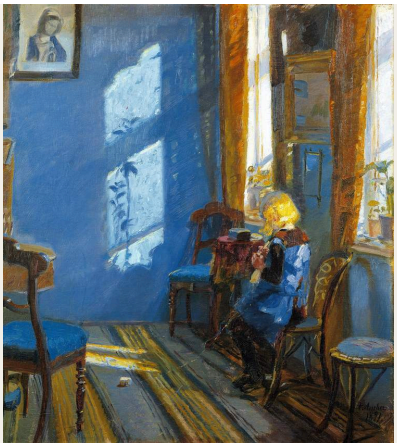
SKAGEN, DENMARK

Skagens Museum: Masterpieces

Twenty paintings from Skagens Museum of the people, rooms and coastline of Denmark's northern tip



Skagen lies at the northern tip of Denmark. Painters began meeting there in the late nineteenth century. They came for the light and the sea, and they painted the people who lived and worked there as well as the coast. They are known collectively as the Skagen Painters, though their pictures differ in subject and temperament.

The twenty paintings chosen here move between the shore and the house. On the beach, fishermen haul a net, a boat is pushed out into the surf, dead rays lie in shallow water and footprints lead off towards the surf. Indoors, card players gather at Brøndum's Hotel, and rooms take their shape from lamplight or sunlight. Anna Ancher has more works here than anyone else: those interiors, portraits of women, a harvest scene and two pictures of mourning. P. S. Krøyer has the next largest share, and almost all of his pictures here are of the beach. The exception is a portrait of Vibeke Krøyer as a child. The other painters are Michael Ancher, Oscar Björck, Christian Krohg, Eilif Peterssen and Anna Palm de Rosa.

Artline chose these works from documented museum holdings, independently of the museum. Dates and attributions keep the qualifications given in the linked records.

Explore this selection in Artline

See the selected works alongside books and events from their period, or compare when the artists lived. The books and events provide context, not evidence of direct influence. Works without confirmed dates remain in this guide.

Artworks in context Who lived when?

artlines.org/guides/skagens-museum

The selection · 20

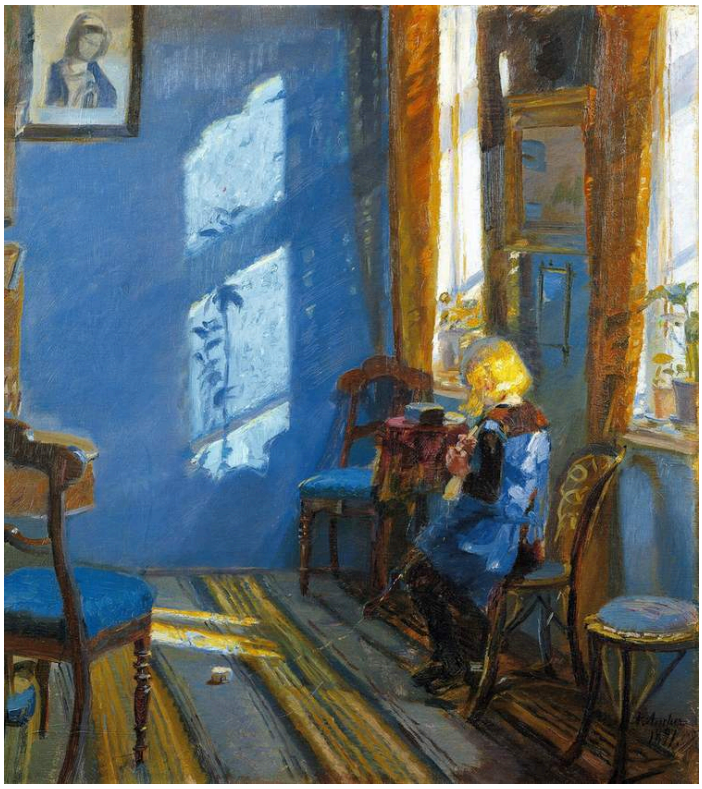
1. Sunlight in the Blue Room
   Anna Ancher · 1891
2. Summer Evening on Skagen Sønderstrand
   P. S. Krøyer · 1893
3. Fishermen Hauling the Net on Skagen's North Beach
   P. S. Krøyer · 1883
4. Harvesters
   Anna Ancher · 1905
5. Young Girl before a Lit Lamp
   Anna Ancher · 1887
6. Interior with Red Poppies
   Anna Ancher · 1905
7. Grief
   Anna Ancher · 1902
8. At the Grave
   Anna Ancher · 1913
9. Ane Hedvig Brøndum
   Anna Ancher · 1893
10. A Game of L'Hombre at Brøndum's Hotel
    Anna Palm de Rosa · 1885
11. Maren Sofie Olsen, a Young Woman from Skagen
    Michael Ancher · 1887
12. Dead Rays
    P. S. Krøyer · 1884
13. Fisherman Rasmus Gaihede's Afternoon Nap
    Christian Krohg · c. 1882
14. Footprints in the Sand
    P. S. Krøyer · 1883
15. Launching the Boat at Skagen
    Oscar Björck · 1884
16. Moonrise over the Dunes
    Eilif Peterssen · 1883
17. Skagen Sønderstrand on a Windy Day
    Oscar Björck · 1882–1888
18. Sunset at Skagen
    Michael Ancher · 1906
19. Two Fishermen Talking outside Brøndum's Hotel
    Christian Krohg · 1888
20. Vibeke Krøyer in the Plantation
    P. S. Krøyer · 1909

