

Can landscape painting influence climate change?

Danish painting 1780-1920 and landscapes of the Anthropocene

Climate Heritage 2019

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Jordforbindelser

KUNSTEN AT MALE JORD

Jord er museets motto i dansk kunst. Den heroliseret i sin egenskab, men har tiltrukket sig ny opmærksomhed blandt dem, der filosofiserer over klimaforandringerne. Betragtning for vores tid så det som i verden, der beviste, at vi bruger jord til at skabe en ny forbindelse til naturen.

Jorden er planetens hud. Den skin vrede, både organisk og uorganisk - med og uden liv - men samlet har magtet vi ender på den, vi prydning med deres forskellige bestanddele altid være der. Tanken om jord, taget således lange perspektiver, der omfatter fortid, nutid og fremtid.

1800-tallets kunstnere var optaget af jord. De malede fløjmarksmarker bare jord, og de malede brede gennem høstagerne, der viser jordens bestanddele, jord og for midlerne den frugtbar og rige mudd, og i den fandt de spor af en fælles historie. Inspireret af landmålerens perspektive blev nogle malere også skulptorer i overblikket.

THE ART OF PAINTING SOIL

Soil is an overlooked motif in Danish art. It is ignored due to its banality, but it has recently attracted the attention of thinkers who suggest how climate changes affect our view of ourselves in the world. They suggest that we find in soil a new connection to nature.

Soil is the skin of our planet. It can be both organic and inorganic: living and not. No matter how much we change it, however, soil layers and their various components will always be there. Thinking with soil therefore offers a long perspective that encompasses the past, the present, and the future.

Nineteenth-century artists were preoccupied with soil. They painted the tilled soil of ploughed fields, and they painted sections of soil layers to show the soil's components. While in such studies the soil could represent a fertile and rich humus, in wider views soil could indicate traces of a shared history. And, inspired by the panoramic outlook of surveyors, these painters also discovered the beauty of the landscape vista.



J.P. Miller
The Farmer and His Horses
1888
Oil on canvas
180 x 140 cm
The National Museum, Copenhagen



Faaborg Museum: Installationshot from Down to Earth



Topographical Illustration of Vordingborg in Erik Pontoppidan's The Danish Atlas (Den Danske Atlas), vol. 3, 1764.



P.C. Skovgaard, *Landscape from Zealand*, 1841.
Skovgaard Museet, Viborg



Jens Peter Møller: *Receptionsstykke. Man sees Möen in Baggrunden med Kiöbstaden Stege; videre frem Kallehaug Kirke. Optaget i Nærheden af Langebek ved Vordingborg*, 1815.

Jens Peter Møller: *Membership Piece. Møen and the Town of Stege Seen in the Background of the Church of Kalvehave. Recorded Close to Langebæk near Vordingborg*, 1815.

The Royal Academy of Fine Arts, The Academy Council.



J.L. Lund: *Nordic worshippers of Odin*, 1831.
Danish Parliament, Statrådssalen.





Johan Thomas Lundbye, Dolmen at Ramløse on Refsnæs, 1839. Thorvaldsens Museum, Copenhagen



Johan Thomas Lundbye's illustration of a round dolmen in Jens Jacob Asmussen Worsaae's *Danmarks Oldtid oplyst ved Oldsager og Gravhøje* (1843).

Johan Thomas Lundbye's illustrations in "Steenmonumenter" (Stone Monuments) in Andreas Flinch and Frederik Frølund (eds), *Almanak eller Huuskalender for 1842*.



