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Botanical Entanglements, Women's Emancipation and Coloniality

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EVENTS, WORKS, EXHIBITIONS

Corina L. Apostol

*Ghostly Unburials and
Romanticised Blooming
Fields: Botanical
Entanglements, Women's
Emancipation and
Coloniality*



GHOSTLY UNBURYINGS AND ROMANTICISED BLOOMING FIELDS: BOTANICAL ENTANGLEMENTS, WOMEN'S EMANCIPATION AND COLONIALITY

Corina L. Apostol

'Orchidelirium' is a term for the orchid craze that gripped Europeans in the nineteenth century. The immense appetite for collecting orchids manifested through an abundance of botanical illustrations that erased the plants' contexts and promoted an extractivist vision. In Europe, their study influenced the production of art and culture, the emergence of new philosophies, and the development of science and medicine.¹ However, orchidelirium came at a great ecological and human expense for the indigenous communities and landscapes in the tropics where most of the collected orchids originated.

Orchidelirium-struck Estonian-American artist Emilie Rosalie Saal created a wealth of over 330 botanical illustrations, depicting rare orchids and other tropical flora from 1899 to 1920, while living in Indonesia with her husband.² Also from Estonia, Andres Saal was a writer, photographer and topographer who worked for the colonial Dutch government, mostly stationed in Java.³ Emilie Saal's botanical studies are as much part of the colonial project as her husband's professional engagement, inasmuch as they erased the specimen's environmental contexts and promoted an extractivist vision of local landscapes and people. Remarkably for a woman of her time, Saal made her mark internationally as a colonial botanical artist and world traveller. Excavating her work, I was inspired to research the symbolism as well as the abuse of power exercised by orchid devotees. What were the consequences of Saal's choices for indigenous peoples and landscapes? Furthermore, how can we understand the sociopolitical ramifications of colonial ways of being, thinking and (mis-)understanding today? What does it mean to access decolonial imaginaries when it comes to botany, gender and imperialism?

Taking the metaphor of the orchidelirium, this text asks what role women occupy in colonial history and present-day colonial structures as seen through a botanical lens.⁴ My project examines the intersections of the historical experience of serfdom in Estonia – from which Saal emerged – her role in Dutch colonial history, and the experiences of the colonised people of Indonesia, in tandem with fights over indigenous landscapes during the late colonial period, and the ecological impact it continues to have to this day.

Looking at archives spread across Estonia, the Netherlands, Indonesia and the US, I began researching Saal's work as a tropical botanical flora artist, piecing together her personal story, as a case study for entangled histories of self-determination, colonial experiences, neocolonial structures, botany, science and art. This text also explores the colonial system with regards to the construction of the idea of nature in Indonesia, by illuminating the continuing gendered and racialised exploitation of people and resources. It ultimately asks: to what extent has colonialism ended?⁵

Throughout my inquiry into these multi-layered histories, the subjectivities of women, as well as those of non-human subjects

– orchids and industries – are central. These characters, shifting identities and choices, are archetypes of the leading players that structured colonialism, past and present. Chained in a repeating cycle, they reveal that underneath the reasoning bodies and thinking machines of coloniality lies violence and the exploitation of a forever-altered nature and of peoples who yearn to construct a different way of life. My work offers points of access to decolonial and ecological imaginaries, and to the sociopolitical ramifications of colonial ways of being, thinking, (mis-)understanding and doing.

THE STORY OF EMILIE ROSALIE SAAL

Executed in gouache and watercolour, Saal's botanical works were not merely preparatory studies: they helped find new specimens for the colonial powers and the global plant market. They disseminated knowledge about natural history by complementing prized botanical holdings in the United States and served as references for naturalists from the Royal Botanical Gardens in the Netherlands.

Although she was able to achieve something few women could at the time, from the perspective of the entangled histories of colonialism, gender and race, Saal's position should also be read as one of privilege that led to the exploitation of Indonesian people and land at the same time that she relied on indigenous women for her research and documentation of plants and insects.⁶

The story of Saal as an artist, and as a woman with lofty academic goals were unknown in Estonia until 'Orchidelirium: An Appetite for Abundance', an exhibition I curated for Estonia's national representation at the 2022 Venice Biennale.⁷ Despite her prolific body of botanical illustrations and studies, Saal has been overlooked in Estonian history as she was relegated to a mere footnote in her husband's biography, described only as a 'housewife' and 'companion'.⁸ At the time Saal arrived in Indonesia, her homeland, Estonia, was part of the Russian Empire.

