

The background is a painting of a landscape, likely a coastal or wetland scene. It features a body of water in the foreground and middle ground, with several birds, possibly ducks or geese, scattered across the water and the shore. The color palette is dominated by earthy tones like brown, tan, and ochre, contrasted with various shades of blue and teal. The brushwork is visible, giving the painting a textured, expressive quality. The text is overlaid on the lower half of the image.

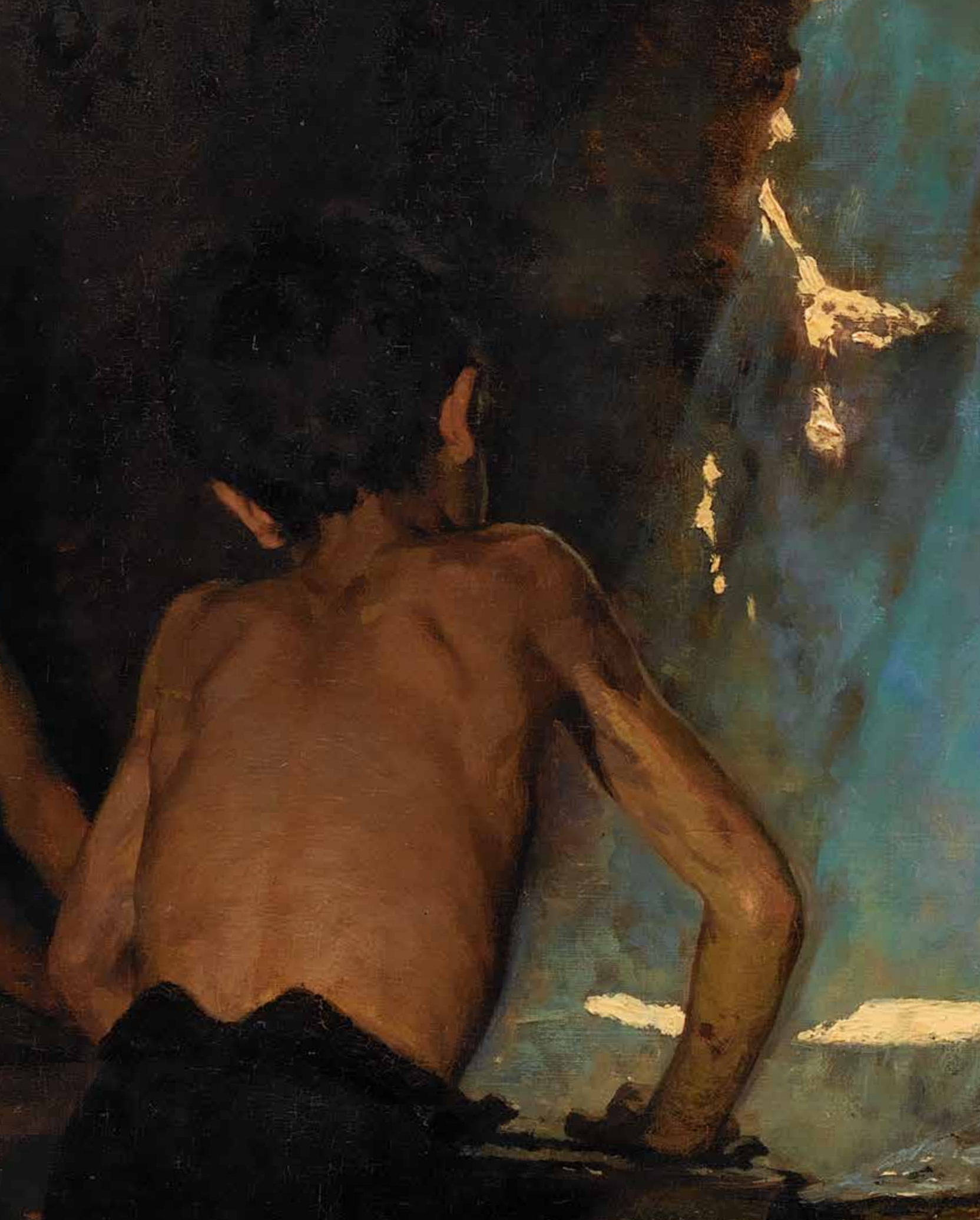
KRØYER and PARIS

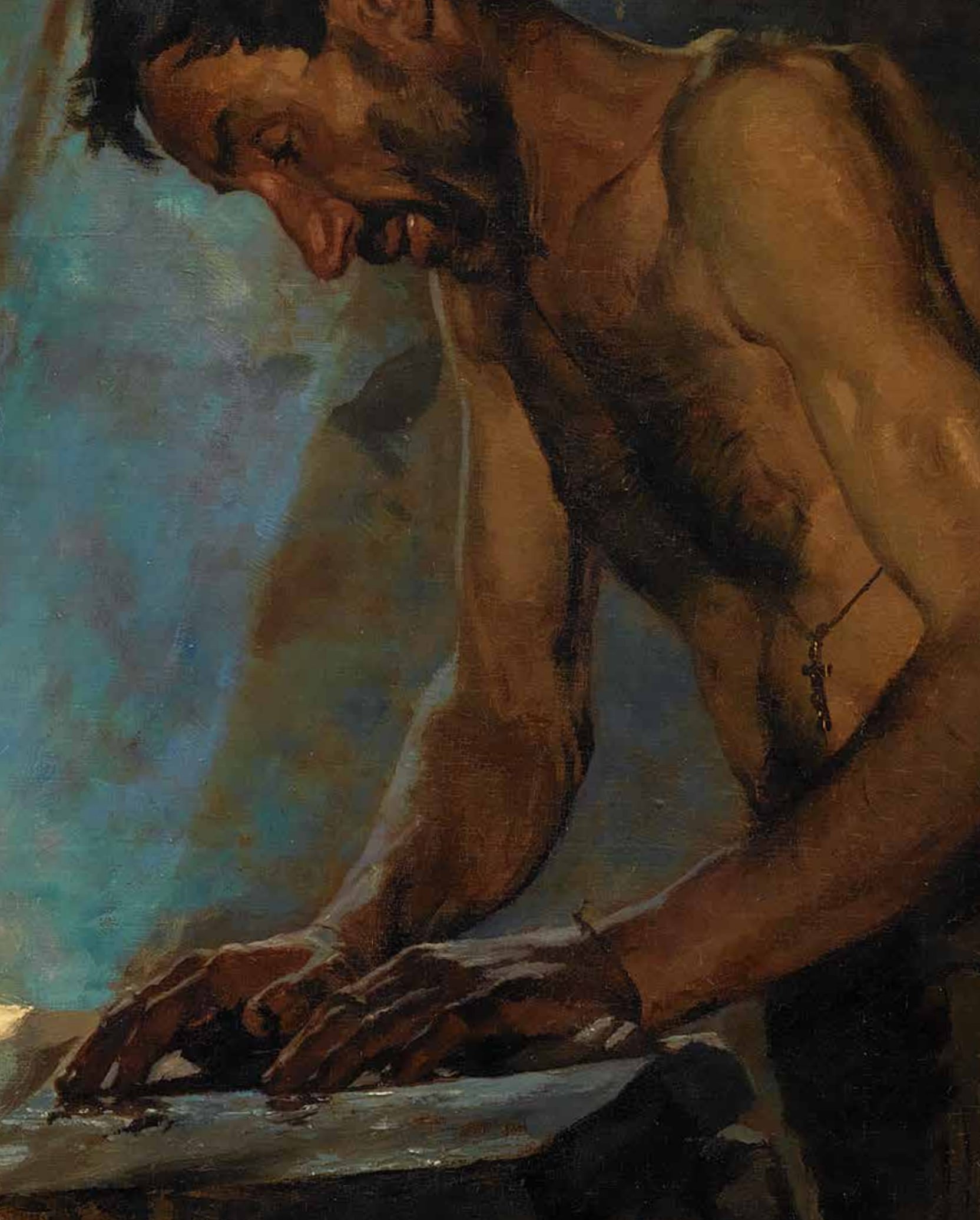
French Connections
and Nordic Colours





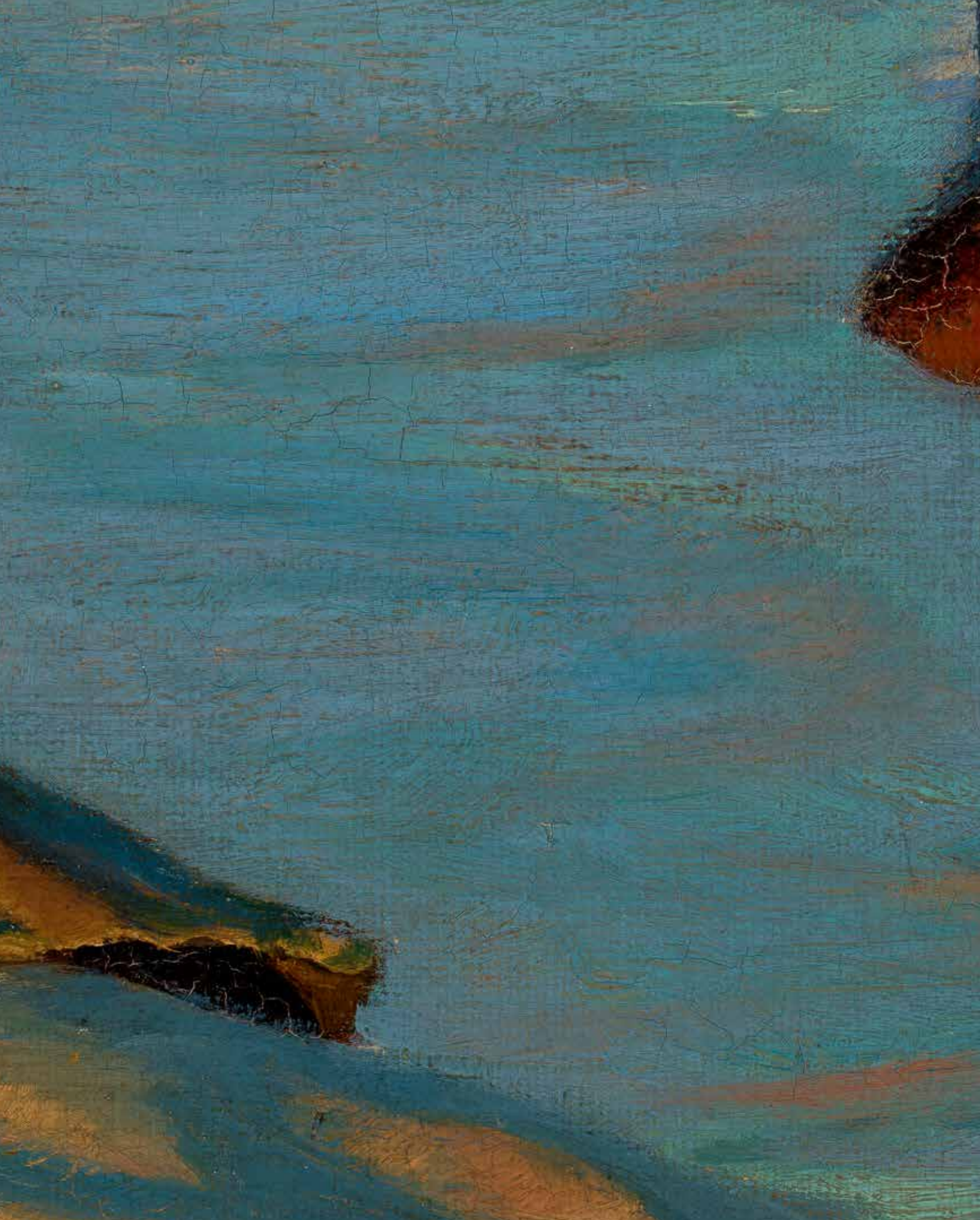


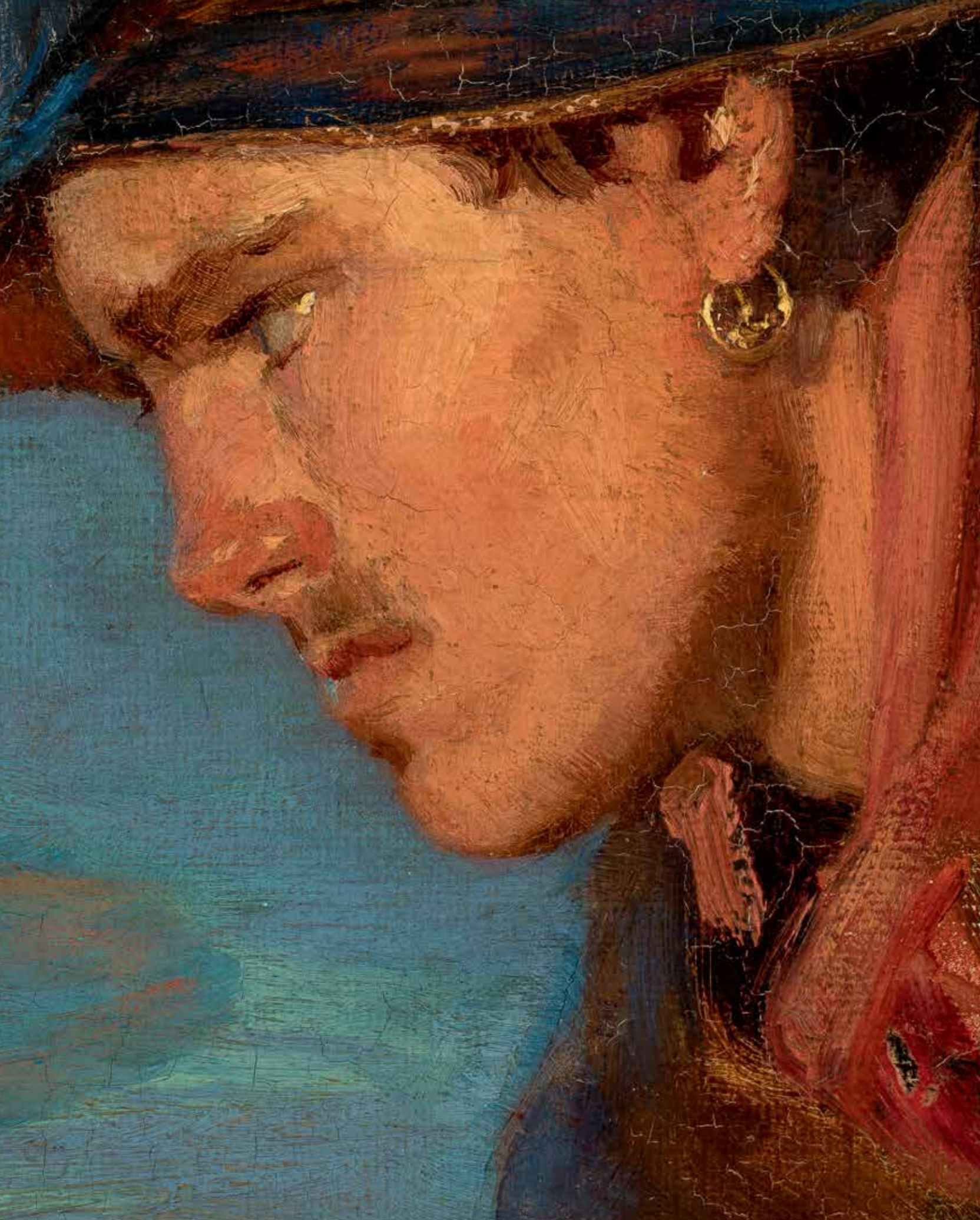






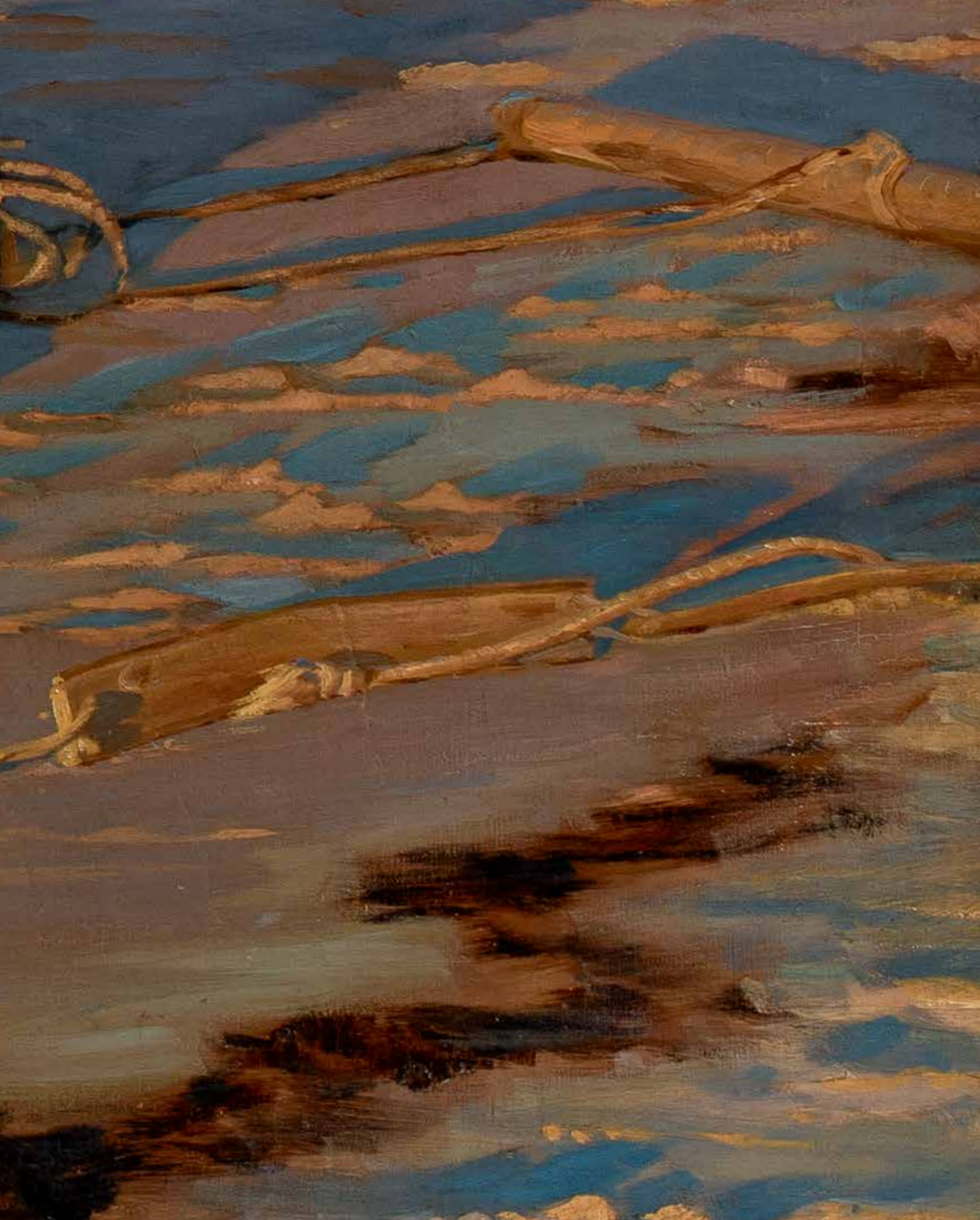












