



**EDVARD MUNCH: MOTIFS AND
COLOUR VARIANTS**

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Cover: *Self Portrait under the Mask of a Woman* Tempera on unprimed wooden panel 1893. The Munch Museum, Oslo

*"Kierkegaard lived in Faust's world.
Don Juan was the man who seduced the innocent girl . . .
I have lived in a period of transition towards
the emancipation of women, when it became women's turn
to seduce, entice and deceive men -the time of Carmen.
During this period of transition men became the weaker sex."*

Edvard Munch

*"For as long as I can remember I have suffered
from a deep feeling of anxiety, which I have tried to
express in my art. Without anxiety and illness, I should
have been like a ship without a rudder."*

Edvard Munch

*"Edvard Munch is the first artist who has undertaken to
depict the most complex and most subtle happenings
in the human soul."*

Stanislaw Przybyszewski

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Introduction

The purpose of the present book is not to make a contribution to the large literature on Edvard Munch's extensive career as a painter and printmaker, nor to present, as it was the case in most of my previous books, a catalogue raisonné of the norwegian's paintings and prints. Munch's production of paintings is enormous in comparison with that of most modern artists. At his death in 1944 he had stored in his houses 1,008 paintings, to be added to all the paintings he had given away or sold in the course of his over sixty years career. He also made drawings, watercolors, prints and sculptures. For him it was less important to produce single masterpieces than to find expression for whole series of ideas in large groups of thematically connected paintings. He was always reluctant to separate himself from anything he had painted. And when he was forced to sell a painting belonging to one of his series, he immediately replaced it by a replica for his own use. In any case the total of Munch paintings drawings and print variants goes into the thousands. We have thus limited our work to a fraction of the total, hopefully not the less interesting of all.

What we aim here is simply to make available for a wide audience a selection of paintings and prints organized around his preferred themes. But in fact we must apologize in advance for the inaccuracies of the groupings we have made, which take into account at the same time his own broad description of his themes, the characters of the women portrayed or referred to and, to a certain degree, some form of chronological order. The reader might find the order we have used arbitrary and is thus invited to make his or her own linkages and reorganize the collection according to his/her own interpretation.

Colour plays a decisive role in Munch's art and constitutes, together with the thematic approach, the main element of observation and selection of the art we reproduce here. But we shall abstain from analyzing in any depth the explanations for Munch's colour choices and combinations. An exhibition at the National Gallery of Art, Washington (*Edvard Munch: Color in Context* September 3, 2017 – January 28, 2018) showed 21 prints to illustrate the meaning of the artist's use of colour in light of spiritualist principles. It argued that following by popular manuals that explained the science of colour and by theosophical writings on its visual and physical power, Munch created works charged with specific associations. In the second half of the 19th century, advances in physics, electromagnetic radiation theory, and the optical sciences provoked new thought about

the physical as well as the spiritual world. But in this book we simply provide readers the opportunity of examining and comparing the colour variations used, without going into the subject.

We have opted for focusing on the themes of love and death, sexual love, attraction, separation and jealousy, which dominate both separately and interrelated the subjects of Munch's art, as well as on the painter's emotional states of anxiety and melancholy. And undoubtedly Munch's relations with women are at the centre of this thematic organization and of his whole œuvre, which turned around what he called "those damned affairs with women". While his personal experience and the mood and literature of the time remained seeing women as sources of temptation, danger and sin, the social push for women's emancipation meant for Munch a source of concern, not of satisfaction, a strengthening of his feeling of fear, which acted as a restraint of his longing for them. For the painter, suffragism and women's liberation added to her sexual domination and became a sinister tool to suppress men. His oeuvre is often focused on portraying the psychical states induced in him by women. He applied to women, thus, the same principle on which he based his art: he painted life as he saw it, as he felt it, regardless of the opinions, the consensus or the political and social debate of the time.

Critics, curators, museums and the general public have in any case focused on Munch's despair paintings, derived from his difficult relations with a number of women, paying far less attention to his work after his stay at the clinic in Copenhagen, from which he emerged as a more stable human being, capable of enjoying life and things far more than in his previous life. In major retrospective exhibitions, starting with the 1950 MoMA show, practically all the paintings belong to the Angst period, ignoring the work of the last 30 years of his life.

Edvard Munch was born on 12 December 1863 in the village of Ådalsbruk in Løten, Norway. His father is Christian Munch, a military doctor and the son of a priest. His paternal grandfather and great grandfather had been church men of importance. And his father's older brother, Peter Andreas Munch, was Norway's top historian of the nineteenth century. His mother was Laura Catherine Bjølstad, from a respectable farming and seafaring family and who had married the 44 years old doctor two years earlier, when she was half his age.

Munch spent his childhood in Kristiania, present-day Oslo, where the family moved in 1864 when Christian was appointed medical officer at the city's main garrison, a post that did not involve a large salary. When Munch was five years old, his mother died of tuberculosis. The Munch children soon found a surrogate mother in their aunt, Karen Marie Bjølstad, who moved in with them and took over the household. She lived until 1931 and it was to her and to his sister Inger that Munch addressed the letters that are the main source of information about his life. Munch's youth is shaped by the religious rigor and emotional instability of his father, but also by the creative environment of his poor but well educated, middle-class family.

Edvard was often ill during childhood and at times close to death. Poor health frequently interrupted his attendance at school. Staying in bed for entire winters, he educated at home by Karen and his father, who taught the children history, literature and often read by Edgar Allan Poe horror tales to them. Edvard later said that his father's loving attitude towards his children was, however, overshadowed by his morbid religious mindset: "My father was of a nervous temper and obsessive religion, down to psychoneurosis. From him, I inherited the seeds of madness". The mother's death had had a deep effect on the father. He turned to religion with an intensity that made him indifferent to worldly success and which was frightening to his children.

No doubt the oppressive religious atmosphere, Munch's precarious state of health, and the horror stories were responsible for the painter's gruesome visions. His sister Laura was diagnosed with mental illness when she was still a child and Munch always believed death was after him from a young age. When Edvard was fourteen his elder sister Sophie died of the same disease as his mother. But his youth was also shaped by the creative home environment provided by Aunt Karen.

But the painter's poor health also gives him the freedom to pursue his passion - drawing - encouraged by his aunt Karen. Edvard draws everything: landscapes, bedrooms, portraits, still lifes, fictional motifs and the works of other painters who created a new Association of Norwegian Art. In 1880, when he was 17, he wrote in his diary: "It is now my decision to become a painter. The decision was a shock to his father, who had hoped that Edvard could become an engineer and also saw art as an "unholy trade", but the doctor gave a reluctant blessing to his son's election.

Munch joined the Royal School of Art and Design in Kristiania in 1881, under the tutelage of sculptor Julius Middelthun and painters Christian Krohg and Frits Thaulow, an admirer of Camille Corot's French school of Barbizon. Thaulow was at that time Norway's most influential painter, and the best informed on the French art scene. At school Munch draws from live models, while painting outdoors, Munch focuses on industrial sites along the Akerselva River, walking citizens on Karl Johan Boulevard and farmers on the return way home. Edvard also manages to rent, with a group of painter friends, a studio in the city center. In 1885, and thanks to a scholarship, Munch finally went to Paris, where he stayed three weeks, and finally discovered the painting that he and his tutors admired.

The violent intellectual and aesthetic atmosphere in the Oslo of the eighties had a powerful impact on the 19-years old. His new friends were guided by extreme individualism, anarchism, and the necessity of abolishing the constraints of society and the state. The emancipation thus put the mentally troubled Munch in difficulty. The painters he had met were members of the Kristiania Bohemians group, led by anarchist philosopher Hans Jæger, who preached unrestricted sexuality, the abolition of the institution of marriage and that there should be "full sexual freedom" between the sexes in the same social class. The group even published a parody of a manifesto, the *Bohemian Commandments (Bohêmbud)*, but which was taken seriously by many:

1. You will write your own life.
2. You will break your family roots.
3. You can't treat your parents bad enough.
4. You will never hit your neighbor for less than five crowns.
5. You will hate and despise all farmers, like Bjørnstjerne Bjørnson.
6. You will never wear celluloid handcuffs.
7. Neglect of not causing a scandal at the Christiania Theater.
8. You will never repent.
9. You will kill yourself.

Munch had his first love affair in the summer of 1885, at the age of 21. In the coastal town of Åsgårdstrand, where he often spent his summers, he met Millie (Milly) Thaulow (maiden name Andrea Fredrikke Emilie Ihlen), four years his senior and married. She was the wife of Carl Thaulow, captain of Munch's father's medical corps and brother of Munch's guardian, Frits Thaulow. The Thaulows were married when Emilie was sixteen. Emilie later divorced her first husband to marry actor Ludvig Bergh in 1891. Daughter of an admiral, Milly was an amateur theater lover, well born and well married. They would meet in the woods near Aasgaardstrand. Their secret relationship fills Munch with desire and love, but also shame and mixed feelings. The 22-year-old painter wrote of his affair with Milly, encouraged by his friends, the Kristiania Bohemians: "He left with his head in his hands. 'Thou shalt not commit adultery,' the Commandment echoed in his father's voice. He had committed adultery. All of a sudden everything was so ugly¹. "He was mad and elated while the relationship lasted and tormented and sorry when Millie ended it after two years.

The love-making experience with Milly led Munch to link the sexual act to melancholy, repentance, fear and death. He was afraid of the power that animated her after love, while he himself felt empty until death, emptied of both his free will and his power. Weakness and shame, fear and desire were ambivalently linked at the time of a union which provided a glimpse into the abyss



¹ Munch Museum T 2770 and N 465.

beyond, the realm of sin and death. "I felt our love lying on the ground like a pile of ashes². Munch gradually went from feeling unwell to feeling pain, remorse and guilt. He sees himself and the helpless husband caught in a hopeless triangle, mere pawns in a chess game of love and guilt. He begins to project his own guilt and suspicion on the husband and then portrays the wife, implicitly, as a deceiver and a liar. Despite this feeling, Munch couldn't resist the provocative charms of Milly.

From then on, relations go from bad to worse with capricious Milly. His mistress was rarely available for sex and often ridiculed him when he tried to get close to her. According to Reinhold Heller, the adultery affair lasted six years: from 1884 until Munch left for Paris in 1889. Even long after the relationship ended, Munch couldn't get Thaulow out of his mind. However, Thaulow did not give up her emotions and she married another man. Munch was particularly disappointed when she later divorced and remarried without showing interested in him. His disappointment will influence his relationship with women for the rest of his life. In his work *Dance of Life*, painted in 1899-1900, the Munch and Thaulow are represented as the central couple in a drama of jealousy. Edvard Munch struggled with the dilemma between his passion for women and his fear of rejection throughout his life. But he also considered marriage incompatible with his artistic ambitions and remained celibate until his death in 1944 at the age of 80.

Munch focused his Strindberg-inspired misogynistic attacks on Milly (Fru Heiberg in his writings). She is the malicious character of *The Kiss* (1892) and *The Vampire* (1893) as well as the cause of despair in *The scream* (1893). She is also the woman in *Self-Portrait under the Mask of a Woman* (1893). In these works, Millie Thaulow's memory is evoked by various means of pictorial imagery in self-referential terms, that is, the manifestation of his own fixations. She personifies an executioner, a destroyer of souls and the one who deprives the artist of his ability to think in a "normal" way. She takes from him "the scent of life", that is to say the breath of his life (*The Kiss*) as well as his blood (*Vampire*). The demon who possesses him finally robs him of the last fiber of hope and salvation. She is the spirit of the demon who lives while Munch's body is consumed, fades and dies in *The Scream*. In short, he presents himself as the victim of a terrible force, a ruthless evil called Fru Heiberg, which he is powerless to fight.

This is how Strindberg described the thematic content of *The Kiss* in *La Revue Blanche* in 1896: "The Kiss. The fusion of two beings, the smaller of which, in the shape of a carp, seems about to devour the the bigger one as vermin, microbes, the vampires and women do. The man gives, creating the illusion that the woman gives back. The man begging for the favor of giving his soul, his blood, his freedom, his rest, his eternal salvation". In *Vampire*, the woman is transposed into a hideous monster: two figures are seen locked together like the pieces of a puzzle, they stand in a deadly embrace. The male figure, that is Munch himself, leans over the seated female figure. His arms are placed around the woman's waist, his head buried in her knees. He is paralyzed. through fear and desire. Unlike the weak, passive male figure, the seated woman assumes the role of strength and power as she drapes herself over the kneeling man. Her arms are wrapped around his

² Prideaux, Sue *Edvard Munch Behind The Scream*, Yale University Press, New Haven and London 2012, page 80

arms and shoulders. His blood-red hair falls in strands like strings around him. As she cradles him, she presses her lips into the back of his neck. In this way, the woman has totally encapsulated the male victim in her powerful grip. Contemplating the room, it is as if we were witnessing a terrible act of violence against a man.

In *Vampire*, the woman is also completely dominant. She actively bends down and sinks her lips into his neck, while he is in a collapsed attitude, inactively seeking comfort. Her red hair is cascading down around him. A threatening shadow, which reflects their mutual form, rises behind the couple. This scene illustrates one instance when Munch visited prostitutes, but without ever having intercourse. The woman resembles the whores in the painting *Rose and Amelie*. Munch also executed a great number of additional painted versions of *Vampire* as well as a lithograph and a woodcut and he often used both together to make a combination print.

Munch was facing serious economic difficulties. He was entirely dependent on the financial help from his father and Aunt Karen. He did not sell any painting and had difficulties to get materials to paint. He relied on cardboard, obtained free by scavenging, and cheap pieces of wood. Canvases were beyond his reach. And yet, he wanted desperately to paint a big portrait like those he had seen in Paris by Manet, Rembrandt and Velazquez, but it was beyond his budget.

Munch then relied on his new friends, the Kristiania Bohemians. The atypical painter Karl Jensen-Hjell wanted to have a full-length portrait of himself. He did not want a small canvas, but one of 190 x 100 cm, approximately the same size as the Velázquez portrait of King Philip IV of Spain now in the Prado Museum (198 x 101 cm). Munch agreed that Jensen-Hjell would pay for the materials and then add, when the painting was finished, a good dinner at the Café of the Grand Hotel, the meeting point of the Bohemians group. The foundations for Jæger's 'cathedral of erotic misery' were already in place. Sue Prideaux, author of probably the most complete essay on the painter, and which we have used extensively as guidance, says that "its walls were the Grand Café, its churchyard the red light district down by the docks, its communion-wine absinthe, its bread starvation, its incense opium, its chronic disease syphilis and its congregation included every progressive young thinker, writer, actor and artist"³.

Munch had joined the group the year after Hans Jæger had achieved his first successful incitation to suicide, that of his disciple Johan Seckman Fleischer, who took his life when he was only 23 years old. Jæger wanted to replace the dead Fleischer with Munch as his closest disciple. Munch's father Christian and others close to the painter saw the relationship with apprehension, but Munch clearly said that "My ideas developed under the influence of the bohemians or rather under Hans Jaeger". Edvard spent all day sitting drinking in cafés. He came back to the family home at all hours of day and night drunk, upsetting his father and aunt. The alcohol took its toll. He looked thin and ill.

Jaeger soon understood that Munch could not replace the dead Fleischer; he could not be converted into a blind pupil. He had no capacity for hero-worship; nor could he be

³ Prideaux 2012 p. 84

induced into suicide. He could not be sexually corrupted for he was obsessively occupied by the liaison with Millie Thaulow. He ignored everything about anarchist politics and was unlikely to be pushed into an anarchist act of senseless violence. What he did follow was the first Bohemians' Commandment of writing his life. He started digging into his deepest and most painful memories, reviving Sophie's terror of death and father's horrifying insistence to the girl that she would be much better dead and with God, and when Munch's sister had begged him to take her life away ('it is so painful –won't you do that? –Yes you will – I know you can, if you want to'). Munch spent a whole year painting *The Sick Child*. In 1886, participated in the annual Artists' Autumn Exhibition where he presented the painting. The image of a young girl dying from tuberculosis was based on his experience of losing his sister Sophie in 1877, when he was just 14 years old. The motif is not unusual for Munch's time, but what provoked the visitors to the show was the way it was executed – rough, hasty, sore, unfinished. The painting was both praised and fiercely criticized. At the end he had not earned a penny and only got for his work but a bunch of bad reviews.

In 1885, Jaeger created a sensation with his novel *Fra Kristiania-Bohømen* ("From Bohemian Kristiania"), which was seized by the authorities as pornography. The year after he was sentenced to 60 days in prison for making the work public and 150 more days for printing the volume in Sweden. He avoided part of the sentence by fleeing to Paris with Krohg and Oda Engelhardt (born Othilia Pauline Christine Lasson), a pretty and vivacious daughter of Norway's Attorney General. She was member of the Russian nobility and married rich timber merchant Jørgen Engelhardt. She was in a similar social situation to Millie Thaulow: both were cute young wives who enjoyed celebrity in the society pages. When Oda's husband went bankrupt she left him and their two children for the excitements of the Bohemians' and was crowned '*la vraie princesse de la Bohême*'; she became pregnant by Krohg and fled to Belgium. But Krohg had introduced her to Jaeger and the three embarked on a triangular modern erotic experiment.

Oda and Millie were both for Munch 'vampire-women': both were chasing something far apart from 'the loftier interests in life and the pursuit of the truth' as liberated women were expected to do. Instead they run after lovers and relied on hurt and humiliated husbands for money



support while playing with free love. They pretended to be symbols of liberation, but Munch saw nothing very free in the way they ‘sat, reckoning victims, calculating opportunities like a pilot counting his shipwrecks, like a goddess receiving a sacrifice.’ For the pasinter, they lived on men like leeches and thought they had nutcracker muscles in their thighs. A man who married them was doomed in a matter of months; it was as if the wives extracted all their teeth⁴.

The love triangle Krohg/Jaeger/Oda, seen in conjunction with his own affair with Millie, filled Munch with apprehension at the role of women and tainted his perception of love for his entire life. Millie remained bewitching for the painter, but her behaviour and contradictory messages to him were like a hand closing round his heart. She had turned up in the Autumn Show on the arm of a handsome lieutenant. He had to let Millie vanish out of his life, and while trying to do so he met a thin, quiet, twenty-year-old, a student of painting who was as frank, straightforward and modest as the rest of the crowd was noisy and pushy. Aase Carlson was a soul sister, a beautiful, serious, intelligent young woman of character. For Munch, this was the first relationship with a woman founded on friendship and equality of intellect since Sophie died. He hesitated for a long time whether to ask to hold her hand, and she gravely refused, arguing that she was very fond of him, but as a friend. Finally she got engaged to Harald Nørregard, a prominent lawyer who was also a close friend of Munch's. In May 1908, Munch suffered her death. He had painted her recently. She is the woman coming directly towards the viewer in the 1903 *Women on the Bridge*, the only woman to be given a face. As she posed for her portrait they had teased each other lovingly, as Aase's daughter recalled: ‘For several weeks he had her dress up in her formal black gown every day. He would then simply chat with her. When she accused him at last of doing this as a ruse to have a chance for conversation he said no, he was studying her for the painting. Then he produced the portrait without once looking at her.’

In the spring of 1889, Munch rented a space in Kristiania and filled it with his paintings. It was his first solo exhibition in the city, and constituted an audacious move which helped him secure a scholarship for a one-year stay in Paris. Before boarding the ship, he said goodbye to his father. It was the last time they spoke.

In his first months in Paris Munch took drawing lessons at the studio of academic painter Leon Bonnat, who liked his drawings very much. He also visited art galleries and socialized with fellow foreigners at the *Café de la Régence*, but he soon run out of money. In November, his father suffered a stroke and died. Munch was overwhelmed... and bankrupt. He moved to a cold and damp apartment in the suburb of Saint-Cloud, 9.6 kilometres from the centre of Paris, France. *Night in Saint Cloud* (1890), a moody, blue interior of his suburban Paris apartment, captures his state of mind. A shadowy figure in a top hat -his roommate, Danish poet Emanuel Goldstein- stares out a window at the bright lights on the Seine River. Evening light casts a symbolic pattern of a cross onto the floor, evoking the spirit of his devout father.

⁴ Prideaux 2012 pp. 114-115

Munch emerged from this crisis with new artistic ideas. He decided that his art ought to be personal and profound, reducing the existential states of the human soul to their simplest form. He wrote: 'No longer should you paint interiors with men reading and women knitting. There must be living beings who breathe and feel and love and suffer. I would paint such pictures in a cycle. People would understand the sacredness of them and take off their hats as if they were in church'. The idea became Munch's *Frieze of Life*, whose scope was not defined until the end of the nineties, and whose limits were never defined. After his father's death, Munch embarked on the most productive, but also most perturbed, part of his life.

In September 1892 Munch was invited to exhibit his paintings at the *Verein Berliner Künstler* (Association of Berlin Artists) which opened on Nov. 5, 1892. Munch was then having his second solo exhibition in the Norwegian capital. Critics found little to like and unanimously said that Munch was "making fun of the public's taste." But the exhibition that was seen by a representative of the Verein Berliner Künstler's exhibition committee, Adelsteen Normann, who invited him to show his paintings in Berlin. And Munch's paintings became again the center of a controversy. His art polarized opinion among the members of the Association and shocked the German public. After only one week, the exhibition *Die Affaire Munch* was shut down after a protest of a minority of the members of the Association. This minority led by Max Liebermann, the Impressionist who subsequently withdrew to found its own association, the *Berlin Secession*. Munch found himself the center of a battle between factions of German art and a subject of discussion in the press. The whole affair seemed to him exciting and advantageous for his career as a painter. He wrote to his aunt that 'all this uproar was great fun' and drew as conclusion that shocking his audience was an assured route to celebrity and success: "This is the best thing that could have happened to me!", he wrote to Aunt Karen, "A better publicity I couldn't have wished for.... Yes, the exhibition is creating enormous indignation since there are a lot of terrible old painters who are beside themselves at the new trend..."⁵ Munch was not a marginal; he was, in fact, an astute self-promoter who rejoiced the defiance of Norway's conservative establishment and used news media controversy to build his international career.

Munch's first long stay in Berlin was pivotal for him. From 1892 until 1908, the greater part of his time was spent in Germany. Right from the beginning, he found understanding critics and friends and finally important patrons and collectors of his art. The financial returns were modest during the first years despite the fact that his paintings were being shown continually. It was only after 1900 that a constant income began.

In Berlin, Munch came into contact with another group of radicals who called themselves the *Schwarzen Ferkel Circle*. Led by Polish author Stanislaw Przybyszewski, who displayed in his writings a pathological eroticism as illustrated in the art of Felicien Rops. Another prominent member was misogynist August Strindberg. Also part of the group was Swedish writer Ola Hansson, noted for his novella *Sensitiva Amorosa*, where he had written: "For men such as myself, there always comes, sooner or later, a time when one is tired of all real attachments to women. There is, in all such attachments... so much that is

⁵ Quoted in Reinhold Heller, Munch, The Scream, London, 1973, pp. 137-38

banal and painful. I have had more than enough of that, and now I use women at arm's length... I can reject all the trivial aspects of sexual relationship while using the pure essence without all the distasteful accretions." The group based their discussions on the hypocrisy of marriage, free love and fatal triangles. They saw women as an eternal danger which they described in their writings. They were crucial in the amplification of Munch's fatal woman theme throughout the 1890s and well into the first decade of the twentieth century. Munch, Strindberg and Przybyszewski gathered in the restaurant *Zum Schwarzen Ferkel* (The Black Piglet), which had been discovered by Strindberg. It was a place of excess, freedom and intellectual sparks, with sharp discussions about life and art, accompanied by heavy drinking. Literary debates had taken the place of the old anarchism of the Christiania Bohemia of the eighties.

Another character showed up in Berlin: Dagny Juell. After his devastating affair with Millie Larsen, Munch had a series of short liaisons with a number of women, including a Miss Drefsen and a Mrs. Petersen, as Munch indicates in one of his early diary notes. Yet, such minor affairs were incidental to Munch's life. It was not until sometime after he became involved with Dagny Juell that Munch once again experienced not only the joy of love but its eventual pain as well.

Dagny Juell (1867-1901) was from Kongsvinger, fifty miles northeast of Christiania. She was the twenty-five-year-old daughter of Dr. Juell, physician and District Medical Officer. She was also the niece of the Prime Minister of Norway. Munch had met her in the Bohemian group around 1890 and she had impressed him: "She could get any man she wanted. Actually she wasn't beautiful.

Somewhat flat-chested—but she was enigmatic and unpredictable; no one could tell what was concealed behind those heavy eyelids and that secretive smile. She dressed differently to the ladies of the time, made her own fashions... She wore makeup, drank and smoked. Her hero-worshipping younger sister thought she personified sin, and her admiring girlfriends thought she looked like a whore".

Dagny was thus exactly the kind of woman to whom Munch was attracted: young, beautiful, rebellious and libertine. He managed to have her to himself for her first few weeks in Berlin and she modelled for some of his most famous paintings, including the one now known as *Madonna* and *The Hands* as well as the new versions of *The Morning After* and *Puberty*, which had been lost in a fire. Munch stated that he did not imitate the etching of Felicien Rops, *Le Plus Bel Amour de Don Juan* from 1886, which has the same motif as *Puberty*. The threatening shadow that rises over the girl can be seen as a phallic form which alludes to



the girls experience of changes in her own body, but it could also be interpreted as a shadow of death. The coupling of death and sexuality is common in Munch. Besides this version, two others are in the Munch Museum. The motif was also done as a lithograph and as an etching. Dagny was also the model for *Jealousy*. She took men by the arm familiarly, smoked cigarettes with them, told them audacious stories and drank large quantities of absinthe without ill effects. Her androgynous and fleshless qualities were remarked everywhere. The combination of intelligence, spirituality, inviolability and sensuality provoked fascination. As soon as one saw her, one had the impression that she was a doomed woman.

Munch tried to keep her to himself, but On March 9, 1893, he took Dagny to the *Schwarzen Ferkel*. It was a tragic mistake on Munch's part. The beautiful and talented Norwegian woman with her free social manner and libertine views soon captivated most of the members of the Circle. Circle members Przybyszewski, Strindberg, Schleich, Dehmel, Meier-Graefe, Servaes, and Bengt Lidforss all fell in love with her immediately. Munch was soon displaced by other more ardent admirers who, one by one, wished secretly or openly to become Dagny's lover. Gustav Vigeland, the Norwegian sculptor who had shared Munch's Berlin mistress before Dagny's arrival, might have tried to steal Dagny from him. Dagny also met August Strindberg and had a brief affair (about 3 weeks) with him. And the heated *Schwarzen Ferkel* discussions about the nature of sex and women switched to the single emotion of jealousy. According to Sue Prideaux, Dagny was the one woman in whom Munch forgave everything, the only one who made the transition from sensual goddess to mother and saint. She was promiscuous but she was (unlike Oda) faithful to her promiscuous principles"⁶. But undoubtedly, Munch, the jealousy made Dagny take the role of "Mrs. Heiberg". Once again, he found himself rejected and cast off by the woman.

In August 1893, Dagny married Stanisław Przybyszewski, but in the spring of 1895 certain evidence points to the fact that Dagny and Munch were briefly reunited as sexual partners. In 1901 Władysław Emeryk, a friend of Przybyszewski, murdered Dagny in Tiflis, Georgia, in front of her 5 years old child. Emeryk then turned the gun on himself. When Munch received the news that Dagny had been murdered, he wrote her obituary. The papers had built the perfect tabloid story. She was the doctor's daughter who married a Satanist and ended up murdered. The Goddess fallen from grace. Munch had loved her and she had never become a vampire or a cat. In Sue Prideaux view, she had always been honest; a brave spirit, she had rested lightly on his life, demanding nothing, giving everything. She was the first woman he loved who died; she was thirty-three. According to Barbara Susan Travitz Bimer, however, Munch loved and hated Dagny with the same intensity as he had loved and hated Millie. He never gave of himself to the same extent as he had given himself to Dagny and Millie before her. Fear, hatred and repulsion seemed to dominate the his relationships with women. Apart from several texts, Travitz Bimer provides as evidence of her interpretation essentially the paintings that Munch did with Dagny as model: for her "Munch's *Portrait of Dagny Juell Przybyszewski* represents the visual manifestation of the artist's own bewildered and puzzled perceptions about this woman; she was irresistible and held obsessively in the artist's thoughts, but he could

⁶ Prideaux 2012 p. 163

not possess her. Dagny was a woman who captured his heart and tortured his soul.⁷

Jealousy is interpreted as a representation of the love triangle among Przybyszewski, Dagny Juell, and Munch. In Przybyszewski's *roman a clef*, *Overboard*, the writer's answer to Munch's painting published in 1896, Munch (the painter Mikita) arrives in Berlin with his fiancée "Dagny Juell," whom he loses in favour of Przybyszewski and takes his own life. *Jealousy* was prominent in the Pole's novels, and especially in *The Vigil* (1895). On the cover he used one of Munch's drawings of *Madonna*. While the painting can be analyzed as a literary portrait, Munch actually created an image of the nature of jealousy, giving universal traits to this human feeling. Munch repeated the composition shortly afterward in a couple of lithographs and returned to the motif much later in a series of derived versions.

Dagny was also the model for *Hands* (1893), where a semi-nude woman, aloof and facially expressionless, stands frontally among a group of imploring hands (Munch's friends of the Ferkel Circle) reaching out for her. As a gesture of enticement her own hands are clasped behind her head thrusting her breasts and belly forward. In *Ashes*, Munch depicts a man with an ash-gray face, holding one hand to his head, huddled on a beach. In sharp contrast stands a sensuous woman. The man is turning away from her. The tension between the two, who appear to come from a secret, unsatisfactory sexual encounter, is echoed in the landscape elements. The log has partly turned to ashes, and the man is staring into the smoke which rises from the log, spreading throughout the air. The tension is both existential and sexual. An interpretation is that the man in the picture has failed to curb his desire for the woman, even though his love for her is dead. The 1896 lithographic version, in which the log is reduced to a pile of ashes, would support this interpretation. Munch also wrote a brief commentary on the motif: "I felt our love lying on the ground like a heap of ashes."

After spending the summer of 1894 in Aasgaardstrand, where Munch painted *Ashes*, he returned to Berlin and to Dagny –whose affection toward him he perceived as false– and her husband. Munch then painted *Jealousy* in which Dagny was depicted as a faithless and evil temptress, Przybyszewski as the suspicious husband consumed by jealousy, and himself as the married woman's lover. Munch and a half-dressed Dagny are under an apple tree engrossed in intimate conversation. Stanislaw's complexion is poisonous green, reflecting his jealous state of mind. In fact, Przybyszewski was not at all a jealous husband and thought his wife should engage in liaisons with other men. He preached sex as the main purpose of life and as the creative source of art and literature. For him 'Art is nothing but a game that sex plays with the brain.' But it has also been suggested that Przybyszewski, masochistically used his wife as a living model for his writing. It was Munch himself who objected to such extramarital affairs and was enraged by the thought of Dagny with a man other than himself. Thus, Przybyszewski's face expresses the embodiment of Munch's own projected jealousy.

⁷ Travitz Bimer, Barbara Susan, *Edvard Munch's Fatal Women: A Critical Approach*, Master Thesis North Texas State University, Denton, Texas. December 1985, pp. 52 - 94

In Berlin, Munch also took up printmaking, which gave him great freedom to experiment, but also allowed him to reproduce his art in greater quantities and add a source of revenue. The practice was also continued in Paris, with the help of Clot and Lemercier.

While in Berlin Munch won the recognition of the intellectual and cultural elite of that city, which led ultimately to very substantial patronage the financial purse was limited. And when success did come it was more in the form of critical acclaim, 'more honor than gold' as Munch told his aunt. This led Munch to go back to Paris early in 1896. But in his attempt to conquer the art world, Munch failed. His paintings did not find the same echo as in Berlin. Picasso's dealer Ambroise Vollard included one print by Munch in one of his publications of modern print-makers, but no other important dealer noticed Munch. He exhibited twice but had less material success than in Berlin. His first exhibition was at Bing's gallery, '*L'Art Nouveau*,' the second to be held there. Strindberg wrote a poetic account in '*La Revue Blanche*.' In 1897 Munch showed the paintings of his cycle again at the *Salon des Independants*. The few articles in French on Munch showed the curiosity and taste of individual Frenchmen rather than any general awareness among writers or artists of Munch's significance.

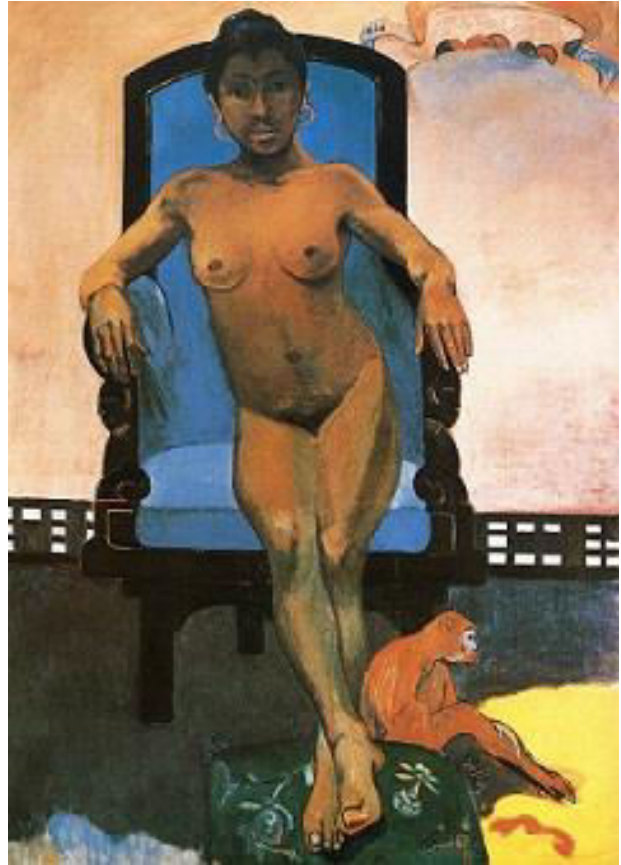
In Paris he had joined the circle of Franco-Norwegian William Francois Molard, a secretary in the French Ministry of Agriculture and amateur musician. Other members of the circle were composer Frederick Delius, playwrights Alfred Jarry and August Strindberg, as well as artists Henri Rousseau, Edouard Vuillard, Pierre Bonnard, and Paul Gauguin. Molard wife's Ida Ericson had a daughter named Judith (1884-1950) from an earlier affair with Swedish opera singer Fritz Arlberg. Judith was a precocious, intelligent, witty and outspoken girl, usually filled the role of hostess at the Molard's gatherings. She also sought relationships with older men. Her first serious romantic attachment was to one of her teachers, Monsieur Floquet. After Floquet's death, Judith transferred her affections to Gauguin, who lived in a studio in Molard's house in 1893-94 but left France for Tahiti just before Munch arrived. She was delighted to hear about Gauguin's faraway travels and his marriage to a girl her age. She quickly became fond of him with her youthful love and became jealous of Annah the Javanese, a mulatto he had found wandering in the street and lived with him.



While Impressionism had no relationship to the program he had announced for himself, Gauguin did supply Munch with the means which he could apply to the problem of

making paintings of the feeling, loving and suffering of living beings. His method involved reduction of modeling, elimination of gradations or division of tones, emphasis on contours and on linear relationships of a rhythmical character. Munch's used the features of Gauguin which could be of immediate use to him. None of his works resemble Gauguin's but the importance of Gauguin for Munch was indisputable.

When Gauguin returned to France in August 1893, he settled in the William Molard studio in Paris with Annah the Javanese, whom he portrayed in 1893 (Oil on canvas, 116 x 81 cm). The Tahitian inscription on the painting (Aita tamari vahine Judith te parari), which may be translated as 'Little Judith is still a virgin', refers to Judith, who was also 13 years old. Indonesian artist Khairani Barokka has suggested that that Molard was the original model of the canvas and that Gauguin had convinced her to model for him. According Bimer questions remain unanswered concerning the exact nature and extent of Munch's relationship with Judith. Bente Torjusen ⁸ suggests that Judith Molard was the artist's model and possibly Munch's mistress during his stay in Paris. In a letter to Frederick Delius in 1903, Munch mentions two women. One was Tulla Larsen and to the other Eva Mudocci. In the letter he further mentions "the white cat," but asks Delius to "say nothing on that subject in his reply."



In Paris during the years 1896 and 1897, Munch used young Judith Molard as a model. She appears as Munch's new fatal woman, replacing Dagny Juell. In the drawings and drypoint *The Cat* Judith Molard is a nude, adolescent girl who arches her back after just pouncing on the decapitated head of Munch. She plays with this head in the manner of an animal about to deliver a coup de grace on its victim. This portrait of victimization continues Munch's depictions of "woman as a destructive and ego-devouring" force in the artist's life. According to Freud, representations of decapitated males symbolize castration, or the fear of such.

In the 1896 etching *The Maiden and the Heart* (Das Madchen und das Herz), Munch portrays Judith as a fatal woman who has not just stolen his heart but is squeezing it's blood in her hands. Munch would be depicting here his heartfelt grief for Judith. As the symbol of love and the center of emotion, Munch's heart is seen in the grip of a woman who was destined to haunt him for twelve years. In 1908, Munch wrote to a friend:

⁸ *Words & Images Of Edvard Munch* Thames and Hudson Ltd, 1989

"I sit here burning out my nerves with whisky, postponing this ghastly half suicide of committing myself to the sanatorium in Hornbaek (I stand outside) looking Delirious and miserable and say Judith--Judith her fault". A similar image appears in the drawing *Woman with bleeding Heart* of 1898 (Brush, multicoloured crayon on paper). This personification of Judith as his third vampire would point to a sexual relationship with her, since for Munch, consummated love cancels sexual desire and brings the birth of the fatal woman. In the etching *Under the Yoke* of 1896, Munch drew Judith as a nude temptress, lying in wait for the artist, a foolish Munch who, unable to resist this girl who is ready for sexual intercourse, succumbs to the charms of a girl aged below half his own age.

The twentieth century brought great changes in Munch's art, in his position in the world, and also in his personal life. As we saw in the previous pages, from the last years of the nineties there was a rising financial success and in recognition. At the end of the previous decade he was secure economically and had achieved popular success even in Norway. In his own life, however, this was a period of instability and increasing mental tension which came to a climax in the autumn of 1908 in a complete nervous collapse.

In 1898 Munch met Mathilde (Tulla) Larsen, who was then twenty-nine, six years younger than him. She was the daughter of Kristiania's top wine merchant. Munch first set eyes on Larsen when she arrived at his studio in the company of an artist with whom he shared the space. From the outset, she pursued him aggressively. In his telling, their affair began almost against his will. Like Millie, Dagny and Judith Molard, she had an independent, rebellious spirit and enjoyed a semi-bohemian existence, living in her own apartment. She was not particularly clever but wanted to make herself somebody. Tulla was tall and slim with a good hourglass figure, not unlike Millie Thaulow's, but with a bigger bust. She dressed well and expensively. Her lips were thin and her eyes small but their darkness made them startling with her red-gold hair. She showed up at Munch's studio to be painted. It was a bitter contrast: Tulla, so healthy and rich she could afford whatever she wanted, and him with his psychotic inability to part with his



paintings and his inability to earn money. Tulla offered him money and he took it. She desperately wanted Munch to marry her.

They became a couple and travelled together, but Munch was overcome by the ambivalence that characterizes his relationships with women. For him, art is more important than anything else. He painted *Golgotha*, where he himself is Christ crucified on the Tree of Death for his Art. But he also painted *Metabolism* in which he and Tulla stand, like Adam and Eve, naked either side of the *Tree of Life*. *The Dance of Life* shows the whole round of the prime of life. People celebrating the midsummer fertility dance. To the left Tulla, the angel in her white dress, about to pick the flower of love. In the centre, Munch dances with Millie Thaulow in a red dress of passion. To the right stands Tulla again, but in her black dress. Tulla was pushing him into the danse macabre of marriage. Munch did not trust Tulla. Even when she was wearing her white dress she reminded him of Oda Krohg, and as soon as his health was sufficiently recovered, he fled to Denmark, later to Berlin. But she showed up two days later at his hotel. He told her to leave. She sat waiting for him, pale-faced and in tears. He stayed with her all the night. Next day he fled again, walked the streets in a bitter cold wind that was attacking his lungs. He went back to the hotel and they made love all night. Munch told her to leave and she countered by telling him she had tuberculosis. Munch tried to please Tulla and also to get rid of her at once. He gave her hope. He failed to understand the demonic intensity of her obsession with him. Her money was the solution to the difficulties of the moment; if she sorted out the contract with Clot and Lemercier, he would be free to paint. But he did flee from her on a year-long journey across Europe. Wherever Munch went, she followed. He fell into a kind of helplessness in the face of his persecutor.

But Munch had a moment of weakness and wrote to her: 'I feel in a terrible darkness. In my misery I think you would at least be happier if we were married. It would be a kind of home to for you to bear my name –everything else would be as before–I would have to have the absolute right to freedom in every aspect of my life.' In the spring of 1900 he was in Dresden for an exhibition when she arrived to discuss the marriage settlement. They would have to have a separation of property in view of the inequality of their financial positions, she said. They would be married in Germany, she decided, gathering together all the necessary documents. Then, he lost them. If they travelled south, she said, they could get married in the consulate in Nice. France did not require the lost documents.

But he ran away. Fleeing France's marriage laws, he went to Milan and moved northwards. At the Swiss border, he was apprehended by the police. King Umberto of Italy had been assassinated a few days before by a blue-eyed anarchist and Munch fitted the description. Tulla brought a long lawsuit against Munch. He was overwhelmed with bitterness, misery and astonishment. 'If she could not have the man-doll, she would break him', he wrote. The lawsuit made the following years more difficult for him. It plunged him into a round of loans; he mortgaged the deeds to his house; he pawned his pictures and asked friends to buy them back when he could not redeem them.

In the meantime, Munch found himself a sweet and willing girlfriend, Ingse Vibe (1886–1945) who caught his attention by leaning over the wooden fence outside his house in Åsgårdstrand one day in 1903, when she was just 16 years old. They cultivated a friendship that would last for decades. This relationship is documented through their correspondence. One postcard is a photo of Ingse acting on stage at the National Theatre in Oslo that reads: “I wanted to send you a small greeting and show you how pretty I look when I’m a good girl. Yours, Ingse.” Munch frequently used Ingse as a model for his drawings and paintings. But this too was to be broken up by Tulla. She was once more following him. Her obsession had not died. She had settled further up the coast and, thanks to her telephone and her circle of friends, she knew Munch's whereabouts all the time. ‘She had spread horrible rumours about me. That I have lived on her, used her money and then abandoned her like a heel. I heard that she had written letters to my family and told them that I had behaved like a scoundrel’.



In August 1902, a woman friend of Tulla’s turned up in his garden. She told him she was living with Tulla and that she was taking morphine; that she still loved him and would only get better if he came back to her. One of the bohemians friends told Munch that Tulla was going to kill herself. He must go to her or bear the moral consequences. Munch refused. Next came a letter from Tulla's friend: "Tonight T emptied a bottle of morphine. I heard her breathing as I went up to bed. I went into her and she told me what she had done. Her pulse was almost gone. I dosed her with six cups of strong coffee. Luckily I was in time. She wants to die. She is in despair over you. Only you can save her. It’s half past four now. If you want to speak to her you must get the boat. Beside her bed I saw two empty vials of morphine.' Munch got into the boat. When he arrived it was night. The house was full of the gang he had long outgrown and renounced telling him conflicting stories: she was dying from the morphine; she was going to shoot herself. They led him to the bedroom. There was also a revolver. Whether it was on the table or in his pocket, whether it was his or hers, or somebody else's, is a mystery. Munch told her that the ill health that had stolen his youth made him afraid of starting a family. He told her he was well-acquainted with the misfortunes of love. Some say that she sat up in bed and laughed at him. It is unknown which of the two took hold of the gun in the struggle that ensued, or whose finger pulled the trigger. The bullet shattered the middle finger on

his left hand. Smoke filled the room, blood poured down his hand and she did nothing to help him. Once more, he found himself in the stifling claustrophobic atmosphere of a hospital where his hand was X-rayed. He refused anaesthetic.

The shooting was their last confrontation. Munch's hatred for Tulla intensified. And he was further burdened by financial worries. But Tulla had demanded some sort of retribution for the money she loaned Munch. He referred to such payment as "blood money." For the next six years, until his admission to Dr. Jacobsen's clinic in Copenhagen in 1908, Munch viciously attempted to discredit Tulla. Munch also wrote a play entitled *The City of Free Love*. In it, he portrays himself as the poor, defenseless minstrel, Tulla as the cruel "Dollar Princess," and her friends as strange animals. Tulla was not only the woman behind Munch's vicious writings but also the catalyst for several works of art he produced between 1900 and 1907. In such works, one may follow step-by-step the steady decay of the artist's mental, emotional and physical state. Like a festering wound which would not heal, Munch's works made manifest his deep-seated hatred of the woman with whom he had become pathologically obsessed. By depicting her as a temptress, a sinner, a Salome, a ruthless murderess, and a traitor, Munch gives us an uncompromising portrait of Tulla as his fatal woman.

Munch's color lithograph *Sin* of 1901 depicts Tulla Larsen as a personification of evil embodied in the guise of a naked, primitive earth mother, complete with a preponderance of flesh, a swollen belly and large breasts. Although possessing a voluptuous physique, her skin is ashen-white and has lost its resilience. A second look at Tulla reveals a paunchy belly and fallen breasts. Her expression appears dull, even doleful. Her large eyes lack luster. Her mouth sags. Her chin is weak in construction. Munch's color lithograph emphasizes Tulla's red Medusalike hair falling in a disheveled manner about her sinking shoulders. In short, Munch depicts an earth mother whose magic has been exhausted.

From 1904 to 1907, Munch painted Tulla Larsen as a murderess. He quarreled with friends, drank excessively, and teetered on the verge of a nervous collapse. Such behavior was symptomatic of his pathological hatred towards Tulla whom he now held responsible for his permanently disfigured hand and his unresolved bitterness. He thus portrayed Tulla as his assassin. *The Murderess* of 1904-05 depicts Munch as a prostrate figure on a sofa. In the far right corner, a woman stands stiffly and stares at the viewer. Her feathered hat appears atop a foreground table which also features a bowl of fruit. The narrow room has diamond-patterned wallpaper. Munch's lithograph visually reenacts the fatal day in September of 1902 when Munch was shot. The same figures and room are featured in the lithograph *Apparition* of 1906. Here, the woman's face is clearly visible and repeats Tulla's image as she appears in an 1899 photograph.

Thus, since the women in *The Murderess* and *Apparition* have the same hair style and wear the same V-neck blouse, as well as appear equally stiff and unresponsive, it becomes clear that *The Murderess* is a depiction of Munch and Tulla with her feathered hat as her attribute. The theme of Tulla as a murderess is seen in its painted form in *The Death of Marat* of 1906. As in *The Murderess*, Munch portrays himself as a lifeless

corpse and Tulla as his triumphant assassin. Here the idea of the defeat of the male reaches its summit. The man lies murdered while the woman stands erect and triumphant, pressing her arms against her sides. The focus is the woman. The traits of her femininity are in contrast to the massive physique of the dead man. The figures are nude and appear in a dimly lighted bedroom. Blood splatters the bed sheets on top of which the male figure lays and projects toward the viewer. In this painting his arms are placed perpendicular to his foreshortened body. The Christ-like pose lends to the figure a sense of martyrdom.

The Murderess and *The Death of Marat* are linked by their titles to Munch's color lithograph *The Death of Marat (The Murderess)* of 1906/07. Eliminating all the details of a specified bedroom with table, Munch concentrates on depicting the two nude figures of the fallen artist and his triumphant assassin. His body is colored in a gangrenous green. She is larger and closer to the bed than in the painted version. Her body is outlined in a red as if she has metaphorically drained the man's blood into her own body like a vampire. In both versions, she stands guarding her prey.

While Munch was essentially based in Germany, he made annual sorties to the Paris *Salon des Indépendants*, both to exhibit and to see art novelties. He became known as 'the Norwegian ghost'. He was avoiding Tulla and the bohemians. The sound of the Norwegian language sent him into a panic and he noted once happily that he had hardly spoken Norwegian in a year. In 1902 Edvard Munch met in Berlin, violinist Eva Mudocci (stage name of Evangeline Hope Muddock), and they became lovers and friends. A child prodigy violinist under the the stage name Rose Lynton, she studied in Berlin, where she teamed up with another young music student, Bella Edwards, and the two formed a professional duo, performing mostly on the continent. Eva and Bella settled in Paris in 1903. Munch and Eva saw each other every day. Both of them were travelling extensively during the affair but they managed to come together when her concert tours and his exhibitions coincided. Munch wrote to composer Frederick Delius 'Fraulein Mudocci is wonderfully beautiful and I almost fear falling in love. What do you think? After the affair with T I am madly apprehensive. Write to me but don't send me "the white cat" again. At any rate



don't tell me anything about it.'

After Munch's relationship with Tulla, his attraction to Eva was one conditioned by apprehension and fear. Another commitment to any woman at this point in his life was potentially dangerous.

Munch was aware of the fact that Eva and Bella were lovers, but he seemed to accept Bella's company. She could keep Eva occupied and at a distance while he was working. But the triangle situation brought pain to the weakened Munch. In a letter to Frederick Delius, Munch provided two contradicting explanations concerning his relationship with Eva. On the one hand he said he feared he was falling in love with the woman; on the other hand, he said he was enjoying "perpetual springtime with the enemy-woman." He mentioned in the same context two other women he had known in the past: "the white cat" (Judith Molard) and "T" (Tulla Larsen). Eva had thus joined ranks with his other female vampires.

Eva and Munch relationship was not easy. They were both strong-willed, creative artists. Munch wrote of 'snow showers on the spring blossoms'. There was certainly a big quarrel. Rumours of lesbianism were spread about Bella and Eva. Munch probably accused Bella and she probably countered by asking whether he had syphilis. According to Eva, Munch wanted to paint a perfect portrait of hers, but each time he began on an oil painting he destroyed it, because he was not happy with it. She said he had more success with the lithographs and the stones that he used were sent up to their room in the Hotel Sans Souci in Berlin. One of these was accompanied by a note that said, "Here is the stone that fell from my heart." The stone was *Madonna* (the Brooch). This time *Madonna* is both a spiritual and a sexual muse. 'He did that picture of me,' Eva wrote, 'and also the one of Bella Edwards and me in the same room [*The Violin Concert*]. He also did a third of two heads – his and mine – called *Salome*. It was that title which caused the row.



They corresponded constantly, and fondly, in German. Their last meeting was a tea party in Åsgardstrand, and twenty-four years later she sent him congratulations on his seventieth birthday and he replied with a note of thanks.

Munch embarked during his affair with Eva on a creative quest to reinvent himself as an artist. His images from the 1890s, in which he explores inner feelings and personal experiences, suddenly disappeared. Europe was waking up to a modern world full of new technologies, mass media, high-speed transportation and urban living, Munch sought

forms to express this new world. He brought his canvases and painting equipment from place to place across Europe. There were nine exhibitions in 1903, six in 1904, eleven in 1905, ten in 1906 and seven in 1907: forty-three in five years, during which he was living either in the houses of the patrons whom he was painting, or in cheap hotels. At last money was coming in thousands and tens of thousands as his success continued as the fashionable portrait painter to the rich.

But as his career picked up, his physical and mental health deteriorated. He travelled restlessly, drunk to excess and remained in a constant state of nervousness. He became embroiled in drunken fights in Denmark –with author Andreas Haukland– in Hamburg with a naval officer on whom Munch mounted an unprovoked attack and who challenged him to a duel. On three occasions, he threatened people with a pistol. A note in his private diary concerning the portrait of the daughter of one of the richest men in Germany reads: ‘In the midst of all my attacks I painted the portrait of a woman, finishing it all during one morning. Had fortified myself with alcohol. A woman in a white dress, calm clear, painted with broad strokes, a good likeness. One of my best paintings. In the afternoon another attack . . . hallucinations.’

In the next few years, his drinking grew from excessive to uncontrollable. "The rages were coming more and more often now," he wrote in his diary. "The drink was meant to calm them, especially in the morning but as the day wore on I became nervy, angry." But this condition did not prevent him from producing some of his finest work, including a *tableau* (executed in several versions) in which he uses himself as model. He was pursuing three new themes, but which were based on old obsessions. The first was *The Death of Marat*, which was however very different from David's famous painting *Marat Assassiné*, also known as *La Mort de Marat*. The subject was the shooting of himself by Tulla Larsen. Munch is Marat; he lies naked on the bed, blood stains his body and pools on the floor. Tulla is the murderer Charlotte Corday. According to Munch, *The Death of Marat* was not an easy painting. He was not in Paris to see it when it was exhibited but he suspected that Tulla was. ‘Nor is it a masterpiece – it is more of an experiment. You may tell the enemy that the child is now born and baptised’, he wrote

In the 1906 *Self-portrait with a Bottle of Wine*, he paints himself alone at a restaurant table, with only a plate, a wine bottle and a glass, proving an intense disquiet. Two waiters stand behind him in the almost empty restaurant, evoking the setting in which he had read of his father's death.

Munch tried hard to stay emotionally distant from Eva Mudocci, but he was beginning to fall in love with her by his own admission. But when such ungovernable feelings of love and desire entered his psyche, they were accompanied and subsequently overshadowed by other equally disruptive emotions: fear and even hatred. It was precisely because Eva had touched his heart, that Munch saw her as his enemy. Such romantic ambivalence colored the artist's visual depictions of Eva too.

In *Violin Concert* Munch portrays Eva as a cruel and evil force in his life. But Munch also painted her as his ideal, loving woman in *Madonna* of 1903. In this painting, Munch

portrays Eva as a woman of exceptionally rare beauty. Her oval-shaped head, delicate, swan-like neck, gracefully tilted head, and refined, aristocratic features, the portrait of Eva not only demonstrates the artist's appreciation of Eva's youthful, angelic loveliness, but also suggests that while he executed the *Madonna* Munch venerated her as a devotional object which deserved his profound affection and praise. Still, in an unusual way there is something distant and remote about the beautiful woman. Her pensive expression tainted with sadness, her strange melancholic eyes half veiled with lethargy and a distant dreaminess, she seems disengaged in some private fantasy. When *Madonna* was shown for the first time, it had a frame with painted spermatozoa and embryos, as in the lithograph of the same title. The frame was later removed and has been lost. Munch must have executed several versions of the motif simultaneously. Some critics emphasize in the painting the purely orgiastic element in the motif; others see the mysteries of birth. Still, Munch himself emphasized the aspect of death. In an album in which Munch collected some of his most important motifs, he described *Madonna* as follows: "The pause when the entire world halted in its orbit. Your face embodies all the world's beauty. Your lips, crimson red like the coming fruit, glide apart as in pain. The smile of a corpse. Now life and death join hands. The chain is joined that ties the thousands of past generations to the thousands of generations to come". Eva holds Munch in her power with her bewitching beauty and appears totally detached from him. Munch captures in her expression her refusal to allow him to penetrate her thoughts. She has become a Sphinx. This was possibly the explanation for the note he sent to Eva in Berlin: "Here is the stone that fell from my heart."

As Travitz Bimer recalls, in Judeo-Christian tradition, the fatal women were Eve, Delilah, and Judith, who was as lethal to Holofernes as Salome was to Saint John the Baptist. Women were viewed as Satan's tool by Saint Paul, Saint Augustine and other early church fathers. Sex and magic or witchcraft were the woman's realms, diseases to be eradicated as the witch-hunts of the Inquisition proved. Negative attitudes toward women remained with the rise of Protestantism as exemplified in the Salem, Massachusetts witchhunts and burnings⁹.

In a lithograph, Eva is a *Salome* embracing the severed head of Munch as Baptist. His wide forehead and gaunt cheeks are shaped like a violin, Eva's musical instrument, which she plays as she psycho-sexually commands Munch. Her head tilts with ease in a graceful motion and her hair falls in waves over his head. Munch's severed head is entrapped by the same smothering, demanding type which he had seen and feared in Tulla. Then too, Eva's brooch reappears here as emblematic of the danger implicit in the Biblical story of Salome as well as Munch's generalized fear of such "threatening" objects.

In 1908, on the brink of exhaustion, his friend, the poet Emanuel Goldstein took him to Dr Daniel Jacobsen's busy private 'nerve clinic' in the suburbs of Copenhagen. Jacobsen was not a psychotherapist, but had a reputation for 'curing' artists. His training had been old-fashioned. An encounter with nerve doctor Knud Pontoppidan inspired Jacobsen to study nervous diseases, for which he went to London and Paris. Upon his return to Denmark, he met one of Pontoppidan's patients, Danish feminist author Amelie Skram,

⁹ Travitz Bimer 1985 p. 182

who was suffering from hallucinations, sleeplessness and suicidal tendencies. Jacobsen was not brilliant, but he had charisma. He was lazy, unimaginative and sensible. Unlike many of his generation of colleagues, he was more interested in his patients than in labelling new psychic disorders. In his private clinic, many of the patients simply needed rest. His strongest ability was diagnostic intuition. The drastically ill could be channelled to the hospital where he was a senior doctor, whereas the interesting curables could be kept in the clinic. He correctly diagnosed Munch as suffering from dementia paralytica as a result of alcoholic poisoning. Munch was thus very fortunate. Had he fallen into the hands of a modern psychotherapist, he could have ended treated for syphilis or for madness, or locked up for life. Today, psychiatrists describe Munch's illness as "bipolar affective disorder", characterised by mood fluctuations with manic and depressive phases that can present psychotic symptoms and occur with peculiar behavioral manifestations and depressive or grandiose thinking, depending on the phase in progress¹⁰.

One of the things Dr. Jacobsen prescribed Munch was to study himself. And the painter followed the advice and began by reviewing his life in terms of his relationships with women. As an important epilogue to Munch's torrid life, he wrote while convalescing at the clinic a long allegorical prose poem entitled *Alpha og Omega* (Alpha and Omega). It was published together with twenty-two lithographs including four prelude vignettes and eighteen prints which make up the illustrated body of the poem. It tells the story of the relations between the first man on earth (Alpha) and the first woman (Omega) who inhabit an island populated by wild animals. Undoubtedly, the woman rules the island. Munch thus tells in *Alpha and Omega* the tragic tale of a fatal woman who confuses and deceives the man, just as Millie, Dagny, Judith Molard, Tulla and Eva Mudocci had 'betrayed' Munch.

After some weeks in the clinic, Munch's attacks of paralysis were better and his mind became more coherent. He accepted the idea that from then on he would have to confine himself to 'tobacco-free cigars, alcohol-free drinks and poison-free women'. For the first time in years, he was completely abstinent. In May, he departed, vigorous and eager to get back to painting. Almost half of his life remained. Yet most historians agree that the greatest part of his best work was created before 1909. His late years would be less tumultuous, but at a price of personal isolation. When the MoMA organized a retrospective exhibition in 2006, (*Edvard Munch: The Modern Life of the Soul*), it devoted less than a fifth of the show to his post-1909 production. "In his later years," explained Kynaston McShine, MoMA's curator-at-large, "there are not as many poignant paintings as there were when he was involved with life."

Munch rented a house in Kragerø, a small fishing town in Southern Norway, and returned to his homeland for good. Between 1909 and 1916, he worked on the decoration of the University of Oslo's assembly hall. The paintings he produced on gigantic canvases were full of life and energy. His success as a painter continued, particularly in his own country,

¹⁰ Miranda, Marcelo; Mirand, Eva.; Molina, Matías. *Edvard Munch: enfermedad y genialidad en el gran artista noruego*. Revista Medica de Chile 2013; 141: 774-779. See also Fusar-Poli, Laura; Brondino, Natascia; Rocchetti, Matteo and Politi, Pierluigi *Images in psychiatry: Edvard Munch, 1863–1944*. American Journal of Psychiatry. April 2017

which had almost ignored him before. Industrialist Rasmus Meyer purchased in 1909 twelve paintings at an exhibition of his work in Bergen, thus forming the nucleus for the Rasmus Meyer Museum in Bergen. Jens Thiis, director of the National Gallery in Oslo, made a large purchase of paintings for the Gallery. Immediately, industrialist Olaf Schou, invited Jens Thiis to view his collection and to choose whatever works of interest to the National Gallery. The arrogant Thiis selected one hundred and sixteen pieces, including the 1896 *The Sick Child*, *Madonna*, *Night in Nice* and *The Girls on the Bridge*. The following year, Schou presented the gallery with its greatest treasure, *The Scream*, as well as *Death in the Sickroom* and *The Dance of Life*. In two years, Jens Thiis had formed the core of the National Gallery's collection, which now contained some of the most important works from the 1880s and 1890s.

All of a sudden everyone believed Munch had become as rich as any of his former Mæcenas, and the painter started to feel the negative consequences. He grew infuriated by the rapacious demands of the Norwegian tax authorities. He owned or rented four large properties, which certainly totalled over forty rooms in all, but in his mind they were storeroom-studios. Their purpose was to house the paintings, without whom he could neither live nor work, but who were taxed as if they were frivolous pieces of jewellery. Apart from a couple of hard-fought grants right at the start of his career, the state had never given him or his family any money or supported them in any way. He sometimes received 30,000 kroner for a single painting and he was happy to pay tax on his earnings, but they were demanding huge sums every year on the value of his 'assets', the hundreds of unsold paintings. He saw no justice in this and he was terrified by the thought that they had the capacity to send him to prison if he did not comply.

The myth of Munch the millionaire spread on the pages of the Norwegian papers. He became as unpopular for his success as he had previously been for his failure to sell. He was besieged by begging letters and by people turning up asking for money, sometimes complete strangers. Norway resented its most famous citizen. He had always been a target and now he suffered more than attacks in the press. His dogs were shot at through the fence. He came out to find one of his English Setters had staggered back across the garden to bleed to death outside his door. Pushed by the search of less rapacious villages –that imposed each a different tax rate– in 1916 Munch moved to a house that really was big enough for his needs: Ekely, an ugly, yellow-painted, 1890s wooden house with a glassed-in veranda. It was a former plant nursery on the outskirts of Oslo. It was not on the sea as his previous houses had been, but it was a large estate on the westerly fringe, where he could be entirely private but within easier reach.

The return to Norway began a new mode of life for Munch. From the first years to the final period which lasted almost thirty years, the external aspects of his life remained the same. He lived alone and avoided people. But was not a recluse, as the portraits of his friends testify. He rarely saw members of his own family, but he kept in close touch with them by letter and provided for their support more generously.

He moved into its Swiss-style villa and built several studio spaces. Munch's art turned much more positive than in the past, perhaps because he had finally managed to detach

himself from the objects and subjects of his paintings, thus overcoming his anxiety. He painted and drew the horses in their fields, the elm forest, the fruit trees and the garden. He painted women too, but without classing them into his old negative categories.

One reason for the move to Ekely was its closeness to Kristiania. The war had put a stop to sending his graphics to Germany to have them printed by Gente in Hamburg. Now Halvorsen and Larsen took their place, which had the happy consequence, once he was over the change, he resumed the enjoyable supervision of the process. Sometimes he went down to their studio and sometimes he summoned them to him to work on his big old printing press, which he had installed in the cellar.

He became extremely reclusive and suspicious. The isolation made the legend of an unworldly and impractical artist. He slept with a pistol and a small axe beside his bed. But there were exceptions to the rule of exclusion. Munch needed models, and a stream of them pulled the doorbell and braved the dogs. Before he went to Jacobsen's clinic he had chosen models that resembled Millie Thaulow or Tulla Larsen in physical type –thin, fashion-plate women with bony faces– but when he was looking for the model for the *Alma Mater* he found Karen Borgen, a big-boned earthmother of a Renoir-like sensuality who moved in with him accompanied by her daughter Ingeborg Kaurin, born 1894. When Karen left, Ingeborg took over as housekeeper and model until 1915, when she married the painter Søren Onsager. He called her *Mosspiken*, the Moss Girl. The sexual activity of a solitary man is, if he so decides, the best-hidden portion of his biography. The arrival of Ingeborg Kaurin heralds the start of the puzzling relationships with the long procession of models that stretches from his arrival at Ekely to the year of his death. He never had to impose himself; they always went to him, right to the end of his life. Often they arrived having been encouraged by a predecessor who had married or moved on.

Ingeborg Kaurin was a young peasant girl, chubby and with a round face with a retroussé nose, wide open eyes, a high cherry-red colour in her cheeks and a mass of dark hair. No doubt she was seductive. She always said Munch treated her with the courtesy of a gentleman, a statement that by no means precludes them sleeping together. In fact, the distinction between models and prostitutes was unclear at that time. Becoming the mistress was more or less expected. Watching the chain of the



portraits of Ingeborg is like looking at the evolution of an affair that starts detached, but turns into increasingly passionate. Munch painted Ingeborg a huge number of times,

nude and clothed, in everyday situations like washing her feet, feeding the animals, collecting the apples, or sunbathing on the rocks. The climax comes with *Weeping Nude*, where her pose recalls *Vampire* and the hectic passages of red and lilac heighten the feeling of despair. For Sue Prideaux, *The Artist and his Model* series is set at night in a claustrophobic bedroom where both figures are dressed but the air of a rape about to be perpetrated is almost unbearable. He also painted her naked on the rocks, in strong pinks and blinding yellows splashed or spurted straight from the tube. In *The Seducer* series, both face us. He, slightly behind her, gazes at her with undisguised lust and she looks back at him slyly and conniving¹¹.

Munch had said when he left the clinic, that from then on he would treat women ‘like beautiful flowers, carefully smelling their perfume while leaving their petals intact’. He was telling this at the same time as he was giving up drink and cigarettes, but after about ten years his occasional glass had turned into a good bottle of wine shared with friends over supper and a cigarette whenever he felt like it. There came a moment when the drink had escalated and when he found himself once more unable to face the day’s work without alcohol, but he cut back to enjoying moderate amounts of good wine. Whether with women acted the same way is a matter for conjecture. We can follow the trajectory of his love affairs, which he obviously had, whether or not they were consummated. From his private writings there is no doubt that he slept with an enormous number of women throughout his life. But even at the time of the pornographic Kristiania Bôhème, he never went in for literary lust. The one exception is when he loses his virginity and writes, ‘. . . he lay on top of her’. And that is as much as he ever writes about the physical act.

The continuous succession of live-in models produced a secret portfolio of erotic art, parallel to his public work and while he was writing privately about the charms of purity. Perhaps he managed to keep the sex in his head. That could explain why the sexual tension in the pictures is so powerful. Stéphane Mallarmé, whose words were so important to Munch, had said that naming an object implied suppressing three-quarters of the delight of a poem.¹²

In a trip to Paris in February 1914, Munch found a model, Celine Cuvelier, who posed for him. The nature of his relation with her is not known, but Sue Prideaux thinks there are suggesting pictures together and one brief letter from her to him, reproaching him for leaving so suddenly and unexpectedly. It was unkind of him,



¹¹ Prideaux 2012 p. 312

¹² « Nommer un objet, c’est supprimer les trois quarts de la jouissance du poème qui est faite du bonheur de deviner peu à peu ; le suggérer voilà le rêve. C’est le parfait usage de ce mystère qui constitue le symbole : évoquer petit à petit un objet pour montrer un état d’âme, ou, inversement, choisir un objet, et en dégager un état d’âme par une série de déchiffrements » [Enquête sur l’évolution littéraire](#), 1891

she said. The photos carry references to promiscuity and death, suggesting that their relationship it sent him back to the linkage of the woman and death of his previous affairs and the fin de siècle anxieties that turned woman's genitals into the sure door to the syphilitic coffin. Celine would be the last woman he will escape from ¹³.

The models stayed for between two and ten years. He remained on good terms with them all; they often come back to visit with their children or continue to write to him after they had left; and none of them became devils. Helga Rogstad came to him in 1914. She was

his housekeeper and model. She was thirty years old, with the look of Inger and Aunt Karen. She posed for *On Bench with Dog*, *Sitting on a Suitcase*, *Sitting in Costume* and *Hat and Portrait of Woman with a lot of Hair*.



She and 'another servant girl' posed together for Cleopatra in *Cleopatra and the Slave*, a series of paintings that reminds us of Manet. The naked black slave Munch portrayed was Sultan Abdul Karem, who arrived in Oslo with a circus when Munch recruited him as a colourful model.