01 / 20

Sunlight in the Blue Room

Anna Ancher

1891 · Oil on canvas · Skagens Museum



Anna Ancher, Sunlight in the Blue Room. Skagens Museum, Skagen. Reproduction via Wikimedia Commons (PD-Art). Full-frame proportional resize and JPEG compression to at most 100,000 bytes; no crop or generated content. · Public Domain Mark 1.0 / PD-Art

There is a child in this blue room, but the sunlight on the wall draws at least as much attention. The bright rectangle has come through a window at one moment of the day, and it shifts the balance of the whole interior. Anna Ancher treats that patch of lit wall as a subject in its own right.

Object source · Open artwork

02 / 20

Summer Evening on Skagen Sønderstrand

P. S. Krøyer

1893 · Oil on canvas · Skagens Museum



P. S. Krøyer, Summer Evening on Skagen Sønderstrand. Skagens Museum, Skagen. Reproduction via Wikimedia Commons (PD-Art). Full-frame proportional resize and JPEG compression to at most 100,000 bytes; no crop or generated content. · Public Domain Mark 1.0 / PD-Art

Two women in pale dresses walk together along the broad beach, and they do nothing else. Sea and sky are so close in colour that the horizon barely registers, so the width of the shore counts for more than the line between water and air.

Object source · Open artwork

03 / 20

Fishermen Hauling the Net on Skagen’s North Beach

P. S. Krøyer

1883 · Skagens Museum



P. S. Krøyer. Fishermen Hauling the Net on Skagen's North Beach. Image: WikiArt. Public domain (WikiArt label). Proportionally resized and JPEG compressed; no crop. · Public domain (WikiArt label)

The net itself is often hard to see. Its pull shows in the men, who lean backwards against it. Bent knees and outstretched arms repeat along the group, yet each man is caught at a different stage of the effort.

Object source · Open artwork

04 / 20

Harvesters

Anna Ancher

1905 · Skagens Museum



Anna Ancher. Harvesters. Image: WikiArt. Public domain (WikiArt label). Proportionally resized and JPEG compressed; no crop. · Public domain (WikiArt label)

This is the only scene of work in the fields in the selection. The crop stands high enough to hide much of the workers' lower bodies, so their tools and the gestures visible above it have to show what they are doing. A raised scythe makes a long diagonal against the sky. The rest of the work carries on out of sight, behind the high, golden field.

