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The Exhibition of Former Students of the Elise von Jung-Stilling Drawing School in Riga in 1904

Baiba Vanaga *

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Abstract

In the 19th century, the art scene in Riga was fairly undeveloped: it was impossible to acquire a good arts education, the art market practically did not exist, and only a comparatively small number of artists educated outside of the Baltics were working there. The local art scene became significantly more active after 1870, when the Riga Art Society was established. In 1898, Society opened its Art Salon, which held several solo exhibitions of women artists and at least two women artists' group shows. One of them was the exhibition of works by the former students of the drawing school of Elise von Jung-Stilling, organised after her death in 1904.

Résumé

Au XIX^e siècle, la scène artistique à Riga était assez peu développée : il était impossible d'y suivre une éducation artistique de qualité, le marché de l'art était quasiment inexistant et seul un nombre relativement faible d'artistes ayant étudié en dehors des pays baltes y travaillaient. Elle est devenue sensiblement plus active après 1870 avec l'établissement de la Société d'art de Riga. En 1898, la société ouvre son Salon d'art, qui présente plusieurs expositions individuelles et au moins deux expositions collectives d'artistes femmes. L'une d'elles montrera des œuvres d'anciennes étudiantes de l'école de dessin d'Elise von Jung-Stilling, organisée après sa mort en 1904.

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Tomorrow the exhibition will be opened in honour of Miss Elise von Jung-Stilling. It is only women artists who have received the suggestions for the artistic profession from the director of the art school. The exhibition is well arranged and rich, so that the salon will be filled again with interesting and varied material. Unfortunately, the time was so short that one could not include much of the women artists living abroad. But you can get a complete idea about women artists who work in Riga.¹

So the newspaper *Düna Zeitung* wrote in October 1904, one day before the opening of Elise von Jung-Stilling's (1829-1904) Memorial Exhibition. She was a Baltic German woman artist who opened and headed a private drawing school in Riga. The Drawing School of Elise von Jung-Stilling (*Zeichenschule von Elise von Jung-Stilling* or *Jung-Stillingsche Zeichenschule*, 1873-1904) was the first art school in the southern Baltic region to be established by a woman, and it laid the foundations for art education in Latvia.²

While the art historian Jeremy Howard in his recent book *East European Art 1650-1950* had underlined the "crucial role" played by educational institutions similar to Elise von Jung-Stilling's school in determining the new social status accorded to women artists,³ at that time, especially among the Latvian artists, it was believed that the school, in the words of Latvian writer and painter Jānis Jaunsudrabiņš (1877-1962), "was attended almost exclusively by German ladies"⁴ from noble and wealthy families "in order to learn how to kill time".⁵ Indeed, almost all these young ladies were German artists born in the territory of Latvia in the 1860s-1880s, therefore, the commemorative exhibition of the school's creator was an important event in the local art life. Elise von Jung-Stilling's memorial exhibition organised by the Riga Art Society in 1904 was only the second women artist's group exhibition in Riga and at the same time it was one of the very rare women artist's group

exhibitions that took place in the territory of Latvia in the first decades of the 20th century.

The Social Conditions of Baltic Women and the Education of Women Artists

The territory of present-day Latvia was a part of the Russian Empire until the establishment of the independent Latvian state in 1918. Following Russia's success in the Great Northern War, the eastern shores of the Baltic Sea, in what today are Latvia and Estonia, became three Baltic provinces of Russian Empire, where for centuries Baltic Germans and the Baltic nobility constituted a ruling class over native non-German serfs – Latvians and Estonians. After the abolition of the serfdom in different parts of Latvia between 1817 and 1861, the Latvians started to gain better education, produce their own middle class and move to German, Russian and Jewish dominated towns and cities in increasing numbers.

In the 19th century, women in the Russian Empire and its Baltic provinces were under legal male guardianship and their education opportunities were limited. In the 1850s, following Russia's defeat in the Crimean War, the economic situation worsened, which, along with industrialisation and urbanisation, contributed to women seeking paid work outside of the home. Towards the end of the 19th century, education opportunities improved, schools for girls were being established and even special higher-level courses were established to enable women to acquire certain professions, although women only gained full study opportunities in Russian universities after 1911.⁶

In the 19th century, the art scene in the Baltic provinces and their largest city, Riga (the present-day capital of Latvia), was fairly undeveloped: it was impossible to acquire a good art education, the art market was practically inexistent, and only a

¹ "Salon des Kunstvereins," *Düna Zeitung*, October 16 (26), 1904, 7.

² Jeremy Howard, *East European Art 1650-1950* (Oxford: Oxford University Press, 2006), 112.

³ *Ibid.*, 114.

⁴ Jānis Jaunsudrabiņš, "Leģendas par izcilēm cilvēkiem. Starpvārds," *Nedēļas Apskats*, October 15, 1948.

⁵ J. J. [Jānis Jaunsudrabiņš], "Glezniecība un Rīga," *Stari*, no. 5 (1906): 310.

⁶ Татьяна Шилина, "Эволюция женского образования в России: государственная политика и общественная инициатива (конец XVIII – начало XX вв.)," (PhD diss., Саратов, 2010), 184-185.

comparatively small number of artists educated outside of the Baltics were working there. Towards the end of the 19th century the situation improved.

But already at the beginning of the 19th century there were several known women artists from Latvia who strove for a more professional artistic education. In the Russian Empire and its Baltic provinces during the 19th century women's access to professional art education was limited, and in this respect the situation did not differ fundamentally from the rest of Europe. It has to be pointed out, though, that acquiring an art education was not easy for any of the male residents in the territory of Latvia either, as up until the 1873, when Elise von Jung-Stilling opened her drawing school in Riga, there were no art schools in the region. (Fig. 1) After her death, the school was taken over by the city of Riga and became the Riga City School of Art (*Rigasche Städtische Kunstschule*) in 1906. A number of future representatives of Latvian Classical Modernism began their art education there shortly before World War I.