Johan Thomas Lundbye, Refsnæs, 1844. Statens Museum for Kunst, Copenhagen

“O Danmark! om du din Skade forstod / Da maatte du græde det bare Blod / Paa Refsnæs hvor før stod Eger og Bøg / Herefter skal gro Skarns Hunde Løg” (O Denmark! If you understood the harm done to you / Then you would cry pure blood / At Refsnæs where oaks and beeches stood / From hereafter shall wild onions grow)



Illustration of the boulder formation in Georg Forchhammer: Danmarks geognostiske Forhold forsaavidt som de ere afhængige af Dannelser, der ere sluttede. Copenhagen: Schultz, 1835



Johan Thomas Lundbye, Zealand Landscape, 1842. Statens Museum for Kunst, Copenhagen

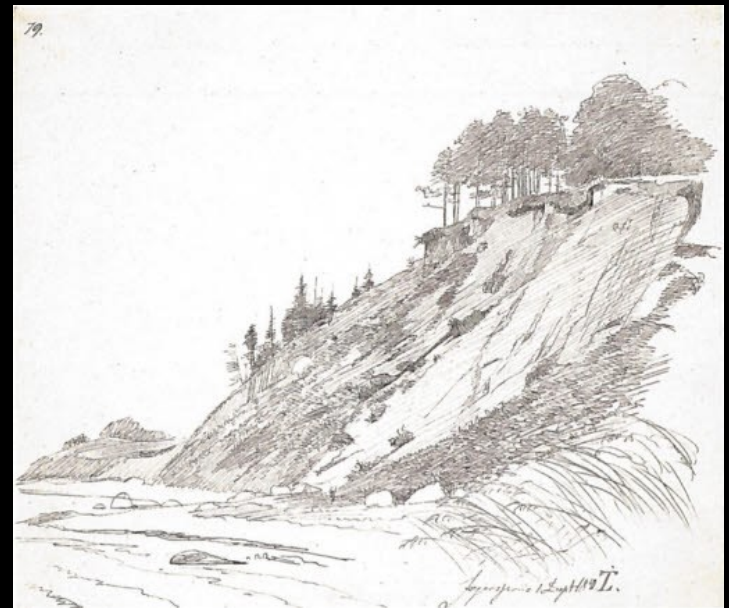
Lundbye in the first entry of his 1842–1843 diary: “My aim as an artist is to paint dear Denmark . . . What beauty there is in the fine lines of our hills, which are so gracefully wave-formed that they seem to have risen from the mighty sea along whose shores the steep yellow cliffs stand”



Johan Thomas Lundbye, *A Danish Coast*, 1843.
Statens Museum for Kunst



Johan Thomas Lundbye, *A Danish Coast*, 1843.
Statens Museum for Kunst



Lundbye, *Kitnæs near
Jægerspris*, 1841
Den Hirschsprungske
Samling



Lundbye, *Cliff at Kitnæs*,
1842
Private collection



Johan Thomas Lundbye, *A Danish Coast*, 1843.
Statens Museum for Kunst

Ørsted in 1836:

It was important to inform the Danish people that “their land was created during that era of the Earth’s creation in which nature produced its noblest works.”

This made Danish nature differ from “the grand sceneries of the mountainous countries . . . that are the crude creations of an ancient inorganic nature”



Johan Jacob Bruun, Prospekt af Ringsted, 1753. SMK



Peter Hansen, Ripe Rye, 1891. Faaborg Museum



Vilhelm Hammershøi Landscape from Falster, 1897. Private collection



Harald Slott-Møller, Danish Landscape, 1891. Hirschsprung



Topographical Illustration of Vordingborg in Erik Pontoppidan's *The Danish Atlas* (*Den Danske Atlas*), vol. 3, 1764.



