

= Einar Jolin =

Einar Jolin ( 7 August 1890 ? 29 August 1976 ) was a Swedish painter best known for his decorative and slightly naïve Expressionist style . After studying at Konstfack , Stockholm in 1906 and at the Konstnärsförbundet målarskola ( the Artists Association Art School ) , Jolin and his friend Isaac Grünewald went to Paris for further studies at Henri Matisse 's academy from 1908 to 1914 .

He painted portraits , still lifes and cityscapes , always accentuating what he called " the beautiful " in his motifs . He mainly worked in oils and watercolors , using delicate brush strokes and light colors . His most noted works are his paintings of Stockholm during the 1910s and 1920s in his trademark naïve style .

Jolin made numerous travels , collecting impressions and inspiration for his paintings . He journeyed to Africa , India and the West Indies , but favored the countries around the Mediterranean Sea , especially the island of Capri where he also exhibited his works .

He had several exhibitions at Liljevalchs konsthall in Stockholm and in 1954 , he toured the United States with an exhibition , during which Dag Hammarskjöld purchased a painting for his office in the United Nations building .

= = Biography = =

= = = Early life and education = = =

Einar Jolin was born 7 August 1890 in Stockholm . He was the son of professor Severin Jolin and grandson of actor Johan Christopher Jolin . He grew up on Kammakargatan 45 in the Jolinska Huset ( Jolin Residence ) , a three @-@ story townhouse with a garden , built by his grandfather . Jolin grew up in the middle of Stockholm close to Tegnérunden , Adolf Fredrik Church and Vasaparken , which may have influenced his depiction of houses , roof tops , and views of Stockholm in his paintings . Jolin loved his house with its exotic furnishings . For interior paintings , he often selected props from things in the house ? Gustavian and Empire style furniture , Chinese embroideries and East Indian tableware . Other residents in the house were his parents , brother Eric , sisters Ingrid and Signe , grandmother Mathilde Wigert @-@ Jolin and his aunt , artist Ellen Jolin ( 1854 ? 1939 ) who was the first to teach Jolin the basic techniques of painting .

Jolin 's artistic education started at the Technical School ( later known as Konstfack ) in Stockholm in 1906 . The school mainly taught painting techniques and Jolin was more interested in learning about style . Within the year , he started looking for another place to continue his studies . At the beginning of the 20th century , the Konstnärsförbundet ( The Artist 's Association ) had a school on Glasbruksgatan in Stockholm . Jolin applied there in the autumn of 1907 . His future teacher Karl Nordström reviewed his drawings and Jolin was admitted to the school the same year . Jolin joined the inner circle at the school , a group of Scandinavian artists who would later become known as De Unga ( The Young Ones ) or 1909 års män ( The Men of 1909 ) . Among these were Isaac Grünewald , Leander Engström , Birger Simonsson and Gösta Sandels . Jolin described the pupils at the school as : " ... a bunch of individuals with long hair , great muffler scarves and slouch hats worn askew in a way that really impressed me since I was only seventeen and the youngest of the bunch . The most amazing of them all was of course Isaac who had longer and more raven hair than anybody else and a fluttering violet scarf . I had not yet beheld such a creature . We became good friends . " Jolin 's education at the Artist 's Association was curtailed by the school 's closure in the spring of 1908 .

= = = Paris = = =

In 1908 , Jolin and Isaac Grünewald left Sweden for the vibrant life in Paris and its art community . The Swedish painter , graphic artist and forester Carl Palme knew Henri Matisse and helped the artist to find a suitable location for the new Matisse Academy . An abandoned nunnery in central

Paris became the first home for the academy . Together with Grünewald and Leander Engström , Jolin joined the Matisse Academy , where their friends from Stockholm had already been accepted as pupils . At the Academy , Jolin would develop his sense for a stylish line in combination with bright and clean colours in his paintings .

Jolin 's time at the Academy proved more educational for him than the schools he had previously attended and the experience he got from having an established artist as mentor , was important for his development as an artist . Even so , the influence of Matisse on his young pupils should not be exaggerated . Jolin learned croquis at the academy and also developed a natural , spontaneous speed in his brushwork . He mostly painted models and still life , and during a visit to the south of France in 1911 , he made his earliest landscapes . At the school , Jolin got his first nickname ; the other students , as well as Matisse , used to call him " The Puppy " since he was the youngest of the students .

During his time in Paris , Jolin became good friends with Nils Dardel . Jolin also spent some time in Senlis where he depicted its street life 1913 , before returning to Stockholm the following year .