Another popular art education institution in Riga before World War I was a drawing and painting school established by the Jewish artist Wenjamin Bluhm (*Вениамин Блюм*, 1861-1919) in 1895. He had studied at the Odessa School of Drawing and the St Petersburg Academy of Art. In 1904 the school had about 107 students and the graduates included male and female artists of Russian, German, Jewish and Latvian origin.⁷

Also important in basic art education in the late 19th and early 20th centuries were a series of private art studios. Until the establishment of Jung-Stilling's drawing school, they were the only places in Latvia to learn basic artistic skills. The most important teacher for young female artists during the latter half of the 19th century in Latvia was the painter Julius Döring (1818-1898), who had studied at the Dresden Academy of Art. For half a century, he educated future artists at his private studio and at the local gymnasium in Jelgava (at

that time, Mitau). In the early 20th century, young female artists also attended the private studios of such artists as Baltic German painter Johann Walter (also Walter-Kurau, 1869-1932) and Latvians Janis Rozentāls (1966-1916) and Vilhelms Purvītis (1872-1945), who were all graduates of the St Petersburg Academy of Art.



Figure 1. Exposition of Elise von Jung-Stilling's Drawing School at Riga's 700th jubilee exhibition, 1901. From: *Die Rigaer Jubiläums-Ausstellung 1901 in Bild und Wort: Ein Erinnerungsbuch*, ed. Max Scherwinsky (Riga: Jonck & Poliewsky, 1902), 175.

Because of the lack of opportunities for serious professional studies, young people who were eager to study art mostly began their education in the private studios of local artists, continuing outside of the Baltics. The routes of aspiring women artists towards further education did not differ much from those of the young male artists of the region. Nevertheless, some differences in the choice of foreign education centres can be established, for

authors are not known. In cases where the author has been identified, his name is written in brackets after the initial.

⁷ L., "V.I. Blūma zīmēšanas un gleznošanas skola," *Baltijas Vēstnesis*, January 16 (29), 1904, 3. Here and below, some press articles of the time are signed only with initials and similar signs, as they were published at the time. It denotes that the names of

example, women rarely travelled to study in Düsseldorf, which was a popular destination among Baltic male artists.⁸ In the 19th century, one of the most popular cities for further studies for Baltic women artists was Dresden. As early as the first half of the 19th century, several women artists studied in Rome; in the middle of the century, education in Munich became even more popular; starting the 1870s, St Petersburg became significant, and from the 1880s, Baltic women artists often chose Paris as the place for their further education.

The most significant differences in opportunities for aspiring male and female artists were: the nearest art school, the Drawing School of Tartu (at that time – Dorpat) University (the drawing school existed from 1803 to 1891) in the territory of present-day Estonia, did not admit female students at all; the official art academies in Western Europe were closed to women up until the turn of the century; and the most significant German art academies admitted the aspiring women artists only after World War I, while the St Petersburg Academy of Arts started to admit a limited number of female students in 1873.⁹ Nevertheless, aspiring women artists at the time often studied privately under the very same professors of official art academies. At the turn of the century they began to attend the so-called private academies in Paris, which were accessible to both genders, and studied at the craft schools or specialised art schools for women in Munich, Berlin and elsewhere.

Participation of Women Artists in the Art Scene of Latvia until 1900

During the 19th century, women artists from Latvia were more and more involved in art and thus also became active in the local art scene. If in the middle

and the second half of the 19th century, the participation of women artists in the rare local exhibitions was a rather exceptional and isolated phenomenon, at the turn of the century it became more common and frequent.

The first exhibitions of painting in Riga with a broader representation of local artists were organised in the 1840-50s by the Literary-Practical Citizen's Association (*Literärisch-praktische Bürger-Verbindung*). Although the first planned exhibition in 1842 only invited "gentlemen artists",¹⁰ a few women took part in that exhibition and also in later ones. Among them were completely unknown amateurs, as well as slightly well-known artists such as Julie Wilhelmine Hagen Schwarz (née Hagen, 1824-1902), daughter of landscape painter August Matthias Hagen (1794-1878) who headed the Drawing School of Tartu University; Wilhelmine (Minna) Kyber (1801-1892); and Elise von Jung-Stilling, all of whom were educated outside of the Baltics and exhibited art at the local level on a number of occasions. In 1840s, women exhibitors typically showed amateurish compositions such as the depiction of the head of the Virgin Mary (presumably a copy) and a group of flower-pieces and still life paintings.¹¹ By the 1850s, however, they were presenting more complex artworks.¹²

The art scene in Latvia became significantly more active after 1870, when the Riga Art Society (*Rigascher Kunstverein*) was established, with the organisation of exhibitions as one of its most visible directions of activity. The Riga Art Society was open to any artist or lover of art irrespective of gender, social status, job or residence, but there were few artists in the association, and most members came from local German circles. Beginning in 1872, the Riga Art Society shared a building with the Riga City Painting Gallery (*Städtische Gemäldegalerie*). Alongside the exhibition of the collection, the

⁸ Tiina Abel, "Die Idee der Naturnähe und die Düsseldorfer Malerschule. Einführung zur Geschichte der Düsseldorfer Schule in den baltischen Ländern," in *Schriften des Estnischen Kunstmuseums 7 [12]: Der Reichtum der Natur. Die Idee der Naturnähe und die Düsseldorfer Malerschule* (Tallinn: Eesti Kunstimuseum, 2017), 36.

⁹ Jeremy Howard, *East European Art 1650-1950*, 100; Rosalind P. Blakesley, "Women and the Visual Arts," in *Women in Nineteenth-Century Russia: Lives and Culture*, eds. Wendy Rosslyn, Alessandra Tosi (Cambridge: Open Book Publishers, 2012), 106-107; Carola Muysers, "Eine verrückte Teegesellschaft. Die Zulassung der Künstlerinnen zu

den deutschen Akademien um 1919," in *Kunstausbildung*, eds. P. J. Schneeman, W. Brückle (München: Schreiber, 2008), 63-72.

¹⁰ "Gemälde-Ausstellung," *Rigasche Stadtblätter*, August 19, 1842, 261-62.

¹¹ "Riga's erste Gemälde-Ausstellung," *Rigasche Stadtblätter*, September 9, 1842, 285-286; "Ueber die Kunst-Ausstellung in unserer Stadt," *Rigasche Stadtblätter*, September 16, 1842, 293-295; "Gemälde-Ausstellung in Riga," *Rigasche Zeitung*, November 13, 1845, 3.

¹² "Die hiesige Gemälde-Ausstellung," *Rigasche Zeitung*, April 10, 1853, 2-3; V. W., "Die diesjährige Gemälde-Ausstellung," *Rigasche Stadtblätter*, April 9, 1859, 142-244.

arrangement was a short-term supplement in terms of offering the latest artworks of artists related to the Baltic provinces. Among other things, this allowed visitors of the gallery to learn about the work of several women. Sometimes this involved just one or two artworks, but on other occasions there were larger groups of artworks that were most often described in the press as personal exhibitions.