Object source · Open artwork

05 / 20

Young Girl before a Lit Lamp

Anna Ancher

1887 · Skagens Museum



Anna Ancher. Young Girl Before a Lit Lamp. Image: WikiArt. Public domain (WikiArt label). Proportionally resized and JPEG compressed; no crop. · Public domain (WikiArt label)

The girl is seen from behind, so there is no face to read and no clear sign of what she is doing. Instead the lamp organises the picture. Its light links her to the flowers, the table and the window nearby, and this small lit area becomes the centre of the room. In Sunlight in the Blue Room daylight lands as a bright rectangle on a wall. Here the lamplight reaches only a short way.

Object source · Open artwork

06 / 20

Interior with Red Poppies

Anna Ancher

1905 · Skagens Museum



Anna Ancher. Interior with Red Poppies. Image: WikiArt. Public domain (WikiArt label). Proportionally resized and JPEG compressed; no crop. · Public domain (WikiArt label)

The red poppies on the table in front of the sitter catch the eye first, and their colour carries into the warmer tones of the room. A green sofa sets up a contrasting area against all that warmth. The woman is clearly present, but you can take in the room through its colour before you reach her face.

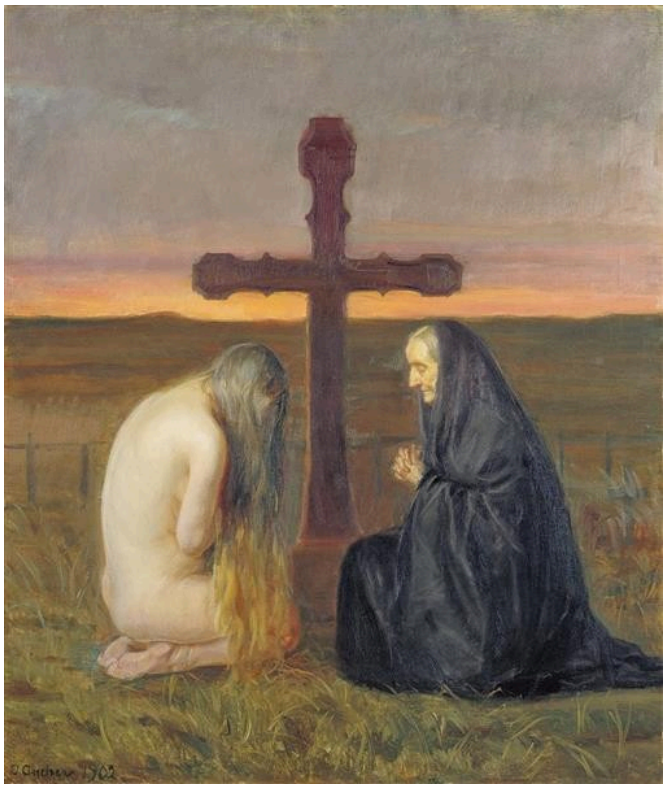
Object source · Open artwork

07 / 20

Grief

Anna Ancher

1902 · Skagens Museum



Anna Ancher. Grief. Image: WikiArt. Public domain (WikiArt label). Proportionally resized and JPEG compressed; no crop. · Public domain (WikiArt label)

Most of Anna Ancher's pictures in this selection show rooms and people as she observed them. Grief is the most openly symbolic. Two women kneel with their heads lowered, linked by a grave cross. One is clothed, the other exposed, and that sharp difference takes the picture beyond an ordinary cemetery scene and close to allegory. Are they two mourners, or two sides of one sorrow? The title names only the feeling, and the unusual pairing gives grief a form other than a single familiar expression.

Object source · Open artwork

08 / 20

At the Grave

Anna Ancher

1913 · Skagens Museum



Anna Ancher. At the Grave. Image: WikiArt. Public domain (WikiArt label). Proportionally resized and JPEG compressed; no crop. · Public domain (WikiArt label)

After Grief, this is mourning without allegory. A seated woman is seen in narrow profile, her hands gathered and lowered, and little else happens. The graves and sky in the distance are less fully worked, which keeps attention close to her.