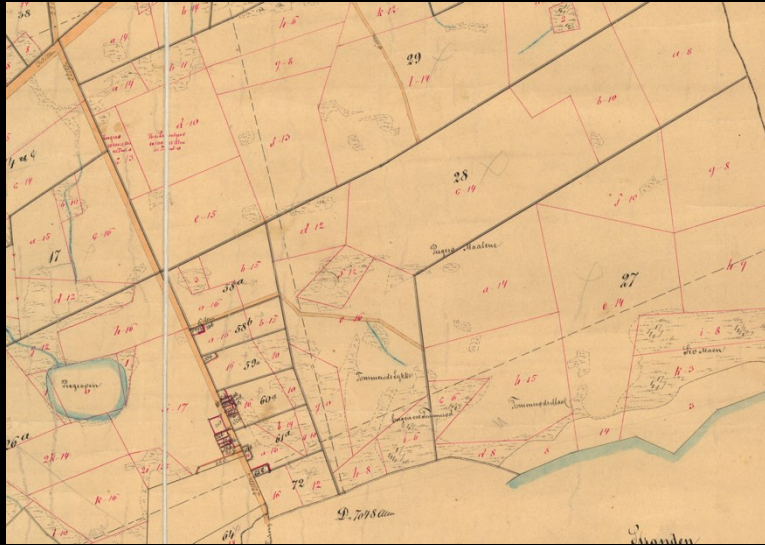
Peter Hansen, *The Ploughman Turns*, 1900-2. Faaborg Museum.



Peter Hansen, *The Ploughman Turns*, 1900-2. Faaborg Museum.

the furrow in agriculture, we remind ourselves, opens nature to culture. The culture of the alphabet and the appearance of civilized man ... correspond to the age of the ploughman and let us not forget that agriculture presupposes industry. (Timothy Morton, 82)

The agrilogistic engineer must strive to ignore the bees and the cats ... Meanwhile he asserts instead that he could plant anything in this agrilogistic field and that underneath it remains the same field. ... the slate can always be wiped clean. Agrilogistic space is a war against the accidental (Timothy Morton, 50).



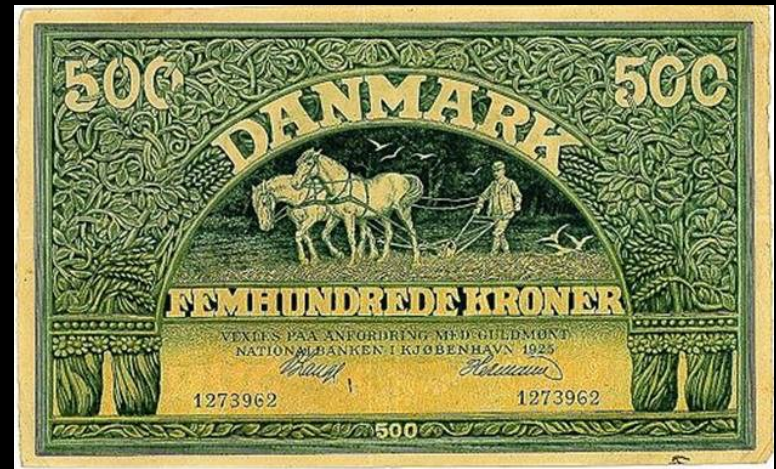
Detail of map of Sebjergaard, 1887



Peter Hansen, *The Ploughman Turns*, 1901-2



Grand daughter of the farmhand plowing in front of an early reproduction of the work.