In 1878, for instance, the Riga Art Society exhibited studies of heads, genre paintings and photographs after the drawings of Riga-born Ida A. Fielitz (1847?-after 1914), which were produced during her studies in Munich. A critic praised her work for resembling 16th-century paintings, writing that “in all senses, this can be called masculine art that has been created by the hand of a woman”.¹³ Shortly afterwards Fielitz went on to study at private academies in Paris, and, in 1888, exhibited twelve paintings at the Riga Art Society. These received commendations from critics. An art reviewer in the newspaper *Rigasche Zeitung* appreciated one of her architectural sketches, dubbing it “the very best artwork that lady painters have ever presented”.¹⁴

Wilhelmine Schwanck (1844-after 1908), who studied in St Petersburg and Dresden, exhibited eight paintings at the Riga Art Society in 1880, and a critic described one of the paintings as “a truly enchanting genre painting”.¹⁵ In 1887, artworks by students of the Munich-based painter Heinrich Lossow were exhibited in Riga. There were nine portraits and still life paintings by Lucie von Saenger (married name Miram, 1861-1940), as well as a copy of an altar painting by Peter Paul Rubens that was produced by Elisabeth Berkholz (1860-1939).¹⁶ In 1891, there was an exhibition of six still life paintings by Marie Dücker (1847-after 1934), whose brother, Eugen Dücker (1841-1916), was a landscape painter and a professor at the Düsseldorf Academy of Art.¹⁷ In 1892, the Riga Art Society staged an exhibition of works by Helene Reichardt

(1853-1910), who was born in Riga, but studied at the St Petersburg Academy of Art and continued her professional career there.¹⁸ In 1893, 1895 and 1896, Elsbeth Rudolff (1861-1945), who was a portrait artist who had studied art in Dresden and Munich and worked in Tartu, exhibited her portraits in Riga.¹⁹

In general, almost all the women artists who exhibited with the society had studied or permanently lived abroad (mostly in Dresden, Munich or Paris). This suggests that a very significant criterion in accepting the works of women artists for exhibition was their link to art metropolises, which may have served as a testament to quality for viewers and potential buyers.

In 1898, the Riga Art Society opened its Art Salon, where exhibitions of works by both internationally renowned foreign artists and local artists were organised. The salon also continued the tradition of exhibiting works of women artists. In 1899, the Paris-educated Baltic German artist Alice Dannenberg (1861-1948) – who together with her companion, Swiss artist Martha Stettler, established a popular art school in Paris in the early 20th century, the *Académie de la Grande-Chaumière* – exhibited her works in Riga. The local painter Gerhard von Rosen (1856-1927) reviewed her paintings of Venetian scenes, noting that she had properly studied the basics of drawing and she has “the masculine specifics of technique” that sometimes were lost in the search for form over colour.²⁰

In 1899, the Art Salon presented portraits and figural studies by Hedwig Ruetz (1879-1966), who had studied in Munich.²¹ In 1903, there was an exhibition of works by portraitist Martha Unverhau (married name Lawrynowicz-Unverhau, 1868-1947), who had studied in Germany, as well as by the animal painter Marie-Louise (Mary) Müller

¹³ “Unsere permanente Ausstellung,” *Rigasche Zeitung*, February 7 (19), 1878, 5.

¹⁴ “-s,” “Ausstellung des Kunstvereins,” *Rigasche Zeitung*, September 17 (29), 1888, 3.

¹⁵ “-v-,” “Der permanente Kunstausstellung,” *Rigasche Zeitung*, June 19 (July 1), 1880, 8.

¹⁶ “-e-,” “Kunstverein,” *Rigasche Zeitung*, September 17 (29), 1887, 5.

¹⁷ A. M., “Kunstverein,” *Düna Zeitung*, October 12 (24), 1891, 19.

¹⁸ A. M., “Im Kunstverein,” *Düna Zeitung*, June 1 (13), 1892, 3.

¹⁹ A. M., “Kunstverein,” *Düna Zeitung*, December 24 (January 5), 1893 (1894), 4; “Das Ausstellungscomité des Kunstvereins. Gemäldeausstellung im Polytechnikum,” *Düna Zeitung*, December 13 (25), 1895; -tz [Friedrich Moritz], “Von der Gemäldeausstellung. II,” *Düna Zeitung*, October 10 (22), 1896, 1.

²⁰ Gerhard von Rosen, “Salon des Kunstvereins,” *Rigasche Rundschau*, October 23 (November 4), 1899, 4.

²¹ -tz [Friedrich Moritz], “Im Kunstsalon,” *Düna Zeitung*, October 15 (27), 1899, 5.

(1873-1946) and Eva Margarethe Borchert-Schweinfurth (1878-1964) and her husband, Bernhard Borchert (1863-1945), among others.²²

Still, the fact that a wide range of female artists belonged to the art scene of Riga in the early 20th century is even more evident when considering to two other exhibits at the salon. In 1901, there was an exhibition of six young women artists of local origin who presented paintings and studies, while in 1904 there was an exhibition of works by the former students of the drawing school of Elise von Jung-Stilling, organised after her death.

In October 1901, the Art Salon of the Riga Art Society presented an exhibition of works by Eva Margarethe Borchert-Schweinfurth (though at that time she still used her maiden name, Schweinfurth), as well as sisters Martha Hellmann (1873-1972) and Anna Hellmann (married name Schewitz, 1876-1932), Frieda Neumann (1866-1945), Thekla Stahl (1872-1945) and Hildegard von Haken (1873-1942).²³ Documents about the Riga Art Society found in the Latvian State History Archive,²⁴ sadly, indicate nothing about the reasons why the leaders of the society decided to organise an exhibition of artworks by women artists who were little known at that time. We do not know who proposed the exhibition, whether the artists positioned themselves as a unified group, whether someone else chose the artists and their artworks, etc. Still, a catalogue of the exhibition²⁵ and some press reports from that time have survived, offering an approximate idea about what was exhibited in this first group exhibition of women artists in Latvia and how local art critics perceived the exhibition.

The main unifying factor for the exhibitors was their gender and the fact that five out of six women artists had started their artistic education at the drawing school of Elise von Jung-Stilling and continued their education abroad. The only

exception was Hildegard von Haken, who had studied at the Royal School of Art (*Königliche Kunstschule*) and at the School of the Museum of Decorative Arts (*Unterrichtsanstalt des Kunstgewerbemuseums*) in Berlin.

