

P. S. KRØYER

1851–1909

73. *Self-Portrait, Sitting by His Easel at Skagen Beach, 1902*

(*Selvportræt, siddende ved staffeliet på Skagens strand*)

Oil on panel, 21¼ x 17¾ in. (54 x 45 cm)

Signed with initials and dated lower right: SKrøyer Skagen 1902.

PROVENANCE: Winkel & Magnussen, Auction 115, 1932, lot 99, ill. p. 6 (described as *Selvportræt. Ved Staffeliet paa Skagens Strand, 1902*); Bruun Rasmussen, Auction 465, 1984, lot 206, ill. p. 71.

EXHIBITED: Ed. Schultes Kunstsalon, Berlin, *P.S. Krøyer*, 1903; Busch-Reisinger Museum, Harvard University Art Museums, *Danish Paintings of the Nineteenth Century from the Collection of Ambassador John Loeb Jr.*, 1994, no. 16; Bruce Museum of Art and Science, Greenwich, Connecticut, and The Frances Lehman Loeb Art Center, Vassar College, New York, *Danish Paintings of the Nineteenth Century from the Collection of Ambassador John L. Loeb Jr.*, 2005, no. 29, ill.; New York, Scandinavia House, *Luminous Modernism, Scandinavian Art Comes to America. A Centennial Retrospective 1912–2012, 2011–2012*; Scandinavia House, New York, *Danish Paintings from the Golden Age to the Modern Breakthrough, Selections from the Collection of Ambassador John L. Loeb Jr.*, 2013, no. 25.

LITERATURE: *Die Kunst, Monatshefte für freie und angewandte Kunst*, XVIII, 10, 15.2.1903, ill.; *Kunstbladet*, December 1909, p. 303 (as 1907); Charlottenborg, *P.S. Krøyer*, Kunstforeningens Udstilling, 1910, ill. p. 1; H. Chr. Christensen, *Fortegnelse over P.S. Krøyers Oliebilleder*, Copenhagen, 1923, no. 756 (as 1907); Peter Michael Hornung, *P.S. Krøyer*, Skagen Monografier, no. 3, Copenhagen 1987, ill. p. 139 (as 1907); Elisabeth Fabritius in Marianne Saabye (ed.), *P.S. Krøyer's Photographs*, Den Hirschsprungske Samling, Copenhagen 1990, p. 170 (on the artist's clothing); Jens Erik Sørensen and Erik Nørager (ed.), *Tradition, modernitet, P.S. Krøyer*, Aarhus Kunstmuseum 1992, ill. p. 185 (designated 1907 and incorrectly assigned to Skagens Museum); Peter Nisbet, *Danish Paintings of the Nineteenth Century from the Collection of Ambassador John Loeb Jr.*, Busch-Reisinger Museum, Harvard University, Cambridge, Massachusetts, 1994, ill. p. 1, pp. 10–12; Knud Voss, *Skagensmalerne*, 1994, ill., p. 176; Patricia G. Berman, "Lines of Solitude, Circles of Alliance, Danish Painting in the Nineteenth Century" in *Danish Paintings of the Nineteenth Century from the Collection of Ambassador John L. Loeb Jr.*, Bruce Museum, 2005, p. 20; Patricia G. Berman, *In Another Light, Danish Painting in the Nineteenth Century*, New York, 2007, p. 156, ill. p. 158.



FIG. A *Self-Portrait*, 1897
Oil on canvas, 34½ x 27½ in. (87.5 x 70 cm)
Signed bottom left: S Krøyer. SKAGEN. 1897.

The Museum of National History at Frederiksborg Castle, Hillerød. (There is also a sketch for this painting in the Hirschsprung Collection.)
H. Chr. Christensen no. 592



FIG. B G. Bertonecelli (1850–1920)
Copy after: P. S. Krøyer
Self-Portrait, 1888
Oil on canvas, 19¼ x 16 in. Signed bottom right: S.K. 1888, in the Galleria degli Uffizi, Florence, H. Chr. Christensen no. 397
Oil on canvas, 19½ x 15¾ in. (48.7 x 40.2 cm)
Skagens Museum



FIG. C *The Artist's Last Self-Portrait*, 1909
Oil on panel, 16 x 12¾ in. (40.8 x 32.4 cm)
Signed bottom left: SK SKAGEN Juli 1909; top left: til Michael Ancher 8de Juli 1909; top right: fra Søren Michael and Anna Ancher's House, Skagen
H. Chr. Christensen no. 793

This Krøyer self-portrait from 1902 is a laterally reversed variant of the one he painted in 1897, which had been commissioned by the committee in charge of the Charlottenborg exhibition (Fig. A). The dating of the painting in the Loeb collection was incorrectly read as 1907 as early as 1909, when the picture was reproduced in *Kunstbladet*, and this incorrect dating has accompanied it ever since. The correct year is 1902, as the signature indeed indicates, as does the fact that the painting was reproduced in a German periodical of 1903, in a review of the artist's private exhibition in Berlin.

There are two other self-portraits which very closely resemble that in the Loeb collection, but both are head and shoulder portraits. One of them was painted for the Uffizi in Florence in 1888, when Krøyer was at the height of his career (Fig. B). The other is the artist's last, in 1909, a gift to Michael Ancher, in which a particularly striking feature is the drastic change in the artist's face since 1902, resulting from his illness (Fig. C).

South Beach at Skagen was the setting for a very considerable portion of Krøyer's paintings, the most famous being *Summer Evening on the South Beach at Skagen* (Fig. D). So it is natural that he should have chosen to paint himself there with the water as his background. The artist's off-white suits were made from thin, uncolored wool woven on local farms. The choice is typical of Krøyer. He and his wife were deeply fascinated by the English arts and crafts movement, whose ideas and ideals of beauty were reflected in the arrangement of his home at Skagen, shown in photographs he took. The eggshell-white suit, which Krøyer was the first to think of and have made, started a fashion in artistic circles at Skagen about 1900.

E. F.



FIG. D P. S. Krøyer

Summer Evening on the South Beach at Skagen, 1893

Oil on canvas, 39 $\frac{7}{8}$ x 59 in. (100 x 150 cm). Signed and dated bottom left: S. Krøyer. Skagen 93.

Skagens Museum