Another model was Frødis Mjølstad, who posed for Munch's *Lady in a Blue Hat*, but also sat for *At Ekely with Hat and Coat*, *In a Blue Dress*, *In the Wind*, *In a White Dress*, *Sitting on a High-Backed Chair* and *Hand against Cheek*. Frødis said about her experience: 'Between the ages of 16 and 18, Munch used me often . . . he never seemed to tire of painting me in the wicker chair. He thought I had such interesting arms and I thought it was always so interesting to come out to Ekely. He was so charming and funny. I also went to Hvitsten where he wanted to paint in the light of the summer nights. I'll never forget the horrible stove there'¹⁴. Annie Fjeldbu, whom he called 'The Cat', began being a model for Munch in 1918. She stayed five years until she married and moved to Sweden in 1923. She returned in 1929 to model with her son for *In Violet Cape*, *With Son*. She was a ballet dancer and singer and she inspired expressive, violent nudes. She modelled for a new Munch experiment in watercolour nudes. The nudes he produced with this technique were widely reproduced in Germany and they remain popular. For this series posed ballet dancer Katja Wallier too, who was also portrayed in *Standing Blue Nude*. Birgit Prestøe (the 'Gothic Girl') showed up in 1924. She had a long slim body. Birgit once described Munch in this way: "I thought he was delightful to look at, beautiful as a young Apollo, wise as an ageing Zeus." She modelled for several of Munch's paintings and later became famous when she repeatedly allowed herself to be interviewed about her experiences as a model, a profession that at the time was often

¹³ Prideaux 2012 p. 313

¹⁴ Quoted by Prideaux 2012 p. 314

regarded as almost scandalous. She implied in the interviews that Munch thought of marrying her, which seems doubtful to Sue Prideaux.

Munch was seventy-six when the Germans occupied Norway. Wartime in an occupied country normally leads to the production of still lifes and self-portraits, but girls were still ringing on Munch's doorbell. Hannah Brieschke was the first model he used when he recovered his eyesight in 1932 and she remained as main model until 1942, when she married. Hannah had grown up on a small island off the coast next to the Arctic Circle. She was nineteen when she offered her services to Munch. She bore a clear resemblance to Marlene Dietrich. She combed her hair in a fashionable permanent wave; he was skinny and her breasts small. Hannah prompted another series of paintings on the duality of man but this time exonerated from guilt for the man's split state. She is neither whore nor Madonna, she is simply a human who causes the split by inciting man's gross nature but she cannot be blamed, it is not her fault she incites lust. Hannah also inspired many other lively pictures, the best-known being *Under the Chestnut Tree*.



Munch's last model showed-up in the springtime of 1942. He was seventy-nine and she was a nineteen-year-old law student. She was



a tall, athletic girl with curly blond hair and an intelligent face and an attentive expression. According to Sue Prideaux, because she was a respectable girl who went on, presumably, to become a lawyer and maybe a wife and mother, her name was hidden and "remains unknown"¹⁵. But in fact, she has lately been identified as Dorothy Boleyn Drewry (Dorothy Lanekoff after she married Ulf Lanekoff), The Munch Museum indicating that she was born in... 1919, contradicting Prideaux and fixing the age of the girl when they met at 23, not 19. She died in 2018. She graduated in 1943 and for the whole of her last year of studies she would run up from law school to be with him when classes were over. Everyone said how happy he was that year; how she brought youth and sunshine into

¹⁵ Prideaux 2012 p. 338

Ekely. Pola Gauguin, youngest of the five children of Paul Gauguin and his Danish wife Mette Sophie Gad recalled that 'The old pavilion with the big trees beside the Master-Builder's veranda, became filled with young people basking together in the sun and summer, while Eros played his games'. She provided Munch intellectual satisfaction and happiness. In one of the versions of *Flirting in the Park*, Dorothy gazes towards Munch seated on the right. For Munch these were private paintings, implying there were strong feelings and something to hide. The important painting of her for public consumption is *Woman with Pumpkin in the Garden*.

Despite of his prestige in Germany, Munch's art also suffered attacks from the nazis. German President Paul Ludwig von Hindenburg had decorated him in 1932 with the *Goethe-Medaille für Kunst und Wissenschaft* (Goethe Medal for Art and Science), the highest cultural honour in Germany. The award gave Munch great satisfaction as he was put on equal footing with great German artists and scholars he greatly respected. But when the following year Hindenburg appointed Hitler as Chancellor, many of Munch's art works suffered the fate of '*Entartete Kunst*' (Degenerate Art) and confiscated. The *Deutscher Kunstbericht* (German art report) of 1937 resulted in more than sixteen thousand 'un-German' works of art being removed from public collections, along with the curators who had bought them.

Munch's art was not openly classified as degenerate in Germany, even if his works were generally removed from German museums, arguing that paintings by non-German artists were unnecessary in their museums as there were more than enough pieces of domestic art. Munch's work was furthermore considered cosmopolitan, intellectual, elitist, foreign... and found widely in Jewish collections. According to Sue Prideaux, Goebbels personally liked the Expressionists; in particular he greatly admired the work of Munch and Nolde, who was himself racially 'pure' and had been a member of the Nazi party but who suffered persecution. Goebbels saw much of Expressionist art as truly Germanic and Nordic, with its roots in the Gothic era. He saw the spirit and chaos of it as analogous to the vigorous and forward-looking spirit of Nazi youth. In 1933 he sent to Munch a fawning salutation on his seventieth birthday. 'I greet you as the Greatest Painter of the Germanic World', said Goebbels, adding that Munch, 'sprouted from Nordic-Teutonic soil, his works speak to me of life's profound seriousness.... A powerful, independent strong-willed spirit – heir of Nordic culture – he frees himself of all naturalism and reaches back to the eternal foundations of National [*völkischen*] art-creating.'¹⁶

Munch died on 23 January 1944, and the official funeral orchestrated by the German occupiers suggested that he was a Nazi sympathizer. The last 400,000 German soldiers in Norway only surrendered to the allies 15 months later, after Adolf Hitler killed himself in his Führerbunker, under the Reich Chancellery, and after the German Instrument of Surrender was signed in Karlshorst, Berlin, on the night of 8 May 1945.

¹⁶ Prideaux 2012 p. 328-29

Munch the printmaker

Munch began making prints in 1894, influenced by the skilled printers he had met in Paris and Berlin. The speed with which he took to printmaking astonished everyone: 8 prints in 1894, 29 in 1895, 45 in 1896, etc., for a final production of 714 prints (378 lithographs, 188 etchings and 148 woodcuts (not counting the colour variations). His first prints were eight etchings and one lithograph. He started making woodcuts in 1895 and his most original prints are in this medium. The number of prints then increased, with a much larger proportion of lithographs. 1896 was one of the most productive years of his entire career. The prints he made in his first years were very close in subject to the paintings he was making. The important motifs were transposed into etching and lithography. As he did with paintings, Munch came back to the same subject again and again in prints; using in each theme more than one graphic medium. Unlike many artists, Munch often took the trouble of drawing the plate or stone or carving the wood in reverse so that the print mirrored the painting.

Munch's favourite prints were etchings in drypoint, a technique he often combined with aquatint. He handled the needle with great sensitiveness. This is particularly evident in the drypoint portraits, where the technique allows delicate drawing and strong contrasts of dark. Munch was more conventional in etchings than in any other medium. He mastered the established techniques and applied them diligently, but aside from a few experiments with zincographs, some of which he printed from hand-colored plates, he did not succeed in finding new qualities. Fewer subjects of the paintings appear in the etchings, and the artist used this medium less than the others.

The technique of lithography was much better suited to Munch's paintings of the nineties. It allowed heavy or light lines and strong contrasts, since it could be used for the finest drawing or in heavy black washes. Further, it was suitable for work on a larger scale. Munch demonstrated the possibilities in his first series of lithographs in 1895. *The Scream* is executed in rhythmical systems of strong lines. *Madonna*, in the state of this year without color, has deep shadows, sweeping contours and light delicate modeling in the torso and face. While his first lithographic works were drawn directly on the stone or zinc plate, he also used later lithographic paper to be transferred into stone, where the drawing was often modified.

Munch's attachment to lithographs is definitely linked to his meeting in Paris Auguste Clot, who was making colour prints for Toulouse-Lautrec, Bonnard and Vuillard. Clot was a genius for his skill as a printer. All of Munch's lithographs of 1896 were printed by Clot, and his first works in color, were prepared in Clot's printshop. The association with this printer brought Munch knowledge of the most advanced art in Paris. Munch's work was thus influenced in 1894-95 by French painters. This is typically the case of *The Sick Child*, in four colors in its 1896 state. The repetition in color of the head of the child from the painting of ten years before demanded a careful adjustment and interrelation of the tones. It constitutes the finest technical achievement of this period. But in the prints based on the paintings of the Berlin years Munch's purpose was different. Simplification of

forms for direct expression was what was needed and in these prints Munch's methods are original.

The colour lithograph *Anxiety* was the work selected by Vollard for his 1896 album of modern prints *Les Peintres graveurs*, with a print-run of 110 copies and 23 lithographs printed by Clot of, among others, Bonnard, Munch, Redon, Renoir, Valodon, Vallotton and Vuillard. In Munch's print, the color is confined to the red bands of cloud. This is in contrast to the landscape of vibrant black and white lines and the solid blacks and whites of the figures. The effects of the painting are conveyed in more reduced but very direct and vivid terms. For Munch, graphic work was not simply a means of reproducing a painting, but a way of continuing the thought that had reached its crystallization in the richer medium. Munch executed more prints in lithography than in other methods.

But woodcuts, which he also began to do while in Paris, played a much bigger role in Munch's art. As in lithography, new methods were being developed. Munch knew Vallotton's work when he was in Berlin, but he was more influenced by Gauguin, who used his knowledge of Japanese prints or *Ukiyo-e* (浮世絵) to develop the modern European woodcut. Gauguin's innovations were the base of Munch's method (emphasis on the quality of the surface of the wood, the character of the stroke of the knife to produce varied and vibrant passages). One of his earliest woodcuts, a version of *Anxiety*, is clearly influenced by Gauguin in the way the light areas are treated. Woodcut had a unique place in Munch's art. The Munch craftsman was challenged by a new technique that had not yet achieved the summit of its development. In woodcuts he paid more attention to finding the way the medium could best be worked, than on drawing. He paid less attention to develop the technique or refine it than to bringing it back to its origins. The result is technical originality and style with a consistency found nowhere else in his work. Munch's influence on Expressionist artists in Germany is most clearly seen in woodcuts.

Munch's own method included sawing the woodblock in pieces after it had been cut, so that the parts could be inked and printed separately, although the whole composition had been conceived as one work. He also printed complete blocks or combined the two methods. Another experiment he made (e.g., in the later states of *The Kiss*), was to cut the figures out of the block and printing them separately. Over this a second printing was made from a piece of pine lightly inked. The more usual method was to saw the block into two or more pieces along a contour. Often other blocks were made in addition; for example, *Woman's Head against the Shore* is printed from one block in two pieces and a second complete one. *Two Beings*, originally printed in two colors in 1899 from one block in two pieces, was later printed in combinations of four colors, and in the most complex state in seven, with a moon added and an over printing of the details of the foreground rocks.

And he made several versions of the same motif using different printing techniques. Take for instance *The Kiss*. The first etching from 1895 shows lovers embracing in front of a window, curtains drawn. Seven years later Munch reinterpreted the scene in woodcut and, although from a different artistic perspective. The Rodin-like bodies of the lovers

become a Banksy-like silhouette, their bodies almost undifferentiated in the same black mass except for the three thin lines that delineate their arms, and the white splotches of their hands and face. The grey background is textured with the wide grain of the woodblock, and runs through the shadow of the lovers like rain. *Angst* (1896), a lithograph in black and red, shows a crowd of ghost-like faces standing by a harbour beneath a bloody sky. The woodcut version of the image looks like something from another era, the spectral white faces transformed into archaic masks, the sinuous lines of the red sky thickened into the striations of sedimentary rock.¹⁷

Twenty years later, when he returned to Norway after a splendid artistic success as well as debilitating mental illness, passionate love affairs but no marriage, the artist spoke of his images as his children. Prints became a means of keeping his artistic offspring close by even as his creations spread across the world. At Ekely, the country compound he bought in 1916 and where he would remain until his death in 1944, he made *The Girls on the Bridge* (1918), where in more or less colourful versions more or less colourful, three young women face away from us, looking out on the placid water. The peaceful scene in blues and greens rewrites the black and crimson seaside traumas of *Angst* and *The Scream*. The painting is one of Munch's most harmonious and poetic subjects. The original title was *Summer Night*, as the sun is shining over the houses to the left. On the bridge that leads out to the steamship pier at Asgardstrand, girls stand staring down into the water where the tree is reflected. But the tree and the shadow are seen as a phallic symbol. It is again a matter of a puberty motif, crystallized in the fine erotic charge of the summer night. From this popular subject Munch executed a series of painted versions, and several prints, one of which is a combination lithograph and woodcut.

¹⁷ Norman, Max *Munch's prints are obsessive and repetitive – but a revelation all the same* Apollo Magazine 22 May 2019

Despair

Munch's *The Scream* is an icon of modern art. As Leonardo da Vinci evoked in *La Mona Lisa* a Renaissance ideal of serenity and self-control, Munch portrayed his own age, and his personality, both tormented by anxiety and uncertainty. "My fear of life is necessary to me, as is my illness," he wrote. "Without anxiety and illness, I am a ship without a rudder....My sufferings are part of my self and my art. They are indistinguishable from me, and their destruction would destroy my art." Munch believed that a painter should not simply transcribe external reality but should record the impact a remembered scene had on his own sensibility.

Edvard Munch intended *The Scream* to be part of a series, known as *The Frieze of Life*. The series dealt with emotional life, applicable to all modern humans, though, in reality, it was applicable to Munch's preferred subject: himself. Developed from 1886 to 1900, *The Frieze* comprises four themes: *Seeds of Love*, *Flowering* and *Passing of Love*, *Anxiety*, and *Death*. Each section consists of a series of works, united by common artistic motives and ideological content. The Frieze was "conceived as a cycle of works that create a scene of life in context. The entire cycle is characterized by a wavy line of the seashore. Behind this line there is a wave-like movement of the sea, while behind the trees there is life in its fullness, diversity, joy and sorrow. The Frieze is a poem of life, love and death", Munch said.

The Scream was the final work of the *Love* theme and signified despair, the ultimate outcome of love for Munch. The series explores the beckoning of love (*The Voice*), its aspects of pleasure (*The Kiss*); pain (*The Vampire*); erotic mystery (*Madonna*); guilt (*Ashes*) and, ultimately, despair (*The Scream*). Munch's intention was to create through deeply-felt personal experience a new kind of history painting for the godless age.

The sexless, twisted, fetal-faced creature of *The Scream*, with mouth and eyes open wide in a shriek of horror, re-created a vision that had seized Munch as he walked one evening in his youth with two friends at sunset. The "air turned to blood" and the "faces of my comrades became a garish yellow-white." Vibrating in his ears he heard "a huge endless scream course through nature." The location was an overlook along a road traversing the Ekeberg hill, southeast of Oslo. From this vantage point are visible Oslo, the Oslo Fjord, and the island of Hovedøya. Munch's younger sister, Laura, had been sent to an insane asylum there on February 29, 1892.

Munch didn't make a faithful reproduction of the landscape surrounding the Oslo Fjord. The background figures are unidentifiable, and the central figure barely looks human. It has been argued that the turbulent, vivid sky may represent Munch's memories of phenomenal sunsets a decade earlier, when ash from the 1883 eruption of the Krakatoa volcano in Indonesia invaded the atmosphere. But in fact, the clouds in the painting look very close to nacreous clouds, one type of polar stratospheric clouds when the temperature in the stratosphere is below -78°C. They are visible from southern Norway in winter and generate very dramatic skies and are most noticeable as the sun sets, when the

color of the clouds reddens and could be described as 'blood red,'" as Munch described them.

There is a jarring combination of colors and mood. It makes us uncomfortable, just as the artist intended. *The Scream* shows us how Munch felt when he created it, that is pure Expressionism.

The Scream reveals also the influence of Hans Jaeger, who had formulated the dictum that a writer writes only his own biography. Munch's first attempt at rendering visually his Ekeberg experience was his painting *Despair* from 1892, where the artist depicts himself leaning contemplatively over the cliff-top balustrade while the sun sets over the fjord and his friends walk on ahead. Over subsequent months he developed this theme. Suddenly, in one sketch, Munch turns the head of his protagonist to face the viewer.



In 1892 he had also painted *Evening on Karl Johan Street*, which according to Munch's diary is his own restless search after 'Mrs. Heiberg', i.e. Millie Thaulow, his first love. The lonely figure to the right is the artist himself. The text also explains why the intensely illuminated yellow windows have such a strong pictorial function. When Munch was overwhelmed by anxiety, he stared up at these windows to have something to fix his eyes on other than the stream of people moving by. The picture was first exhibited at Munch's one-man show in the Tostrup building in 1892, and the reviews characterized it as insane.

He made two oil paintings, two pastels and numerous prints of *The Scream*. The 1893 most well-known version was done in tempera on cardboard. In Munch's handwriting in the upper red area of the painting is written: 'Can only have been painted by a madman'. It was stolen in 1994 from the National Museum of Art, Architecture, and Design, Oslo. This version of *The Scream* was recovered three months later during an undercover sting operation and returned to the museum. Because the thieves cut the wires affixing the painting to the Museum's wall—rather than handling the painting itself—it was unharmed. The other 1893 version was done in crayon on cardboard—and it has not been ascertained which version Munch did first. We do know that this drawing's colors aren't vibrant and it looks less finished than the others.



The 1895 version is the most colorful. It is in its original frame, on which Munch inscribed the following:

I was walking along the road with two friends. The Sun was setting –
 The Sky turned a bloody red
 And I felt a whiff of Melancholy – I stood
 Still, deathly tired – over the blue-black
 Fjord and City hung Blood and Tongues of Fire
 My Friends walked on – I remained behind
 – shivering with Anxiety – I felt the great Scream in Nature
 E.M.

This version was in a private collection from 1937 until it sold at auction on May 2, 2012, during the *Impressionist & Modern Art Evening Sale* at Sotheby's, New York. The hammer price with buyer's premium was \$119,922,500 (USD).

Around 1910 Munch painted yet another version in tempera, oil, and crayon on cardboard. It became headline news on August 22, 2004, when armed robbers stole both it and Munch's *Madonna* from the Munch-Museet, Oslo. Both pieces were recovered in 2006, but sustained damage from the thieves during the theft and poor storage conditions. All of the versions were done on cardboard. As we have mentioned above, Munch used cardboard out of necessity at the beginning of his career; it was much less expensive than canvas. Later, when he could easily afford canvas, he often used cardboard instead just because he liked—and had grown accustomed to—its texture.

In 1894, Munch painted *Anxiety*, a sort of synthesis of two earlier angst motifs, *Evening on Karl Johan Street* and *The Scream* or *Despair*. *The Scream* and *Anxiety*'s landscapes depict the Christiania fjord, and the figures in *Anxiety* are taken from the Karl Johan picture. But the bearded man on the left in *Anxiety*, who resembles Stanislaw Przybyszewski, was not depicted in *Evening on Karl Johan Street*.

No.

Title: Two Sketches for "Despair"

Date:

1892

Medium:

Pen on

Wove paper



Dimensions: 17 × 27 cm

Current owner or museum: The Munch Museum, MM.T.00129-38

This is a page in the sketchbook MM.T.00129

Comment: These sketches relate to the painting "Despair", which was shown in Kristiania in the autumn of 1892 (then entitled "Sick mood at sunset"). "Despair" is a motivating precursor to the more famous "Scream", which was painted in Berlin the following year.

Selected Literature:

Flaatten, Hans-Martin Frydenberg, "Scream as an icon and poem" in Edvard Munch's Life Frieze: a reconstruction of the exhibition at Blomqvist 1918, exhibit. cat. MM, 2002, ill. P. 72

Munch and France, exhib. cat. MM and Musée d'Orsay, 1991, cat. No. 89e / ill. p. 224 (French edition: Munch et la France).

Eggum, Arne, Edvard Munch: Livfrisen fra maleri til grafikk, Oslo 1990, ill. P. 223 (English edition: Edvard Munch: the Frieze of life from painting to graphic art)

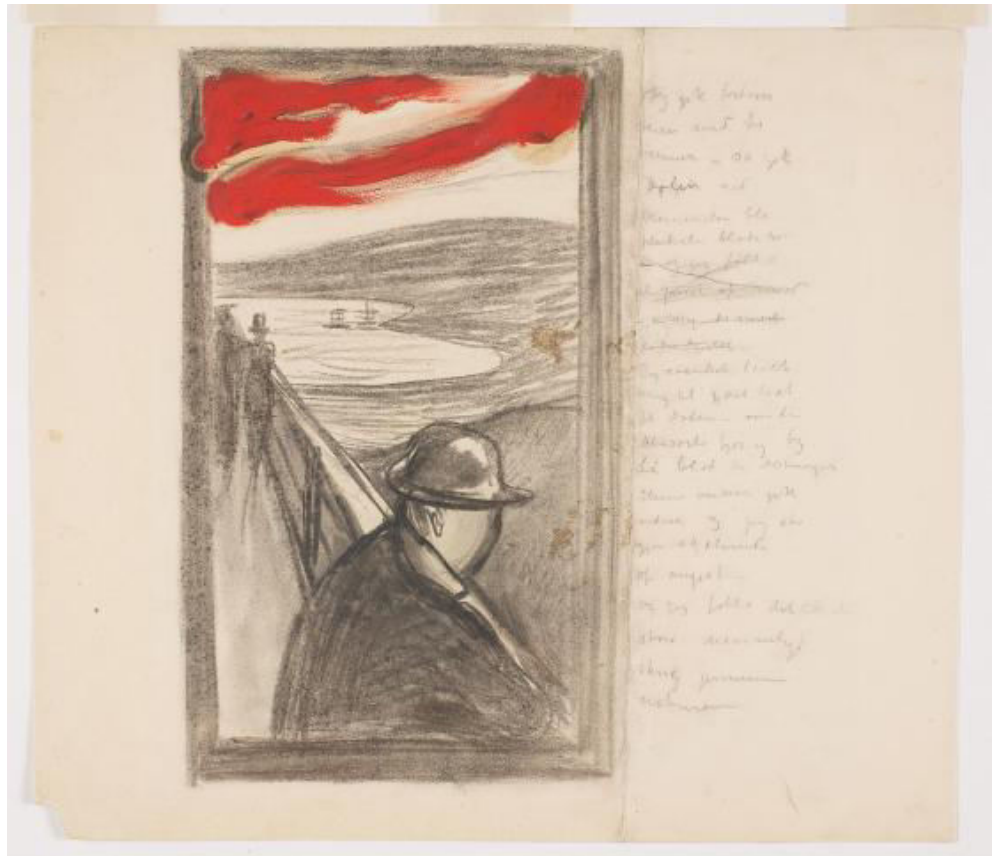
Edvard Munch, 1863-1944, utst. cat. The National Museum of Modern Art, Tokyo, 1981, ill. P. 216

Eggum, Arne, Edvard Munch: paintings, sketches, and studies, Oslo 1983, ill. P. 77 (English edition: Edvard Munch: Paintings, sketches and studies).

Nergaard, Trygve, "Despair" i Edvard Munch: Symbols and Images, utst. kat. National Gallery of Art, Washington, 1978, ill. s. 129

No.**Title:** Despair**Date:** 1892**Medium:** Charcoal, oil on Wove paper**Dimensions:** 37 × 42,3 cm**Current owner or museum:** The Munch Museum, MM.T.02367**Comment:**

Drawing with literary sketch. "I was walking along / the road with two / friends when the sun / went down / The Sky suddenly / turned blood-red / I paused, leaned / against the fence tired / to death above the / blue-black fjord and city / blood in flaming tongues hovered / My friends walked / on and I stayed / behind quaking / with angst / and I felt as though a / vast endless / scream passed through / nature".

**Selected Literature:**

Munch on paper, exhibit cat. MM, 2013, ill. 117 / p. 133

Munch becomes Munch: artistic strategies 1880-1892, exhibit. cat. MM, 2008, cat. No. 202 / ill. p. 115

Bruteig, Magne, Munch. Tegneren, Oslo 2004, ill.s. 47

Bruteig, Magne, Munch. Drawings, Oslo 2004, ill.p. 47

Flaaten, Hans-Martin, "Scream as an icon and poem" in Edvard Munch's Life Frieze: a reconstruction of the exhibition at Blomqvist 1918, exhibit. cat. MM, 2002, ill. P. 68

Munch and France, exhib. cat. MM and Musée d'Orsay, 1991, cat. no. 94 / ill. p. 326

Eggum, Arne, Edvard Munch: The frieze of life from painting to graphics, Oslo 1990, ill. p. 222

Edvard Munch-Carl Fredrik Hill, "the true heart", exhibit. cat. Liljevalchs Konsthall and Malmö Museums, 1987, cat. No. 19 / p. 192

Munch, utst. cat. Palazzo Reale and Palazzo Bagatti Valsecchi, 1985, cat. no. 82 / ill. p. 140

Eggum, Arne, Edvard Munch: paintings, sketches and studies, Oslo 1983, ill. p. 80
Paintings and graphics. Edvard Munch, exhibit cat. Hermitage Museum, 1982, cat. no. 101 / s. 12

The Prints of Edvard Munch: mirror of his life, utst. cat. Allen Memorial Art Museum, 1983, ill. P. 55

Edvard Munch, 1863-1944, exhib. cat. The National Museum of Modern Art, Tokyo, 1981, cat. No. 116 / ill. pp. 140, 215

Munch: Love-Anxiety-Death. utst. cat. Kunsthalle Bielefeld, Bielfeld 1980, cat. No. 95 / ill. p. 191

Edvard Munch: Symbols and Images, utst. cat. National Gallery of Art, Washington, 1978, cat. No. 113 / Ill., p. 124

Edvard Munch, 1863-1944, exhib. cat. Naradowe Museum in Warsaw, 1977, cat. no. 40 / p. 22

Svenæus, Gösta, In the Male Brain II, Lund 1973, ill. p. 37 (discussed p. 68, 77 in volume I)

Edvard Munch: Das zeichnerische Werk, utst. cat. Kunstmuseum Bern, 1970, cat. no. 68

Langaard, Johan and Reidar Revold, Munch as a draftsman, Oslo 1958, ill. p. 27

No.

Title: Sick Mood at Sunset.
Despair

Date: 1892-1894

Medium: Oil on canvas

Dimensions: 92 × 67 cm

Current owner or museum:

Thielska Galleriet, Sweden

Provenance:

Arthur von Franquet,

Braunschweig (1892 - 1895);

Ernest Thiel, Stockholm (1895)

Catalogue raisonné: Woll M 264



No.

Title: Despair

Date: 1894

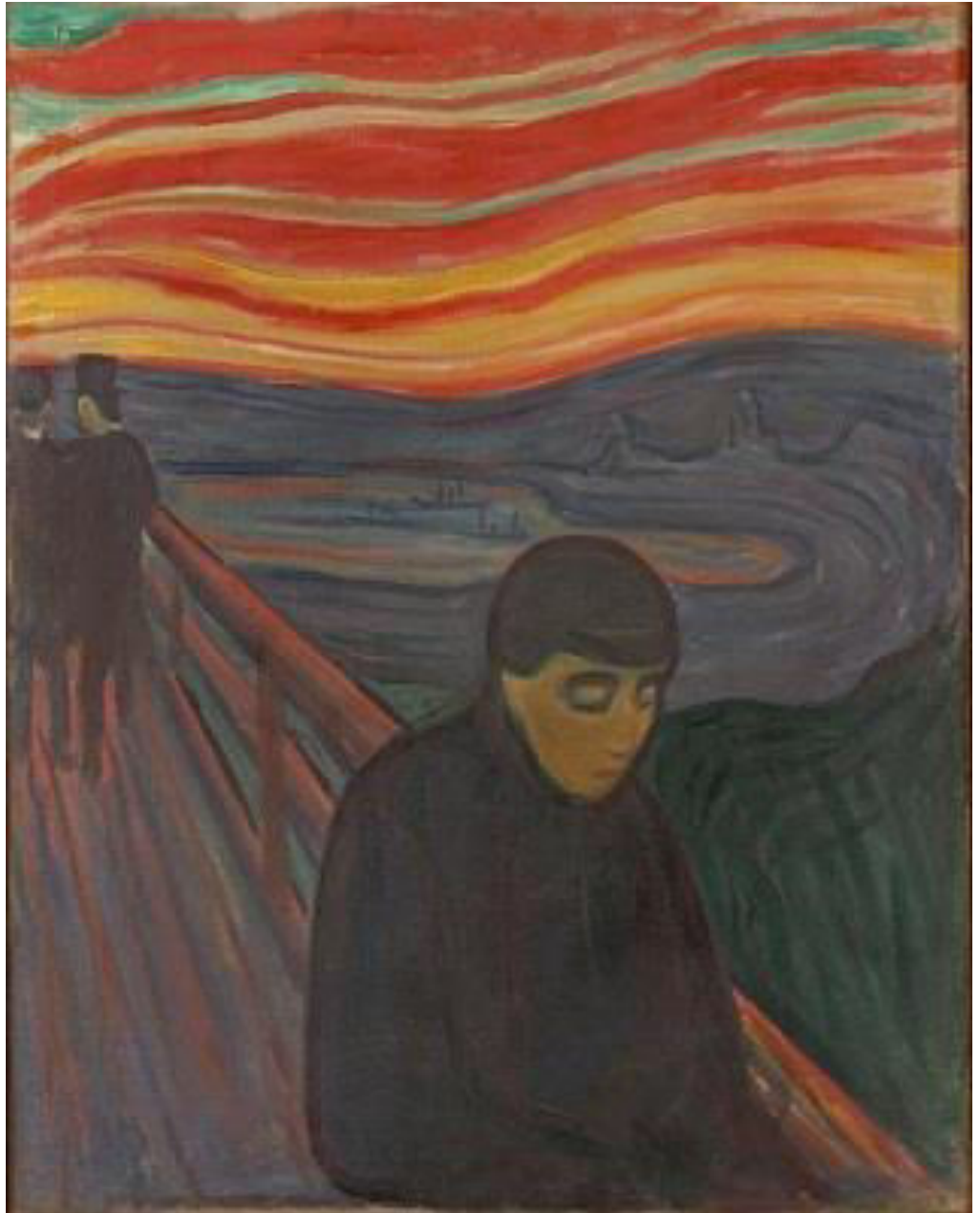
Medium: Oil
on canvas

Dimensions: 92
× 73 cm

**Current owner
or museum:**

Munch-museet,
MM.M.00513

**Catalogue
raisonné:** Woll M
364



No.

Title: Three Sketches for "The Scream"

Date: 1893

Medium: Pen, pencil on
Wove paper

Dimensions: 48,5 × 37,5 cm

Current owner or museum:
The Munch Museum,
MM.T.00255

Selected Literature:

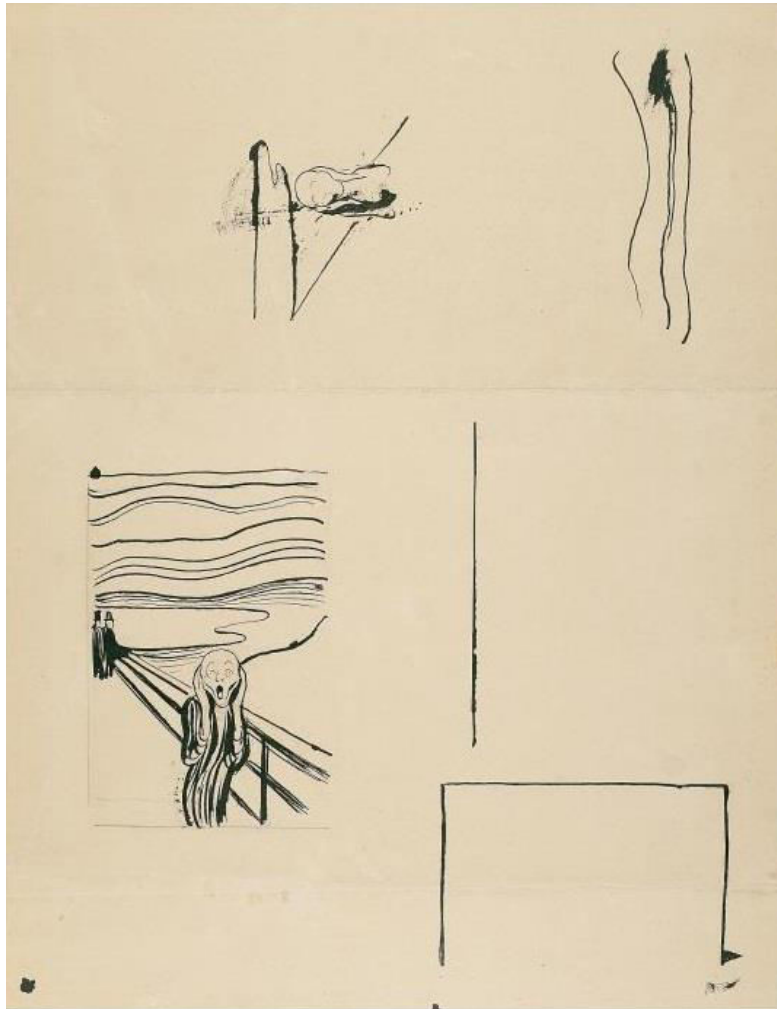
Smertens Blomst, Edvard
Munch, utst. kat. Museet for
Religiøs Kunst, 2005, kat. nr.
46 / ill. s. 41 (English and
Norwegian/Danish edition)

Bruteig, Magne, Munch.
Tegneren, Oslo 2004, ill.s. 46
(English edition: Munch.
Drawings).

Eggum, Arne, Edvard
Munch: Livfrisen fra maleri
til grafikk, Oslo 1990, ill. s.
231

Edvard Munch. Tegninger,
skisser og studier, utst. kat.
MM, 1973, kat. nr. 196 / ill.
s. 10

Catalogue raisonné:
MM.T.00255



No.

Title: Sketch for Scream

Date: 1893

Medium: Brush
(tempera) on cardboard
plate

Dimensions: 91 x 73.5 cm

**Current owner or
museum:** The National
Museum of Art,
Architecture and Design,
The Fine Art Collections,
Norway. Inventory no .
NG.M.00939VERSO

Provenance: Gift of Olaf
Schou 1910

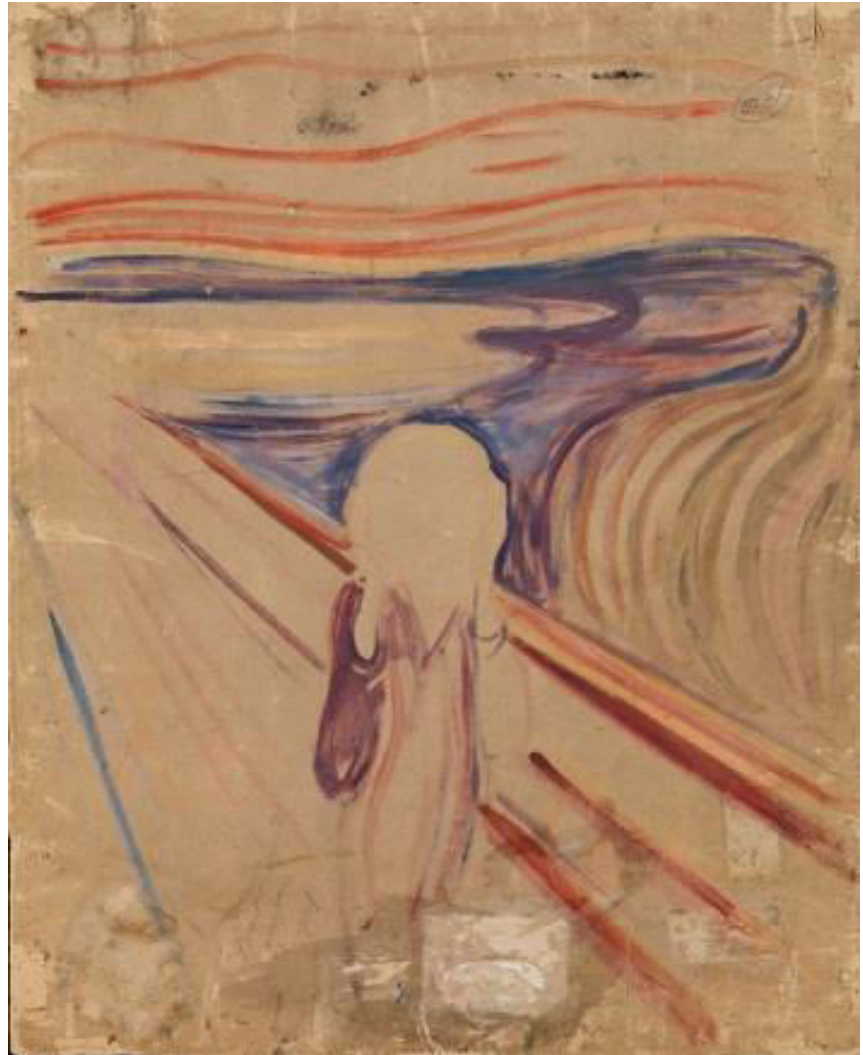
Comment: Edvard
Munch worked as an artist
for over sixty years. He
was creative, ambitious and
hardworking. He produced
nearly two thousand
paintings, hundreds of
graphic motifs and
thousands of drawings. In
addition, he wrote poems,
prose and diaries. The
Scream, Madonna, Death
in the Sickroom and the
other symbolist works from
the 1890s have made him
one of the most famous
artists of our time.

"Don't become an artist!"

Edvard wanted to become an artist early on, and there was no doubt that he had talent. But his father refused to allow him to follow his dream, so Edvard began studying engineering. But already after one year he chose to defy his father, and switched from engineering college to the Norwegian National Academy of Craft and Art Industry in Kristiania, now Oslo.

A talented and provocative bohemian

It was obvious to everyone in the Norwegian art community that the young man showed rare talent. In 1883, at the age of 20, he debuted at Høstutstillingen (The Autumn Exhibition). In 1886, Munch became acquainted with author and anarchist Hans Jæger, a leading figure in the Kristiania bohemian community. The bohemian community convinced Munch that the arts had to renew themselves to reach people and to have



relevance in their lives. In the same year he exhibited the painting *The Sick Child*. This generated debate!

Courage led to breakthrough

Some acclaimed *The Sick Child* a work of genius, while others deemed it unfinished and unworthy of exhibition. Today it is considered to mark Munch's breakthrough. It was here that demonstrated the independence and willingness to break fresh ground.

From this point until his final brush strokes, his artistic practice can be summed up in just word: experimentation. Munch did not care about established "rules" for so-called good art. His techniques in both painting and graphics were innovative.

From people's emotional life to agriculture and landscape

Henrik Ibsen's plays about humanity's existential challenges inspired Munch. Themes such as death, love, sexuality, jealousy and anxiety were central to his early images.

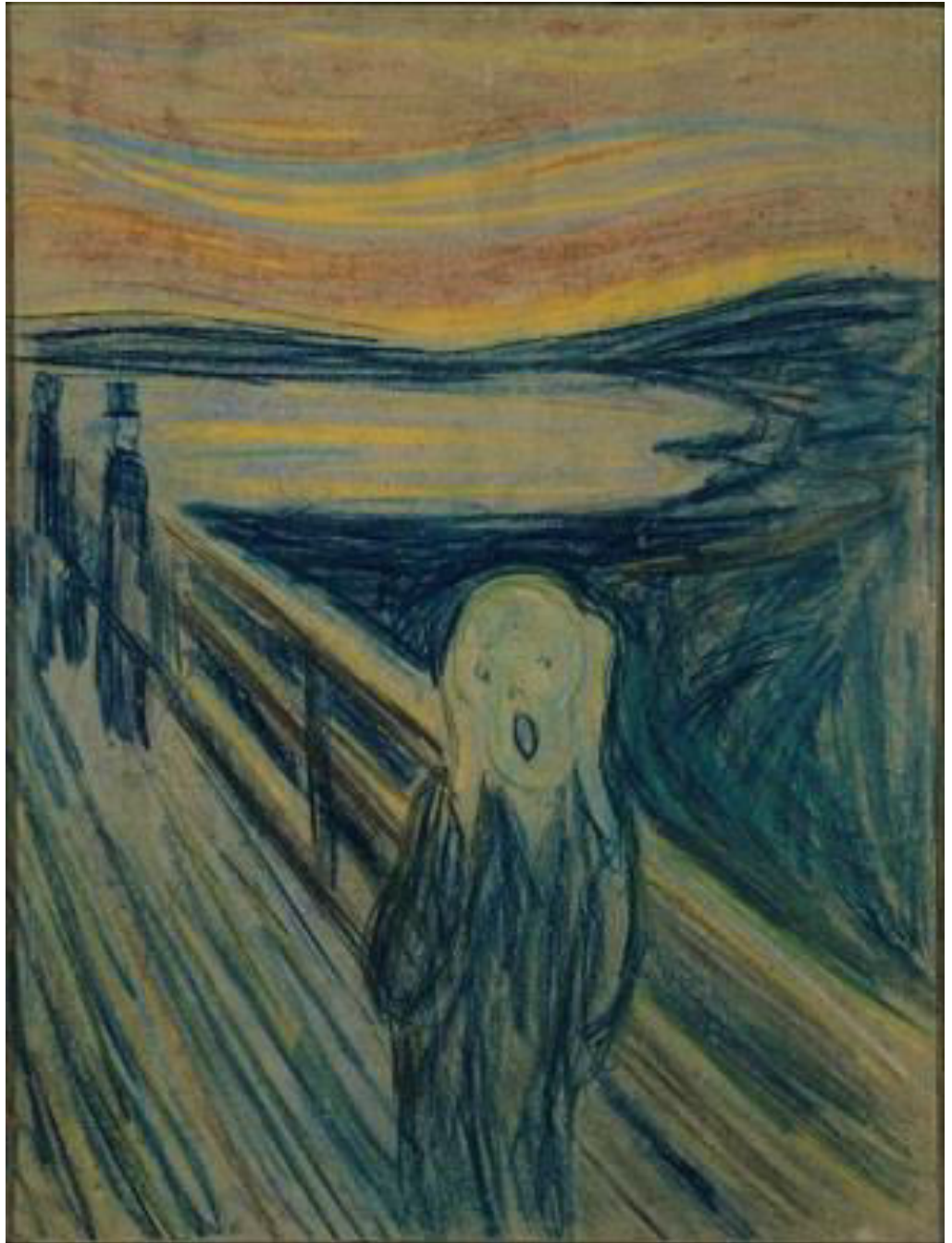
Some themes sprang from personal experience. For example, *Death in the Sickroom* and *The Sick Child* are linked to his memory of his mother and sister's illnesses and early deaths.

After 1910, Munch chose a quieter and secluded life. At his own farms at Ekely in Oslo and in Hvitsten, he found entirely new motifs, such as agriculture, working life and landscapes. *Man in the Cabbage Field* is a typical example from this period.

Nasjonalmuseet for kunst

No.**Title: The Scream****Date:** 1893**Medium:** Crayon,
multicoloured on
Cardboard**Dimensions:** 74 × 56
cm**Current owner or
museum:** Munch-
museet,

MM.M.00122b

Selected Literature:Bruteig, Magne,
"Såmannen og
sommerfuglen: Om
Van Goghs og
Munchs tegninger og
akvareller" / "The
sower and the
butterfly: On Van
Gogh's and Munch's
drawings and
watercolors", Munch
+ Van Gogh, utst.kat.
MM, Oslo 2015 and
Van Gogh Museum,
Amsterdam 2015,
(Norwegian, English
and Dutch ed.), No.
33, p. 184Heller, Reinhold,
"Partly myself: A
comparison between
Edvard Munch and
Vincent van Gogh" /
"In part myself:
Edvard Munch and
Vincent van Gogh
compared", Munch +Van Gogh, utst.kat. MM, Oslo 2015 and Van Gogh Museum, Amsterdam 2015,
(Norwegian, English and Dutch ed.), No. 33, p. 71Lloyd, Jill, "Van Gogh and Munch: A Question of Style" / "Van Gogh and Munch: A
Question of Style", Munch + Van Gogh, exhibit cat. MM, Oslo 2015 and Van Gogh
Museum, Amsterdam 2015, (Norwegian, English and Dutch ed.), No. 33, p. 140

Presler, Gerd, Edvard Munch Der Schrei - Ende eines Irrtums / The Scream - End of an error, Weingarten 2015, p. 40f, 108ff

Eggum, Arne, "Speilet - Munch's Life Frieze on paper", Munch on paper. Drawing - graphics - watercolor, (English edition: "The Frieze of Life", Munch on Paper. Works on Paper), exhibit. MM, Oslo 2013, pp. 133

Huber, Hans Dieter, Edvard Munch. Dance of Life. Eine Biographie, Stuttgart 2013, p. 76f

Lund, Hans, Cultural icons in text, music and image, Stockholm, 2013, pp.114–147

Stein, Mille, "Edvard Munch's paintings with water stains: Analysis of the Ekely Collection at the Munch Museum", Journal of Art Technology and Conservation, 25th year, issue 2, 2012, pp. 273–284

Temkin, Ann (ed.), The Scream. Edvard Munch, utst.kat. MoMA, New York 2012

Arentz, Hans L. (red.), Edvard Munch og hans samtid, MM, Oslo 2012, (Munch for barn), s. 57ff

Guleng, Mai Britt (red.), EMunch.no - tekst og bilde (English edition: eMunch.no - Text and Image), utst.kat. MM, Oslo 2011, cat.no. 9

Topolova-Casadiago, Biljana, "'Hidden' pictures - double coverings, backworks and overpainting in the work of Edvard Munch", Edvard Munch - riddle behind the canvas, utst.kat. Kunsthalle Bremen, Bremen 2011, p. 193

Wennerberg, Tor, Edvard Munch - attachment trauma in art and life: a trauma psychological analysis of three central works from Edvard Munch's 1890s production, Dissertation (thesis for a degree in psychology), Stockholm University spring 2010

Svenæus, Gösta, In the Male Brain II, Lund 1973, ill. p. 39

Edvard Munch: Das zeichnerische Werk, utst.kat. Kunstmuseum Bern, 1970, cat.no. 70 / ill. Nr. 1

Catalogue raisonné: Woll M 332

No.

Title: The Scream (Norwegian: Skrik, German: Der Schrei der Natur)

Date: 1893

Medium: Oil, tempera, pastel and crayon on cardboard

Dimensions: 91 cm × 73.5 cm

Current owner or museum:

Nasjonalmuseet for kunst, arkitektur og design, The Fine Art Collections, Oslo.

Inventory no.

NG.M.00939

Provenance: Gift of Olaf Schou 1910

Exhibitions: The dance of life. The collection from antiquity to 1950, 2011 - 2019

Munch 150, 2013

Selected Literature:

Bruteig, Magne, "Såmannen"

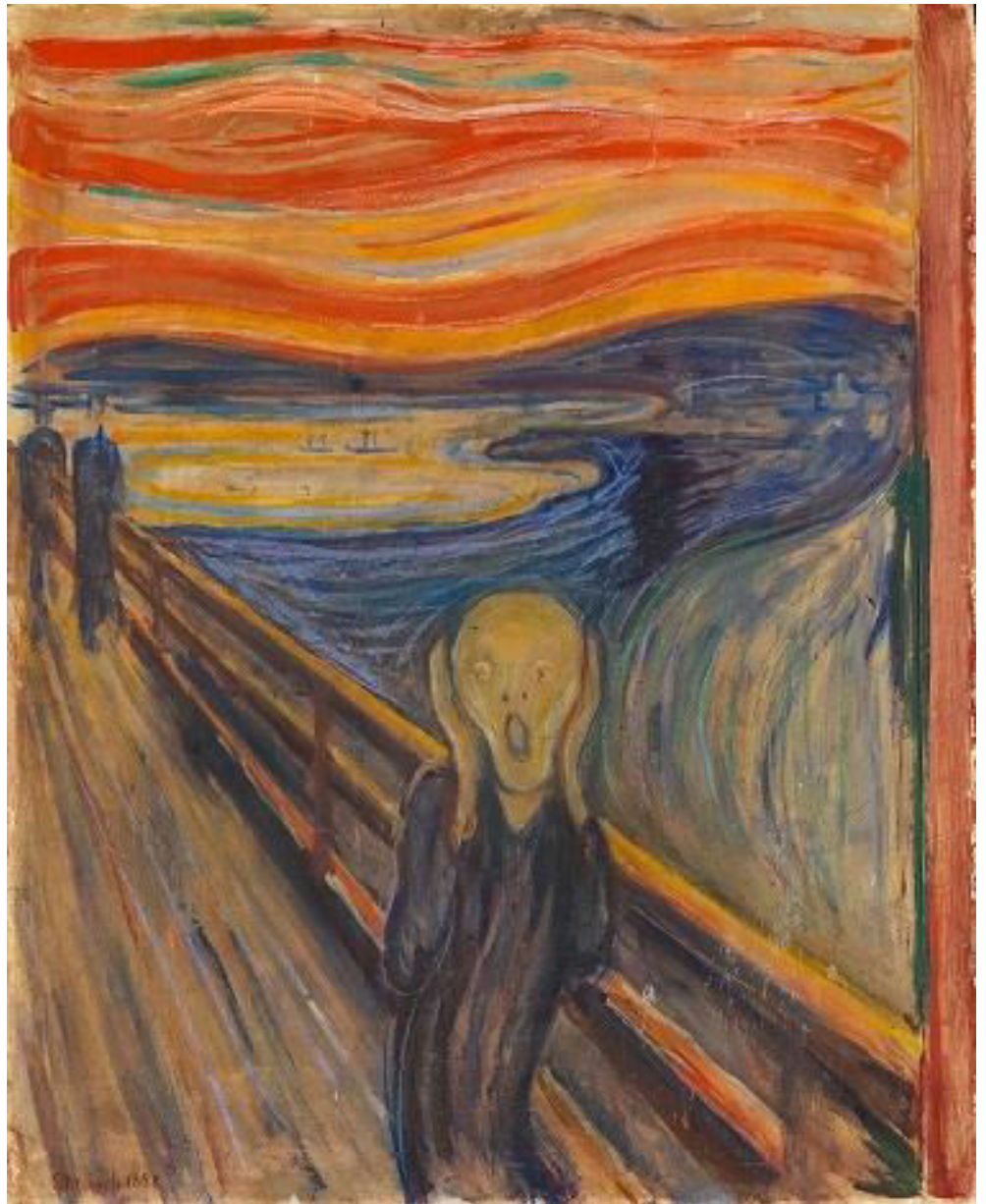
Comment:

The Scream is one of the most well-known pictures in the history of art, and has become a popular icon of our time. The figure in the picture has been used in many different

contexts, and appears in everything from political posters to horror films. It even has its own emoji. The motif Edvard Munch created 130 years ago has now become a symbol we use to convey emotions.

From despair to a scream

In 1892 Munch painted the picture Sick Mood at Sunset. Despair, a motif that bears many similarities to The Scream. The colours, the format and size, the landscape and background figures – all are the same. Nevertheless, The Scream is radically different, because the main figure has been changed. In the first picture we see a clearly defined male figure wearing a hat and coat. In The Scream this figure has become a mysterious presence that is difficult to define. Is the figure we see a woman or a man? Is it wearing a



black coat, or a dress? Is it a skull or a face we are looking at? Why doesn't the figure have hair? These difficult and indistinct features of the figure make *The Scream* into a visual enigma.

A ground-breaking artwork

The Scream is both simple and complex. It is complex because it lends itself to so many different interpretations. Its simplicity has to do with the actual execution of the picture. We know that Munch drew sketches and worked with the motif over a long period of time, but the painting technique and lack of detail give the impression that it was painted quickly and spontaneously. This approach, along with the vibrant, non-realistic colours, signified a new way of creating art. *The Scream* marks a decisive point in art history where form and content are closely interrelated and are meant to express the same subject matter. The work is a key turning point from the symbolism movement in art to the expressionism of the 1900s.

An image of anxiety

Before painting *The Scream*, Munch wrote a text that relates to the content of the picture:

I was walking along the road with two
 friends – then the sun went {I went} down
 Suddenly the sky turned blood-red
 – and I felt
 a breath of melancholy
 – an exhausting pain
 under my heart – I paused, leaning against the fence, tired to death – above the blue-black
 fjord and city there was blood <in> tongues of fire
 My friends went on and I stood
 there trembling
 with anxiety –
 and I felt that a great infinite scream went through nature
 (1892, MM T 2367)

The landscape we see in the picture is recognisable through this description, and shows the Kristiania fjord (Oslo fjord) seen from Ekeberg hill. Two men, who are referred to as two friends in the poem, are walking in the background on the left. *The Scream* is often interpreted as a universal expression of anxiety and alienation, which is the subject of the poem he wrote.

Nasjonalmuseet for kunst

No.

Title: The Scream

Date: 1895

Medium: Pastel on board

Dimensions: 79 by 59 cm

Current owner or museum: Private collection

Provenance:

Arthur von Franquet, Braunschweig (acquired in 1895)

Hugo Simon, Berlin and Paris (acquired by 1926)

Kunsthandel J. Goudstikker NV., Amsterdam (on consignment for sale from Hugo Simon, by October, 1933)

Kunsthaus Zürich (on deposit from Hugo Simon, by December, 1936)

M. Molvidson, Konst- & Antikvitetshandel, Stockholm (on consignment for sale from Hugo Simon, January, 1937)

Thomas Olsen, Oslo (acquired from the above circa 1937)

Thence by descent to the 2012 owner

Sold by Sotheby's in its sale *Impressionist & Modern Art Evening Sale - 2 May 2012* New York Lot 20 Property from the Olsen Collection. Lot Sold for 119,922,500 USD

Comment: On the back, the painting is glued to a sheet with the text, in a different version than the one on the frame, written in Norwegian and translated into German. This is written by Arthur von Franquet, who for a period owned the painting.

Catalogue raisonné: Woll M 372

Exhibitions:

Berlin, Akademie der Künste, Frühjahrsausstellung, 1923



- Mannheim, Kunsthalle Mannheim, Edvard Munch: Gemälde und Graphik, 1926-27, no. 80a
- Berlin, Nationalgalerie, Edvard Munch, 1927, no. 54
- Chemnitz, Kunststätte zu Chemnitz, Ausstellung Edvard Munch, 1929, no. 10
- Leipzig, Leipziger Kunstverein, Edvard Munch, 1929-30, no. 7
- Hamburg, Hamburger Kunstverein, 1930
- Berlin, Nationalgalerie, Galerie Lebenden, on loan with the permanent collection until June 12, 1933
- Amsterdam, Kunsthandel J. Goudstikker N.V., Tentoonstelling van Moderne Kunst, 1933, no. 42, illustrated in the catalogue
- Oslo, Kunstnerforbundet, Munch-bilder i privat eie, 1958, no. 48 (dated circa 1893)
- Kiel, Kunsthalle zu Kiel, Edvard Munch, Gemälde und Zeichnungen aus einer norwegischen Privatsammlung, 1979, no. 6, illustrated in color on the cover of the catalogue
- Washington, D.C., The National Gallery of Art, on temporary loan 1990-91
- Selected Literature:*
- Reinhold Heller, Munch, The Scream, London, 1973, illustrated p. 118
- Ragna Stang, Edvard Munch, The Man and the Artist, London, 1979, mentioned p. 90, footnote 107
- Jan Kneher, Edvard Munch in seinen Ausstellungen zwischen 1892 und 1912, Worms, 1994, no. 106, listed p. 358
- Edvard Munch in Chemnitz (exhibition catalogue), Chemnitz, Kunstsammlungen, 1999-2000, illustrated p. 230
- Gerd Woll, Edvard Munch, Complete Paintings, Catalogue Raisonné, 1880-1897, vol I, Munich, 2008, no. 372, illustrated p. 359
- Garrels, Gary, Jon-Ove Steihaug og Sheena Wagstaff (red.), Edvard Munch. Between the Clock and the Bed, utst.kat. The Metropolitan Museum of Art, New York 2018, kat.nr. 15, s. 15
- Knausgård, Karl Ove, Så mye lengsel på så liten flate. En bok om Edvard Munchs bilder, Oslo 2017, s. 222
- Lloyd, Jill og Reinhold Heller (red.), Munch and Expressionism, utst.kat. Neue Galerie, New York 2016, kat.nr. 25, s. 29, 38
- Presler, Gerd, Edvard Munch Der Schrei – Ende eines Irrtums / The Scream – End of an error, Weingarten 2015, s. 40f, 108ff
- Berman, Patricia G., "Çoğaltma, ekleme, çikarma. Warhol, Munch ve çoğaltılmış baski", Munch / Warhol, utst.kat. CerModern, Ankara 2013, s. 34ff
- Høifødt, Frank, "Edvard Munch: '... solntse sadilos' / '... The sun was setting'", Tretjakovskaja Galerija: Norvegija – Rossija: Na perekrestkakh kultur / Norway – Russia: On the Crossroads of Cultures, The Tretyakov Gallery Magazine 2013, s. 7, 11, 19
- Lund, Hans, Kulturella ikoner i text, musik och bild, Stockholm, 2013, s.114–147
- "Property from the Thomas Olsen Collection: The Scream", Impressionist & Modern Art. Evening sale, auksjonskat. Sotheby's, New York 2012, s.72–89
- Arentz, Ha
ns L. (red.), Edvard Munch og hans samtid, MM, Oslo 2012, (Munch for barn), s. 57ff

Jensen, Jens Christian (red.), Edvard Munch. Gemälde und Zeichnungen aus einer norwegischen Privatsammlung, utst.kat., Kunsthalle zu Kiel der Christian-Albrechts-Universität, 1979, kat.nr. 6, s. 26

Heller, Reinhold, *The Scream*, London 1973, s. 78

Svenæus, Gösta, *Im männlichen Gehirn II*, Lund 1973, ill. s. 39

Sotheby's Catalogue Note:

Edvard Munch's *The Scream* numbers among the most celebrated images in art history. It is one of few masterpieces that require no introduction, as it has been analyzed, reproduced, referenced, interpreted and commercialized more often than perhaps any picture bar Leonardo's *Mona Lisa*. Since its creation in the 1890s *The Scream* has become of a cornerstone of our visual culture, burned onto our collective retina as the definitive image of horror at modernity's core. In one image, Munch initiates the Expressionist gesture which will fuel art history through the twentieth century and beyond.

The present composition was completed in 1895 and is one of four renditions of *The Scream*. The other three versions are housed in Norwegian museums, leaving this the only *Scream* in private hands. Munch executed the prime version, now in the Nasjonalgalleriet, Oslo, in the fall of 1893. The image was conceived as a part of an epic series, known as the *Frieze of Life*, exploring the progression of modern emotional life through themes of Love, Anxiety and Death. *The Scream* was conceived as the climactic finale of the Love cycle. This narrative explores the beckoning of love (*The Voice*), its aspects of pleasure (*The Kiss*); pain (*The Vampire*, fig. 5); erotic mystery (*Madonna*); guilt (*Ashes*, fig. 6) and, ultimately, despair (*The Scream*). Munch's ambition with the *Frieze* was to create through deeply-felt personal experience a new kind of history painting for the godless age.

Entitled *Motifs from the Life of a Modern Soul*, the *Frieze* was first shown in Berlin in 1893. *The Scream* was singled out as the most powerful composition and quickly transcended its original context. It began, in fact, the previous year as a prose-poem describing Munch's experience at Ekeberg in the hills above Kristiania (now Oslo). Uniquely, he inscribed this text on the frame of the present work in blood-red paint: I was walking along the road with two friends. The Sun was setting –

The Sky turned a bloody red

And I felt a whiff of Melancholy – I stood

Still, deathly tired – over the blue-black

Fjord and City hung Blood and Tongues of Fire

My Friends walked on – I remained behind

– shivering with Anxiety – I felt the great Scream in Nature

E.M.

Rooted in Munch's own experience, *The Scream* reveals the influence of Hans Jaeger, the nihilist leader of Kristiania's bohemian group. Jaeger attacked Christianity, bourgeois morality and law as false idols, inspiring Munch to penetrate beyond their artifice. As Reinhold Heller describes, "Hans Jaeger had formulated the dictum that a writer write only his own biography; to Munch he left the advice to paint his own life, and Munch formulated it into 'I paint, not what I see, but what I saw'. This was the content of his new monumental art; subjective psychological experiences, raised to the level of universal

statements analyzing the soul of modern man - replacing the Greek epics, the drama of history which Lessing had still seen as the artist's source of inspiration. Introspection replaced external inspiration" (R. Heller, op. cit., p. 39).

Munch's first attempt at rendering visually his Ekeberg experience was his painting *Despair* from 1892 (fig. 9). In this composition, also known by the evocative title *Deranged Mood at Sunset*, the artist depicts himself leaning contemplatively over the clifftop balustrade while the sun sets over the fjord and his friends walk on ahead. Over subsequent months he developed this theme. Suddenly, in one sketch, Munch turns the head of his protagonist to face the viewer. This gesture transforms the image, ripping away its anecdotal, mood-driven roots and creating instead a confrontation. What is more, in the pastel *Scream* of 1893 which follows this decisive rupture the figure has been stripped of its hat and every civilizing feature: sexually-ambiguous, with facial features diminished, it now appears dehumanized, spineless and organic. Munch's protagonist, without precedent in the history of art, appears fully-formed, startling and mesmerizing. As Heller notes, "The sexless, emasculated figure of *The Scream* loses itself in the environment as its skull-like face and twisting torso takes on the art nouveau curvature of the landscape rather than retaining human form. In its intense state of anxiety and despair, it becomes less real than the vitalized environment surrounding it and the loss of identity becomes death" (ibid., p. 90).

After executing two versions in 1893, Munch would return to *The Scream* only twice, outside of graphic media. In 1895 he created the present example for German coffee magnate Arthur von Franquet, probably as a direct commission. Von Franquet was an early collector of Munch's graphic work whose correspondence reflects his importance in the artist's eyes. The emphatic signature, date, and plaque featuring the Ekeberg text suggest that Munch was keen to impress Von Franquet with his *Scream*. Munch held on to the 1893 picture until 1910, when he sold it to Norwegian industrialist, Olaf Schou. Always hating to part with his "children", it is believed that he made a final version for his own collection at that point.

The present *Scream* has perhaps the greatest visual impact of all. In a new essay, Reinhold Heller argues that the 1893 picture "was dominated by relatively muted hues, their intensity dampened in their thin pigment. The 1895 pastel, in contrast, explodes and throbs with intense color, with sharp reds, acid yellows, blaring orange, absorbent blues and somber green. This pastel, in effect, screams louder, more persistently, more intensely, more stridently." (R. Heller, "Making a Picture Scream," 2012, in Sotheby's catalogue devoted to *The Scream*). Also unique to this version is the modification of one of the "friends", who pauses to look out over Kristiania. With this revision Munch takes us back to the *Scream*'s origins in *Despair* and also dramatizes the stages of his prose-poem (reading the figures from background to foreground).

To reflect the innovative subject matter of his *Frieze of Life*, Munch sought to create a radically new kind of art-object which defined itself against centuries of picture-making. All versions of *The Scream* are executed on board, eschewing the sensuous appeal of oil paint on canvas, as well as glazes and varnishes which mask the artistic process. In place of illusion, the artist insists shockingly upon the authenticity of his mark. "Rather than eliminating "primitive", uncultured, unrefined, unfinished and seemingly unskilled qualities, Munch preserved and vehemently accented, even exaggerated and intensified them. ...[*The Scream*] appears as if it were rapidly executed, leaving no time to hide its

diverse components. It acts as an evident record of its own making, of Munch's action on it as he made the marks and forms on its surface. The picture is its own autobiography made visible. As such it cannot be separated from its own maker, and testifies to the same "I" that is the voice of the prose-poem. Both are offered as testimony to a personal experience being revealed" (ibid.).

Sue Prideaux explores the context of that personal experience in her biography of the artist. Munch was raised in a pious bourgeois family with a history of mental illness and tragedy, including the traumatic loss of his mother, sister and father, as well as a near-death experience of his own. His art spelled rebellion and the site of epiphany at Ekeberg was a loaded one: "The experience came to him high up on Ekeberg at sunset. Ekeberg is to the east of Oslo. It is the only point from which one can look across and see the city Munch now hated, spread across the water, as Christ was the city spread before Him from a high place, when the Devil tempted him.... The main slaughterhouse for the city was up there, and so was Gaustad, the city's madhouse, in which Laura [Munch's sister] had been incarcerated. He had probably gone up there to visit her; there was no other discernible reason. The screams of the animals being slaughtered in combination with screams of the insane were reported to be a terrible thing to hear" (S. Prideaux, op. cit., p. 151). Ekeberg was also, it might be added, a notorious suicide spot.

With this projection of his psychological state, Munch far exceeds even the most daring proto-Expressionist compositions of his Dutch contemporary, Vincent van Gogh (fig. 12). This is what makes Munch so great and so significant," wrote the Polish critic Przybyszewski, "that everything which is deep and dark, all that for which language has not yet found any words, and which expresses itself solely as a dark, foreboding instinct..." (quoted in R. Heller, op. cit., p. 76).

There is no question that Munch's *Scream* experience was sincere and profoundly harrowing, albeit one heightened by stress and alcoholism. "You know my picture, *The Scream?*", he later wrote, "I was being stretched to the limit – nature was screaming in my blood – I was at a breaking point... You know my pictures, you know it all – you know I felt it all" (ibid., p. 152). Yet the artist was also more self-aware and marketing savvy than history has tended to portray. He certainly cultivated his identity as the quintessential Nordic melancholic loner. In 1892, "Die Affaire Munch", his Berlin exhibition famously closed down after a week by a scandalized art establishment, taught him that shocking his audience was an assured route to celebrity and success: "This is the best thing that could have happened to me!", he wrote to his Tante Karen, "A better advertisement I couldn't have wished for.... Send the evening things as soon as you can but actually I need money more than clothes. Yes, the exhibition is creating enormous indignation since there are a lot of terrible old painters who are beside themselves at the new trend..." (quoted in ibid, pp. 137-38).

When, several months later, Munch created *The Scream* he must surely have had this lesson in mind. From its garish, clashing colors; through its vertiginous perspective sucking the viewer into a vortex; to the nightmarish, skull-faced figure pressed against the picture plane – *The Scream* is a work which seeks to shock through every possible means. And today, incredibly, despite its celebrity and familiarity, that power remains undiminished.

In the 1889 text known as the "Saint-Cloud Manifesto", Munch described his ambitions for a deeply personal yet universal art which would provide a secular modern alternative to the grand manner:

I thought I should make something – I felt it would be so easy – it would take form under my hands like magic.

Then people would see!

...People would understand the significance, the power of it. They would remove their hats like they do in church.

There would be pictures of real people who breathe, suffer, feel and love.

I felt impelled – it would be easy.

(E. Munch, written in 1889, reprinted in Sue Prideaux, Edvard Munch, *Behind the Scream*, New Haven & London, 2005, p. 120)

In *The Scream*, Munch succeeded in creating an archetype which would touch viewers across continents and centuries. If its early fame owed much to the hundred-or-so lithographs Munch produced, when critical reception tended to focus on psychoanalysis and philosophy, it was the unfurling of twentieth-century history which secured the global profile the picture enjoys today. Executed on the cusp of the most violent century in history, *The Scream* turned out to be extraordinarily prescient. After World War II and the Holocaust, the picture looked different: the horror it embodies was intensified and *The Scream* became the defining image of Existentialism. Francis Bacon's *Screaming Popes* amplified Munch's tortured, mute "O" for a new generation (fig. 15). Since then its popularity has only grown, and during periods of cultural anxiety it has become the universal symbol of anguish (in March 1961, for instance, *Time* magazine made *The Scream* the cover of its "Guilt and Anxiety" issue). By the time Andy Warhol made his *Screams* in the 1980s the picture had transcended definitively its fine art origins to become the property of pop culture, alongside Coke bottles, Campbell's soup cans, Elvis and Liz Taylor (fig. 16).

Thefts of *The Scream* from two Norwegian museums in 1994 and 2004 underlined the potency of the image. Front-page media coverage around the world, ironically, only added further to the work's celebrity. Thankfully both pictures were recovered but the global unease their respective disappearances prompted speaks loudly of the *The Scream's* significance in our culture. Munch – ever reticent – was careful never to explain *The Scream*. Part of its appeal, surely, is that the picture is irreducible to any single reading – in fact, it can probably sustain an infinite number of interpretations. What is beyond question, however, is that Munch created from his Ekeberg epiphany an unforgettable image of horror and pathos which will continue to fascinate for centuries to come.

Please refer to Sotheby's catalogue devoted to *The Scream* for new essays by Adam Gopnik, Sue Prideaux, Reinhold Heller and Philip Hook. We are grateful to each for their kind assistance in presenting this picture.

No.

Title: The Scream

Date: 1910 ?