The exhibition did not have many serious or mature artworks, instead it largely exhibited compositions and studies that were produced while the women were students. This was seen in a review by the painter Friedrich Moritz (1866-1947), who was a teacher at Jung-Stilling's drawing school. In the first sentence of the review Moritz described it as "an exhibition of studies and sketches".²⁶ Moritz was kind in his review, however, working hard to describe the artworks that were shown and writing about the foreign teachers of the young artists. Still, he also wrote that nearly all of the artworks of the participants indicated talent, adding that the exhibition was an interesting place where people could see the work of artists at the beginning of their careers so as to "observe and experience the growth and development of local talents".²⁷ Moritz noticed Borchert-Schweinfurth's works in particular, praising her potential and writing that her paintings "indicate that great things may be expected in the future from Ms Schweinfurth".²⁸ And she became without doubt the most significant female artist working in the territory of Latvia at the turn of the century.

It may be that this first exhibition of women artist's artworks was honoured by an advertising poster by an unknown artist for the Art Salon of the Riga Art Society. (Fig. 2) The poster has a decorative frame that is characteristic of Art Nouveau, depicting a semi-figure of a nude young lady with a palette and paintbrush in her hands. She is standing in front of an empty canvas. The background has something of a southerly landscape with cypress trees and a large and decorative sun. This means that the

²² "Kunstsalon," *Düna Zeitung*, February 22 (March 7), 1903, 4; *Ausstellung Bernhard Borchert und Frau Eva Margarethe Borchert-Schweinfurth* [Exhibition catalogue.] (Riga: [Kunstverein], Druck von W. F. Häcker, [1903]).

²³ "Im Kunstsalon," *Düna Zeitung*, October 6 (19), 1901, 9.

²⁴ Latvian State History Archive, coll. 4213, reg. 1, files 28-29.

²⁵ *Salon des Kunstvereins* [Exhibition catalogue. Riga, Oktober 1901] (Riga: [Kunstverein], Druck von W. F. Häcker, 1901). Preserved in: Latvian State History Archive, coll. 4213, reg. 1, file 29. l., p. 51-52.

²⁶ -tz [Friedrich Moritz], "Aus dem Kunstsalon," *Düna Zeitung*, October 20 (November 2), 1901, 6.

²⁷ *Ibid.*, 6.

²⁸ *Ibid.*



Figure 2. Unknown artist, poster of the Art Salon of the Riga Art Society. 1901. Academic Library of the University of Latvia, Riga.

poster must not be seen as a specific or generalised depiction of a local artist. Instead it is an allegory of painting, and in this case it directly applied to the gender of the participants in the exhibition.

The Drawing School of Elise von Jung-Stilling

As already explained, most female artists who were active at the turn of the 20th century attended the school established by Elise von Jung-Stilling. She was the daughter of the postmaster and state advisor of the Jelgava District. After some brief art studies under local artists and spending two years as an art student in Dresden, at the private studio of

art academy professor Adolf Ehrhardt (1813-1899), Jung-Stilling established an art school in Riga in 1873. At the same time, she continued her work as drawing teacher at the City Girls' School (*Stadttöchterschule*), which she had begun in 1863, and was involved in the creation and management of the Riga Maidens' Society Girls Trade School (*Mädchen-Gewerbe-Schule des Jungfrauenvereins*), which was opened in 1877 and where she taught drawing.²⁹

The Drawing School of Elise von Jung-Stilling was certified in 1879 by the St Petersburg Academy of Art, which meant that lessons at the school satisfied the necessary requirements for its graduates to continue their education at art academies or other

²⁹ Cera, "Par Rīgas meiteņu amatniecības skolas celšanos (Beigas)," *Baltijas Vēstnesis*, June 13 (26), 1903.



Figure 3. Eva Margarethe Borchert-Schweinfurth, *In a City Café*, not later than 1909, location unknown. From: *Jahrbuch für bildende Kunst in den Ostseeprovinzen*, no. 3, 1909, 6/7.

educational institutions. At the beginning Jung-Stilling trained students on her own, but after 1884 she hired local German artists, including women.³⁰ Ida Ludloff (1852-?), a teacher in flower painting and applied arts, was a former student of the school who also spent a year at the Royal School of Arts and Crafts (*Königliche Kunstgewerbeschule*) in Munich. She was followed by a graduate of the Royal School of Art in Berlin, artist and art critic Susa (Sophia Helene) Walter (1874-1945) from Tartu in Estonia. Another employee of the school was one of its former students, portraitist Eva Margarethe Borchert-Scheinfurth, who had also studied for three years at private academies in Paris. (Fig. 3)

³⁰ M., "Eine Zeichenschule und ihre Ausstellung," *Rigasche Zeitung*, June 22 (July 4), 1883; *Die Rigauer Jubiläums-Ausstellung 1901 in Bild und Wort: Ein Erinnerungsbuch*, ed. M. Scherwinsky (Riga: Jonck & Poliewsky, 1902), 179.

³¹ "Zeichenschule" (Advertisement), *Rigasche Rundschau*, January 3 (15), 1895.

The Jung-Stilling's school was established as an educational institution intended only for women, but after 1895, it also accepted male students.³¹ The age range of students, according to the known artists' biographies, was quite broad, from girls aged nine to ten, to young women. In its opening year the school had 35 female students; ten years later (1883) there were 74 female students, and in 1904 about 105 students.³² Like other art schools and artists' studios in Riga, the Jung-Stilling' school organised students' exhibitions on a regular basis.³³

After the death of Elise von Jung-Stilling in 1904, in gratitude to the artist for her work in the art education of the city, an exhibition with the works of her students was organised and a prize was

³² M., "Eine Zeichenschule und ihre Ausstellung"; L., "V. I. Blūma zīmēšanas un gleznošanas skola," 3.