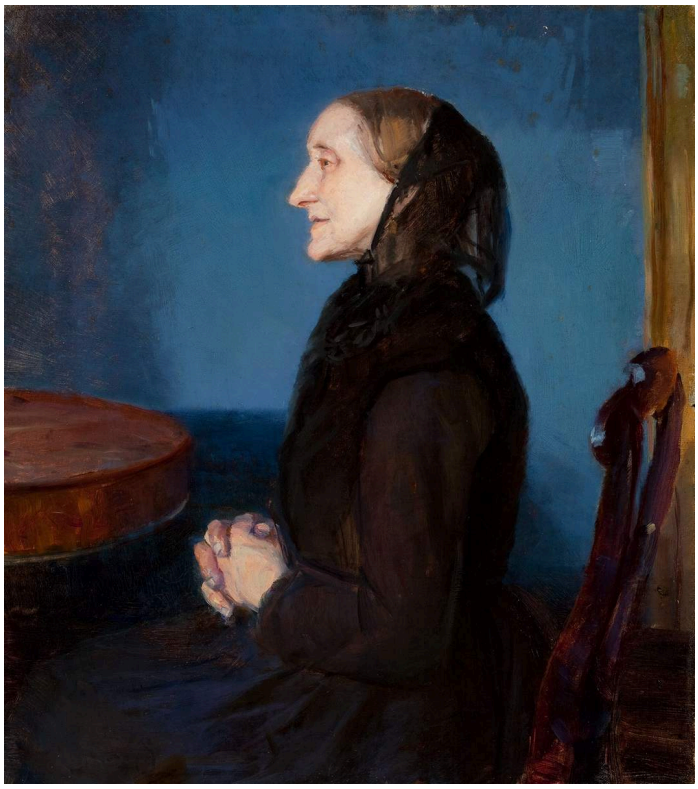
Object source · Open artwork

09 / 20

Ane Hedvig Brøndum

Anna Ancher

1893 · Oil · Skagens Museum



Anna Ancher. Portrait of Ane Hedvig Brøndum. WikiArt source label: Public domain. Proportional resize and JPEG compression; no crop. Source: https://www.wikiart.org/en/anna-ancher/portrait-of-ane-hedvig-brondum · Public domain (WikiArt source label)

Ane Hedvig Brøndum is shown in profile against a strong blue wall. The table edge and her hands, close to the household objects around her, keep the portrait at the scale of an ordinary room. The title gives her name, and Anna Ancher paints her as an individual in her surroundings rather than as an image of old age in general.

Object source · Open artwork

10 / 20

A Game of L’Hombre at Brøndum’s Hotel

Anna Palm de Rosa

1885 · Skagens Museum



Anna Palm de Rosa. A game of L'hombre in Brøndum's Hotel. Image credit: Anna Palm de Rosa; Source credit: PgGB34Or82p_fw at Google Cultural Institute , zoom level maximum. Wikimedia Commons. Public domain (https://creativecommons.org/publicdomain/mark/1.0/). Resized and JPEG-compressed; selected source frame preserved. · Public domain

Cards and lit faces form a tight circle in the darker room, and smoke softens its outer edge. L'hombre is a card game, and for the moment it holds every player's attention on one small shared space.

Object source · Open artwork · Inventory: 672

11 / 20

Maren Sofie Olsen, a Young Woman from Skagen

Michael Ancher

1887 · Skagens Museum



Michael Ancher. A young woman from Skagen, Maren Sofie Olsen. Image credit: Michael Ancher. Wikimedia Commons. Public domain (https://creativecommons.org/publicdomain/mark/1.0/). Resized and JPEG-compressed; selected source frame preserved. · Public domain

Michael Ancher sets Maren Sofie Olsen against a plain, warm background, so there is almost nothing in the picture except her. She looks straight out. Her buttons, her parted hair and the firm outline of her blue garment present a composed front. Anna Ancher shows Ane Hedvig Brøndum in profile among household objects. This portrait faces the viewer and has almost no setting. The title supplies what the background leaves out: her name and where she came from.