Medium: Tempera and oil

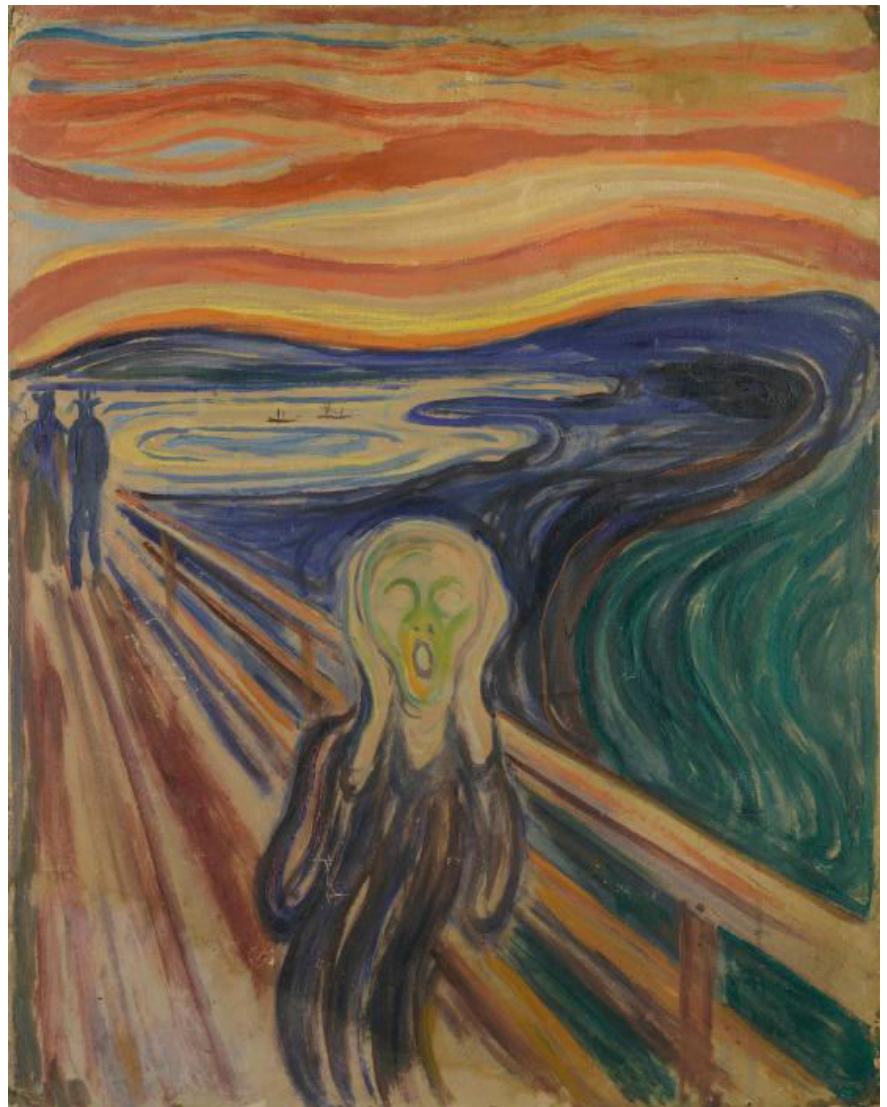
Dimensions: 83.5 × 66 cm

Current owner or museum:
Munch-museet, MM.M.00514

Provenance:

Comment: The two most well-known versions are the paintings that Edvard Munch created in 1893 and 1910 ?. Each version of The Scream is unique. Munch clearly experimented to find the exact colours to represent his personal experience, mixing diverse binding media (tempera, oil and pastel) with brilliant and bold synthetic pigments to make 'screaming colours'.

Catalogue raisonné: Woll M 896



No.

Title: "Scream" Head and Raised Arms

Date: 1898

Medium: Brush, green crayon on Wove paper

Dimensions: 9,2 × 14,9 cm

Current owner or museum: Kode Art Museums of Bergen, Bergen, Norway

Comment: This is a page in the sketchbook PE.T.00505. The head is close to the lithograph "Scream" from 1895, while the special design connects to vignettes related to an issue of the magazine "Quickborn", where August Strindberg was responsible for the text and Munch illustrations. (FH)



No.

Title: Friedrich Nietzsche

Date: 1894–1900

Medium: Oil and tempera on canvas

Dimensions: 201 × 130 cm

Current owner or museum: Munch-museet, MM.M.00724

Catalogue raisonné: Woll M 691.



No.

Title: Friedrich Nietzsche

Date: 1906

Medium: Oil on canvas

Dimensions: 201 x 160 cm

Current owner or museum: The Thiel



Gallery, Stockholm Inv.nr. TG 292

Provenance: Commissioned to painter

Catalogue raisonné: Woll M 691.

Munch-museet, MM.M.00724

Comment:

"This was an intense period in Edvard Munch's life. In summer 1905, he escaped briefly to Copenhagen from Norway, after engaging in a notorious fight with his Norwegian artist colleagues Ludvig Karsten and Andreas Haukland. In the midst of this crisis, he received a letter from Ernest Thiel asking him to paint a posthumous portrait of the German philosopher Friedrich Nietzsche. The idea had been broached by Elisabeth Förster-Nietzsche, the philosopher's sister in Weimar, Germany, and it was she who put them in touch with each other. Thiel already owned works by Munch,

but the portrait of Nietzsche marked an increased interest, and he bought several paintings and a large number of prints. This boosted Munch's financial position considerably, and it is said that the price of Munch's art went up after Thiel's patronage. The Thiel Gallery collection chronicles this eventful time in Munch's life, with portraits of the artist Karsten, the philosopher Nietzsche, and his sister Förster-Nietzsche."

Patrik Steorn

Selected Literature:

Thielska Galleriet. Utkast till katalog över måleri, skulptur, grafik / Draft for catalogue over painting, sculpture, prints, 1929

Brita Linde, Ernest Thiel och hans konstgalleri, Stockholm, Alb. Bonniers boktryckeri, 1969

Tage Thiel, Ernest Thiel, Vara eller synas vara : minnen och anteckningar avslutade 1946, Stockholm, Carlsson Förlag, 1990

Ulf Linde, Arne Eggum, Edvard Munch och Thielska Galleriet, Stockholm, Atlantis, 2007

Hans-Martin Frydenberg Flaatten, Edvard Munch : måneskinn i Åsgårdstrand, Oslo, Sem Stenersen, 2013

Otto Selén, Edvard Munch : Livets dans, Helsingfors, Didrichsens konstmuseum, 2014

Øystein Ustvedt, Trond Aslaksby, Peter Cripps, Edvard Munch : Det syke barn : historien om et mesterverk, The sick child : the story of a masterpiece, Oslo, Nasjonalmuseet for kunst, arkitektur og design, 2009

Annie Bardon, Arne Eggum, Timo Huusko, Gerd Woll, Munch og Warnemünde : 1907-1908, Oslo, Labyrinth Press, 1999

Rolf E. Stenersen, Hans-Martin Frydenberg Flaatten, Edvard Munch: Close-Up of a Genius, Oslo, Sem og Stenersen, 2013

No. :

Medium: Color lithograph with chalk in red and violet, on slightly yellowish cardboard

Title: Friedrich Nietzsche

Date: 1906

Publisher:

Printer: Workshop at the Weimar Art School

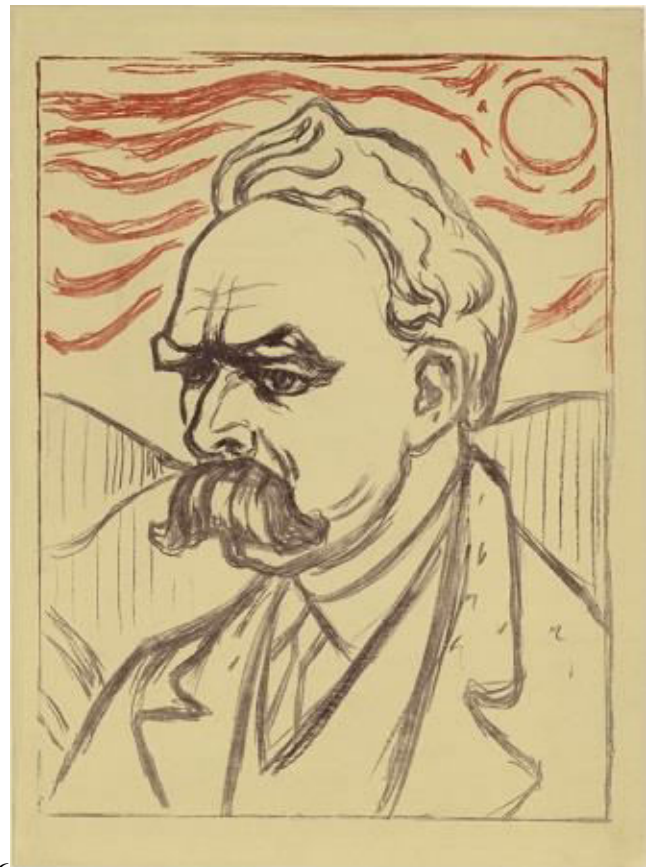
Current owner or museum: New National Gallery, Berlin. Identification number. 237-1919

Plate size: 62.4 x 47 cm

Sheet size: 70 x 51.4 cm

Print run: Unknown

Catalogue raisonné: Woll G 286. Schiefner nr: 247



No. :

Medium: Lithograph on wove paper

Title: **The Scream**

Date: 1895

Publisher: Edvard Munch

Printer: A. Liebmann

Plate size: Sotheby's 44.2 x 25.2cm (35,5 x 25,4 cm The National Museum of Art NG.K & H.A.18995)

Sheet size: Sotheby's 53.2 x 43.1 cm

Provenance:

Olaf Schou, Norway (acquired from the artist circa 1900)

Christian Schou, Norway (brother of the above; by descent from the above)

Thence by descent to the 2016 owners.

Sold by Sotheby's in its

Impressionist & Modern Art Evening Sale 21- 24 June 2016 | London Lot 6 *Property from an Important Private Norwegian Collection*

Estimate 800,000 —

1,200,000 GBP LOT Sold.

1,805,000 GBP

Catalogue raisonné: Woll G 38 A Schiefler 32

Selected Literature:

Gustav Schiefler, *Verzeichnis des graphischen Werks Edvard Munchs bis 1906*, Oslo, 1974, no. 32

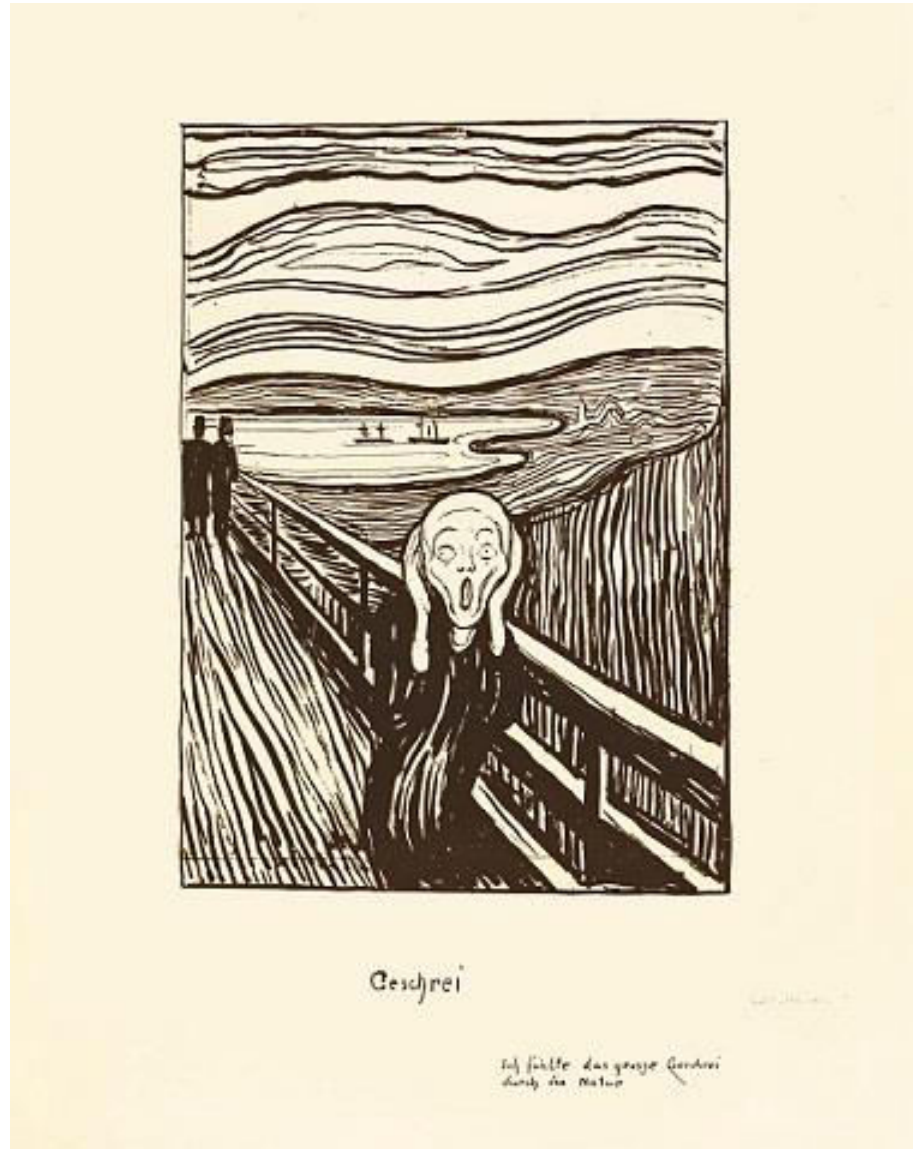
Edvard Munch: *Master Printmaker* (exhibition catalogue), Harvard University Art Museums, Cambridge, 1983, pl. 23, another impression illustrated p. 40

Edvard Munch: *Master Prints from the Epstein Family Collection* (exhibition catalogue), National Gallery of Art, Washington, D.C., 1990, another impression illustrated p. 73

The Symbolist Prints of Edvard Munch: The Vivian and David Campbell Collection (exhibition catalogue), Art Gallery of Ontario, Toronto, 1997, no. 15, another impression illustrated p. 97

Edvard Munch: *50 Graphic Works from the Gundersen Collection* (exhibition catalogue), Bergen Art Museum, Bergen, 2010, no. 2, another impression illustrated p. 49

Gerd Woll, *Edvard Munch: The Complete Graphic Works*, Oslo, 2012, no. 38, another impression illustrated p. 64



Edvard Munch: A Genius of Printmaking (exhibition catalogue), Kunsthaus, Zurich, 2013-14, no. 130, another impression illustrated p. 178

Edvard Munch: Love, Death, Loneliness (exhibition catalogue), Albertina, Vienna, 2015-16, no. 99, another impression illustrated p. 181

Sotheby's Catalogue Note

This print signed Edv Munch and dated 95 (lower right). A superb, richly inked impression. Woll's variation A with *Geschrei* printed under the image and the full text in the lower margin.

'In a lithograph of 1895, in which [Munch] resumes [The Scream] motif, the intensity of the psychological content is even further heightened... The graphic process here proves its full expressive capacities through an omission of descriptive detail and a powerful summarization.'

Thomas Messer

Munch, New York, 1970, p. 84

Edvard Munch created his lithograph *The Scream* in 1895. This graphic interpretation is one of several iterations of what has become a momentous subject; a composition first conceived in tempera and crayon in 1893 (fig. 1). Gerd Woll describes this painting as follows: 'The Scream is not only Munch's most famous painting today but it is also perhaps the most famous visual motif in the entire history of European art.' (G. Woll, *Edvard Munch: A Genius of Printmaking*, Zurich, 2013, p. 177)

Between 1893 and 1910 Munch created three additional coloured renditions of the image. It was typical of Munch's practice to investigate a recurring motif in both painted and printed media, usually to divergent yet equally potent ends. In comparing the 1893 painting and the lithograph of the subject, Elizabeth Prelinger and Michael Parke-Taylor explain: 'The painting of *The Scream* depends largely for its psychological effects on Munch's use of expressive Symbolist color... [Comparatively] in the lithograph Munch transformed all those powerful hues into simple black and white contrasts. It is an extraordinary achievement. Here, sinuous lines, stark oppositions of value, and ingenious play of figure and void combine in an image that, like Munch's other graphic restatements of his painted motifs, is not a mere translation from one medium to another but is a reformulation of a theme into another visual language that carries its own syntax and meanings' (E. Prelinger & M. Parke-Taylor, *The Symbolist Prints of Edvard Munch: The Vivian and David Campbell Collection* (exhibition catalogue), op. cit., p. 98).

While Munch's creation of *The Scream* lithograph would have been motivated, at least in part, by a desire to disseminate his painted image more widely, no formal edition of the print was ever published. Furthermore, Ina Johannesen explains that after creating his lithographic image, Munch left the stone with his printer in Berlin. Before the artist's return, the stone had been ground down. Any further impressions were thus impossible, meaning that 'only a small number of the lithographs exist' (I. Johannesen, *Edvard Munch: 50 Graphic works from the Gundersen Collection* (exhibition catalogue), Oslo, 2010, p. 50).

There are even fewer impressions of the particular variation of the print that is offered here. Munch produced three adaptations of this subject: in some impressions the image alone is printed, others include the title '*Geschrei*' ('Scream'), while in impressions such as this a German inscription at the bottom right of the lithograph reads: '*Ich fühlte das grosse Geschrei durch die Natur*' ('I felt the great scream throughout nature'). Concisely,

this inscription recalls Munch's experience at Ekeberg in the hills above Kristiania (fig. 3): a moment of anguished epiphany that inspired the artist's first explorations of this composition, and which he captured in a prose-poem of 1892:

'I walked along the road with two friends. The sun went down—the sky was blood red—and I felt a breath of sadness—I stood still tired unto death—over the blue-black fjord and city lay blood and tongues of fire. My friends continued on—I remained—trembling from fear. I felt the great infinite scream through nature' (quoted in E. Prelinger, *Edvard Munch: Master Printmaker* (exhibition catalogue), op. cit., p. 39).

That *The Scream* lithograph comprises an abridged version of this poem is made more meaningful when one considers an unrealised ambition of Munch's. As Johannesen describes: 'For several years, Munch wanted to publish a selection of graphic works in a booklet, *The Mirror*, with accompanying texts as prose-poems, with the contents of the soul' (I. Johannesen, op. cit., 50). This project was never fulfilled, however, and this subject is Munch's only printed work to have been produced with any linguistic augmentation.

This impression of *The Scream* comes originally from the collection of Olaf Schou (1861-1925), the Norwegian industrialist and art patron (fig. 2). An artist himself who studied under the Romanticist painter Hans Gude in Berlin, Schou was passionate about supporting contemporary art, and he used his fortune unreservedly to do so.

Schou was particularly taken with Munch's work, and beginning in the 1880s he provided him with financial support whilst purchasing his works regularly at exhibitions. The relationship between artist and patron was one of mutual respect, and over time Munch began reserving some of his most important works for his ardent and long-time proponent, including the 1893 painting of *The Scream* (fig. 1).

During this period Schou also shared a strong relationship with Jens Thiis (1870-1942), the Director of the National Gallery in Oslo from 1908-41. In 1909 Schou donated 116 works by Munch, of Thiis' choosing, to the National Gallery. This generous endowment comprised Munch's major paintings *Madonna* (1894-95), *The Girls on the Pier* (circa 1901) and the 1896 realisation of *The Sick Child*, which Schou commissioned. The following year, the patron presented the museum with his most invaluable gift: the 1893 version of *The Scream* (fig. 1), which he had purchased earlier that year (Sue Prideaux, *Edvard Munch: Behind the Scream*, New Haven & London, 2005, p. 269).

Schou acquired the present lithograph from Munch around 1900. The work was subsequently inherited by Olaf's brother, Christian Schou, and thence by descent it has come into the collection of the present owners. Such a distinguished history makes the appearance of this rare and important work on the market all the more significant.

No. :

Medium: Lithograph on wove paper

Title: **The Scream**

Date: 1895

Publisher: Edvard Munch

Printer: A. Liebmann

Plate size: Sotheby's 41 x 25.2cm

Sheet size: Sotheby's 45.9 x 37.7cm

Provenance:

Private Collection
(acquired from the artist circa 1930)

Thence by descent to the 2017 owners

Sold by Sotheby's in its *Impressionist & Modern Art Evening Sale*

1 March 2017 London Lot 28. *Property from an Important Swiss Collection*
Estimate 1,000,000 — 1,500,000 GBP Lot Sold. 1,388,750 GBP

Catalogue raisonné:

Woll G 38 B Schiefler 32

Selected Literature:

Ole Sarvig, *Edvard Munch graphik*, Zurich, 1965, another impression illustrated p. 242

Gustav Schiefler,

Verzeichnis des graphischen Werks Edvard Munchs bis 1906, Oslo, 1974, no. 32

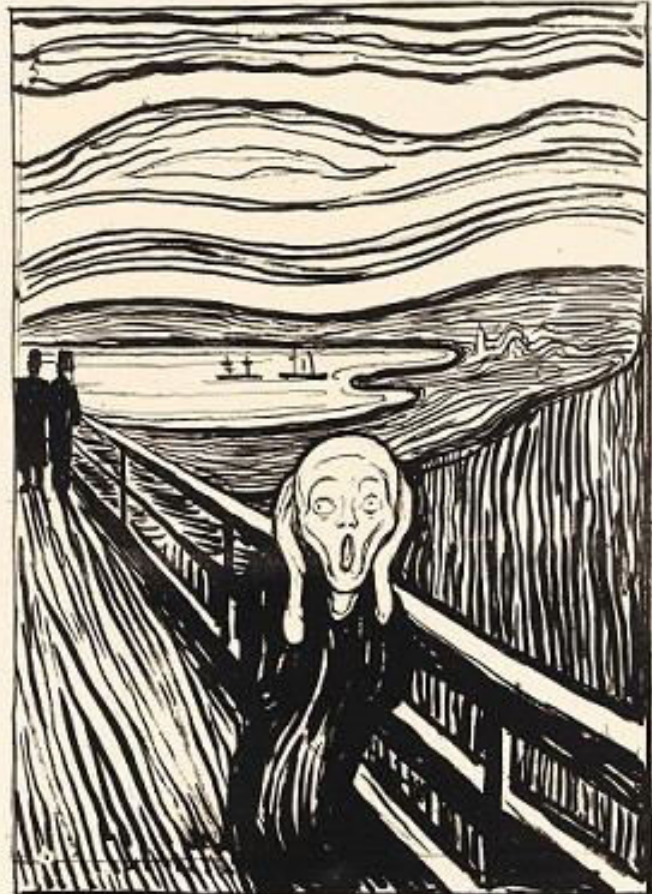
Edvard Munch: Master Printmaker (exhibition catalogue), Harvard University Art Museums, Cambridge, 1983, pl. 23, another impression illustrated p. 40

Edvard Munch: Master Prints from the Epstein Family Collection (exhibition catalogue), National Gallery of Art, Washington, D.C., 1990, another impression illustrated p. 73

The Symbolist Prints of Edvard Munch: The Vivian and David Campbell Collection (exhibition catalogue), Art Gallery of Ontario, Toronto, 1997, no. 15, another impression illustrated p. 97

Edvard Munch: 50 Graphic Works from the Gundersen Collection (exhibition catalogue), Bergen Art Museum, Bergen, 2010, no. 2, another impression illustrated p. 49

Edvard Munch; Rätsel hinter der Leinwand (exhibition catalogue), Bremen, 2011-12, no.66, another impression illustrated p. 145



Geschrei

Gerd Woll, *Edvard Munch: The Complete Graphic Works*, Oslo, 2012, no. 38, another impression illustrated p. 64

Edvard Munch: A Genius of Printmaking (exhibition catalogue), Kunsthaus, Zurich, 2013-14, no. 130, another impression illustrated p. 178

Edvard Munch: Love, Death, Loneliness (exhibition catalogue), Albertina, Vienna, 2015-16, no. 99, another impression illustrated p. 181

Sotheby's Catalogue Note:

signed E Munch (lower right). Woll's variation B with *Geschrei* printed under the image. 'In Munch's hands the decorative line became a powerful synesthetic equivalent for the reverberating scream that slices through the landscape. He imbued the stark black lines and white voids with such a sense of urgency and utter bleakness that the black and white scene is as shocking and disturbing as the painting.'

Elizabeth Prelinger & Michael Parke-Taylor, *The Symbolist Prints of Edvard Munch: The Vivian and David Campbell Collection* (exhibition catalogue), Toronto, 1997, p. 98
Edvard Munch's *The Scream* numbers among the most celebrated images in art history. It is one of few masterpieces that require no introduction, as it has been analysed, reproduced, referenced, interpreted and commercialised more often than perhaps any picture bar Leonardo's *Mona Lisa*. Since its creation in the 1890s *The Scream* has become a cornerstone of our visual culture, burned onto our collective retina as the definitive image of horror at modernity's core. In one image, Munch initiates the Expressionist gesture which will fuel art history through the twentieth century and beyond.

The earliest known studies relating to *The Scream* are a series of drawings dating from the early 1890s. These works culminated in the 1892 painting *Despair* (fig. 2), which depicts the artist leaning against a railing and looking out onto the expanse of nature before him.

Describing his personal experience, Munch wrote the following text to accompany this image: 'I walked with two friends. Then the sun sank. Suddenly the sky turned as red as blood, and I felt a touch of sadness. I stood still, and leant against the railings. Above the bluish-black fjord and above the city the sky was like blood and flames. My friends walked on, and I was left alone, trembling with fear. I felt as if all nature were filled with one mighty unending shriek' (Timm Werner, *The Graphic Art of Edvard Munch*, London, 1973, p. 69).

In one sketch for *Despair*, Munch redirects the gaze of his central figure, so rather than contemplating the scene beyond the railing, the head is rotated to look instead at the viewer (fig. 1). From here it is likely that Munch derived the inspiration for his first and most well-known realisation of *The Scream*, painted in 1893 (fig. 3). Here, the increasingly confrontational central figure elicits a more immediate and expressive reaction from its audience than its predecessor. Gerd Woll describes this painting as follows: 'The Scream is not only Munch's most famous painting today but it is also perhaps the most famous visual motif in the entire history of European art' (G. Woll, *Edvard Munch: A Genius of Printmaking*, Zurich, 2013, p. 177).

Between 1893 and 1910 Munch created three additional coloured renditions of *The Scream*, and in 1895, the artist executed the motif as a monochromatic lithograph. While Munch's creation of *The Scream* lithograph would have been motivated, at least in part, by a desire to disseminate his painted image more widely, no formal edition of the print

was ever published. Furthermore, Ina Johannesen explains that after creating his lithographic image, Munch left the stone with his printer in Berlin. Before the artist's return, the stone had been ground down. Any further impressions were thus impossible, meaning that 'only a small number of the lithographs exist' (I. Johannesen, Edvard Munch: 50 Graphic Works from the Gundersen Collection (exhibition catalogue), op. cit., p. 50).

It was typical of Munch's practice to investigate a recurring image in both painted and printed media, usually to divergent yet equally potent ends. In this graphic interpretation, the artist succinctly recaptures the emotional impact of his colourful, painted works. Indeed here, the uniformity in colour gives the image a cohesive, even iconic quality, which is further enhanced by the single word 'Geschrei' ('Scream'), printed in the lower centre of the sheet below the composition. In comparing the 1893 painting and the 1895 lithograph of the subject, Elizabeth Prelinger and Michael Parke-Taylor explain: 'The painting of The Scream depends largely for its psychological effects on Munch's use of expressive Symbolist color... [Comparatively] in the lithograph Munch transformed all those powerful hues into simple black and white contrasts. It is an extraordinary achievement. Here, sinuous lines, stark oppositions of value, and ingenious play of figure and void combine in an image that, like Munch's other graphic restatements of his painted motifs, is not a mere translation from one medium to another but is a reformulation of a theme into another visual language that carries its own syntax and meanings' (E. Prelinger & M. Parke-Taylor, The Symbolist Prints of Edvard Munch: The Vivian and David Campbell Collection (exhibition catalogue), op. cit., p. 98).

No. :

Medium: Lithographic crayon and tusche), hand coloured in watercolour.

Title: The Scream

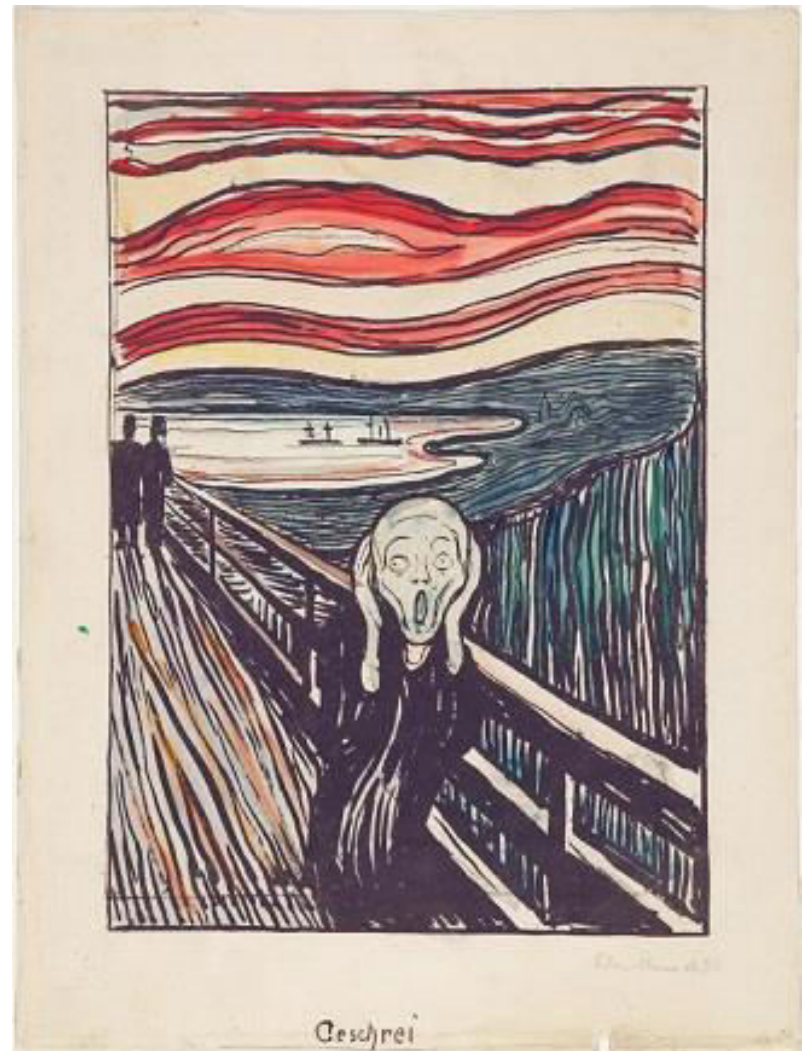
Date: 1895

Plate size: 41 x 25.2 cm

Sheet size: 45.9 x 37.7cm

Catalogue raisonné: Woll G 38

Schiefler nr: 32. The Munch Museum, MM.G.00193-03



No.

Title:

Evening on

Karl Johan

Date: 1892

Medium: Oil
on unprimed
canvas

Dimensions:

84. x 121 cm

**Current owner
or museum:**

Kunstmuseene i

Bergen. Bergen

Kunstmuseum

(Rasmus

Meyers

Samlinger)

Catalogue

raisonné:

Woll M 290

Comment:

One can read

some remarks by Munch himself on Evening on Karl Johan Avenue in his Literary Journal of 1889. He describes a personal experience: "All these people passing by seemed so foreign and weird, it's like they stared at him, stared at him - all those faces - stares in the evening light. He tried to focus but couldn't, he had a feeling of total emptiness in his head and as he tried to stare at his gaze. looking out of a window upstairs, passers-by disturbed him again. His whole body was shaking and sweat was dripping down. " He delivers a similar experience during his stay in Paris: "I was outside again, on the Boulevard des Italiens with those thousands of foreign faces that looked so ghostly in the artificial light. "

Munch spent the summer of 1892 in Kristiana and Åsgårdstrand still filled with memories of his trip to Paris. Regarding Evening on Karl Johan Avenue , Arne Eggum writes: "it is perhaps the most original painting of that summer" 3 . Munch exhibited the painting for the first time in September 1892, on the occasion of her second exhibition at Kristiana's Tostrupgården. The Morgenbladet newspaper wrote "a downright crazy picture" . The public strongly criticized the painting and called the painter "sick". Munch, on the other hand, appreciated it so that he included it in the cycle *The Frieze of Life* , a collection of his main paintings on life, love and death. In 1909, the Norwegian collector Rasmus Meyer acquired the painting to enrich his collection officially opened to the public in 1924 in Bergen.



[Wikipedia](#)

No.

Title: Anxiety

Date: 1894

Medium: Oil on canvas

Dimensions: 94 x 74 cm

Current owner or museum: Munch-museet, MM.M.00515

Catalogue raisonné:

Woll M 363

Comment:

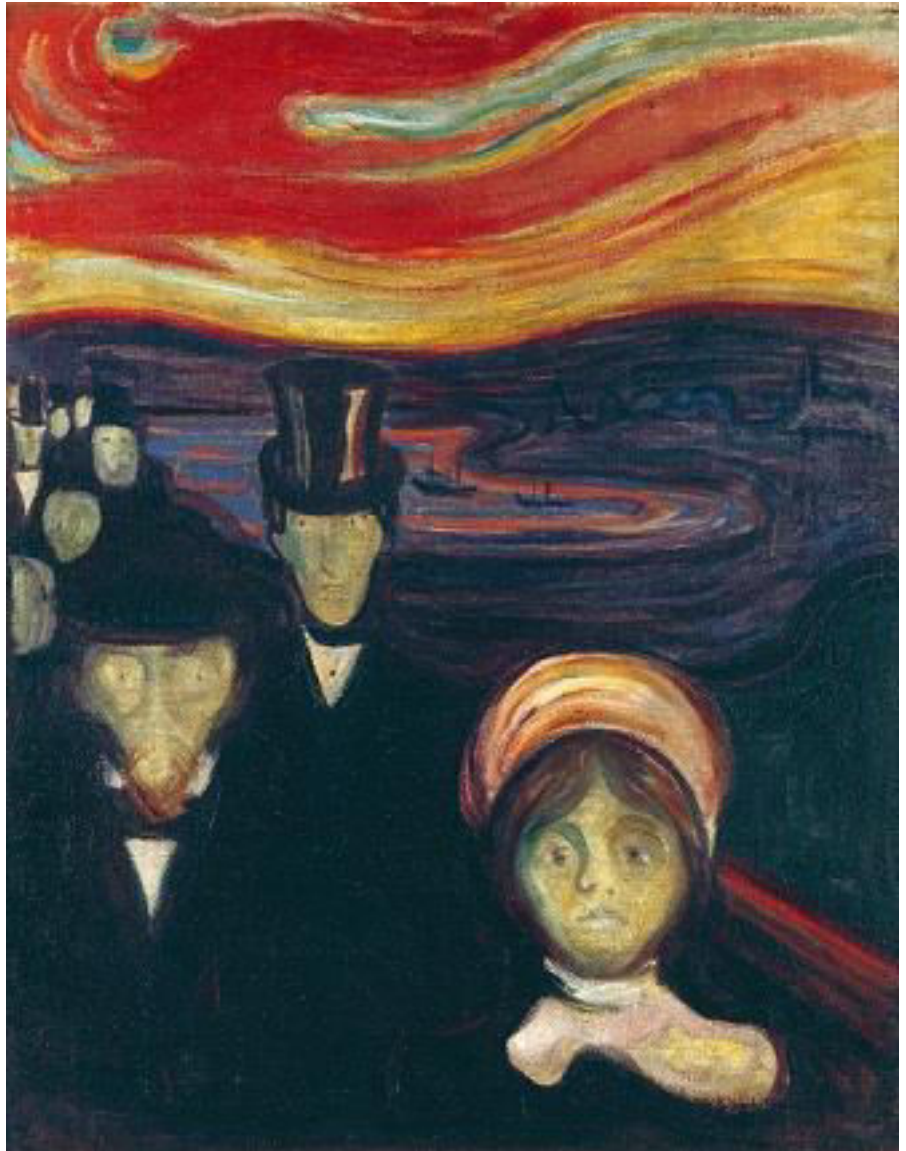
This painting draws on two earlier departures: the anxious humanity moving forward as if driven by ominous elemental forces, as first conceived in evening on Karl Johan Street; and a certain view of Oslo Fjord, already seen in *The Scream*. Both were destined to recur with considerable fidelity in *Anxiety* and in other works of the same period.

Norwegian angst, like its German counterpart, had become the key term not only for Munch's central pictorial content but for the entire tradition that is traced to Kierkegaard's and Nietzsche's philosophies,

Strindberg's and Ibsen's plays, and the North European modern aesthetic contribution in general.

In *Anxiety* Munch repeats closely many elements of *The Scream*. The same jetty that accommodated a single alienated personage appears again, as do the lake in the distance, the two boats, the church, and other structures that line the shore just a little less dimly than before. They are all quoted from the earlier work, as are the gloomy hues and the intense swirls of concentrically enlarging lines that define and ultimately embrace land, sea, and sky.

If, however, *The Scream* deals with the horror experienced in total isolation by a single being, *Anxiety* plays upon collective despair. The sentiment of angst in this work is even more sustained, if less piercing, than in *The Scream*, since its desperation is here borne by a group rather than by an isolated individual.



Munch returned to Anxiety two years later to restate the same motif through the print mediums. This time he added the woodcut to the lithograph and allowed the white features rendered visible in the subtractive method to stand against the expressive ground of a red-colored paper. As has been observed in the *The Scream*, the limitations inherent in the graphic technique - its reduction of the linear property and the elimination of the descriptive color in the woodcut - emphasize the abstract conception and heighten the emotive forcefulness of the pictorial content. The few but significant modifications and character substitutions that the artist felt compelled to undertake in the transformations from painting to prints, as well as the subtle differences between woodcuts and lithographs, provide valuable insights into Munch's creative reaction.

www.EdvardMunch.org

No.

Title: *Angst*

Date: 1896

Medium: Brush, watercolour, pencil on Wove paper

Dimensions: 37,3 × 32,3 cm

Current owner or museum: The Munch Museum, MM.T.00259

Selected Literature:

Bruteig, Magne, Munch. *Tegnereren*, Oslo 2004, ill.s. 45 (English edition: Munch. *Drawings*)

Eggum, Arne, *Edvard Munch: Livfrisen fra maleri til grafikk*, Oslo 1990, ill. s. 218 (English edition: *Edvard Munch: the Frieze of life from painting to graphic art*)
Edvard Munch-Carl Fredrik Hill, "det sannas hjärta", utst. kat. Liljevalchs Konsthall og Malmö museer, 1987, kat. nr. 30 / s. 193

Malerier og grafikk. Edvard Munch, utst. kat. Hermitage Museum, 1982, kat. nr. 98 / s. 12

Edvard Munch, 1863-1944, utst. kat. The National Museum of Modern Art, Tokyo, 1981, kat. nr. 113 / ill. s. 138, 214

Munch: Liebe-Angst-Tod, utst. kat. Kunsthalle Bielefeld, 1980, kat. nr. 92 / ill. s. 184

Edvard Munch, 1863-1944, utst. kat. Muzeum Narodowe w Warszawie, 1977, kat. nr. 52 / s. 23

Munch und Ibsen, utst. Kat. Kunsthaus Zürich, 1976, kat. nr. 92 / s. 44

Hougen, Pål, *Edvard Munch: Handzeichnungen*, Berlin 1976, nr. 112

Edvard Munch: Das zeichnerische Werk, utst. kat. Kunstmuseum Bern, 1970, kat. nr. 72 / ill. nr. 26



Miguel Orozco

No. :

Medium: Lithograph

Title: Angst

Date: 1896

Printer: Atelier Clot (Auguste Clot),
Paris

Plate size: 42 × 38,5 cm

Sheet size: 54,2 × 43 cm

Catalogue raisonné: Woll G 63;
Schiefler 61

The Munch Museum, MM.G.00204

Edvard Munch. Motifs and colour variants



No. :

Medium: Lithograph

Title: Angst

Date: 1896

Publisher:

Printer: Atelier Clot (Auguste Clot), Paris

Plate size: 42 × 38,5 cm

Sheet size: 54,2 × 43 cm

Catalogue raisonné: Woll G 63; Schiefler
61

The Munch Museum, MM.G.00204-03

No. :

Medium: Lithograph
printed in two colours
from one stone

Title: *Angst*

Date: 1896

Publisher: Ambroise
Vollard's (*Album des
Peintres-Graveurs*)

Printer: Atelier Clot
(Auguste Clot), Paris

Paper: cream wove
paper

Plate size: 41,2 x
38,5 cm

Sheet size: 50,7 x 43
cm

Print run: 100
numbered and signed
proofs

Catalogue raisonné:
Woll G 63; Schiefler 61
The Munch Museum,
MM.G.00204-01

**The *Album des
Peintres-Graveurs***

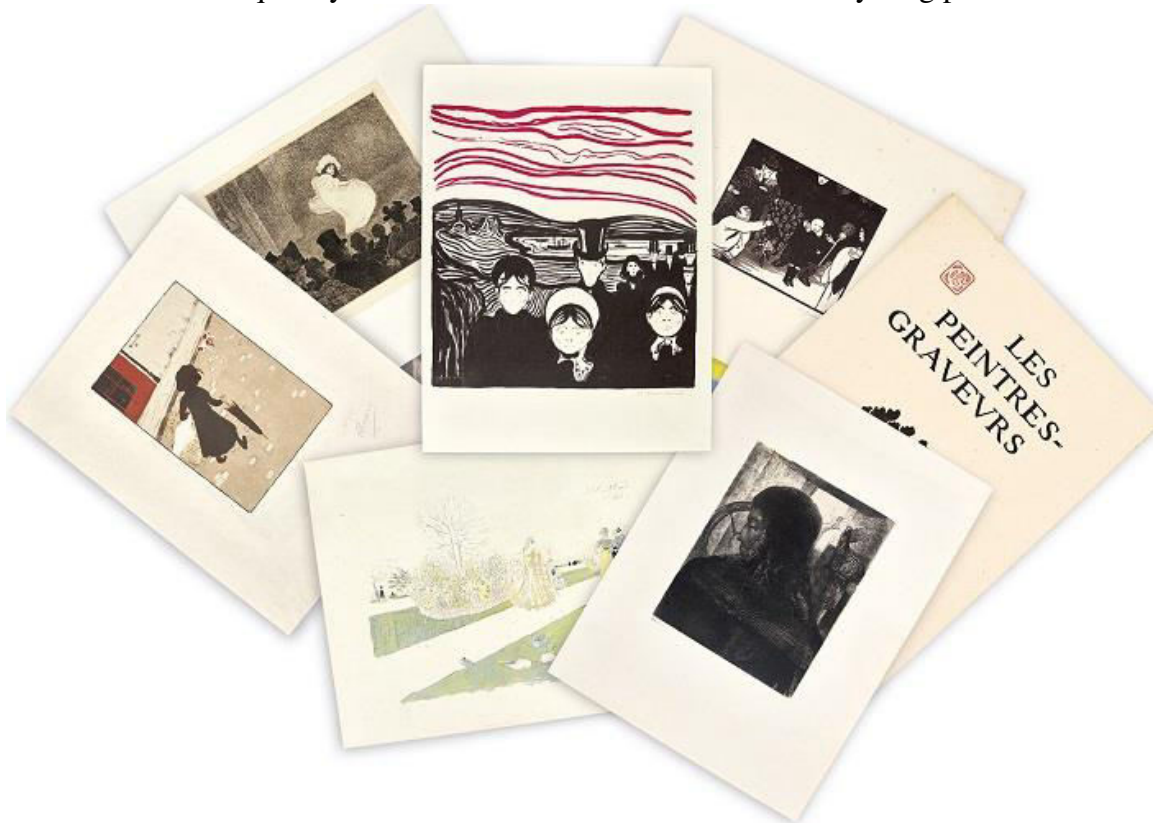
Ambroise Vollard was
of critical importance
for the Impressionist
and Post-Impressionist
artists so widely
admired today. His
courage and
determination brought
the works of a host of
younger painters including Maurice Denis, Pierre Bonnard, Félix Vallotton, Édouard Vuillard and Edvard Munch, to the attention of the international public, along with older masters such as Paul Cézanne and Paul Gauguin. This achievement alone is outstanding; however, it was his passion for creative publishing that encouraged the new generation of young artists to express themselves through printmaking, leaving a legacy that continues today.

Vollard's *Album des Peintres-Graveurs* marks the beginning of a publishing career that changed the way generations of artists expressed themselves. This passion for publishing prints and books was to become the greatest force within his life, leaving a legacy of beautifully created works which surpassed that of any publisher for over two hundred years.



Vollard opened his first gallery with an exhibition of drawings by Edouard Manet. Through this exhibition, Vollard not only met the more established artists Berthe Morisot, Claude Monet, Edgar Degas, and probably Pierre-August Renoir, of critical importance to his print publishing ambitions, this exhibition also attracted the attention of Maurice Denis.

Following this exhibition, Vollard gave Paul Cézanne his first exhibition on 13 November, 1895. This exhibition attracted many more artists including the painters from the Nabis. Vollard quickly demonstrated his commitment to these young painters



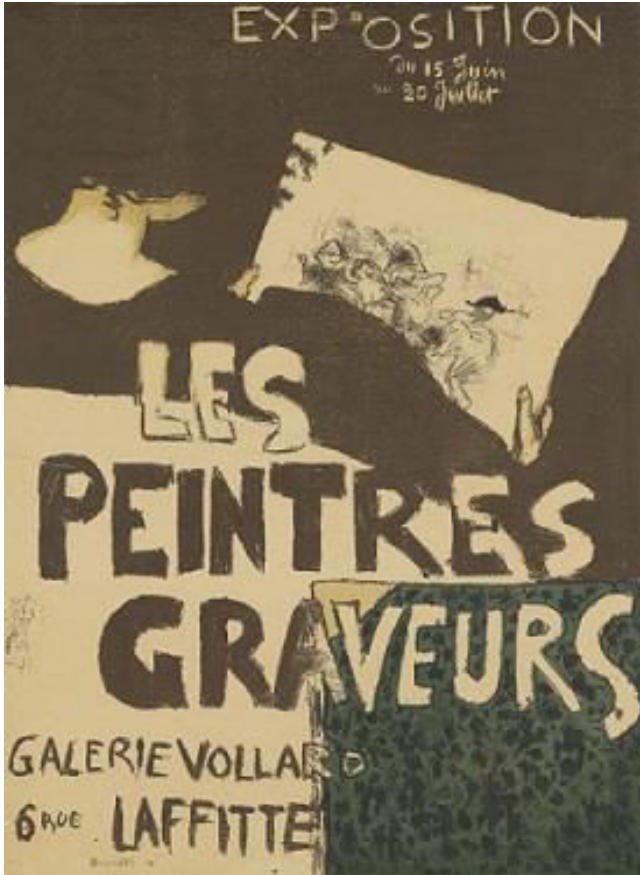
commissioning Pierre Bonnard, Maurice Denis, Édouard Vuillard, Félix Vallotton, József Rippl-Rónai and Herman Paul all to make works for his first Album des Peintres-Graveurs.

In these early years Vollard was seen as an outsider, a recently arrived Creole with little experience of the art market. However, as an outsider, he was not restricted by the conventions of the art establishment, or the prejudices within that market. Undeterred by the conventional view of lithography as a reproductive medium, Vollard engaged the master print-maker Auguste Clot to work with his commissioned artists and produce lithographs, preferably in colour.

From the Vollard archives, it appears that his initial concept was an album of lithographs, predominately printed in colours. Vollard provided the artists with the finances and technical support to experiment with this new technique, giving the painters an opportunity to express themselves in lithography with the possibility to print the works in colour. The older generation of artists such as Renoir found the technique difficult, but the younger generation, such as Pierre Bonnard, Edouard Vuillard and Maurice Denis

embraced the technique, and started an explosion of colour printing. Indeed, both Renoir and Cézanne were eventually persuaded to make colour lithographs (with the assistance of the highly skilled Auguste Clot).

Vollard's choice of artists for the *Album des Peintres-Graveurs* was considered radical at the time. The Société Française des Peintres-Graveurs had decided to exclude foreign artists, yet Vollard saw the potential in the large number of foreign artists gravitating to Paris. He commissioned works from József Rippl-Rónai, James Pitcairn-Knowles, Théo



Rysselberghe, Jan Toorop and Félix Vallotton. Perhaps the greatest stroke of fortune for Vollard was the arrival in Paris of the Norwegian artist, Edvard Munch. These works by foreign artists not only gave the Parisian audience the opportunity to see works from across Europe, it also attracted international collectors to his gallery.

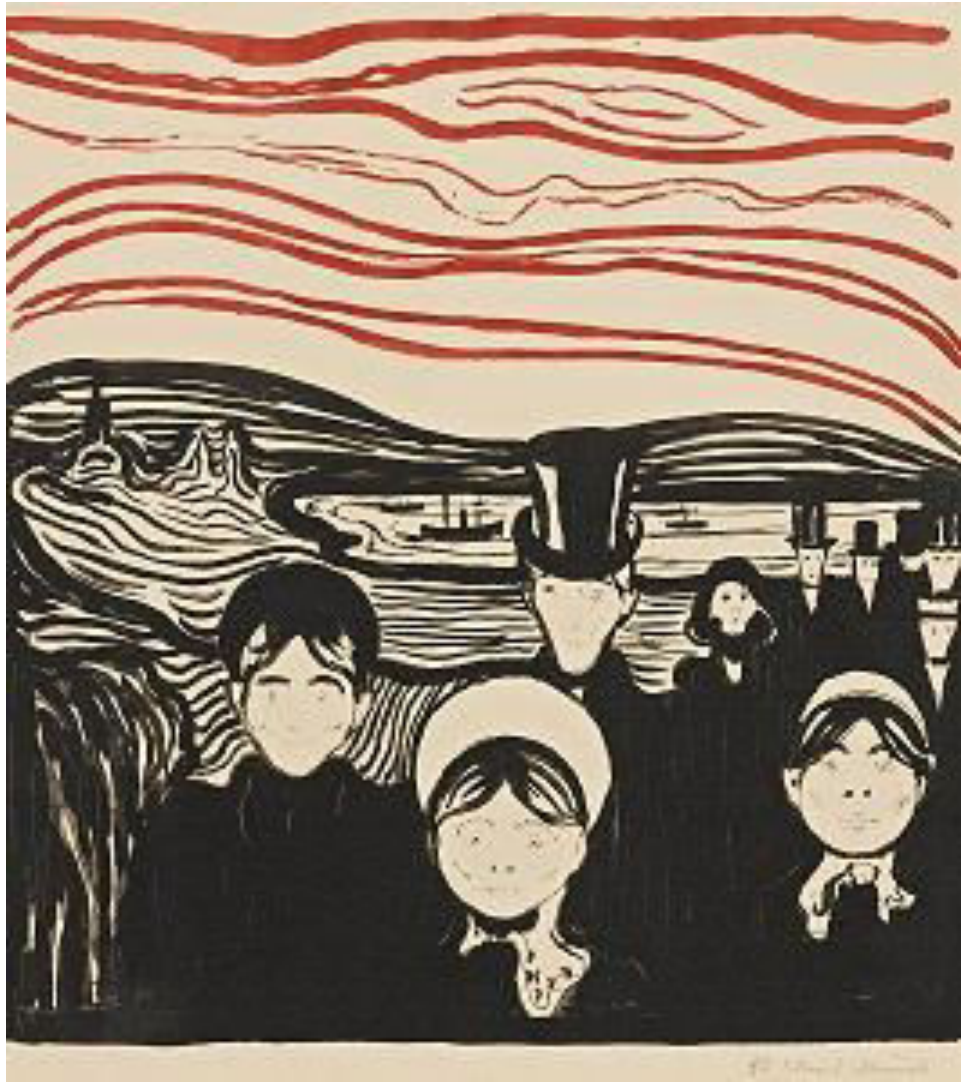
*Poster by
Pierre Bonnard announcing the 1896
exhibition*

The opening of a new gallery at 6 rue Laffitte gave Vollard the ideal opportunity to launch his new album, and so in June 1896, he opened the exhibition of *Les Peintres-Graveurs* promoting this landmark *Album des Peintres-Graveurs*.

Jonathan Pascoe Pratt PhD.
Portfolio of Impressionist Prints
Owned by Revolutionary Dealer
Vollard to be Offered at Sotheby's
Prints Aug 9, 2019

No. :**Medium:**

Lithograph

Title: *Angst***Date:** 1896**Publisher:**Ambroise Vollard's
(Album des Peintres-
Graveurs)**Printer:** Atelier
Clot (Auguste Clot),
Paris**Paper:** cream wove
paper**Plate size:** 41,2 x
38,5 cm**Sheet size:** 50,7 x
43 cm**Print run:** 100
numbered and signed
proofs**Provenance:**Ex coll. Peter Morse,
with his collector's
stamp (Lugt 4320) on
the verso. Peter
Morse (1935-1993)
was a 20th century art
historian, well known
for his catalogue
raisonné of JohnSloan's graphic works, published in 1969. Morse also wrote extensively on Hokusai and Jean Charlot, and published *The Illustrated Barsch*. He was an avid collector of Daumier and Japanese prints, and his impression of Rembrandt's *The Beheading of Saint John the Baptist* (Bartsch 93) hangs in the Snite Museum of Art. It is most likely that this is the first known print by Munch in Morse's collection.**Sold by Sotheby's** in its sale *Prints & Multiples* 27-28 October 2016, New York Lot 11 Property from the estate of Mary Cross. Estimate 400,000 — 600,000 USD Lot Sold. 826,000 USD**Catalogue raisonné:** Woll G 63; Schiefler 61; The Munch Museum, MM.G.00204-01
ExhibitedPrinceton, Princeton University Art Museum, Edvard Munch: *Symbolism in Print*, 2014
Sotheby's Catalogue NoteLithograph printed in red and black, 1896, signed in pencil, numbered 50, from the edition of 100 included in Ambroise Vollard's *Album des Peintres-Graveurs*, printed by Clot, on cream wove paper, framed.

When this impression of Munch's iconic image was included in the 2014 Princeton University Art Museum's *Edvard Munch: Symbolism in Print*, Calvin Brown noted that "Norwegian artist Edvard Munch (1863–1944), like other Symbolist artists and writers throughout Europe in the 1890s, rejected the Impressionist practice of studying the effects of light on the exterior world and instead looked inward to explore themes of love and jealousy, loneliness and anxiety, sickness and death. Although most recognized for his celebrated paintings—including *The Scream* (1893)—Munch was among the most innovative printmakers of the modern era. His mastery of a broad variety of print media paralleled his rapid development as a painter in the last decade of the nineteenth century. From his first prints, made in Berlin in 1894, to the lithographs and woodcuts that accompanied his triumphant exhibition of the *Frieze of Life* painting cycle in 1902, the practices of painting, drawing, and printmaking were intertwined for Munch." Nowhere does the artist's preoccupation with loneliness, alienation and ultimately, death, present itself better than in the masterful lithograph *Angst*, executed in 1896. The subject matter of figures in a funereal procession set against a psychologically turbulent landscape epitomized the artist's inimitable ability to confront the viewer with an intense human mortality. As the art critic James Gibbons Huneker (contemporary to the artist and also a collector of his prints) noted "his death room scenes are unapproachable in seizing the fleeting atmosphere of the last hour; the fear of death, the very fear of fear." First explored as a drawing in 1889 and a painting in 1895, *Angst* is considered a synthesis of Munch's most famous work, *The Scream*, of 1894. Notably, in executing the lithograph in 1896, the artist dropped the horizon to its lowest point, thus drawing the viewer into the foreground to an even greater extent and intensifying our interaction with the wide eyes of the figures in the forefront. And by coloring the sky a contrasting blood red, he further intensifies the foreboding fear which permeates this image. Stylistically, the sinuous lines of the red sky and the shorter but equally sinuous lines of the landscape and hair allude to the emphasis on the curves and natural elements of Art Nouveau, while rejecting Impressionism, instead aiming at a flatter, more Symbolic approach to the two-dimensional image. Indeed the inclusion of this striking lithograph in the publisher Ambroise Vollard's *L'Album des Peintres-Gravures* announced the artist's presence in the international art world and his importance as a master printmaker.

Other sales of *Angst* lithograph:

Christie's 2001 | Live Auction 9632 *Nineteenth and Twentieth Century Prints*
 Lot 143 Property Of The Harry-Anna Investment Fund Inc. Sold To Benefit The Florida Elks Club Youth Camp Inc. And The Florida Elks Children's Therapy Services Inc.*
 Edvard Munch *Angstgefühl* (S. 61)* Price realised USD 76,375 Estimate USD 40,000 - USD 60,000 Closed: 25 Apr 2001 lithograph in black and red, 1896, on heavy cream wove paper, Schiefeler's II state (of II), signed in pencil, numbered '50', with margins, three repaired tears at the left sheet edge (one extending 1½-in. into the subject), pale light- and mat staining, a crease (reinforced) at the lower left corner, tiny losses at the upper right corner, a stain in the right margin, minor surface soiling restricted to the margins, otherwise in good condition, framed P. 16¼ x 15¼ in. (413 x 386 mm.) S. 17½ x 17 in. (443 x 430 mm.) **Lot Essay** In 1896, Munch rendered the theme *Angstgefühl* (Anxiety) in both woodcut and lithographic variations. He executed this lithograph first, then translated the sinuously brushed art nouveau lines of the sky and the

landscape into the deliberately crude gouge, knife, and chisel marks of the woodcut. About the scene which inspired this composition, the artist wrote, "Nature was colored like blood and people passed by...like priests." The incident that Munch described took place on a walkway high above the Kristiania fjord, where the famous Scream incident also occurred. In this color lithographic version, Munch emphasized the sky by rendering it in a bloody red, a dramatic foil for the black and white mask-like faces of the ravaged crowd which advances ominously toward the viewer. Their faces suggest the theme of the essential loneliness of the individual in the crowd, and the reverberating lines of the landscape beyond them allude to the agorophobia that so haunted the artist. In the painting upon which this print is based, some of the characters were identifiable as Munch's friends; a woman in the lower right foreground was said to be his married mistress, Milly Heiberg.

Christie's 2019 | Live Auction 17163 *Prints & Multiples* Lot 151 *States Of Mind: Important Prints By Pablo Picasso, Edvard Munch, And Henri Matisse* Angst, from Album des Peintres Graveurs Price realised USD 831,000 Estimate USD 600,000 - USD 800,000 Closed: 18 Apr 2019

lithograph in red and black, on wove paper, 1896, Woll's second (final) state, signed in pencil, numbered 4 (the edition was 100), published by A. Vollard, Paris, with full margins, a very pale pinpoint rust spot in the center subject's right cheek, a minor loss at the tip of the lower right sheet corner, otherwise generally in good condition, framed
Image: 16 1/8 x 15 1/8 in. (412 x 385 mm.) Sheet: 22 3/8 x 16 7/8 in. (570 x 431 mm.)

Provenance Dr. Othmar Huber, Glarn, by 1979.

Helga Huber Martin, by descent from above.

Richard Cole, Geneva, acquired from the above.

Anonymous sale, Galerie Kornfeld, Bern, 16 June 2006, lot 113.

Anonymous sale, Grev Wedels Plass Auksjoner AS, Oslo, 24 November 2008, lot 16.

Acquired by descent to the present owner.

Lot Essay Edvard Munch first described the concept of Frieze of Life in a letter to collector and friend, Johan Rohde, in 1910. Munch used this term to describe the overarching themes of love, loss, anxiety, and death that can be found in many of his works from the 1890s. He considered Angst, Madonna, Vampyr, and The Scream to be significant subjects within the cycle. Munch executed many of these as paintings early in his career while working in Kristiania (Oslo) and Berlin. However, he would return to this imagery throughout his life. Often the artist translated these subjects across multiple mediums in order to capture the exact mood.

On January 22, 1892, Munch famously penned in his diary the narrative of a vision: "I was walking along a road with two friends. The sun went down – the sky turned a bloody red – and I felt a breath of sadness. I stood still tired unto death – over the blue-black fjord and city lay blood and tongues of fire. My friends continued on – I remained – trembling from fear. I felt a vast infinite scream through nature."

This infernal vision would provide the basis for one of the most widely recognized images in Western art, The Scream. As a motif, it would also provide the framework for another subject that the artist executed shortly after, Angst. Munch situated both hallucinatory scenes looking out across the fjords, with Kristiania below and a view of the "bloody red" sky streaked with "tongues of fire" above. However, while The Scream

shows a single figure in the center of the composition looking out at the viewer, *Angst* depicts multiple figures on the road. Unlike the expressive gesture of the single figure in *The Scream*, each ghostly figure in *Angst* stares blankly at the viewer. The mute expressions of the figures and their direct engagement with the viewer serve to heighten a sense of apprehension. Both images would later find their expression in lithography in addition to these earlier paintings.

In 1895, Munch mounted an exhibition of his Love paintings in Norway. The local audience and highly conservative critics panned the exhibition and rejected his work. However, the French art journal, *La Revue Blanche*, published a laudatory review of the exhibition and even reproduced the lithographic rendition of *The Scream* in their December edition that year. Spurred by the positive review and encouragement from patrons, Munch travelled from Kristiania to Paris in February of 1896 hoping to find a more accepting artistic environment.

While Paris did not prove to be more embracing of Munch's art, he did find several sources of inspiration and opportunity. Most notably, the artist learned about the woodcuts of Paul Gauguin and Felix Vallotton and their experiments with color in printmaking. He also had the opportunity to work with the master printer, Auguste Clot. By this time, Munch had already mastered intaglio techniques and had also recently learned to create and transfer lithographic images in Berlin. At the encouragement of one of his patrons and ardent supporters, Julius Meier-Graefe, the Parisian dealer and publisher, Ambroise Vollard, invited Munch to contribute to the forthcoming first album of *Les Peintres-Gravures*. For the album, Munch selected *Angst* to be re-envisioned as a lithograph in colors.

As with the lithograph of *The Scream*, Munch pared the image down to its essential forms, which suggests the influence of the Art Nouveau movement on the artist's work. The 1894 painting's crimson "tongues of fire" were replaced with a sinuous, linearly patterned sky. Each supple line demonstrates the artist's careful stroke of tusche on the plate to fill out the sky. In contrast to *The Scream*'s monochromatic rendering, however, Munch drew on Clot's expertise and printed the sky in blood red. The somber procession of figures on the road still stand as solid black vertical forms against the horizontal background. As a composition, Munch demonstrates his mastery of line and lithography as well as color and paint.

Sotheby's Prints - 01 May 2008 - 02 May 2008 New York Lot 147 Property From A Private Estate *ANGST* (W. 63; SCH. 61) Estimate 200,000 — 300,000 USD LOT SOLD. 892,200 USD Lithograph printed in red and black, 1896, second (final) state, signed in pencil and numbered 16, from the edition of 100 for *Album des Peintres Gravures*, published by Ambrose Vollard, on wove paper, printed by Clot, trimmed to the image at left and right, in good condition apart from a short repaired tear at top, the paper tone slightly darkened (stronger on the verso)
410 by 380 mm 16 1/8 by 15 in sheet 491 by 384 mm 19 5/16 by 15 1/8 in

Provenance

Acquired in 1901 by James Gibbons Huneker
By descent to Josephine Huneker
Alfred Rice, Esq
By descent to Pearl Rice

In an 1894 letter to a friend, Edvard Munch indicated that he had "taken up printmaking" and hoped to publish a small collection of prints. His motivation was partly commercial; as a young struggling artist, he was hungry for both income and exposure beyond his native Norway and the European art scene. The 1895 publication of his lithograph *The Scream* in *La Revue Blanche* was a small step in accomplishing the latter, and the work caught the eye of the American Vance Thompson, the editor of *M'lle New York*, who subsequently devoted an article to Munch, calling his work "spermatoidal and spiritual." Thompson's enthusiasm was soon shared by James Huneker, a close friend, fellow editor, and music, literature and art critic who became captivated by the artist's haunting imagery. In 1901, Huneker traveled to Munich for the International Art Exhibition and the ensuing article he wrote became the first exhibition review of Munch to be published in America. While Huneker had begun his career as a music and literary critic, he was soon immersed in Europe's bohemian scene and would become one of the first to publish reviews of Gauguin, Ibsen, Van Gogh, and Nietzsche, among others. As one observer noted, he became "the American Columbus who discovered Europe for us."

It was during this 1901 visit to Germany that Huneker visited the J. Littauer Gallery and purchased his first work by Munch, a lithograph in black and red he called *Les Curieuses*, which is titled *Angst* and is the print offered here. In his earliest writings, Huneker described Munch to his American readers as a true madman, and while he tempered that description later to suggest he was more accurately psychological, he never deviated too drastically from this romantic depiction of an almost dangerous figure. At one point he promised his readers that he would reproduce the *Angst*, with the caveat, "You must promise to sit still and not scream any more than you can help, for scream you must."

Compositionally, this subject matter of figures in a funereal procession set against a psychologically turbulent landscape epitomizes Munch's inimitable ability to confront the viewer with an intense human mortality. As Huneker himself noted, "his deathroom scenes are unapproachable in seizing the fleeting atmosphere of the last hour; the fear of death, the very fear of fear." First explored as a drawing in 1889 and a painting in 1895, *Angst* is considered a synthesis of Munch's most famous work, *The Scream* of 1894, and an earlier painting titled *Evening on Karl Johans Gate* of 1892. Notably, in executing the lithograph in 1896, the artist dropped the horizon to its lowest point, thus drawing the viewer into the foreground to an even greater extent and intensifying our interaction with the wide eyes of the foremost figures. Ambroise Vollard's inclusion of the print in his publication *L'Album des Peintres-Gravures* was an honor for Munch and in conjunction with Huneker's coverage in America augmented the artist's presence on the international stage.