³³ M., "Eine Zeichenschule und ihre Ausstellung"; -tz [Friedrich Moritz], "Für die Jung'sche Zeichenschule ist morgen ein Gedenktag," *Düna Zeitung*, January 14 (26), 1898.

awarded – the Elise von Jung-Stilling Memorial Medal. This prize was created in 1908 by the Riga Art Society and awarded to achievements in applied arts. The prize was a bronze medal created by sculptor Hans Lütken (1869-1945) with a profile of Elise von Jung-Stilling on the obverse and shields with the symbols of art, sculpture and architecture on the reverse. The first to receive this medal after the Baltic Applied Arts Exhibition was Latvian artist Ansis Cīrulis (1883-1942) for ceramics and the *Atelier für Kunstgewerbe* from Tallinn (at that time – Reval) in Estonia for “effective overall performance in all subjects and, in particular, for a harmonious room of beach house”.³⁴ This applied arts atelier was founded in 1904 by Baltic German women artists Anna von Maydell (1861-1944), Magda Luther (1872-1947), Ebba (Bertha Helene) Weiss (1869-1947) and Lilly Walther (1866-1946), and its exhibitions featured interior designs, posters, ceramics, woodwork, handicrafts, paintings, drawings, leatherwork and even toys.³⁵

Elise von Jung-Stilling’s Memorial Exhibition

A few months after her death, the Art Salon of Riga Art Society presented an exhibition featuring the works of her former students in October and November 1904. There is no information in the documents found in the Latvian State History Archive³⁶ about the background of this exhibition, but articles in the press show that an invitation to submit artworks for the exhibition was published in *Düna-Zeitung* fewer than three weeks before the opening of the exhibition.³⁷ One day before the opening, the newspaper wrote that the exhibition had been put together in a short period of time,

though it offered “a complete idea of women artists who work in Riga”.³⁸

It must be noted, however, that it cannot be said securely that only women took part in the exhibition. The title of the exhibition mentioned both female and male students at Jung-Stilling’s drawing school, and it is known from the catalogue that 25 of her former students took part in the exhibition.³⁹ I have not been able to determine the gender of all participants because in some cases the catalogue only lists the initials of their first names (I have not found the gender of the three participants – E. Dolansky, M. Hausmann and E. Mylius). However, there are some reviews of exhibition in which only women are named as participants.⁴⁰

It must also be noted that members of Riga’s art scene at the beginning of the 20th century included several women who had not studied at the school and/or did not take part in the commemorative exhibition. The most important example was the teacher of Jung-Stilling’s school, painter, applied art master and art critic Susa Walter, who was born in Tartu, continued her studies in Berlin, and moved to Riga at the very beginning of the 20th century. Also of importance here is painter Hildegarde von Haken, who had studied in Berlin, and was one of the six women to take part in the exhibition in 1901, as well as self-educated artist Emīlija Gruzīte (1873-1945), who has been described as the first female painter of Latvian origin.

Thus, I cannot truly agree with the claim in the press that the exhibition offered a complete view of the women artists who worked in Riga at that time, although it did demonstrate the diversity of the former students of Elise von Jung-Stilling. There were women artists at the exhibition which presented artworks that were based on studies in the Western metropolises of art (Eva Margarethe

³⁴ “Gutachten der Jury über die Kunstgewerbe-Ausstellung des Rigaschen Kunstvereins im Dezember 1908,” *Düna-Zeitung*, December 23 (January 5), 1908 (1909).

³⁵ Bart C. Pushaw, “Innovation and indifference: women artists in fin de siècle Estonia” in Proceedings of the Art Museum of Estonia 4 [9]: A Woman Artist and Her Time (Tallinn: Eesti Kunstimuseum, 2014), 65-69.

³⁶ Latvian State History Archive, coll. 4213, reg. 1, files 84-85.

³⁷ W. B. M. [Woldemar von Mengden], “Kunstsalon,” *Düna-Zeitung*, September 28 (October 11), 1904, 5.

³⁸ “Salon des Kunstvereins,” *Düna-Zeitung*, October 16 (26), 1904, 7.

³⁹ *Ausstellung künstlerischer Arbeiten ehemaliger Schülerinnen und Schüler der Jungschen Zeichenschule. Salon des Rigaer Kunstvereins. Oktober-November 1904*: [Exhibition catalogue.] (Riga: [Kunstverein], W. F. Häcker, 1904). Preserved in: Latvian State History Archive, coll. 4213, reg. 1, file 85, p. 23-24.

⁴⁰ “Salon des Kunstvereins,” *Düna-Zeitung*, October 16 (26), 1904, 7; A. R. [Alfred Ruetz], “Kunstsalon,” *Rigasche Rundschau*, November 13 (26), 1904, 4.



Figure 4. Martha Hellmann, *Autumn Scene*, not later than 1907, watercolour on paper, 33,5 × 43,5 cm. Latvian National Museum of Art, Riga.

Borchert-Schweinfurth, Martha Hellmann), as well as amateurs who are unknown today and probably did not develop the skills that they learned at school, instead seeing art as a hobby. (Fig. 4) The catalogue suggests that among the 25 artists who presented artworks at the exhibition represented several generations of Jung-Stilling's students. They included women who were born in the 1860s, studied abroad and did not abandon their careers as artists – Elisabeth Berkholz, Lucie Miram and Martha Unferhau. There were also very young artists who had just graduated from the school, including Ida Kerkovius (1879-1970) and Selma Plawneek (also Zelma Pļavniece, married name Des Coudres, 1883-1956), whose serious artistic studies and career developments would happen later. Still an understanding of the former students

of Jung-Stilling's drawing school is incomplete without considering several women artists who were working or studying abroad. These included Alice Dannenberg, who worked in Paris, as well as Hedwig Ruetz, who at that time was a student of Max Lieberman in Berlin. Their works were not represented at the exhibition, and that may come down to the fact that the exhibition was organised very quickly.

This commemorative exhibition attracted much more attention from critics than did the exhibition of works by young artists three years before. Critic Alfred Ruetz (1876-1955) published an extensive review in *Rigasche Rundschau*, analysing the artworks in great detail and writing that the former students had "stable foundations in terms of

technical capabilities".⁴¹ He also wrote about the fact that many of the students had studied abroad. Critic Ernst von Blumenthal (1872-?) claimed in *Düna Zeitung* that the exhibited artworks "were not those of schoolchildren, but instead of mature artists who have created artworks independently under someone's leadership, [...] largely demonstrating noble efforts and more or less successful results".⁴²