Banknote from 1913 by Gerhard Heilmann



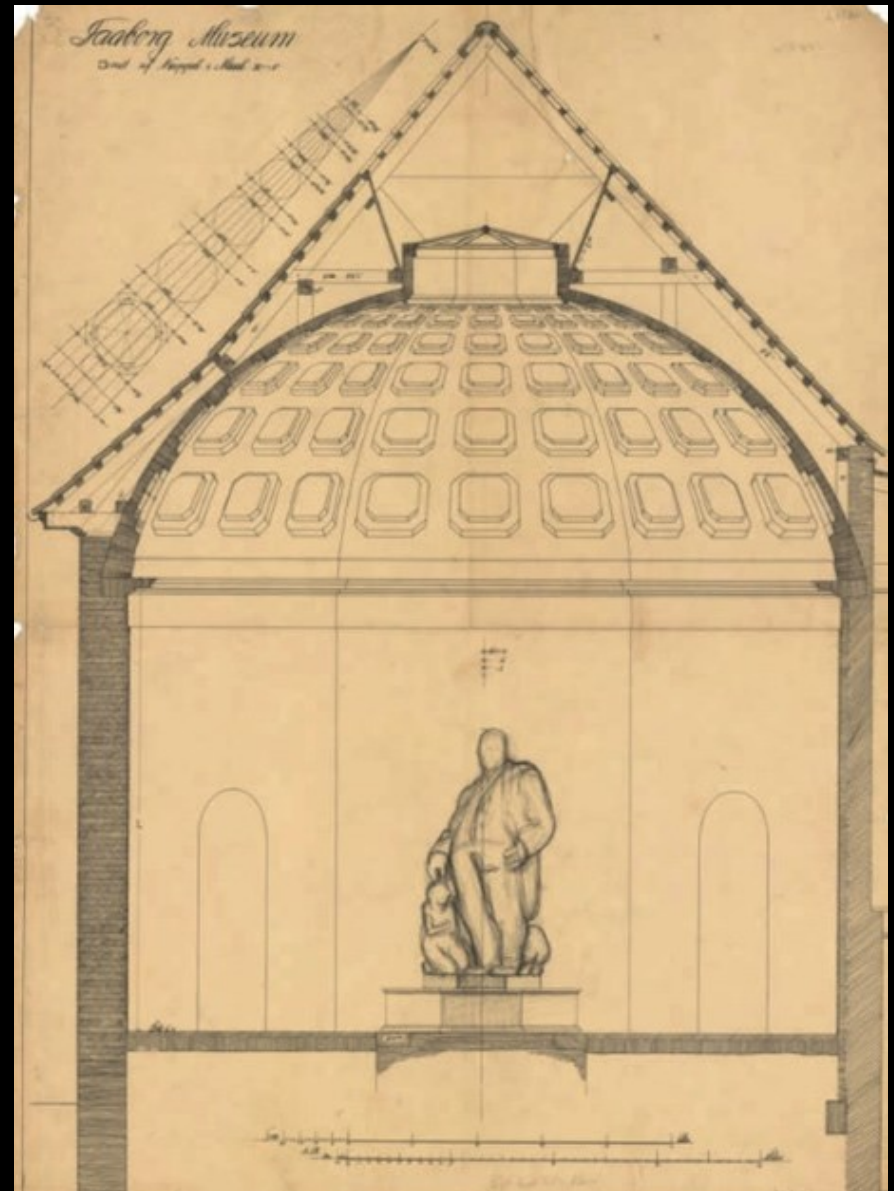
Pages from Danmarks historie i et globalt perspektiv (Denmark's history in a global perspective) by Ebbe Kühl, the chapter Economical growth



Ny Carlsberg Glyptotek founded in 1882



Nivaagaard founded in 1908



Faaborg Museum founded in 1910

Landscape included in Ny Carlsberg Glyptotek by Carl Jacobsen



J.Th. Lundbye: *Zeeland Landscape*, 1840. Ny Carlsberg Glyptotek, bought between 1885-8