Miguel Orozco

Edvard Munch. Motifs and colour variants

No. :

Medium: Lithograph

Title: *Angst*

Date: 1896

Plate size: 42 × 38,6 cm

Sheet size: 57,3 × 43 cm

Catalogue raisonné: Woll G 63; Schiefler 61; The Munch Museum, MM.G.00204-02



Miguel Orozco

Edvard Munch. Motifs and colour variants

No. :

Medium: Woodcut

Title: Angst

Date: 1896

Publisher:

Printer: M. W. Lassally, Berlin

Plate size: 46 × 37,3 cm

Sheet size: 59,5 × 43,3 cm

Catalogue raisonné: Woll G 93; Schiefler 62; The Munch Museum, MM.G.00568-03



No. :

Medium: Woodcut

Title: Angst

Date: 1896

Publisher:

Printer: M. W. Lassally, Berlin

Plate size: 46 × 37,7 cm

Sheet size: 71 × 59,5cm

Catalogue raisonné: Woll G 93; Schiefler 62; The Munch Museum, MM.G.00568-06

No. :

Medium: Hand-coloured woodcut

Title: Angst

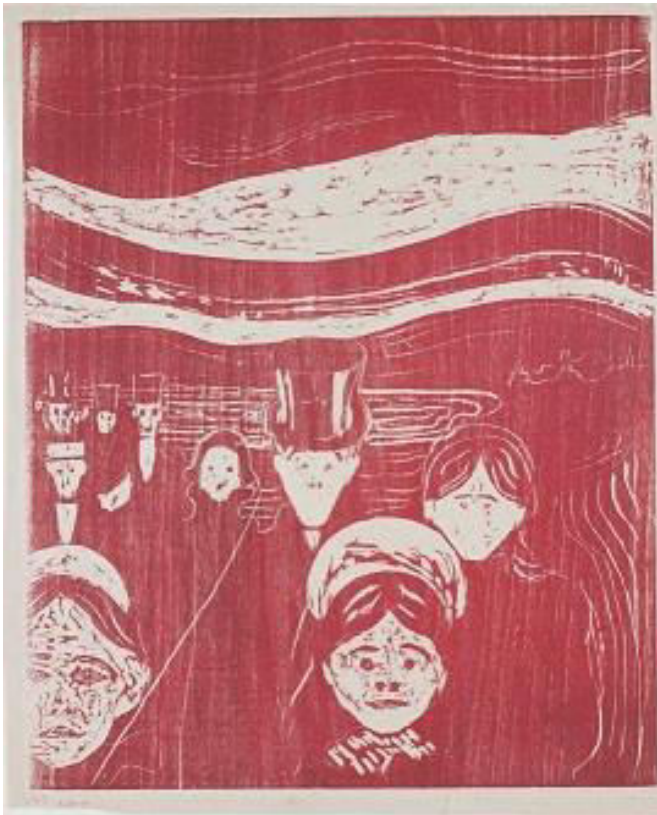
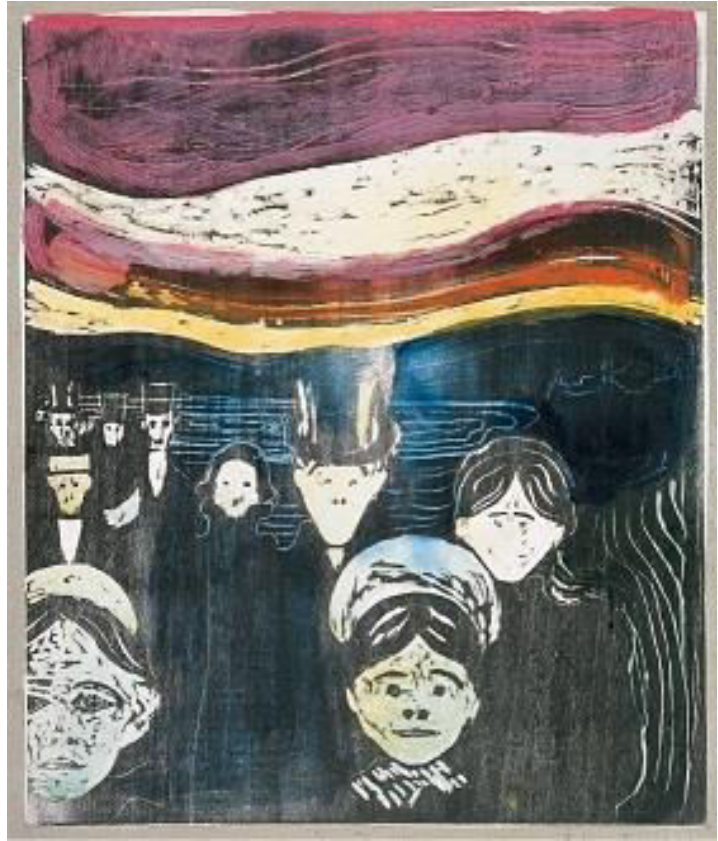
Date: 1896

Publisher:

Printer: M. W. Lassally, Berlin

Plate size: 46 × 37,7 cm

Catalogue raisonné: Woll G 93;
Schiefler 62; The Munch Museum,
MM.G.00568



No. :

Medium: woodcut

Title: Angst

Date: 1896

Printer: M. W. Lassally, Berlin

Plate size: 45,9 × 37,5 cm

Sheet: 48,3 × 39,2 cm

Catalogue raisonné: Woll G 93;
Schiefler 62; The Munch Museum,
MM.G.00568-01

No. :

Medium: Woodcut in colours

Title: *Angst*

Date: 1896

Publisher:

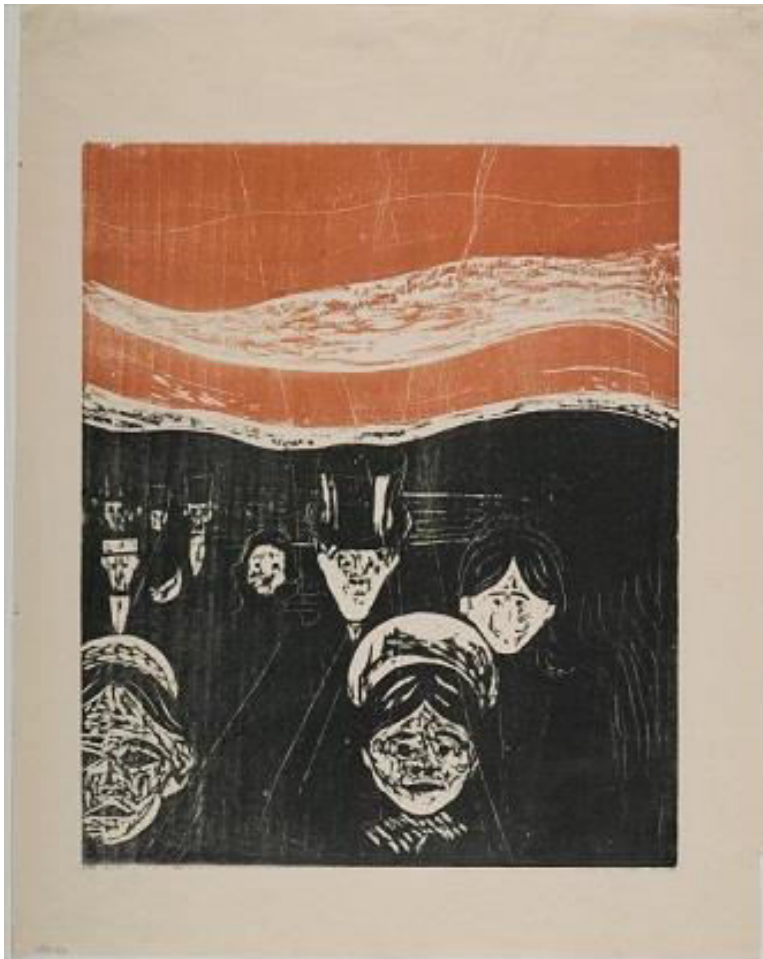
Printer: M. W. Lassally, Berlin

Paper:

Plate size: 45,5 × 37,2 cm

Sheet: 54,6 × 39,4 cm

Catalogue raisonné: Woll G 93; Schiefler 62; The Munch Museum, MM.G.00568-12



No. :

Medium: Woodcut in colours

Title: *Angst*

Date: 1896

Plate size: 45,5 × 37,2 cm

Sheet: 54,6 × 39,4 cm

Catalogue raisonné: Woll G 93; Schiefler 62; The Munch Museum, MM.G.00568-15

No. :

Medium: Woodcut

Title: *Angst*

Date: 1896

Printer: M. W. Lassally, Berlin

Plate size: 46,1 × 37,4 cm

Sheet: 51,6 × 38 cm

Catalogue raisonné: Woll G 93;
Schiefler 62;

Comment:

Sold at Sotheby's Prints And
Multiples 29 September 2015
London Lot 65

Angst (W. 93; S. 62) Estimate
60,000 — 80,000 GBP LOT
SOLD. 77,500 GBP

The rare woodcut printed in black,
1896, an atmospheric impression,
very dark and richly inked, Woll's
state b, signed in pencil, printed by
Lassally on thin Japan paper,
framed

image: 461 by 374mm 18 1/8 by
14 3/4 in sheet: 516 by 380mm 20
3/8 by 15in



No.

Title: *Anxiety Motif*

Date: 1928-1930

Medium: Pen, pencil on Wove paper

Dimensions: 20,8 × 17 cm

Current owner or museum: The Munch
Museum, MM.T.00195-116

Comment: This is a page in the
sketchbook MM.T.00195

No. :

Medium: Transfer Lithograph on wove paper

Title: Alpha and Omega: Title Page

Date: 1908-1909

Publisher:

Printer: Dansk Reproduktionsanstalt,
Copenhagen

Sheet size: 30,6 by 26 cm

Print run: 25

Comment: cover and title page from Alpha and Omega, one of 25 portfolios, printed by (2 prints)

Price achieved in Auctions: Sotheby's Prints & Multiples 01-02 May 2015 New York Lot 62. Property of the Solomon R. Guggenheim Museum, sold to benefit the Acquisitions Fund. Previously Purchased from the Estate of Karl Nierendorf, January 1, 1948. Alpha And Omega: Two Plates (Woll 336 & 337) Estimate 1,500 — 2,000 USD Lot Sold. 3,000 USD

Catalogue raisonné: Woll G 336; Schiefler 306; The Munch Museum, MM.G.00301



No. :

Medium: Transfer Lithograph on wove paper

Title: Alpha and Omega: Table of Contents

Date: 1908-1909

Publisher:

Printer: Dansk Reproduktionsanstalt,
Copenhagen

Sheet size: 30,6 by 26 cm

Print run: 25

Comment: cover and title page from Alpha and Omega, one of 25 portfolios, printed by (2 prints)

Price achieved in Auctions: Sotheby's Prints & Multiples 01-02 May 2015 New York Lot 62. Property of the Solomon R. Guggenheim Museum, sold to benefit the Acquisitions Fund. Previously Purchased from the Estate of Karl Nierendorf,

January 1, 1948. Alpha And Omega: Two Plates (Woll 336 & 337) Estimate 1,500 — 2,000 USD Lot Sold. 3,000 USD

Catalogue raisonné: Woll G 337; Schiefler 307; The Munch Museum, MM.G.00302

No.

Title: Original Drawing for
'Alfa's Despair'

Date: 1908-1909

Medium: Crayon, black on Wove
paper

Dimensions: 40,8 × 35,9 cm

Current owner or museum: The
Munch Museum, MM.T.01390

Catalogue raisonné:
MM.T.01390



No. :

Medium: Transfer Lithograph on wove paper

Title: Alfas Verzweiflung (Alpha's Despair),
from Alfa und Omega

Date: 1908-09

Publisher:

Printer: Dansk Reproduktionsanstalt,
Copenhagen

Plate size: 41,9 x 34,3 cm

Sheet size: 62,9 x 47,3 cm

Print run: Woll records between 80-90
impressions of each subject from this series

Price achieved in Auctions:

Catalogue raisonné: Woll G 355 Schiefner nr:
325; The Munch Museum, MM.G.00320

No.

Title: Original Drawing
for 'Alfa's Despair'

Date: 1916

Medium: Crayon, green on
Wove paper

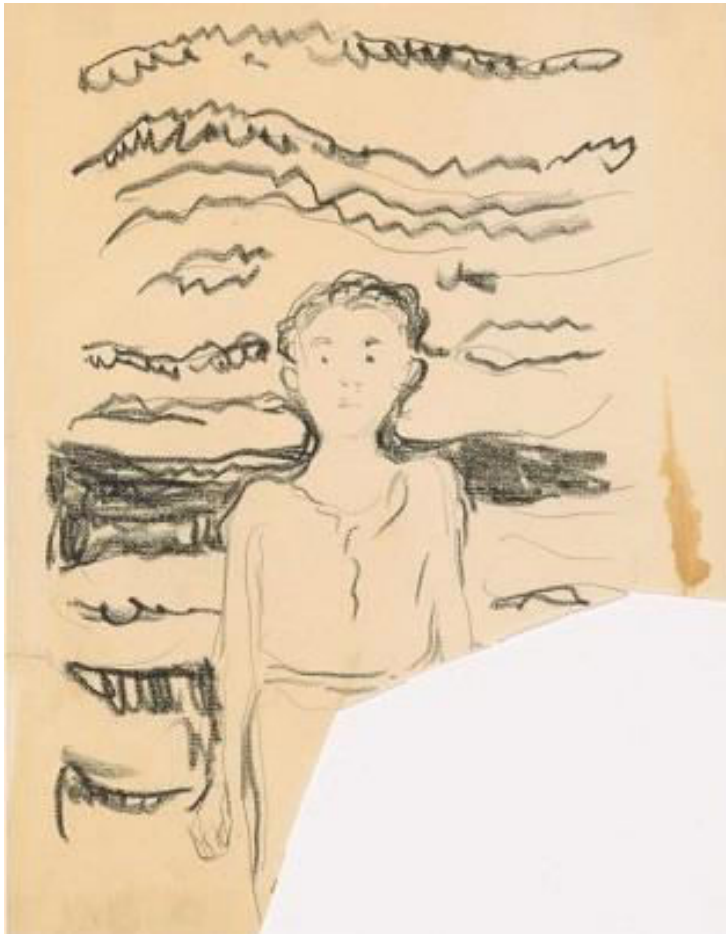
Dimensions: 27,7 × 21,3cm

Current owner or museum:
The Munch Museum,
MM.T.00197-04

Catalogue raisonné:

MM.T.01390

Comment: This is a page in
the sketchbook MM.T.00197



No.

Title: Peer Gynt: The Young
Peer

Date: 1933

Medium: Crayon, black, pencil
on Laid paper

Dimensions: 28,3 × 22 cm

Current owner or museum: The
Munch Museum, MM.T.01629

Miguel Orozco

Edvard Munch. Motifs and colour variants

No.

Title: Frightened Young Man

Date: 1912-1913

Medium: Pencil on Wove paper

Dimensions: 40,2 x 27,9 cm

Current owner or museum: The Munch Museum, MM.T.00164-01

Comment: This is a page in the sketchbook MM.T.00164



No. :

Medium: Transfer Lithograph on wove paper

Title: Omega and the Flower

Date: 1908-1909

Publisher:

Printer: Dansk Reproduktionsanstalt,



Copenhagen

Plate size: 25,6 x 18,8 cm (26 x 19 cm)

Sheet size: 59 x 47,7 cm (31 x 23,8 cm)

Print run: 80-90 impressions on various papers in 1908-1909; edition of approximately 50 in 1910

Price achieved in Auctions:

Christie's Prints & Multiples 2007 Live Auction 5244 Closed 18 Jul 2007. Lot 44 Price realised GBP 3,120 Estimate GBP 1,000 - GBP 1,500

Sotheby's Prints & Multiples 23 - 24 November 2015 New York Lot 95 Estimate 5,000 — 7,000 USD Lot Sold. 8,125 USD

Catalogue raisonné: Woll G 348; Schiefler 318; The Munch Museum, MM.G.00313

No.

Title: Outline Sketch for The Frieze of Life

Date: 1917-1924

Medium:

Crayon,
multicoloured on
Wove paper

Dimensions:

43,2 × 63,1 cm

**Current owner
or museum:** The
Munch Museum,
MM.T.02301

Comment:

including among
others "Woman"
and "The
Scream".

Selected

Literature:

Munch 150, utst. cat. MM and the National Museum, 2013, cat. No. 237 / Ill., p. 358

Eggum, Arne, "The life frieze as it was exhibited at Blomqvist in 1918" in Edvard Munch's Life frieze: a reconstruction of the exhibition at Blomqvist 1918, exhibit. cat. MM, 2002, Ill., P. 17



The Sick Child

The Sick Child is rooted in deeply personal experiences in Edvard Munch's childhood. He continued to explore this motif throughout his artistic life.

Edvard Munch exhibited the first painted version of The Sick Child at the Annual Autumn Exhibition in Kristiania (today Oslo) in 1886, when he was 23 years old. The coarse painting method was met with criticism by many, and enthusiasm from a select few, but the picture gained sufficient attention to mark Munch's breakthrough as an artist. For Munch personally, it became a pivotal motif in his oeuvre. 'With the sick child I broke new ground – it was a breakthrough in my art', he later wrote of the motif. 'Most of what I have done since had its genesis in this picture.'

Sophie's sickness – one of Munch's most repeated motifs

The motif of the sick adolescent girl is based on Edvard Munch's memories of his sister Sophie, who suffered from tuberculosis and died at the age of 15. Tuberculosis was a constant threat, both in society and in Munch's family, and there was no cure – his mother died of the disease when the artist was five years old.

Munch painted the first version of The Sick Child in 1885–86, and according to his notes he worked on it for a long time. He wanted to reproduce his impression of his dying sister – her pallid complexion and reddish hair against the white pillow. He tried to express something that was difficult to capture; the tired movement of the eyelids, the lips that seem to whisper, the little flicker of life that remains.

The painting's surface is characterized by a feverish creative process. Munch used a palette knife to scrape the paint and paint over it. The deep vertical and horizontal traces in the surface testify to the fact that he was in a state of inner turmoil, as though he wished to eradicate his sister's death. There are six painted versions of the motif, made over several decades, from the 1880s to the late 1920s. Munch most likely felt that he had not succeeded in covering all the different aspects of his memory of his dying sister in one picture. He thought that the colours in the first version were not vivid enough, too grey, 'heavy as lead', yet it is undoubtedly here that the sensitively rendered grief resonates most strongly. The composition is the same in all of the paintings, stripped of unnecessary details. The later versions are more colourful and all of them differ slightly – each contributed to enhance Munch's memory.

Graphic versions

A few years later, when Munch started making prints, he quickly produced printed versions of the motif. First among them was the etched version from 1894. Munch added a miniature landscape underneath the motif itself, perhaps an allusion to what the sick girl is gazing at through the window, and pines after.

The most famous graphic version of the motif is nevertheless the lithograph. Unlike the painting and the etching, the lithograph focuses on the girl's head, which Munch depicts with great sensitivity and empathy. The crude scraping on the stone gives the lithograph some of the same textured quality as the first painting.

The many variously coloured impressions pulled from this lithograph demonstrate how important the motif was to Munch. In lithography, each colour must be printed from a separate stone, and here he has drawn the motif, or parts of the motif, on as many as six stones. Each of them is then coated with different colours and printed in various combinations. This results in a wide range of colour renditions, with a correspondingly

large register of expressions. In many examples, the colour red in different shades is dominant and creates an impression of the ravages caused by fever. The face remains pallid nevertheless, as a harbinger of what lies ahead.

Consolation is an element in both the painting and the etching, as expressed by the bowed woman who rests her hand on the girl's arm. In the lithograph the sick child is alone, but in a couple of renditions Munch painted in the older woman's face after the lithograph was printed.

The skull-shaped head might not bring much solace, but it creates a human relationship in the picture just the same. Although Munch's motif is rooted in personal memory, the many versions of it express a universal feeling of grief.

Munchmuseet.

This text is based on excerpts from the collection catalogue "Munch Infinite" which will be published in 2021.

No.

Title: **The Sick Child**

Date: 1885–1886

Medium: Oil on canvas

Dimensions: 120 cm x 118.5 cm

Current owner or museum: The National Museum of Art, Architecture and Design, The Fine Art Collections

Exhibitions: The dance of life. The collection from antiquity to 1950, 2011 - 2019
Munch 150, 2013

Catalogue raisonné: Woll M 130 National Museum Inventory NG.M.00839

Comment: Edvard Munch used a simple composition for this sickbed scene, placing the main image in the centre and to the fore of the



pictorial space. The sparseness of the details serves to highlight certain prominent elements, such as the girl's head against the white pillow, the woman's bent neck, and the point of contact between the two. Hailed as Edvard Munch's breakthrough work, *The Sick Child* evinces his turn toward a more personal, expressive, and emotionally charged form of art. The painting is often seen in connection with Munch's loss of his one-year-old sister Sophie, who died of tuberculosis in 1877. Dying children were moreover a common subject among the artists of the period.

The picture's style sets it apart from the more naturally lit, true-to-life realism favoured by Munch's contemporaries. Thick layers of paint alternate with thin, trickling stripes, pastose brushstrokes with scratches and abrasions. The work was created over a long span of time. The picture's physical surface draws attention to itself; it is as though Munch stopped working right in the middle of the creative process. It was with this painting that Munch revealed himself to be the master of the "unfinished" work of art. *The Sick Child* was first shown at the Autumn Exhibition in 1886, under the title *Study*, and with its unconventional form the painting was met with both outrage and acclaim. It became a "scandalous success", and has ever since remained one of Munch's best known and most discussed works. Munch would later paint five further versions of this scene, one of which Olaf Schou donated to the National Gallery in 1909. In 1931 this later version was exchanged for Munch's original version from 1885–86.

Øystein Ustvedt

From "Edvard Munch in the National Museum",
Nasjonalmuseet 2008, ISBN 978-82-8154-035-54

No.

Title: The Sick Child

Date: 1896



Medium: Oil on canvas

Dimensions: 121.5 × 118.5 cm

Current owner or museum: Gothenburg Museum of Art, Gothenburg

Provenance

Olaf Schou, (1896-1909); National Gallery, Oslo (1909 donation from Schou - 1931, exchanged for the first version, Woll 130, with Oda Krohg (1931-33); Göteborgs Konstmuseum (1933 - present)

Exhibitions:

The dance of life. The collection from antiquity to 1950, 2011 - 2019

Munch 150, 2013

Catalogue raisonné: Woll M 392. Gothenburg Museum Accession number GKM 0975

No.

Title: The Sick Child

Date: 1896 (uncertain)

Medium: Pastel
on Wove paper

Dimensions:
42,4 × 40,9 cm

**Current owner
or museum:**

Hamburger
Kunsthalle

Literature:

Edvard Munch:

"...aus dem
modernen
Seelenleben", utst.
kat. Hamburger
Kunsthalle, 2006,
kat. nr. 8 / ill. s.
115

Edvard Munch.
Thema und
Variation, utst.
kat. Albertina,
2003, kat. nr. 131 /
ill. s. 259

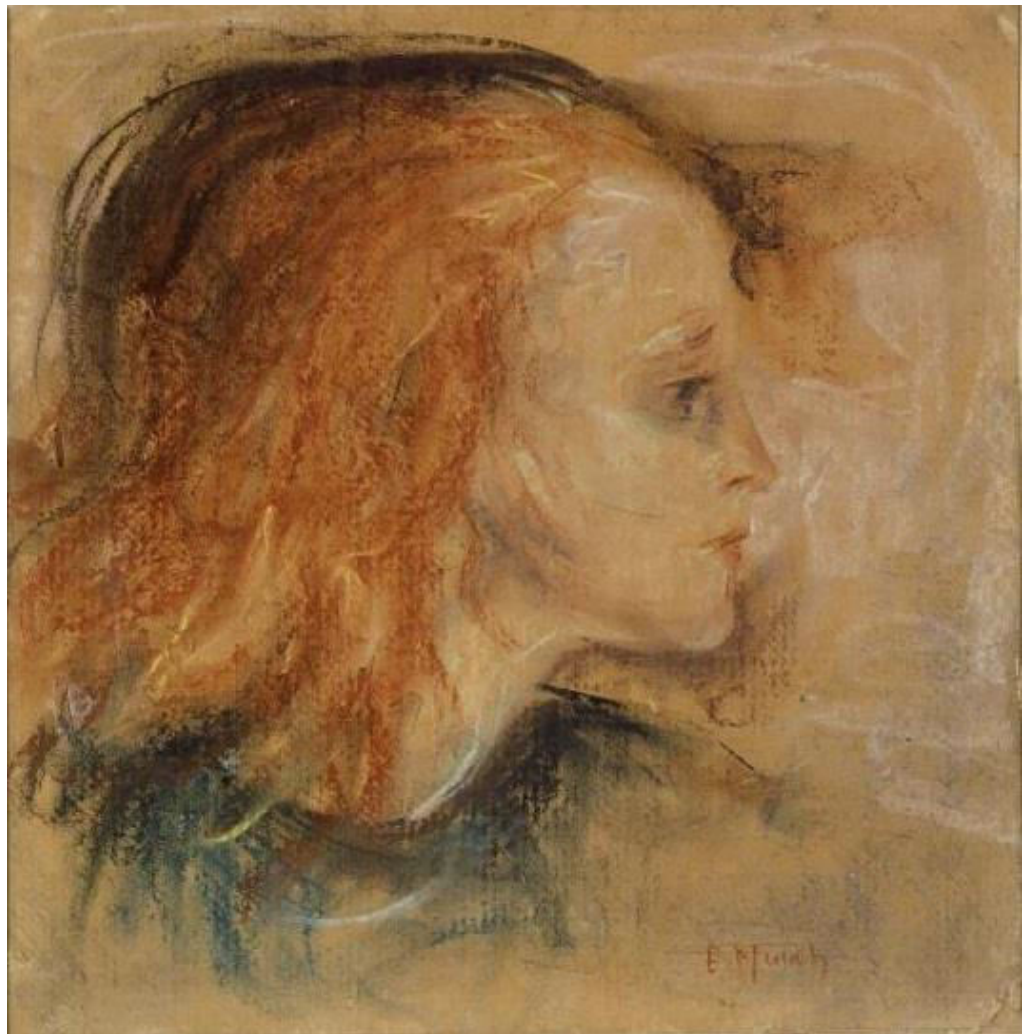
Das kranke Kind
von Edvard
Munch, utst. kat.
Hamburger
Kunstall, 2002,
kat. nr. 20 / ill. s.
2.

Aus der Werkstatt des Künstlers. Druckgraphik und vorbereitende Zeichnungen der
Sammlung Hegewisch, utst. kat. Hamburger Kunsthalle, 1999, ill. s. 43

Stang, Ragna, Edvard Munch: mennesket og kunstneren, Oslo 1982, ill. s. 34

Edvard Munch: Symbols and Images, utst. kat. National Gallery of Art, Washington,
1978, s. 262

Edvard Munch: Das zeichnerische Werk, utst. kat. Kunstmuseum Bern, 1970, kat. nr. 21 /
ill. nr. 12



Title: The Sick Child

Date: 1907

Medium: Oil on canvas

Dimensions: 118 x 120 cm

Current owner or museum: The Thiel Gallery, Sjötullsbacken 8, 115 25 Stockholm. Purchased from artist in 1907.

Catalogue raisonné: Thielska Galleriet, Stockholm Inv.nr. TG 289

Literature: Thielska Galleriet. Utkast till katalog över måleri, skulptur, grafik / Draft for catalogue over painting, sculpture, prints, 1929

Brita Linde, Ernest Thiel och hans konstgalleri, Stockholm, Alb. Bonniers boktryckeri, 1969

Tage Thiel, Ernest Thiel, Vara eller synas vara : minnen och anteckningar avslutade 1946, Stockholm, Carlsson Förlag, 1990

Ulf Linde, Arne Eggum, Edvard Munch och Thielska Galleriet, Stockholm, Atlantis, 2007

Hans-Martin Frydenberg Flaatten, Edvard Munch : måneskinn i Åsgårdstrand, Oslo, Sem Stenersen, 2013

Otto Selén, Edvard Munch : Livets dans, Helsingfors, Didrichsens konstmuseum, 2014

Øystein Ustvedt, Trond Aslaksby, Peter Cripps, Edvard Munch : Det syke barn : historien om et mesterverk, The sick child : the story of a masterpiece, Oslo, Nasjonalmuseet for kunst, arkitektur og design, 2009

Annie Bardon, Arne Eggum, Timo Huusko, Gerd Woll, Munch og Warnemünde : 1907-1908, Oslo, Labyrinth Press, 1999

Rolf E. Stenersen, Hans-Martin Frydenberg Flaatten, Edvard Munch: Close-Up of a Genius, Oslo, Sem og Stenersen, 2013



Comment:

"Munch perfectly matched Ernest Thiel's taste for radical art and artists who took their own path. In 1886, Munch made his successful albeit scandalous breakthrough with his painting *The Sick Child*, shown at an exhibition in Oslo (then called Christiania), the capital of Norway. Some considered it to be sloppy and unfinished, but other critics pronounced him one of the most interesting artists of his generation. Munch was clever at using the bad press to craft his own reputation of being an idiosyncratic artist. The scandal, and Munch's subsequent exhibitions that also provoked huge attention, served to awaken the interest of Ernest Thiel and other collectors, critics and artists throughout Europe. The collection at the Thiel Gallery includes a version of Munch's *The Sick Child* from 1907 that was commissioned by Thiel. While working on it, the artist wrote in a letter that his nerves had improved, but that he had back pains instead: 'The sick child is painted by a sick painter.'"

Patrik Steorn
Thielska Galleriet

No.

Title: The Sick Child

Date: 1907



Medium: Oil paint on canvas

Dimensions: 118,7 × 121 cm

Current owner or museum: Tate Modern, London.

Provenance:

Gemäldegalerie, Dresden (purchased from the artist 1928);

with Harald Holst Halvorsen, Oslo, 1938;

Thomas Olsen, Oslo, 1939. Presented to Tate by Thoas Olsen 1939

Catalogue raisonné: Woll M 791; Tate Modern Reference N05035

Exhibitions:

Internationale Kunst Ausstellung, Dresden, June-September 1926 (244, repr.); Edvard Munch, Kunsthalle, Mannheim, November 1926-January 1927 (35, repr.) as 'Krankes

Mädchen (vierte Fassung)' 1907; Nationalgalerie, Berlin, March-May 1927 (112, repr.); Nasjonalgalleriet, Oslo, June 1927 (165, repr.); Edv. Munchs tyske museums-malerier, Halvorsen, Oslo, January 1939 (40, repr.)

Literature:

Lit: Jens Thiis, *Edvard Munch og hans Samtid* (Oslo 1933), pp.132-8;

Frederick B. Deknatel, *Edvard Munch* (New York 1950), pp.10, 12; *Aftenposten*, 1 February 1954 (evening edition);

Arne Eggum, 'The Theme of Death' in exh. catalogue *Edvard Munch: Symbols and Images*, National Gallery, Washington, DC, 1978, pp.143-53, 180-1

Repr: *Studio*, CXXXI, 1946, p.176; John Rothenstein, *The Tate Gallery* (London 1958), p.141 in colour;

Jean Selz, *Edvard Munch* (Naefels 1976), p.72 in colour

Ronald Alley, *Catalogue of the Tate Gallery's Collection of Modern Art other than Works by British Artists*, Tate Gallery and Sotheby Parke-Bernet, London 1981, pp.548-50, reproduced p.548

Comment: Inscribed 'E. Munch' b.l. and 'Edv. Munch' b.r.

The Sick Child draws upon Munch's memory of his sister Sophie's death from tuberculosis at the age of fifteen. The model was a young girl who Munch had observed sitting distraught when he accompanied his father, a doctor, to treat her brother's broken leg. Munch worked on the painting for a year, developing the rapid brushwork and vivid colour that suggest the painful evocation of a traumatic memory. 'It was a breakthrough in my art', he later wrote. 'Most of what I have done since had its birth in this picture'. He made several versions over a period of forty years. This was the fourth version.

Gallery label, January 2019

This is said to be the fourth of the six versions in oil of this subject. There are also three related prints: an etching of 1894 (Willoch, No.7; Schiefler, No.7); a second etching of the head alone, 1896 (Willoch, No.47; Schiefler, No.60); and a coloured lithograph, 1896 (Schiefler, No.59).

The painted versions are as follows:

1. Nasjonalgalleriet, Oslo 1885-6 (partly overpainted in the 1890s)

2. Konstmuseet, Gothenburg 1896

Painted in Paris when Munch made the colour lithograph of this subject with the printer Clot.

3. Thielska Galleriet, Stockholm 1907

Commissioned by the Swedish banker Ernst Thiel in the spring of 1907 and painted at Warnemünde. On 30 June 1907 Munch wrote to Thiel 'in a few days "The Sick Child" will arrive from Nørregaard, so I can make a start'.

4. The Tate Gallery 1907

Stated in the catalogues of the Munch retrospective exhibition at Mannheim, Berlin and Oslo in 1926-7 to be the fourth version and dated 1907. Arne Eggum writes (letter of 17 October 1977) that Munch stated in a late note that he painted two copies of 'The Sick Child' at Warnemünde in 1907, one for Dr Thiel (which would be the version now in the Thielska Galleriet) and the other for Mr Schou. However Mr Schou originally owned the version in the Konstmuseet, Gothenburg, which is signed and dated 1896. There is photographic evidence that Munch painted the version for Dr Thiel at Warnemünde in 1907, and in the same photograph it seems possible to identify the version which is now

at the Tate. Thus Arne Eggum believes that Munch must either have remembered wrongly about painting a copy for Mr Schou in Warnemünde, or the Tate version was originally intended for him.

It has sometimes been suggested by past curators of the Munch Museum that the Tate's version was painted in 1916, but there seems to be no evidence for this other than a tradition that Munch painted one version of 'The Sick Child' in that year.

5. Oslo Municipal Collections, No.51 1925 or earlier

This picture is sometimes tentatively dated 1916, because of the tradition just mentioned, but Arne Eggum believes that it may have been done later. The first definite proof of its existence is a photograph of Munch's studio at Ekely taken in 1925.

6. Oslo Municipal Collections, No.52 1927

Though this work is signed and dated 1926, the inscription was not added until after it had been exhibited at the Carnegie Institute in 1933 and seems to be incorrect. In a draft of a letter to Jens Thiis, Munch says that he painted the fifth (sic) version of 'The Sick Child' during the exhibition at the Nasjonalgalleriet, Oslo, in 1927.

There is also a colour chalk sketch on cardboard of c.1896 in a private collection.

The Tate's painting with its vivid green and red contrasts is bolder in colour than the earlier versions, and has larger brushstrokes.

The theme, together with that of 'Spring' of 1889 and several other paintings of later date, is said to have been inspired by the illness of Munch's elder sister Johanne Sofie, who died from tuberculosis in 1877 at the age of fifteen. The theory that 'The Sick Child' has some reference to his personal background is supported by the fact that Munch painted the earliest version not in his studio, but in the bedroom of his father's flat in Oslo, Schous Plass No.1. Munch's mother had died when the children were very small, and the woman by the bedside is Karen Bjølstad, the aunt who looked after the family in her stead.

It seems, however, that it would be rash to identify the sick child with Sofie without making reservations. The model for the child was a girl with red hair named Betzy Nielsen, who in 1885 was aged eleven. She had her eightieth birthday on 3 February 1954. On 1 February 1954 the Oslo newspaper Aftenposten (evening edition) published an interview with her in which she gave information that throws a new light on the first version of this work. Munch's father was a doctor in the east end of Oslo, and in the winter of 1885 he was called to the house of Betzy's parents, because her five-year-old brother had broken his leg. Edvard accompanied his father on this visit, and while the doctor was occupied with the patient, Edvard watched Betzy, who was sitting in a chair in the same room, broken down with grief over the pain of her small brother. Before they left, Edvard asked Betzy's mother to be allowed to paint her daughter, and was given permission to do so. She posed for 'The Sick Child' (1885-6), 'The Girl with Red Hair' (1885), 'The Girl with a Tame White Rat' (1886) and 'Spring' (1889).

Probably, therefore, the two incidents in some way fused: the sight of Betzy in her despair reminded him of the sickness and death of Sofie eight years before.

Munch himself has written at some length about 'The Sick Child' in a statement published in his booklet *Livsfrisens tilblivelse* (The Origin of the Frieze of Life), Oslo c.1929. His words 'When I saw the sick child for the first time - the pale head with the very red hair against the white pillow' imply again that he was 'inspired' by Betzy. Johanne Sofie seems not to have had red hair. The statement is concerned mainly with the difficulties

which he experienced in retaining the first impression - 'the trembling mouth - the transparent skin - the tired eyes' -in the course of painting. He said: 'I scraped off half the background and let everything stand in masses ... I also discovered that my own eyelashes had their part in the pictorial impression. I therefore faintly indicated them as shadows across the picture. In a way, the head became the picture. Wavy-lines emerged in the picture - peripheries - with the head as centre ... I painted 3 different [versions]. They are all dissimilar and each makes its special contribution to the first impression ... In the sick child I opened for myself a new path - it was a breakthrough in my art. Most of what I have done since had its birth in this picture'. The first version of 'The Sick Child' represented in fact a new departure in his art, and estranged the majority of the critics, who until then had been favourable.

Munch was one of the artists whose works were condemned by the Nazis as 'degenerate art'. All works by him from German museums (including this picture, from the Dresden Gallery) were collected in the Schloss Schönhausen, Berlin, and sold in November 1938 to foreign dealers.

This picture also has a circular stamp on the stretcher of the 'Göteborgs Tullbehandlings Expedition', evidently a dispatching office for rolled-up bundles (tull). Munch exhibited several times in Gothenburg, notably in 1923 when he showed 28 paintings, but it has not been possible to identify which exhibition this refers to.

Tate Modern, London
(compiled with the help of **Arne Brenna,**
Arne Eggum and Carla Lathe).

Miguel Orozco

Edvard Munch. Motifs and colour variants

No.

Title: The Sick Child

Date: 1925

Medium: Oil on canvas

Dimensions: 118 × 117 cm

Current owner or museum: The Munch Museum, Oslo

Catalogue raisonné: Woll M 1561
Munch-museet, MM.M.00051



No.

Title: The Sick Child

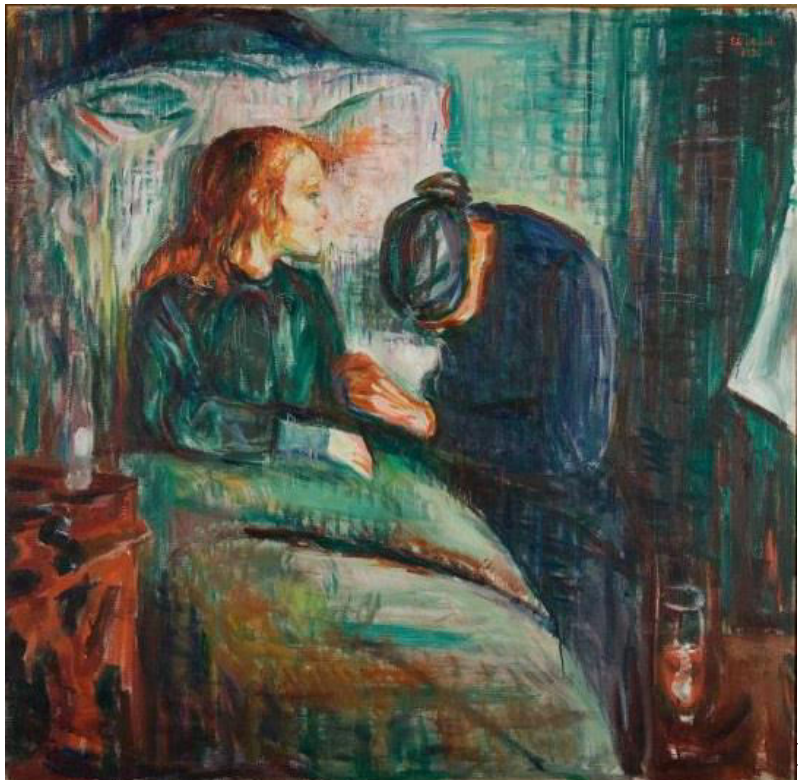
Date: 1927

Medium: Oil on canvas

Dimensions: cm

Current owner or museum: The Munch Museum, Oslo

Catalogue raisonné: Woll M 1631
Munch-museet, MM.M.00052



Miguel Orozco

No. :

Title: The Sick Child

Medium: Drypoint

Date: 1894

Printer: Otto Felsing, Berlin

Plate size: 36 × 27 cm

Sheet size:

Catalogue raisonné:

Woll G 7 Schiefler nr: 7 Willoch nr: 7

The Munch Museum, MM.G.00007

Edvard Munch. Motifs and colour variants



No. :

Title: The Sick Child

Medium: Drypoint

Date: 1894

Printer: Otto Felsing, Berlin

Plate size: 36 × 27 cm

Sheet size: 60,1 × 44 cm

Catalogue raisonné:

Woll G 7 Schiefler nr: 7 Willoch nr: 7

The Munch Museum, MM.G.00007-16

No. :

Title: **The Sick Child**

Medium: drypoint with roulette and burnisher

Date: 1894

Printer: Otto Felsing, Berlin

Plate size: 39,1 x 29,2 cm

Sheet size: 58,7 x 42,6 cm

Catalogue raisonné:

Woll G 7 Schiefler nr: 7

Willoch nr: 7

Sold at Christie's 2012 | Live Auction 5088 *Old Master, Modern & Contemporary Prints*

Lot 83 Das kranke Kind I (Schiefler 7; Woll 7) Price realised GBP 46,850 Estimate GBP 40,000 - GBP 60,000 Closed: 28 Mar 2012 drypoint with roulette and burnisher, 1894, on wove paper, signed in pencil, a very good, tonal impression, Schiefler's fifth, final state, Woll's sixth state (of seven), printed by Felsing, Berlin, with his signature, the full sheet, in very good condition, framed P. 391 x 292 mm., S. 587 x 426 mm.

Christie's Lot Essay

Edvard Munch wrote about his childhood: Nothing but illness and death in our family. We

were simply born to it. At a young age, the artist lost both his mother and beloved sister Sophie to tuberculosis. These devastating events influenced Munch throughout his life and became the subjects of many of his most famous prints, drawings, and paintings. In 1885-86, he created his first painting of Das kranke Kind ('The Sick Child'). Later in 1894, he executed the subject for the first time as a print. Over the years, he would rework the subject in numerous media, each time seeking new ways to convey pictorial expression to his experiences of loss. In this, his first attempt to create the subject as a print, he depicted a full view of mother and child reversed from the painting. The rich contrasts between light and dark created by the drypoint's burr heightens the haunting presence of the dying girl. Below the main subject, Munch also created an enigmatic landscape scene which some scholars postulate is a suggestion of hope in the next life. However, Munch gave us nothing concrete to speculate on in this vignette.



No. :

Title: The Sick Child

Medium: drypoint and roulette

Date: 1894

Printer: Otto Felsing, Berlin

Plate size: 39,1 × 29,2 cm

Sheet size: 54,6 × 37,5 cm

Catalogue raisonné:

Woll G 7 Schiefler nr: 7 Willoch nr: 7

Sold at Christie's 2008 | Live Auction 1990

Prints And Multiples Lot 196 The Sick Child

(Schiefler 7; Woll 7) Price realised USD

151,000 Estimate USD 90,000 - USD 120,000.

Closed: 30 Apr 2008 drypoint and roulette,

1894, on Arches, signed and dated in pencil,

Woll's VI (final) state, with full margins, the

sheet resized?, pale light- and mat staining, a

repaired split at upper left (within the

platemark, but not within the image), a repaired

tear in the lower left margin, otherwise in good

condition, framed P. 15 3/8 × 11 1/2 in. (391 ×

292 mm.) S. 21 1/2 × 14 3/4 in. (546 × 375 mm.)



No. :

Title: The Sick Child



Medium: drypoint

Date: 1895

Printer: Otto Felsing, Berlin

Plate size: 36 × 26,6 cm

Sheet size: 60,4 × 44,1 cm

Catalogue raisonné:

Woll G 7 Schiefler nr: 7 Willoch nr: 7

Sold at Christie's 2005 | Live Auction 1569 *Prints and*

Multiples Lot 223 Property from the estate of the late

mrs. Ethel S. Paul. Krankes Mädchen (Schiefler 7;

Woll 7) Price realised USD 66,000 Estimate USD

50,000 - USD 60,000 Closed: 1 Nov 2005. drypoint,

1895, on wove paper, Woll's state VI (of VII), signed

in pencil, with wide margins, pale mat staining, a

minor printing crease in the upper left plate corner,

minor surface soiling (mostly in the margins and at

the reverse), toned along the lower left margin edge,

minor creasing at the upper right margin edge with an

associated nick, otherwise in good condition, framed

P. 14 1/8 × 10 1/2 in. (360 × 266 mm.) S. 23 3/4 × 17 3/8

in. (604 × 441 mm.)

No. :

Title: The Sick Child



Medium: Drypoint

Date: 1896

Printer: Otto Felsing, Berlin

Plate size: 13 × 17 cm

Sheet size: 25 × 38,8 cm

Catalogue raisonné:

Woll G 59 Schiefler nr: 60 Willoch nr: 47

The Munch Museum, MM.G.00043

No. :

Title: The Sick Child

Medium: Drypoint

Date: 1896

Printer: Otto Felsing,
Berlin

Plate size: 13 × 16,9 cm

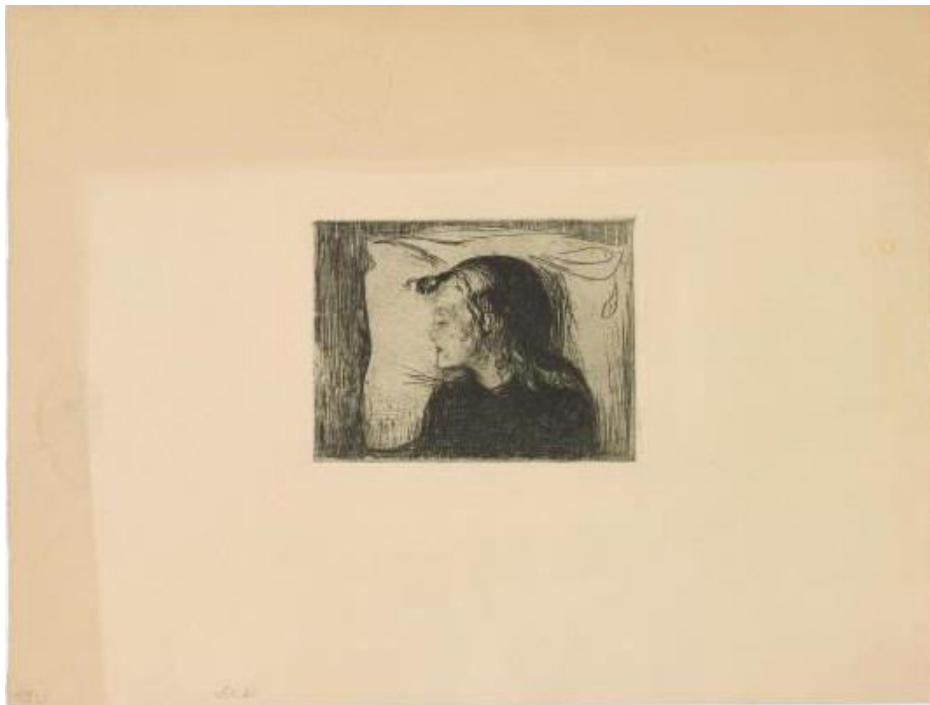
Sheet size: 26,3 × 29,2 cm

Catalogue raisonné:

Woll G 59 Schiefler nr: 60

Willoch nr: 47

The Munch Museum,
MM.G.00043-01



No. :

**Title: The Sick
Child**

Medium: Drypoint

Date: 1896

Printer: Otto
Felsing, Berlin

Plate size: 13 × 17
cm

Sheet size: 37,5 ×
49,5 cm

Catalogue raisonné:

Woll G 59 Schiefler

nr: 60 Willoch nr: 47

The Munch Museum,
MM.G.00043-02

Title: The Sick Child**Medium:** Drypoint**Date:** 1896**Printer:** Otto Felsing,
Berlin**Plate size:** 13 × 17
cm**Sheet size:** 25 × 38,8
cm**Catalogue raisonné:**

Woll G 59 Schiefler nr:

60 Willoch nr: 47

The Munch Museum,
MM.G.00043-08**Title: The Sick Child****Medium:** etching with drypoint**Date:** 1896**Printer:** Otto Felsing, Berlin**Plate size:** 13,8 × 17,8 cm**Sheet size:** 37,4 x 49,8 cm**Catalogue raisonné:** Woll G 59

Schiefler nr: 60 Willoch nr: 47

Sold at Christie's 2001 | Live Auction
9632 *Nineteenth and Twentieth Century
Prints* Lot 142 Property Of The Harry-
Anna Investment Fund Inc. Sold to
benefit the Florida Elks Club Youth
Camp Inc. And the florida elks
children's therapy services Inc.* DasKranke Mädchen (klein) (S. 60, W. 47)* Price realised USD 9,988 Estimate USD 8,000 -
USD 12,000 Closed: 25 Apr 2001 etching with drypoint, 1896, on wove paper, a very
good impression, signed in pencil, with wide margins, a small inconspicuous crease just
to the right of the subject's shoulder, pale mat staining, time staining at right margin edge,
a small tear at the lower left margin edge, remains of old hinges and minor surface soiling
on the reverse, otherwise in good condition, framed P. 5¼ x 7 in. (138 x 178 mm.) S. 14¾
x 19 5/8 in. (374 x 498 mm.)**Provenance** The Munch Museum, Oslo, duplicate, 1968, with their stamps on the reverse

No. :

Title: The Sick Child

Medium: Lithograph

Date: 1896

Printer: Auguste Clot,
Paris

Plate size: 43,2 × 52,1 cm

Sheet size:

Catalogue raisonné:

Woll G 72 & 73 Schiefler nr:
59

The Munch Museum,
MM.G.00203



No. :

Title: The Sick Child

Medium: Lithograph

Date: 1896

Printer: Auguste Clot, Paris

Plate size:

Sheet size:

Catalogue raisonné: Woll G 72

Schiefler nr: 59

The Munch Museum, MM.G.00203-01

No. :

Title: The Sick Child

Medium:

Lithograph

Date: 1896

Printer: Auguste Clot, Paris

Plate size: 43,2 × 52,1 cm

Sheet size: 43,2 × 52,2 cm

Catalogue raisonné:

Woll G 72 Schiefler nr: 59

The Munch Museum, MM.G.00203-02



No. :

Title: The Sick Child

Medium: Lithograph

Date: 1896

Printer: Auguste Clot, Paris

Plate size: 43,2 × 52,1 cm

Sheet size: 41,7 by 56,3 cm cm

Catalogue raisonné: Woll G 72 Schiefler nr: 59

Sold at Sotheby's *Prints & Multiples* 18 March 2014 London Lot 66 The Sick Child I (Woll 72; Schiefler 59) Estimate 100,000 — 150,000 GBP LOT SOLD. 188,500 GBP

Lithograph printed in rose, vibrant red and a very light-colour, 1896, a fine impression with strong contrast, Woll's key stone (A) and colour stones (C) and (F), very rare, Woll does not record any impressions printed with these three stones, printed by Clot, Paris, on China paper, framed sheet: 417 by 563mm 16 1/2 by 22in



No. :**Title: The Sick Child I****Medium:** lithograph in colors on greyish-white Chine**Date:**

1896

Printer:

Auguste Clot,

Paris

Plate:

42,1 x

56,2 cm

Sheet size: 49,5

x 62,2 cm

Catalogue**raisonné:**

Woll G 72

Schiefler nr: 59

Sold at Christie's

2007 | Live

Auction 1897

*Prints And**Multiples* Lot 345

The Sick Child I

(Schiefler 59;

Woll 72) Price

realised USD

668,200 Estimate USD 200,000 - USD 300,000 Closed: 31 Oct 2007 lithograph in colors,

1896, on greyish-white Chine, Woll's state Xa, impression from four stones (A2, B, C, F)

in two reds, blue and yellow (the blue and yellow intermingled and altered to a 'faint green tone' as described by Woll in note for state IX), signed in pencil 'Edv Munch,' with

margins (trimmed), four backed pinholes within the image, an unobtrusive ¼-in. dark

vertical line at the extreme center left image (apparently a pencil or charcoal mark), the

palest mat staining, occasional minor creasing and paper losses at the sheet edges

(backed), otherwise in very good condition, laid down to Chine, framed L. 16 5/8 x 22

1/8 in. (422 x 562 mm.) S. 19½ x 24½ in. (495 x 622 mm.)



No. :

Title: The Sick Child I

Medium: lithograph in colors



Date: 1896

Printer: Auguste Clot, Paris

Plate: 42 x 56,9 cm

Sheet size: 48,7 x 62,4 cm

Catalogue raisonné: Woll G 72 Schiefler nr: 59

Sold at Christie's 2003 | Live Auction 6740 *Old Master, Modern And Contemporary Prints* Lot 139 Property from the Estate of Synnøve Tidemand Das kranke Kind I (Sch. 56; W. 72) Price realised GBP 47,800 Estimate GBP 25,000 - GBP 35,000 Closed: 2 Jul 2003 lithograph printed in colours, 1896, from four stones in brown/grey, yellow and two reds, on wove paper, signed in pencil, several short tears in the upper margin, away from the subject, framed L. 420 x 569mm., S. 487 x 624mm.

Provenance

A gift from the artist to the present owner's grandfather, and thence by descent.

No. :

Title: *The Sick Child I*

Medium: lithograph in colors on greyish-white Chine

Date:

1896

Printer:

Auguste Clot,

Paris

Plate:

42,1 x

56,2 cm

Sheet size:

50,3 x 63,1cm

Catalogue

raisonné:

Woll G 72

Schiefler nr: 59

Sold at

Sotheby's *Old*
Master, Modern

&

Contemporary

Prints - 20

September 2007

London Lot 170

The Sick Child I

(W. 72, SCH.

59) Estimate 100,000 — 150,000 GBP Lot Sold. 246,500 GBP Lithograph printed in black, grey, red and yellow, 1896, Woll's state X/c, an unsigned impression, on china paper, with margins, the image in good condition apart from two small unobtrusive stains in the black area of the girl's dress, and a short hairline crack in the ink, small repaired tears in margins, three extending just into image, other slight defects in margins Image: 421 by 562mm; 16 5/8 by 22 1/8 in Sheet: 503 by 631mm; 19 3/4 by 24 7/8 in



No. :

Title: The Sick Child

Medium:

Lithograph

Date: 1896

Printer: Auguste
Clot, Paris

Plate size: 43,5 ×
63,4 cm

Sheet size: 43,5 ×
63,4 cm

Catalogue

raisonné:

Woll G 72 Schiefler
nr: 59

The Munch
Museum,

MM.G.00203-04



No. :

**Title: The Sick
Child I**

Medium: Lithograph

Date: 1896

Printer: Auguste Clot,
Paris

Plate size: 43,2 × 57,3
cm

Sheet size: 43,2 × 57,3
cm

Catalogue raisonné:

Woll G 72 Schiefler nr:
59

The Munch Museum,
MM.G.00203-05

No. :

Title: The Sick Child

Medium:

Lithograph

Date: 1896

Printer: Auguste Clot, Paris

Plate size: 43,2 × 57,1 cm

Sheet size: 43,2 × 57,1 cm

Catalogue raisonné:

Woll G 72 Schiefler nr: 59

The Munch Museum,

MM.G.00203-06



No. :

Title: The Sick Child

Medium: Lithograph in two tones of red, and mustard yellow



Date: 1896

Printer: Auguste Clot, Paris

Plate size:

Sheet size:

Catalogue raisonné:

Woll G 72 Schiefler nr: 59

Sold at Christie's 2004 | Live Auction 6920 *Old Master, Modern and Contemporary Prints*

Lot 280 Various

Properties The Sick

Child I (Das kranke

Kind I) (Sch. 59, W.

72) Price realised GBP

71,700 Estimate GBP

60,000 - GBP 80,000

Closed: 30 Jun 2004

lithograph in two tones of red, and mustard yellow, 1896, the keystone in the second state with the signature, signed and dated '97

No. :

Title: The Sick Child II

Medium: Hand-colored lithograph

Date: 1896

Printer: Auguste Clot, Paris

Plate size: 43,2 × 57,3 cm

Sheet size: 43,2 × 57,3 cm

Catalogue raisonné:

Woll G 73

Rolf E. Stenersen's gift

to the city of Oslo ,

RES.B.00211



No. :

Title: The Sick Child II

Medium: Hand-colored lithograph

Date: 1896

Printer: Auguste Clot, Paris

Plate size: 41,5 × 57 cm

Sheet size: 41,5 × 58,7 cm

Catalogue raisonné: Woll G

73 Schiefler nr: 59

The Munch Museum,

MM.G.00203-17

No. :

Title: **The Sick Child II**

Medium: Hand-colored lithograph

Date: 1896

Printer:

Auguste Clot,
Paris

Plate size: 42
× 57 cm

Sheet size: 50
× 64 cm

**Catalogue
raisonné:**

Woll G 73

Schiefler nr: 59

Sold at

Christie's 2003 |

Live Auction

6740 *Old*

Master, Modern

And

Contemporary

Prints Lot 137

Das kranke

Kind (Sch. 59;

W. 72) Price

realised GBP



139,650 Estimate GBP 60,000 - GBP 80,000 Closed: 2 Jul 2003 lithograph in colours, 1896, printed from four stones in dark grey, reddish-brown, yellow and red, the key-stone in the first version, before the signature, comparable to Woll's variant IV, on machine made cream wove, signed in pencil, several pin-holes, pale light-staining, several short creases in the left margin, a pale stain in the upper margin, some backboard staining, framed.

L. 420 x 570mm., S. 500 x 640mm.

Christie's Lot Essay

The only influences in *The Sick Child* were my home, my home was to my art as the midwife is to her children. I remember it well - those were the days of pillows, of sickbeds, of feather quilts. But I firmly believe that scarcely any of these painters has ever experienced the full grief of their subject as I did in *The Sick Child*. Because it was not just I who was suffering then: it was all my nearest and dearest as well."

(Edvard Munch to Jens Thiis, quoted in *The Symbolist prints of Edvard Munch*, Elizabeth Prelinger and Michael Parke-Taylor, Yale University Press, 1996)

The extract quoted above clearly demonstrates the extent to which Munch was traumatised by his early life, specifically the early deaths from tuberculosis of his mother in 1868, and his elder sister in 1877, when the artist was only fourteen. His experience of these events was so profound that he was compelled to work it out repeatedly in both

painted and printed versions, and we are fortunate in being able to offer the two most important graphic interpretations here. His first attempt was the painting now in the National Gallery, Oslo, painted in 1885-86. He returned to the theme again 8 years later in drypoint (lot 138), one of his first attempts at printmaking. It closely resembles the oil, save for the fact that it is in reverse, and a landscape has been added below, perhaps symbolising a return to health of the invalid or conversely an idyllic scene that awaits her after death. Two years later, in 1896, Munch took it up again in his first colour lithograph (lot 137). He sharpened the focus by removing all extraneous detail - particularly the bedroom furniture and the grieving woman (although in early versions of this print a similar figure has been added in watercolour to the right.) All that remained was the gaunt face, flattened against an expanse of white suggesting the pillow, and the upper chest, the site of the diseased lungs. The gaze is now directed at a looming black form at the right, an unambiguous metaphor for the approach of death. By way of subtle reinforcement the only other element, not immediately recognisable, is a scythe-like motif snaking across the top of the image. Munch considered this his most successful print, one in which he stared unflinchingly at the demons that had haunted him since childhood.

No. :

Title: The Sick Child I

Medium: Lithograph in black and pale yellow

Date: 1896

Printer: Auguste Clot, Paris

Plate size: 42 x 56,5 cm

Sheet size: 51,1 x 63,9 cm

Catalogue raisonné:

Woll G 72 Schiefler nr: 59

Sold at Christie's 2002 |

Live Auction 1138

Nineteenth And Twentieth Century Prints

Lot 209 The Sick Child I

(Sch. 59; W. 72) Price realised USD 45,410



Estimate USD 18,000 - USD 22,000 Closed: 6 Nov 2002 lithograph in black and pale yellow, 1896, on Chine, the black stone in Woll's state C (of F), before the addition of the date, with margins, with a number of skillfully repaired tears and paper losses at the sheet edges (one just touching the image at the lower edge), the palest mat staining, minor surface soiling in the margins, a soft crease in the upper left margin extending just into the subject, a few pale foxmarks on the reverse, otherwise in good condition, laid down to thin laid paper, framed L. 16½ x 22¼ in. (420 x 565 mm.) S. 20 1/8 x 25 1/8 in. (511 x 639 mm.)

No. :

Title: The Sick Child I

Medium: Lithograph printed in black, grey and pale yellow

Date: 1896

Printer: Auguste Clot, Paris

Plate size: 42,2 x 56,8 cm

Sheet size: 51 x 63,9 cm

Catalogue raisonné: Woll G
72 Schiefler nr: 59

Sold at Sotheby's *Prints & Multiples* 27 October 2016 - 28

October 2016 | 6:00 PM EDT

New York Lot 13 Property

From The Estate Of Mary

Cross. The Sick Child I (W.

72; S. 59) Estimate 70,000 —

110,000 USD Lot Sold. 62,500

USD Lithograph printed in

black, grey and pale yellow,

1896, signed in pencil, on

China paper, printed by Clot,

framed image: 422 by 568 mm

16 1/2 by 22 1/2 in sheet: 510 by 639 mm

Sotheby's Catalogue Note

In *The Sick Child I* opened for myself a new path – it was a breakthrough in my art. Most of what I have done since had its birth in this picture.

Edvard Munch

The beautiful *Sick Child* prints merit attention as singularly outrageous art products: bonbons of morbidity.

Peter Schjeldahl

Considered by Edvard Munch to be his most important print, this image was permanently engrained in the artist's memory, stemming from the early death of his sister in 1877 from tuberculosis when she was fifteen years of age, and the artist was a young boy. It permeated much of the artist's oeuvre his entire artistic career. Munch alternated between painting this subject and rendering it in etching and lithography, using techniques from both media to enhance the other. Clearly the young girl is faced with death, as she turns her head to face the finality of her situation, represented by a blank wall. There is an abundance of rich surface texture and lines which serve as a foil to the simple structure and meaning of the image. While Munch experimented over and over in the printing of this lithograph, using several stones for different and effective color combinations, he was able to explore an entire gamut of interpretation and flexibility only afforded in graphic art. But it is in this first state, of the black stone only, that the force of line perfectly conveys the anguish of sickness and the loss of life; the nuance between life and death is explored by the tension between line and space.



No. :

Title: **The Sick Child I**

Medium: Lithograph in colors

Date: 1896

Printer: Auguste Clot, Paris

Plate size: 42,5 x 56,5 cm

Sheet size: 47,8 x 65,1 cm

Catalogue raisonné: Woll G 72 Schiefler nr: 59

Sold at Christie's 2005 | Live Auction 1513 *Prints and Multiples* Lot 207 Property from the Collection of Helen and David B. Pall *The Sick Child I* (Schiefler 59B; Woll 72) Price realised USD 62,400 Estimate USD 20,000 - USD 30,000. Closed: 4 May 2005

lithograph in colors, 1896, on greyish white Chine, Woll's state IX (of Xc), presumably printed with the blue stone now faded and mixed with the yellow to create a faint green, signed in pencil, with margins (the left margin unevenly trimmed), a few printing creases in the lower right corner of the image, very pale mat staining, pale scattered foxing, minor surface soiling and a few small areas of stray printing ink in the margins, a small split in the upper left margin corner (backed), soft creasing and a few very small losses at the margin edges (backed), old hinge remains in two places at the upper margin edge, otherwise in good condition, laid down to cardboard, framed L. 16¾ x 22¼ in. (425 x 565 mm.) S. 18 13/16 x 25 5/8 in. (478 x 651 mm.)



No. :

Title: **The Sick Child I**

Medium: Lithograph in colors

Date: 1896

Printer: Auguste Clot, Paris

Plate size: 42,2 x 57,3 cm.

Sheet size: 47,2 x 63,6 cm cm

Catalogue raisonné: Woll G 72 Schiefler nr: 59

Sold at Christie's 2001 | Live Auction 6532 *Prints* Lot 160 The Property of Mr Paul Betjeman *Das kranke Kind I* (Sch. 59, W. 72) Price realised GBP 14,100 Estimate GBP 12,000 - GBP 18,000 Closed: 18 Dec 2001.

lithograph in black and greyish blue, 1896, on wove paper, the drawing stone in the third (final) state with the printed signature, signed and dated '1896' in pencil, with margins, some mount-staining, a few tears at the left sheet edge, one extending into the subject, a small loss at the left and right sheet edges, some rubbing in the margins due to removal of old glue, lesser defects, framed L. 422 x 573mm., S. 472 x 636mm.



No. :

Title: The Sick Child I

Medium: Lithograph printed in black, grey and pale yellow

Date: 1896

Printer: Auguste Clot, Paris



Plate size: 42 × 56,8 cm

Sheet size: 48,8 by 62,5 cm

Catalogue raisonné: Woll G 72 Schiefler nr: 59

Sold at Sotheby's Modern And Contemporary Prints Including Pablo Picasso: Master Printmaker, Works From A Private European Collection - 16 September 2010 London Lot 19 Property from a private european collection The sick child I (W. 72; SCH. 59) Estimate 150,000 — 200,000 GBP LOT SOLD. 205,250 GBP Lithograph printed in brownish red, salmon pink, red and pale yellow with highlights in white crayon, 1896, a rare impression of Woll's fourth state of ten before the signature in the stone, signed in pencil, on wove paper Image: 420 by 568mm; 16½ by 22 7/8 in Sheet: 488 by 625mm; 19¼ by 24 5/8 in

Sotheby's Catalogue Note

Using his aunt and a young girl called Betzy Nielsen as models; Edvard Munch began work in 1885 on a canvas depicting the tragic death of his sister Sophie. The artist's eldest and favourite sister died of tuberculosis in 1877 at the age of fifteen, the disease that had killed his mother ten years earlier. Munch was only fourteen at the time. The trauma of his sister's death haunted him throughout his entire life and is a recurrent and major

theme in his graphic and painted works. Munch, who worked on the 1885 painting over several months, referred to it as 'a breakthrough in his art' and subsequently painted several versions of the subject. Nine years later, in 1894, he revisited the subject in a drypoint, one of his first attempts at printmaking, followed in 1896 by an etching and his most famous coloured lithograph, of which this impression is a fine example.

Touching on the fragility of existence *The Sick Child* plays a crucial role in Munch's *Frieze of Life*, a series of works exploring the theme of love, anxiety, life and death. The lithograph is the only print retaining the orientation of the paintings; the others are all in reverse. But here the artist concentrated on Sophie's head blurring out her link with human contact and removed the grieving woman as well as the domestic details present in the periphery of the painting (in some impressions of this subject he has added the mourner's head in watercolour).

Printed with Auguste Clot in Paris, the artist demonstrates great technical expertise by producing a total of five colour stones which allow an incredible number of variations. The artist uses each combination of colours to express his varying psychological moods and to generate different emotional responses; leaving the viewer to their individual interpretation of the moment. The present work printed with four stones in a gradation of red not only intensifies the emotion and tension already present in this masterpiece but also evokes the bloody signs of the deadly infectious tuberculosis.

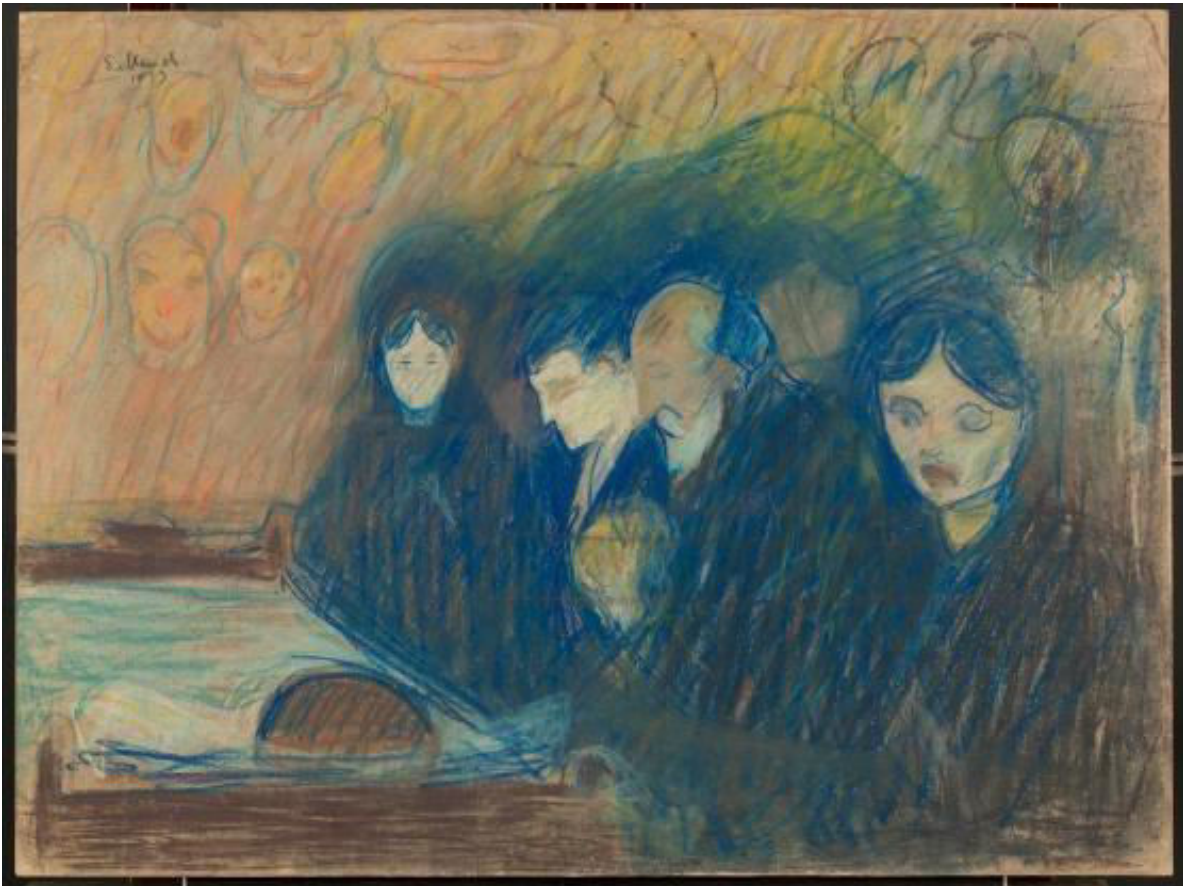
'I regard this lithograph as my most important graphic work'.

Edvard Munch to Kristian Schreiner, quoted in:
Gerd Woll, *Edvard Munch, The Complete Graphic Works*,
London, 2001, p. 14.

No.