It is impossible to talk about the quality of the artworks today, however, because nearly all of the artworks that were produced at that time have been lost. Still, titles in the catalogue suggest that, alongside serious artworks (portraits by Unferhau, still life paintings by Miram), there were also studies – landscapes by the Hellmann sisters, studies from Dachau painted by Kerkovius, scenes from Bavaria by Stahl, scenes from Holland by Elisabeth Kaehlbrandt (married name Kaehlbrandt-Zanelli, 1880-1970), as well as spring landscapes from Magda Croon (married name Flor-Croon, dates unknown). There were also sketches of plants by Neumann and of heads by Lucy Stoppelberg (dates unknown). Other artists copied the work of Old Masters – Kaehlbrandt using works by Diego Velázquez and Anthonis van Dyck, Baroness Benita von Wolff (dates unknown) copying Leonardo da Vinci's *Madonna Lita*, etc. The organisers of the exhibition indicated that they would accept paintings, sketches and drawings, but not examples of applied arts.⁴³ Still the catalogue and the reviews show that sculptress Dagmar Haensell (married name Bok-Haensell, dates unknown) also exhibited a series of reliefs and sculptural heads there, while Neumann presented sketches of applied art works and even a design for a desk that she said could be manufactured in six weeks' time. This means that the Riga Art Society offered a look at many different topics and techniques in the work of several generations of students who had enjoyed their studies at the Jung-Stilling's drawing school. This could be seen as a

fairly complete representation of the work of the students at the school, though not of all of the women artists in Riga at that time.

Women Artists in the Art Exhibitions and Organisations after 1900

At the beginning of the 20th century, an increasing number of women artists took part in the general exhibitions of local artists. In 1901, in honour of the 700th anniversary of Riga, the Exhibition of Baltic Artists of All Times was set up, also including some works by women artists of previous centuries as well as several by contemporary local women artists. In 1905, with the opening of the newly built Riga City Museum of Art (*Rigasches Städtischen Kunstmuseum*), the Riga Art Society organised a broad show of current Baltic artists in its premises. Both exhibitions can be seen as the starting point of the tradition, which flourished after 1909, of the regular exhibitions of local German artists, organised by the Baltic Association of Artists (*Baltischer Künstlerbund*). Virtually all active Baltic German male and female artists joined this association, established in 1910 and active during the 1910s, and took part in its exhibitions in various cities of Latvia and Estonia. Information in the catalogues and press reviews shows that almost half of the participants were women, and this fact often drew mockery from art reviewers of Latvian descent. Thus, for example, a review of the 4th exhibition of the Baltic Association of Artists late in 1913 written by writer and publicist Pāvils Gruzna (1878-1950) for the newspaper *Jaunā Dienas Lapa*, contained the observation that "13 ladies and 17 gentlemen are taking part in this exhibition. It seems that this association of artists will soon be taken over by German *Frauleins* and *Madames*."⁴⁴

On the other hand, regular exhibitions of Latvian artists had been taking place since 1910, and since the following year it was organised by the recently established Association for the Promotion of

⁴¹ A. R. [Alfred Ruetz], "Kunstsalon," *Rigasche Rundschau*, November 13 (26), 1904, 4.

⁴² –um– [Ernst von Blumenthal], "Kunstsalon," *Düna-Zeitung*, October 30 (November 12), 1904, 7.

⁴³ W. B. M. [Woldemar von Mengden], "Kunstsalon," *Düna-Zeitung*, September 28 (October 11), 1904, 5.

⁴⁴ Pe-Ge [Pāvils Gruzna], "Baltijas mākslinieku savienības 4. izstāde," *Jaunā Dienas Lapa*, November 9 (22), 1913, 9.

Latvian Art (*Latviešu mākslas veicināšanas biedrība*). All four general exhibitions of Latvian artists to take place in Riga before World War I included at least some female participants, about two to three artists with several examples of applied art. The 3rd Exhibition of Latvian Artists, which took place at the turn of 1913-1914, was an exception, where the proportion of women was higher – among 47 artists, there were six women, three of whom, furthermore, were represented with paintings,⁴⁵ also earning more attention from the press.

The comparison between these two organisations is a good illustration of the fact that, under the influence of historical circumstances, most of the early female artists in the Baltics were of German origin, while the names of the first Latvian women artists appeared only in the very early 20th century.

Along with the growing number of women artists, their involvement in the local art scene also broadened, even establishing professional organisations. In 1897, a club for artists, *Kunstecke*, was created, and it was officially registered in 1904.⁴⁶ The name of the club means “Art Corner”, and it was organised under the wing of the Riga Art Society. The club was actively involved in improving the way in which the lives of artists were organised, and it opened a club where artists could hold parties and take part in carnivals and other events in which women artists also took part. The statutes of *Kunstecke*,⁴⁷ however, only allowed membership for men, and so in 1907, active women artists created their own club – the Women Artists’ Club (*Künstlerinnen-Klub*) – to facilitate “artistic and social activities”.⁴⁸

The Women Artists’ Club shared a building with *Kunstecke*. Address books that covered the period between 1908 and 1914 in Riga show that when it was officially registered as an association, the director of the Women Artists’ Club was ceramicist

Elsa (Elisabeth) Springer (dates unknown), who had studied at Jung-Stilling’s drawing school and then the Riga City School of Art. She was followed by artist Susa Walter, and other leading jobs in the organisation were handled by Martha Hellmann, Eva Margarethe Borchert-Schweinfurt, Ina (Alwine) Seuberlich-Hasford (née von Hasford, 1872-1935), Alice Dmitrijew (1876-1945; Fig. 5) and K. von Engelhardt (dates unknown). There is no other information about the members of the club or how many there were, nor is there any information about what the women’s club did. All that can be found in the press are brief reports on the official registration of the club, with one article reporting on an exhibition of women’s and children’s clothing in 1910 that the club organised for a couple of days to improve the style of women’s clothing (*Verein zur Verbesserung der Frauentracht*).⁴⁹



Figure 5. Young Riga artists Alice Dmitrijew and Selma Plawneek, ca. 1900-1910. Photograph from Des Coudres family archive in Munich.

⁴⁵ Каталог III Выставки Латышских Художников = *Katalogs III. Latviešu Mākslinieku Izstādei = Katalog der III. Ausstellung Lettischer Künstler* (Riga: “Latvijas” drukātava, 1913).

⁴⁶ Kristiāna Ābele, “Artistic life,” in *Art History of Latvia*, Vol. IV – Period of Neo-Romanticism 1890-1915, ed. Eduards Kļaviņš (Riga: Institute of Art History of the Latvian Academy of Art, Art History Research Support Foundation, 2014), 69-70.

⁴⁷ Уставъ кружка художниковъ в Ригѣ = *Statuten des Vereins “Kunstecke” in Riga* (Riga: F. Deutsch, 1904).

