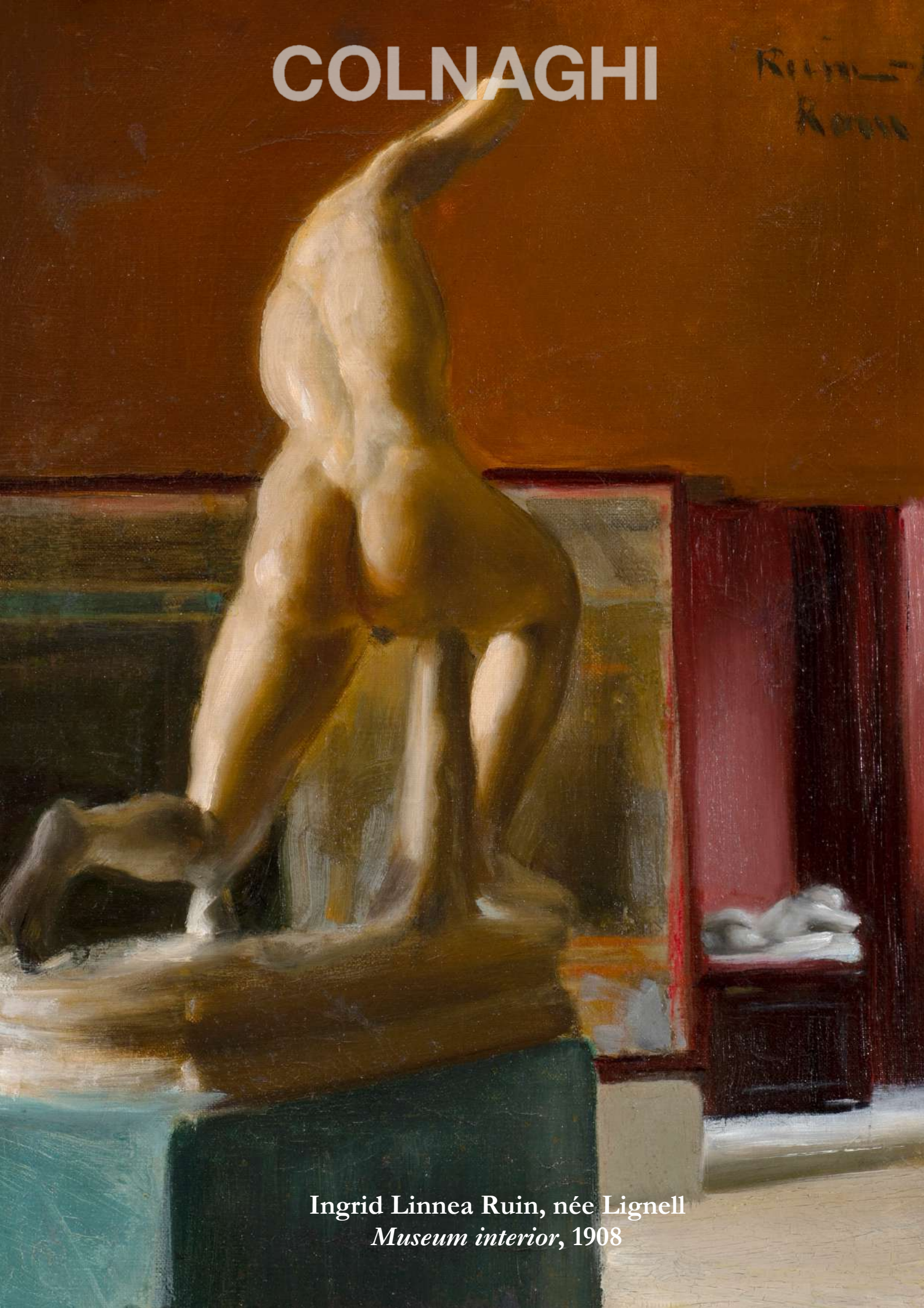


COLNAGHI



Ingrid Linnea Ruin, née Lignell
Museum interior, 1908

INGRID LINNEA RUIN, née LIGNELL
(Pori 1881 – 1956 Helsinki)

MUSEUM INTERIOR, 1908

Oil on canvas
44 × 34 cm.; 17 3/8 × 13 3/8 in.

Signed and dated upper right: *Ruin / Rom -8*

The stretcher bears a seal, apparently connected with the Åbo Customs Chamber.