Title: By the Deathbed. Fever

Date: 1893



Medium: Pastel on Cardboard

Dimensions: 59 × 78,5 cm

Current owner or museum: The Munch Museum, MM.M.00121

Selected Literature:

Zeiller, Christiane, "'... More or Less my Antipode'. The Influence of Edvard Munch on Max Beckmann's Early Work", Max Beckmann and Berlin, utst.kat. Berlinische Galerie og Museum of Modern Art, Berlin 2015, p. 51

Edvard Munch and the Modern Soul, utst.kat. Seoul Arts Center, Seoul 2014, cat.nr. 35

Munch on paper, exhibit cat. MM, 2013, ill. s. 16 / Munch on Paper, utst.kat. MM, 2013, ill. s. 16

Hansen, Dorothee, Nierhoff-Wielk, Barbara og Groth, Katharina, "Katalog. Die ausgestellten Werke", Edvard Munch - Rätsel hinter der Leinwand, utst.kat. Kunsthalle Bremen, Bremen 2011, cat.no. 52, p. 124ff

Rosseau, Pascal, "Radiation: Metabolizing the 'new rays'", Edvard Munch. The Modern Eye / Edvard Munch. Der Moderne Blick / Edvard Munch. L'oeil moderne, utst.kat. Tate Modern, London 2012 / Schirn Kunsthalle, Frankfurt 2012 / Center Pompidou, Paris 2011, p. 165

- Junillon, Ingrid, Edvard Munch face to Henrik Ibsen: impressions d'un lecteur, Institute for Comparative Cultural Research, series B: Writings, vol. CXXXIII, Leuven / Peeters 2009, p. 170
- Mørstad, Erik, "Edvard Munchs bruk av slagskygger", Kunst og Kultur, 2003, p. 84
- Eggum, Arne, Edvard Munch. The frieze of life from painting to graphics, Oslo 1990, p. 262ff
- Heller, Reinhold, Munch. His Life and Work, London 1984, p. 136
- Eggum, Arne, Edvard Munch. Paintings - sketches - studies / Edvard Munch. Peintures - esquisses - etudes, Oslo 1983, pp. 107
- Edvard Munch, 1863–1944, utst.kat. The National Museum of Modern Art, Tokyo, 1981, cat. No. 131 / ill. Pp. 148, 220
- Eggum, Arne, "The Theme of Death", Edvard Munch. Symbols & Images, exhibit cat., Washington 1978, p. 172f
- Drawings, sketches and studies. utst.kat. Munch Museum, 1973, cat. No. 30
- Svenæus, Gösta, Im mällichen Gehirn II, Lund 1973, ill. S. 47 (omtalt s. 89, 221 i bind I)
- Edvard Munch: Das zeichnerische Werk, utst.kat. Kunstmuseum Bern, 1970, cat.no. 25
- Gösta Svenæus, Edvard Munch. The Universe of Melancholy, Lund 1968, p. 78
- Langaard, Ingrid Lindbäck, Edvard Munch. Maturation year, Oslo 1960, p. 205f
- Catalogue raisonné:** Woll M 327; Munch-museet, MM.M.00121

No. :

Medium: Transfer Lithograph on wove paper

Title: **By the Deathbed**

Date: 1896

Printer: Auguste Clot

Plate size: 39,2 x 50 cm

Sheet size: 45,1 x 54,4 cm

Catalogue raisonné: Woll G 64 Schiefler 72; The Munch Museum, MM.G.00214-12



No. :

Medium: Transfer Lithograph on wove paper

Title: **By the Deathbed**

Date: 1896

Printer: Auguste Clot

Plate size: 39,2 x 50 cm

Sheet size: 45,1 x 54,4 cm

Catalogue raisonné: Woll G 64 Schiefler 72; The Munch Museum, MM.G.00214-08-recto

No. :

Medium: Transfer
Lithograph on wove
paper

Title: By the
Deathbed

Date: 1896

Printer: Auguste
Clot

Plate size: 39,2 x 50
cm

Sheet size: 45,1 x
54,4 cm

Catalogue raisonné:
Woll G 64 Schiefler 72;
The Munch Museum,
MM.G.00214-18



No. :

Medium: Transfer Lithograph on wove paper

Title: By the Deathbed

Date: 1896

Printer: Auguste Clot

Plate size: 39,2 x 50 cm

Sheet size: 45,1 x 54,4 cm

Price achieved in Auctions:

Christie's | Live Auction
7570 Closed: 2 Apr 2008.
Old Master, Modern and
Contemporary Prints. Lot
207 By the Deathbed (Woll
64) Price realised GBP
204,500 Estimate GBP 30,000
- GBP 50,000

Catalogue raisonné:
Woll G 64 Schiefler 72;

Comment: Woll's fourth,
final state, on greenish laid
paper, watermarked M.B.M.,

signed in pencil, numbered No 4/30 (?), with margins, the paper described by Woll as originally blueish grey, but faded as usual to a pale green



No. :

Medium: Transfer

Lithograph on wove paper

Title: **By the Deathbed**

Date: 1896

Printer: Auguste Clot

Plate size: 39,2 x 50 cm

Sheet size: 45,1 x 54,4

cm

Catalogue raisonné:

Woll G 64 Schiefler 72;

The Munch Museum,

MM.G.00214-04



No. :



Medium:

Transfer Lithograph
on wove paper

Title: **By the
Deathbed**

Date: 1896

Printer: Auguste
Clot

Plate size: 39,2 x
50 cm

Sheet size: 45,1 x
54,4 cm

Catalogue

raisonné: Woll

G 64 Schiefler 72;

The Munch

Museum,

MM.G.00214-07

No.

Title: **Death in the Sickroom**

Date: 1893

Medium: Tempera and crayon on canvas

Dimensions: 169.5 x 152,5 cm

Current owner or museum: The National Museum of Art, Architecture and Design, The Fine Art Collections

Catalogue raisonné: Woll M 329



Comment: The picture shows what we can assume to be the artist's family grouped around his sister Sophie, who died in 1877. She is sitting in a chair with her back to us. To the right stands an aunt, Karen Bjølstad, who moved in with the family to take care of the children and the household after the mother died of tuberculosis in 1868. In the background stands the father, the doctor Christian Munch, with his hands clasped as if in prayer. Near the centre of the picture is a male figure, probably Edvard, in quarter-face.

Sister Laura is sitting in the foreground with her hands in her lap, while the third sister, Inger, stands staring straight at us. The male figure to the left is generally identified as Edvard's younger brother Andreas. In *Death in the Sick-Room* there is no physical contact between the people, except for the hand that aunt Karen has laid on the back of the chair in which the invalid sits.

The subject of sickness was so widespread in the late 1800s that those years have been called the "pillow period" in Scandinavian painting. "Sickness, madness and death were the black angels who watched over my cradle," Munch wrote.

"I paint not what I see, but what I saw," Munch once said about his works. This is a situation recalled from several years earlier, to which he returned in the 1890s. The scene is strictly composed, and excludes anything irrelevant to the theme. The dark clothes and the noxious green of the bedroom walls intensify the mood of discomfort.

The painting was given to the National Gallery by Olaf Schou in 1910.

Frode Haverkamp

From "Edvard Munch in the National Museum",
Nasjonalmuseet 2008, ISBN 978-82-8154-035-54

No.

Title: *Death in the Sickroom*

Date: 1893

Medium:

Pastel on canvas

Dimensions:

91 × 109 cm

**Current owner
or museum:**

The Munch
Museum,
MM.M.00214

**Catalogue
raisonné:** Woll
M 328; Munch
Museum,
MM.M.00214



No.

Title: Death in the Sickroom

Date: 1893

Medium: Oil on canvas

Dimensions:

134.5 × 160 cm

Current owner or museum: The Munch Museum, MM.M.00418

Catalogue raisonné: Woll M 330; Munch Museum, MM.M.00418



No. :

Medium: Transfer Lithograph on thin laid Japon

Title: **Death in the Sickroom**

Date: 1896

Printer: Auguste Clot

Plate size: 38,7 x 55,4 cm

Sheet size: 55 x 66,9 cm

Print-run: 30 signed proofs

Catalogue raisonné: Woll G 65 Schiefler 73; The Munch Museum, MM.G.00214-15

Price achieved in

Auctions: Christie's Live Auction 7570 *Old Master, Modern and Contemporary Prints*.

Lot 208 Closed: 2 Apr 2008 Death in the Sickroom (W. 65)

Price realised GBP 168,500 Estimate GBP 30,000 - GBP 50,000



No. :

Medium: Transfer Lithograph on thin laid Japon

Title: **Death in the Sickroom**

Date: 1896

Printer: Auguste Clot

Plate size: 38,7 x 55,4 cm

Sheet size: 55 x 66,9 cm

Print-run: 30 signed proofs

Catalogue raisonné: Woll G 65 Schiefler 73; The Munch Museum, MM.G.00215-11



No. :

Medium: Transfer Lithograph on thin laid Japon

Title: Death in the Sickroom

Date: 1896

Printer: Auguste Clot

Plate size: 38,7 x 55,4 cm

Sheet size: 55 x 66,9 cm

Print-run: 30 signed proofs

Catalogue raisonné: Woll G 65 Schiefler 73; The Munch Museum, MM.G.00215-30



No. :

Medium: Transfer Lithograph on thin laid Japon

Title: Death in the Sickroom

Date: 1896

Printer: Auguste Clot

Plate size: 38,7 x 55,4 cm

Sheet size: 55 x 66,9 cm

Print-run: 30 signed proofs

Catalogue raisonné: Woll G 65 Schiefler 73; The Munch Museum,

MM.G.00215-08

No. :

Medium: Transfer Lithograph on thin laid Japon

Title: **Death in
the Sickroom**

Date: 1896

Printer: Auguste
Clot

Plate size: 38,7 x
55,4 cm

Sheet size: 55 x
66,9 cm

Print-run: 30
signed proofs

**Catalogue
raisonné:** Woll
G 65 Schiefler 73;
The Munch
Museum,
MM.G.00215-07



Night in Saint-Cloud

No.

Title: The Girl by the Window

Date: 1892

Medium: Oil on canvas ?

Dimensions:

Current owner or museum: Probably lost

Catalogue raisonné: Woll M 268



No.

Title:
**Night
in
Saint-
Cloud**

Date: 1892

Medium: Crayon and pastel on
canvas

Dimensions: 78 x 73.5 cm

Current owner or museum: Private
collection

Catalogue raisonné: Woll M 285

Comment by Munch Museum:

The final digit in the year after the signature is unclear and has been read as "92", "93" and "95". The painting was dated to 1893 at the exhibition in Lugano in 1998, but following an examination of the date at the Munch Museum in 2000 the year was read as "92". (GW) Annotation by Artist:E Munch 92 [o.t.v.]

Literature:

Rapetti, Rodolphe, Munch et la France, utst.kat. Musée d'Orsay, Paris 1991, s. 90
Stang, Ragna, Edvard Munch. Mennesket og kunstneren (Oslo 1977) / Edvard Munch.
Der Mensch und der Künstler (Königstein 1979) / Edvard Munch. Leven en werk,
(Amsterdam 1979) / Edvard Munch. The Man and His Art (New York 1979), s. 76
Langaard, Johan H., Edvard Munch. I familien Sigval Bergesen d.y's eie. Katalog, Oslo
1967, s. 12f og 54

No.

Title: *Night in Saint-Cloud*

Date: 1890

Medium: Oil on canvas

Dimensions: 64.5 x 54 cm

Current owner or museum: The National Museum of Art, Architecture and Design, The Fine Art Collections, Oslo

Provenance: Bought for AC Houen's fund 1917

Catalogue raisonné: Woll M 192
Nasjonalmuseet Inventory NG.M.01111

Comment:

In the years 1889-91, Munch lived in France, supported by an artist's bursary from the Norwegian state. When cholera broke out in Paris in December 1889, Munch moved to Saint-Cloud, outside the city. There he rented the floor above a café, which commanded a beautiful view of the Seine. In the atmospheric and melancholy *Night in Saint-Cloud*, we see both the inside of his dark room and the view through the window late at night. At the



window sits a man lost in thought. It might be a friend, the Danish poet Emanuel Goldstein. Shortly afterwards, Munch would design the vignette for Goldstein's anthology of symbolist poems *Alruner* (1891), an illustration that served as predecessor to *Melancholy* (1892), now in the National Museum's collection.

In the catalogue to his 1929 exhibition at Blomqvist Fine Art, Munch published a few "Brief excerpts from my diaries – 1889-1929". Among the various remarks, we find the famous statement that later became known as his "artistic manifesto". He dated this to Saint-Cloud 1889: "The subjects of painting will no longer be interiors, with people reading and women knitting. / They will be living, breathing people who feel and love and suffer-. / People will understand what is sacred in these things and doff their hats as in a church." This is followed by a remark which the artist dates to 1889-1900: "I paint not what I see but what I saw." In these statements Munch registers his distance from the accurate depictions of realism.

Night in Saint-Cloud was painted at around the time he wrote this "manifesto". But it took several years before Munch seriously rejected the inner world in favour of the exterior one. *Night in Saint-Cloud* was first exhibited at the National Annual Autumn Exhibition in 1890 with the title *Night*. It was purchased for the National Gallery from Dr. Fredrik Arentz' estate in 1917.

Marit Ingeborg Lange

From "Edvard Munch in the National Museum", Nasjonalmuseet 2008, ISBN 978-82-8154-035-54

No.

Title: Night in Saint-Cloud

Date: 1893

Medium: Oil on canvas

Dimensions: 70 x 56.5 cm

Current owner or museum:

Private collection

Catalogue raisonné: Woll M 302



No.

Title: Night in Saint-Cloud

Date: 1892

Medium: Oil on paper

Dimensions: 28 x 23.5 cm

Current owner or museum: Private collection

Catalogue raisonné: Woll M 287

No.

Title: Woman by the Window

Date: 1920–1930

Medium: Crayon, blue, watercolour on Wove paper

Dimensions: 64,3 x 48,2 cm

Current owner or museum: Private collection

Catalogue raisonné: The Munch Museum, MM.T.00429-recto



No. :

Title: The Girl at the Window

Medium: Drypoint and roulette printed in dark brown

Date: 1894

Printer: Otto Felsing, Berlin

Plate size: 22 by 15,6 cm

Sheet size: 43,7 by 34,8 cm

Catalogue raisonné: Woll G 5 Schiefler nr: 5 Willoch nr: 5



Sold at Sotheby's Prints & Multiples 27 October 2016 - 28 October 2016 New York Lot 21. Property From The Estate Of Mary Cross The Girl At The Window (W. 5; S. 5) Estimate 10,000 — 15,000 USD LOT SOLD. 27,500 USD Drypoint and roulette printed in dark brown, 1894, signed in pencil, also signed by the printer, Felsing, aside from the edition of 65 included in the Meier-Graefe portfolio, on heavy wove paper, framed plate: 220 by 156 mm 8 5/8 by 6 1/4 in sheet: 437 by 348 mm 17 1/4 by 13 3/4 in

Provenance

Ian Mackenzie Fine Art, London
Acquired from the above on February 27, 2002.

Sotheby's Catalogue Note

Munch experimented many times with a lone figure looking out of a window while being enveloped by an ominous, almost claustrophobic interior space. Munch contrasts light and dark in an attempt to symbolize hopefulness confronting and entering a confined and oppressed life.

Miguel Orozco

No. :

Title: The Girl at the Window

Medium: Drypoint with roulette and burnisher

Date: 1894

Printer: Otto Felsing, Berlin

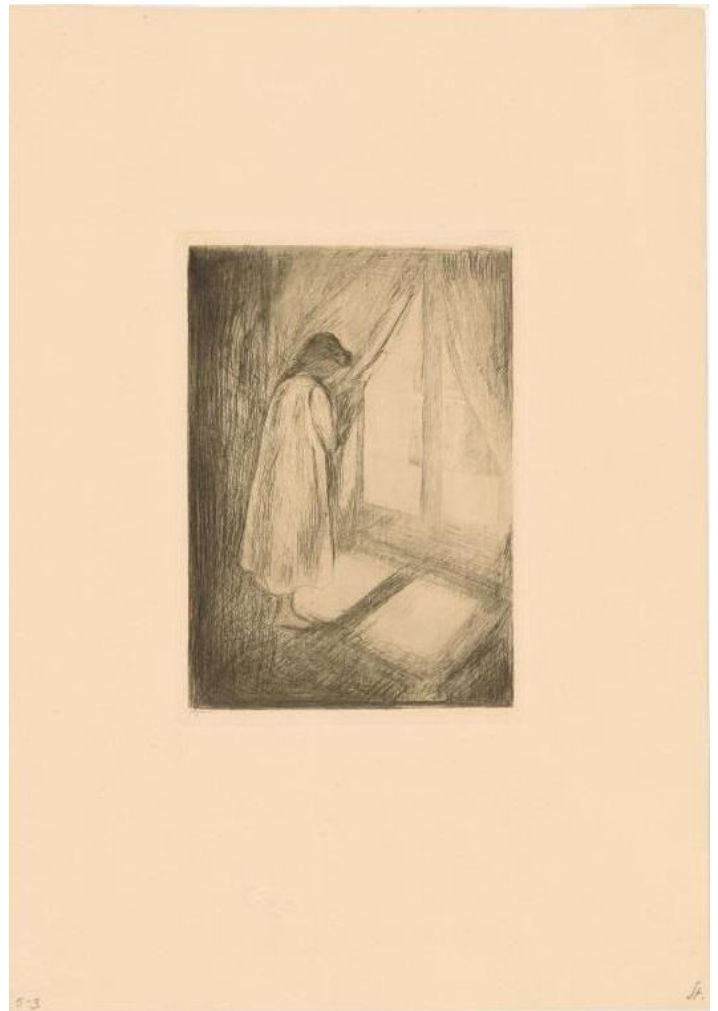
Plate size: 20,7 × 14,5 cm

Sheet size: 44,8 × 31,3 cm

Catalogue raisonné: Woll G 5 Schiefler nr: 5 Willoch nr: 5

Munchmuseet, MM.G.00005-20

Edvard Munch. Motifs and colour variants



No. :

Title: The Girl at the Window



Medium: Drypoint printed in brown

Date: 1894

Printer: Otto Felsing, Berlin

Plate size: 22,3 by 15,5 cm

Sheet size: 39,8 by 29,8 cm

Catalogue raisonné: Woll G 5 Schiefler nr: 5 Willoch nr: 5

Sold at Sotheby's Old Master, Modern And Contemporary Prints, Including Andy Warhol And The Pop Generation - 01 July 2004

London Lot 231 The Girl At The Window (W.5) Estimate 4,000 — 5,000 GBP LOT SOLD.

5,040 GBP Drypoint printed in brown, 1894, inscribed in pencil Felsing Berlin gdr. in lower left, Woll's state cVI, on heavy beige wove

paper, with wide margins, two soft handling creases in left margin, paper discoloration; with Paul Klee, kopf (k.98), lithograph, 1925, signed in pencil, state Bb., from an edition of 232, on wove paper, with full margins, light- and mount-staining (2). Sheet 398 by 298mm; 15 5/8 by 11 3/4 in 223 by 155mm; 8 3/4 by 6 1/8 in

No. :

Title: The Girl at the Window

Medium: Drypoint , roulette and burnishing

Date: 1894

Printer: Otto Felsing, Berlin

Plate size: 21,6 x 15,6 cm.

Sheet size: 34,4 x 27,3 cm

Catalogue raisonné: Woll G 5 Schiefler nr: 5
Willoch nr: 5

Sold at Christie's 2003 | Live Auction 1226 *Nineteenth and Twentieth Century Prints*

Lot 520 Das Mädchen am Fenster (Woll 5) Price realised USD 13,145 Estimate USD 8,000 - USD 12,000 Closed: 29 Apr 2003 drypoint, roulette and burnishing, 1894, on Japon, the sixth (final) state, signed in pencil, a later impression also signed in pencil and printed by Felsing, with margins, pale light- and mat staining, otherwise in good condition, framed P. 8½ x 6 1/8 in. (216 x 156 mm.) S. 13 9/16 x 10¾ in. (344 x 273 mm.)



No. :

Title: The Girl at the Window



Medium: Drypoint

Date: 1894

Printer: Otto Felsing, Berlin

Plate size: 21,8 x 15,4 cm

Sheet size: 49,7 x 35,5,cm

Catalogue raisonné: Woll G 5 Schiefler nr:
5 Willoch nr: 5

Sold at Christie's 2000 | Live Auction 6399 *Old Master, Modern And Contemporary Prints* Lot 228

Mädchen im Hemd am Fenster (Schiefler 5 Vd) Price realised GBP 11,750 Estimate GBP 5,000 - GBP 7,000 Closed: 5 Dec 2000

etching, 1894, on cream wove paper, signed in pencil, fifth (final) state, with Felsing's signature, with wide margins, trimmed slightly unevenly at the left and right, one or two very soft creases in the lower margin, two pale stains in the upper right margin corner, old tape at the left and right reverse sheet edges, otherwise generally in very good condition, framed

P. 218 x 154mm., S. 497 x 355mm.

No. :

Title: Moonlight. Night in Saint-Cloud

Medium: Drypoint

Date: 1895

Printer: Otto Felsing, Berlin

Plate size:

Sheet size:

Catalogue raisonné: Woll G 17 Schiefler nr: 13

Willoch nr: 12

The Munch Museum, MM.G.00012



No. :

Title: Moonlight. Night in Saint-Cloud

Medium: Drypoint

Date: 1895

Printer: Otto Felsing, Berlin

Plate size: 35,6 x 27 cm



Sheet size: 48,2 x 34,6 cm

Catalogue raisonné: Woll G 17

Schiefler nr: 13 Willoch nr: 12

Put for sale at Sotheby's *Prints* - 30

October 2008 - 31 October 2008 | New York

Lot 175 moonlight. Night in St Cloud (Woll 17; Schiefler 13) Estimate 60,000

— 80,000 USD. Drypoint, 1895, a fine, fresh impression, Woll's third state (of four), Schiefler's second state (of three), signed in pencil, most likely printed by Felsing, on sturdy cream wove paper, with wide margins, in good condition apart from slight discoloration along the lower and left sheet edges, framed

356 by 270 mm 14 by 10 5/8 in sheet 482 by 346 mm 19 by 13 5/8 in

Sotheby's Catalogue Note

In both his personal and artistic lives,

Munch was largely influenced by tragedy and misfortune. Just after his seventieth birthday, he explained that "sickness, insanity and death were the dark angels standing guard at my cradle and they have followed me throughout my life." In *Moonlight. Night in St. Cloud*, we recognize an important philosophical transformation in his life and work. In January of 1890, months after the death of his father and still carrying the pain of his mother and sister's deaths from tuberculosis years prior, Edvard Munch moved from the Paris city centre to the suburb of St. Cloud. While there, he isolated himself in a room and ceased painting, taking up a friendship with the radical Danish poet Emanuel Goldstein, the purported subject of this print. Though he created the print five years later, the dark and brooding sentiment he longed to capture remained with him many years later. He wrote in his journal, later referred to as the 'St. Cloud Manifesto', that "there should be no more painting of people reading and women knitting. In future, they should be of people who breathe, who feel emotions, who suffer and love." This sentiment represented his ultimate commitment to Symbolism, as he began to shape his desire to imbue his works with psychological resonance and connect visual forms with the realities of human existence. He would come to name this idea the Frieze of Life and would, through the course of his life, create prints, paintings, and drawings capturing the basic elements that thread every living being together- love, anxiety, and death. As Reinhold Heller writes, "the cycle demonstrates above all how Munch extended the obsessive personal nature of his subjects into universal symbols of emotional states."

No. :

Title: *Mondschein*

Medium: etching

Date: 1895

Printer: Otto Felsing, Berlin

Plate size: 30,6 x 25,3 cm

Catalogue raisonné: Woll G 17 Schiefler nr: 13
Willoch nr: 12

Sold at Christie's 1999 | Live Auction 9244

Nineteenth and Twentieth Century Prints

Lot 524 *Mondschein* (S. 13) Price realised USD

10,350 Estimate USD 5,000 - USD 7,000 Closed: 3

Nov 1999 etching, 1895, on wove paper, a good impression of Schiefler's third (final) state, with wide margins, generally in very good condition, framed
P. 12.1/8 x 10 in. (306 x 253 mm.)



Beauties

No.

Title: Madonna

Date: 1894

Medium: Oil
on canvas

Dimensions:

90 x 68.5 cm

**Current owner
or museum:**

Munch-museet,
MM.M.00068

**Catalogue
raisonné:**

Woll M 365

Comment:

The oil canvas painting of a bare-breasted woman is believed to be an erotic rendition of the Virgin Mary and was completed between 1892 and 1895.

Originally titled Loving Woman, the work depicts a nude woman in a sexually provocative pose. The nude female has her eyes closed in ecstatic sexuality, with her torso twisting sensually. Her arms are behind



her back indicating vulnerability, even the surrender of her body. Unlike the golden halo so typical of traditional representations of a wholesome Madonna, the woman in this oil painting has a garish red halo around her head and ethereal light around her body.

The use of shadow and rings of color intensifies the sexuality of the painting. Madonna symbolises sexuality and subjugation that is continued in different versions of the work, including lithographic versions of the painting. In the lithographic print of Madonna, dated 1895–1902, a line of wriggling sperm form a decorative border, with a fetus in its bottom left corner. The vampish, fleshy portrayal of the virgin mother is a symbol of what Munch considered the feminine role of sexual intercourse, procreation, child bearing, and death. His later works were more symbolist in nature, depicting real yet abstract concepts of mind and emotion than actual form and detail.

Edvard Munch is perhaps best noted for his famous painting *The Scream* (1893), a painting that conveyed shock and anxiety at a very basic level. The impact on the viewer is immediate and intense. Other oil on canvass paintings are *The Dance of Life* (1899 - 1900) and *Ashes* completed in 1894. Munch was influenced by the works of Vincent van Gogh, Henri de Toulouse-Lautrec and Paul Gauguin.

He was particularly fascinated by their use brush strokes and color to express emotion in their art. Munch was born on 12 December, 1863, Ådalsbruk, Løten, Norway and died in Oslo, on 23 January, 1944. He was 80 years old when he died. The Munch Museum in Toyen, Oslo, holds roughly 23,600 pieces of his artwork, the widest collection of his works in the world. Madonna is one of his many works that reflects his anxieties about woman, love and sex. He was loath to part with his paintings because of their intense personal nature and he viewed them as an indivisible, single body of expression.

www.Edvard-Munch.org

In Madonna, Edvard Munch shows us a woman in the act of making love who owns her sexuality.

Edvard Munch lived in an age when women gradually emerged from domestic life and demanded their place in society. The women's liberation movement extended across social classes and national borders, and in Munch's artistic circle there were heated discussions about marriage, prostitution and free love. Perhaps without being aware of it himself, Munch contributed to expanding the perception of a sexually active woman through many of his most famous motifs. In *Madonna*, he shows us an uninhibited woman giving in to pleasure, and he allows us to understand this as both beautiful and natural.

A Radical Madonna

The image of the Madonna is a recurrent theme in visual art. Western art history is full of paintings with this title. These are often depictions of the Virgin Mary, frequently cradling the infant Jesus in her arms or on her lap. Leonardo, Michelangelo, Rembrandt and Raphael all created their versions of Jesus' mother and painted their Madonnas.

Munch's *Madonna* is a radical departure from all earlier portrayals. The woman we see here is not a young virgin, but the complete opposite: a woman embracing the erotic on a par with men. Munch described the image as a 'woman in a state of surrender – where she acquires the afflicted beauty of a Madonna'.

Sometimes he gave the image the title *Woman Making Love*, and he wrote a short text in connection with the image:

"The pause when the whole world stopped in its tracks
 Your face encompasses all of the earth's beauty
 Your lips red like ripening fruit
 separate as though in pain
 The smile of a corpse
 Now life offers death its hand
 The chain has been linked which connects
 The millennium of generations
 That are deceased to the millennium of generations that are to come."

Versions of the motif – Painting, Graphics, Drawing

There are five painted versions of Madonna, and originally Munch put at least one of them in a wooden frame painted with sperm and a foetus. Several of Munch's contemporaries found the frame offensive, which may have been why he replaced it relatively quickly with an ordinary one. But the original frame lived on in Munch's print version of Madonna, where it became a decorative border that was integral to the central motif. This strategy allowed Munch to mask the border for more conservative buyers, while retaining it to satisfy the tastes of more daringly liberal collectors.

The black-and-white version of Madonna from 1895 was one of Munch's very first lithographs. Lithography made it possible to distribute the image more widely, including to people who could not afford to buy paintings. The motif is a good example of how Munch's images could be motivated both by market forces and a desire to experiment artistically. After having printed the image in black and white, Munch also made several versions in colour. Initially, he coloured the prints by hand. In later versions, the colours were added as part of the printing process.

Most of Munch's prints were produced in relatively small editions. In that respect, Madonna is an exception. We estimate that between 250 and 300 impressions of the lithograph are in existence today. Many of these were sold in Munch's lifetime – the print was undoubtedly one of his bestsellers – although he also gave some away. Even so, Munch retained a large and varied selection in his own collection, and today the museum owns 115 impressions of the lithographic version of Madonna.

The museum also owns several drawings that show how Munch developed his Madonna image. In the large charcoal drawing shown here, we see how all the most important decisions have already been made: the woman is drawn in portrait format; she is naked from the hips upwards; and the position of her arm is completely resolved. She also has a large, clearly drawn halo. Even so, there are some differences. For example, the woman in the drawing is turning her head away from us. In fact, her whole upper body is seen more from the side than in the final versions of the image. Ultimately, Munch chooses – as he did with *The Scream* – to turn the woman directly towards us. As a result she becomes more exposed, more vulnerable – but also more alive.

Munchmuseet

This text is based on excerpts from the collection catalogue
 'Munch Infinite' which will be published in 2021.

No.

Title: Madonna

Date: 1894–1895

Medium: Oil on
canvas

Dimensions: 90.5 x
70.5 cm

**Current owner or
museum:**

Nasjonalmuseet for
kunst, arkitektur og
design, The Fine Art
Collections.

Inventory no.:

NG.M.00841

Provenance: Gift
from Olaf Schou
1909

Exhibitions:

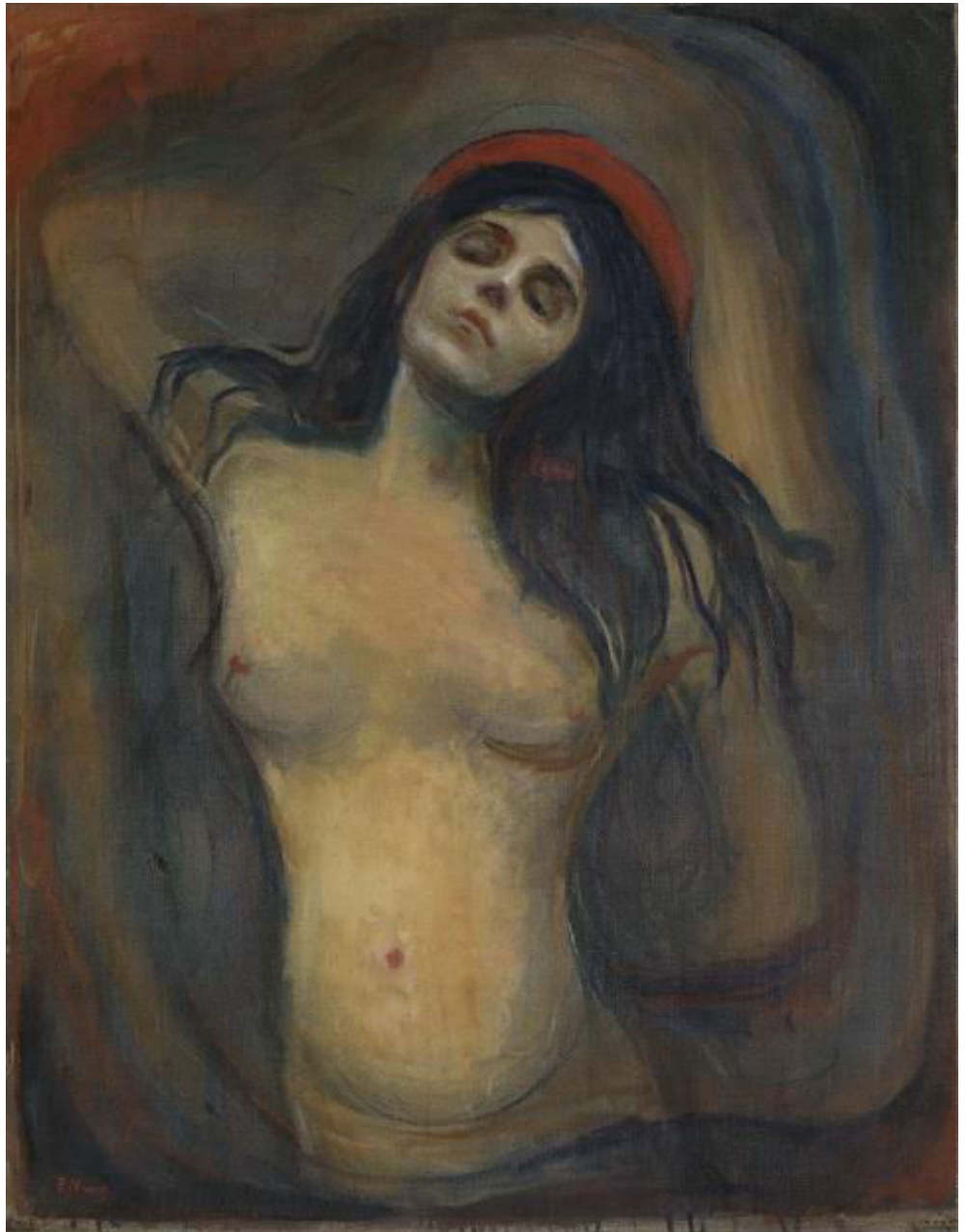
Livets dans.

Samlingen fra
antikken til 1950,
2011 - 2019

Munch 150, 2013

Catalogue raisonné:

Woll M 366



No.

Title: *Madonna*

Date: 1895

Medium: Oil on canvas

Dimensions: 90 x 71 cm

Current owner or museum:

Hamburger Kunsthalle permanent loan from Hamburger Kunstsammlungen Foundation, acquired in 1957 Inv. HK-5015

Provenance:

Edvard Munch (1863-1944), 1893/1895 -? (1); Botho Graf von Schwerin (Wildenhoff March 30, 1866 - February 15, 1917 Berlin), Frankfurt am Main / Berlin, 1894 (?) - 1917 at the latest (2); Hans Eberhard von Bodenhausen called Degener (Wiesbaden June 12, 1868 - May 6, 1918 Mehrwein), Bredeney-Essen, 1917 - 1918 at the latest (?) (3); Ernst Rose, Bergedorf near Hamburg,? - May 30, 1927 (4); Galerie Cassirer, Berlin, May 30, 1927 - May 31, 1927 (5); Galerie Commeter, Hamburg, May 31, 1927 -? (6); Acquisition from there by Otto Luyken (Hamburg 3.6.1878 - 21.5.1929 Hamburg), Reinbek near Hamburg,? - longest 5/21/1929 (7); presumably inherited to the son Reinhard Luyken, Starnberg, 1929 at the latest? - November 18, 1957 (8); Acquired from there by the Foundation for the Promotion of the Hamburg Art Collections (today: Hamburg Art Collections Foundation), November 18, 1957 (9);

Comment:

The picture belongs to a group of paintings and graphics that have the Madonna as their theme. A female half-nude with long, dark hair presents itself to the viewer in a lascivious posture. The title was not made binding by Munch, but varied and was, for example, *Liebende Frau* or *Liebe* at the first exhibitions of the picture. With the designation of the figure as *Madonna*, a field of interpretation opens up in which several types of women are superimposed. The depiction shows a highly sensual and erotic woman, but the title refers to the exact opposite: the holy Mother of God, who is provided with a red nimbus. The work was subsequently included by Munch in his life frieze cycle, which deals with existential themes such as love and death. These aspects are also united in the *Madonna*,



Anna Heinze

Catalogue raisonné: Woll M 367

No.

Title: Madonna

Date: 1895–1897

Medium: Oil on canvas

Dimensions:

93 x 75 cm

Current owner or museum:

Private collection
(Steven A. Cohen, New York)

Provenance:

Jorgen Breder Stang (before 1927-);

Hedvig Stang (-1956);

Dikka Mathiesen / Pierre

Mathiesen, f. Stang (1956-);

Annie Bergh?, Sigval

Bergesen Jr. (1964 - 1999);

Kaare Berntsen AS

(1999);

Christies

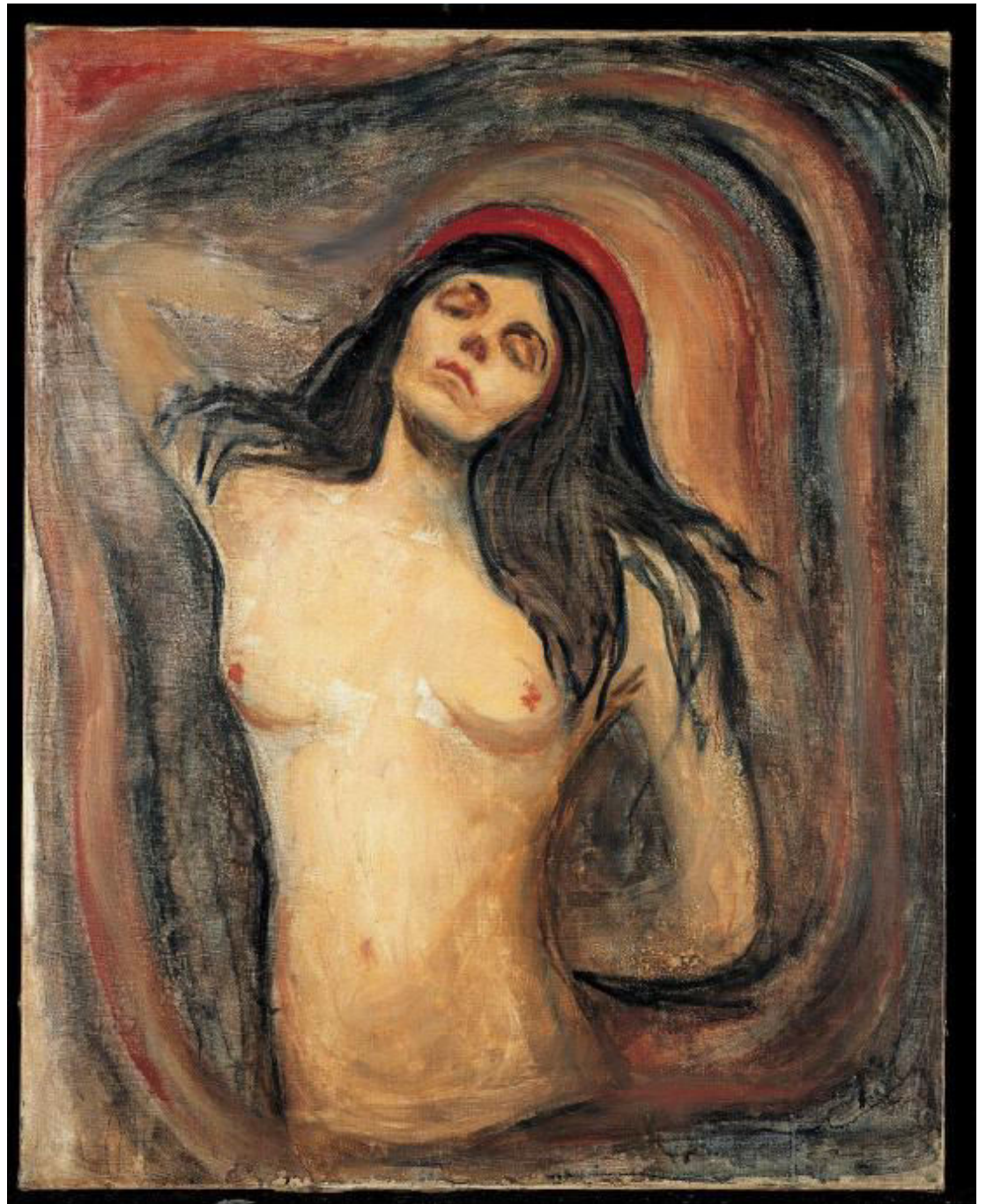
(1999); Steven

A. Cohen, USA (2006 -

present)

Catalogue raisonné:

Woll M 368



No.

Title: *Madonna*

Date: 1895–1897

Medium: Oil on canvas

Dimensions: 101 × 70.5
cm

**Current owner or
museum:** The
Metropolitan Museum of
Art (Collection of
Catherine Woodard and
Nelson Blitz Jr.)

Provenance:

Chr. Mustad (to 1910 -
1922); J.L.Mowinckel
(1922 - 1957); Magda
Mowinckel, (1957 - 1981);
Hilmar Rekstens
Collection (1991);
Idemitsu Museum of Art,
Tokyo (1991 - 2001);
Christie's London (2001);
Christie's New York Live
Auction 9770

Impressionist and Modern
Art Lot 47

Property from a
Distinguished Collection

Price realised USD
2,866,000 Estimate USD
1,500,000 - USD

2,000,000 Closed: 6 Nov
2001); Acquired by
Catherine Woodard and
Nelson Blitz (2001 -
present)

Selected Literature:

A. Eggum, Edvard Munch,
Paintings, Sketches and Studies, Oslo, 1984, p. 294, no. 190 (dated 1895?; illustrated in
color, p. 111).

Catalogue raisonné: Woll M 369

Christie's Lot essay:

Munch's images of the Madonna are among the most haunting and evocative female
icons in the history of European art. Originally conceived in Berlin between 1893 and
1894, the figure of Munch's Madonna stands at the crossroads between the symbolist art
of the late nineteenth century and the modernism of the early twentieth century. The



Madonna encapsulates all the ambivalence that exists between fear and desire in a single instantly memorable and resonant image. Munch's Madonna is an embodiment of the mystic nature of life and an evocation of the miracle of existence infused with love and expressive emotion.

Munch's intent was to represent "Woman" from the point of view of her lover at the moment she conceives a new life within; Munch described that precise moment as being when "life and death join hands", when "Woman" stands at the gateway between life and death reaches her apotheosis. She is then at her most desirable, her most majestic and her most fearful. In the artist's own words:

The pause as all the world stops in its path. Moonlight glides over your face filled with all the earth's beauty and pain. Your lips are like two ruby red serpents, and are filled with blood, like your crimson red fruit. They part from one another as if in pain. The smile of a corpse. Thus life reaches out its hand to death. The chain is forged that binds the thousands of generations that have died to the thousands of generations yet to come. Madonna is depicted amidst a mystic aura of rippling waves of color that surround her and encourage a visionary interpretation. Womb-like and cavernous in their ambience, these billowing rings of color echo the blood red clouds that swirl around the terrified figure of Munch's other epic painting of this period, *The Scream*. With jet black hair falling in Medusa-like threads, Munch's woman is shown as if she were a holy apparition transfiguring in the center of a vortex with a look of mystic ecstasy. Her arms dissolve into the cosmic mist that surrounds her, while her ghost-like face radiates an impossible beauty. A rich blood-red halo adorns this sensuous embodiment of love, life and death, crowning her as Madonna.

The model for Madonna was Dagny Juel, a woman whom Munch met at Zum Schwarzen Ferkel, a pub that served as the headquarters for Berlin's avant-garde literary circle.

Although it is unclear if Juel actually sat for the artist, her features are visible in much of Munch's art of the period, including its present work.

Munch painted five versions of Madonna, three of which are in public institutions: the Hamburg Kunsthalle; the National Gallery, Oslo; and the Munch Museum, Oslo.

Miguel Orozco

No. :

Title: Madonna (Woman Making Love)

Medium: Drypoint with burnishing printed in black ink on white wove paper

Date: 1894

Plate size: 37.1 × 27.6 cm (Harvard Art Museums/Fogg Museum M21448)

Sheet size: 56.8 × 48.8 cm (Harvard Art Museums/Fogg Museum M21448)

Print run:

Comment: State ii/ii

Catalogue raisonné: Woll G 11

Schiefler nr: 16 Willoch nr: 15

The Munch Museum, MM.G.00015

Edvard Munch Motifs and colour variants



No. :

Title: Madonna (Woman Making Love)

Medium: Drypoint with burnishing printed in black ink on white wove paper

Date: 1894

Plate size: 37.1 × 27.6 cm

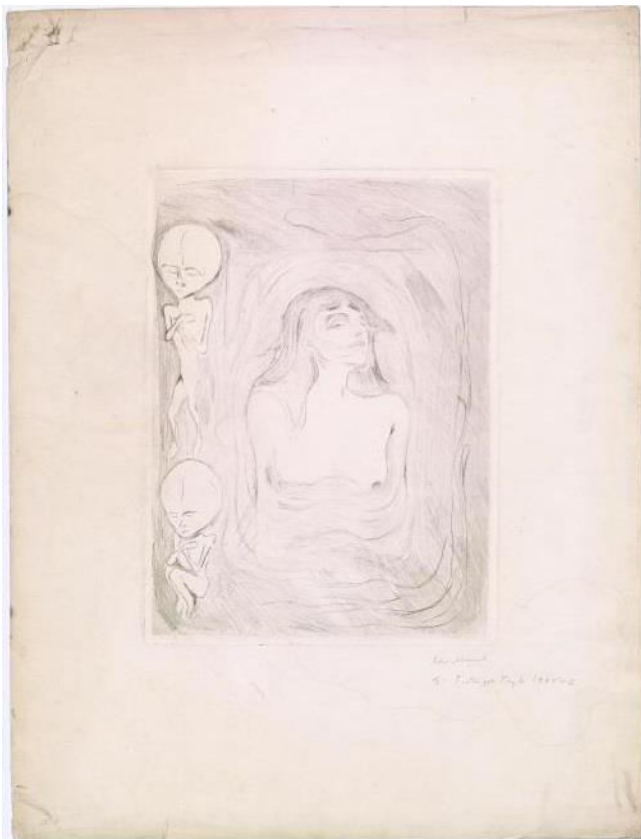
Sheet size: 56.8 × 48.8 cm

Print run:

Catalogue raisonné: Woll G 11 Schiefler

nr: 16 Willoch nr: 15

The Munch Museum, MM.G.00015-02



Miguel Orozco

No. :

Title: Madonna (Woman Making Love)

Medium: Hand coloured drypoint

Date: 1894

Plate size: 37.1 × 27.6 cm

Sheet size: 56.8 × 48.8 cm

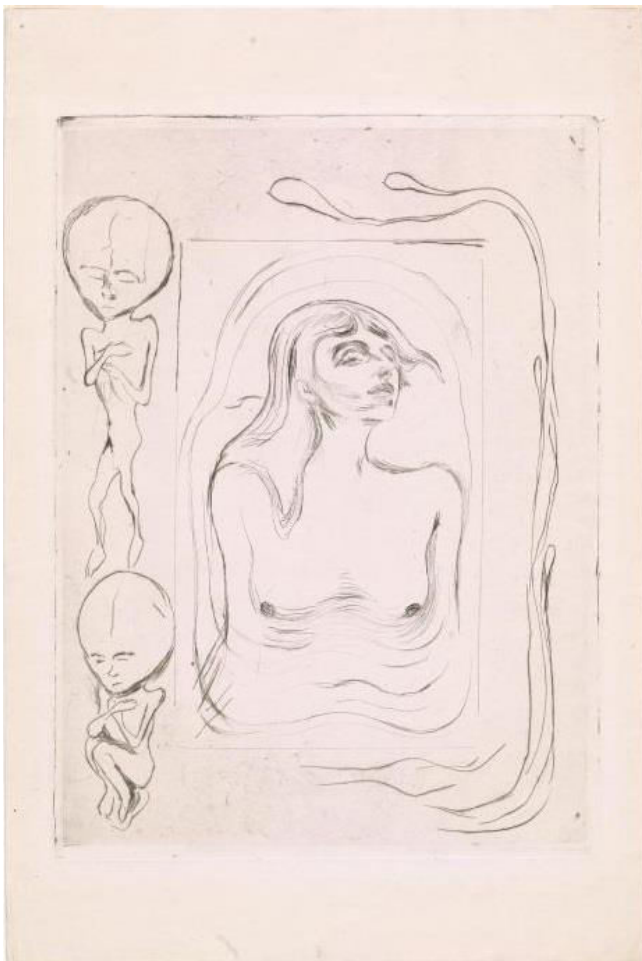
Print run:

Catalogue raisonné: Woll G 11

Schiefler nr: 16 Willoch nr: 15

The Munch Museum, MM.G.00015-04

Edvard Munch. Motifs and colour variants



No. :

Title: Madonna (Woman Making Love)

Medium: drypoint

Date: 1894

Plate size: 37.1 × 27.6 cm

Sheet size: 56.8 × 48.8 cm

Print run:

Catalogue raisonné: Woll G 11

Schiefler nr: 16 Willoch nr: 15

The Munch Museum, MM.G.00015-05

No. :

Title: Madonna

Medium:

Lithograph

Date: 1895/1902

Plate size: 60,2

by 44,5 cm

Printer: M. W.

Lassally Graphische

Kunst-Anstalt,

Berlin

Catalogue

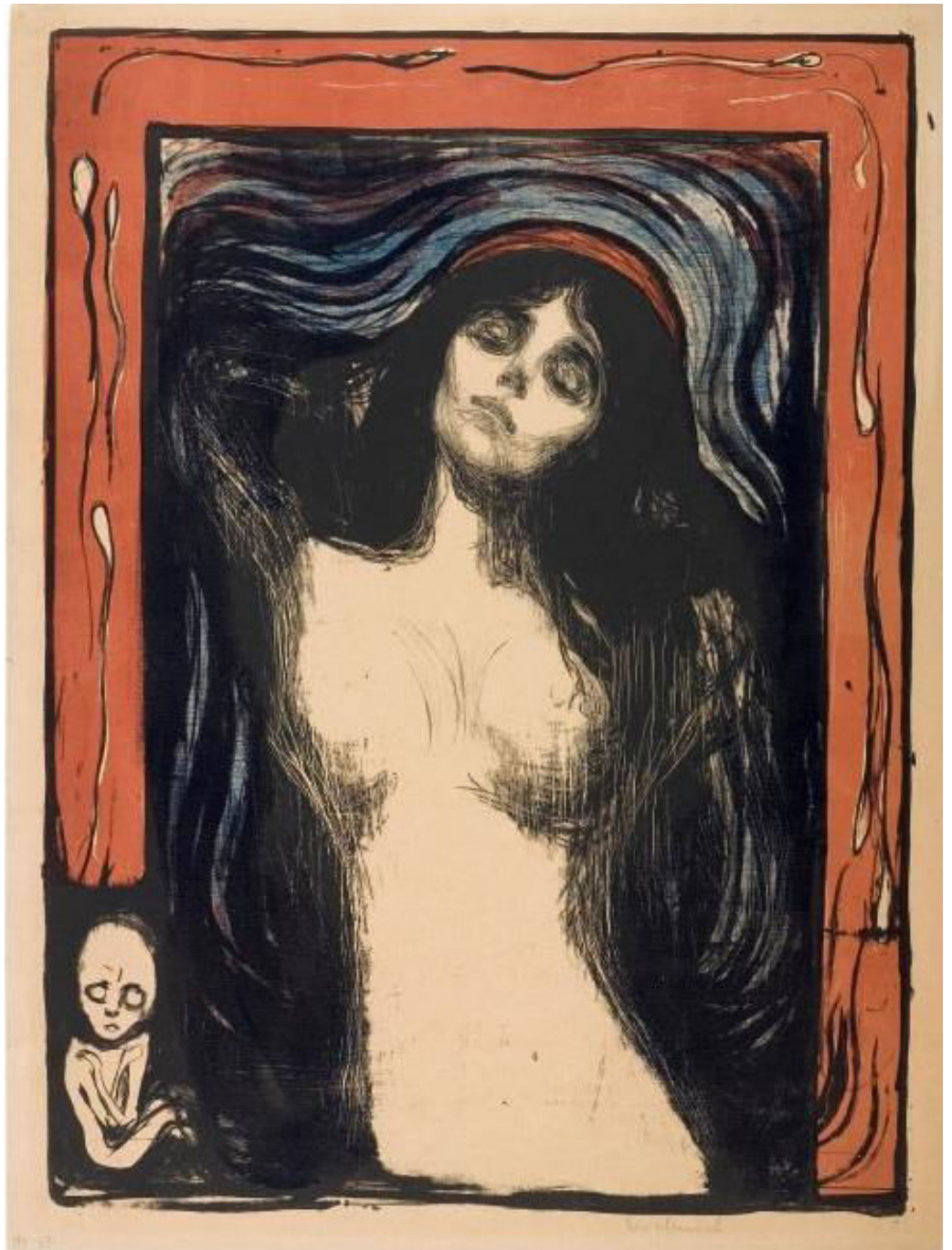
raisonné: Woll

G 39 Schiefler nr:

33 The Munch

Museum,

MM.G.00194



No. :

Title: Madonna

Medium: Lithograph

Date: 1895/1902

Plate size: 60,2 by 44,5 cm

Printer: M. W. Lassally Graphische Kunst-Anstalt, Berlin

Catalogue raisonné: Woll G 39 Schiefler nr: 33 The Munch Museum, MM.G.00194

Price achieved in Auctions:

Sotheby's *Important Prints & Multiples Evening Sale* 22 October 2020 • New York Lot 35. Edvard Munch | Madonna (Schiefler 33; Woll 39) Estimate: 1,500,000 - 2,000,000 USD Lot sold: 2,016,500 USD

Lithograph printed in black, red, blue and olive green, 1895-1902, Woll's IV.2 of VII, signed, titled and inscribed 'Litho in drei Farben 200K', on thin Japan paper, image: 60,2 by 44,5 cm

Sotheby's Catalogue note: 'A pause when the world stops revolving. Your face encompasses the beauty of the whole earth. Your lips, as red as ripening fruit, gently part as if in pain. It is the smile of a corpse. Now the hand of death touches life. The chain is forged that links the thousand families that are dead to the thousand generations to come.' (Edvard Munch). 'Symbolic representation of the idea that the moment of conception in its mixture of lust and pain combines the sum of man's fate which consists of joy and pain.' (Gustav Schiefler)

One of the most important images in late 19th /early 20th century art, Munch's Madonna blends the artist's preoccupation with death, sex, beauty, love and power into one strikingly potent artistic statement. After several painted versions of this subject, Munch undertook its translation into lithography in 1895, choosing for the printed image to add a border which is not in any of the painted versions. The border serves as a device which not only expands the image, making it grander and more noticeable but also serves to add the important elements of the sperm and unborn fetus, signifying the creation of life. As controversial as this mysterious image was when first revealed to the public in 1893, it still continues to startle and be studied and analyzed as both a tribute to the female form as well as a symbolic form of her sexual, destructive nature. She conversely is manifesting both pleasure and pain, virginity and corruption, nurture and destruction, saintliness and wickedness, generations and decay, closeness and distance, homogeny and hybridization.

Edvard Munch is celebrated as much for his prints as he is for his paintings, mainly because he continued to exploit and experiment with graphic techniques throughout most of his artistic career. Through his concentration on lithography, etching and woodcut, Munch was able to find the perfect marriage between meaning and artistic technique. Nowhere is this more evident than in the emblematic, sensuous Madonna.



No. :

Title: Madonna

Medium: Lithograph

Date: 1895/1902

Plate size: 60,5 by 44,5 cm

Sheet: 75,6 by 63,5 cm

Printer: M. W. Lassally Graphische Kunst-Anstalt, Berlin

Catalogue raisonné: Woll G 39
Schiefler nr: 33

Price achieved in Auctions:

Sotheby's *Old Master, Modern & Contemporary Prints* - 27 September 2005 | London. Lot 232 Madonna: Liebendes Weib (W. 39; S. 33) Estimate 280,000 — 320,000 GBP LOT SOLD. 288,000 GBP

Lithograph printed in black, brick red and blue, 1902, a very strong printing of this important subject, Woll's state A II or III, signed in pencil Edv Munch, on heavy brown fibrous wove paper, with exceptionally wide margins, possibly the full sheet, in very good condition apart from slight light-staining, and relatively minor defects at the edges of this very large sheet (a detailed condition report is available on request from the department)

Image 605 by 445mm; 23 1/2 by 17 1/2 in

Sheet 756 by 635mm; 29 1/2 by 25 in

Sotheby's Catalogue Note

Edvard Munch's Madonna has challenged the viewer from the date of the first exhibition to the present day. Although the title may suggest a religious theme, this powerful subject has generated much discussion about the meaning of the picture. Munch endowed his Madonna (*Liebendes Weib*) with the 'miracle of existence', portraying her at the moment of conception, alluring and creative. Indeed, the painting of this subject (National Gallery, Oslo) was originally exhibited with a frame decorated with depictions of spermatozoa and embryos. The design of the frame was subsequently incorporated into the lithograph, providing a printed frame for the earlier impressions.

Edvard Munch followed the tradition of the great painter-printmakers such as Dürer, Rembrandt and Goya, exploring the print making techniques available to him at the time. During the 1890s, Paris was the centre for colour lithography, indeed it had become the capital of the "colour revolution", the centre of innovation for colour printing. It is no coincidence that Munch chose lithography for such an important subject as the Madonna. Although the work was eventually printed in Berlin, Munch had worked with the great colour printers in the Paris ateliers and would have been familiar with their methods and techniques that enabled him to achieve such a harmonious, yet powerful, image.



No. :

Title: Madonna

Medium: Lithograph

Date: 1895/1902

Plate size: 60,2 by 44,5 cm

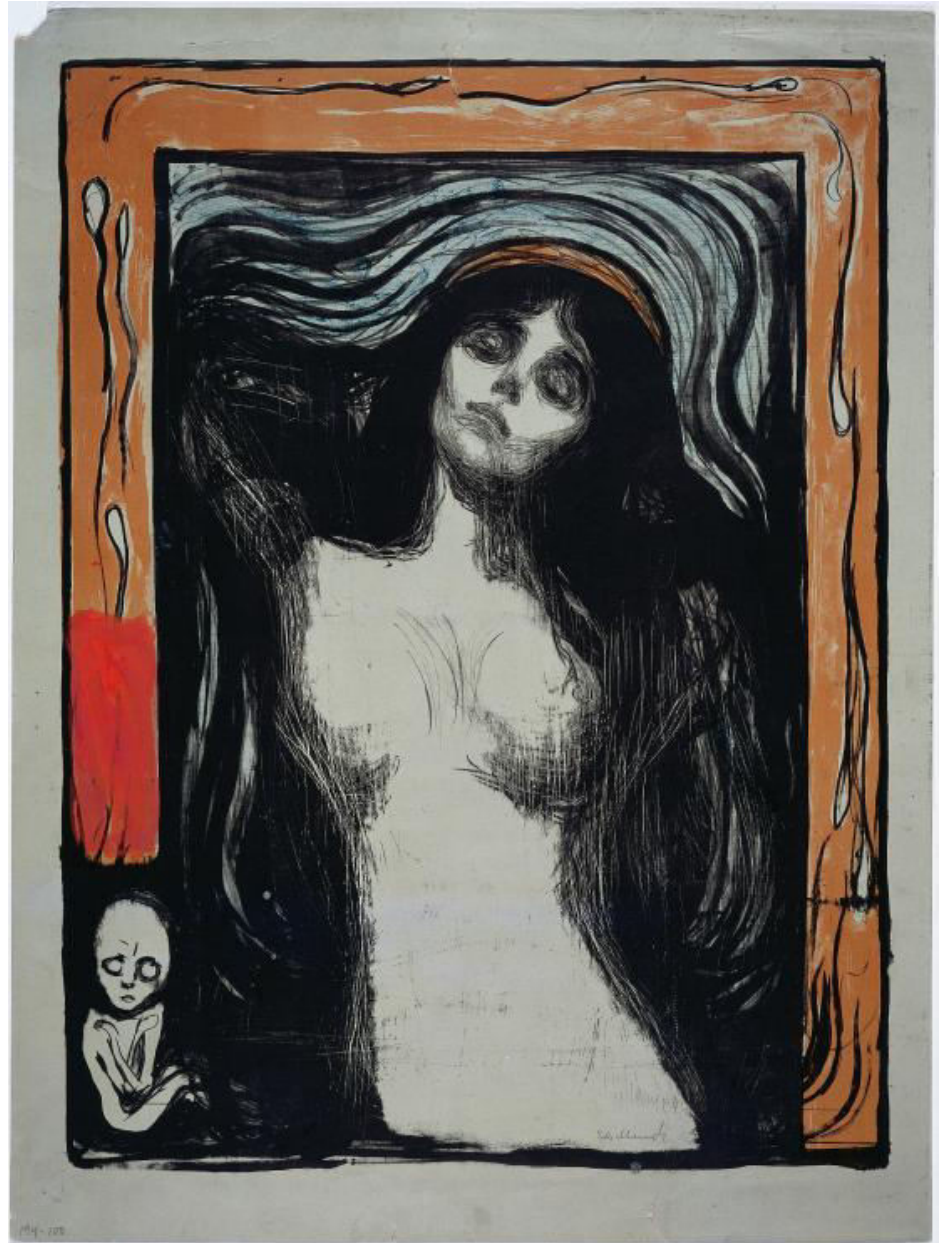
Printer: M. W. Lassally
Graphische Kunst-Anstalt,
Berlin

Catalogue raisonné: Woll

G 39 Schiefler nr: 33 The

Munch Museum,

MM.G.00194-08



No. :

Title: Madonna

Medium: Lithograph

Date: 1895/1902

Plate size: 61,2 by 46,2
cm

Sheet: 78,9 by 59,3 cm

Printer: M. W. Lassally
Graphische Kunst-Anstalt,
Berlin

Catalogue raisonné:

Woll G 39 Schiefler nr: 33

Price achieved in

Auctions:

**Sotheby's Prints &
Multiples** 23 November
2015 - 24 November 2015 |
New York Lot 96.

Madonna (w. 39; schiefler
33) Estimate 1,000,000 —
1,500,000 USD LOT
SOLD. 730,000 USD

Extensively hand-colored
lithograph, 1895, Woll's
first state of seven, signed
in pencil, on wove paper
with large margins, framed
Sotheby's Catalogue Note
Now life and death join
hands / The chain is joined
that ties the thousands of
past generations / to the
thousands of generations to
come. (Edvard Munch)

Sex and death are ever
present theses in the history

of art, explored by artists across many centuries, linking eras, mediums and cultures from Albrecht Durer's etchings to Marina Abramovic' performance pieces. And though the subject matter has been visualized for over 500 years, there are particular images that imbed themselves in our consciousness, becoming symbols of birth, of life and ultimately, of our demise. Munch's Madonna persists as one of these icons; the woman's expression of ecstasy, and the surrounding sperm border signifying the creation of life, belies the glare of the smaller, but arguably more powerful fetus figure at lower left. As Anna K. Norris writes in *Ruminations on Munch*, [the artist] "is playing with opposites here: fertility and virginity, lust and chastity, and in his own words, life and death".



Munch was not one to dismiss a theme without intense examination. His ideology is expressed through one work then further evolved in another as he revisits a subject and revises his technique. His Madonna follows this pattern, coming to exist in paintings and prints, both with and without the sperm border, throughout the last decade of the 19th century. The present work is exemplary of his ability to heighten the impact of a lithograph by layering watercolor and ink, adding opaque and translucent blue, black and red to the already dynamic composition.

No. :

Title: Madonna

Medium: Lithograph

Date: 1895-1902

Plate size: 56 by 35,1 cm

Sheet: 57,7 by 35,4 cm

Printer: M. W. Lassally

Graphische Kunst-Anstalt, Berlin

Catalogue raisonné: Woll G 39

Schiefler nr: 33

Price achieved in Auctions:

Sotheby's Prints & Multiples. 16 september 2014 London Lot 77 Madonna (W. 39; SCH. 33) Estimate 100,000 — 150,000 GBP LOT SOLD. 158,500 GBP Lithograph printed in black, blue, red and pale olive-green, 1895-1902, Woll's seventh (final) state, without the border but with the re-work on the hips, signed in pencil, on tissue-thin Japan paper, framed image: 560 by 351mm 22 by 13 7/8 in sheet: 577 by 354mm 22 3/4 by 14in

Sotheby's Old Master, Modern & Contemporary Prints - 19 March 2013 London Lot 86 Madonna (W. 39) Estimate 100,000 — 150,000 GBP Lithograph printed in black, blue, red and pale olive green, Woll's fifth (final) state, without the border but with the re-work on the belly, 1895-1902, signed in pencil, on tissue-thin japan paper Image: 560 by 342mm; 22 by 13 1/2 in. Sheet: 710 by 503mm; 28 by 19 7/8 in



No. :

Title: Madonna

Medium: Lithograph

Date: 1895-1902

Plate size: 56 by 35,1 cm

Sheet: 69,3 by 52, 2 cm

Printer: M. W. Lassally Graphische Kunst-Anstalt, Berlin

Catalogue raisonné: Woll G 39
Schiefler nr: 33

Price achieved in Auctions:

Sotheby's Prints & Multiples 17 March 2015 London Lot 119 Madonna (Woll 39; Schiefler 33) Estimate 100,000 — 150,000 GBP LOT SOLD. 185,000 GBP

Lithograph printed in black, blue, red and olive-green, 1895-1902, a fine richly printed impression, Woll's seventh (final) state, without the border but with the re-work on the hips, signed in pencil, on tissue-thin paper, framed

Sotheby's Catalogue Note

Edvard Munch's Madonna is one of his most famous and challenging works and has caused much controversy ever since it was first seen by the public. The work illustrates perfectly Munch's fascination with life and death, desire and fear.

Although the title suggests a religious theme, it is understood that Munch portrays Madonna at the time of conception and the viewer is taking the place of her lover. However, Munch was less interested in the biological act of unity rather than what he saw as the spiritual culmination of life and death.

Madonna is a fine example of Munch's work as it shows how he created images and themes which he would later re-visit to develop and re-work in a different medium and with different colour combinations. Munch created various painted and drawn versions of Madonna from as early as 1893. An etching with the same title from 1894 (Woll 11) is his first translation of the subject into a print medium and it was then further developed in 1895 into the black and white lithograph. Although the monochrome image is hugely powerful, Munch developed the image even further in 1902 when he created colour stones at the workshop of Lassally in Berlin (the same year he created a colour version of Vampire). He first added the colour stone for the red halo, then transferred the texture of a piece of wood or fabric onto a stone to create the subtle blue background colour. In the fourth state, as shown in our example, he added a light olive-green tone for the torso. The beautiful and complex image of the Madonna is a brilliant example to highlight Munch's unique and creative work as a printmaker.



No. :

Title: Madonna

Medium: Lithograph

Date: 1896

Plate size: 55,9 x 34,9 cm

Sheet: 80 x 57,5 cm

Printer: M. W. Lassally

Graphische Kunst-Anstalt, Berlin

Catalogue raisonné: Schiefler

33; Woll 39

Sold at Christie's 2020 | Live

Auction 18583 Prints and

Multiples

Lot 59 PROPERTY FROM A

PRIVATE AMERICAN

COLLECTION

EDVARD MUNCH (1863-1944)

Madonna

Price realisedUSD

375,000EstimateUSD 300,000 -

USD 500,000

Closed: 21 Oct 2020

lithograph in colors, on heavy

wove paper, 1895/1902, Woll's

sixth state (of seven), pale mat

staining, pale moisture stains in

places (primarily in the upper and

lower margins), otherwise in

generally good condition, framed

Image: 22 x 13 ¾ in. (559 x 349

mm.)

Sheet: 31 ½ x 22 5/8 in. (800 x

575 mm.)

Provenance

Munch-museet, Oslo; their ink

stamp twice on the reverse and

annotated '194-92' in ink (not in Lugt)

Christie's Lot Essay

Munch's images of the Madonna are among the most haunting and evocative female icons in the history of European art. Originally conceived in Berlin between 1893 and 1894, the figure of Munch's Madonna stands at the crossroads between the symbolist art of the late nineteenth century and the modernism of the early twentieth century. The image, first created as a print in 1895, was the culmination of a series of five painted versions executed by Munch between 1893 and 1895 and has since become



internationally ubiquitous. Just as Munch did not date the works in this series, they have also been ascribed various titles, and two versions were originally presented as part of the series *Die Liebe* with the title *Liebendes Weib* (Woman Making Love). One of the first written references to the series came from Munch's friend and critic, Stanislaw Przybyszewski who described the painting exhibited in 1894 as "...a robed Madonna lies on a crumpled sheet, with the halo of the future martyrdom of birth...the mystery of eternal procreation fills the woman's face with a radiant ecstasy" (quoted in W. Timm, *The Graphic Art of Edvard Munch*, Greenwich, 1969, p. 53). That same year *Madonna* would gain currency as the title of this series of works.

Munch's intent was to represent "Woman" from the point of view of her lover at the moment she conceives a new life within; Munch described that precise moment as being when "life and death join hands", when "Woman" stands at the gateway between life and death she reaches her apotheosis. She is then at her most desirable, her most majestic and her most fearful. In the artist's own words:

"The interval when the whole world stopped in its course-- Your face holds all the beauty of the kingdom of earth-- Your lips, crimson as the ripening fruit, part as in pain-- The smile of a corpse-- Now life shakes the hand of death-- The chain is forged which binds the thousand generations that are dead to the thousand generations yet to come" (quoted in A. Eggum, *Edvard Munch: Paintings, Sketches, and Studies*, Oslo, 1984, p. 116).

