

# **The Loeb Danish Art Collection Website – Appendix A**

## **An Overview of Danish Royal and Secular Art Collections, Exhibitions, Museums, and Art Associations in Denmark**

### **Art Collections**

#### **Den kongelige Malerisamling/ Statens Museum for Kunst (The Royal Collection of Paintings/The National Museum for Art)**

Danish monarchs have collected art ever since the Renaissance, though many of the early works were lost in the first Christiansborg fire in 1794. The Royal Collection of Paintings was made accessible to the public in a new palace in 1827, given the status of a museum and continued to be expanded. With the end of absolutism in 1849, most of the collection became public property, although the kings retained some pieces for themselves. The second Christiansborg palace was destroyed by another fire in 1884, when again part of the collection was lost. A new national gallery named The National Museum for Art (Statens Museum for Kunst) was then built in Sølvgade in Copenhagen and opened in 1896. Subsequently redesigned and expanded, this museum still serves its original purpose.

#### **Statens Museum for Kunst, Den Kongelige Kobberstiksamling (National Museum for Art - Department of Prints and Drawings)**

Until 1835, the royal collections of prints and drawings formed part of the Royal Library. Subsequent to a reorganization, the collection was opened to the public in 1843, first in the Prince's Palace (Prinsens Palais) in Copenhagen, and later as part of the National Museum for Art (Statens Museum for Kunst).

#### **Den Moltkeske Malerisamling (The Moltke Painting Collection)**

This large collection of chiefly Dutch paintings was brought to Denmark by Count Adam Gottlob Moltke (1710-1792), a prominent Danish politician and landowner in the service of King Frederik V. From 1804, this art collection was displayed in Thotts Palæ at Bredgade 15 in Copenhagen, with admission to the public once a week. The catalogue pertaining to the collection appeared in several versions, some with a foreword by the art historian N.L. Høyen (1798-1870). Although the collection was of great cultural significance, it was auctioned off by Winkel & Magnussen in Copenhagen in September 1931. Unfortunately, Statens Museum for Kunst was able to acquire only a limited number of the paintings.

#### **Thorvaldsens Museum (Thorvaldsen's Museum)**

In 1837, the world-famous sculptor Bertel Thorvaldsen decided that his works and collections should belong to the City of Copenhagen. The temple-shaped building, designed by G. Bindesbøll, has since served this purpose on a site donated by King Christian VIII.

## **Ny Carlsberg Glyptotek 1 (Ny Carlsberg Glyptotek)**

In 1877 the brewer Carl Jacobsen began to acquire a large private collection of paintings and especially sculpture, initially modern French and Danish works. In 1888 he donated the collection to Denmark. A museum designed by architect Vilhelm Dahlerup (1836-1907) was built near Tivoli in Copenhagen and completed in 1897.

Jacobsen continued to expand the collection for the museum with antique artifacts and in 1906 he quadrupled the museum area. Thanks to the large endowment he left, the museum has continued to expand the collections of, for instance, Golden Age paintings and French Impressionism. The building has been expanded several times.

<sup>1</sup>Ny Carlsberg is the name of the brewery and cannot be translated. "Glyptotek" is Greek for "collection of sculpture."

## **Den Hirschsprungske Samling (The Hirschsprung Collection)**

During the 1860's, the tobacco manufacturer Heinrich Hirschsprung began to collect Danish art, especially that of the Golden Age. In time he also turned to the young French-inspired Skagen painters as well as the Symbolists and the Funen artists. Hirschsprung took especial interest in P.S. Krøyer and actually supported him for a time.

When the collection was put on public display in 1902, it was considered to be daringly modern, and Emil Hannover wrote of its national significance: "To my knowledge there is nowhere in the world a private collection that gives so extensive and clear a picture of the art of a single country." That year, Hirschsprung donated the collection to the Danish nation which, as part of the agreement, built a museum that is now a listed monument. It was opened in 1911.

## **Exhibitions**

### **Charlottenborg udstillingen (Charlottenborg Exhibition) – from 1807**

From the end of the 18th century, the Royal Danish Academy of Fine Arts arranged exhibitions in Charlottenborg Palace, which was the home of the Academy. These were the so-called "Salons" and were held in 1769, 1778, 1794 and 1815. From 1807 on, a spring exhibition was held every year. In 1883, a large exhibition building linked to Charlottenborg was opened, and the annual spring exhibition continued to be called the Charlottenborg Exhibition. An autumn exhibition was introduced in 1922. The annual spring and autumn exhibitions are still being held.

From 1871 to 1895 an unjudged December exhibit, known also as the Christmas Exhibition, was organized by the artists themselves. Some of the income went to social objectives, including help for elderly painters who had participated at one time in the Charlottenborg exhibition.

The Charlottenborg Exhibition building was frequently used for art auctions, and today is a center for all types of art exhibitions.

### **Den Frie Udstilling (The Free Exhibition) – from 1891**

As a result of censorship by the art judges in the Charlottenborg Exhibition, young artistic rebels felt a need for an alternative venue, independent of the Royal Danish Academy of Fine Arts. Organizing as an association, they founded the Free Exhibition in 1891. Subsequent to the establishment of Den Frie Udstilling (The Free Exhibition) a large number of artists' associations arose among likeminded artists, such as Foreningen for National Kunst (The Association for National Art) – from 1913; Grønningen – from 1915; Decembristerne from 1928; Corner – from 1932, Linien 1934-37 and 1939, Kammeraterne from 1935; Arme og ben (Arms and Legs) – 1976-1980, Ny abstraktion 1976-88 and Den gyldne (The Golden) from 1991.