Object source · Open artwork · Inventory: 1601

12 / 20

Dead Rays

P. S. Krøyer

1884 · Skagens Museum



Peder Severin Krøyer. Dead rays. Image credit: Peder Severin Krøyer. Wikimedia Commons. Public domain (https://creativecommons.org/publicdomain/mark/1.0/). Resized and JPEG-compressed; selected source frame preserved. · Public domain

The rays lie still while shallow water moves around their flat bodies. Their pale surfaces break up the wet sand, and Krøyer paints the dead fish as solid objects with weight and size.

Object source · Open artwork · Inventory: 118

13 / 20

Fisherman Rasmus Gaihede’s Afternoon Nap

Christian Krohg

c. 1882 · Skagens Museum



Christian Krohg. Fisherman Rasmus Gaihede's afternoon nap. Image credit: Christian Krohg. Wikimedia Commons. Public domain (https://creativecommons.org/publicdomain/mark/1.0/). Resized and JPEG-compressed; selected source frame preserved. · Public domain

Rasmus Gaihede's face is turned towards the pillow, and his clothes settle into the broad shapes of the bedding. Elsewhere in this selection the beach is a place of hauling and pushing. Krohg names this fisherman in the title, shows him away from active work and makes his rest the whole subject.

Object source · Open artwork · Inventory: SKM1018

14 / 20

Footprints in the Sand

P. S. Krøyer

1883 · Skagens Museum



Peder Severin Krøyer. Footprints in the sand. Image credit: Peder Severin Krøyer. Wikimedia Commons. Public domain (https://creativecommons.org/publicdomain/mark/1.0/). Resized and JPEG-compressed; selected source frame preserved. · Public domain

Footprints lead across an otherwise sparse beach towards birds and low surf. Whoever made them is no longer in the picture.

Object source · Open artwork · Inventory: SKM2088

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Launching the Boat at Skagen

Oscar Björck

1884 · Skagens Museum



Oscar Björck. Launching the Boat. Skagen. Image credit: Oscar Björck; Source credit: cgHGNr3Yl9yyZQ at Google Cultural Institute , zoom level maximum. Wikimedia Commons. Public domain (https://creativecommons.org/publicdomain/mark/1.0/). Resized and JPEG-compressed; selected source frame preserved. · Public domain

Björck's subject is close to that of Krøyer's net-haulers, but the effort goes the other way. Krøyer's men lean back to pull the net in, while here several bodies bend against the hull to push the boat towards the breaking waves. Their strain shows how heavy it is. In Björck's picture the sea is a place of work, and shared labour connects the shore with the vessel.

Object source · Open artwork · Inventory: 1650

16 / 20

Moonrise over the Dunes

Eilif Peterssen

1883 · Skagens Museum



Eilif Peterssen. Moonrise over the dunes. Image credit: Eilif Peterssen; Source credit: 7AEbb_1VUcrmQA at Google Cultural Institute , zoom level maximum. Wikimedia Commons. Public domain (https://creativecommons.org/publicdomain/mark/1.0/). Resized and JPEG-compressed; selected source frame preserved. · Public domain

The moon is a single concentrated point of warm colour above the dark vegetation of the dunes. Its light does not carry far, and the small figures can barely be made out. Peterssen leaves large areas in darkness, where shapes become clear only gradually.