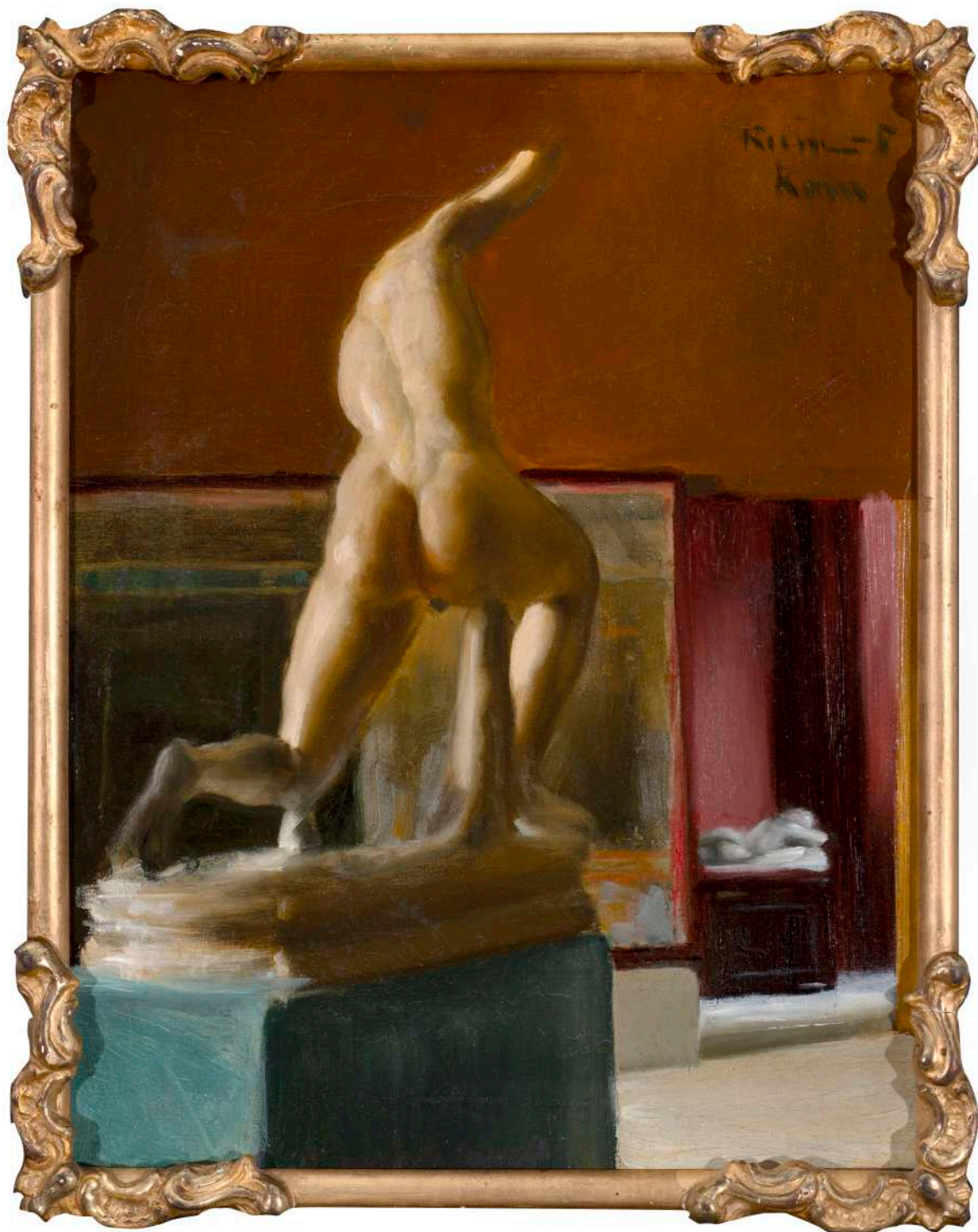
Provenance

Private collection, Sweden.

Reference literature

Timo Simanainen and Katja Vuorinen (eds.), *Ingrid Ruin (1881-1956): Anders Zornin oppilas = Anders Zorns elev*, Riihimäen taidemuseon julkaisuja, 12, Riihimäki 2005.