As a white couple who were part of the imperial system, the Saals occupied a privileged position in the colonial hierarchy of race, class and gender, categories that were also constructed in relation to the natural environment. As a white woman, Saal had the privilege of mobility and could take advantage of the new transport and communication technologies of the late nineteenth century, which enabled her to move through the colonial world more easily than lower class Indonesians and Europeans. Her privileged position within the racialised and gendered hierarchy of colonial Indonesia thus largely shaped the conditions under which Saal was able to create her art and show it to global audiences.

The circulation of Saal's paintings of tropical orchids to an exhibition in the United States in 1920 and the European orchid craze at the start of the twentieth century bear testimony to the global dissemination of botanical knowledge and images. Saal, along with many others, was captivated by the beauty of the 'tropical' orchid as well as other plants, trees and even crops. The drawing of plants was a practice that went hand in hand with the collection of botanic knowledge. From the start of the colonial project, knowledge of specific plants and their functions was crucial to fighting diseases on the long overseas journeys undertaken in the European quest for spices and land.⁹ These images and their dissemination enforced a Eurocentric perspective and knowledge framework on nature,

while erasing indigenous knowledge of plants and nature on which artists such as Saal relied.

VISUALISING COLONIALITY: BOTANICAL KNOWLEDGE AND EMPIRE

During the eighteenth and nineteenth centuries, botanic knowledge contributed to the ability to control nature and the development of agriculture, which in turn facilitated the advance of massive plantations and the consolidation of empires. Expansive networks connected the colonies to Europe and vice versa, which facilitated the transplantation of plants, expertise, experience and art in connection to botanical knowledge. The wealth acquired through resources taken from nature enabled the transformation of the Dutch Republic not only into a 'green empire',¹⁰ but into a leading European power in the seventeenth century and continued to form the direct basis of Dutch wealth up until the 1950s. The economic, social and political histories of Dutch colonialism in Indonesia are thus firmly rooted in the exploitation of land, environment and natural resources.

Landscapes visualised in paintings, drawings, prints and photographs were one of the most popular and enduring subjects in European visual images during the colonial period. The *Mooi Indië* (Beautiful Indies) painting style became exemplary of the landscape of colonial Indonesia, depicting idealised and exoticised imaginings of colonised lands without any trace of violence or destruction of the environment.

Landscape of Java (1925), a painting by Indonesian-French artist Ernest Dezentjé,¹¹ offers a glimpse into the colonial gaze prevalent in the art of painters active in the Dutch East Indies during the early twentieth century. The painting showcases the typical 'Beautiful Indies' aesthetic, featuring serene landscapes with minuscule human figures. However, beneath the seemingly picturesque scenery lies the troubling aspect of colonialism, where indigenous people are reduced to mere specks in the vastness of the landscape, perpetuating the notion of European dominance over the land and its people. The romanticisation of Java's landscapes for a European audience reflects the exploitative nature of the colonial project, where these artworks served as exotic souvenirs of conquest and subjugation. It is essential to critically examine such works to understand the power dynamics at play during that era and acknowledge the colonial lens through which they were created.

These images were not just decorative but were part and parcel of empire-building as they justified territorial claims and offered the perception of a tangible European imaginary of the tropics. In other words, they were loaded with cultural signification that mirrored European moral and social concerns surrounding the tropics.

These tropical imaginings contributed to the creation of colonial racialised differences between peoples and natures, labelling native Indonesians and nature as 'wild' and 'savage' as opposed to 'modest', 'civilised' and 'cultivated' Europeans. This projection of racialised differences, in connection to sensuous, bodily experiences and imaginations of the tropics, contributed to the way in which the tropics came to be known, interpreted and imagined. Botanical knowledge, including drawings and art, and the concomitant study of natural history, thus, have long been integral to the advancement of colonialism.

BALTIC COLONIAL ENTANGLEMENTS

Since embarking on this project, which has so far manifested in the exhibition 'Orchidelirium: An Appetite for Abundance', as well as an eponymous publication, I have repeatedly been criticised in the Estonian press for artificially creating a false image that Estonians have occupied the role of colonisers in history. Indeed, such a reaction is perhaps to be expected as the local historiography has overwhelmingly focussed on the waves of occupations that Estonia has weathered over the centuries.