⁴⁸ *Rigasches Adressbuch 1908*, ed. Adolf Richter (Riga: Im Selbstverlage des Herausgebers, 1908), 251.

⁴⁹ “In das Register der Vereine und Verbände...,” *Düna-Zeitung*, June 25 (July 8), 1907, 3; “Eine Ausstellung von verbesserter Frauenkleidung,” *Rigasche Zeitung*, November 29 (December 12), 1910, 4.

In Latvia there is still not a single general study on women in fine arts after World War I. There are only studies on the biographies and works of some of the most important women artists. Since 1919, the Art Academy of Latvia was established, and students of both sexes were allowed to study there. The academy is connected with the only women artists' organisation of the interwar period, the Women Students' Association of the Art Academy of Latvia *Veidola* (1929-1936), and their women's art exhibition in 1931.⁵⁰

The Participation of Latvian Artists in Women's Exhibitions Abroad

Women artists who had studied outside of the Baltics also took part in the international art scene. Literature on art includes information that some women artists (the first relatively professional woman artist from Latvia, Gertrude Elizabeth Reuther (née Germann, 1788-1845), and a painter of floral and fruit still lifes, Wilhelmine (Minna) Kyber (1801-1892)) participated in exhibitions in Dresden in the first half of the 19th century,⁵¹ other Baltic German women artists (Charlotte von Gavél (1833-1894), Selma Plawneek) had exhibited their works in exhibitions at the *Glaspalast* in Munich,⁵² while three artists from Riga (Irmgard Schmidt-Busch (née Busch, 1875-1952), Katharina Roscamp (1879-1927) and Hedwig Ruetz) took part in some of the exhibitions of the Berlin Secession.⁵³ The most detail survives on the participation of women artists from Latvia in various Salons in Paris beginning in the 1880s. Thus, for example, the 1913 Salon of the *Société des Artistes Indépendants*⁵⁴ included works by the Paris-based painters of Baltic German descent and by regular exhibitors at the salons, Ida Fielitz and

Alice Dannenberg, as well as Latvian Milda Grīnfelde (née Branta, 1881-1966), while painter Eva Margarethe Borchert-Schweinfurth and ceramicist Martha Raphael (1870-1948) also took part in separate exhibitions in the French art metropolis around the same time.⁵⁵

Some female artists in Latvia took part in group exhibitions and/or participated in international groups of women artists during the first decades of the 20th century. In 1908, for instance, Ida Fielitz participated in the 2nd exhibition of women artists at the Ateneum Museum in Helsinki. This exhibition featured twelve artists with 69 artworks, and Fielitz exhibited a portrait of Finnish sculptress, Sigrid af Forselles.⁵⁶ The portrait was painted around 1901, and it shows the sculptress in her Paris workshop with the background featuring her monumental relief from the series *Progress of the Human Soul*, which also were exhibited at the exhibition.⁵⁷ Unfortunately, research in archival documents and literature has not yet resulted in precise information about the connections between Fielitz and Forselles or other Finnish women artists, but their biographies show that they most likely met in Paris.

Tartu-born painter Lucie Buhmeister (married name Kučera-Buhmeister, 1890-1930), in her turn, was involved in the Croatian women artists' movement. After graduating from the Riga City School of Art, Buhmeister completed her studies in St Petersburg. In 1923, she married Vlaho Kučera, son to the Croatian astronomer Oton Kučera, and moved to Zagreb. In February 1926, she organised an extensive personal exhibition at the *Ullrich* salon. She received very good reviews, and the same year she was invited to display her work at exhibitions organised by the Women's

⁵⁰ Valentīna Liepa, "Pagātnes portretējumi" (Daugavpils: Daugavpils Universitātes akadēmiskais apgāds "Saule", 2010), 12.

⁵¹ Friedrich Noack, *Das Deutschtum in Rom seit dem Ausgang des Mittelalters*, Zweiter Band (Berlin und Leipzig: Deutsche Verlags-Anstalt Stuttgart, 1927), 484; Jochen Schmidt-Liebich, *Lexikon der Künstlerinnen 1700-1900: Deutschland, Österreich, Schweiz* (München: K. G. Saur, 2005), 208.

⁵² Jochen Schmidt-Liebich, *Lexikon der Künstlerinnen 1700-1900*, 158; "Glaspalast: Kataloge der Kunstausstellungen im Münchner Glaspalast 1869-1931," accessed January 16, 2017, <http://www.bayerische-landesbibliothek-online.de/glaspalast>

⁵³ "Das Forschungsprojekt Künstlerinnen in der Berliner Secession," Christian-Albrechts-Universität zu Kiel, accessed January 10, 2017, <http://www.kunstgeschichte.uni-kiel.de/de/forschung/kuenstlerinnen-in-der-berliner-secession>

⁵⁴ *Société des artistes indépendants: Catalogue de la 29^e exposition 1913* (Paris, 1913), accessed February 25, 2017,

<http://gallica.bnf.fr/ark:/12148/bpt6k8892045/f1.image.r=langEN>

⁵⁵ Pierre Sanchez, *Dictionnaire des céramistes, peintres sur porcelaine, verre et émail, verriers et émailleurs exposant dans les salons, expositions universelles, industrielles, d'art décoratif et des manufactures nationales : 1700-1920*, Vol. 3 (Dijon: L'Échelle de Jacob, 2005), 1240.

⁵⁶ *Naistateilijain 2. näyttely Ateneumissa 1908 = Kvinliga konstnärers 2. utställning i Ateneum 1908* (Helsinki: Osakeyhtiö Lilius & Hertzberg, 1908).

⁵⁷ Liisa Lingren, "Sigrid af Forselles and Hilda Flodin, Rodin's Finnish students," in *Rodin: Auguste Rodin (1940-1917) and the nordic countries* (Stockholm: Nationalmuseum; Helsinki: Finnish National Gallery, 2015), 143-146.

International Art Club in London and Paris.⁵⁸ Buhmeister also took part in the Women's Fine Arts Club (*Klub likovnih umjetnica*) in Zagreb, taking part in its first exhibitions in 1928 and 1930.⁵⁹ The second exhibition was staged after the artist's death in Paris, and so only three artworks were included in the exhibition to commemorate her.⁶⁰

A book about the Union of Hiddensee Lady Artists (*Hiddensoer Künstlerinnenbund, 1919-1933*), in turn, showed that Mary Martens (married name Ullmann-Martens, 1873 or 1874-1931) from Liepāja spent her summers on Hiddensee Island in the Baltic Sea, which belonged to Germany.⁶¹ She exhibited her work at an exhibition hall *Kunstscheune* (later *Blaue Scheune*) in the village of Vitte. Sadly, more precise information is unavailable about the artist and her education, though the Liepāja Museum has several of her paintings, and press reports allow us to know precisely when she was born and died, also confirming her participation in several local exhibitions.⁶²

As can be seen from the examples given above, the participation of women artists in foreign exhibitions and women's organisations was as active as in their home country.