COLNAGHI



LONDON

NEW YORK

MADRID

BRUSSELS

Painted in Rome in 1908, the present work dates from the years immediately following Ingrid Ruin's formal training. Born in Pori in 1881, she attended the Drawing School of the Finnish Art Society in Helsinki between 1897 and 1901, before continuing her studies in Copenhagen from 1901 to 1903. She subsequently studied privately with Albert Edelfelt and, from 1905, worked with Anders Zorn at Mora. The exhibition devoted to Ruin at the Riihimäki Art Museum in 2005, still the fullest account of her career, records the extensive travel of these years, including a period in Rome.¹

Ruin studied at a time when women associated with the Royal Danish Academy received their instruction separately, through the *Kunstakademiets Kunstskole for Kvinder*. Founded in 1888, the school represented a comparatively recent concession to women seeking the professional training available to male students. Its teaching staff included Viggo Johansen and the sculptor August Saabye, and its curriculum encompassed sustained study of the figure. Photographs of the school taken in 1903-04, almost contemporaneous with Ruin's attendance, show Helga Ancher among the students in the model class (fig. 1). The separate women's school remained in existence until 1908, the year in which the present painting was made.²

Study from plaster casts formed part of the same academic culture. Copenhagen had a well-established tradition of using casts after antique sculpture in artists' education, and the city's institutions for women likewise employed them as teaching aids. At the *Tegne- og Kunstindustriskolen for Kvinder*, founded in 1876, casts of antique busts and statues were kept in the schoolrooms and appear in surviving photographs of its students at work (fig. 2).³ That experience bears directly upon the subject she chose in Rome. In the present painting, a large figure, viewed from behind and set upon a plinth, occupies the centre of the composition. The pronounced torsion of the body and the supports visible beneath the lower limbs suggest a model intended for study, probably a cast or related academic object, although its prototype has not been identified. In the recess at right is a second, reclining figure which appears to reproduce the *Sleeping Hermaphrodite* type. Together, these sculptures strongly suggest a cast collection or teaching gallery. Several such collections existed in Rome by 1908, as the gipsoteca founded in 1892, at that time arranged in a palazzo in the Testaccio quarter.

The artist's attention is drawn to the interplay of light and shadow evident in the sculptural musculature of the figure in the foreground. Shadows lengthen in the late Roman afternoon sun, gently touching the grey-white sculpture in the background.

¹ Katja Vuorinen, in Timo Simanainen and Katja Vuorinen (eds.), *Ingrid Ruin (1881–1956): Anders Zornin oppilas = Anders Zorns elev*, Riihimäen taidemuseon julkaisu, 12, Riihimäki 2005.

² On the establishment and organisation of the women's school, see Hanne Flohr Sørensen, *Johanne Krebs: Noget må der være, der har ens hjerte*, Valby 1988.

³ Elna Mygdahl, *Tegne- og Kunstindustriskolen for Kvinder 1876–1926: Tilbageblik over Skolens Virksomhed og Udvikling*, Copenhagen 1926.

COLNAGHI

This gives the picture a rather unusual place within her work. Ruin is chiefly known for portraits, self-portraits, figure studies and subjects connected with Finnish life, while her early manner has understandably been considered in relation to Zorn (fig. 3). The present painting documents another, less familiar aspect of her formation: prolonged looking at sculpture, the disciplined study of the body, and the use of collections as extensions of the studio.

The painting offers a rare and direct record of her engagement with the academic culture of sculpture at this formative stage of her career, and of a young Nordic painter extending her study of the human figure through direct engagement with Rome's collections and teaching environments.



Fig. 1. Helga Ancher in the model class at the Kunstskolen for Kvinder, Royal Danish Academy of Fine Arts, Copenhagen, 1903-04. Photograph. Skagens Museum, historical photographic collection.



Fig. 2. Vilhelm Klein, students at the Tegne- og Kunstindustriskolen for Kvinder, Copenhagen, late nineteenth century. Photograph. Danmarks Kunstbibliotek, Copenhagen.