This begs the question of the relationships that a small country at the edge of Europe has had with questions of coloniality and tropical orchids? Indeed, Estonia is more known internationally for its digital sector and its lush forests, and very little is known instead about its colonial history, which is nevertheless embedded in the very fabric of the Estonian nation-state. Baltic history, and in particular that of Estonia, is a multi-layered project of colonisation and migration. During this history, not only the identities of the people living in the region changed, but also the environments around them. Long predating the invasion and forced occupation of Ukraine, the history of the colonisation of the Baltics has centuries-old roots, reaching back to mediaeval times when the territory of the present Baltic states was subjected to German domination. With the crusades of the twelfth and thirteenth centuries, a colonial structure was established that lasted until the early twentieth century. Although there were many assimilation processes, the society was generally divided into two groups: the Baltic Germans, who formed the upper class in the cities and the countryside, and the so-called 'Un-Germans', Estonian and Latvians, who were working mainly as serfs, peasants and domestic staff for the Germans.¹² As such, Estonians were very much under the yoke of colonialism for much of their history.

The privileges given to Germans created a colonial setting even though the territory belonged to the Swedish Empire in early modern times (1561–1710) and between 1710 and 1918 to Russia. Alongside the rise of the German state in 1871, it was thanks to the conquest of what is today known as Estonia and Latvia that European colonialism was born and these territorial conquests were seen as the cradle for the European expansions that followed.¹³ In Estonian cultural memory, this long colonial-like experience is expressed in the phrase of '700 years of serfdom' under Baltic German rule.¹⁴ Indeed, the pressure on the peasantry steadily rose from the Middle Ages to the late eighteenth and nineteenth centuries. An important aspect of the Baltic colonial setting was the growing fear of the uprisings that would bring about a bloody end to Baltic German colonial dominance. By 1819, most Estonian and Latvian serfs were officially freed but were still not allowed to own land. Therefore, the peasant classes were bound even more directly to their landlords and continued living in more or less premodern conditions. Instead of creating a new society with equal rights, the nationalist tension between Germans, Estonians and Russians grew.

Moreover, during the interwar period, Estonia's own colonial ambitions manifested, having recently been established as a nation-state in 1918. In 1933, Johannes Maide published an article in the magazine *Välis-Eesti* on Estonian colonial policy,¹⁵ calling on the government to buy small islands from Spain. Some diplomats supported the idea of an Estonian colony, and in 1936 the characteristics of each

of these islands were discussed in the press with the view to plan for colonisation.¹⁶

We are in a context that shows us how political clear-cuts and sudden ends might not work in the sphere of cultural memory; a story where revenants and doppelgängers are always at play reminding us of the past, and where othering and adapting to new identities belong to the daily efforts of those seeking social mobility. It is a story that invites the reader to change their former views on colonial history and to delve deeper into the colonial entanglements of the Baltics.

ORCHIDELIRIUM'S COLONIAL LOGIC

While the obsession with collecting tropical orchids spans multiple histories and geographies, *Orchidelirium*, at its core, belongs to a culture of colonial domination. This imperial logic dictates that even when colonisers set out with the intention to 'protect' people and resources from a more 'primitive' state, the process of protection is itself violent. As European collectors carefully tended the hothouse flowers, orchid hunters severely damaged the landscapes and ecosystems where the plants thrived; the loving attention of the former relied on the devastation wreaked by the latter.

The earliest collections of orchids can be found in Dutch botanical gardens, evidencing the degree of the Dutch Republic's colonial power in the seventeenth century.¹⁷ The Dutch East India and Dutch West India Companies were leaders in the field of colonial cartography and botany, combining scientific, economic and artistic interests. The companies attracted leading botanists to help them with their work in exploiting the natural resources of the colonies. While the Wardian cases that enabled the transport of orchids from indigenous environments were named after British doctor Nathaniel Bagshaw Ward, it is Dutch horticulturists that made orchids blossom in the first heated glasshouses of the time in 1740.¹⁸

In the late tsarist era (1881–1913), when Saal was living in Indonesia, orchids were still very precious and available only to the upper classes. Owning orchids became a more common practice during the Soviet era originating first in Western Europe and then spreading to Eastern Europe and Estonia.¹⁹ Today, orchids are so widespread that there is an entire industry devoted to their care, from special pots and fertilisers, to soils, expanding colonial extractivism into the present through contemporary networks of power, exploitation and trade, that continue to exacerbate inequalities between the Global South and the Global North under global political and environmental crises.

PRESENT-DAY ARTISTIC POSITIONS

For the exhibition 'Orchidelirium: An Appetite for Abundance', I invited artists Kristina Norman and Eko Supriyanto, among other collaborators, to engage with the aforementioned research from a contemporary perspective. Their contributions were displayed alongside a selection of my study of Emilie Saal's life in Estonia's national representation at the 2022 Venice Biennale. Both contributions highlight the role of women in colonial and ecological struggles, the conditions and consequences of women's emancipation, and the building of lasting colonial structures.