Madonna is a masterpiece of Edvard Munch's graphic oeuvre. In Munch's master graphics, he experimented over the course of several decades to perfect his vision. Therefore, many variations of major subjects like *Madonna* exist. Munch's experimental approaches range from including and excluding the border, cropping the figure at the waist, and innovative applications of color. The earliest monochromatic versions of *Madonna* were printed in 1895 and by 1902-1903 Munch explored printing methods to apply copious color. Eventually Munch's pictorial and technical acumen would make him one of the most highly acclaimed printmakers of the Modern era. Munch impressions exhibited at the Armory Show in New York in 1913 cost \$200. At this price, lithographs of *Madonna* were among the most valuable prints of the early 20th century, a status which this powerful image retains even today, a hundred years later.

Miguel Orozco

No. :

Title: Madonna

Medium: Lithograph

Date: 1895/1902

Printer: M. W. Lassally
Graphische Kunst-Anstalt, Berlin

Catalogue raisonné: Woll G 39

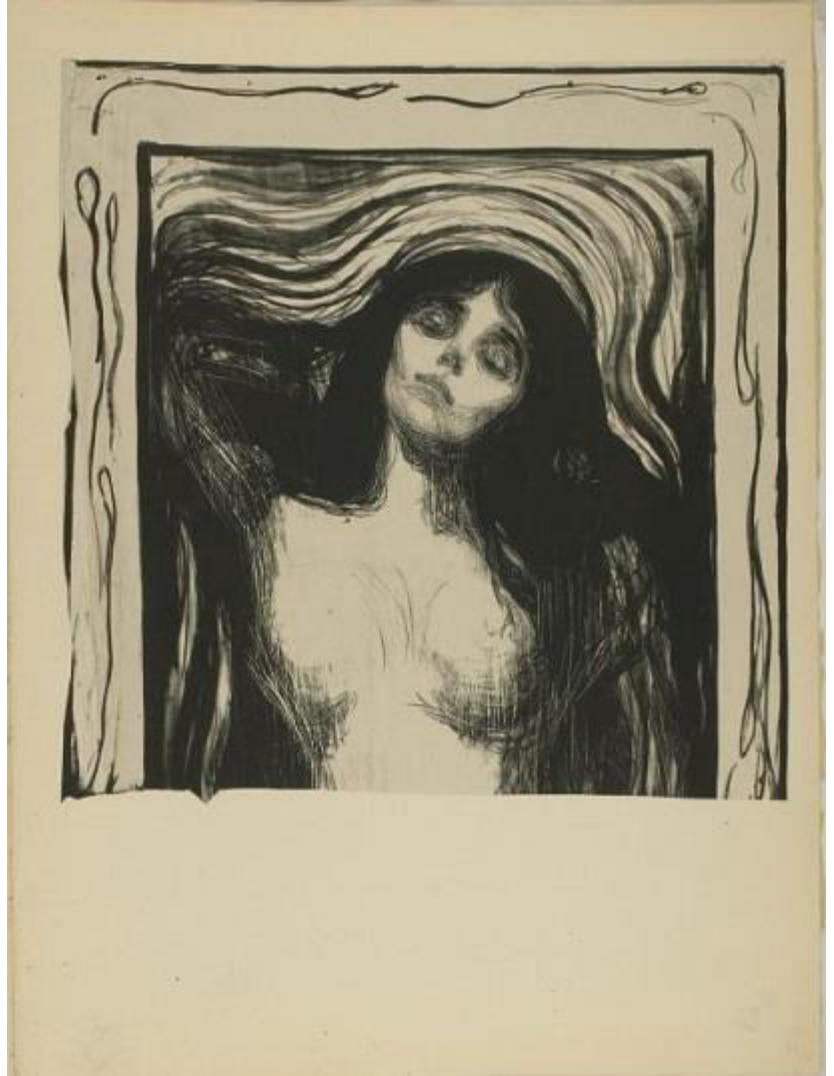
Schiefler nr: 33 The Munch

Museum, MM.G.00194-25

This is a page in the sketchbook

MM.T.02547

Edvard Munch. Motifs and colour variants



No. :

Title: Madonna

Medium: Lithograph

Date: 1895/1902

Printer: M. W. Lassally Graphische Kunst-
Anstalt, Berlin

Plate size: 60,2 by 44,5 cm

Printer: M. W. Lassally Graphische Kunst-
Anstalt, Berlin

Catalogue raisonné: Woll G 39 Schiefler nr:
33 The Munch Museum, MM.G.00194-14

No. :

Title: Madonna

Medium: Lithograph

Date: 1896

Plate size: 39,3 x 34,9 mm

Printer: M. W. Lassally
Graphische Kunst-Anstalt,
Berlin

Catalogue raisonné:

Schiefler 33 B a II; Woll 39
D The Munch Museum,
MM.G.00194-14

Price achieved in Auctions:

Christie's Live Auction

17127 *Prints & Multiples* Lot

56 Property of an important

private collector. Madonna

Price realised USD 137,500

Estimate USD 70,000 - USD

100,000. Closed: 23 Oct

2019 lithograph, on Chine

paper, 1895, a fine, richly

inked impression, Woll's

state D (of D), signed in

pencil, one of a few

impressions trimmed to the

subject by the artist, printed

by Lassally circa 1896, a

very skillfully repaired short

tear at the upper right sheet corner, laid to tissue thin Mulberry paper.



No. :

Title: Madonna

Medium: Lithograph

Date: 1896

Plate size: 39,3 x 34,9 mm

Printer: M. W. Lassally
Graphische Kunst-Anstalt, Berlin

Catalogue raisonné:

Schiefler 33 B a II; Woll 39 D

The Munch Museum,

MM.G.00194-48



No. :

Title: Madonna

Medium: Lithograph

Date: 1895

Plate size: 60,2 by 44,5 cm

Printer: M. W. Lassally Graphische Kunst-Anstalt,
Berlin

Catalogue raisonné: Woll G 39 Schiefler nr: 33

The Munch Museum, MM.G.00194-15

No. :

Title: Madonna

Medium: Lithograph

Date: 1895

Plate size: 60,2 by 44,5 cm

Printer: M. W. Lassally Graphische Kunst-Anstalt, Berlin

Catalogue raisonné: Woll G 39 Schiefler nr: 33 The Munch Museum, MM.G.00194-34



No. :

Title: Madonna

Medium: Lithograph

Date: 1895/1902

Plate size: 60,2 by 44,5 cm

Printer: M. W. Lassally Graphische Kunst-Anstalt, Berlin

Catalogue raisonné: Woll G 39 Schiefler nr: 33 The Munch Museum, MM.G.00194-10



No. :

Title: Madonna

Medium: Lithograph

Date: 1895

Plate size: 60,2 by 44,5
cm

Printer: M. W. Lassally
Graphische Kunst-Anstalt,
Berlin

Catalogue raisonné:
Woll G 39 Schiefler nr: 33
The Munch Museum,
MM.G.00194-18



No. :

Title: Madonna

Medium: Lithograph

Date: 1895

Plate size: 60,2 by 44,5 cm

- 23¾ by 17½ in

Printer: M. W. Lassally

Graphische Kunst-Anstalt,

Berlin

Catalogue raisonné:

Woll G 39 Schiefler nr: 33

Price achieved in Auctions:

Sotheby's : *Important*

Prints & Multiples Evening

Sale 22 October 2020 New

York Lot 35 Edvard Munch |

Madonna (Schiefler 33; Woll

39). Estimate: 1,500,000 -

2,000,000 USD Lot sold:

2,016,500 USD

Lithograph printed in black,

red, blue and olive green,

1895-1902, Woll's IV.2 of

VII, signed in pencil, titled

and inscribed 'Litho in drei

Farben 200K', on thin Japan

paper, printed by Lassally.

Sotheby's Catalogue note

One of the most important

images in late 19th /early

20th century art, Munch's

Madonna blends the artist's

preoccupation with death,

sex, beauty, love and power into one strikingly potent artistic statement. After several

Painted versions of this subject, Munch undertook its translation into lithography in 1895,

choosing for the printed image to add a border which is not in any of the painted versions.

The border serves as a device which not only expands the image, making it grander and

more noticeable but also serves to add the important elements of the sperm and unborn

fetus, signifying the creation of life.

As controversial as this mysterious image was when first revealed to the public in 1893, it

still continues to startle and be studied and analyzed as both a tribute to the female form

as well as a symbolic form of her sexual, destructive nature. She conversely is

manifesting both pleasure and pain, virginity and corruption, nurture and destruction,

saintliness and wickedness, generations and decay, closeness and distance, homogeny

and hybridization.



No. :

Title: Madonna

Medium:

Lithograph

Date: 1902

Plate size: 60.6 x
44.5 cm

Sheet: 75.6 x 63.5
cm

Printer: M. W.

Lassally Graphische
Kunst-Anstalt, Berlin

Catalogue raisonné:

Woll G 39 Schiefler
nr: 33

Price achieved in

Auctions:

Christie's Live
Auction 2352

*Impressionist and
Modern Evening*

Sale. Lot 36 Property
from the Collection
of Max Palevsky.

Madonna. Price
realised USD

1,178,500 Estimate
USD 500,000 - USD
700,000 Closed: 3
Nov 2010

signed in pencil 'Edv
Munch' (lower right)

lithograph printed in

black, brick red and blue from the keystone and two color plates, a fine, richly printed
impression, on tan fibrous wove paper

Provenance

Anon. sale, Sotheby's, London, 27 September 2005, lot 232.

Acquired at the above sale by the late owner.

Literature

G. Schiefler, *Verzeichnis des graphischen Werks Edvard Munchs bis 1906*, Oslo, 1974,
pp. 49 and 50, no. 33.

G. Woll, *Edvard Munch: The Complete Graphic Works*, New York, 2001, pp. 69-72, no.
39 AIII (another version illustrated in color, p. 71).

Christie's Lot Essay

Munch's images of the Madonna are among the most haunting and evocative female
icons in the history of European art. Originally conceived in Berlin between 1893 and



1894, the figure of Munch's Madonna stands at the crossroads between the symbolist art of the late nineteenth century and the modernism of the early twentieth century. The image, first created as a print in 1895, was the culmination of a series of five painted versions executed by Munch between 1893 and 1895 and has since become internationally ubiquitous. Just as Munch did not date the works in this series, they have been ascribed various titles, and two versions were originally presented as part of the series *Die Liebe* with the title *Liebendes Weib* (Woman Making Love). One of the first written references to the series came from Munch's friend and critic, Stanislaw Przybyszewski who described the painting exhibited in 1894 as " ...a robed Madonna lies on a crumpled sheet, with the halo of the future martyrdom of birth... the mystery of eternal procreation fills the woman's face with a radiant ecstasy" (quoted in W. Timm, *The Graphic Art of Edvard Munch*, Greenwich, 1969, p. 53). That same year Madonna would gain currency as the title of this series of works.

As Przybyszewski suggests, the image depicts the act of conception, clearly denoted by the border motif featuring sperm and fetus. This printed border replicates the frame created by the artist for one version of the painting exhibited on two occasions in 1895 and later discarded. For the print, Munch used a blood red ink to color the border, and the fetus in the lower left corner is not a small cherubic baby but rather a ghoulish creature. This perimeter bridges important archetypal themes that recur in Munch's art: life and death, desire and fear, holiness and carnality.

Munch's intent was to represent "Woman" from the point of view of her lover at the moment she conceives a new life within; Munch described that precise moment as being when "life and death join hands", when "Woman" stands at the gateway between life and death she reaches her apotheosis. She is then at her most desirable, her most majestic and her most fearful. In the artist's own words:

"The interval when the whole world stopped in its course-- Your face holds all the beauty of the kingdom of earth-- Your lips, crimson as the ripening fruit, part as in pain-- The smile of a corpse-- Now life shakes the hand of death-- The chain is forged which binds the thousand generations that are dead to the thousand generations yet to come" (quoted in A. Eggum, *Edvard Munch: Paintings, Sketches, and Studies*, Oslo, 1984, p. 116).

Madonna is the singular masterpiece of Edvard Munch's graphic oeuvre. In Munch's master graphics, he experimented over the course of several decades to perfect his vision. Therefore, many variations of major subjects like Madonna exist. The earliest monochromatic versions of Madonna were printed in 1895 and by 1902-1903 Munch was working with a master printer to apply copious color through printing methods. Eventually Munch's pictorial and technical acumen would make him one of the most highly acclaimed printmakers of the Modern era. Munch impressions exhibited at the Armory Show in New York in 1913 cost \$200. At this price, lithographs of Madonna were among the most valuable prints of the early 20th century, a status which this powerful image retains even today, a hundred years later.

No. :

Title: Madonna

Medium: Lithograph

Date: 1895

Plate size: 60,2 by 44,5 cm

Printer: M. W. Lassally
Graphische Kunst-Anstalt, Berlin

Catalogue raisonné: Woll G 39

Schiefler nr: 33 The Munch

Museum, MM.G.00194-22



Miguel Orozco

No. :

Title: Madonna

Medium: Lithograph

Date: 1895-1902

Plate size: 56 by 35,1 cm

Sheet:

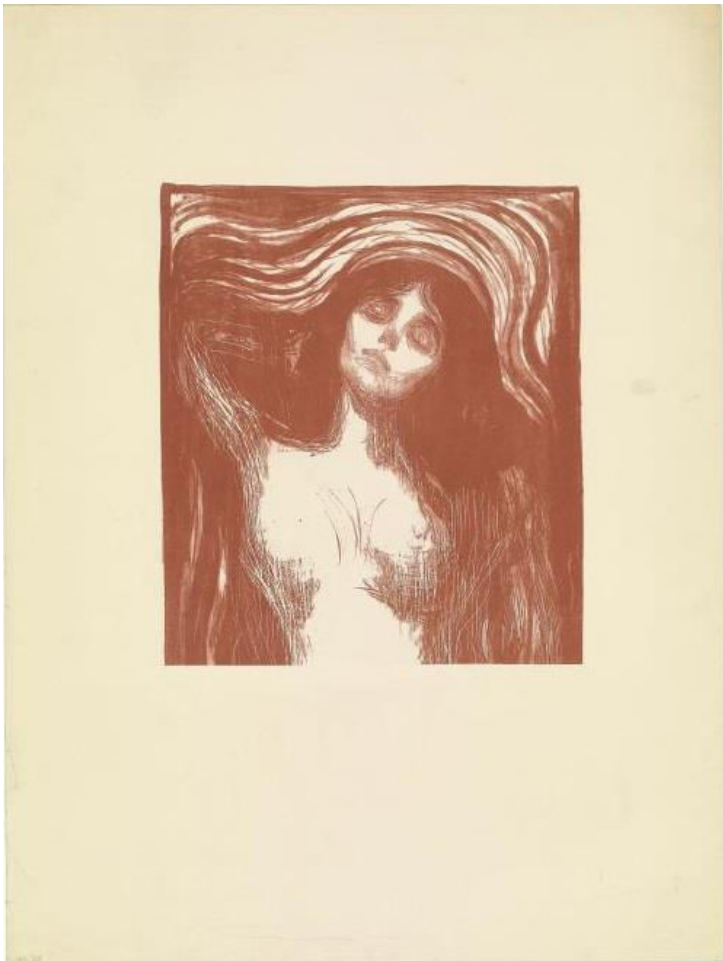
Printer: M. W. Lassally Graphische Kunst-Anstalt, Berlin

Catalogue raisonné: Woll G 39

Schiefler nr: 33

The Munch Museum, MM.G.00194-35

Edvard Munch. Motifs and colour variants



No. :

Title: Madonna

Medium: Lithograph

Date: 1895-1902

Plate size: 56 by 35,1 cm

Sheet:

Printer: M. W. Lassally Graphische Kunst-Anstalt, Berlin

Catalogue raisonné: Woll G 39 Schiefler nr: 33

The Munch Museum, MM.G.00194-50

Other Auction sales (or attempts) of Madonna Lithographs ordered by highest to lowest sale price:

Sotheby's Modern And Contemporary Prints Including Pablo Picasso: Master Printmaker, Works From A Private European Collection - 16 September 2010 | london Lot 18 property from a private european collection MADONNA (WOLL. 39 IV, SCHIEFLER. 33) Estimate 350,000 — 450,000 GBP LOT SOLD. **713,250 GBP**

The rare lithograph printed in black, red, blue and light olive green, 1895/1902, a fine, rich impression of Woll's fourth state (of seven), signed in pencil recto and verso, inscribed indistinctly Liebendes ... (?) by another hand, on thin laid japan paper Image: 603 by 444mm; 23³/₄ by 17¹/₂in Sheet: 778 by 563mm; 30 5/8 by 22¹/₄in

Catalogue Note

Woll records another impression of this subject printed without the border on thin japan paper also signed and inscribed verso.

Edvard Munch's Madonna is one of his most famous and challenging works and has caused much controversy ever since it was first seen by the public. The work illustrates perfectly Munch's fascination with life and death, desire and fear. Although the title suggests a religious theme, it is understood that Munch portrays Madonna at the time of conception and the viewer is taking the place of her lover. However, Munch was less interested in the biological act of unity rather than what he saw as the spiritual culmination of life and death.

Madonna is a great example of Munch's work as it shows how he created images and themes which he would later re-visit to develop and re-work in a different medium and with different colour combinations. Munch created various painted and drawn versions of Madonna from as early as 1893. An etching with the same title from 1894 (Woll 11) is his first translation of the subject into a print medium and it was then further developed in 1895 into the black and white lithograph. Although the monochrome image is hugely powerful, Munch developed the image even further in 1902 when he created colour stones at the workshop of Lassally in Berlin, the same years he created a colour version of Vampire (also in this sale lot 20). He first added the colour stone for the red halo, then transferred the texture of a piece of wood or fabric onto a stone to create the subtle blue background colour. In the fourth state, as shown in our example, he added a light olive-green tone for the torso.

The beautiful and complex image of the Madonna is a brilliant example to highlight Munch's unique and creative work as a printmaker.

Sotheby's PRINTS - 01 MAY 2008 - 02 MAY 2008 | NEW YORK Lot 146 MADONNA (WOLL 39; SCHIEFLER 33) Estimate 600,000 — 800,000 USD LOT SOLD. **679,400 USD**

Lithograph printed in colors, 1895-1902, fourth state (of seven), signed in pencil, on japon pelure paper, printed by Lassally, with wide margins, in good condition apart from two skillfully repaired tears at right, extending just into the image, a small repaired tear at the upper right sheet edge with associated discoloration

555 by 350 mm 21 7/8 by 13 3/4 in sheet 655 by 435 mm 25 3/4 by 17 1/8 in

Catalogue Note

Beginning with paintings and drawings executed as early as 1893, Munch's images of Madonna are haunting portraits often understood to illustrate a woman as she appears to her lover when conception occurs, revealing the very moment life begins. When the artist began developing the image in graphic form in 1895 he added a border evoking the contrasting elements of procreation and death shown as a trail of sperm leading to a ghostly and skeletal fetus at lower left. Variations evolved through numerous states and in some later examples, the present one included, the central figure is enlarged, omitting the border and leaving connotations of the subject's mysterious expression to the viewer's imagination.

Christie's 2008 | Live Auction 2044 Prints and Multiples Lot 224 Madonna (Schiefler 33; Woll 39) Price realised **USD 650,500** Estimate USD 600,000 - USD 800,000
Closed: 29 Oct 2008 lithograph with woodcut in black, rust red, blue and pale grey-green, 1895-1902, on tissue-thin Japon, a superb, strongly printed impression, the colors rich, Woll's fourth state (of seven) before the additional strands of hair across the torso, signed in pencil, with wide margins, deckle along the upper and right sheet edges, the lower and left sheet edges trimmed at time of printing, in excellent condition, framed
L. 21 7/8 x 13 3/4 in. (556 x 349 mm.) S. 25 3/4 x 17 3/4 in. (654 x 451 mm.)

Lot Essay

Liebendes Weib, or Loving Woman as Munch titled her, is recognized as one of the artist's most mysterious and important images. Depicted in the act of conception, but set against a mystic swirling sea of translucent color and crowned with a luminous halo, Munch's Madonna encapsulates his fascination with the connections between life and death, desire and fear, holiness and carnality. Contemporary audiences were scandalized that the Madonna was presented both as a hallowed icon and as a terrestrial femme fatale in all her lusty glory. The viewer in fact takes the place of her lover at the moment when she conceives, and in some versions she is surrounded by a border of spermatozoa and a strangely contorted fetus. Munch's interest however was not in the biological act of conception itself but rather in the spiritual appearance of death at the same moment as life is brought forth.

In addition to its pictorial complexity, Munch's Madonna is also a technical achievement of the highest order. Originally conceived as a pure lithograph in black only, Munch experimented with color, first adding a red lithographic stone for the halo, then printing the blue background from a piece of cloth supported on a woodblock, and finally adding a greenish lithographic tone for the bare torso. These various techniques, printed on a large, very fine sheet of Japanese paper in this impression, combine to form a remarkably rich and striking image.

Sotheby's Prints & Multiples. 27 April 2017 - 28 April 2017 New York Lot 68
MADONNA (WOLL 39; SCHIEFLER 33) Estimate 400,000 — **600,000 USD**
Lithograph printed in colors, 1895-1902, Woll's IV (C/2) of VII, signed in pencil, on Japan paper, with wide margins, printed by Lassally, framed image: 555 by 350 mm 21 7/8 by 13 3/4 in sheet: 664 by 488 mm 26 1/8 by 19 1/4 in
Provenance Malborough Gallery, London

Sotheby's Prints & Multiples 23 November 2015 - 24 November 2015 | 10:00 Am Est
New York Lot 97 MADONNA (W. 39) Estimate 450,000 — 650,000 USD LOT SOLD.
586,000 USD Lithograph printed in red, blue and black, 1902, signed in pencil, on chine volant image: 605 by 445 mm 23 7/8 by 17 1/2 in sheet: 690 by 493 mm 27 1/8 by 19 3/8 in

Christie's 2010 | Live Auction 2309 Prints & Multiples Lot 163 Madonna (Sch. 33; W. 39) Price realised **USD 494,500** Estimate USD 350,000 - USD 500,000
Closed: 27 Apr 2010 lithograph with woodcut in black, rust red, blue and pale grey-green, 1895-1902, on tissue-thin Japon, a fine, warm impression of Woll's fourth state (of seven) before the additional strands of hair across the torso, signed in pencil, with wide margins, very pale light-staining, soft creasing, a small very pale spot in the center image, otherwise in very good condition L. 21 7/8 x 13 3/4 in. (556 x 349 mm.) S. 25 1/2 x 17 in. (648 x 432 mm.)

Christie's 2011 | Live Auction 7951 Impressionist/Modern Evening Sale Lot 46
Madonna - Liebendes Weib Price realised GBP 601,250 Estimate GBP 300,000 - **GBP 400,000** Closed: 9 Feb 2011 signed and titled in pencil 'Edv. Munch Monna' (lower right) lithograph, circa 1895-1902, Woll's state IV (of VII), printed in black, red, blue and jade green on white China paper, an exceptionally strong and vibrant impression
Image size: 23 3/4 x 17 1/4 in. (60.5 x 44 cm.) Sheet size: 25 1/8 x 18 1/2 in. (63.7 x 47 cm.)

Literature

G. Schiefler, Verzeichnis des graphischen Werks Edvard Munchs bis 1906, Oslo, 1974, no. 33, pp. 49 & 50 (another version illustrated). G. Woll, Edvard Munch: The Complete Graphic Works, New York, 2001, no. 39 AIV, pp. 69-72 (another version illustrated in colour p. 70).

Lot Essay

Conceived in Berlin between 1893 and 1894, Edvard Munch's Madonna stands at the crossroads between the symbolist art of the late nineteenth century and the modernism of the early twentieth century. The image was the culmination of a series of five painted versions executed by Munch between 1893 and 1895.

One of the first written references to the subject came from Munch's friend and critic, Stanislaw Przybyszewski who described a painting exhibited in 1894 as '...a robed Madonna lies on a crumpled sheet, with the halo of the future martyrdom of birth... the mystery of eternal procreation fills the woman's face with a radiant ecstasy.' (W. Timm, *The Graphic Art of Edvard Munch*, Greenwich, 1969, p. 53).

As Przybyszewski suggests, the image depicts the act of conception, clearly denoted by the border motif featuring sperm and a contorted ghoulis foetus. This printed border replicates the frame created by the artist for one version of the painting exhibited on two occasions in 1895 and later discarded. It connects important archetypal themes that recur in Munch's art: life and death, desire and fear, holiness and carnality.

Munch's intent was to represent 'Woman' from the point of view of her lover at the moment she conceives a new life within. Munch described that precise moment as being when 'life and death join hands'. When a woman stands at the gateway between life and death she reaches her apotheosis and she is then at her most desirable, her most majestic and her most fearful. In the artist's own words:

'The pause when all the world stayed its course, your face holds all the beauty of this earth, your lips carmine as the ripening fruit move apart as in pain, the smile of a corpse now gives its hand to death, the chain is completed which binds the thousand generations that are dead to the thousand generations that are to come.' (Edvard Munch, quoted in S.G. Epstein, *The Prints of Edvard Munch: Mirror of his Life*, Allen Memorial Art Museum, Oberlin College, Ohio, 1983, pp. 52-3).

The painted versions were known by various titles and the lithograph only gradually became known as *Madonna - Leibendes Weib*. It is interesting to note that the present impression has *Monna* inscribed just inside the lower sheet edge. According to Magne Bruteig, Senior Curator of Prints and Drawings at the Munch Museum, this is an alternative title and was a response to the storm of protest the work provoked in polite Scandinavian society. Munch hoped that a rather less disturbing title would diffuse the controversy.

In addition to its pictorial complexity, *Madonna* is also a technical achievement of the highest order. Originally conceived in black only, Munch experimented with colour, first adding red for the halo, then a blue background and finally a greenish jade tone for the bare torso. Each impression is essentially unique, and this example, printed on a large, very fine sheet of Japanese paper, is remarkably powerful example of his masterpiece.

Sotheby's Prints & Multiples 27 October 2016 - 28 October 2016 | New York Lot 12 PROPERTY FROM THE ESTATE OF MARY CROSS. MADONNA (W. 39; S. 33) Estimate 100,000 — 150,000 USD LOT SOLD. **225,000 USD** Lithograph, 1895, Woll's first state (I/A/1) of seven, signed in pencil, dated '1896', with margins, on greyish-green card, printed by Lassally, framed image: 600 by 442 mm 23 5/8 by 17 3/8 in sheet: 625 by 472 mm 24 1/2 by 18 1/2 in PROVENANCE William Weston Gallery, London. Acquired from the above on May 11, 2003

Literature: Gustav Schiefler, *Verzeichnis des graphischen Werks Edvard Munchs bis 1906*, Oslo, 1974, no. 33, illus. p. 212 Gerd Woll, *Edvard Munch - The Complete Graphic Work*, London and Oslo, 2001, no. 39, illus. p. 244 (i)

Catalogue Note: A pause when the world stops revolving. Your face encompasses the beauty of the whole earth. Your lips, as red as ripening fruit, gently part as if in pain. It is the smile of a corpse. Now the hand of death touches life. The chain is forged that links the thousand families that are dead to the thousand generations to come.

Edvard Munch

Symbolic representation of the idea that the moment of conception in its mixture of lust and pain combines the sum of man's fate which consists of joy and pain.

Gustav Schiefler

One of the most important images in late 19th /early 20th century art, Munch's *Madonna* blends the artist's preoccupation with death, sex, beauty, love and power into one strikingly potent artistic statement. After several painted versions of this subject, Munch undertook its translation into lithography in 1895, choosing for the printed image to add a border which is not in any of the painted versions. The border serves as a device which not only expands the image, making it grander and more noticeable but also serves to add the important elements of the sperm and unborn fetus. The lithographs printed only in black are the earliest impressions of this image, because in 1902 Munch began to

experiment with handcoloring the black stone impressions and then, ultimately, printing it in color.

As controversial as this mysterious image was when first revealed to the public in 1893, it still continues to startle and be studied and analyzed as both a tribute to the female form as well as a symbolic form of her sexual, destructive nature. She conversely is manifesting both pleasure and pain, virginity and corruption, nurture and destruction, saintliness and wickedness, generations and decay, closeness and distance, homogeneity and hybridization.

Edvard Munch is celebrated as much for his prints as he is for his paintings, mainly because he continued to exploit and experiment with graphic techniques most of his artistic career. Through his concentration on lithography, etching and woodcut, Munch was able to find the perfect marriage between meaning and artistic technique. Nowhere is this more evident than in the emblematic, sensuous Madonna.

Sotheby's Prints And Multiples 29 September 2015 | 2:30 Pm Bst London Lot 64 PROPERTY FROM A PRIVATE SCANDINAVIAN COLLECTION MADONNA (W. 39; S. 33) Estimate 50,000 — 80,000 GBP LOT SOLD. **62,500 GBP** Lithograph, 1895-1902, a very rich, fine impression of Woll's first state (of five), on fine wove paper mounted on thin card, framed image: 602 by 443mm 23¾ by 17½in sheet: 626 by 466mm 24 5/8 by 18 3/8 in Provenance: Acquired from the artist by the family of the present owner in the late 1920s

Christie's 1999 | Live Auction 6142 Prints Lot 290 Madonna - Liebendes Weib Price realised **GBP 41,100** Estimate GBP 15,000 - GBP 20,000 Closed: 22 Jun 1999 lithograph with printing from a woodblock or a piece of fabric, in four colours (black, red and light blue over a greenish-grey tint), 1896-1902, on thin, fibrous japan, a fine impression before the additional strands of hair across the torso, with narrow margins or trimmed just to the subject, the upper part of a pencil signature remaining towards the lower left corner, a line of black ink along the lower edge of the subject, extending the image by approximately 10mm. the red colour almost completely attenuated apart from one thin strip to the left of the left borderline, pale waterstains to the throat and lower part of the face, three tape stains at the upper sheet edge S. 622 x 455mm.

Literature

Schiefler 33Ab2

Sotheby's Prints & Multiples. 16 September 2014 | 2:00 Pm Bst London Lot 76 Property From A Private Scandinavian Collection MADONNA (W. 39; SCH. 33) Estimate 100,000 — 150,000 GBP Lithograph, 1895-1902, a very rich, fine impression of Woll's first state (of five), on fine wove paper mounted on thin card, framed image: 602 by 443mm 23¾ by 17½in sheet: 626 by 466mm 24 5/8 by 18 3/8 in PROVENANCE Acquired from the artist by the family of the present owner in the late 1920s

Sotheby's MODERN AND CONTEMPORARY PRINTS - 24 SEPTEMBER 2009 LONDON Lot 42 MADONNA (W. 39; SCH. 33) Estimate 45,000 — 55,000 GBP

Lithograph, 1895, a very good, rich impression of this important subject, Woll's state D I, an unsigned impression, on china paper, a rare version with the lower part of the sheet trimmed above the embryo and trimmed along the inner borderline (Woll records similar impressions trimmed by the artist or another hand), repaired tear at upper right corner, lower and upper left tips of sheet restored and other slight defects
Sheet: 388 by 343mm; 15¼ by 13 ½in

No. :

Title: Face of Madonna

Medium: charcoal and crayon on Wove paper. Annotation by Artist: Edv Munch 94 [pencil, lower right]

Date: 1894

Sheet: 61,5 by 47 cm

Catalogue raisonné: The Munch Museum, MM.T.02449

Literature: Bruteig, Magne, Munch. Tegneren, Oslo 2004, ill.s. 79

Bruteig, Magne, Munch. Drawings, Oslo 2004, ill.p. 79

Næss, Atle, Munch: A biography, Viborg 2004, ill. P. 165

Munch and France, exhibit. cat. MM and Musée d'Orsay, 1991, cat. no. 97 / p. 329

Eggum, Arne, Edvard Munch: Livfrisen fra maleri til grafikk, Oslo 1990, ill. p. 189

Munch, utst. cat. Palazzo Reale and Palazzo Bagatti Valsecchi, 1985, cat. no. 89 / ill. p. 146

Eggum, Arne, Edvard Munch: paintings, sketches and studies, Oslo 1983, ill. p. 110

Paintings and graphics. Edvard Munch, exhib. cat. Hermitage Museum, 1982, cat. no. 11 / p. 6

Stang, Ragna, Edvard Munch: the man and the artist, Oslo 1982, ill. p. 86

Edvard Munch, 1863-1944, exhib. cat. The National Museum of Modern Art, Tokyo, 1981, cat. No. 24 / ill. p. 189

Munch: Liebe-Angst-Tod, utst. cat. Kunsthalle Bielefeld, 1980, cat. No. 10 / ill. p. 36

Edvard Munch: Symbols and Images, utst. cat. National Gallery of Art, Washington, 1978, cat. No. 89 / p. 261

Edvard Munch: Das zeichnerische Werk, utst. cat. Kunstmuseum Bern, 1970, cat. no. 49
Langaard, Johan and Reidar Revold, Munch as a draftsman, Oslo 1958, ill. p. 45



No. :

Title: The Day After

Medium: Oil on canvas

Date: 1894

Sheet: 115 x 152 cm

Current owner or museum:

Nasjonalmuseet for kunst, arkitektur og design, The Fine Art Collections. Inventory no.: NG.M.00808

Provenance: Purchased for AC Houen's fund 1909

Exhibitions:

The dance of life. The collection from antiquity to 1950, 2011 - 2019
Munch 150, 2013

Comment:

When Jens Thiis bought this picture for the National Gallery, Oslo, in 1909 the public was shocked; one critic denounced it as portraying a drunken prostitute. This is unlikely to have been Munch's idea. He did paint several pictures of prostitutes, tending to depict them as unattractive or even grotesque, whereas this woman closely resembles the Madonna and, different though the setting, shares her ethereal beauty. She is probably intended to illustrate one aspect of the essence of protean womanhood portrayed in that work. Both paintings in fact relate to a lost picture by Munch that Hans Jaeger had with him in his prison cell when jailed in 1886 for publishing *From Christiania's Bohemia*, a novel in which descriptions of free bohemian life parallel what is shown here. The present picture is more directly a replica, modified by his style of the 1890s, of the same subject painted in 1885-86 and also lost. One important Norwegian precedent for the depiction of a dissolute woman would undoubtedly have been known to Munch, Hans Heyerdahl's tiny, exquisite painting of *The Champagne Girl*, which was also strongly attacked when exhibited. If Munch's picture represents *The Day After*, Heyerdahl's might be called *'The Evening Before.'*

Until his late years Munch never showed any interest in still-life painting for its own sake, but he sometimes introduced it into subject pictures, giving it, as in this case, the status of a separate image, a material correlate of the human situation portrayed. Gauguin had employed still life in a similar manner in some of his portraits, without giving it the same degree of independence. In *The Day After* the differing pairs of bottles and glasses hint that the woman has had a nocturnal visitor.



Courtesy of www.EdvardMunch.org

No. :

Title: On the Waves of Love (På kjærlighetens bølger)

Medium: Lithograph

Date: 1896

Sheet: 31 by 41,6 cm

Printer:

Catalogue raisonné: Woll G 81 Schiefler nr: 71

The Munch Museum, MM.G.00213



Price achieved in Auctions:

Christie's Live Auction 7570 *Old Master, Modern and Contemporary Prints*. Lot 206

On the Waves of Love (W. 81)

Price realised GBP 120,500 Estimate GBP 100,000 - GBP 150,000 Closed: 2 Apr 2008

lithograph, 1869, a strong, rich impression of Woll's fifth, final state, signed in pencil, on thin Chine, probably printed to the edges of the full sheet, the sheet laid down onto thin Japon, a small paper loss at the lower sheet edge not touching the subject, the signature slightly rubbed, the tip of the lower right corner repaired, the subject in very good condition, framed.

Sotheby's Old Master, Modern And Contemporary Prints Including Andy Warhol & The Pop Generation - 27 March 2007 London Lot 113. On The Waves Of Love (W. 81)

Estimate 60,000 — 80,000 GBP LOT SOLD. 156,000 GBP Lithograph printed in black with strong relief from the stone, 1896, probably Woll's fifth (final) state, signed in pencil, on thick japan paper, with wide margins, in good condition apart from hairline flattened creases visible verso, a backed triangular repair at upper right edge of sheet well away from image, very slight paper discoloration. Sheet 428 by 575mm;

Provenance Previously sold at Karl & Faber, Sammlung R. Piper, Munich, 29-30th June 1981, lot 430; Ex coll. Reinhard Piper, Munich, with his stamp verso

Sotheby's Catalogue Note

Reinhard Piper (1879-1953) was the founder of the Munich publishing house R. Piper & Co. From 1904 until World War II, his publications played a central role in the promotion of German avant-garde art. He was in close contact with many artists, including the artists of the Blaue Reiter, whose almanac he published. A close friend and patron of artists such as Ernst Barlach and Max Beckmann, Piper assembled an impressive collection of works on paper.

This lithograph was executed in 1896, the year Munch moved to Paris and began to concentrate on printmaking, an activity he had begun several years earlier. Rather than continuing to simply create graphic versions of his famous paintings, in Paris he began to conceive and execute motifs exclusively for prints. *On the Waves of Love* is one such motif which is unusual in that there is no record of a painted version.

No. :

Title: On the Waves of Love (På kjærlighetens bølger)

Medium:

Mezzotint printed in black with hand colouring

Date: 1896

Printer: Felsing

Sheet: 22 by 28,5 cm

Exhibitions: *Masters of Modernism: Balke, Munch & Kirkeby* 1 May – 10 July, 2015 Dickinson, London & Dickinson Roundell, New York . An exhibition of the works of Peder Balke, Edvard Munch and Per Kirkeby, curated by Dr Dieter Buchhart. Exhibit No. 21



No. :

Title: On the Waves of Love (På kjærlighetens bølger)

Medium: Lithograph

Date: 1896

Plate: 22 by 29 cm

Sheet: 32 by 42 cm

Printer:

Catalogue raisonné: Woll G 81

Schiefler nr: 71

The Munch Museum, MM.G.00213-

02



No. :

Title: On the Waves of Love (På kjærlighetens bølger)

Medium: Lithograph

Date: 1896

Plate: 22 by 29 cm

Sheet: 32 by 42 cm

Catalogue raisonné: Woll G 81

Schiefler nr: 71

Sold at Christie's 2002 | Live Auction
1138 *Nineteenth and Twentieth Century
Prints*. Lot 208 Property Of A Private
Family Collection *On the Waves of Love*
Schiefler 43; Woll 50) Price realised
USD 26,290 Estimate USD 15,000 -
USD 25,000 Closed: 6 Nov 2002

burnished aquatint in brown ink, 1896,
on cream wove paper, Woll's state b (of
c), a good impression of this very rare
print, printed by Felsing after 1906, with
wide margins, slight rubbing in the
subject, minor surface soiling and some
pale discoloration in the margins, a ¼-in tear at the upper margin edge, otherwise in good
condition, framed

P. 8 5/8 x 11 3/8 in. (219 x 289 mm.) S. 12 9/16 x 16 1/2 in. (319 x 419 mm.)

Christie's Lot Essay

In 1896 Munch moved to Paris. It was there that he began to concentrate on printmaking, an activity he had taken up in 1894. Beginning with intaglio, and then moving on to lithography, Munch based most of his early prints on images he had already conceived in painting. It was in Paris that he began to produce new imagery, conceived and produced only as prints. Simultaneously Munch began to experiment with color printmaking. The present lot is a fine example of these early efforts, the most exceptional of which were the burnished aquatints printed in soft colors.



No. :

Title: On the Waves of Love (På kjærlighetens bølger)

Medium: Drypoint

Date: 1896

Printer:

Plate:

22 by 29

cm

Catalogue raisonné:

Woll G 50 Schiefler nr:

43 Willoch nr: 35

The Munch Museum,

MM.G.00032



No. :

Title: On the Waves of Love (På kjærlighetens bølger)

Medium: Lithograph

Date: 1896

Printer:

Plate: 31 × 41,7 cm

Sheet: 74,8 × 61,5 cm

Catalogue raisonné: Woll G 81

Schiefler nr: 71

The Munch Museum, MM.G.00213-03

No. :

Title: On the Waves of Love (På
kjærlighetens bølger)

Medium: Lithograph

Date: 1896

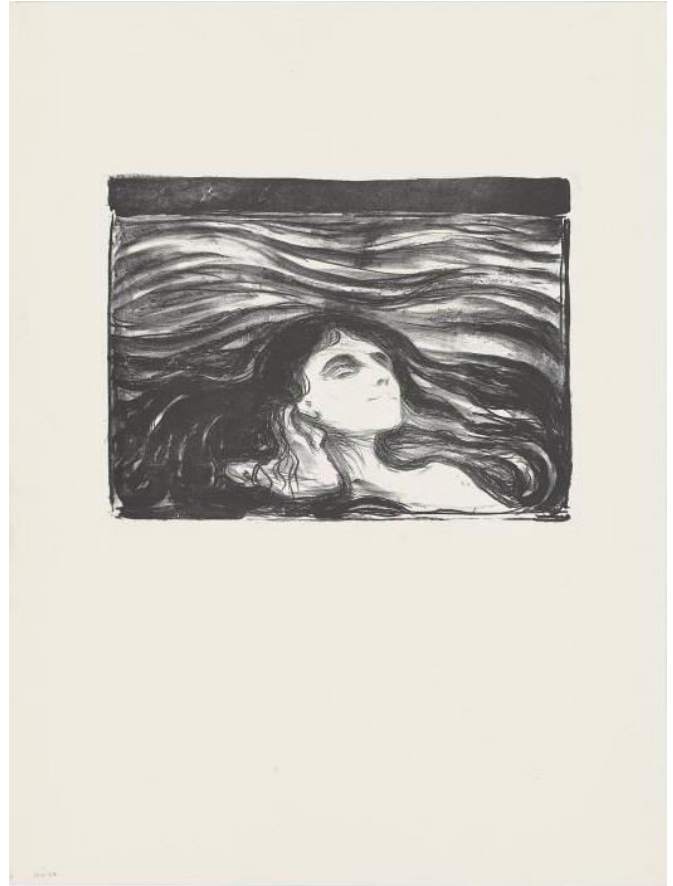
Printer:

Plate: 31 × 41,9 cm

Sheet: 80 × 60 cm

Catalogue raisonné: Woll G 81 Schiefler nr:
71

The Munch Museum, MM.G.00213-11



No. :

Title: On the Waves of Love (På kjærlighetens bølger)

Medium:

Lithograph

Date: 1896

Plate: 31,7 × 42,3
cm

Catalogue raisonné:

Woll G 81 Schiefler

nr: 71

The Munch Museum,

MM.G.00213-29



No. :

**Title: On the
Waves of Love (På
kjærlighetens
bølger)**

Medium:

Lithograph

Date: 1896

Printer:

Plate: 31 × 41,6 cm

Sheet: 38,5 × 49,8 cm

Catalogue raisonné:

Woll G 81 Schiefler

nr: 71

The Munch Museum,

MM.G.00213-47



No.

Title: In a Man's Brain

Date: 1897

Medium: brush and black ink on red-orange paper

Dimensions: Overall: 34.6 x 48.4 cm (13 5/8 x 19 1/16 in.); sheet: 65 x 49.4 cm (25 9/16 x 19 7/16 in.)

Current owner or museum: National Gallery of Art, Washington, DC Accession Number 2000.142.1.a

Provenance:

Credit Line Epstein Family Fund and the Director's Discretionary Fund

Comment: Annotation by Artist: HE WAS THINKING ON HER NAKED BODY [brush, beneath drawing]

Exhibitions:

Selected Literature:

Eggum, Arne, Edvard Munch: Livfrisen fra maleri til grafikk, Oslo 1990, ill. s. 14

Catalogue raisonné:



No. :

Title: In the Man's Brain (Im männlichen Gehirn)

Medium:

Woodcut

Date: 1897

Printer:

Catalogue

raisonné: Woll G

110 Schiefler nr: 98

The Munch

Museum,

MM.G.00573

No. :

Title: In the Man's Brain (Im männlichen Gehirn)

Medium: Woodcut

Date: 1897

Plate: 37 by 57 cm

Sheet: 45,8 by 65,8
cm

Printer:

Catalogue raisonné: Woll

G 110 Schiefler nr: 98

The Munch Museum,

MM.G.00573

Sold by William Weston

Gallery (Spencer House

Catherine Wheel Yard,

Saint James's. London

SW1A 1DR) :

Original woodcut printed in

red ink. 1897. Signed in

pencil. One of a very few

impressions all varying slightly. No full edition was issued. Some of the impressions were printed by Munch himself and some by Lassally or Lemerrier, 1897-1906. From the block condition this must be an early impression. The exact total number of impressions existing is not recorded but the overall number is very small. Provenance: The famous Dr. Heinrich Stinnes Collection. Ref: Woll - Munch Graphic Work no 110. Schiefler no 98. Superb strong hand-printed impression. On pale cream soft japan paper. Excellent condition; slight traces of old mounting in the margins. Surface excellent. Wide margins. Sheet: 19 1/4 x 26 5/8ins. Block: 14 5/8 x 22 1/2ins (371x571mm).

In the woodcut 'In Man's Brain' Munch made one of his most powerful statements about his feeling that the male psyche was inevitably dominated by the sexual power of woman. In the composition the face of the man appears in an almost trance-like state. Through his head floats the naked woman, her hair - so frequently a symbol for Munch of entrapment - blends into wavelike lines which encircle him like tentacles. Ever since puberty Munch had felt the domination of women, first through the illness of his mother and his sister which controlled the whole atmosphere of his life at home, and then as a student when he felt totally bewildered and carried-away by the first onset of sexual attraction. The woodblock for 'In Mans Brain' was cut in 1897. Over the previous five years or so Munch had made a number of visits to Paris and to Berlin. In Paris he had been deeply affected by seeing the work of the Symbolist painters like Redon and in Germany he became aware of the work of Klinger. It was undoubtedly such influences as these which helped to lead him towards finding his own deeply emotional approach to form, composition and colour, and towards finding a way to express the ideas which dominated his mind. An early exhibition of his paintings including works like the 'The Sick Child' and 'Puberty' held in 1892 in Berlin was closed after a week because the nature of the themes scandalised the public. Yet it was to be in Berlin, as well as in Paris, that he found



he was able to escape the moral censure which he had experienced in Norway. 'In Man's Brain' epitomises the combination of symbolist expressive form and emotional dilemma which is at the centre of Munch's early art. One of the qualities that he had found so stimulating in Symbolism was the use of colour for emotive rather than pictorial purposes. He had also started to be interested in spiritualist and occult writing. Red is one of the most powerful symbolic and occult colours, with its links to blood and passion. It is significant that unlike in many other woodcuts where he experimented with differing colours all the known examples of 'In Man's Brain' (except one) are in a red ink like that of the impression here. It is an essential part of the whole composition.

No. :

Title: In the Man's Brain (Im männlichen Gehirn)

Medium: Woodcut

Date: 1897

Plate: 37 by 57 cm

Sheet: 45,8 by 65,8 cm

Printer:

Catalogue raisonné:

Woll G 110 Schiefler nr: 98

The Munch Museum,
MM.G.00573

Price achieved in

Auctions:

Christie's 2019 | Live
Auction 17163 **Prints &
Multiples** Lot 152. *States
Of Mind: Important Prints
By Pablo Picasso, Edvard
Munch, And Henri Matisse*



Im männlichen Gehirn (In the Man's Brain). Price realised USD 375,000 EstimateUSD 150,000 - USD 250,000 Closed: 18 Apr 2019

woodcut in red, on tissue-thin Japon paper, 1897, signed in pencil, with margins, occasional soft creasing (as is common with this paper), the paper particularly thin at the right sheet edge (with a small associated hole), framed. Image: 14 ½ x 22 ¾ in. (370 x 570 mm.) Sheet: 18 x 25 7/8 in. (458 x 658 mm.) Literature Schiefler 98; Woll 110

No. :

Title: The Brooch. Eva Mudocci

Medium: Lithograph

Date: 1903

Printer: M. W. Lassally
Graphische Kunst-Anstalt,
Berlin

Plate size: 60,5 by 46,5 cm

Comment: Portrayed: Eva
Mudocci (1883–1953)

Catalogue raisonné: Woll
G 244 Schiefler nr: 212. The
Munch Museum, MM.G.00255

Price achieved in Auctions:

Christie's 2007 | Live Auction

1830 Prints and Multiples

Lot 292 The Brooch. Eva

Mudocci (Sch. 212; W. 244)

Price realised USD 252,000

Estimate USD 75,000 - USD

100,000 Closed: 2 May 2007

lithograph, 1903, on smooth

cream wove paper, signed in

pencil, a good impression,

Woll's state II (of V), printed

by Nielsen after the image was

transferred onto a new stone,

with margins (trimmed

irregularly at the lower sheet

edge), pale mat staining, minor

staining and a few lightly

skinned areas along the reverse

of the upper sheet edge (where

previously taped), otherwise in

very good condition, framed

L. 23¾ x 18¼ in. (605 x 460

mm.) S. 27 x 22¾ in. (690 x 580 mm.)



No. :

Title: The Brooch.

Eva Mudocci

Medium:

Lithograph

Date: 1903

Publisher:

Printer: M. W.

Lassally Graphische
Kunst-Anstalt, Berlin

Paper: Japan

Plate size: 60,5 by
46 cm

Sheet size: 77,5 by
57,5 cm

Comment:

Portrayed: Eva
Mudocci (1883–1953)

Catalogue raisonné:

Woll G 244 Schiefler
nr: 212. The Munch

Museum,

MM.G.00255

Selected Literature:

Price achieved in

Auctions:

Christie's Live

Auction 1553 *Prints*

& Multiples Lot 40

Property From The

Ahlers Collection The

Brooch (Eva

Mudocci) Price

realised GBP 146,500 Estimate GBP 80,000 - GBP 120,000. Closed: 17 Sep 2014

Lithograph, 1903, on tissue-thin Japan paper, signed in pencil, a fine, early impression of the very rare first state (of five), before the image was transferred to a new stone, printing quite lightly and transparently (Woll's type 1), with wide margins, presumably the full sheet, with deckle edges at left and right, the tip of the lower right corner made-up, a skilfully repaired tear in the upper margin, another at the upper right sheet corner, pale mount staining in the margins, some minor adhesive stains at the sheet edges, otherwise in good condition, framed. L. 605 x 460 mm., S. 775 x 575 mm.

Christie's Lot Essay

Woll records only four impressions of the first state, excluding this example: two in the Munch Museum, Oslo; one in the Bergesen Collection, Oslo; and one in another private collection. Another impression, with the upper left part of the subject made up, was sold in these room on 18 September 2013.



No. :

Title: The Brooch. Eva Mudocci

Medium: Lithograph

Date: 1903

Printer: M. W. Lassally

Graphische Kunst-Anstalt, Berlin

Paper: Japan

Plate size: 60,5 by 46,5 cm

Sheet size: 77,2 by 57,3 cm

Comment: Portrayed: Eva
Mudocci (1883–1953)

Price achieved in Auctions:

Catalogue raisonné: Woll G 244

Schiefler nr: 212. The Munch

Museum, MM.G.00255

Price achieved in Auctions:

Sotheby's Old Master, Modern &

Contemporary Prints - 19 March

2013 London. Lot 87 The Brooch,

Eva Mudocci (W. 244). Estimate

40,000 — 60,000 GBP LOT SOLD.

110,500 GBP Lithograph, 1903,

Woll's first state (of five), signed in

pencil, on smooth thin japan paper

Image: 605 by 465mm; 23 7/8 by 18

1/4 in. Sheet: 772 by 573mm; 30 3/8

by 22 5/8 in



No. :

Title: The Brooch. Eva Mudocci

Medium: Lithograph

Date: 1903

Printer: M. W. Lassally
Graphische Kunst-Anstalt,
Berlin

Paper: Japan

Plate size: 61 by 46,4 cm

Sheet size: 87,6 by 60 cm

Comment: Portrayed: Eva
Mudocci (1883–1953)

Price achieved in Auctions:

Catalogue raisonné:

Woll G 244 V Schiefler nr:
212. The Munch Museum,
MM.G.00255

Price achieved in Auctions:

Christie's Live Auction
17163 *Prints & Multiples*
Lot 156 The Brooch. Eva
Mudocci

Price realised USD 112,500

Estimate USD 100,000 -

USD 200,000 Closed: 18

Apr 2019

lithograph in black, on
smooth wove paper, 1903,
Woll's fifth (final) state,
signed in pencil, with wide

margins (the sheet edges unevenly trimmed), light- and mat staining, foxmarks in places including one in the subject's face, three repaired tears at the upper and right sheet edges, framed Image: 24 x 18 ¼ (610 x 464 mm.) Sheet: 34 ½ x 23 5/8 in. (876 x 600 mm.)

Provenance The Munch Museum, Oslo, 1968, with their stamps on the reverse



No. :

Title: The Brooch. Eva Mudocci

Medium: Lithograph

Date: 1903

Printer: M. W. Lassally
Graphische Kunst-Anstalt,
Berlin

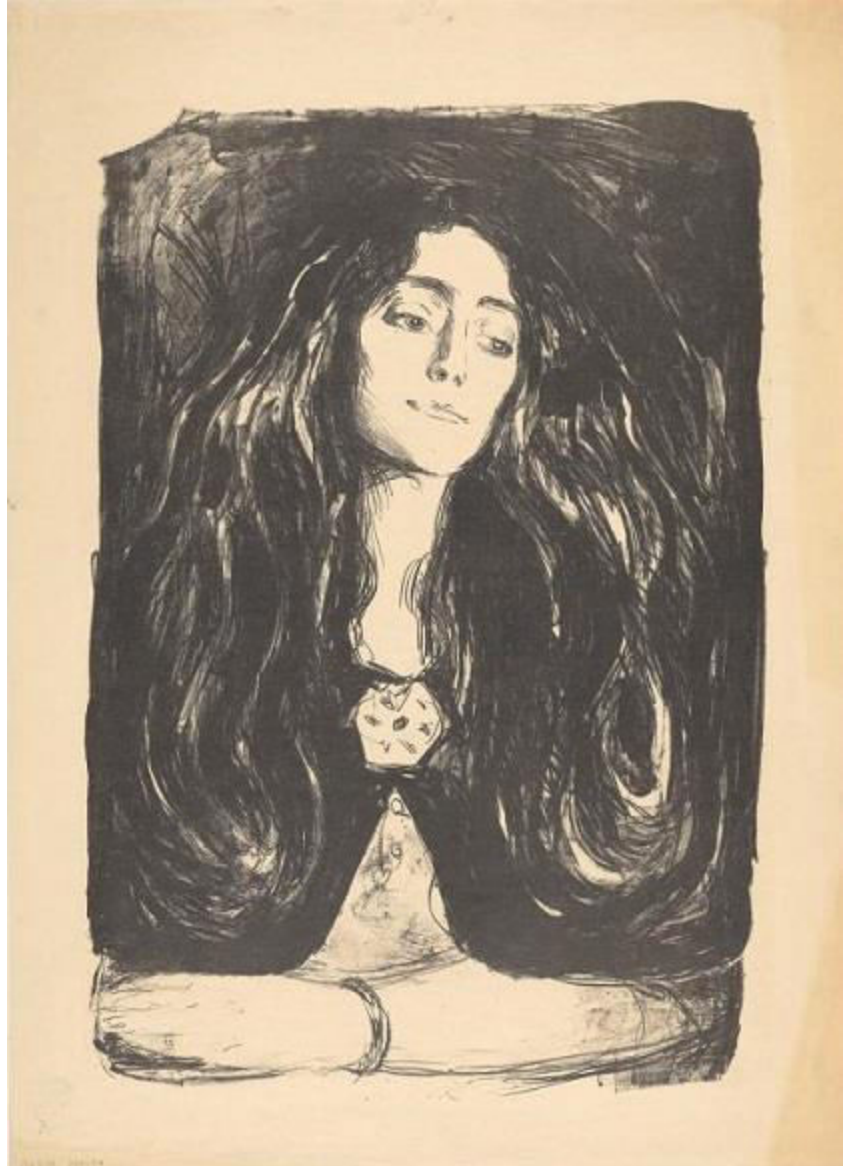
Paper: Japan

Plate size: 61 by 46 cm

Comment: Portrayed: Eva
Mudocci (1883–1953)

Price achieved in Auctions:

Catalogue raisonné: Woll
G 244 Schiefler nr: 212. The
Munch Museum,
MM.G.00255-02



No. :

Title: The Brooch. Eva Mudocci

Medium: Lithograph

Date: 1903

Printer: M. W. Lassally Graphische
Kunst-Anstalt, Berlin

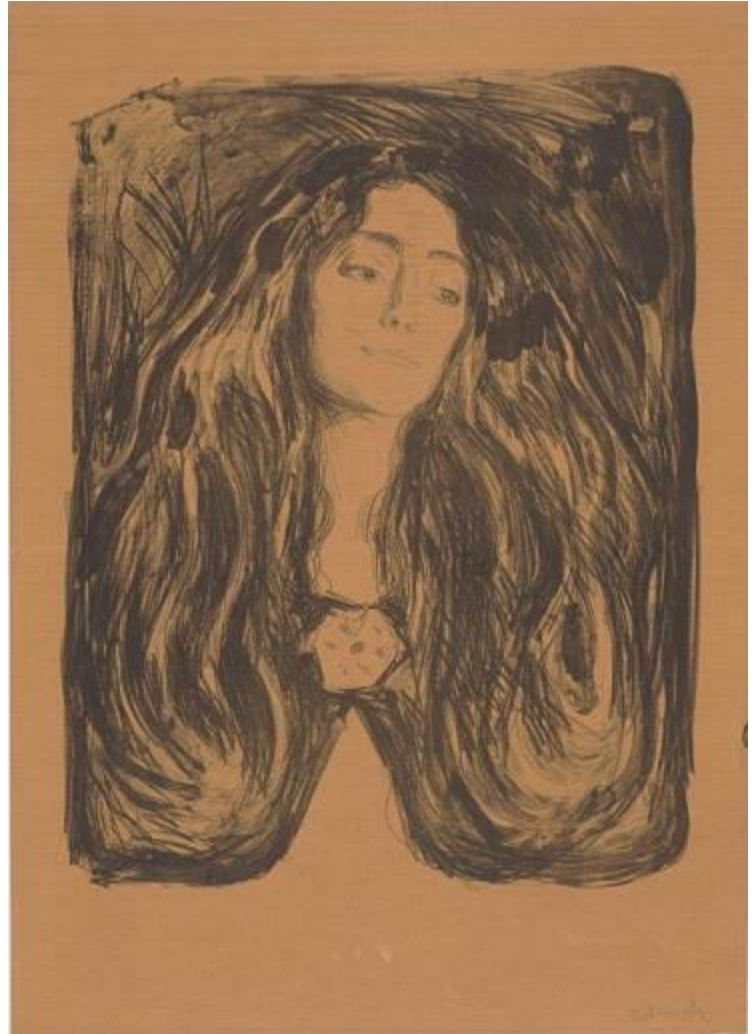
Paper: Japan

Plate size: 61 by 46 cm

Comment: Portrayed: Eva Mudocci
(1883–1953)

Price achieved in Auctions:

Catalogue raisonné: Woll G 244
Schiefler nr: 212. The Munch Museum,
MM.G.00255-41



No. :

Title: The Brooch.

Eva Mudocci

Medium: Lithograph

Date: 1903

Printer: M. W.

Lassally Graphische
Kunst-Anstalt, Berlin

Paper: Japan

Plate size: 60,5 x 46
cm

Sheet: 69 x 58
cm

Comment: Portrayed:
Eva Mudocci (1883–
1953)

**Price achieved in
Auctions:**

Catalogue raisonné:
Woll G 244 Schiefler nr:
212.

Sold at Christie's 2007 |
Live Auction 1830 *Prints
and Multiples* Lot 292

The Brooch. Eva
Mudocci (Sch. 212; W.
244) Price realised USD
252,000 Estimate USD
75,000 - USD 100,000
Closed: 2 May 2007
lithograph, 1903, on
smooth cream wove

paper, signed in pencil, a good impression, Woll's state II (of V), printed by Nielsen after the image was transferred onto a new stone, with margins (trimmed irregularly at the lower sheet edge), pale mat staining, minor staining and a few lightly skinned areas along the reverse of the upper sheet edge (where previously taped), otherwise in very good condition, framed

L. 23¾ x 18¼ in. (605 x 460 mm.)

S. 27 x 22¾ in. (690 x 580 mm.)



The embrace

No.

Title: Adieu (Kiss)

Date: 1889–1890

Medium: pencil on
Laid paper

Dimensions: 27,1 ×
20,7 cm

**Current owner or
museum:** The
Munch Museum,
MM.T.02356

Comment: "Kiss" is a motif that follows Munch through practically his entire artistic career, from this first, quite realistic pencil sketch in 1889–90 to the last graphic version of Kiss in the fields in 1943. This is a perfect example of the artist's constant reworking of his material towards greater simplicity and succinctness that we also see in other areas of his art, but seldom with such clarity and consistency as in this motif. (MB)

**Selected Literature
and Exhibitions:**

Munch 150, utst. kat.

MM og

Nasjonalmuseet,

2013, ill. s. 266

Bruteig, Magne, Munch. Tegneren, Oslo 2004, ill.s. 59

Bruteig, Magne, Munch. Drawings, Oslo 2004, ill.p. 59

Eggum. Malerier, skisser og studier (Paintings, sketches and studies), 1995. s. 94

Nergaard, Trygve, "Tema med variasjoner: kyss, piken og døden, vamy, trøst" i Edvard Munchs Livsfrise: en rekonstruksjon av utstillingen hos Blomqvist 1918. ("Theme with



variations: kiss, girl and death, vamy, comfort" in Edvard Munch's Life Frieze: a reconstruction of the exhibition at Blomqvist 1918, exhibit. cat. MM, 2002, ill. P. 115
 Lande, Marit, "...for aldrig meer at skilles...": Fra Edvard Munchs barndom og ungdom i Christiania ("... to never be divorced...": From Edvard Munch's childhood and youth in Christiania), Oslo 1992, ill. P. 105

Eggum, Arne, Edvard Munch: Livfrisen fra maleri til grafikk (Edvard Munch: The life frieze from painting til grafikk), Oslo 1990, ill. p. 159

The Prints of Edvard Munch: mirror of his life, utst. cat. Allen Memorial Art Museum, 1983, ill., P. 43

Paintings and graphics. Edvard Munch, exhib. cat. Hermitage Museum, 1982, cat. no. 1 / p. 6

Stang, Ragna, Edvard Munch: mennesket og kunstneren (Edvard Munch: the man and the artist) Oslo 1982, ill. p. 157

Edvard Munch, 1863-1944, exhibit. cat. The National Museum of Modern Art, Tokyo, 1981, cat. no. 14 / ill. p. 186

Eggum, Arne, Edvard Munch: malerier, skisser, og studier (Edvard Munch: paintings, sketches, and studies), Oslo 1983, ill. p. 94,

Munch: Liebe-Angst-Tod, utst. kat. Kunsthalle Bielefeld, 1980, kat. nr. 1 / ill. s. 21

Edvard Munch: Symbols and Images, exhibition. cat. National Gallery of Art, Washington, 1978, cat. no. 70 / p. 261

Hougen, Pål, Edvard Munch: Handzeichnungen, Berlin 1976, nr. 58

Edvard Munch, utst. kat. Aarhus Kunstmuseum, 1975, kat. nr. 40 / ill. nr. 8

Edvard Munch, exhib. cat. Louisiana Museum of Modern Art, 1975, cat. no. 62 / p. 40

Svenæus, Gösta, In the Male Brain II, Lund 1973, ill. p. 16 (discussed p. 40, 68, 165 in volume I)

Edvard Munch: Das zeichnerische Werk, utst. cat. Kunstmuseum Bern, 1970, cat. No. 43 / FIG. 1

Langaard, Johan and Reidar Revold, Munch som tegner (Munch as a draftsman) Oslo 1958, ill. P. 33

Catalogue raisonné: MM.T.02356

No.

Title: Kiss by the Window

Date: 1891

Medium: Oil on canvas

Dimensions: 72 x 64.5 cm

Current owner or museum: The Munch Museum MM.M.00622
Catalogue raisonné: Woll M 257

Comment:

The Norwegian symbolist artist Edvard Munch (1863–1944) had to cope with disease, mental illness, and death in his family, as well as a strict and strongly religious father. During his lifetime he experienced disappointment in love and feeble health, causing him fits of melancholia; Munch also became an alcoholic.



The artist never married. This influenced his artistic production and the emotional states of his paintings. "Most of Munch's figures," writes Roberta Smith, "are not mad, but paralyzed by oceanic feelings of grief, jealousy, desire or despair that many people found shocking either for their eroticism, crude style or intimations of mental instability." Though shocking, his paintings are characterized by an emotional honesty and integrity that makes them thrilling.

Munch experimented with the motif of a couple kissing, both in painting and woodcuts, as early as 1888–89. In the numerous realizations of this motif there is a contrast between the world inside and outside of the room in which the couple is situated. The outside world appears vibrant and lively, whereas the interior of the room is timeless, with the couple frozen in their embrace. In this motif, the couple's abstract form, in which the faces of the two appear to be merged as one, indicates their sense of belongingness and togetherness. Later versions of the motif not only merged their faces, but also their bodies. The motif was part of a series Munch called the Frieze of Life, on which he spent more than 30 years of his career. The cycle depicts stages of a relationship between men and women and is part of what Munch called "the battle between men and women that is called love". It includes portrayals of attraction, courtship, realization, and disappointment.

According to the Museum of Modern Art, the dark ambiance of *The Kiss* is representative of Munch's ambivalence regarding romance. In the 1897 painting, art historian Reinhold Heller finds it "virtually impossible" to separate the two figures,

particularly where their faces meet and become one. He considers the depiction of the lovers to represent their unity while at the same time representing a threatening "loss of individuality, a loss of one's own existence and identity" which hints at death.

The author Stanisław Przybyszewski (1868–1927) was critical of the fused faces, finding them "look[ing] like a gigantic ear ... deaf in the ecstasy of the blood". The writer August Strindberg (1849–1912) gave a similar opinion, writing that the couple becomes "a fusion of two beings, of which the smaller, in the form of a carp, seems ready to devour the larger".

Owing to the similarity of the room in *The Kiss* to Munch's own, as represented in *Night in Saint-Cloud*, art critic Ulrich Bischoff considers the painting to have an autobiographical element.

Wikipedia

No.

Title: *Kiss by the Window*

Date: 1892

Medium: Oil on canvas

Dimensions: 73 x 92 cm

Current owner or museum: The National Museum of Art, Architecture and Design, Oslo.

Acquisition: Bequeathed by Charlotte and Christian Mustad 1959, accessioned 1970

Inventory no .: NG.M.02812

Catalogue raisonné: Woll M 266





No.

Title: The Kiss

Date: 1897

Medium: Oil on canvas

Dimensions: 99 cm × 81 cm

Current owner or museum: The Munch Museum MM.M.00059

Catalogue raisonné: Woll M 401

No.

Title: The Kiss

Date: 1897

Medium: Tempera and oil on canvas

Dimensions: 87 x 80 cm

Current owner or museum: The Munch Museum MM.M.00064

Catalogue raisonné: Woll M 400



No.

Title: Kiss

Date: 1906–1907

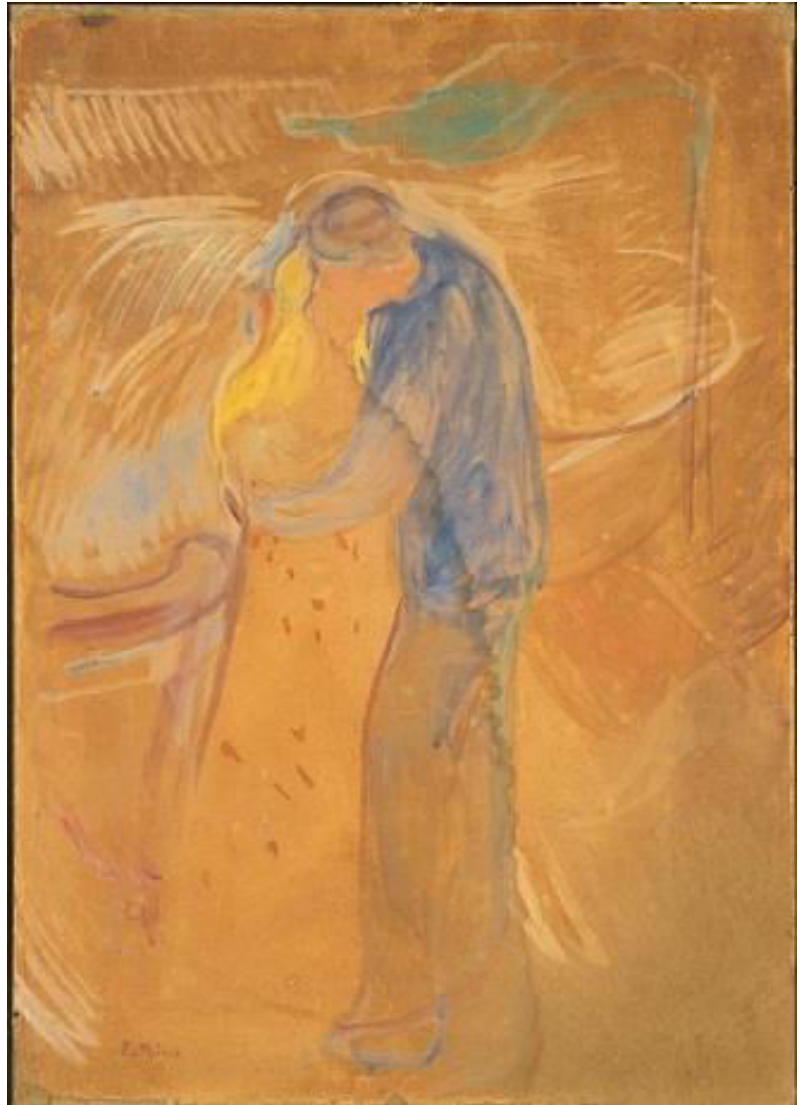
Medium: Gouache ? on
unprimed cardboard

Dimensions: 100 × 70 cm

Current owner or museum:

The Stenersen Museum. Rolf
E. Stenersen's gift to the city of
Oslo , RES.A.00306

Catalogue raisonné: Woll M
716



No.