P.C. Skovgaard: *Bondedammen near Hellebæk*, 1859, bought 1875



Theodore Roussaeu, *From Apremon*, after 1862, bought in 1906



Godtfred Rump, *From Ry Sønderskov*, Ca. 1851, bought 1880

Landscape paintings included in the collection of Nivaagaard by Johannes Hage



P.C. Skovgaard, *Summer afternoon*, 1859, ordered by Johannes Hage



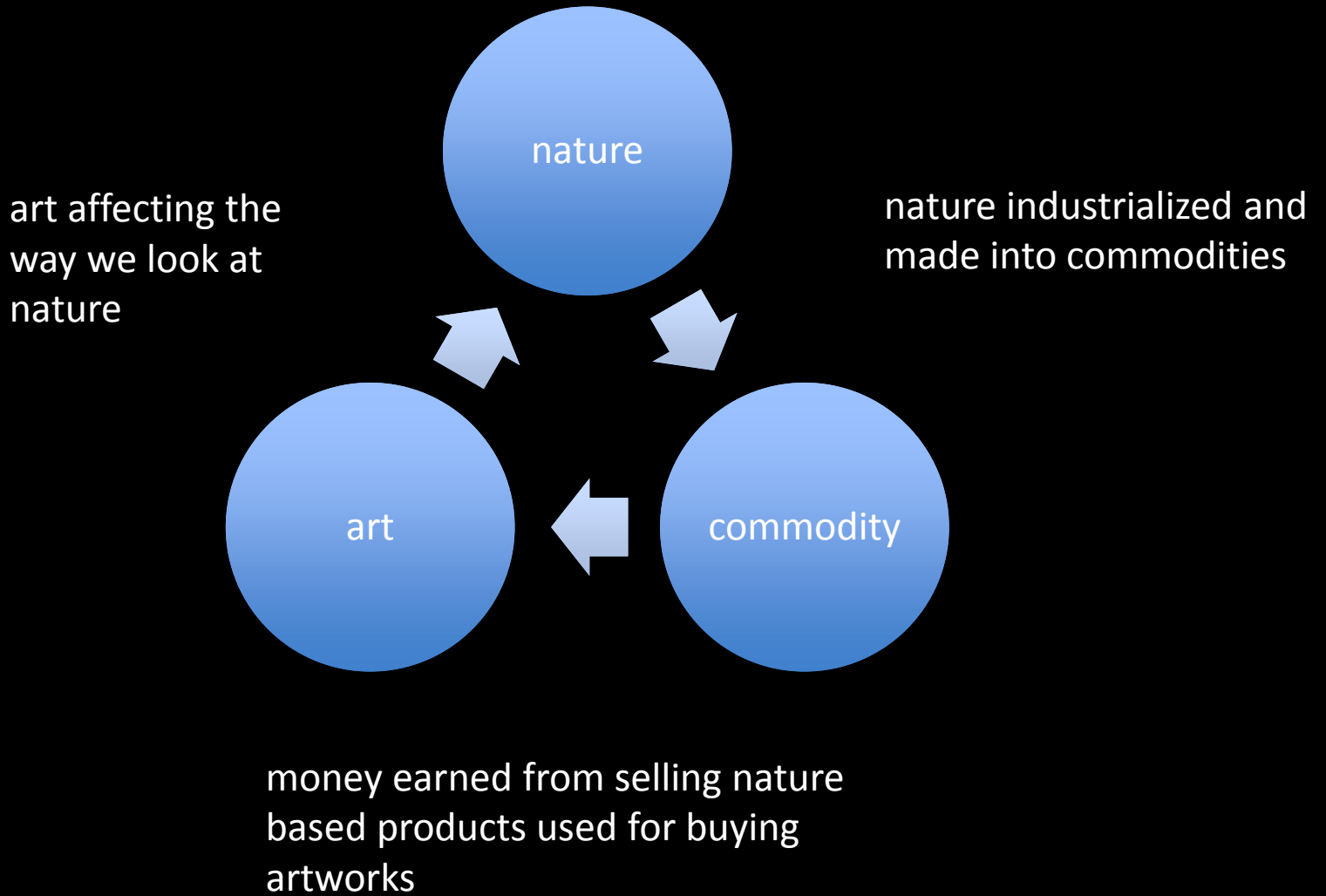
J.Th. Lundbye, *Winterlandscape*, 1841, bought 1906



Claude Lorrain, *Landscape with the Flight into Egypt*, ca. 1646, bought in 1904



Salomon van Ruysdael, *Landscape with a hunting company*, 1648, bought 1903





J.Th. Lundbye: *Zeeland Landscape*, 1840. Ny Carlsberg Glyptotek, bought between 1885-8



Godtfred Rump, *From Ry Sønderskov*, Ca. 1851. Ny Carlsberg Glyptotek, bought 1880



Views of the factory in Faaborg. The buildings were rebuilt into the art museum.