In her practice, Norman engages with the micro-histories of marginalised peoples, past and present, through which she reveals

uncomfortable truths and interrogates historical processes from a feminist-political perspective. Norman's *An Orchidelirium Film Trilogy* (2022) tests different possibilities for making sensuous, human and non-human, visual and semantic connections between key moments in Emilie and Andres Saal's life story and the present day. Norman's films reveal the obsessive attention to technical detail that went into the visual depiction of the exotic specimens – undoubtedly something that Emilie Saal herself would have practised and experienced.

We enter the mystical world of Norman's film trilogy through the subjectivities of women, as well as those of non-human subjects – orchids and industries are central characters alongside the servant and the lady of the manor.²⁰ The orchid plays a central role in the interplay between the female characters of lady and servant, as both objects of fascination and fantasy. These characters, their shifting identities, and their choices in the three storylines, are archetypes of the main players in colonial structures past and present. In the films, the manor is a place of cultural transfer between upper-class Baltic German women and their servants, and the orchid nursery is a site connecting the Estonian mires and peat excavation industries, the import of tropical orchids from the Netherlands, and the circulation of capital and natural resources.²¹

The cycle of exploitation of peoples, plants and animals comes full circle: Norman brings the past into the present highlighting today's repercussions of the colonial project through the language of myth and magic, keeping us enchanted, disturbed and alert at the same time. Throughout the films, the manor house acts as a liminal space of transformation, which is then dramatically blown up.²² But what of the experiences of the people of Indonesia? Those generations who have matured with the legacy of the colonial system and exoticism mindset? And what of the pain that these legacies have inflicted, that is palpable even in the present? It became obvious that in order to fully engage with these questions, we could not omit from the discussion the perspectives, experiences and insights of the native communities in Indonesia living in the aftermath of the Dutch Colonial Empire, something that left lasting wounds and did irreversible damage to these communities' livelihoods, environments and psyche.

In dialogue with Supriyanto and curator and scholar Sadiyah Boonstra, *Anggrek* (orchid in Indonesian, 2022) was developed as a performance film that, at intervals, interrupts Norman's film trilogy and enters in dialogue with it. Recorded in Java, the film explores structures of coloniality with regard to nature by highlighting the continuing exploitation of natural resources in Indonesia, as well as issues of gender and race, raising the fundamental question of the extent to which colonialism has actually ended. Further, it invites the viewer to see orchids for what they are, to remove the shackles of the colonial gaze with its exoticising cover that dissociates these flowers from their indigenous lands.

Supriyanto and Putri Novalita are the main protagonists of the film, interacting with the environment of the mining quarry and the lush landscape through dynamic, vigorous gestures. Their intervention explores the extensions of coloniality in nature, highlighting its ongoing exploitation in Indonesia and tying in issues of gender and race. At the same time, this intervention addresses the attempted erasure of indigenous ecological knowledge by coloniality but foregrounds

the lasting presence of indigenous peoples' knowledge of nature. Despite the generational trauma inflicted by the colonial project that is still with these peoples, Supriyanto and Novalita offer indigenous ways of being and patterns of knowledge through movement, to imagine and enact resilient futures.

CONCLUSION

Similar to Emilie Saal's life story, the exhibition 'Orchidelirium' offered a protean set of questions, curiosities, differences of opinion and ideologies, which encounter each other under the same modernist roof of the Rietveld pavilion, offered to Estonia by the Dutch in 2022. From colonised Estonian to coloniser under Dutch administration, Saal's story twists the traditional colonial narrative. Furthermore, her collection of rare orchids and tropical plants is a part of a shared European colonial visual tradition. In order to gain this knowledge, Saal utilised everything at her disposal as an emancipated white woman, at the expense of the lives of the colonised women and men who worked for her.

While the exploitation of nature fuelled the colonial economy and destroyed the local landscape, the art forms visualising that same colonial landscape served in turn to obscure such destruction. The complexities of racialised and gendered hierarchies created by Dutch colonial society in Indonesia, which underpin Saal's life and work, still continue to have an impact to this day.