Object source · Open artwork · Inventory: 658

17 / 20

Skagen Sønderstrand on a Windy Day

Oscar Björck

1882–1888 · Skagens Museum



Oscar Björck. Skagen Sønderstrand on a windy day.. Image credit: Oscar Björck; Source credit: skyfish.com. Wikimedia Commons. Public domain (https://creativecommons.org/publicdomain/mark/1.0/). Resized and JPEG-compressed; selected source frame preserved. · Public domain

This is the beach where Krøyer's two women walk on a summer evening, now on a windy day. Most of the picture is sky. Beneath it, a beached boat gives shape to the narrow strip of shore, with small figures and surf in the same low band. The coast looks exposed, though no single incident is used to show the wind. The painting is dated only within the range 1882–1888, not to a single year.

Object source · Open artwork · Inventory: SKM715

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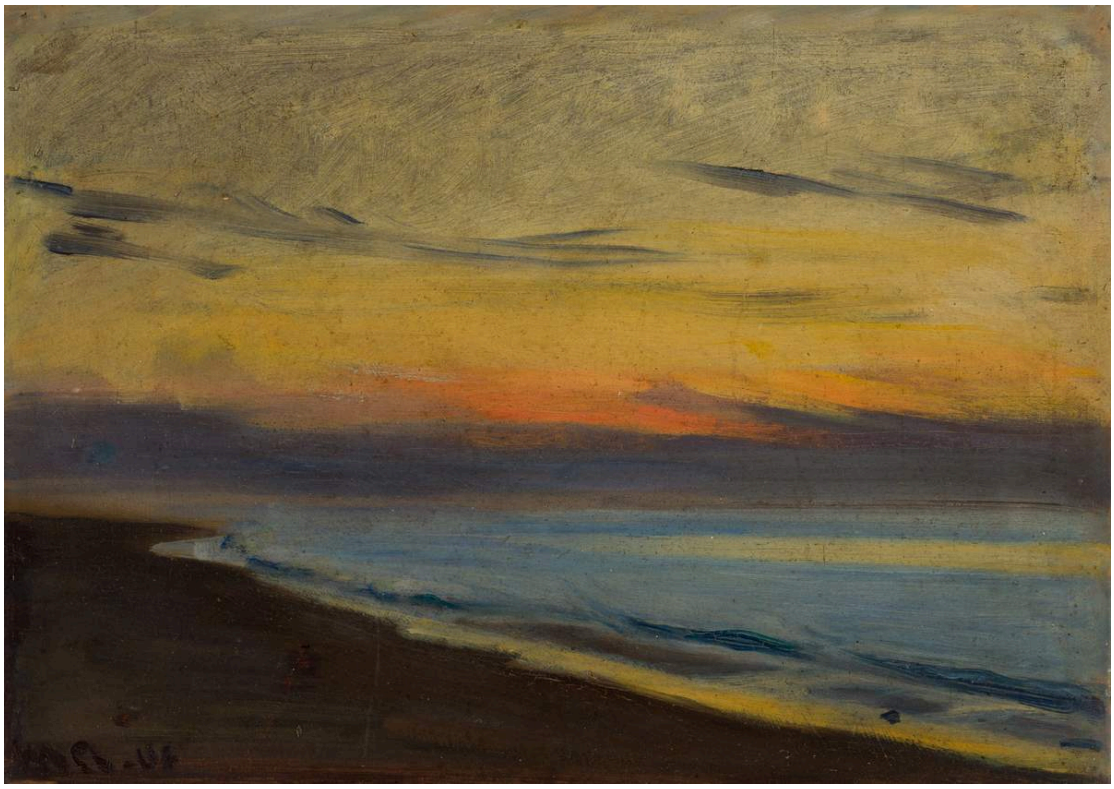
Sunset at Skagen

Michael Ancher

1906 · Skagens Museum



Michael Ancher. Sunset at Skagen. Image credit: Michael Ancher. Wikimedia Commons. Public domain (https://creativecommons.org/publicdomain/mark/1.0/). Resized and JPEG-compressed; selected source frame preserved. · Public domain

No large figure or boat anchors this sunset. A warm strip of sky separates the darker shore and sea, and only a few marks of cloud interrupt the horizontal bands. The colour of the hour comes first, and the narrow meeting of water and air has to hold the picture together.