COLNAGHI

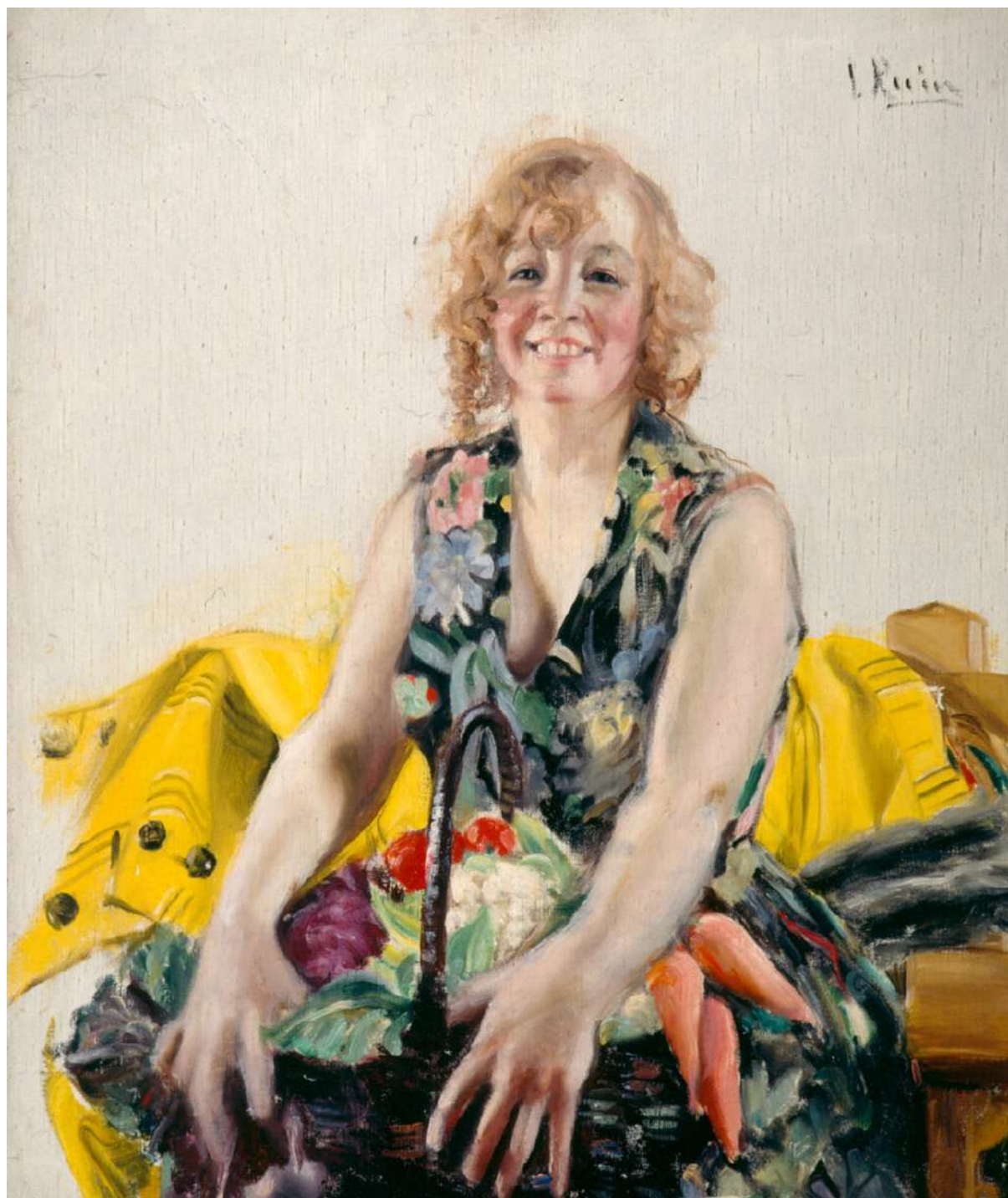


Fig. 3. Ingrid Ruin, *Self-Portrait (Omakuva)*, oil on canvas. Riihimäki Art Museum, Tatjana and Pentti Wähäjärvi Collection.

LONDON

NEW YORK

MADRID

BRUSSELS

COLNAGHI

COLNAGHI *London*

26 BURY STREET, LONDON SW1Y 6AL
UNITED KINGDOM

MONDAY TO FRIDAY
10AM-6PM

+44 (0)20 7491 7408

contact@colnaghi.com

COLNAGHI *Madrid*

CALLE GENERAL CASTAÑOS 9
PLANTA BAJA, DCHA.
28004 MADRID

MONDAY TO FRIDAY
BY APPOINTMENT

spain@colnaghi.com

COLNAGHI *New York*

23 EAST 67TH STREET, FOURTH FLOOR, NEW YORK, NY 10065
USA

MONDAY TO FRIDAY
10AM-6PM

+1 (917) 388-3825

newyork@colnaghi.com

COLNAGHI *Brussels*

RUE JACQUES JORDAENS 30
1000 BRUXELLES
BELGIUM

BY APPOINTMENT ONLY

brussels@colnaghi.com