Mads Rasmussen, industrialist and patron of Faaborg Museum, 1910

"I am happy that I can help preserve through the ages what has given this Region its distinctiveness, and it is gratifying that we not always has to visit the capital to find what is the best in culture."

Mads Rasmussen in his opening speech, 1910

What motivated Mads Rasmussen?

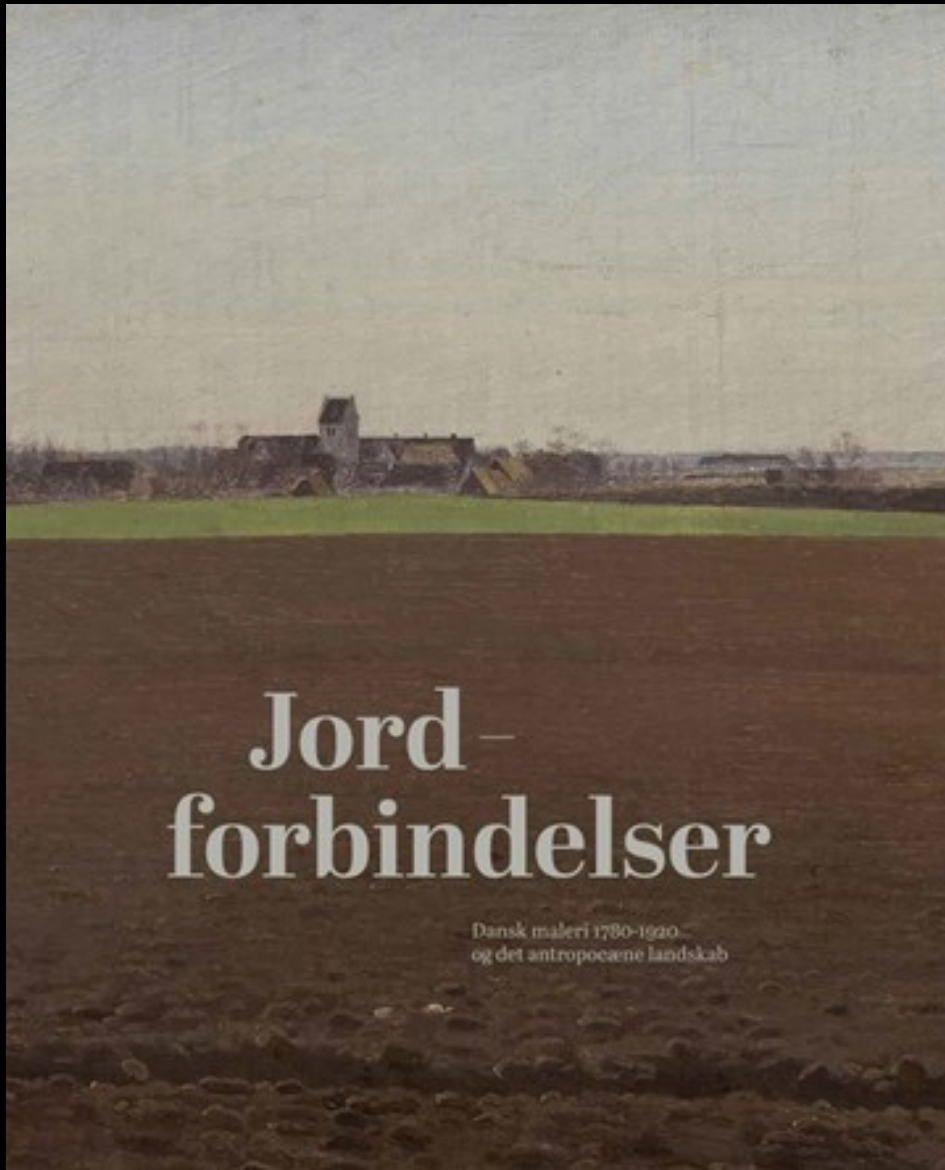
Motivations expressed directly:

