North Sea Artists’ Colonies, 1880 – 1920

Their Development and Rôle in Marketing Modernism
with particular reference to
the coast of Denmark, Germany and the Netherlands

PROEFSCHRIFT

ter verkrijging van het doctoraat in de
Letteren
aan de Rijksuniversiteit Groningen
op gezag van de
Rector Magnificus, dr. F. Zwarts,
in het openbaar te verdedigen op
donderdag 18 september 2008
om 14:45 uur

door

Brian Dudley Barrett
geboren op 8 september 1951
te Birmingham, Groot-Brittannië
Promotores:

Prof. dr. A.M. Swanson
Prof. dr. H.Th. van Veen

Beoordelingscommissie:

Prof. dr. H.A. van der Liet
Prof. dr. J. Onians
Prof. dr. B. Kempers
Clockwise, from top left, colonists – Marie & Peder Severin Krøyer, Skagen, 1892; Paula & Otto Modersohn-Becker, Worpswede, c.1900; Max Liebermann, Katwijk, c.1888; Piet Mondriaan, 1909; Anna & Michael Ancher, Skagen, 1883; and, Jan Toorop, Katwijk, c.1898.
1. INTRODUCTION
   Map
   Introduction – Critiques and Summaries

2. THE GEO-POLITICS OF PLEINAIRISM
   The Rise of Landscape Painting
   The Rise of Peasant Genre Painting
   The Academy-Salon System
   New Art Schools, Groups and Artistic Brotherhods

3. BARBIZON AS A PROTOTYPE
   The popularity of the Forest of Fontainebleau
   Auberge Ganne and Social Creativity

4. THE FINANCIAL IMPERATIVE AND NEW TECHNOLOGY
   Money Matters
   The Dealer-Critic System
   Transport and Accessibility
   Print-Publishing and Copyright Law
   Artists’ Equipment, Materials and Suppliers
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5. THE RÔLE OF INNKEEPERS
   Proprietors, their Families and the Extended Family
   Some social complexities of artists’ villages
   The importance of Hotel Decorations and Hotel Art Collections

6. THEMES AND VARIATIONS
   Styles and technical changes
   Evolving Iconographies
   The special advantages of the sandy coast of the North Sea

7. CONCLUSION
   Summary in Dutch
   Bibliography