

L. A. RING

1854–1933

104. *Road by the Village Pond in Baldersbrønde, 1913*

(*Vej ved gadekæret i Baldersbrønde*)

Oil on canvas, 25¼ x 43⅓ in. (64 x 110 cm)

Signed and dated lower left: L A Ring 1913

PROVENANCE: Varemægler A.W. Simmelhag's collection; Arne Bruun Rasmussen, Auction 76 (A. W. Simmelhag's estate), 1956, lot 54, ill. p. 35; Kunsthallen, Auction 247, 1961, lot 112, ill. p. 9; Bruun Rasmussen, Auction 576, 1992, lot 80, ill. p. 73; Bruun Rasmussen, Auction 581, 1992, lot 73, ill. p. 73.

EXHIBITED: Glaspalast, Munich, XI *Internationale Kunstausstellung*, 1913; Kunstforeningen, Copenhagen, *Arbejder 1901–1914 af L.A. Ring*, 1914, no. 151; Charlottenborg, *Mindeudstillingen for L.A. Ring*, 1933, no. 191.

LITERATURE: H. Chr. Christensen, *Fortegnelse over Malerier og Studier af L.A. Ring 1880–1910*, Copenhagen, 1910 (Tillæg 1922), no. 747; Peter Hertz, *Maleren L.A. Ring*, Copenhagen, 1934, ill. p. 372.

Peter Hertz writes: “In his pictures of the village pond in Baldersbrønde, Ring has created a series of landscapes, carefully composed, skilfully and sensitively realized with an accurate re-creation of the special quality of the area and of the constantly changing weather which, with the alternating seasons, affected the place and changed its appearance.”

Modern interpretations of L. A. Ring's works also take into account the spiritual qualities they contain. In the most recent edition of Weilbach's *Kunstnerleksikon*, the art historian Mikael Wivel says of the present work that Ring is one of the most important Danish landscapists and that he builds on a tradition from painters such as Lundbye and Kyhn (both represented in the Loeb collection).

But L. A. Ring had different aims from the national Romantic artists. He was an atheist, and times had changed radically from the days of the Romantics. As a young man he was a revolutionary, and throughout his life he felt solidarity with the poor in society, not least with the rural population whence he himself came. This can be seen in Ring's art, though there are no signs that he was using it for propaganda purposes.

Wivel writes of this: “The social indignation resided rather in the very precision with which he registered things. His depictions of the village and the cultivated land around it are insistent and precise. . . . But they are more than that. By means of the surprising manner in which he cuts his motifs, his sophisticated compositional technique and his idiosyncratic way of pointing to the individual elements, Ring is able to endow his pictures with an extra dimension, beyond what is actually portrayed. One of the principal recurrent motifs in his art is the road. . . . The roads lead us into the pictures and out of them again, and this is not only to be understood literally, but also symbolically as emblems of human life. . . . He was able to mobilise a colossal precision of detail without for a moment losing sight of his overall intention. He extracted the essence of the Danish landscape and weather, and by letting the roads cut through it as signs of human activity, he made the landscapes emerge as emblems of existence itself.”

The three landscapes in the Loeb collection are perfect examples of this.

S.L.