Can landscape painting influence climate change?

Danish painting 1780-1920 and landscapes of the Anthropocene

Climate Heritage 2019

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Faaborg Museum: Installationshot from Down to Earth

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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 seer Möen i Baggrunden med Kiöbstaden Stege; videre frem Kallehauge Kirke.* ***Optaget*** *i Nærheden af Langebek ved Wordingborg,* 1815.
Jens Peter Møller: *Membership Piece. Møn 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 Rakløv 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 Gravhøie (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)

Ved Stranden ikke langt fra Neſtved.

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 Landcape 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 daugther 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 Kühle, 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, bourght between 1885-8

P.C. Skovgaard: Bondedammen near Hellebæk, 1859, bourght 1875

Theodore Roussaeu, From Apremon, after 1862, bourght in 1906

Godtfred Rump, From Ry Sønderskov, Ca. 1851, bourght 1880

Landscape paintings included in the collection of Nivaagaard by Johannes Hage

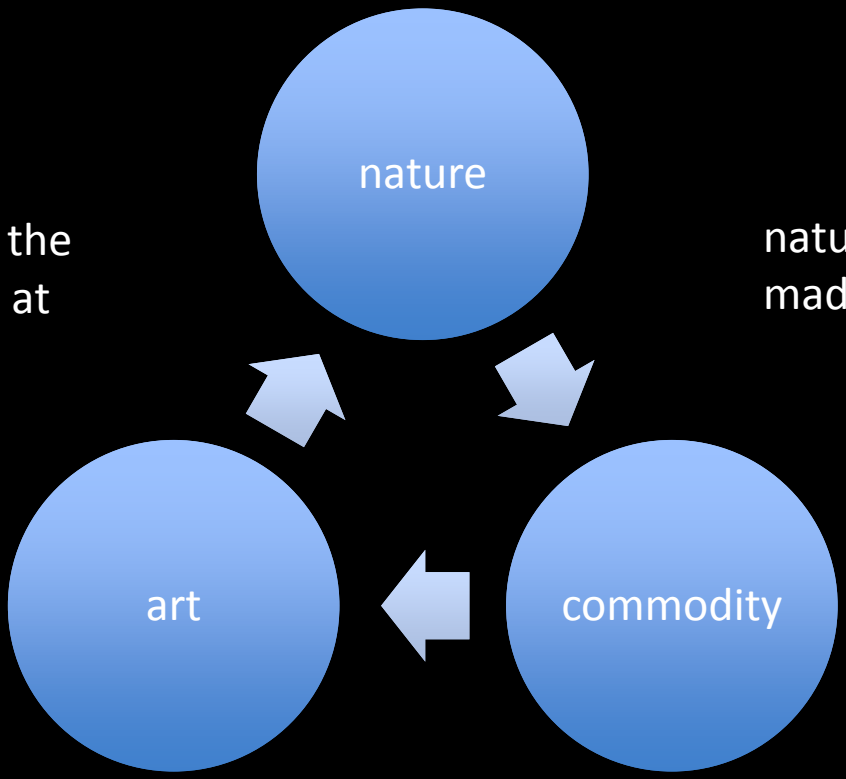
P.C. Skovgaard, *Summer afternoon,* 1859, ordered by Johannes Hage

J.Th. Lundbye, Winterlandscape, 1841, bourght 1906

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

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

art affecting the way we look at nature



nature industrialized and made into commodities

money earned from selling nature based products used for buying artworks

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

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

Views of the factory in Faaborg. The buildings were rebuild 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