= = = Return to Stockholm = = =

In the spring of 1914 , when Jolin and his friends from the Matisse Academy returned to Stockholm , the group became known as De Unga ( The Young Ones ) . Their participation and paintings created uproar in the Baltic Exhibition in Malmö . Albert Engström , artist and influential member of the Royal Swedish Academy of Arts as well as other members of the Swedish art world at that time , stated that they were perplexed and unable to understand The Young Ones ' works .

Jolin had planned to return to Paris the following summer , but the outbreak of World War I on 28 July 1914 , forced him to reconsider his decision . With the road to France closed , he decided to stay in Stockholm , and managed to obtain a studio workshop on Fiskargatan 9 , in the so @-@ called " Scandalous House " near Katarina Church in the southern part of town . From his window he had a wide view of the city , the Stockholms ström and the harbour entrance . In that apartment , during the years 1914 ? 1915 , he created some of his best @-@ known vistas of Stockholm .

In 1917 , Jolin rented a studio at Kungsbroplan in Stockholm and painted diligently . At the end of that year he was visited by Herman Gotthardt , a wholesaler from Malmö , who had recently taken up art collecting as a hobby . He studied Jolin 's numerous works and , as at this time the artists sold very few paintings , it came as a surprise to him when Gotthardt bought 16 canvases . Jolin received seven thousand crowns ( sek ) for the paintings , and at home the same evening he was able to show his parents the money from his first major sales , saying : " Look here , this is what I earned today " .

Jolin spent most of 1918 in Copenhagen , where he showed his paintings at an art gallery at Nikolaiplads . They sold well enough for him to stay in Denmark almost a year . Jolin enjoyed life in the Danish capital , the social life was more spontaneous than in Stockholm and people from different professions , or social standings , mixed with each other in a way that appealed to him .

= = = Travelling = = =

After World War I , traveling was once again possible for the many young artists who had been forced to stay home during the six years of war . In 1920 , Jolin went on a journey , first to Italy , North Africa and Spain for new international impressions , and then on to India , Africa and the West Indies . In the spring of 1924 , Jolin went to Spain with his first wife , Britt von Zweigbergk . Like many other artists he painted the bullfights , but contrary to the strong , and sometimes bloody , bullfight painted by his colleague and close friend Gösta Adrian @-@ Nilsson ( GAN ) , Jolin 's works were created in the calm and orderly manner that had earned him his second nickname : Eleganten Einar ( Einar , the Elegant ) .

In 1931 , Jolins friend , GAN moved to Bastugatan 25 , and in 1936 , Jolin followed his example and rented an apartment in the same building , where he lived until 1943 . At that time the street was home to numerous artists and writers . The Swedish writer Ivar Lo @-@ Johansson , who had a

studio apartment at number 21 , described life in the area thus : " In a part of a street , no longer than three hundred meters , everything existed . Bastugatan had become a kind of Montmartre to art , a concept . " In 1990 , Lo @-@ Johansson 's apartment was converted into a literary museum by the Ivar Lo @-@ Johansson Society .

During the years from 1935 to 1956 , Jolin spent much of his time travelling . In 1954 , he toured the United States with an exhibition . It was opened in January , by Swedish ambassador Erik Boheman , at Galerie St. Etienne in New York . Secretary @-@ General of the United Nations Dag Hammarskjöld , attended the exhibition and bought a painting depicting Riddarholmen for his study of the United Nations building . The exhibition was shown on national TV in the United States . Jolin also exhibited his works at galleries in several other countries , and in 1957 , the Liljevalchs konsthall hosted a retrospective exhibition featuring over 200 of his paintings .

= = = Family and later life = = =

With the birth of his first daughter , Michaela , in 1958 , Jolin settled down to a more quiet life as a father and family man . His second daughter Angelina was born in 1966 . He continued to paint , mostly still life and portraits , at his studio apartment at Stagneliusvägen 34 , in Fredhäll . He spent most summers with his family in Tällberg in the Dalarna County or at Villa San Michele on the island of Capri . Although he held some minor exhibitions , his work from the 1960s to his death in 1976 , did not receive the same acclaim as his earlier paintings .

Jolin married three times and had three children . His first marriage was to Britt von Zweigbergk , 1921 ? 1936 , during which time they had a son , Christopher Jolin , born in 1925 . He was married secondly to Clorinda Campbell Kissack in the years 1943 ? 1950 , and thirdly in 1952 ? 1976 ( his death ) to singer Tatjana Angelini @-@ Scheremetiew . Einar Jolin died on 29 August 1976 , and is buried at Norra Begravningsplatsen in Stockholm .

