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KNUD ANDREASSEN BAADE

1808 Skjold – Munich 1879

Bauta by the Fjord

Oil on canvas; 1844.

Signed and dated lower left: *Baade/1844*.

36 x 51 cm

PROVENANCE: Blomqvist Kunsthandel, Fornebu, 31 May 2011, lot 216 – Asbjørn Lunde, New York

LITERATURE: S. Willoch, *Knut Baade*, in: *Norsk Kunstnerleksikon*, vol. 1, pp. 377-381, Oslo 1982

EXHIBITIONS: *Historien fremstilt i bilder*, Nordnorsk Kunstmuseum, 15 October 2011 until 15 January 2012, Trømsø – *Måneskinsmaleren*, Nordnorsk Kunstmuseum, 23 June until 30 September 2012, Trømsø

Knud Andreassen Baade trained at the Copenhagen Academy [Fig.1], where he met his fellow artist Thomas Fearnley (1802-1842). After his studies, Baade was mainly interested in history and portrait painting. But after living for some years in the south-western part of Norway, where he must have met Johan Christian Dahl (1788 – 1857), he began to turn to landscape depiction. He also painted cultural monuments such as stave churches, burial mounds and *bauta stones*¹ [Fig.2]. His encounter with the grandiose fjord landscape of this region in the 1830s led Baade to turn to landscape painting. He undertook study trips to the west and north of Norway and, in particular, he made studies of the landscape in Sogn. Since Baade had devoted himself to landscape painting, it was only natural that he continued his studies with Dahl. From 1836 to 1839 he was his pupil in Dresden; together they travelled through Norway and from 1843 to 1845 he returned to Dresden.

Among Dahl's pupils Baade was the one who came closest to his teacher's style in the late 1830s. Moonlight paintings occur frequently in Dahl's oeuvre, and they also became a specialty of Baade's oeuvre. It can be seen that Baade attached greater importance to the expressive "romantic" side of Dahl's art than to his precise naturalism.²

Although the Nordic landscape was discovered comparatively late as a subject of interest to painters, its discovery came at a time when the landscape genre was experiencing radical change and a number of developments were at work within Nordic landscape itself. Nordic painters, by exploiting a new

¹ A *bauta* is a slender, tall, upright stone, usually uninscribed (without pictures or runic inscriptions). *Bauta* were erected in some areas of Scandinavia and neighbouring regions in the Bronze and Iron Ages. In Denmark, the term *bautastein* replaces the continental term *menhir* ('long, raised stone'). In Norway, the terms *Bautastein* and *Bauta* are common.

² Gerd Spitzer and Ernst Haverkamp: *Zwei Lehrer in Dresden – Polarität und Synthese*, in: Petra Kuhlmann-Hodick and Gerd Spitzer, *Dahl und Friedrich. Romantische Landschaften*, exhib. cat., Nasjonalgalleriet, Oslo, 10 October 2014 until 4 January 2015, Albertinum, Dresden, 6 February until 3 May 2015, p. 197

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proximity to nature and by condensing their interpretation of local topography, were able to contribute to the shaping of Nordic identity.³

It was Baade's belief that if anything would ensure a future for his art, it would be the mysterious and poetic element in his painting. A storm-tossed sea, fantastic and rugged cliffs on the coast, ships and small boats in heavy waves under a gloomy cloudy sky, became regular motifs in his paintings [Fig.3].

Baade was in Dresden when he painted our beautiful painting. Early in the morning, a lonely gull is resting on a rock, over the sea a fog bank and some *bauta* stones emerge from the banks. This misty atmosphere has something unreal; at the same time, the artist recollects the real landscapes of his natal Norway.

This painting was in the collection of Asbjørn Lunde (1927-2017). He started out on his career as an international attorney in 1950, and he began to collect in earnest: Old Master paintings were his first love, but he soon turned his focus to Northern European landscape painting. Lunde supported more than forty museums in New York City, across the United States, and in Europe with loans, gifts, and funding; he loaned generously to the Nordnorsk Kunstmuseum in Tromsø. Entire exhibitions have been staged which draw on his collections.

³ Claudia Denk, *The Physiognomy Approach to Nature and the Shaping of National Identity*, in: *Wanderlust. Romantic landscapes from the Asbjørn Lunde collection*, Daxer und Marschall, catalogue XXVII, Munich, 2019



Fig.1: *Scene from the Academy in Copenhagen, c.1827-28*
Oil on canvas,
58 x 73.2 cm.
National Museum of Art, Architecture and Design, Oslo.
Inv. no.: NG.M.01589
© Nasjonalmuseet/ Borre Høstland



Fig.2: *Landscape with bauta and moonshine, 1841*
Pencil and wash on paper,
207 x 331 mm.
National Museum of Art, Architecture and Design, Oslo.
Inv.no: NG.K&H.A.03956
© Nasjonalmuseet/ Ivarsøy, Dag Andre



Fig.3: *Bird Cliffs, Hestmandø*, 1844

Oil on canvas,

80 x 115 cm.

Nordnorsk Kunstmuseum, Tromsø.

Inv. no. NNKM.00172

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