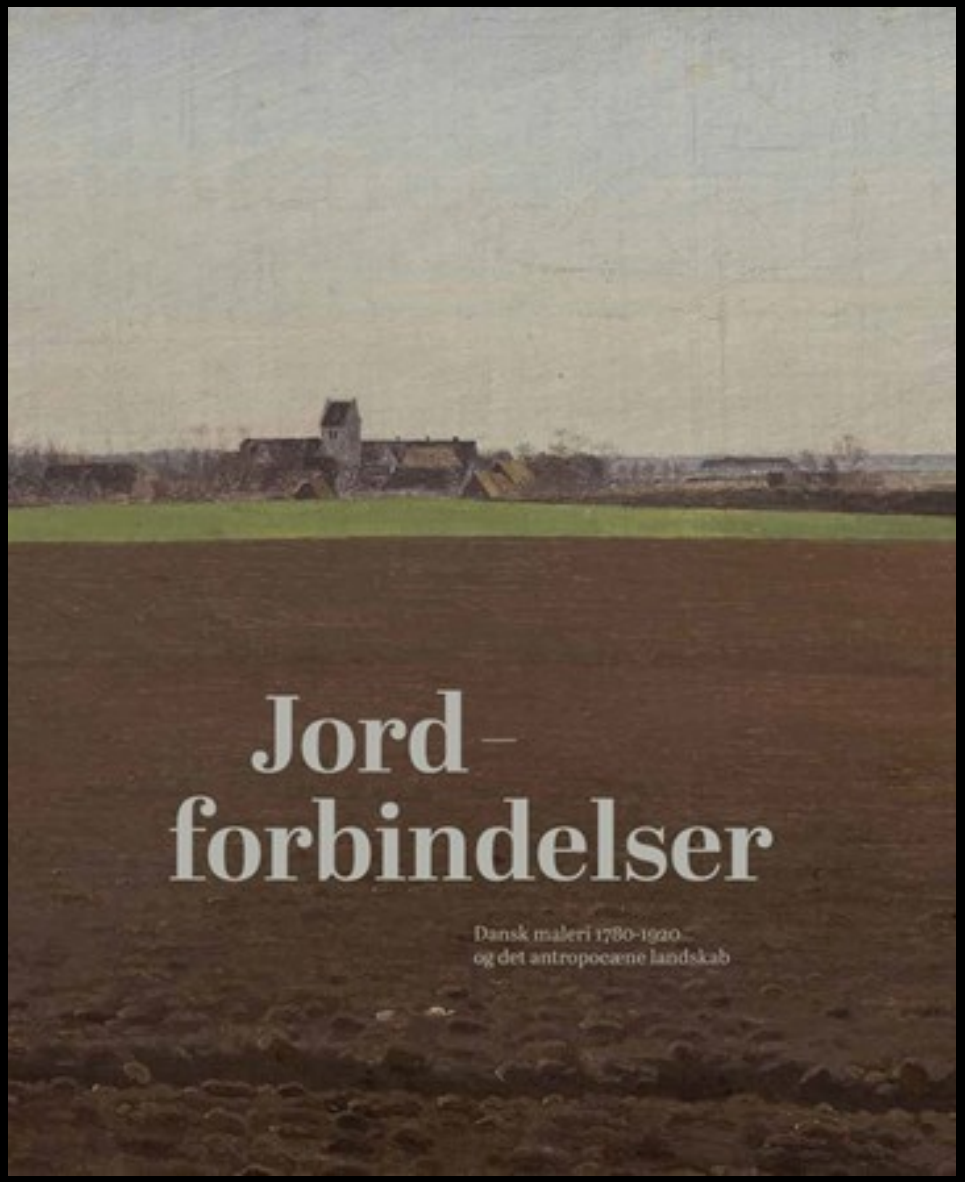
What motivated Mads Rasmussen?

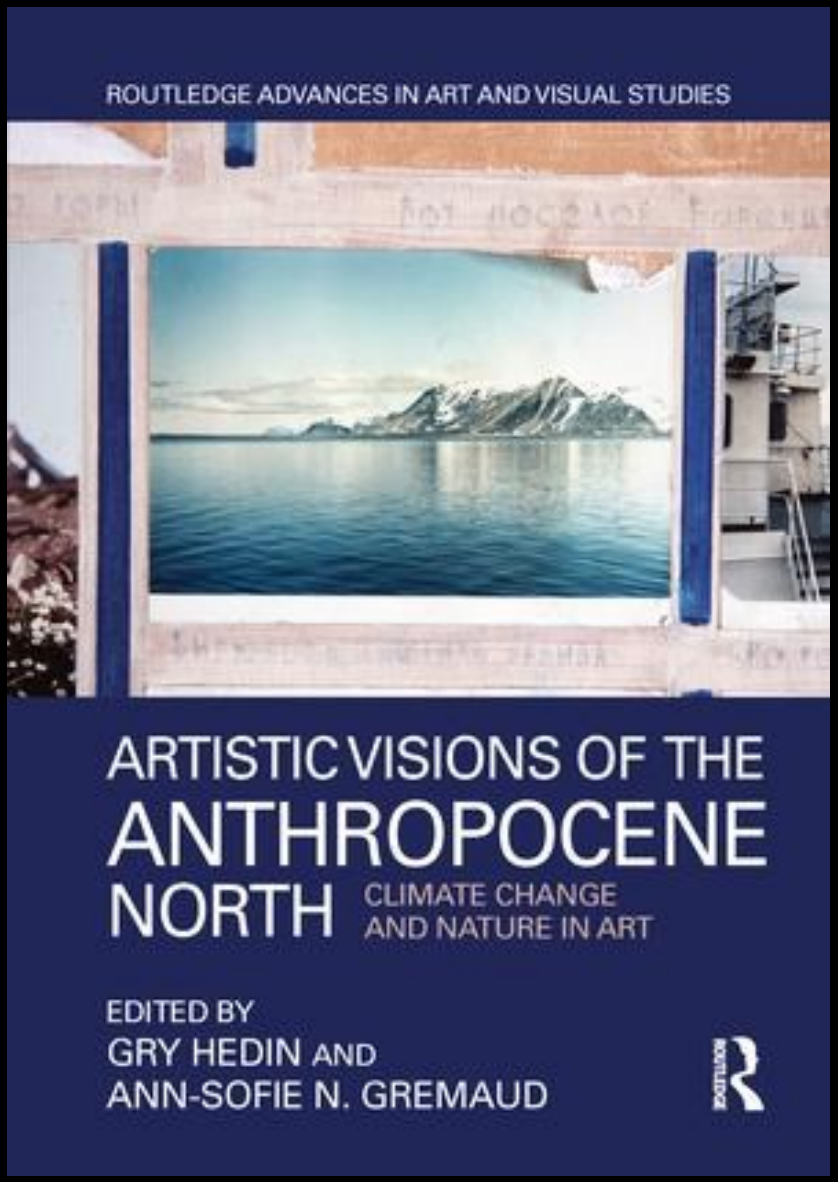
Motivations expressed directly:

- **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**





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