KRØYER and PARIS

French Connections
and Nordic Colours

PEDER SEVERIN KRØYER had a wide outlook. While his roots were in Denmark, a little country far to the north of Europe, he travelled extensively throughout his life to gather inspiration, to search for new impressions and not least to meet new people. France in particular would exert a crucial influence on him.

When, in June 2021, the Musée Marmottan Monet in Paris opened the largest exhibition of Krøyer's paintings ever staged in France, it did so to present this truly international Danish artist to French audiences. Now, in 2022, Skagens Kunstmuseer is opening *Krøyer and Paris. French Connections and Nordic Colours* to showcase the French artists and works of art which had the greatest impact on Krøyer's life and work.

France imprinted itself on Krøyer as the most artistically significant destination of all, though he visited several other European countries throughout his life. In Paris, he witnessed and explored the most prominent and internationally oriented art scene of his time. At the Salon, the annual official exhibition of the Académie des Beaux-Arts, he saw works of art hung from floor to ceiling: up to 4,000 works could be gathered in one place there. At first, he was thrilled, then overwhelmed. But later, as one will find in this book, his own works would number among the many exhibits, attracting rich and prestigious accolades on several occasions. Krøyer can compete with the best – then as now.

In Krøyer we find an artist who reached out to like-minded people – to artists with whom he could paint and from whom he could find inspiration. He ventured out into the French provinces where he forged ties with French artists' colonies, and it was here that he picked up the method of *plein air* painting which would prove so significant to his work. He avidly absorbed what French artists had to offer, bringing it back to Denmark with him. His shadows grew richer in contrast and his paints thicker, but the distinctive Nordic blue hour remained ethereally dreamlike, the fishermen remained strong and weather-beaten, and the long coastline remained poetic. He retained a Nordic quality in the strokes of his brush.

It is uplifting to see how the deep cultural relations between France and Denmark find expression in the collaboration between the Musée Marmottan Monet and Skagens Kunstmuseer. This time, their collaboration is manifested in yet another unique exhibition and yet another significant research project – both created across national borders.

The exhibition *Krøyer and Paris. French Connections and Nordic Colours* bring an illustrious assemblage of important French works of art to Skagen. They clearly show how Krøyer was able to make his many French impressions his own, translating them into a single brushstroke, a single colour. For that is how it was and is with Krøyer and his art. He comes home again. And he brings the world with him.



Her Majesty Margrethe II
Queen of Denmark

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MUSÉE MARMOTTAN MONET

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