- **To celebrate local nature**
- **To preserve the renderings of this nature for posterity**

Other motivations:

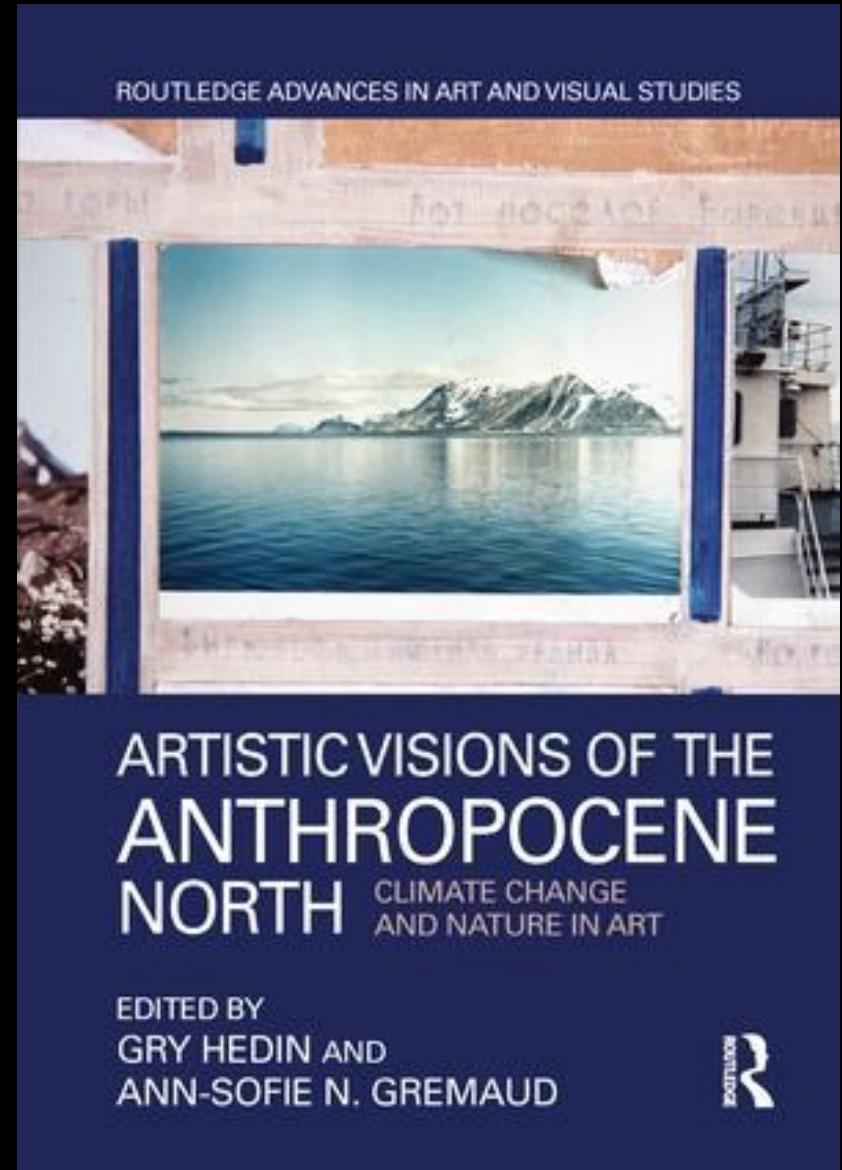
- **To pay back to the local society**
- **To brand himself and his products**





Jordforbindelser

Dansk maleri 1780-1920...
og det antropocene landskab



ROUTLEDGE ADVANCES IN ART AND VISUAL STUDIES

ARTISTIC VISIONS OF THE ANTHROPOCENE NORTH

CLIMATE CHANGE AND NATURE IN ART

EDITED BY
GRY HEDIN AND
ANN-SOFIE N. GREMAUD





Svanninge bakker in the 1930s, after the hurrigan in 1999 and today seen by Camilla Berner





JORD
PORSINGELER
OVER TID