Title: Kiss on the Shore by Moonlight / The Kiss
Date: 1914
Medium: Oil on canvas
Dimensions: 88.3 x 100.8 cm
Current owner or museum: Museum of Fine Arts – Houston.
Credit Line
Sarah Campbell Blaffer Foundation, Houston.
Object Number
BF.1968.1
Catalogue raisonné:
Woll M 1096; Munch

Museum MM.M.00041

No.

Title: Kiss on the Beach
Date: 1921–1923
Medium: Oil on canvas
Dimensions: 205 × 156 cm
Current owner or museum: The Munch Museum MM.M.00363
Catalogue raisonné: Woll M 1410 ;



No. :

Title: The Kiss

Medium: Drypoint

Date: 1895

Plate size: 34 x 27 cm

Printer: Wilhelm Felsing, Berlin

Catalogue raisonné: Woll G 23 Schiefler nr: 22
Willoch nr: 22 The Munch Museum, MM.G.00021

No. :

Title: The Kiss

Medium: Etching and drypoint with burnisher

Date: 1895

Plate size: 34 x 27,6 cm

Sheet size: 58,7 x 43,2 cm

Printer: Wilhelm Felsing, Berlin

Catalogue raisonné: Woll G 23 Schiefler nr: 22
Willoch nr: 22

Sold by Christie's Live Auction 2309 *Prints & Multiples*. Lot 162 Der Kuss (Sch. 22; W. 23b) Price realised USD 182,500 Estimate USD 150,000 - USD 250,000

Closed: 27 Apr 2010 etching and drypoint with burnisher, 1895, on wove paper, signed by the artist and the printer Wilhelm Felsing in pencil, with full margins, the palest mat staining, minor surface soiling in the lower margin, otherwise in very good condition, framed P. 13 3/8 x 10 7/8 in. (340 x 276 mm.) S. 23 1/8 x 17 in. (587 x 432 mm.)

Lot Essay Edvard Munch created Der Kuss (The Kiss) in 1895, and shortly thereafter Christiania (now Oslo) officials decreed that the work was immoral and prohibited it from exhibition. For late 19th-century middle class audiences, the image proved scandalous. Yet for Munch and his bohemian circle, the print exemplified the artist's claim: "There should be no more paintings of people reading and women knitting. In the future they [art] should be of people who breathe, who feel emotions, who suffer and love." Munch depicted the passionate embrace of two nude lovers. He went far beyond formal courting scenes or even scenes of nudes in brothels found in the work of earlier artists. This masterpiece of expressionist art presents the pinnacle of physical and emotional tension.



Woll G 23 was also put for sale in following auctions:

Sotheby's Prints And Multiples 29 September 2015 London Lot 63 Property From A Private Scandinavian Collection The Kiss (W. 23; S. 22) Estimate 50,000 — 70,000 GBP Etching and drypoint printed in black, 1895, a good atmospheric impression, printing with burr and contrast, signed in pencil, also signed by the printer Felsing, on simili japon, framed plate: 344 by 274mm 13 1/2 by 10 3/4 in sheet: 529 by 420mm 20 7/8 by 16 1/2 in

Sotheby's Prints & Multiples. 16 September 2014 London. Lot 74 Property From A Private Scandinavian Collection The Kiss (Woll 23; Schiefler 22) Estimate 70,000 — 90,000 GBP Etching and drypoint printed in black, 1895, a good atmospheric impression, printing with burr and contrast, signed in pencil, also signed by Felsing, on simili japon, framed plate: 344 by 274mm 13 1/2 by 10 3/4 in sheet: 529 by 420mm 20 7/8 by 16 1/2 in Provenance: Acquired from the artist by the family of the present owner in the late 1920s

Sotheby's Prints - 29 April 2010 - 30 April 2010 New York. Lot 137 The Kiss (Woll 23; Schiefler 22) Estimate 60,000 — 80,000 USD LOT SOLD. 86,500 USD Etching and drypoint, 1895, printed by Felsing, signed in pencil by the artist and the printer, on wove paper, framed 344 by 270 mm 13 1/2 in sheet 563 by 415 mm 22 1/8 by 16 1/4 in Provenance: David Tunick Gallery, New York Acquired by the present owner from the above Exhibited: Gainseville, FL, The Samuel P. Harn Museum of Art, University of Florida, Edward Munch



Miguel Orozco

Edvard Munch. Motifs and colour variants

No. :

Title: The Kiss I

Medium: Woodcut

Date: 1897

Plate size: cm

Catalogue raisonné: Woll G 114 Schiefler nr: 102 B

The Munch Museum, MM.G.00578



No. :

**Title:
The Kiss
I**

Medium: Woodcut

Date: 1897

Printer: M. W. Lassally Graphische Kunst-Anstalt, Berlin

Plate size: cm

Catalogue raisonné: Woll G 114 Schiefler nr: 102 B

The Munch Museum, MM.G.00578-03



No. :

Title: The Kiss I

Medium: Woodcut

Date: 1897

Printer: M. W. Lassally Graphische Kunst-Anstalt, Berlin

Plate size: cm

Catalogue raisonné: Woll G 114 Schiefler nr: 102 B
The Munch Museum, MM.G.00578-04



Miguel Orozco

Edvard Munch. Motifs and colour variants

No. :

Title: The Kiss II

Medium: Colour woodcut

Date: 1897

Printer: M. W. Lassally Graphische Kunst-Anstalt, Berlin

Plate size: cm

Catalogue raisonné: Woll G 115

Schiefler nr: 102 A

The Munch Museum, MM.G.00577



No. :

Title: The Kiss II

Medium: Colour woodcut

Date: 1897

Printer: M. W. Lassally Graphische Kunst-Anstalt, Berlin

Plate size: cm

Catalogue raisonné: Woll G 115

Schiefler nr: 102 A

The Munch Museum, MM.G.00577-07

Miguel Orozco

No. :

Title: The Kiss II

Medium: Colour woodcut

Date: 1897

Printer: M. W. Lassally Graphische
Kunst-Anstalt, Berlin

Plate size: cm

Catalogue raisonné: Woll G 115

Schiefler nr: 102 A

The Munch Museum, MM.G.00577-01

Edvard Munch. Motifs and colour variants



No. :

Title: The Kiss III

Medium: Woodcut

Date: 1898

Printer: M. W. Lassally Graphische
Kunst-Anstalt, Berlin

Plate size: cm

Catalogue raisonné: Woll G 124

Schiefler nr: 102 C

The Munch Museum, MM.G.00579

No. :

Title: The Kiss III

Medium: Colour woodcut

Date: 1898

Printer: M. W. Lassally
Graphische Kunst-Anstalt,
Berlin

Plate size: 46,7 × 47 cm

Sheet: 68 × 83,5 cm

Catalogue raisonné: Woll
G 124 Schiefner nr: 102 C
The Munch Museum,
MM.G.00579-02



No. :

Title: The Kiss III

Medium: Colour woodcut

Date: 1898

Printer: M. W. Lassally Graphische Kunst-
Anstalt, Berlin

Plate size: 51 × 45 cm

Sheet: 73 × 55,3 cm

Catalogue raisonné: Woll G 124 Schiefner nr:
102 C

The Munch Museum, MM.G.00579-08



No. :

Title: The Kiss III

Medium: Colour woodcut

Date: 1898

Printer: M. W. Lassally
Graphische Kunst-Anstalt, Berlin

Plate size: cm

Catalogue raisonné: Woll G

124 Schiefler nr: 102 C

The Munch Museum,

MM.G.00579-09



No. :

Title: The Kiss IV

Medium: Woodcut

Date: 1902

Printer: M. W. Lassally Graphische Kunst-Anstalt, Berlin

Plate size: 46,7 x 47 cm

Sheet: 51,8 x 58,7 cm

Catalogue raisonné: Woll G 204 Schiefler nr: 102 D

The Munch Museum, MM.G.00580



No. :

Title: The Kiss IV

Medium: Woodcut

Date: 1902

Printer: M. W. Lassally Graphische Kunst-Anstalt, Berlin

Plate size: 46,7 x 47 cm

Sheet: 57,5 x 47 cm

Catalogue raisonné: Woll G 204 Schiefler nr: 102 D

The Munch Museum, MM.G.00580

Sold by Christie's 2000 | Live Auction

9512 19th and 20th Century Prints

Lot 201 property from a private collection;

Der Kuss (S. 102) Price realised USD

127,000 Estimate USD 90,000 - USD

120,000 Closed: 1 Nov 2000. woodcut in

black and soft grey, 1897-1902, on thin laid

Japan, a fine luminous impression of

Schiefler's state D, signed in pencil,

inscribed 'Ekely den 25/11 1916 No 9' in

another hand in the bottom left margin, with

wide margins, pale staining in the image at left showing mostly on the reverse, very pale

time staining and a few minor handling creases, otherwise in very good condition, framed

L. 225/8 x 18½ in. (575 x 470 mm.)

Lot Essay

Munch's woodcut version of The Kiss continues his exploration of the theme which had begun in 1892 with his painting of the same title in his Frieze of Life series (The National Gallery, Oslo) and the intaglio version of the subject of 1895 (Schiefler 22). One of his



most emblematic images, Munch went on to execute at least four variations on the motif in woodcut. In his innovative, so-called puzzle technique, Munch sawed out the embracing couple from the rest of the woodblock and printed the forms as separate and discrete entities against an entirely different background of another board which he left untouched, its natural grain forming the sole background design. This impression is the final variant, known as Schiefler's version D, and is his starkest, most abstracted version of the composition. For the background, Munch chose a piece of spruce with a strong vertical grain which provides the striation of the background, contrasting with the sinuous curve of the couple. By eliminating all details in the hands and faces, and by limiting the colors to black and grey, Munch has distilled his original idea of the kiss to its most essential form: a shadowy arrangement floating on a luminous silver background.

No. :

Title: **The Kiss IV**

Medium: Woodcut

Date: 1902

Printer: M. W. Lassally Graphische Kunst-Anstalt, Berlin

Plate size: 46,7 x 47 cm

Sheet: 51,8 x 58,7 cm

Catalogue raisonné: Woll G 204 Schiefler nr: 102 D

The Munch Museum, MM.G.00580

Sold by Christie's 2013 | Live Auction 2697 *Prints and Multiples* Lot 102 property from a distinguished midwest collection Der Kuss (Sch.

102D; W. 204) Price realised USD 135,750 Estimate USD 100,000 - USD 150,000 Closed: 1 May 2013

woodcut in black and greyish green, 1902, a richly printed impression of Woll's third state (of four), on tissue thin Japon, signed by the artist and indistinctly inscribed, signed by the artist and the printer Lassally on the reverse, with wide margins, generally in very good condition, framed B. 18 3/8 x 18 1/2 in. (467 x 470 mm.) S. 20 3/8 x 23 1/8 in. (518 x 587 mm.)



No. :

Title: **The Kiss IV**

Medium: Woodcut

Date: 1902

Plate size: 46,7 x 47 cm

Catalogue raisonné: Woll G 204 Schiefler nr: 102 D The Munch Museum, MM.G.00580-03

No. :



Title: Kiss in the Field

Medium: Colour woodcut

Date: 1905

Plate size: 20,9 x 26,6 cm

Sheet: 30,3 x 37,4mm

Catalogue raisonné: Woll G 746

Sold by Sotheby's Old

Master, Modern And

Contemporary Prints - 27

September 2011 London Lot

86. Kiss In The Field (SCH.

232; W. 270). Estimate

30,000 — 40,000 GBP LOT

SOLD. 46,850 GBP. The

very rare woodcut, 1905,

with the extreme right hand

edge printing unclearly, cited

by Woll as characteristic of

early impressions, printing

with relief, signed in pencil,

on cream wove paper. Image: 209 by 266mm; 8¼ by 10½in

Sheet: 303 by 374mm; 11 7/8 by 14¾in



No. :

Title: Kiss in the Field

(Tresnitt trykt i farge)

Medium: Colour woodcut

Date: 1943

Plate size: 21 x 26,5 cm

Catalogue raisonné: Woll G

746; Munch Museum ,

MM.G.00707-02



No. :

Title: Kiss in the Field (Tresnitt trykt i farge)

Medium: Colour woodcut

Date: 1943

Plate size: 40.2 × 49
cm

Sheet: 61.6 × 66.3
cm

Catalogue raisonné:

Woll G 746; The
Metropolitan Museum of
Art. Credit Line: Munch
Museum, Oslo

Exhibition History

New York. The
Metropolitan Museum of
Art [The Met Breuer].
"Unfinished: Thoughts
Left Visible," March 18–
September 4, 2016.

Comment:

One year before his
death, at the age of
eighty, Munch printed
this woodcut from a



plywood block. The subject of a couple in an intimate embrace, set against a landscape, is his final variation of the motif of the kiss that he explored throughout his life. Here, his approach is virtuosic as well as experimental. He not only accepted that the grain of the wood would show in the print but relied on its flowing and swirling lines to help shape his composition. Munch developed the scene with a bare minimum of artistic intervention. By adding only the outlines of the kissing couple and indicating a low sky over the mountains, he fashioned an image that seems to oscillate between appearance and disappearance, taking shape and being not quite there.

The Metropolitan Museum of Art

Attraction, separation, melancholy

No.

Title: Self-Portrait against a Green

Background

Date: 1905

Medium: Oil on canvas

Dimensions: 64 x 45.5 cm

Current owner or museum: The Munch Museum
MM.M.00346

Catalogue raisonné: Woll M 645



No.

Title: Head by Head

Date: 1905

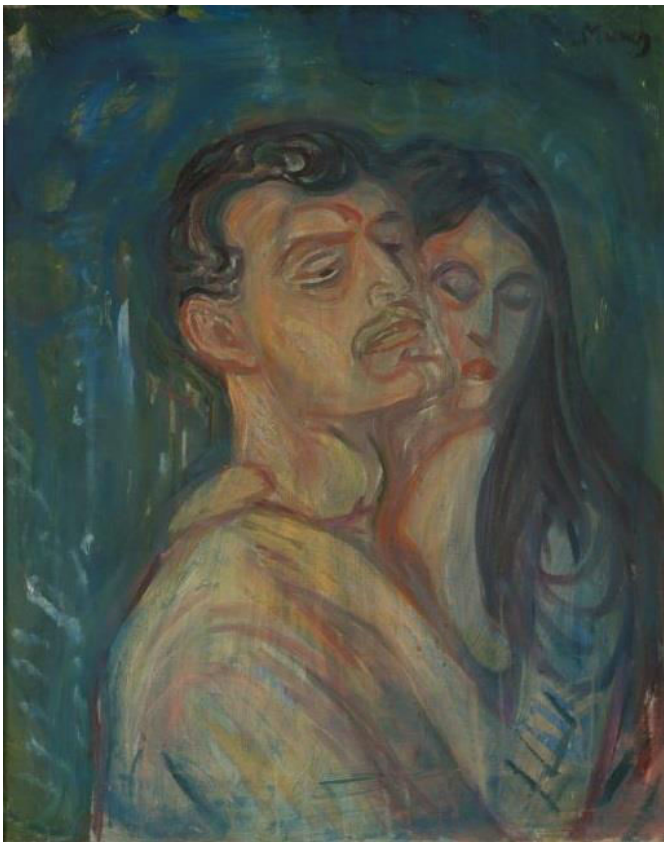
Medium: Oil on canvas

Dimensions: 78 x 64 cm

Current owner or museum: The
Munch Museum MM.M.00063

Catalogue raisonné: Woll M 647

Model: Munch; Mathilde "Tulla" Larsen
(1869–1942).



No.

Title: Head by Head

Date: 1905

Medium: Oil and charcoal on canvas

Dimensions: 50 x 70.5 cm

Current owner or museum: The Munch
Museum MM.M.00228

Catalogue raisonné: Woll M 648



Miguel Orozco

Edvard Munch. Motifs and colour variants

No. :

Title: Head by Head

Medium: Colour woodcut

Date: 1905

Plate size: 40 x 54 cm

Sheet: 48 x 62 cm

Catalogue raisonné: Woll G 268

Schiefler nr: 230

The Munch Museum, MM.G.00612



No. :

Title: Head by Head

Medium: Colour woodcut

Date: 1905

Plate size: 40 x 54 cm

Catalogue raisonné: Woll G

268 Schiefler nr: 230

The Munch Museum,

MM.G.00612-01



No. :

Title: Head by Head

Medium: Colour woodcut

Date: 1905

Plate size: 40 x 54 cm

Sheet: 48 x 62 cm

Catalogue raisonné: Woll G

268 Schiefler nr: 230

The Munch Museum,

MM.G.00612-07



No. :

Title: Head by Head

Medium: Colour woodcut

Date: 1905

Plate size: 40 x 54 cm

Catalogue raisonné: Woll G

268 Schiefler nr: 230

The Munch Museum,

MM.G.00612-09



No. :

Title: Head by Head

Medium: Colour woodcut

Date: 1905

Plate size: cm

Catalogue raisonné: Woll G 268

Schiefler nr: 230

The Munch Museum, MM.G.00612-16



No. :

Title: Head by Head

Medium: Colour woodcut

Date: 1905

Plate size: 39,7 x 55,7 cm

Sheet: 50,8 x 64,5 cm

Catalogue raisonné: Woll G 268

Schiefler nr: 230

Sold by Christie's 2005 | Live Auction 1569 *Prints and Multiples*

Lot 229 Mann und Weib, sich kussend (Sch. 230; W. 268) Price realised USD 54,000 Estimate USD 40,000 - USD 60,000 Closed: 1 Nov 2005

woodcut in blue/green, black and orange, 1905, on wove paper, Woll's final state e, signed in pencil, with wide margins, pale old mat and moisture staining in the margins, a few backed tears in the margins (one extending into the image at upper left), attached to the overmat with cellophane tape in places at the reverse of the margin edges, otherwise in good condition, laid down on Japon, framed B. 15 5/8 x 21 5/16 in. (397 x 557 mm.) S. 20 x 25 3/8 in. (508 x 645 mm.)



No. :

Title: Head by Head

Medium: Colour woodcut

Date: 1905

Plate size: 40 x 54 cm

Sheet: 48 x 62 cm

Catalogue raisonné: Woll G

268 Schiefler nr: 230

The Munch Museum,

MM.G.00612-28



No. :

Title: Head by Head

Medium: Colour woodcut

Date: 1905

Plate size: 39,8 by 54 cm

Sheet: 48 by 63,2 cm

Catalogue raisonné: Woll G 268

Schiefler nr: 230

Sold by Sotheby's Prints - 02

November 2006 - 03 November 2006

New York. Lot 264 Head By Head

(Kopf Bei Kopf) (W. 268; S. 230)

Estimate 40,000 — 60,000 USD LOT

SOLD. 78,000 USD Woodcut printed

in orange and green, 1905, Woll's

variation 'e', signed in pencil, on

heavy textured wove paper, with wide

margins, in good condition apart from

a few tiny specks of foxing, the sheet

edges with a slight nick at bottom and

adhesvie stain (visible mainly on the

verso), pale light-stain, additional discoloration on the verso. 398 by 540 mm; 15 5/8 by

21 1/4 in sheet 480 by 632 mm 18 7/8 by 24 7/8 in



No. :

Title: Head by Head

Medium: Colour woodcut

Date: 1905

Plate size: 40,5 x 54,3 cm

Sheet: 47,6 x 61,9 cm

Catalogue raisonné: Woll G 268

Schiefler nr: 230

Sold by Christie's 2013 | Live Auction

2740 *Prints & Multiples* Lot 97 Kopf

bei Kopf (Head to Head) Price

realised USD 68,750 Estimate USD

60,000 - USD 80,000 Closed: 30 Oct

2013 woodcut in red and green, 1905,

on wove paper, signed in pencil,

probably printed after 1914, a foxmark

in the man's cheek, otherwise, generally

in very good condition, framed Image:

15 7/8 x 21 3/8 in. (405 x 543 mm.) Sheet: 18 3/4 x 24 3/8 in. (476 x 619 mm.)



No. :

Title: Head by Head

Medium: Colour
woodcut

Date: 1905

Plate size: 40 × 53,7
cm

Sheet: 49,5 × 63,6
cm

Catalogue raisonné:
Woll G 268 Schiefler nr:
230

The Munch Museum,
MM.G.00612-33



No. :

**Title: Head by
Head**

Medium:

Rubbing

Date: 1905

Plate size: cm

**Catalogue
raisonné:** Woll G
268 Schiefler nr:
230

The Munch
Museum,
MM.G.00612-12

No.

Title: Cheek to Cheek

Date: 1919–
1920

Medium:

Oil on canvas

Dimensions:

65 x 80 cm

Current

owner or

museum:

The Munch

Museum

MM.M.00066

Catalogue

raisonné:

Woll M 1332



No.

Title: Landscape from Åsgårdstrand. Starry Night



Date: 1890-1892

Medium: Wash on Wove paper

Dimensions: 23,5 × 30,2 cm

Current owner or museum: Private collection

Comment: Annotation by Artist: E Munch [pen, lower right]

Literature:

Flaaten, Hans-Martin, "Skrik som ikon og dikt" (Scream as an icon and poem) in Edvard Munch's Livsfrise: en rekonstruksjon av utstillingen hos Blomqvist 1918 (Edvard Munch's Life Frieze: a reconstruction of the exhibition at Blomqvist 1918) exhibit. cat. MM, 2002, pp. 74

No.

Title: *Starry Night*

Date: 1893

Medium: Oil on canvas

Dimensions: 135.9 × 140.3 cm

Current owner or museum: The J. Paul Getty Museum, Los Angeles. Object Number: 84.PA.681

Catalogue raisonné: Woll M 320



Comment:

This night landscape represents the coastline at Åsgårdstrand, a small beach resort south of Oslo in Norway, where Edvard Munch spent his summers from the 1880s onward. Here Munch tried to capture the emotions called forth by the night rather than to record its picturesque qualities. The color blue conveys the mysticism and melancholy of the

landscape, which seems full of premonitions. An abstract mound at the right represents a clump of trees; a white fence runs diagonally in front. The vaguely defined shape on the fence may be a shadow of two lovers, a recurring theme in Munch's work. He used an undulating line to depict the shoreline that continues into the trees at the right. Stars reflect in the water, and a flash of light in the trees shines brightly.

Varying thicknesses of blue and green paint are blended together to form the impression of a night sky. Some areas are thickly painted, while others are left bare to convey the lighter segments of the sky or a celestial phenomenon.

Starry Night

Munch's setting for many of the Frieze paintings is the beach at Aasgaardstrand in the Oslo Fjord, where he had spent his summers since the late 1880s. He came to love the shore with its stony beaches that separated the sea from the forest, and it is this particular scenery that we come upon repeatedly in such work as *Starry Night*. One of its most prominent motifs is the hugely bulking shape of three linden trees whose crowns have merged to form a single outline. Prosaic enough in actuality, but raised by Munch's nocturnal vision to unexpected potency, the tree group with the white fence in front and even the white flagpole that stands out against the foliage like a mysterious light reflection may still be found in their places today, testifying to Munch's fundamentally literal approach.

Like *Starry Night* by Van Gogh, Munch's *Starry Night*, 1893 also endows his nocturnal landscapes with animistic qualities. Sky, water, and earth, divided yet rejoined in a larger unity, are the subject of this work. Land and sea are locked in an embrace in which each advances toward and recedes from the other. The dividing line marking the contiguous position of the two elements undulates boldly from the left foreground deep into the picture space before losing itself in the conspicuously inverted U-form fashioned by the combined tree crowns. Contained in this anthropomorphic vision of nature are the recurrent themes of human life and love rendered through an impersonal parable.

Courtesy of www.EdvardMunch.org

Provenance:

1893 Oda Krogh, 1860 - 1935 (Oslo, Norway) and Christian Krogh, 1852 - 1925 (Oslo, Norway), acquired from the artist, 1893; by exchange with Munch for another picture, 1893.

1893 - before 1906 Edvard Munch, Norwegian, 1863 - 1944 (Oslo, Norway), sold to Fridtjof Nansen, before 1906.

before 1906 - still in 1927 Fridtjof Nansen, 1861 - 1930 (Oslo, Norway), sold to Johan Henrik Andresen I, before 1930.

before 1930 - Johan Henrik Andresen I (Oslo, Norway), by inheritance to Eva Andresen.

by 1954 - about 1960 Eva Andresen (Oslo, Norway), by inheritance to Johan Henrik Andresen II, about 1960.

about 1960 - about 1965 Johan Henrik Andresen II (Oslo, Norway), by inheritance to Anton Frederik Andresen, about 1965.

about 1965 - still in 1982 Anton Frederik Andresen (Oslo, Norway)

1984 Strand Corporation (Grand Cayman Island), sold through Aldis Browne Fine Arts, Ltd. (New York, New York) to the J. Paul Getty Museum, 1984.

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No.

Title: *Attraction*

Date: 1895

Medium: Brush, charcoal, crayon, multicoloured on Wove paper

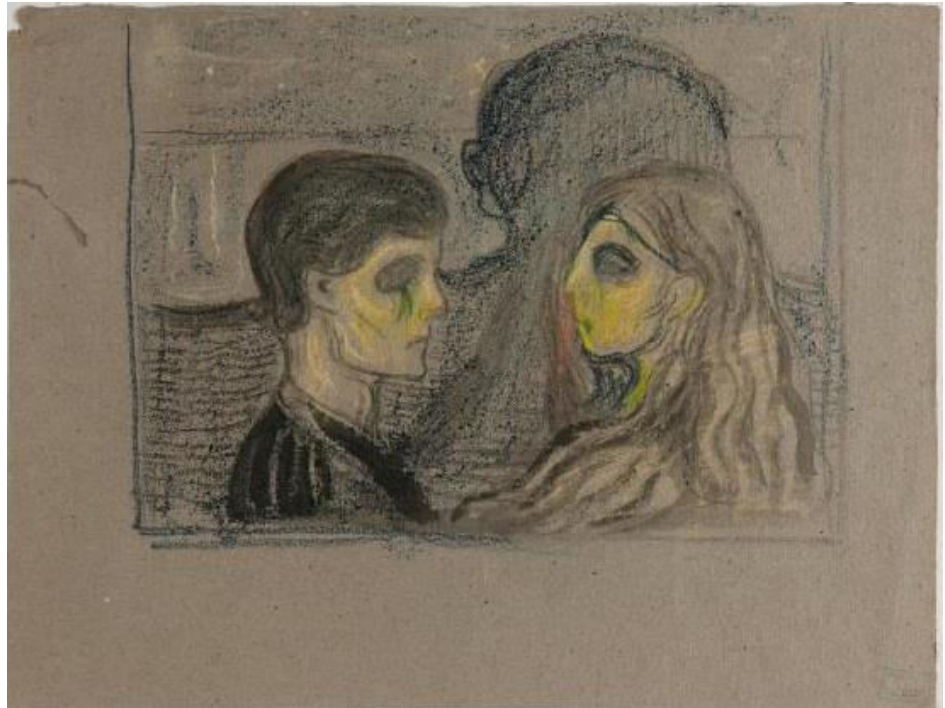
Dimensions: 43,2 × 57,2 cm

Current owner or museum: The Munch Museum

Catalogue raisonné: The Munch Museum, MM.T.00333-recto

Literature: Eggum, Arne, *Edvard Munch: Livfrisen fra maleri til grafikk*, Oslo 1990, ill. s. 80

(English edition: *Edvard Munch: the Frieze of life from painting to graphic art*)
Svenæus, Gösta, Im männlichen Gehirn II, Lund 1973, ill. P. 146 (cited pp. 132, 209 in volume I)



No.

Title: Meeting on the Beach. Mermaid

Date: 1896-1898

Medium:

Watercolour,
crayon on
Wove paper

Dimensions:

43,5 × 49,2
cm

**Current
owner or
museum:**

The Munch
Museum

*Catalogue
raisonné:*

***The Munch
Museum,
MM.T.00430***

Literature:

Zarobell,
John, "A Year
in Paris:

Edvard
Munch's
Mermaid" in
Edvard
Munch's

Mermaid, utst. cat. Philadelphia Museum of Art, 2005, ill. P. 20

Flowers of Pain: Fin de siècle Ideas in Munch's Art, Ex. cat. MM, 1999, cat. section V



No.

Title: Eye in Eye

Date: 1899–1900

Medium: Oil on canvas

Dimensions: 136 × 110 cm

Current owner or museum: The Munch Museum

Catalogue raisonné: Woll M 461;
The Munch Museum MM.M.00502



No.

Title: Attraction in Landscape

Date: 1908

Medium: Oil on canvas

Dimensions: 35 × 34.5 cm

Current owner or museum: The Munch Museum

Catalogue raisonné: Woll M 799

Munch-museet, MM.M.00397

No. :

Title: Attraction I

Medium: Lithograph

Date: 1896

Printer: Anton Peder Nielsen, Norway

Plate size: 47 by 36 cm

Catalogue raisonné: Woll G 75

Schiefler nr: 65

The Munch Museum, MM.G.00207



No. :



Title: Attraction I

Medium: Hand-colored lithograph

Date: 1896

Printer: Anton Peder Nielsen, Norway

Plate size: 46,5 by 35 cm

Catalogue raisonné: Woll G 75

Schiefler nr: 65

The Munch Museum, MM.G.00207-08

No. :

Title: Attraction I

Medium: Lithograph

Date: 1896

Publisher:

Printer:

Plate size: 47,4 by 35,4 cm

Sheet size: 56,8 by 43,1 cm

Price achieved in Auctions:

Catalogue raisonné: Woll G 75 Schiefler nr: 65

The Munch Museum, MM.G.00207

Sold at Sotheby's Prints & Multiples 27 September 2016 London Lot 140. Attraction I (W. 75; SCH. 97)

Estimate 35,000 — 45,000 GBP Lot Sold. 43,750

GBP Lithograph, 1896, a fine impression, signed in

pencil, on tissue thin Japan paper, framed image:

474 by 354mm 18 5/8 by 13 7/8 in sheet: 568 by

431mm 22 3/8 by 17in



No. :



Title: Attraction I

Medium: Lithograph on cream wove paper

Date: 1896

Printer: Anton Peder Nielsen, Norway

Plate size: 47,2 by 35,5 cm

Sheet size: 69,6 by 52,6 cm

Catalogue raisonné: Woll G 75 Schiefler nr: 65

Comment: Anton Peder Nielsen (later Kildeborg) born 1828 was a printer who worked with Munch after his return to Norway from Copenhagen in 1910. In 1912 Munch set up both a lithographic and an intaglio press in his house in Hvisten. According to Gerd Woll, Nielsen '...came down from Kristiania and helped with the printing at Hvisten and after 1916 was a frequent guest at Elkely...he was an invaluable assistant in printing lithographs and woodcuts..'

Sold at Christie's 2011 | Live Auction 7958 *Modern & Contemporary Prints* Lot 66 Attraction I (W. 75) Price realised GBP 37,250 Estimate GBP 30,000 - GBP 50,000. Closed: 29 Mar 2011 lithograph, 1896,

on cream wove paper, signed in pencil, printed, inscribed and dated by Nielsen in pencil Ekely den 25/11 1916, with wide margins, some very minor pinpoint foxing in the margins, generally in good condition, framed. S. 696 x 526 mm., P. 472 x 355 mm.

No. :

Title: Attraction I

Medium: Lithograph on japan paper

Date: 1896

Printer: Anton Peder Nielsen, Norway

Plate size: 47,3 by 36,4 cm

Sheet size: 57,5 by 43,3 cm

Catalogue raisonné: Woll G 75b Schiefler nr: 65

Sold at Sotheby's *Old Master, Modern & Contemporary Prints* - 20 September 2007
London Lot 174 Attraction I (W. 75, SCH. 65)
Estimate 25,000 — 35,000 GBP LOT SOLD.
58,100 GBP Lithograph, 1896, a good impression, unsigned, Woll's state b, on fine japan paper, with wide margins, in good condition Image: 473 by 364mm; 18 5/8 by 14 3/8 in Sheet: 575 by 433mm; 22 5/8 by 16 7/8 in



No. :

Title: Attraction I

Medium: Lithograph

Date: 1896

Printer: Anton Peder Nielsen, Norway

Plate size: 47 by 36 cm

Sheet size: 65 by 50 cm

Catalogue raisonné: Woll G 75b Schiefler nr: 65

Sold at Christie's 2007 | Live Auction 7388
Old Master, 19th Century, Modern and Contemporary Prints Lot 329 Attraction I (Sch. 65, W. 75) Price realised GBP 60,000
Estimate GBP 20,000 - GBP 30,000 Closed: 28 Mar 2007. lithograph, 1896, on heavy fibrous wove, a good impression, signed in pencil (slightly rubbed), some creasing mainly in the margins, although occasionally in the subject, pale mount

staining, some other, minor defects, framed L. 470 x 360 mm., S. 650 x 500 mm.

No. :

Title: Attraction I

Medium: Lithograph on green wove paper

Date: 1896

Printer: Anton Peder Nielsen, Norway

Plate size: 47,1 by 35,5 cm

Sheet size: 59,8 x 45 cm

Catalogue raisonné: Woll G 75b Schiefner nr: 65

Sold at Christie's 2004 | Live Auction 6920 *Old Master, Modern and Contemporary Prints* Lot 279 Property of the Burkamp Collection, Rostock Attraction (Die Anziehung I) (Sch. 65; W. 75) Price realised GBP 11,950 Estimate GBP 30,000 - GBP 50,000

Closed: 30 Jun 2004 lithograph, 1896, on green wove paper, signed in pencil, a tiny hole at the right of the subject, three further small holes in the lower margin, two tears in the upper margin, one just into the subject, a further tear at the left sheet edge, laid on a support sheet L. 471 x 355 mm., S. 598 x 450 mm.

Provenance:

The Burkamp Collection, Rostock

Stored at the Rostock Museum, later appropriated by the German Democratic Republic and restituted to the heir of Burkamp in 1996



No. :

Title: Attraction I

Medium: Lithograph on green wove paper

Date: 1896

Printer: Anton Peder Nielsen, Norway

Plate size: 47,3 by 35,7 cm

Sheet size: 58 x 46 cm

Catalogue raisonné: Woll G 75b Schiefner nr: 65

Sold at Christie's 2002 | Live Auction 1074 *Nineteenth and Twentieth Century Prints*

Lot 205 Property Of The Harry Anna Investment Fund Inc. Sold To Benefit The Florida Elks Youth Camp Inc. and the Florida Elks Children's Therapy Services

Inc.*Anziehung I (Sch. 65; W. 75) Price realised USD 21,510 Estimate USD 20,000 - USD 30,000 Closed: 1 May 2002. lithograph, 1896, on green wove paper, signed in pencil, inscribed 'No 8-2', with margins, very pale mat staining, several small unobtrusive stains in the black in the lower part of the subject, tears in the margins, (two extending slightly into the image on the center and lower

right side), a few losses at the upper sheet edge, back with similar green wove paper, otherwise in good condition, framed. L. 18 5/8 x 14 in. (473 x 357 mm.) S. 22 3/4 x 18 1/8 in. (580 x 460 mm.)

No. :

Title: *Attraction I*

Medium: Lithograph on Japon

Date: 1896

Printer: Anton Peder Nielsen, Norway

Plate size: 47,8 by 36,3 cm

Sheet size: 50,7 x 39 cm

Catalogue raisonné: Woll G 75b Schiefler nr: 65

Sold at Christie's 2001 | Live Auction 6532

Prints Lot 162 Anziehung I (Sch. 65; W. 75 b).

Price realised GBP 14,100 Estimate GBP 12,000 - GBP 18,000 Closed: 18 Dec 2001

lithograph, 1896, on Japon, printed by Lassally, with margins, the lower left sheet corner re-attached, a few repaired tears and skinned areas in the margins, a diagonal fold at the upper right sheet corner, otherwise generally in good condition, framed. L. 478 x 363mm.; S. 507 x 390mm. Please note that this lot is signed in pencil.



No. :

Title: *Attraction I*

Medium: Lithograph

Date: 1896

Printer: Anton Peder Nielsen, Norway

Plate size: 47,2 x 35,6 cm

Sheet: 51,4 x 38,9 cm

Catalogue raisonné: Woll G 75 Schiefler nr: 65

Munchmuseet, MM.G.00207-20

No. :

Title: Attraction I

Medium: Drypoint

Date: 1895

Printer:

Plate size:

Catalogue raisonné: Woll G 19 Schiefler nr: 17

Willoch nr: 16

The Munch Museum, MM.G.00016



No. :

Title: Attraction I

Medium: Hand coloured etching

Date: 1895

Printer:

Plate size: 34 × 25,8 cm

Sheet: 37 × 28,3 cm

Catalogue raisonné: Woll G
19 Schiefler nr: 17 Willoch nr: 16

The Munch Museum,
MM.G.00016-01

No. :

Title:

Attraction II

Medium:

Drypoint

Date: 1895

Printer: Otto

Felsing, Berlin

Plate size: 26,9

× 33,9 cm

Catalogue

raisonné:

Woll G 20

Schiefler nr: 18

Willoch nr: 17

The Munch

Museum,

MM.G.00017



No. :

Title: Attraction

II

Medium: Etching
and drypoint

Date: 1895

Publisher: Edvard

Munch, Berlin

Printer: L.

Angerer, Berlin

Plate size: 26.7 x

33.2 cm

Sheet: 34.2 x

47.9 cm

Edition: fewer than

50 known

impressions

Catalogue raisonné:

Woll G 20 Schiefler

nr: 18 Willoch nr: 17

Museum: Museum of Modern Art, New York; Credit: Given anonymously; Object number 534.1942



No. :

Title: Attraction II

Medium: Drypoint

Date: 1895

Printer: Otto Felsing, Berlin

Plate size: 26,9 × 33,9 cm

Catalogue raisonné: Woll G 20

Schiefler nr: 18 Willoch nr: 17

The Munch Museum, MM.G.00017-01



No. :

Title: Attraction II

Medium: Drypoint

Date: 1895

Printer: Otto Felsing,
Berlin

Plate size: 21,3 × 31
cm

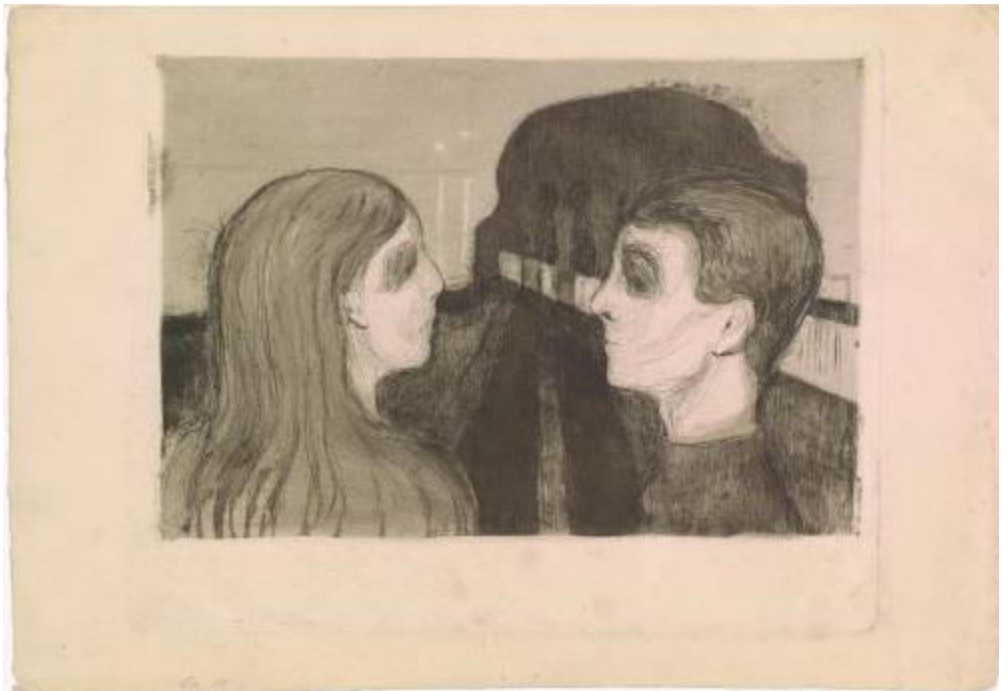
Sheet: 30,4 × 40,3
cm

Catalogue raisonné:

Woll G 20 Schiefler nr:

18 Willoch nr: 17

The Munch Museum,
MM.G.00017-09



No. :

Title: Attraction II

Medium: Etching and drypoint
printed in greyish black

Date: 1895

Printer: Otto Felsing, Berlin

Plate size: 26,9 by 33,9 cm

Sheet: 33,7 by 46,5 cm

Catalogue raisonné: Woll G 20

Schiefler nr: 18 Willoch nr: 17

Sold at Sotheby's *Prints and
Multiples* 17 September 2019 • 10:30

BST • London Lot 113

Edvard Munch | Attraction II (W. 20;

S. 18) Estimate:20,000 - 30,000

GBPLot sold:47,500GBP Etching

and drypoint printed in greyish

black, 1895, Woll's variation II of IV, signed in pencil, also signed by the printer Otto Felsing, inscribed 'Berlin gdr.', on sturdy Japan paper, framed plate: 269 by 339mm 10⁵/₈ by 13³/₈in sheet: 337 by 465mm 13¹/₄ by 18¹/₄in

Provenance

Ex. coll. Staedt Kunstmuseum, Düsseldorf (their stamp on the mount verso, not in Lugt);

Harald Holst Halvorsen, Kunst & Antikvitetshandel (his gallery stamp on the mount verso, not in Lugt)



No. :

Title: *Attraction II*

Medium: Etching and drypoint
printed in dark brown

Date: 1895

Printer: Otto Felsing, Berlin

Plate size: 26,9 by 33,6 cm

Sheet: 44,6 by 60,1 cm

Catalogue raisonné: Woll G
20 Schiefler nr: 18 Willoch nr: 17
Sold at Sotheby's *Prints &
Multiples* 27 October 2016 - 28
October 2016 [New York Lot 17
Property from the estate of Mary
Cross. *Attraction II* (W. 20; S. 18)
Estimate 40,000 — 60,000 USD



LOT SOLD. 45,000 USD Etching and drypoint printed in dark brown with plate tone, 1895, Woll's II of IV, signed in pencil, also signed by the printer, Felsing, on wove paper, framed plate: 269 by 336 mm 10 5/8 by 13 1/4 in sheet: 446 by 601 mm 17 1/2 by 23 5/8 in

Sotheby's Catalogue Note

"There is a battle that goes on between men and women. Many people call it love".

Edvard Munch

Like many of Munch's images and themes, he explored this iconography many times throughout his oeuvre. In this early etching, Munch repeated the landscape which he used in several paintings and two lithographs.

No. :

Title: *Sphinx*

Medium:

Lithograph

Date: 1896

Printer: Anton
Peder Nielsen,
Norway

Plate size:

Sheet:

Catalogue raisonné: Woll G
74 Schiefler nr: 64
The Munch
Museum,
MM.G.00206



No. :

Title: Attraction II

Medium: Lithograph

Date: 1896

Printer: Anton Peder
Nielsen, Norway

Plate size:

Sheet:

Catalogue raisonné: Woll

G 76 Schiefler nr: 66

The Munch Museum,

MM.G.00208



No.

Title: Separation

Date: 1894

Medium: Oil on
canvas

Dimensions: 115 × 150
cm

**Current owner or
museum:** The Munch
Museum

Catalogue raisonné:

Woll M 344

Munch-museet,

MM.M.00884



No.

Title: Separation

Date: 1896

Medium: Oil (?)
on canvas

Dimensions: 96,5
× 127 cm

**Current
owner or museum:**
The Munch
Museum

Catalogue

raisonné: Woll M
393

Munch-museet,

MM.M.00024

No.

Title:

Separation

Date: 1896-
1898

Medium:

Brush, pencil,
crayon,
multicoloured
on Wove paper

Dimensions:

27,1 x 48 cm

**Current owner
or museum:**

The Munch
Museum

Catalogue

raisonné: The Munch Museum, MM.T.02288-recto

Literature:

Eggum, Arne, Edvard Munch: Livfrisen fra maleri til grafikk, Oslo 1990, ill. P. 92

Svenæus, Gösta, Imännlichen Gehirn II, Lund 1973, ill. P. 149 (discussed p. 211 in
volume I)

Langaard, Johan and Reidar Revold, Munch as a draftsman, Oslo 1958, ill. P. 60



No. :

Title: Separation I

Medium: hand-coloured
lithograph

Date: 1896

Printer: Anton Peder
Nielsen, Norway

Plate size: 48,8 x 58,5 cm

Sheet: 50,5 x 65,2 cm

Catalogue raisonné: Woll G
77 Schiefler nr: 67

Munchmuseet, MM.G.00209-
04



No. :

Title: Separation I

Medium: lithograph

Date: 1896

Printer: Anton Peder
Nielsen, Norway

Plate size: 48,8 x
58,5 cm

Sheet: 50 x 64,7
cm

Catalogue raisonné:

Woll G 77 Schiefler nr:
67

Sold at Sotheby's Prints
- 27 October 2005 - 29
October 2005 New
York

Lot 274A property
from the estate of
Gertrud A. Mellon
Separation I (WOLL
77)

Estimate 60,000 — 80,000 USD LOT SOLD. 126,000 USD Lithograph, 1896, signed in pencil, dated 1913 and with an indistinct pencil inscription, on cream wove paper, with margins, in good condition apart from pale mat stain, the sheet edges with two small tears (one repaired), minor creasing, primarily at bottom, framed sheet 500 by 647 mm 19 3/4 by 25 1/2 in



No. :

Title:

Separation II

Medium: hand-
coloured
lithograph

Date: 1896

Printer: Anton
Peder Nielsen,
Norway

Plate size:

**Catalogue
raisonné:** Woll
G 78 Schiefler nr:
68

The Munch
Museum,
MM.G.00210



No. :

Title: Separation II

Medium: lithograph

Date: 1896

Printer: Anton Peder
Nielsen, Norway

Plate size: 44,1 × 62
cm

Sheet: 44,1 × 62
cm

Catalogue raisonné:
Woll G 78 Schiefler nr:
68

The Munch Museum,
MM.G.00210-06



No. :

Title:

Separation II

Medium:

lithograph

Date: 1896

Printer: Anton

Peder Nielsen,

Norway

Plate size: 41,6 ×

64,5 cm

Sheet: 58,9 ×

87,2 cm

Catalogue

raisonné: Woll G

78 Schiefner nr: 68

The Munch

Museum,

MM.G.00210-19



No. :

Title:

Separation II

Medium:

lithograph

Date: 1896

Printer:

Anton Peder

Nielsen,

Norway

Plate size:

40,9 × 64,3 cm

Sheet: 60

× 80 cm

Catalogue

raisonné:

Woll G 78

Schiefner nr: 68

The Munch

Museum, MM.G.00210-15

No. :

Title: Separation II

Medium: lithograph

Date: 1896

Printer: Anton Peder Nielsen,
Norway

Plate size: 41,7 × 62,7 cm

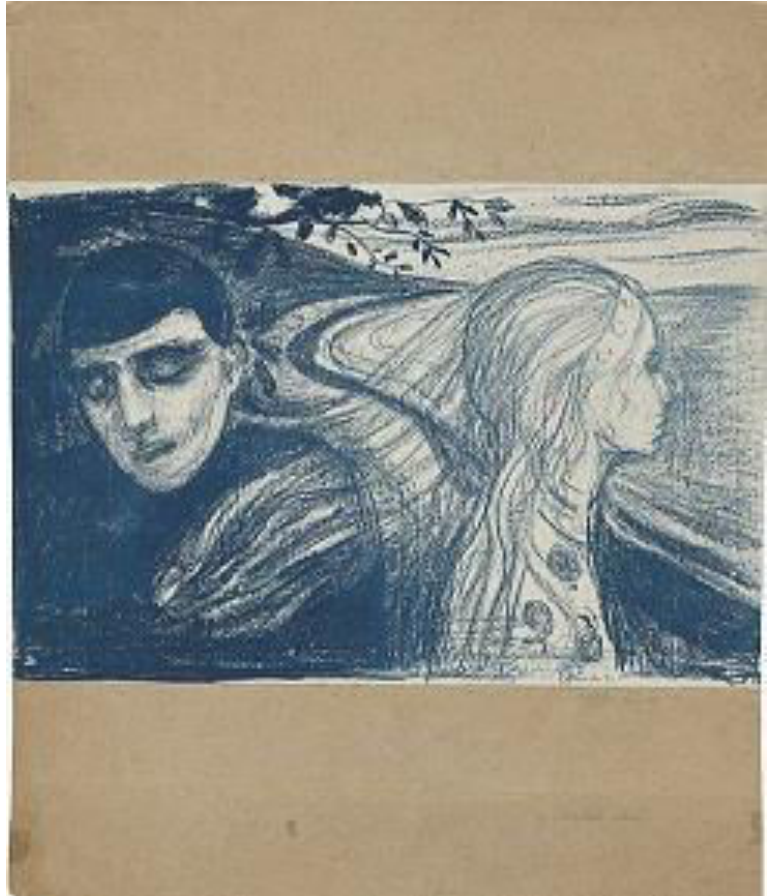
Sheet: 41,7 × 62,7 cm

Catalogue raisonné: Woll G 78

Schiefler nr: 68

The Munch Museum,

MM.G.00210-20



No. :

Title: Separation II

Medium: lithograph

Date: 1896

Printer: Anton Peder
Nielsen, Norway

Plate size: 41,2 by 63,9
cm

Sheet: 59 4 by 78,9
cm

Catalogue raisonné:

Woll G 78 Schiefler nr: 68

Sold at Sotheby's *Old
Master, Modern &*

Contemporary Prints - 19

March 2013 London Lot 81

Separation (W. 78)

Estimate 50,000 —

70,000 GBP LOT SOLD. 57,500 GBP Lithograph, 1896, signed in pencil, on stiff wove paper Image: 412 by 639mm; 16 1/4 by 25 1/4 in Sheet: 594 by 789mm; 23 3/8 by 31 in



No. :

Title: Separation II



Medium: lithograph

Date: 1896

Printer: Lasally, Berlin

Plate size: 41,2 by 64,3 cm

Sheet: 47,2 x 65 cm

Catalogue raisonné: Woll G 78 Schiefler nr: 68

Sold at Christie's 2012 | Live Auction 5705 *Modern & Contemporary Prints* Lot 35 From a Private German Collection Separation II (Sch. 68; W. 78) Price realised GBP 91,250 Estimate GBP 50,000 - GBP 70,000 Closed: 19 Sep 2012 lithograph printed in midnight blue, 1896, on tissue-thin oriental paper, signed in pencil, a fine, rich yet transparent impression, with small margins at left and right, wider margins above and below, the sheet edges slightly uneven, in very good condition, framed L. 412 x 643 mm., S. 472 x 650 mm.

Literature

Elizabeth Prelinger and Michael Parke-Taylor, *The Symbolist Prints of Edvard Munch - The Vivian and David Campbell Collection*, Art Gallery of Ontario, Toronto, 1997, no. 29 (another impression illustrated).

Christie's Lot Essay

The seemingly simple scene of Separation II is charged with all the contradicting feelings towards women which Edvard Munch expressed repeatedly, almost obsessively, in some of his most celebrated paintings and prints. Perhaps prompted by an actual separation and then recalled in a dream, Munch described the scene in his notes thus: 'she walked slowly

towards the sea - farther and farther away - and then something very strange occurred - I felt as if there were invisible threads connecting us - I felt the invisible strands of her hair still winding around me - and thus as she disappeared completely beyond the sea - I still felt it, felt the pain where my heart was bleeding - because the threads could not be severed.'

(Quoted by D. Buchart in: K. A. Schröder, A. Hoerschelmann (eds.), *Edvard Munch - Theme and Variation*, Albertina, Vienna, 2003, p. 167 [Munch Museet T 2782-I]).

Perhaps more than any other modern artist, Edvard Munch sought to turn his fraught emotional life into emblematic images, and it seems that the technical rigour of printmaking - as opposed to the more gestural freedom of painting - allowed him to further condense and simplify his compositions. In his best prints, medium and subject-matter mirror each other perfectly: the imagery of *Separation II*, as Jay Clark acutely observed, 'seems to almost echo the basic principles of lithography - attraction and repulsion - in human terms.'

(Jay A. Clark, *Becoming Edvard Munch – Influence, Anxiety and Myth*, Art Institute of Chicago, 2009, p. 136).

Separation II is the result of Munch's early experiments with transfer lithography. Rather than using the flat surface of a stone or transfer sheet, he used a sheet of paper placed over a rough piece of cloth. The lines of his crayon thus picked up the uneven texture of the cloth, which lends the image, once transferred onto the lithographic stone and printed, the depth and transparency so apparent in the present impression. Although the evidence remains inconclusive, it was probably printed by Lasally in Berlin around 1906-09, as a few other impressions printed in dark blue on thin Japan paper are inscribed with the name of that printer.

No. :

Title: Separation II

Medium: lithograph

Date: 1896

Printer: Anton Peder Nielsen, Norway or Lasally, Berlin

Plate size: 41,5 by 64,5 cm

Sheet: 59,7 x 80 cm

Catalogue raisonné:

Woll G 78 Schiefler nr:

68 Munch Museum

MM.G.00210-16

Sold at Christie's 2011 |

Live Auction 7986 *Old*

Master, Modern &

Contemporary Prints,

including Property

from the Estate of

Ernst Beyeler Lot 107 Separation II (S. 68; W. 78)

Price realised GBP 37,250 Estimate GBP 30,000 - GBP 50,000 Closed: 21 Sep 2011

lithograph, 1896, on wove paper, a very good impression of this rare and important, large plate, unsigned, from the artist's estate, with the stamp of the Munch-Museet, Oslo (numbered 210-16) verso, with wide margins, in very good condition L. 415 x 645 mm., S. 597 x 800 mm.

Provenance

Estate of the Artist; bequeathed to the City of Oslo, thence the Munch- Museet.

Subsequently de-accessioned by the Museum.

Literature

E. Prelinger, M. Parke-Taylor, *The Symbolist Prints of Edvard Munch - The Vivian and David Campbell Collection*, exh. cat., New Haven and London, 1996, no. 29, pp. 136-138 (other impressions illustrated).

Christie's Lot Essay

While seduction and attraction are dominant themes within Edvard Munch's oeuvre, these images are always laced with a sense of threat and pain: for Munch separation seemed the inevitable outcome of love and desire. Perhaps it was the early death of his beloved sister, which from then on made him fear and feel the loss of a loved one so intensely. This anxiety was to preoccupy and torment the artist throughout his life: 'When you went over the sea and left me, it was as if there were still invisible threads uniting us. It was as though something was tearing at an open wound', he wrote about a lost lover. (Cited in: Prelinger Taylor, *ibid.*, p. 136.) With Separation II he created an emblematic image of heart-break and the incorporeal yet very real pain it causes.



No.
Title:
Summernight. The Voice
Date: 1896
Medium: Oil on unprimed canvas
Dimensions: 90 × 119.5 cm
Current owner or museum: The Munch Museum
Catalogue raisonné: Woll M 394
Munch-museet, MM.M.00044



No. :
Title: **Summernight. The Voice**
Medium: woodcut
Date: 1896
Printer: M. W. Lassally Graphische Kunst-Anstalt, Berlin
Plate size:
Sheet:
Catalogue raisonné: Woll G 92 Schiefler nr: 83
The Munch Museum, MM.G.00572

No. :

Title: **Summernight. The Voice**

Medium: woodcut

Date: 1896

Printer: M. W. Lassally Graphische Kunst-Anstalt, Berlin

Plate size: 40,9 × 33,7 cm

Sheet: 45,1 × 33,7 cm

Catalogue raisonné: Woll G 92 Schiefler nr: 83

The Munch Museum, MM.G.00572-01



No. :

Title: **Summernight. The Voice**

Medium: woodcut

Date: 1896

Printer: M. W. Lassally Graphische Kunst-Anstalt, Berlin

Plate size: 37,6 × 55,7 cm

Sheet: 40,3 × 57,7cm

Catalogue raisonné: Woll G 92 Schiefler nr: 83

The Munch Museum,
MM.G.00572-02

No. :

Title: Summernight. The Voice

Medium: woodcut

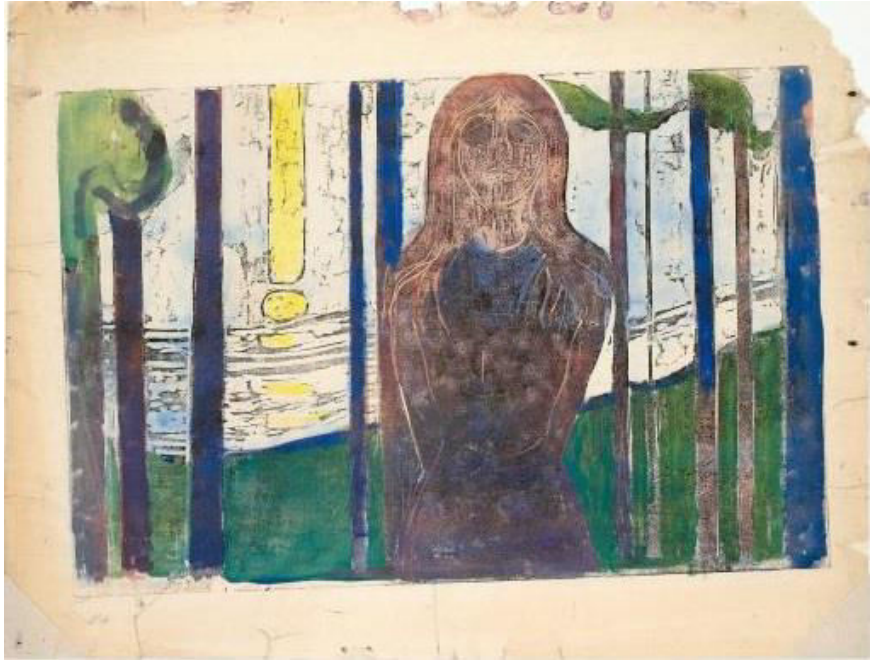
Date: 1896

Printer: M. W. Lassally
Graphische Kunst-Anstalt,
Berlin

Plate size: 37,8 × 56,9 cm

Sheet: 49,5 × 65 cm

Catalogue raisonné: Woll
G 92 Schiefler nr: 83
The Munch Museum,
MM.G.00572-03



No. :

Title: Summernight. The Voice

Medium: woodcut

Date: 1896

Printer: M. W. Lassally
Graphische Kunst-Anstalt, Berlin

Plate size: 38 × 56,3 cm

Sheet: 45,7 × 58 cm

Catalogue raisonné: Woll G 92
Schiefler nr: 83

The Munch Museum,
MM.G.00572-04

Miguel Orozco

Edvard Munch. Motifs and colour variants

No. :

Title: Decorative Design

Medium: lithograph

Date: 1897-98

Printer: Anton Peder Nielsen, Norway or
Lasally, Berlin

Plate size: cm

Catalogue raisonné: Woll G 109 Schiefler
nr: 92

The Munch Museum, MM.G.00224



No. :

Title: Encounter in Space

Medium: woodcut

Date: 1898-1899

Printer: M. W. Lassally Graphische
Kunst-Anstalt, Berlin

Plate size:

Sheet:

Catalogue raisonné: Woll G 136 Schiefler
nr: 135

The Munch Museum, MM.G.00603

No. :

Title: Encounter in Space

Medium: colour woodcut

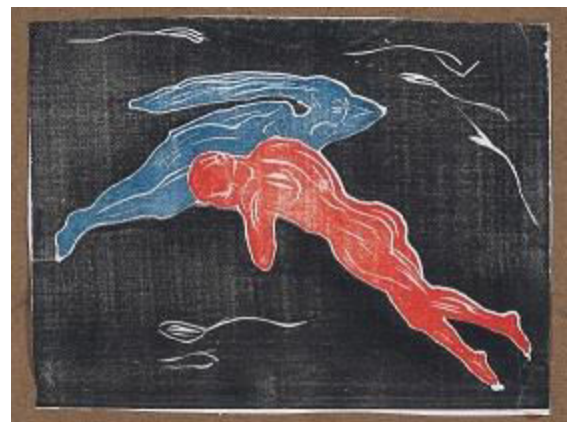
Date: 1898-1899

Printer: M. W. Lassally Graphische Kunst-Anstalt,
Berlin

Plate size: 19,1 × 25 cm

Sheet: 26 × 33 cm

Catalogue raisonné: Woll G 136 Schiefler nr: 135
The Munch Museum, MM.G.00603-01



No. :

Title: Encounter in Space

Medium: colour woodcut

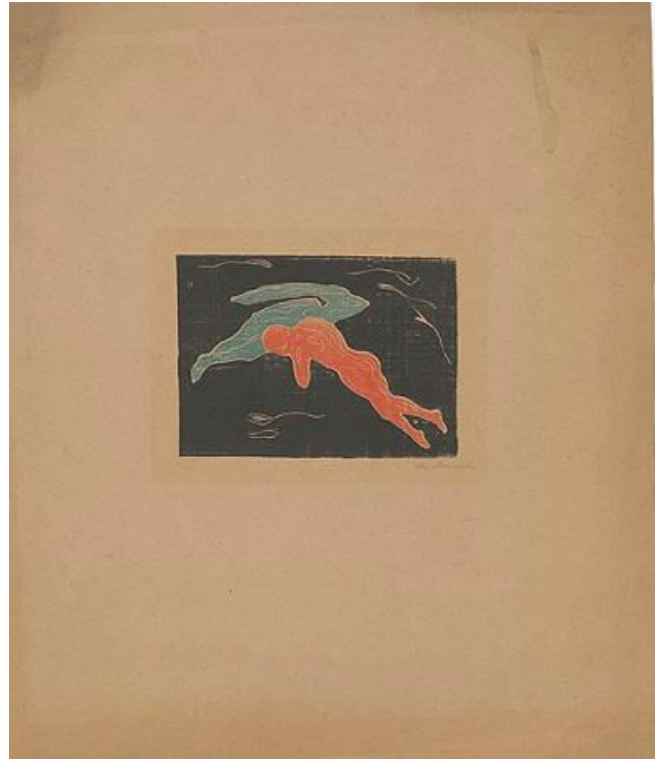
Date: 1898-1899

Printer: M. W. Lassally Graphische Kunst-Anstalt, Berlin

Plate size: 18,7 × 25,1 cm

Catalogue raisonné: Woll G 136 Schiefler nr: 135

The Munch Museum, MM.G.00603-02



No. :

Title: Encounter in Space

Medium: colour woodcut

Date: 1898-1899

Printer: M. W. Lassally Graphische Kunst-Anstalt, Berlin

Plate size: 19,1 × 25,2 cm

Sheet: 29 × 40,7 cm

Catalogue raisonné: Woll G 136 Schiefler nr: 135

The Munch Museum, MM.G.00603-13



No. :

Title: Encounter in Space

Medium: Woodcut printed in black, red and bluish green

Date: 1898-1899

Printer: M. W. Lassally Graphische Kunst-Anstalt, Berlin

Plate size: 18 by 25,2 cm

Sheet: 68 by 56,8 cm

Catalogue raisonné: Woll G 136

Schiefler nr: 135

Put for sale at Sotheby's *Prints & Multiples – Old Master, Modern & Contemporary* - 17 September 2013

London Lot 110 Encounter In Space (W.

136; SCH. 135) Estimate 130,000 —

180,000 GBP Woodcut printed in black, red and bluish green, 1898-99, Woll's state a3, before the impression printed by Lassaly in Woll's state b, signed in pencil, inscribed Tidig Trygt (early printing), on sturdy buff wove paper Plate: 180 by 252mm; 7 1/8 by 10in Sheet: 680 by 568mm; 26 by 22 3/8 in

Put for sale at Sotheby's *Prints & Multiples* 16 September 2014 London Lot 82

Encounter In Space (W. 136; SCH. 135) Estimate 80,000 — 120,000 GBP Encounter In Space (W. 136; SCH. 135) Woodcut printed in black, red and blueish green, 1898-99, an early impression, signed in pencil, inscribed 'Tidig Trygt' (early printing), on sturdy buff wove paper, printed by the artist or Lemerancier, framed. plate: 180 by 252mm 7 1/8 by 10in sheet: 680 by 568mm 26 by 22 3/8 in



No. :

Title: Encounter in Space

Medium: woodcut in colors

Date: 1910

Printer: M. W. Lassally Graphische Kunst-Anstalt, Berlin

Plate size: 18,1 x 25,4 cm

Sheet: 68,5 by 56,9 cm

Catalogue raisonné: Woll G 136 Schiefler nr: 135

Put for sale at Christie's 2005 | Live Auction

1569 *Prints and Multiples* Lot 230 Property from the Steinmetz Family Collection

Begegnung im Weltall (Sch. 135; W. 136)

Price realised USD 38,400 Estimate USD

30,000 - USD 40,000 Closed: 1 Nov 2005

woodcut in colors, 1910, on a thick, fibrous wove paper, Woll's state a3 (of b), signed in

pencil, with wide margins, pale light- and mat staining, a 3/8-in. tear at the lower margin



edge, a few soft printing and handling creases in the margins, pale moisture staining in the margins, minor surface soiling (mostly along the upper margin edge), old hinge remains at the upper margin edge and in places on the reverse, a few rubbed areas on the reverse, otherwise in good condition, framed P. 7 1/8 x 10 in. (181 x 254 mm.)
S. 27 x 22 3/8 in. (685 x 569 mm.)

No. :

Title: Encounter in Space

Medium: Drypoint

Date: 1902

Printer:

Plate size: 12,7 x 18,3 cm

Catalogue raisonné: Woll G 168

Schiefler nr: 151 Willoch nr: 66

The Munch Museum,

MM.G.00061-03



No.

Title: Meeting in Space

Date: 1925–1929

Medium: Oil on canvas

Dimensions: 60 x 240 cm

Current owner or museum: The Munch Museum

Catalogue raisonné: Woll M 1545



Munch-museet, MM.M.00664

No.

Title: Young Couple in a Spruce Forest

Date: 1915

Medium:

Woodblock

Dimensions:

Current

owner or

museum:

The Munch

Museum

Catalogue

raisonné:

Woll G 540

MM G 642

Schiefler 442

Munchmuseet,

MM.P.00400



No. :

Title: Young Couple in a Spruce Forest

Medium: woodcut printed in black, pink, blue and moss green

Date: 1915

Printer: M. W. Lassally Graphische Kunst-Anstalt, Berlin

Plate size: 32 x

60,5 cm

Sheet: 42 x 63

cm

Catalogue raisonné:

Woll G 540 MM G

642 Schiefler 442

Sold at Christie's

2017 | Live Auction

13879 *Prints and*

Multiples Lot 38

Various Properties

Young Couple in a

Spruce Forest Price

realised GBP 56,250

Estimate GBP

50,000 - GBP 70,000. Closed: 19 Sep 2017. woodcut printed in black, pink, blue and moss green, 1915, on thin, fibrous laid Japan paper, a very good impression of this extremely rare print, with margins, probably the full sheet, a deckle edge at right, a couple of small paper losses and short tears at the sheet edges, pale staining along the sheet edges, generally in good condition. Block 320 x 605 mm., Sheet 420 x 630 mm.



Christie's Lot Essay

The catalogue raisonné by Gerd Woll records only two other impressions of this state; both of which are in the Munchmuseet, Oslo.