### **Kvindernes Udstilling (The Women's Exhibition) – 1895**

In 1895, inspired by the success of their participation in the 1893 World's Fair in Chicago, Danish women arranged a major exhibition demonstrating their abilities in many areas, including art. The exhibition was a victory for the incipient women's movement, and starting in 1920 female artists have arranged similar exhibitions, though less ambitious.

### **Raadhusudstillingen (The City Hall Exhibition) – 1901**

This first major retrospective exhibition of Danish art was arranged in the large new City Hall in Copenhagen, still in use today. The exhibition provided an overview of the development of Danish art, which came to be of great importance to the history of Danish art.

## **Grants and Prizes**

### **Fonden ad Usus Publicos (Foundation for the Benefit of the Public) – 1765**

This foundation was established under absolutism in 1765 and in time was given the task of supporting the arts and sciences. It achieved its greatest importance after 1814 when, for a long time, it enjoyed the favor of the art-loving Prince Christian Frederik (later King Christian VIII). During this period painters received preferential treatment, and the funds provided by the foundation were of great importance in supplementing the scholarships awarded by the Royal Danish Academy of Fine Arts. By the time the foundation was terminated in 1842, support for the arts was relatively greater than at any time later, though it continued under another aegis.

### **De Neuhausenske Præmier (The Neuhausen Prizes) – 1812**

The will of master painter Jens Neuhausen provided for these prizes in 1812, but were not awarded until 1837. Originally distributed by the Royal Danish Academy of Fine Arts as a prize in a competition arranged every second year, they were discontinued in 1976.

### **Thorvaldsen Medaljen (The Thorvaldsen Medal) – 1837**

Also known as Udstillingsmedaillen (The Exhibition Medal), this award was established in 1837 to commemorate the return of Thorvaldsen's works from Rome to Copenhagen. It is awarded by the Royal Danish Academy of Fine Arts as the Academy Council's supreme token of recognition for painters and sculptors.

### **Ingenio et Arti (Science and Arts) – 1841**

This award was created in 1841 by King Christian VIII as a mark of distinction for both Danish and foreign scientists and artists. It is awarded by the King (now Queen) on his/her own initiative and is the most rarely awarded royal medal in Danish history.

Among the recipients have been the Danish painter Anna Ancher (1913), Russian ballerina Anna Pavlova (1927), Danish sculptor Anne Marie Carl Nielsen (1927), Danish painter Agnes Slott-Møller (1932), Danish-American opera singer Lauritz Melchior (1936), Danish author Karen Blixen (Isak Dinesen)(1950), Danish-American actor Jean Hersholt and British actress Margaret Rutherford (1955), Danish producer Sam Besekow (1961), Danish film director Carl Th(eodor) Dreyer (1963), Danish ballet master Harald Lander (1969), American choreographer Martha Graham (1986), Louisiana Museum founder, Danish Knud W. Jensen (1986), Danish art historian Erik Fischer (1990) and Danish artists Bjørn Nørgaard (1999), Per Kirkeby (2001). There have been no medals granted since 2001.

### **Eckersberg Medaljen (The Eckersberg Medal) – 1883**

Originally called Akademiets Aarsmedaille ("The Annual Academy Medal"), the award was created February 2, 1883, the 100th birthday of C.W. Eckersberg.

### **Statens Kunstfond (The Danish Arts Foundation) – 1964**

With the establishment of this foundation, state support for the arts was provided with more money and more consistent rules for awards. The three-year working grants are of particular importance to young talents. The foundation is administered by non-political specialist committees whose members are regularly replaced.

## **Institutions and Schools of Art**

### **Det kongelige danske kunstakademi (The Royal Danish Academy of Fine Arts) – 1754**

This school of art was founded in 1754 and was housed in the Charlottenborg Palace on Kongens Nytorv at the heart of Copenhagen. Under Danish absolutism, French art was considered the desideratum so King Frederik V commissioned French artists to direct the Academy, formulate the curriculum, the rules and in general, emulate the French Academy of Fine Arts. For the first decades

the biannual examinations took the form of competitions, first for silver medals and at the end of the students' classwork, for gold medals. This procedure was changed in 1863.

### **Kunstforeningen i København (The Copenhagen Art Society) – 1825**

The Society was established in 1825 with the aim of “disseminating a sense of art and encouraging the artists.” Among the founders were Professor C.W. Eckersberg, J.P. Møller and art historian N.L. Høyen; Prince Christian Frederik, subsequently King Christian VIII, was its patron. The Society arranged exhibitions of Danish and foreign art, including older art. Competitions were arranged for young artists who sold their works to the Society in the exhibitions, after which the Society sold them in an annual lottery. For several years the Society published graphics and biographies of important Danish artists. It celebrated its 175th anniversary in the year 2000. Since then, many art societies were established throughout Denmark. From 2004 this institution is called “Gammel Strand” referring to its residence in the center of Copenhagen.

### **De Frie Studieskoler (The Free Study Schools) – 1882**

In the 1870's, young artists rebelled against the regimented, traditional Academy teaching and started attending private schools of art in France, where they learned different methods and techniques. From 1882, a group of young painters belonging to the “Modern Breakthrough” were given state support for alternative teaching methods, and The Free Study Schools, later to be called The Artists' Free Study Schools were established by P.S. Krøyer, Laurits Tuxen and Frans Schwartz (1850-1917). Here the novice students had the opportunity of being able to paint from life when they first enrolled. The schools ultimately achieved great importance, with Kristian Zahrtmann (1843-1917) and Johan Rohde (1856-1935) as teachers.