In other words, orchidelirium is still alive and well. A large-scale commercial trade of wild orchids for food, medicine and the beauty industry continues. While diverse, all of these trades have been linked to over-harvesting, causing the decline and loss of species from the wild.²³ The nature of the unsustainable trade presents significant challenges to conservationists. These include the direct threat from many different types of illegal harvest and trade, rapidly shifting patterns of consumer and supplier behaviour, the huge number of orchid species in trade that make identification difficult, and the fact that very little is known about the ecology of traded species, or how threatened they are in the wild.

There are no set formulas or patterns to engage with coloniality, this being one of the more complex issues that we need to collectively deal with as a society. However, we must develop the maturity and understanding to learn from history so as not to repeat the same mistakes. Through the case study of Emilie Saal, I have focussed on an entangled situation from which we can discern that one person's choices can lead to great personal, ecological and even global catastrophes. When looking back at the unfolding of this project, I arrived at the realisation that we need to find ways in which we can learn from history and each other, so as not to cause even more harm, as something that gets lost in translation can bring about the same consequences as not being understood.

- 1 Remco Raben, 'Epilogue. Colonial Distances: Dutch Intellectual Images of Global Trade and Conquest in the Colonial and Postcolonial Age', in *The Dutch Empire between Ideas and Practice, 1600–2000*, (ed. Arthur Weststeijn et al.), Cham: Palgrave Macmillan, 2019, pp.205–32.
- 2 Emilie Rosalie Saal (1871–1954) was born in Tartu, and studied art in Petrograd

- (St. Petersburg), before living in Java between 1899 and 1920. She relocated to the United States in 1921, naturalising as an American citizen.
- 3 Andres Saal worked as manager of the reproduction photography, zincography and carbon printing department E. Fuhri & Co. printing house located in Surabaya, and then as the manager of the photography department at the Topography Bureau located in Batavia in the service of Holland's colonial army. Saal's archive is housed at the Estonian Literary Museum.
- 4 Mark W. Chase, Maarten J.M. Christenhusz and Tom Mirenda, 'Orchidelirium', *The Book of Orchids*, Chicago: University of Chicago Press, 2021, pp.26–29.
- 5 Walter D. Mignolo, in his writings, emphasises the imperative task of delinking from Western narratives as a prerequisite to relink and affirm the modes of existence deserving preservation. Walter D. Mignolo, 'Coloniality Is Far from Over, and So Must Be Decoloniality', *Afterall*, no.43, Spring/Summer 2017, pp.38–45.
- 6 Susie Protschky, 'Chapter Five: Seductions of the tropics: Race, class and gender in colonial images of nature and landscape', *Images of the Tropics*, Leiden, KITLV Press, 2011, pp. 127–44.
- 7 It was presented in the Dutch Pavilion at the Rietveld building in the Giardini della Biennale. For more information, see the project's website, available at: www.orchidelirium.ee (last accessed on 20 September 2023).
- 8 Emilie Saal's incomplete biographical references and some of her correspondences are archived at the Estonian Literary Museum in Tartu. Initially, I discovered her occupation as a painter in the footnotes of Olaf Klaassen's *Goodbye, Insulinde! Andres Saal's life in Indonesia*, Tartu: Tartu University Press, 1996.
- 9 Kevin Blachford, 'Revisiting the expansion thesis: international society and the role of the Dutch East India company as a merchant empire', *European Journal of International Relations*, vol.26, no.4, 2020, pp.1230–48.
- 10 This phrase emerged in the US around the turn of the twentieth century, notably during events like the 1915 San Diego Panama-California Exposition, where city leaders envisioned themselves as inheritors of Spain's colonial empire, positioning their city as a crucial connection to a burgeoning American empire between Latin America and the Pacific. Exposition planners felt they needed to show not just the accomplished fact of fecundity, but also the process of 'carving a green empire out of the gray desert . . . transforming, before the visitors' eyes, a plot of primeval sagebrush into a highly productive farm'. Walter V. Woehlke, 'Staging the Big Show', *Sunset*, vol.33, no.2, August 1914, pp.336–37; Walter V. Woehlke, 'San Diego, the City of Dreams Come True', *Sunset*, vol.26, no. 2, February 1911, p.136; Walter V. Woehlke, 'Nueva Espana by the Silver Gate', *Sunset*, vol.33, no. 6, December 1914, p. 1129. Woehlke was the fair's chief publicist.
- 11 The painting is in the collection of the ethnographic Tropenmuseum in Amsterdam.
- 12 Linda Kaljundi and Ulrike Plath, 'Serfdom as entanglement: narratives of a social phenomenon in Baltic history writing', *Journal of Baltic Studies*, vol.51, no.3, 2020, pp.349–72.
- 13 Kristina Jõekalda, 'Heritage, Patrimony or Legacy? Baltic German and Estonian Cultural Dialectic in Facing the Local Past', *Letonica*, no.37, 2018, pp.186–201.
- 14 Meike Wulf, *Shadowlands: Memory and History in Post-Soviet Estonia*, New York: Berghahn Books, 2016, pp.37–43.
- 15 *Välis-Eesti (Välis-Eesti Almanak [Foreign Estonia almanac] until 1935)* was a magazine published in Tallinn from 1929 to 1940.
- 16 *Välis-Eesti Almanak*, 'Harutlusi asumaade küsimuse ümber', *Välis-Eesti Ühing*, 1936, pp.121–23.
- 17 Zaheer Baber, 'The Plants of Empire: Botanic Gardens, Colonial Power and Botanical Knowledge', *Journal of Contemporary Asia*, vol.46, no.4, 2016, pp.659–79.
- 18 The Dutch led the development of the hothouse, pioneered at the botanic garden of the Hortus Medicus Amsterdam in 1682. Tropical orchids were introduced in the hortus in the eighteenth century, three 'Epidendrum' species being present in 1740. See Eric Hansen, *Orchid Fever: A Horticultural Tale of Love, Lust, and Lunacy*, New York: Vintage, 2016.
- 19 Christine Buchmann, 'Cuban home gardens and their role in social-ecological resilience', *Human Ecology*, vol.37 no.6, December 2009, pp.705–21.
- 20 The three works making-up the *Orchidelirium* (2022) film trilogy are *Thirst*, *Rip-Off* and *Shelter*.
- 21 Despite its small size, Estonia is one of the world's largest exporters of peat. A very large part of the peat that is mined from Estonian bogs reaches Hawaii and Asian countries including China. Dominika Łuców, 'Searching for an ecological baseline: Long-term ecology of a post-extraction restored bog in Northern Estonia', *Quaternary International*, vol.607, January 2022, pp.65–78.
- 22 This was an actual event we witnessed in 2020 when Estonian Defence Forces blew up the historical building of Tapa manor, as it was in the way of the territorial expansion of a NATO military base.
- 23 Amy Hinsley et al., 'A review of the trade in orchids and its implications for conservation', *Botanical Journal of the Linnean Society*, vol.186, no.4, April 2018, pp.435–55.