= = Career = =

= = = Style = = =

Although influenced by Matisse , the Oriental art that Jolin discovered at Musée Guimet was even more important to his style . Chinese and Japanese art became the base for the decorative , slightly naïve style in light colours , that he developed during the 1910s and 1920s . Jolin 's style deviates from that of the traditional Expressionists , in that he simplifies his motifs in an almost primitive way , painting an imagined reality rather than raw emotions .

Jolin , as well as Dardel , used a naïve style in their paintings before this concept had been introduced into the Swedish art world . Both Jolin and Dardel were inspired by French naïvists , not just by Jean @-@ Jacques Rousseau , but also by Séraphine Louis who lived in Sentis and Wilhelm Uhde , a specialist in naïve painting . Matisse , Jolin 's and Dardel 's mentor , was no stranger to naïve art but it was not prominent in his work . Jolin also appreciated the cultivated and sophisticated , older painting , and was deeply impressed during his visits to the Louvre , where he was inspired by the works of masters such as Rubens , Watteau and Chardin .

= = = Expressionism = = =

In 1913 to 1914 Jolin started to paint in his own naïve interpretation of Expressionism . By the end of the 1910s his works became more expressed and the shapes more plastic , but in 1916 , Jolin 's paintings were still inspired by the years he spent in France . That spring , members of the Konstnärsförbundet ( The Artists Association ) and their young pupils , were invited to present the new style , Expressionism , to the Swedish audience as exhibition number two ( number one being Anders Zorn , Bruno Liljefors and Carl Larsson ) at the new art venue , the Liljevalchs konsthall , in Djurgården . Participating in the second exhibition were a number of noted Swedish artists at that

time , including Leander Engström , Isaac Grünewald , Gösta Sandels , Birger Simonsson and Jolin who exhibited thirteen paintings .

Two so dissimilar painters and tempers as Einar Jolin and GAN were both called Expressionists . During most of the 1910s this term was used in a number of contexts in Sweden . In 1915 , the Herwarth Walden gallery Der Sturm in Berlin , a venue for Expressionists , presented an exhibition , Schwedische Expressionisten ( Swedish Expressionism ) , with works by Swedish artists . Jolin participated with six paintings , three of these were vistas from Stockholm . The rest of the participants were Isaac Grunewald , Edward Hald , GAN and Sigrid Hjertén . In the autumn of 1915 , Jolin and GAN held a joint exhibition in Lund University 's art museum . Despite their differences , their friendship continued during GAN 's years in Stockholm ( 1916 ? 1919 ) . Jolin was tired of Isaac Grünewalds increasingly dominant role among the young Swedish artists at that time , a sentiment shared by GAN . Expressionism never became a dominant style for Jolin , not in the way GAN and other members of the group embraced it . GAN always objected to Jolin 's choice to include colors such as pearl gray and light purple or violet in his paintings .

During the years 1925 ? 35 , Jolin 's style is characterized by light , soft , grey notes and pastels . Later on , still life featuring Oriental porcelain , preferably displayed on a reflecting mahogany tabletop , became a more common motif . He also painted numerous portraits of the Swedish socialites at that time .

In the 1930s , Nils Palmgren , named a group of Swedish painters " The Purists " , an expression originally coined by the French artists Amedée Ozenfant and Le Corbusier . Palmgren referred to painters such as Torsten Jovinge , Erik Byström , Wilhelm Wik and Helge Linden . But , according to Palmgren , Einar Jolin could also be called a Purist since he constantly stressed that colors should be kept pure , contours clear and the composition of the motif orderly . During his more than 70 @-@ year career , Jolin always followed his own path . Through his motifs , characteristic portrayals , still lifes and pictures of Stockholm , an observer can follow Jolin on his journeys to other cultures , explore the collected artifacts in his house or get acquainted with what Stockholm looked like during the first part of the 1900s . Nils Palmgren ends his 1947 biography on Einar Jolin with the words :

Nils Palmgren on Jolin :

Let us just say this : The artistic hallmark of Einar Jolin comes from his eternal worship of natures beauty , the beauty in landscapes , women , flowers and animals , fabrics and things . He is a tenderhearted , although a bit pretentious guardian of the artistic purity , the simple line , the clear spaces and the poet of soft shapes . His best human qualities are character , pride and courage to walk alone against the tide .