Object source · Open artwork · Inventory: 1145

19 / 20

Two Fishermen Talking outside Brøndum’s Hotel

Christian Krohg

1888 · Skagens Museum



Christian Krohg. Two fishermen talking on a bench in front of the stable wing of Brøndum's Hotel. Image credit: Christian Krohg. Wikimedia Commons. Public domain (https://creativecommons.org/publicdomain/mark/1.0/). Resized and JPEG-compressed; selected source frame preserved. · Public domain

Brøndum's Hotel, where Anna Palm de Rosa's card game takes place indoors, is seen here from outside. Beside a whitewashed wall, the two fishermen turn slightly towards each other. The windows, doorway and bench give the scale of an ordinary building. Their companionship shows in small shifts of posture. What they actually say stays out of earshot.

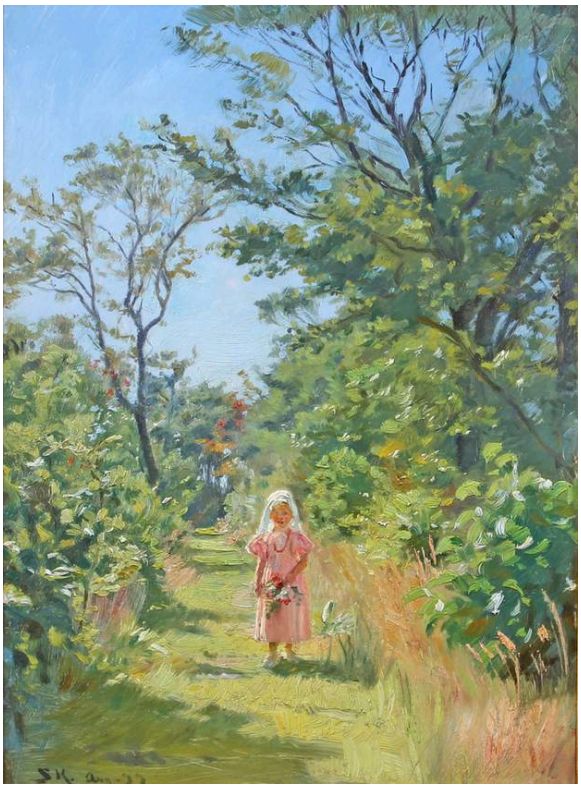
Object source · Open artwork · Inventory: SKM379

20 / 20

Vibeke Krøyer in the Plantation

P. S. Krøyer

1909 · Skagens Museum



Peder Severin Krøyer. Vibeke Krøyer in the plantation. Image credit: Peder Severin Krøyer. Wikimedia Commons. Public domain (https://creativecommons.org/publicdomain/mark/1.0/). Resized and JPEG-compressed; selected source frame preserved. · Public domain

Vibeke Krøyer, a child here, is a small pink figure on a green path. Branches and grasses take up so much more of the picture than she does that it could almost pass for a landscape. The pink keeps her from disappearing among them.

Object source · Open artwork · Inventory: SKM2087

Blue, indoors and out

Blue runs through several of these pictures. Anna Ancher fills an entire room with it in Sunlight in the Blue Room, and she paints Ane Hedvig Brøndum in profile against a blue wall. Michael Ancher gives Maren Sofie Olsen a firmly outlined blue garment. Out of doors, in Krøyer's Summer Evening on Skagen Sønderstrand, blue is the colour of an open coast, and sea and sky both take it on.

Further reading

The Practice and Science of Drawing

Harold Speed · Read free · English

Harold Speed's book teaches drawing in practical terms and says nothing about Skagen. Its discussion of tone and composition gives useful terms for comparing the light in Anna Ancher's interiors with the open-air groups painted by Krøyer and Björck.

Museum website · Official collection guide

Sources and visitor information checked: 2026-10-12