

FREDERIK HANSEN SØDRING

AALBORG 1809 – HELLERUP 1862

Frederik Sødring, whose father was a merchant and shipowner from Aalborg in northern Jutland, became apprenticed to an artisan painter in Copenhagen. From 1825 he was a pupil at the Royal Danish Academy of Fine Arts, where he proceeded through all the schools in the Academy, though without winning any medals. He was nevertheless given a proxime accessit as a landscape painter in 1828. From 1830 he was a pupil of J. P. Møller, and he received a few lessons in perspective drawing from C. W. Eckersberg in 1835.

Sødring made his first appearance at Charlottenborg in 1828 with two replicas after Norwegian landscape motifs by J. C. Dahl, (1788–1857), whose pictures he admired throughout his life. He then exhibited in the Paris Salon in 1843 and at Charlottenborg almost every year until 1847 and again in 1858. At the beginning of the 1830s, he went in search of landscape motifs to the island of Møn and southern and central Sweden. In the summer of 1833 he visited Norway, as he also did the following year, part of the time in the company of J. C. Dahl.

In 1836 Sødring was given a grant for two years by the Fonden ad Usus Publicos, and this enabled him to stay in Germany, mainly in Munich with various excursions to Bavaria and the Taunus Mountains, until summer 1838. His style of painting was here strongly influenced by German Romanticism. In 1840–1841 he again traveled in Germany, this time in the Rhineland, in order to make a collection of studies. He was in Paris in 1843.

In 1842 he was accorded recognition by the Royal Danish Academy of Fine Arts in Copenhagen, and two years later he made a painting to mark his membership in the Academy, but he then withdrew it because it had been the subject of severe criticism.

Sødring painted a small number of views of Copenhagen and the surrounding area, but he otherwise concentrated on landscapes, especially Swedish and Norwegian, but later also German—with increasing emphasis on dramatic and sublime subjects far from the Danish tradition.

F. Sødring died in spring 1862 after leaving his estate to the Academy for the establishment of Det Sødringske Opmuntringslegat for unge Landskabsmalere (The Sødring Scholarship for the Encouragement of Young Landscape Artists).

S.L.

LITERATURE: Lilian Vestergaard, *Landskabsmaleren Frederik Sødring, Kunstmuseets Årsskrift 1977–1980*, pp. 48–82; Jens Peter Munk, *Købke, Sødring og atelieret på Toldbodvejen*, Den Hirschsprungske Samling, Copenhagen 1985; Jens Peter Munk in *Weilbach*, vol. 8, Copenhagen 1998; Jens Peter Munk, *Sødring, borgruiner og vilde vandfald*, Den Hirschsprungske Samling, Copenhagen 2000.