= = = Depicting Stockholm = = =

Jolin started to depict Stockholm when he moved to Fiskargatan , on the tall cliffs of southern Stockholm in 1914 . From his studio he could see most of the city . He divided the view , facing Stadsgården or Riddarholmen , into smaller frames for his painings . Noted works from that time are : Strömmen mot Kastellholmen ( Over the Strömmen on to the Kastellholmen ) 1914 , now in the Stockholm City Museum ; Utsikt över Riddarholmen ( View of Riddarholmen ) 1914 , bought by the Nationalmuseum but kept in the Moderna Museet , and Utsikt mot Kastellholmen ( View towards the Kastellholmen ) 1915 , now in the Malmö Konstmuseum . In the Stockholm från Söders höjder ( Stockholm from the heights of Söder ) 1938 , elements from Oriental art are present in the naked , branches of the trees and the red buoys looking like Chinese lanterns hanging in the trees . These paintings are defined by swift , flowing brushwork and forceful contours framing fresh , light colours . His composition of the motif involved putting details against big blocks of cool pink , sheer blue , ivory turquoise and emerald , thereby creating a populated setting . There is always an air of teaming citylife along the docks and busy boating on the water of the Strömmen in these paintings .

Jolin was a strong advocate for the architectural and aesthetic preservation of the capital , as is written in his draft for a pamphlet called Mot strömmen ( Against the Tide ) . According to him , Stockholm had become an ugly town , by insensitive mixing of styles , densification , and centuries of eager renovation . Jolin wanted to bring out the beautiful and the genuine in the cityscape , as

well as restore , what he considered to be distorted parts of the city , to their former glory . According to Palmgren , perhaps it was that dream Jolin expressed in his depictions of Stockholm . At the end of the 19th century , and during some decades into the 20th century , artists depicted Stockholm in a variety of ways , each according to his own mind and individualism . Traditionalists worked side by side with Modernists , old with young , seasoned pursuers of the established view of the city and young enthusiastic individuals , such as Jolin . By the middle of the 20th century , his focus shifted from the cityscape to other motifs such as chinoiserie settings , but in his youth , he and his friends from his years in Paris found inspiration in Stockholm and its surroundings .

Einar Jolin said of his 1957 retrospective exhibition at the Liljevalchs konsthall :

In my art I want to express what I have experienced when I have concentrated and immersed myself . There is this everyday view ? man has named everything that surrounds her in life and she finds all this self evident and do not see the wonder of it . To me , art is to give form to the wonders of creation , to create beauty and harmony , to be able to lift a receptive observer from the trivial everyday life into the beautiful and fathomless in which we live . If I have succeeded in this , my life have not been in vain .

Throughout his life he continued to paint romanticized exteriors of Stockholm , whether in spring sunshine or winter haze , the city was always depicted as beautiful and unspoiled . He expressed the idea that only through the emotions of an individual could nature be depicted the right way . In the magazine Konst ( Art ) 1913 ? 14 , he writes on False perspective and exaggerations in modern art etc. that : " Nature is wonderful , but a photo is nothing , because nature becomes wonderful only when it is seen and understood by a great human , and a great human always sees and feels something special in nature , something she wants to reproduce . "

= = Award = =

In 1957 , Jolin received the Prince Eugen Medal from His Majesty King Carl XVI Gustaf of Sweden .

= = Exhibitions = =

Some of the exhibitions of his work during his lifetime were :

1912 Salong Joël , Stockholm

1914 Baltic Exhibition , Malmö

1915 Stockholm

1916 Liljevalchs konsthall , Stockholm

1918 Liljevalchs konsthall , Stockholm

1918 Valand , Gothenburg

1918 Copenhagen , Denmark

1919 Liljevalchs konsthall , Stockholm

1922 Svensk @-@ Franska Konstgalleriet , Stockholm

1931 Galerie Moderne , Stockholm

1933 Konstakademin , Stockholm

1945 Galerie Blanche , Stockholm

1953 Sunset Club , Seattle , USA

1954 Galerie St Etienne , New York , USA

1954 Swedish Institute , Minneapolis , USA

1954 Upsala College , New Jersey , USA

1955 Swedish @-@ American Historical Museum , Philadelphia , USA

1957 Liljevalchs konsthall , Stockholm

1970 Royal Swedish Academy of Arts , Stockholm

1975 Handelsbanken , Stockholm

In 2010 ? 2011 , The Liljevalchs art venue held a commemorative exhibition showcasing some of Jolins best works .

= = Legacy = =

As of 2009 , Jolin 's pictures continue to be popular at art auctions . At Stockholm auctioneer Bukowski 's fall auction in 2009 , one of Jolin 's paintings sold for 2 @. @ 53 million crowns ( about US \$ 390 @, @ 000 ) .