Emilie R. Saal and Andres Saal, *Fruit Still Life*, c. 1910-1920, painted photograph. Courtesy of the Estonian Literature Museum, Tartu



Eko Supriyanto, *Anggrek (Orchid)*, 2022.
Installation view, 'Orchidelirium:
An Appetite for Abundance', the Estonian
Pavilion, La Biennale di Venezia 2022,
23 April–27 November 2022.
Courtesy CCA Estonia, Tallinn

Orchideen

Man fing an zu Beginn des vorigen Jahr-
 hunderts diesen wunderbaran Kindern der
 Flora Aufmerksamkeit zu schenken. Ihre
 merkwürdigen bizarren Formen erregten die
 Aufmerksamkeit und Blum Liebhaber wandten
 ihnen ihren Kunst zu. Orchideencultur
 wurde erst in England, später auch in Frank-
 reich und in den letzten Jahrzehnten in Deutsch-
 land eingeführt. Zuerst besaßen sich damit
 nur vorzügliche Liebhaber, später bemächtigte
 sich noch der Handel der Orchideenzüchterei.

Entl. Kirjanduse
 Saal Arhilo.

Bis jetzt kennt man mit über 1500
 Species, und immer findet man noch neue
 Arten.

Der vegetative Aufbau der Orchideen.

2) Sympodialer Aufbau. (Knollen bildend)



dazu gehören die Orchis (6)

- Spiranthes, Paphiopedilum
- Dendrobium, Anaclochilus
- Bulbophyllum, Cattleya
- Gulaphia.



Fortpflanzung durch
 neue Knollen. Sie bringen
 ihre neuen Triebe seitlich hervor
 infolge ihres beugten Spitzen-
wachstums.



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3-STEM BAMBOO BY E.R. SAAL

NO. 9109 LITHO IN U.S.A.

Emilie R. Saal, *Bamboo Orchid*, c. 1910-1920, lithograph, 63.5 x 48.3cm. Courtesy Corina L. Apostol

Following spread: Kristina Norman, Still from *Rip-Off*, 'Orchidelirium' film trilogy, 2022, digital video with sound, 35min. Photograph: Erik Norkroos. Courtesy the artist