Conclusion

In 1911, the Latvian artist, art teacher and critic Jūlijs Madernieks (1870-1955) wrote: "A very visible and peculiar fact is that an increasing percentage of artworks at the exhibitions of the Baltic Association of Artists is being produced by women: something that is seen as exceptional elsewhere. Women have produced nearly one-half of all the exhibits at the exhibition. I cannot say whether this is a good or bad thing in terms of the development of art in the Baltic provinces, but one

thing is clear: creative art will not feel at home given the stated circumstances."⁶³ Although Madernieks did not give a direct reply as to whether he thought that the increasing presence of women artists at exhibitions was a good thing or a bad thing in the context of the development of art in the Baltic region, the second sentence in the citation clearly shows that it was hard for him to accept women as creative individuals and active participants in artistic life. That was true even though he himself had taught a number of young women. Perhaps Madernieks thought that the number of women at the exhibition had a key effect on its quality and increased the number of poor or medium-level salon works.

At the beginning of the 20th century, women artists took an observable place in art exhibitions in Riga, but the reviews of the critics were not so positive. Working on my doctoral thesis⁶⁴ on women artists in Latvia from the middle of the 19th century to 1915 and later specifically studying the attitude of critics towards women artists,⁶⁵ I concluded that public attitudes towards women artists, judging from publications in the press, were dominated by the same stereotypes that were characteristic to those on women's professional involvement in other fields – it was seen as limited. Women artists were perceived as amateurs whose work, therefore, has to be evaluated according to lower criteria. Women's work in art was generally understood as dilettantism irrespective of the actual quality of their achievements. In positive evaluations of women artists' technical ability and mastery of academic style, the reviews of the time often used the description "masculine", as contrary to "feminine". Nevertheless, the use of designation "feminine art" and other, similar descriptions that would have placed the work of female artists into a special framework in which only the creativity of

⁵⁸ Henry Voisin, P. de Melville, "Expositions d'Angleterre," *Revue du Vrai et du Beau*, April 10, 1928.

⁵⁹ *Bibliografija i grada za umjetnost i srodne struke XXIII: Izložbe u Zagrebu 1842-1931*, ed. Antuan Bauer (Zagreb: Izdano u rukopisu, 1956), 156, 183-184, 205-206, accessed September 27, 2017, <http://antunbauer.mdc.hr/index.php/static/flash/XXIII>.

⁶⁰ *Katalog izložbe kluba likovnih umjetnica: Pod pokroviteljstvom gospodje E. Šverljuga dvorske Nj. V. Kraljice Marije. 19.-30.X.1930. Umjetnički paviljon, Zagreb* (Zagreb: Knjigotiskara braća Kralj, 1930), accessed September 27, 2017, <http://dizbi.hazu.hr/?documentIndex=1&docid=1701>.

⁶¹ Angela Rapp, *Der Hiddensoer Künstlerinnenbund* (Berlin: Bahnsteigkarte, 2012), 77.

⁶² B., "Frau Mary Ullmanns Ausstellung," *Libausche Zeitung*, December 24, 1926; "Lokales: Gestorbene," *Libausche Zeitung*, January 31, 1931.

⁶³ Jūlijs Madernieks, "Baltijas mākslinieku savienības II. izstāde," *Dzimtenes Vēstnesis*, November 11 (24), 1911, 4.

⁶⁴ Baiba Vanaga, "Sievietes mākslinieces Latvijā laikā no 19. gadsimta vidus līdz 1915. gadam (Women artists in Latvia from the middle of the 19th century until 1915)" (PhD diss., Art Academy of Latvia, 2015).

⁶⁵ Baiba Vanaga, "Women Artists and Their Work as a Subject of the Exhibition Reviewers in Latvia: The 1840s-1915", *Kunstiteaduslikke uurimusi = Studies on Art and Architecture: Special Issue Representing Art History in the Baltic Countries: Experiences and Prospects*, no. 1-3 (27) (Tallinn, 2018), 76-106.

women would be characterised were not found in reviews of exhibitions by local authors. In general, women's involvement in art was accepted.

The main educational institution, which in the last quarter of the 19th century prepared women artists, was the Drawing School of Elise von Jung-Stilling. It was particularly popular among Baltic German women, and during the late 19th century and early 20th century, many drawing teachers and artists who had been educated at the school entered the local art scene. In general, the contribution of the Elise von Jung-Stilling's drawing school to Latvian art history was to educate individual bright talents and mediocre and weaker women artists who nevertheless had an emancipated professional self-consciousness and who, in many cases, perfected their skills in Western Europe and actively participated in all group exhibitions of Baltic art. It seems that the strong presence of women artists in group exhibitions of Baltic artists made all-women exhibitions not necessary.

In fact, the exhibition of works by the former students of the Drawing School of Elise von Jung-Stilling, which was organised closely after her death in 1904 as a commemorative exhibition for the long-time teacher and in which (almost) only women artists participated, fully fits into the Riga Art Society's exhibition praxis in the late 19th century and early 20th century. At that time, the society was characterized by the organisation of large-scale local artists' exhibitions both in its Art Salon and in other spaces, for example, celebrating the 700th anniversary of Riga with an exhibition of Baltic artists of all times or the opening of the Riga City Museum of Art with an exhibition of current Baltic artists. The most unusual example of the exhibition's praxis of the Riga Art Society is the exhibition of six young women artists in the Art Salon in 1901, which was the first group exhibition of women artists in Latvia. Unfortunately, I have not been able to find enough sources for an in-depth study of this exhibition.

Biographical and other information on women artists who worked in Latvia in the 19th century

and early 20th century is limited. Often nothing is known of their descent, neither it is known with whom they kept friendships, who accompanied them on their study trips, who provided their livelihoods, etc. But the most significant problem is the lack of works of art by women artists. Today it is rather difficult to evaluate their achievements and qualities, because mostly there works have either not been preserved or their location is unknown.