The rare and unusual woodcut *Young Couple in a Spruce Forest* (Woll 540) seems to form a pair with Munch's better known print *Towards the Forest II* (W. 541), executed roughly at the same time in 1915. In fact, the two prints could be seen as a sequence, whereby the young couple is first seen approaching the forest, before finally stepping into the dark woods for a secret embrace.

The image of *Young Couple in a Spruce Forest* is made-up of short, narrow lines gouged out of a dark surface, which itself is printed over a multicoloured, striped surface. The effect is that of cold, glittering northern moonlight falling through a dense canopy of needles into the forest and onto the figures. Munch further heightened the sense of almost being in the forest by using very fibrous, natural paper and by printing the dark surface from a single, heavily grained plank of spruce wood.

No.

Title: *Young Couple in a Spruce Forest*

Date: 1915

Medium: Hand-colored woodcut

Printer: M. W. Lassally
Graphische Kunst-Anstalt,
Berlin

Plate: 32 x 60 cm

Catalogue raisonné: Woll G
540 Schiefler nr: 442
Munch Museum ,
MM.G.00642-02



No.

Title: *Young Couple in a Spruce Forest*

Date: 1915

Medium: Woodcut printed in color

Printer: M. W. Lassally
Graphische Kunst-Anstalt, Berlin

Plate: 32 x 60 cm

Catalogue raisonné: Woll G 540
Schiefler nr: 442
Munch Museum , MM.G.00642-16



No.

Title: Young Couple in a Spruce Forest

Date: 1915

Medium: Woodcut
printed in color

Printer: M. W. Lassally
Graphische Kunst-Anstalt,
Berlin

Plate: 32 x 60 cm

Catalogue raisonné:

Woll G 540 Schiefler nr:
442

Munch Museum ,
MM.G.00642-20



No.

Title: Young Couple in a Spruce Forest

Date: 1915

Medium: Woodcut printed
in black and pink

Printer: M. W. Lassally
Graphische Kunst-Anstalt,
Berlin

Plate: 32,2 x 60.8 cm

Sheet: 43,9 by 62,8mm

Catalogue raisonné: Woll G
540 Schiefler nr: 442

Sold at Sotheby's *Old Master,
Modern And Contemporary
Prints - 30 March 2011*

London Lot 114 Young
Couple In A Spruce Forest
(SCH. 442; W. 540) Estimate
70,000 — 80,000 GBP LOT

SOLD. 109,250 GBP Woodcut printed in black and pink, 1915, Woll's fifth state (of six), without the diagonal line cited in Woll's third state, signed in pencil, inscribed To i skogen, on thin laid fibrous japan paper Image: 322 by 608mm; 12 5/8 by 24in Sheet: 439 by 628mm; 17 1/4 by 24 3/4 in



No.

Title: Moonlight

Date: 1893

Medium: Oil on canvas

Dimensions: 140.5 x 137 cm

Current owner or museum: National Gallery, Oslo, Norway

Provenance: Bought for Olaf Schous gift with contribution from Marit Nørregaard 1938

Catalogue raisonné: Woll M 322. The National Museum of Art, Architecture and Design, The Fine Art Collections Inventory no. : NG.M.01914



No.



Title: Moonlight I

Date: 1896

Medium: Woodcut

Printer: M. W. Lassally
Graphische Kunst-Anstalt, Berlin

Plate:

Sheet:

Catalogue raisonné: Woll G 90

Schiefler nr: 81A Woll G 202

Schiefler nr: 81B

The Munch Museum,

MM.G.00570

No.

Title: Moonlight I

Date: 1896

Medium: Woodcut

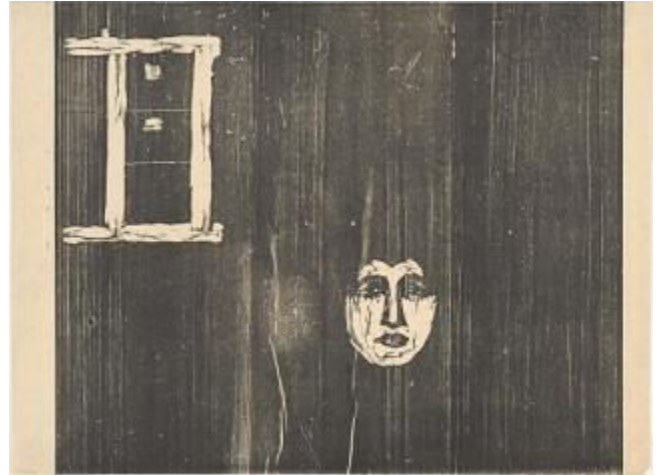
Printer: M. W. Lassally Graphische Kunst-Anstalt, Berlin

Plate: 39 × 46,8 cm

Sheet: 39 × 52,7 cm

Catalogue raisonné: Woll G 90 Schiefler nr: 81B

The Munch Museum, MM.G.00570-01



No.

Title: Moonlight I

Date: 1896

Medium: Colour woodcut

Printer: M. W. Lassally Graphische Kunst-Anstalt, Berlin

Plate: 41,2 × 46,7 cm

Sheet: 41,2 × 46,7 cm

Catalogue raisonné: Woll G 90 Schiefler nr: 81A

The Munch Museum, MM.G.00570-07

No.

Title: Moonlight I

Date: 1896

Medium: Colour woodcut

Printer: M. W. Lassally Graphische Kunst-Anstalt, Berlin

Plate: 40,4 × 47 cm

Sheet: 45,6 × 61 cm

Catalogue raisonné: Woll G 90 Schiefler nr: 81A

The Munch Museum, MM.G.00570-12



No.

Title: Moonlight I

Date: 1896

Medium: Colour
woodcut

Printer: M. W.
Lassally Graphische
Kunst-Anstalt, Berlin

Plate: 41,2 × 47 cm

Sheet: 41,2 × 47 cm

Catalogue raisonné:
Woll G 90 Schiefler
nr: 81A

The Munch Museum,
MM.G.00570-15



No.

Title: Moonlight I

Date: 1896

Medium: Colour
woodcut

Printer: M. W.
Lassally Graphische
Kunst-Anstalt, Berlin

Plate: 41,5 × 46,5 cm

Sheet: 52,3 × 55,5 cm

Catalogue raisonné:
Woll G 90 Schiefler nr:
81A

The Munch Museum,
MM.G.00570-19

No.

Title: Moonlight I

Date: 1896

Medium: Colour woodcut

Printer: M. W. Lassally
Graphische Kunst-Anstalt, Berlin

Plate: 40,5 × 47 cm

Sheet: 52 × 65,9 cm

Catalogue raisonné: Woll G 90

Schiefler nr: 81A

The Munch Museum,

MM.G.00570-20



No.

Title: Moonlight I

Date: 1896

Medium: Colour
woodcut

Printer: M. W.
Lassally Graphische
Kunst-Anstalt, Berlin

Plate: 40,9 × 47 cm

Sheet: 49,8 × 64,4
cm

Catalogue raisonné:

Woll G 90 Schiefler
nr: 81A

The Munch Museum,
MM.G.00570-25

No.**Title:** Moonlight I**Date:** 1896**Medium:** Woodcut printed in black, green, red and ochre, with handcoloring**Printer:** M. W. Lassally
Graphische Kunst-Anstalt,
Berlin**Plate:** 41,4 by 47,2 cm**Sheet:** 60 by 55,3 cm**Catalogue raisonné:** Woll
G 90 Schiefler nr: 81ASold at Sotheby's *Important
Prints and Multiples**Evening Sale* 24 October

2019 • New York Lot 12

Edvard Munch | Moonlight I
(SCH. 81A; W. 90)

Estimate: 700,000 -

1,000,000 USD Lot sold:

680,000 USD Property from
the Collection of Catherine

Woodard & Nelson Blitz, Jr. Woodcut printed in black, green, red and ochre, with handcoloring, 1896, Woll's II of IV, a rare and early proof before the block was divided, signed in pencil and inscribed 'Mondschein mit Handgedruckt in 4 Farben' on the mount, on China paper mounted to card, hand-printed by the artist, framed. image: 414 by 472 mm 16¼ by 18⅝ in. mount: 600 by 553 mm 23⅝ by 21¾ in

Exhibited

Washington, D.C., National Gallery of Art, Edvard Munch: Master Prints, 2010

Sotheby's Catalogue note

Moonlight I is amongst the most complex and inventive modern woodcuts, made even more impressive by the fact that it is believed to be Munch's second-ever attempt at the medium. Employing what became known as his "jigsaw" technique, the artist sawed oak woodblocks into pieces and worked them individually before reassembling his desired image. This fragmented approach enhances the sense of isolation in the composition, which is a key theme across Munch's printed oeuvre.

In the case of this fine impression, the textural grain of the blocks creates an ethereal veil that subtly separates the viewer and the ghostly beauty, further evoking a sense of physical and emotional distance. Perhaps because it was one of his earliest woodcuts, many impressions are printed slightly dryly or unevenly. This superb example is especially adept, printing richly and evenly, and heightened by additional handcoloring. Munch first explored this subject in 1893, when he created an oil painting of the same name. Light and dark are largely emphasized in the painting: the willowy woman leans against a gleaming white picket fence in a somber black dress, her face spot lit by the moon, which also casts disruptive shadows in the otherwise picturesque scene. In the



woodcut, Munch emphasizes the psychology of the mysterious woman by cropping the image, placing her melancholy face at the foreground. A tree added at right and the window at left encircle her, while a shadow looming in the background incites tension. In a letter to Munch dated 1899, his fiancée Tulla Larsen describes one of his prints as “the woman by the window”, probably referring to this work. Little did she know that the female subject would come to be widely recognized as Emily “Millie” Thaulow, the painter-printmaker’s first great love. Munch met Millie, the wife of a distant cousin, in 1885. Their dramatic affair was short-lived but haunted the artist for life, leaving him with a fear of intimacy. His resulting commitment issues may have contributed to the dissolution of his tumultuous relationship with Tulla – which ended with a gunshot wound to Munch’s left hand.

No.

Title: Moonlight I

Date: 1896

Medium: woodcut in colors, on thin laid Japan paper

Printer: M. W. Lassally
Graphische Kunst-Anstalt,
Berlin

Plate: 40 by 47 cm

Sheet: 49,2 x 56,2 cm

Catalogue raisonné:

Woll G 90 Schiefler nr:
81A

Sold at Christie's 2018 |
Live Auction 16388 *Prints
& Multiples* Lot 246
Mondschieen I (Moonlight
I) Price realised USD
212,500 Estimate USD
150,000 - USD 250,000



Closed: 25 Oct 2018. woodcut in colors, on thin laid Japan paper, circa 1896, presumably Woll's fourth (final) state, printed from three blocks in blueish black, grey, light brown, green and blueish green, signed in pencil, with margins, adhesive remains in places on the reverse upper sheet edge (showing through in the upper margin), otherwise in good condition, framed Image: 15 ¾ x 18 ½ in. (400 x 470 mm.) Sheet: 19 3/8 x 22 1/8 in. (492 x 562 mm.)

Christie's Lot Essay

Munch began working with woodcuts in the autumn of 1896 in Berlin; a method that was quickly gaining popularity among artists of the time. Moonlight I was one of five prints produced by Munch that year. Aspects of the image were carved on each side of the same wood block, so that each impression required printing from both sides of the block. An additional block with the distinctive wood grain was then added, and cut into three pieces for the individually inked areas of local color.

The subject is based on a painting of the same name from 1893. In the painting, a woman is shown, almost full length, in front of a house, leaning against a white picket fence. The moonlight illuminates her face but casts a long and sinister shadow on the wall behind her. In the woodcut version Munch focuses the composition more closely on her facial features, cutting off her body just below the shoulders, and bringing her into the immediate foreground. A tree has been added to the right, which, with the window on the left, encloses her figure and flattens the pictorial space, creating a claustrophobic atmosphere. Her melancholy features shine ghostly and pale in the moonlight, seemingly imprisoned by the shadows that surround her. It has been suggested that the woman is Millie Thaulow, the wife of a captain in the medical corps of the Norwegian army. Munch and her met in 1885 and began a secret - and Munch's first - love affair. The relationship was brief and unhappy, laying the foundations for Munch's lifelong fear of intimacy.

In 1901, determined to find success in Germany, Munch had a number of his wood blocks, including Moonlight I, sent from Norway to his studio in Berlin. To his frustration, the blocks were accidentally sent to his cottage at Åsgårdstrand in Norway. As a result, Munch carved new blocks, including one for Moonlight, in Berlin in 1902. Moonlight I is a highly complex image, created in the complicated and innovative process of multiple, cut printing blocks- all the more astonishing for being the artist's second work in the woodcut medium. Probably due to Munch's lack of experience in wood-printing at the time, many impressions are unevenly printed. The present impression of this rare, early print however is very successful, with the different blocks and colors well balanced and printing evenly and clearly.

No.

Title: Moonlight I

Date: 1896

Medium: Woodcut printed from three blocks in black, grey, ochre, green and blue green

Printer: M. W. Lassally Graphische Kunst-Anstalt, Berlin

Plate: 40,2 by 47,2 cm

Sheet: 47,2 x 53,6 cm

Catalogue raisonné: Woll G 90 Schiefler nr: 81A

Sold at Sotheby's *Important Prints & Multiples*

Including Property From The Collection Of

Catherine Woodard And Nelson Blitz, Jr. 23

October 2017 - 24 October 2017 | 4:00 PM EDT

New York Lot 91 Property from the collection of

Catherine Woodard And Nelson Blitz, Jr. Moonlight I (SCH. 81; W. 90) Estimate

150,000 — 250,000 USD LOT SOLD. 225,000 USD Woodcut printed from three blocks

in black, grey, ochre, green and blue green, 1896, a fine impression, on thin Japan paper,

probably printed by Lassally, framed image: 402 by 472 mm 15 7/8 by 18 5/8 in sheet:

472 by 536 mm 18 5/8 by 21 1/8 in

Provenance

David Tunick, Inc., New York



No.

Title: Moonlight II

Date: 1902

Medium: Colour woodcut

Printer: M. W. Lassally

Graphische Kunst-Anstalt, Berlin

Plate:

Sheet: **Catalogue raisonné:** Woll

G 202 Schiefler nr: 81B

The Munch Museum, MM.G.00570-05



No.

Title: Moonlight II

Date: 1902

Medium: Woodcut printed in black and grey

Printer: M. W. Lassally Graphische Kunst-Anstalt, Berlin

Plate: 46.8 by 46.4 cm

Sheet: 59.6 by 62.9 cm

Catalogue raisonné: Woll G 202 Schiefler nr: 81B

Sold at Sotheby's *Impressionist & Modern Art Day Sale Online* 18 May 2020 • 12:00

EDT • New York Lot 71 Edvard Munch | Moonlight Ii (Schiefler 81b; Woll 202)

Estimate: 100,000 - 150,000 USD Lot sold: 75,000

USD Property from the Collection of Catherine

Woodard & Nelson Blitz, Jr. Woodcut printed in

black and grey, 1902, Woll's I of II, signed in pencil,

on heavy wove paper, printed by Lassally, framed.

Image: 18³/₈ by 18¹/₄ in. (46.8 by 46.4 cm). Sheet:

23¹/₂ by 24³/₄ in. (59.6 by 62.9 cm) Framed: 31¹/₄ by

30¹/₄ in. (79.4 by 76.8 cm)

Put for sale at Sotheby's *Important Prints and*

Multiples Evening Sale 24 October 2019 • 19:00

EDT • New York Lot 11 Edvard Munch | Moonlight

Ii (Sch. 81B; W. 202) Estimate: 200,000 - 300,000

USD Property from the Collection of Catherine

Woodard & Nelson Blitz, Jr. Woodcut printed in

black and grey, 1902, Woll's I of II, signed in pencil,

on heavy wove paper, printed by Lassally, framed

image: 468 by 464 mm 18³/₈ by 18¹/₄ in

sheet: 596 by 629 mm 23¹/₂ by 24³/₄ in



No.**Title:** Moonlight II**Date:** 1902**Medium:** Woodcut printed in black, brown and two shades of green**Printer:** M. W. Lassally
Graphische Kunst-Anstalt, Berlin**Plate:** 46.3 by 47 cm**Sheet:** 61.6 by 61,6 cm**Catalogue raisonné:** Woll G 202

Schiefler nr: 81B

Put for sale at Sotheby's Old
Master, Modern And

Contemporary Prints - 02 October

2008 | London Lot 82

MOONLIGHT II (W. 202; SCH.

81B) Estimate 120,000 —

180,000 GBP Woodcut printed in

black, brown and two shades of

green, 1902, signed in pencil,

(there is a further inscription
probably by the artist Mondschein/
??? in 3 Farben) on sturdy brown

wove paper, with wide margins, in

good condition apart from a horizontal scratch below the window at left with an

associated minor surface loss, a small stain in upper left of image with associated

spattered staining visble in margins, brown paper-tape along edges of sheet verso Image:

463 by 470mm; 18¼ by 18½in Sheet: 616 by 616mm; 24¼ by 24¼in

ProvenanceEx coll. Harald Holst Halvorsen, Oslo, purchased from the artist on 30 March 1942,
inscribed by Halvorsen

Kjøpt av Edv Munch 30 Mars 1942 Harald Holst Halvorsen

(Bought from Edv. Munch 30 Mars 1942)

Private collection, Norway



No.

Title: Towards the Forest I & II

Date: 1897

Medium: Woodblock



Dimensions:

Current owner or museum: The Munch Museum, Oslo, Norway

Catalogue raisonné: Woll G 112; 541 MM G 575; 644 Schiefler 100; 444 Munchmuseet, MM.P.00330

The Norwegian artist Edvard Munch was interested in the expression of fundamental human emotions, such as despair, fear, melancholy and jealousy. In this image the forest is not so much a representation of nature as a psychological landscape. It is a metaphor for the unknown future, towards which the couple is walking. Munch made numerous versions of this image and varied the printing process to such a degree that each impression is slightly different.

The National Gallery of Victoria

No.

Title: Towards the Forest I

Date: 1897

Medium: Woodcut printed in colours, with stencil

Printer: M. W. Lassally
Graphische Kunst-Anstalt,
Berlin

Plate: 49,5 × 64,6 cm

Sheet: 64,5 × 76 cm

Catalogue raisonné: Woll
G 112 Schiefler nr: 100
The Munch Museum,
MM.G.00575-02



No.

Title: Towards the Forest I

Date: 1897

Medium: Woodcut printed in colours, with stencil

Printer: M. W. Lassally
Graphische Kunst-Anstalt,
Berlin

Plate: 49,5 × 64,3 cm

Sheet: 49,5 × 64,3 cm

Catalogue raisonné:
Woll G 112 Schiefler nr:
100

The Munch Museum,
MM.G.00575-03

No.

Title: Towards the Forest I

Date: 1897

Medium: Woodcut printed in colours, with stencil

Printer: M. W. Lassally
Graphische Kunst-Anstalt,
Berlin

Plate: 50 × 64,7 cm

Sheet: 61 × 67 cm

Catalogue raisonné: Woll G

112 Schiefler nr: 100

The Munch Museum,

MM.G.00575-04



No.



Title: Towards the Forest I

Date: 1897

Medium: Woodcut printed in colours, with stencil

Printer: M. W. Lassally
Graphische Kunst-Anstalt,
Berlin

Plate: 49,4 × 64,7 cm

Sheet: 55,7 × 81,4 cm

Catalogue raisonné: Woll G

112 Schiefler nr: 100

The Munch Museum,

MM.G.00575-05

No.

Title: Towards the Forest I

Date: 1897

Medium: Woodcut printed in colours, with stencil

Printer: M. W. Lassally
Graphische Kunst-Anstalt, Berlin

Plate: 49,7 × 64,5 cm

Sheet: 68 × 84 cm

Catalogue raisonné: Woll G 112

Schiefler nr: 100

The Munch Museum, MM.G.00575-08



No.

Title: Towards the Forest I



Date: 1897

Medium: Woodcut printed in colours, with stencil

Printer: M. W. Lassally
Graphische Kunst-Anstalt, Berlin

Plate:

Sheet:

Catalogue raisonné:
Woll G 112 Schiefler nr:
100

The Munch Museum,
MM.G.00575-10

No.

Title: Towards the Forest I

Date: 1897

Medium: Woodcut printed in colours, with stencil

Printer: M. W. Lassally
Graphische Kunst-Anstalt,
Berlin

Plate:

Sheet:

Catalogue raisonné: Woll G
112 Schiefler nr: 100
The Munch Museum,
MM.G.00575-21



No.

Title: Towards the Forest I

Date: 1897

Medium: Woodcut printed in colours, with stencil

Printer: M. W. Lassally
Graphische Kunst-Anstalt, Berlin

Plate: 50,1 by 56,4 cm

Sheet: 65,5 by 72,8 cm

Catalogue raisonné:
Woll G 112 Schiefler nr:
100

Sold at Sotheby's *Prints & Multiples* 19 March 2020 • 10:30 GMT • London Lot 96

Edvard Munch | Towards the Forest I (Woll 112; Schiefler 100)

Estimate: 200,000 - 300,000 GBP Lot

sold: 375,000 GBP Property from an Important Private Scandinavian Collection. The important and very rare woodcut, the colours fresh, printed in deep blue, turquoise green,



yellow and beige, 1897, a fine and atmospheric impression of Woll's second variation (of three), signed in pencil, on sturdy ivory Japan paper, framed
image: 501 by 564mm 19¾ by 22¼in sheet: 655 by 728mm 25¾ by 28⅝in

Sotheby's Catalogue note

The suggestive composition of *Towards the Forest* – an embracing couple stepping towards thick Norwegian woodland – has never been executed as a painting.

Nonetheless, this woodcut, which is one of his largest, was particularly close to Munch's heart. The artist returned to it time and time again, several years apart, adapting each impression to convey different moods and emotions to the viewer. There are 49 impressions in the Munch museum, with 12 in its later version.

As a result, this woodcut is found in several colour variations, showcasing different effects. Here, in the 1897 version, the superimposition of the turquoise green over the blue adds a deep and melancholic hue to the mysterious forest. Impressions printed in a darker palette immerse the couple in a nocturnal landscape whilst the 1915 impressions with blue sky and green foliage invite the lovers into nature (both instances illustrated below).

Towards the Forest is also a wonderful example of how Munch cut up his woodblocks in progressively complex ways. In the present impression of 1897, the man leads the naked woman and blends into the foliage. Their arms interlace in a contrast between positive and negative. In 1915, after having sent the blocks home from Germany, Munch reworked and printed them in a different sequence – the original drawing block was used as the colour block, while the old colour block was developed further and used as the new drawing block. As a result, the figure of the woman now wears a flowing dress, while the woods have thinned out and the trees and clouds have more distinct outlines.

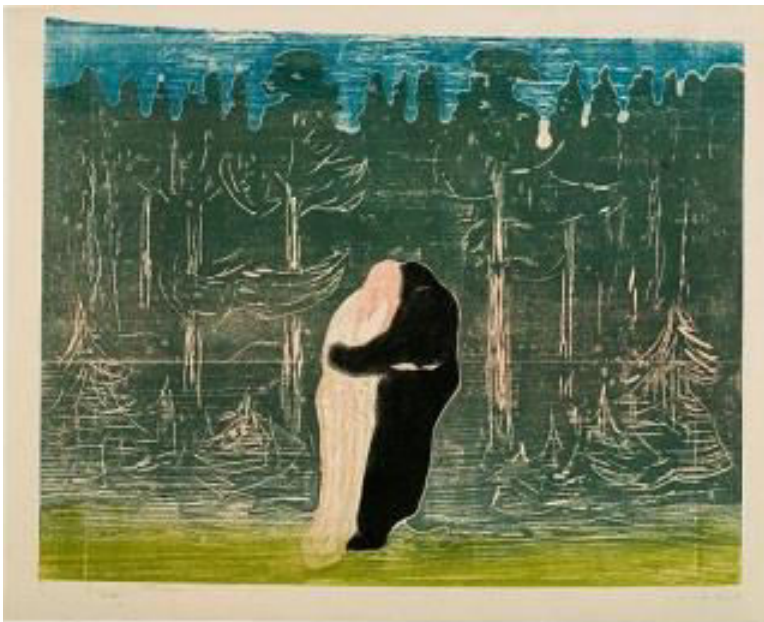
Another characteristic of Munch's practice was his weathering of the woodblock to create a more textural grain, which has clearly been incorporated into the present work. The horizontal woodgrain pulls the couple to the picture's surface, slowing their progress into the ethereal forest. This feature is no longer visible in the later impressions, where the couple appear less constrained, reflecting Munch's new attitude toward life; a calmer and more positive outlook than in 1897.

Despite the number of impressions in the Munch museum, *Towards the Forest*, very rarely comes up at auction. This is a wonderful opportunity to acquire one of Munch's finest and most important subjects from 1897, a period during which he experienced an explosion of creativity and was at his peak in his career as a printmaker.

No.**Title: Towards the Forest I****Date:** 1897**Medium:** Woodcut printed in colors**Printer:** M. W. Lassally
Graphische Kunst-Anstalt,
Berlin**Plate:** 49,8 by 64,5 cm**Sheet:** 58,2 by 71,9 cm**Catalogue raisonné:** Woll
G 112 Schiefler nr: 100
Put for sale at Sotheby's
Prints - 07 November 2002 -
09 November 2002 New
YorkLot 341 Property From The
Patricia Larsen Foundation
Towards the forest i (zum
walde I) (W. 112; S. 100B)

Estimate 100,000 — 150,000 USD Woodcut printed in colors, 1897, Woll's variation II, this impression cited, inscribed in pencil '5 wie diese genau/10 wie diese aber alles/dunkler', on laid Japan paper, with wide margins, in good condition apart from a restored paper loss in the upper left margin corner, pale discoloration in the margins, framed.

498 by 645 mm 19 5/8 by 25 3/8 in sheet 582 by 719 mm 22 7/8 by 28 1/4 in

**No.****Title: Towards the Forest II****Date:** 1915**Medium:** Woodcut printed in colors**Printer:** M. W. Lassally
Graphische Kunst-Anstalt, Berlin**Plate:** 50,4 × 64,7 cm**Sheet:****Catalogue raisonné:** Woll G
541 Schiefler nr: 444
The Munch Museum,
MM.G.00644

No.

Title: Towards the Forest II

Date: 1915

Medium: Woodcut printed in colors

Printer: M. W. Lassally
Graphische Kunst-Anstalt,
Berlin

Plate: 50,4 × 64,7 cm

Sheet: 60,2 × 77 cm

Catalogue raisonné: Woll G
541 Schiefler nr: 444
The Munch Museum,
MM.G.00644-02



No.

Title: Towards the Forest II

Date: 1915

Medium: Woodcut printed in colors

Printer: M. W. Lassally Graphische
Kunst-Anstalt, Berlin

Plate: 52,4 x 64,8 cm

Sheet: 60,3 x 84,7 cm

Catalogue raisonné: Woll G 541
Schiefler nr: 444

The Munch Museum, MM.G.00644-05

No.

Title: Towards the Forest II

Date: 1915

Medium: Woodcut printed in colors

Printer: M. W. Lassally Graphische Kunst-
Anstalt, Berlin

Plate: 50 x 64,7 cm

Sheet: 60 x 77,4 cm

Catalogue raisonné: Woll G 541 Schiefler nr:
444

The Munch Museum, MM.G.00644-06



No.
Title: Towards the Forest II
Date: 1915
Medium: Woodcut printed in colors
Printer: M. W. Lassally
Graphische Kunst-Anstalt,
Berlin
Plate: 51,2 × 64,5 cm
Sheet: 55 × 73 cm
Catalogue raisonné: Woll
G 541 Schiefner nr: 444
The Munch Museum,
MM.G.00644-08



No.
Title: Towards the Forest II
Date: 1915
Medium: Woodcut printed in colors
Printer: M. W. Lassally
Graphische Kunst-Anstalt,
Berlin
Plate: 51,2 × 64,9 cm
Sheet: 60 × 83,7 cm
Catalogue raisonné: Woll G
541 Schiefner nr: 444
The Munch Museum,
MM.G.00644-09

Estrangement

No.
Title: Two Human Beings. The Lonely Ones
Date: 1905
Medium: Oil on canvas
Dimensions:
Current owner or museum: Private collection
Catalogue raisonné: Woll M 640



No.
Title: Two Human Beings. The Lonely Ones
Date: 1935
Medium: Oil on canvas
Dimensions: 91 × 129,5 cm
Current owner or museum: The Munch Museum
Catalogue raisonné: Woll M 1719
Munch-museet, MM.M.00029

No. :

Title: **Two Human Beings. The Lonely Ones**

Medium: Drypoint printed in brownish-black

Date: 1894

Printer: Otto
Felsing, Berlin

Plate size: 16,9 by
23 cm

Sheet size: 31,7
by 45,9 cm

Catalogue raisonné:
Woll G 13, Schiefler
nr: 20

Sold at Sotheby's
Prints & Multiples 27
October 2016 - 28
October 2016 New
York Lot 19.

Property From The
Estate Of Mary
Cross. Two Human
Beings (The Lonely
Ones) (W. 13; S. 20)
Estimate 30,000 —



50,000 USD LOT SOLD. 112,500 USD Drypoint printed in brownish-black, 1894, a very fine impression printed with plate tone with rich burr, signed in pencil, also signed by the printer, Felsing, on wove paper, framed
plate: 169 by 230 mm 6 5/8 by 9 in sheet: 317 by 459 mm 12 1/2 by 18 in

Sotheby's Catalogue Note

Unlike most of the artist's graphic works, *The Lonely Ones* cannot be associated with any existing painting (the one painting titled *Two Human Beings*, was lost at sea in 1901). Nevertheless, the image stands as one of Munch's greatest achievements in depicting the dichotomy of two people being close together physically, yet very much apart. With little information to the viewer, Munch conveys a tremendously complex and evocative yet elusive message of alienation, which later became a theme for many subsequent artists who struggled with the consequences of the Industrial Revolution and rise of the modern city.

No. :

**Title: Two Human Beings.
The Lonely Ones**

Medium: Drypoint printed in brownish-black

Date: 1894

Printer: Otto Felsing, Berlin

Plate size: 17 x 22,7 cm

Sheet size: 34,5 x 47,8 cm

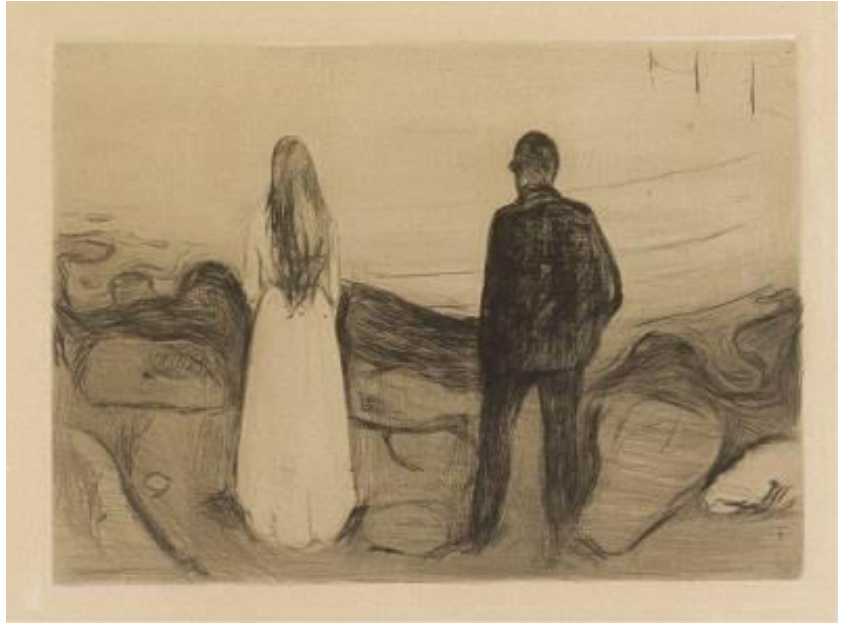
Catalogue raisonné: Woll G 13, Schiefler nr: 20

Sold at Sotheby's Old Master, Modern And Contemporary Prints 30 March 2011 London Lot 115

The Two Human Beings. The lonely ones (SCH. 20; W. 13 VI)
Estimate 20,000 — 25,000 GBP

Lot Sold. 31,250 GBP Drypoint, 1894, a good impression printing with burr, from the edition of 55, published in the Meier-Graefe portfolio, on heavy wove paper Plate: 170 by 227mm; 6 5/8 by 9in

Sheet: 345 by 478mm; 13 5/8 by 13 5/8 in



No. :

Title: Two Human Beings. The Lonely Ones

Medium: Drypoint on thick wove paper

Date: 1894

Printer: Otto Felsing, Berlin

Plate size: 16,7 by 22,2 cm

Sheet size: 29,8 x 38,5 cm

Catalogue raisonné: Woll G 13, Schiefler nr: 20

Sold at Christie's 2005 | Live Auction 1569 *Prints and Multiples* Lot 225 Property from the Steinmetz Family Collection *Zwei Menschen. Die Einsamen* (Sch. 20; W. 13) Price realised USD 38,400 Estimate USD 25,000 - USD 35,000 Closed: 1 Nov 2005

drypoint, 1894, on thick wove paper, Woll's final state cVI, signed in pencil, with wide margins, light- and time staining, a 1/4-in. soft crease at the center right plate edge, pale mat staining in the margins and on the reverse, a 2-mm. pressure mark in the lower margin, minor surface soiling in the lower right margin, old hinge remains with associated skinning at the reverse of the upper margin corners, otherwise in good condition, framed P. 6 5/8 x 8 3/4 in. (167 x 222 mm.) S. 11 3/4 x 15 3/16 in. (298 x 385 mm.)



No. :

Title: Two Human Beings. The Lonely Ones

Medium: Drypoint

Date: 1894

Printer: Otto Felsing, Berlin

Plate size: 16,7 by 22,7 cm

Sheet size: 26,6 x 42,9 cm

Catalogue raisonné: Woll G 13, Schiefner nr: 20

Sold at Christie's 2003 | Live Auction 6740 *Old Master, Modern And Contemporary Prints* Lot 140 *Zwei Menschen. Die Einsamen* (Sch. 20; W. 13) Price realised GBP 17,925 Estimate GBP 12,000 - GBP 18,000 Closed: 2 Jul 2003. drypoint, 1894, a good impression of the sixth (final) state, on wove paper, signed in pencil, also signed by the printer Felsing, inscribed 'Zwei Menschen kaltes nadel und akva tinta' on the reverse, with wide margins, some minor handling creases, otherwise in good condition, framed. P. 167 x 227mm., S. 266 x 429mm.

Provenance A gift from the artist to the present owner's grandfather, and thence by descent.



No. :

Title: Two Human Beings. The Lonely Ones

Medium: Drypoint

Date: 1895

Printer: Otto Felsing, Berlin

Plate size: 16,8 by 22,6 cm

Sheet size: 34,1 x 47,8 cm

Catalogue raisonné: Woll G 13, Schiefner nr: 20

Sold at **Christie's** 2000 | Live Auction 6399 *Old Master, Modern And Contemporary Prints* Lot 229 *Zwei Menschen - Die Einsamen* (Sch. 20Vc) Price realised GBP 14,100 Estimate GBP 3,000 - GBP 5,000 Closed: 5 Dec 2000 drypoint, 1895, on stiff wove paper, fifth (final) state, from the edition of about 100 published in the Meier-Graefe portfolio, with wide margins, mount-staining and some discolouration, a small stain on the woman's dress and a tape-stain at the upper sheet edge, some pale foxmarks in the margins P. 168 x 226mm., S. 341 x 478mm.



No. :

Title: Two Human Beings. The Lonely Ones

Medium:

Woodcut printed in black and charcoal grey

Date: 1899

Printer: M. W. Lassally Graphische Kunst-Anstalt, Berlin

Plate size: 39,3 x 55,5 cm

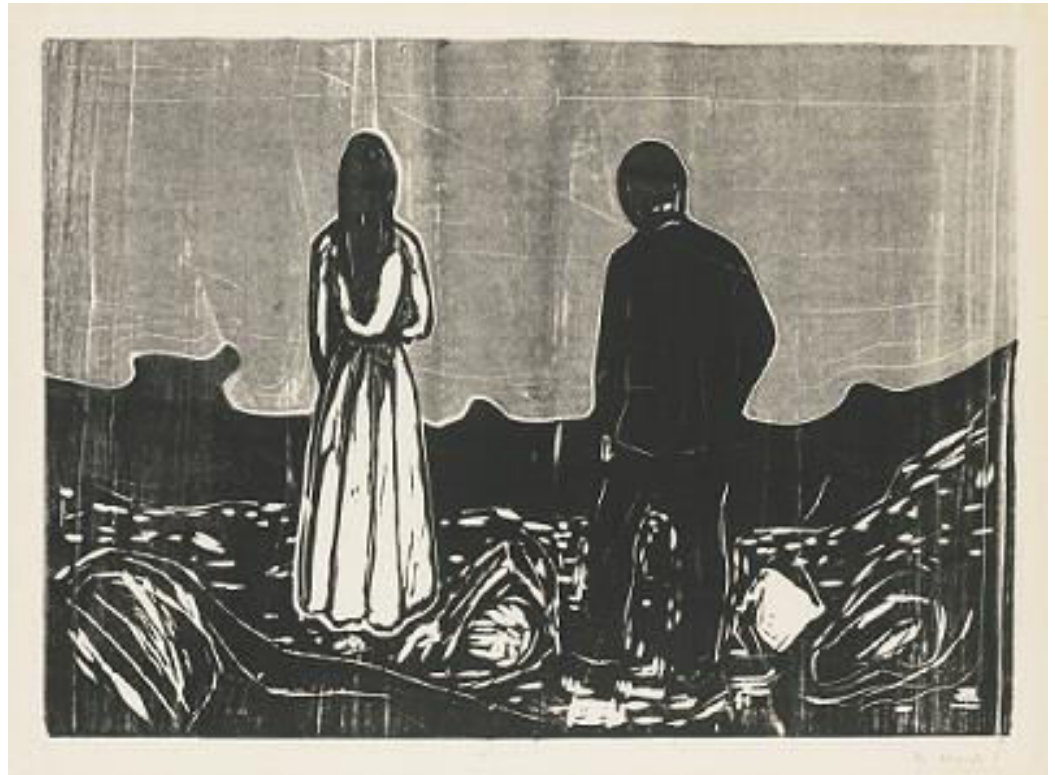
Sheet size: 48,6 x 64,1 cm

Catalogue

raisonné: Woll G 157 Schiefler nr: 133

Sold at Sotheby's Prints & Multiples. 16 September 2014 London Lot 79 Two Human Beings. The Lonely OneS (W. 157; SCH. 133)

Estimate 250,000 — 350,000 GBP Lot Sold. 290,500 GBP The very rare woodcut printed in black and charcoal grey, 1899, a fine and richly inked impression with strong contrast, with the additional work on the rocks in the foreground, and the vertical cut in the block above the woman's head, signed in pencil, on wove paper, framed image: 393 by 555mm 15 1/2 by 21 7/8 in. sheet: 486 by 641mm 19 1/8 by 25 1/4 in



No. :

Title: Two Human Beings. The Lonely Ones

Medium: Woodcut printed in shades of blue

Date: 1899

Printer: M. W.

Lassally Graphische
Kunst-Anstalt, Berlin

Plate size: 39,6 x
55,5 cm

Sheet size: 42,7 x
59,2 cm

Catalogue raisonné:
Woll G 157 Schiefler
nr: 133

Sold at Sotheby's
Prints - 02 November
2006 - 03 November
2006 New York Lot
262 Property From
The Estate Of Hans
Cohn Two Human
Beings, The Lonely
Ones (W. 157; S.
133) Estimate



100,000 — 150,000 USD LOT SOLD. 772,000 USD Woodcut printed in shades of blue, 1899, Woll's third state (of eight), signed in pencil, on tissue-thin Japan paper, presumably printed by Lassally c. 1917, with margins, in good condition except the sheet edges trimmed irregularly, faint mat-stain, framed. sheet 427 by 592 mm 16 3/4 by 23 5/16 in

Sotheby's Catalogue Note

Impressions of this image can be considered trial proofs, as the artist was experimenting with a range of palettes, eventually introducing a stencil element as well. In the present example the simplicity of color scheme significantly abstracts the image, further emphasizing a powerful sense of seclusion. The absence of color in the figures (in other impressions the female appears in yellow and red) both unites them and calls attention to their isolation.

No. :

Title: Two Human Beings. The Lonely Ones

Medium: Woodcut printed in teal and black

Date: 1899

Printer: M. W.

Lassally Graphische
Kunst-Anstalt, Berlin

Plate size: 39,5 × 54,8
cm

Sheet size: 45,3 × 58,4
cm

Catalogue raisonné:

Woll G 157 Schiefler nr:
133

Sold at Sotheby's

Important Prints and

Multiplies Evening Sale

24 October 2019 • 19:00

EDT • New York Lot 9

Edvard Munch | Two

Human Beings. The

lonely ones (schiefler

133; woll 157)

Estimate:700,000 -

900,000 USDLot sold:1,460,000USD Property from the Collection of Catherine

Woodard & Nelson Blitz, Jr. Woodcut printed in teal and black, 1899, Woll's I.1 of VIII,

an early impression before the crack in the block above the woman's head, signed in

pencil, on laid Japan paper, printed by Lassally, framed

image: 395 by 548 mm 15½ by 21⅝ in

sheet: 453 by 584 mm 17⅞ by 23 in

Exhibited

New York, National Academy of Design, Edvard Munch and Harald Sohlberg:

Landscapes of the Mind, 1995-96

Greenwich, Connecticut, Bruce Museum, Love, Isolation and Darkness: The Art of

Edvard Munch, 1996-97

Sotheby's Catalogue note

Two figures stand on the Åsgårdstrand shore, looking very much together, yet alone.

Their emotional void rivals the expanse of the vast blue waters ahead, with the long-

haired woman oblivious to her partner's implied gaze. In creating this mysterious

scenario, Munch divided his woodblock into thirds, treating each piece individually. The

ocean and the woman were worked separately, while the man is joined to the shore.

Physically anchored to the foreground, he will never be able to reach his partner.

Materially and symbolically, she is isolated from the other components of the

composition, truly lost in her own world.

This early, clear impression of one of Munch's most celebrated printed subjects is a

rarity. The inventive draftsman, who continually reimagined and revised his prints, later



added work to the rocky foreground. Through much repeated use over many years, the woodblocks began to wear, with a fine diagonal crack appearing over the man's shoulders and a cut extending to the woman's head. This preliminary impression best conveys the painter-printmaker's original intent and enhances our understanding of his ever-evolving printmaking process.

No. :

Title: Two Human Beings. The Lonely Ones

Medium: Colour woodcut

Date: 1899

Printer: M. W. Lassally
Graphische Kunst-Anstalt, Berlin

Plate size: 39,5 × 54,7 cm

Sheet size: 46 × 59,5 cm

Catalogue raisonné: Woll G 157

Schiefler nr: 133

The Munch Museum, MM.G.00601-03



No. :

Title: Two Human Beings. The Lonely Ones

Medium: Woodcut printed in bluish-green and black

Date: 1899

Printer: M. W. Lassally
Graphische Kunst-Anstalt, Berlin

Plate size: 39,6 × 55,5 cm

Sheet size: 41,5 x 57,5 cm

Catalogue raisonné: Woll G
157 Schiefler nr: 133

Sold at Sotheby's Old Master,
Modern & Contemporary Prints -
19 March 2013 London Lot 83 two
human beings. The lonely ones
(W. 157). Estimate 100,000 —
150,000 GBP LOT SOLD.

104,500 GBP Woodcut printed in
bluish-green and black, 1899,
Woll's third state (of eight), signed
in pencil, on tissue-thin japan

paper Sheet: 415 by 575mm; 16 3/8 by 22 5/8 in



No. :

Title: Two Human Beings. The Lonely Ones

Medium: Woodcut printed in pale blue, black, green, yellow and orange

Date: 1899

Printer: M. W. Lassally
Graphische Kunst-Anstalt,
Berlin

Plate size: 39,6 × 55,5 cm

Sheet size: 46,7 × 69,6 cm

Catalogue raisonné: Woll G
157 Schiefler nr: 133

Sold at Sotheby's Old Master,
Modern & Contemporary Prints
- 19 March 2013 London Lot 82
two human beings. The lonely
ones (W. 157) Estimate
250,000 — 350,000 GBP LOT

SOLD. 986,500 GBP The very rare, early woodcut printed in pale blue, black, green, yellow and orange, the streaks in the woman's hair strengthened in rich red and brown with monotype printing, 1899, Woll's first state (I.2) (of eight), before the additional work in the rocks in the foreground and before the vertical cut in the block from the top edge to the woman's head, printing with strong relief verso, signed in pencil, printed by Nielsen in circa 1914-17, on thick wove paper. Image: 396 by 555mm; 15 5/8 by 21 7/8 in Sheet: 467 by 696mm; 18 3/8 by 27 1/2 in



No. :

Title: Two Human Beings.
The Lonely Ones

Medium: Colour woodcut

Date: 1899

Printer: M. W. Lassally
Graphische Kunst-Anstalt, Berlin

Plate size: 39,5 × 57,8 cm

Sheet size: 73,6 × 60 cm

Catalogue raisonné: Woll G
157 Schiefler nr: 133

The Munch Museum,
MM.G.00601-02



No. :

**Title: Two Human Beings.
The Lonely Ones**

Medium: Colour woodcut

Date: 1899

Printer: M. W. Lassally
Graphische Kunst-Anstalt, Berlin

Plate size: 39,5 × 55,7 cm

Sheet size: 52,3 × 73,5 cm

Catalogue raisonné: Woll G

157 Schiefler nr: 133

The Munch Museum,
MM.G.00601-01



No. :

**Title: Two
Human Beings. The
Lonely Ones**

Medium: Colour
woodcut

Date: 1899

Printer: M. W.
Lassally Graphische
Kunst-Anstalt, Berlin

Plate size:

Sheet size:

Catalogue raisonné:

Woll G 157 Schiefler
nr: 133

The Munch Museum,
MM.G.00601



No. :

Title: Two Human Beings. The Lonely Ones

Medium: Colour woodcut

Date: 1899

Printer: M. W. Lassally Graphische Kunst-Anstalt, Berlin

Plate size: 39,5 × 55 cm

Sheet size: 42,1 × 67,5cm

Catalogue raisonné: Woll G 157 Schiefler nr: 133
The Munch Museum, MM.G.00601-05



No. :

Title: Two Human Beings. The Lonely Ones

Medium: Hand-colored woodcut printed in color

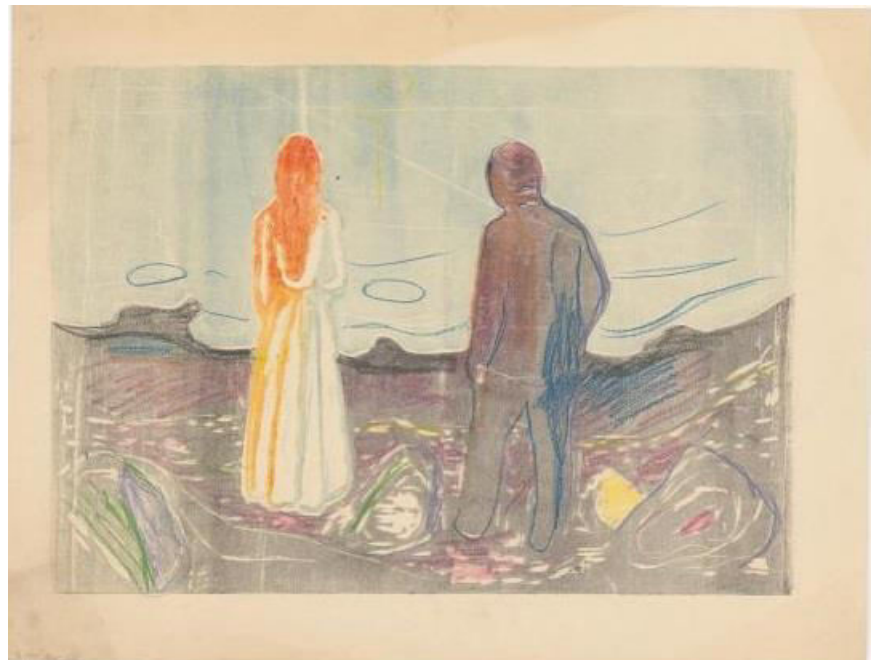
Date: 1899

Printer: M. W. Lassally Graphische Kunst-Anstalt, Berlin

Plate size: 39,5 × 55,6 cm

Sheet size: 49,9 × 64,4 cm

Catalogue raisonné: Woll G 157 Schiefler nr: 133
The Munch Museum, MM.G.00601-07



No. :

Title: Two Human Beings. The Lonely Ones

Medium: Hand coloured colour woodcut

Date: 1899

Printer: M. W. Lassally Graphische Kunst-Anstalt, Berlin

Plate size: 39,5 × 55,6 cm

Sheet size: 49,7 × 64,3 cm

Catalogue raisonné:
Woll G 157 Schiefler nr: 133
The Munch Museum,
MM.G.00601-09



No. :

Title: Two Human Beings. The Lonely Ones

Medium: Colour woodcut

Date: 1899

Printer: M. W. Lassally Graphische Kunst-Anstalt, Berlin

Plate size: 39,5 × 55 cm

Sheet size: 49,6 × 64,4 cm

Catalogue raisonné:
Woll G 157 Schiefler nr: 133
The Munch Museum,
MM.G.00601-12



No. :

Title: Two Human Beings. The Lonely Ones

Medium: Woodcut printed in marine-blue, black, ochre and red

Date: 1917

Printer: Anton Peder Nielsen, Oslo

Plate size: 39,3 × 55,5 cm

Sheet size: 46,8 × 59,8 cm

Catalogue raisonné: Woll G 157 Schiefler nr: 133

Sold at Sotheby's Prints & Multiples 27 September 2016 | London Lot 141 two human beings. The lonely ones (W. 157; SCH. 133) Estimate 400,000 — 600,000 GBP LOT SOLD. 1,565,000 GBP The



rare woodcut printed in turquoise-blue, black, reddish-orange, yellow, brown and green from three blocks and a stencil, the stencil forming the central part of the foreground and printed in brown and green in the manner of a monotype, 1899, Woll's state V of VIII, signed in pencil, printed by the artist or Nielson circa 1917, on cream wove paper, printed with relief verso, framed. image: 393 by 555mm 15 1/2 by 21 7/8 in. sheet: 468 by 598mm 18 1/2 by 23 5/8 in

Provenance

Acquired directly from the artist by Harald Holst Halvorsen on 23 February 1942 according to an ink inscription in the lower margin recto; acquired by the present owner from Gallery Haaken, Oslo in the 1970s

Sotheby's Catalogue Note

“It is evening down by the shore. The blue ‘Summer Night’ is descending like blue silk over the sky and sea. (...) On the beach among the stones two people are standing. She is looking out over the sea, and her free-flowing golden hair is facing him. She is staring out into the approaching night; he is staring at the whiteness of her figure and the golden fire of her hair. And his back arches, his neck stretches, his hands clench in a dark desire for her white delectableness.” (Jens Thiis cited in Edvard Munch: 50 Graphic works from the Gundersen Collection (exhibition catalogue), Oslo, 2010, p. 156)

This dream-like impression of Two Human Beings. The Lonely Ones is inscribed “Kjøpt av Edv. Munch 23. Feb. 1942 / Harald Holst Halvorsen” (Acquired from Edv. Munch 23. Feb. 1942 / Harald Holst Halvorsen). Halvorsen was a good friend and ardent supporter of Munch’s. The two men corresponded frequently, and Halvorsen’s letters to Munch survive. These letters chronicle Halvorsen’s enduring desire to obtain works by his close

friend both for his clients and for his personal collection. Roughly one month after the German invasion of Norway in 1940, concerned for the safety of both the artist and his works, Halvorsen wrote to Munch, encouraging him to join his family and the painter Per Deberitz on the remote island of Skaatøy. In his letter, Halvorsen described hearing the sounds of bombs across the lake; however, he wrote fondly of his home on the small island. In subsequent correspondence, which is intertwined with personal anecdotes and musings on the weather, Halvorsen expressed his interest in Munch's coloured prints, specifically mentioning *The Lonely Ones* on multiple occasions. According to the letters, on 23rd February 1942 (months after he initially expressed interest in the subject), Halvorsen's desire for a coloured print was fulfilled when he purchased two impressions of *The Lonely Ones* directly from the artist. We assume from his letters, and from the inscription that appears on the work, that Halvorsen found the impression offered here particularly desirable, and therefore decided to acquire the print for his private collection. The turquoise-blue, reddish-orange, and golden yellow that are combined in this impression give the work an ethereal yet striking quality.

The Lonely Ones depicts two figures standing on the shore of Åsgårdstrand; they are not looking at each other but out to the expanse of ocean in front of them. In creating this subject, Munch employed a jigsaw technique in the woodcut process, sawing the block into sections to be inked separately, before reassembling them to be printed together. The ocean; the man, sutured to the land; and the figure of the woman as an isolated form constitute the three individual parts of the woodblock. The human beings are therefore separated from one another through the process of the print's production and in the ensuing composition.

In this variation of the subject, however, Munch's experimentation with other compositional techniques complicates the meaning of the work. Using a stencil, the artist applied a middle ground to the shore in brown ink with hints of green, thereby drawing the man and woman together by the band of colour. As such, while Munch's jigsaw technique disconnects the figures, they are simultaneously united by the ground that they stand upon. The components of the image are therefore distinct yet indivisible: the figures appear to be infinitely - at least physically - together, but they remain disjointed and isolated. Thus beyond being technically inventive, the processes used here serve to emphasise the emotional divide between the figures and the atmosphere of existential loneliness that the work conjures. Dieter Buchhart succinctly captures the psychological connotations that are expressed by the motif of *The Lonely Ones*: "Though the man and the woman are presented close to each other, the distance between them seems to be insurmountable, and they both remain alone, caught in paralysis." (Edvard Munch: Love, Death, Loneliness (exhibition catalogue), Vienna, 2015, p. 101)

No. :

Title: Two Human Beings. The Lonely Ones

Medium: Colour woodcut

Date: 1899

Printer: M. W. Lassally Graphische Kunst-Anstalt, Berlin

Plate size: 39,6 × 55,2 cm

Sheet size: 49,5 × 64,5 cm

Catalogue raisonné: Woll G 157 Schiefler nr: 133

The Munch Museum, MM.G.00601-13



No. :

Title: Two Human Beings. The Lonely Ones

Medium: Colour woodcut

Date: 1899

Printer: M. W. Lassally Graphische Kunst-Anstalt, Berlin

Plate size: 39,7 × 55,3 cm

Sheet size: 48 × 60 cm

Catalogue raisonné: Woll G 157 Schiefler nr: 133

The Munch Museum, MM.G.00601-10

No. :

Title: Two Human Beings. The Lonely Ones

Medium: Colour woodcut

Date: 1899

Printer: M. W. Lassally
Graphische Kunst-Anstalt,
Berlin

Plate size: 39,6 × 56 cm

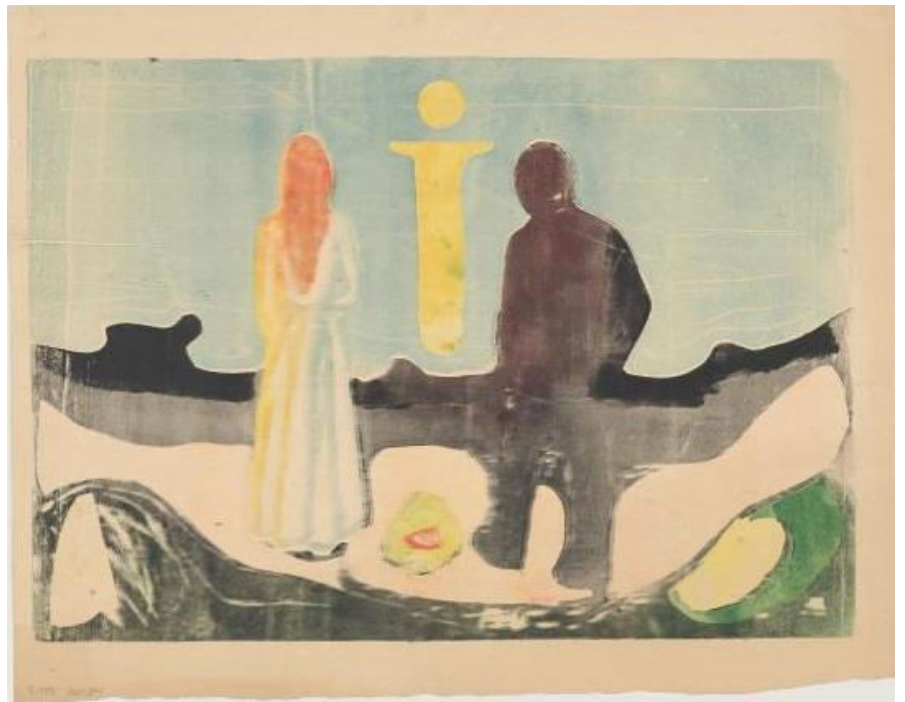
Sheet size: 47,3 × 60 cm

Catalogue raisonné: Woll

G 157 Schiefler nr: 133

The Munch Museum,

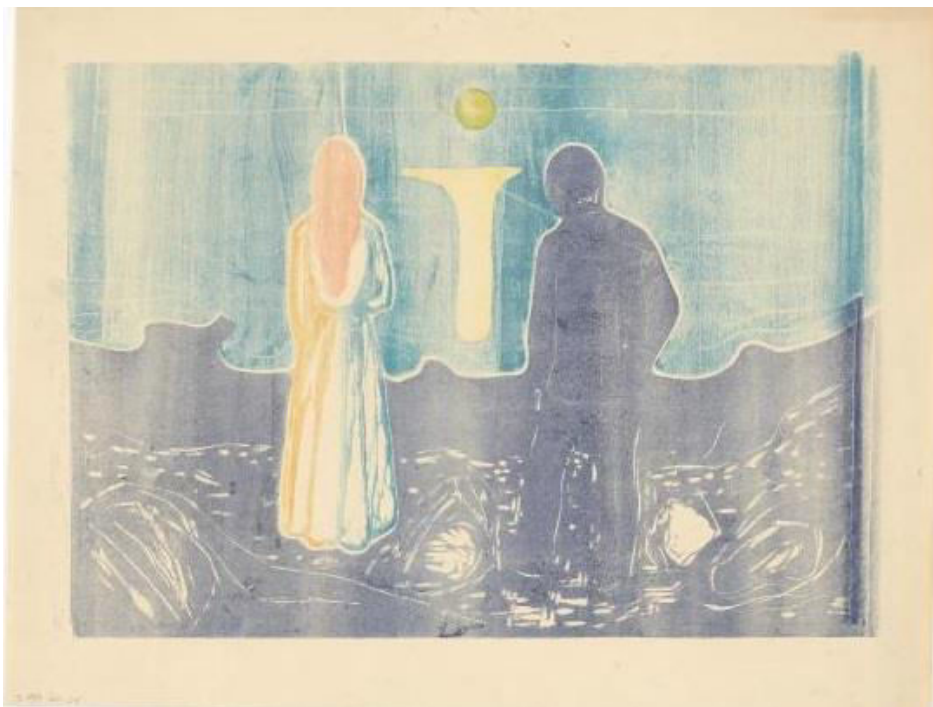
MM.G.00601-16



No. :

Title: Two Human Beings. The Lonely Ones

Medium: Colour woodcut



Date: 1899

Printer: M.
W. Lassally
Graphische
Kunst-Anstalt,
Berlin

Plate size:

39,5 × 56 cm

Sheet size:

49,5 × 63,8 cm

**Catalogue
raisonné:**

Woll G 157

Schiefler nr:

133

The Munch

Museum,

MM.G.00601-

04

No. :

Title: Two Human Beings. The Lonely Ones

Medium: Colour woodcut

Date: 1899

Printer: M. W. Lassally Graphische Kunst-Anstalt, Berlin

Plate size: 39,5 × 55,5 cm

Sheet size: 59,5 × 75 cm

Catalogue raisonné: Woll G 157 Schiefler nr: 133

The Munch Museum, MM.G.00601-42



No. :

Title: Two Human Beings. The Lonely Ones

Medium: Woodcut printed in marine-blue, black, ochre and red

Date: 1917

Printer: Anton Peder Nielsen, Oslo

Plate size: 39,1 × 55,5 cm

Sheet size: 44,3 × 72,5 cm

Catalogue raisonné: Woll G 157 Schiefler nr: 133

Sold at Sotheby's Prints & Multiples 27 March 2018 London Lot 82 Edvard Munch

The two human beings. The lonely ones (Woll 157; Schiefler 133) Estimate 500,000 —



800,000 GBP LOT SOLD. 1,209,000 GBP The important and rare woodcut printed in marine-blue, black, ochre and red, from three blocks, the woman's hair printed in the manner of monotype and strengthened with additional rich red colour, 1899, a fine impression of Woll's fourth state (of eight), stamped verso 'Fra Edvard Munchs testamentariske gave. OSLO KOMMUNE' (From the bequest of Edvard Munch. City of Oslo), printed by the artist or Nielsen circa 1917, printing with relief verso, on cream wove paper, framed image: 443 by 725mm 17 1/2 by 28 1/2 in sheet: 391 by 555mm 15 1/2 by 21 7/8 in

Provenance

From the Collection of Dr. Kristian Emil Schreiner; thence by descent to the present owners

Sotheby's Catalogue Note

Esteemed physician and anatomist Dr. Kristian Emil Schreiner remembered how an ordinary house-call resulted in his friendship with Edvard Munch: 'It was a Sunday morning...Munch himself came to open the door, impeded by a couple of out-of-control setters jumping up and down about his knees.' The doctor ultimately sat for the artist on at least twelve occasions, depicted as an anatomist or as Shakespeare's tragic protagonist Hamlet, cradling a skull in each instance. 'Here we are,' Munch mused during one of these sittings, 'two anatomists sitting together; one of the body, one of the soul. I am perfectly aware that you would like to dissect me but be careful. I too have my knives.' Munch honoured their relationship by insisting that Dr. Schreiner handle his personal papers upon his death in 1944. Of the 15,391 impressions of 714 different subjects listed in the printmaker's will, 15,287 items went to the care of the foundation that would later become the Munch Museum, to whom Dr. Schreiner's family also donated a painting. In return, the grateful foundation gifted the family this fine impression of *The Lonely Ones*—a lasting memento of Munch's and Schreiner's friendship.

No. :

Title: Two Human Beings. The Lonely Ones

Medium: Woodcut from three blocks in colors, with monotype coloring and hand-coloring in white

Date: 1899

Printer: M. W. Lassally
Graphische Kunst-Anstalt,
Berlin

Plate size: 39,3 × 55,1 cm

Sheet size: 52,3 x 68,1 cm

Catalogue raisonné: Woll G

157 Schiefler nr: 133

Sold at Christie's 2004 | Live

Auction 1368 *Prints and*

Multiples Lot 112 Zwei

Menschen (Die Einsamen) (S.

133; W. 157) Price realised USD

326,700 Estimate USD 250,000

- USD 350,000 Closed: 29 Apr 2004 Zwei Menschen (Die Einsamen) (S. 133; W. 157)

woodcut from three blocks in colors, with monotype coloring and hand-coloring in white,

1899, on wove paper, a fine impression with delicate colors, Woll's second state (of

eight) before the additional work on the rocks in the foreground but with the cut from the

top edge to the head of the woman clearly visible, signed in pencil, with wide margins,

the palest light-staining, minor surface soiling and small areas of pale staining in the

margins, pale scattered foxing at the extreme lower margin edge, the margins shaved at

upper and right edges and folded back 5/16-in. at the lower and left margin edges, a small

abrasion at the fold of the extreme upper left margin edge, slightly skinned areas in the

center of the upper and lower margins, soft printing and handling creases in the margins,

otherwise in good condition, framed. B. 15 7/16 x 21 11/16 in. (393 x 551 mm.) S. 20 5/8

x 26 13/16 in. (523 x 681 mm.)

Post Lot Text

The Lonely Ones is the quintessential symbolist print. Two figures on the shore stare out to sea. By both her placement and the physical division of the block (which in this state is sawn into three parts with the figure of the woman cut to form a separate entity) the woman moves away over the water. The male figure, meanwhile, is firmly rooted to the shore emphasising the separation from his companion.

Gerd Woll, in her catalogue raisonné, records an impression in the second state in the colors described in the present example. In later states there is considerable additional work added in the foreground and a moon is introduced between the two figures.



No. :

Title: Two Human Beings. The Lonely Ones

Medium: Woodcut printed in turquoise-blue, orange, yellow and black, with extensive hand-colouring in red, orange, yellow and lilac crayon

Date: 1899

Printer: M. W.
Lassally Graphische
Kunst-Anstalt,
Berlin

Plate size: 39,2 ×
55,2 cm

Sheet size: 44,5 x
59,5 cm

**Catalogue
raisonné:** Woll G
157 Schiefler nr:
133

Put for sale at
Sotheby's Old
Master, Modern &
Contemporary
Prints - 04

December 2003
London Lot 181



The Lonely Ones. Zwei Menschen, Die Einsamen (W. 157III; S. 133)

Estimate 250,000 — 300,000 GBP The very rare woodcut printed in turquoise-blue, orange, yellow and black, with extensive hand-colouring in red, orange, yellow and lilac crayon, 1899, the colours fresh, signed in pencil, on cream wove paper, with wide margins in good condition, a small loss at lower right tip of sheet, other slight defects at edges of sheet Image 392 by 552mm; 21 3/4 in by 15 3/8 in Sheet 445 by 595mm; 17 1/2 by 23 3/8 in

Sotheby's Catalogue Note

This highly important woodcut provides a wonderful example Munch using his Jigsaw technique to enhance the meaning of the subject. The sea, the shore and the female figure form three parts of the jigsaw. Each part has had the ink applied separately, the blocks have then been assembled like a jigsaw puzzle and then printed. This enabled the artist to print a combination of colours in one printing.

Each part of the jigsaw was to become of greater significance than pure technical virtuosity. The divided block came to represent the emotional division between the lovers. Although both figures appear together, the woman has been separated from her lover by the boundaries around her. Just as the sea has been separated from the land the woman is divided from man.

The lovers become isolated from each other, they become The Lonely Ones.

Melancholy

No.

Title: Evening.

Melancholy

Date: 1891

Medium: Oil,
pencil and crayon
on canvas

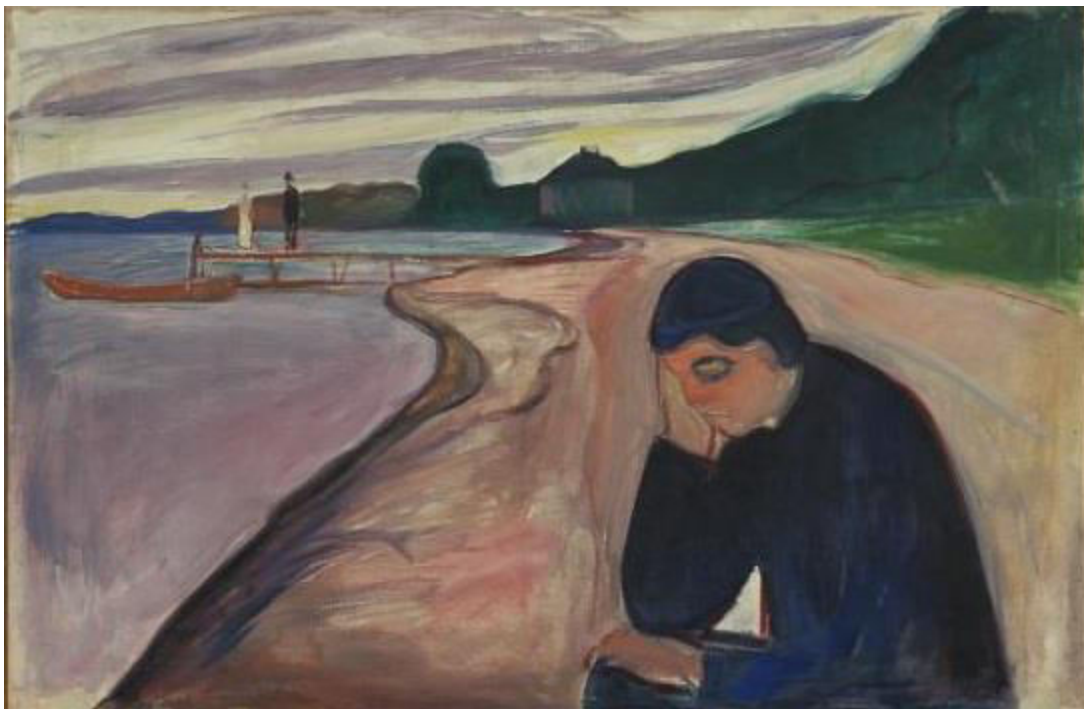
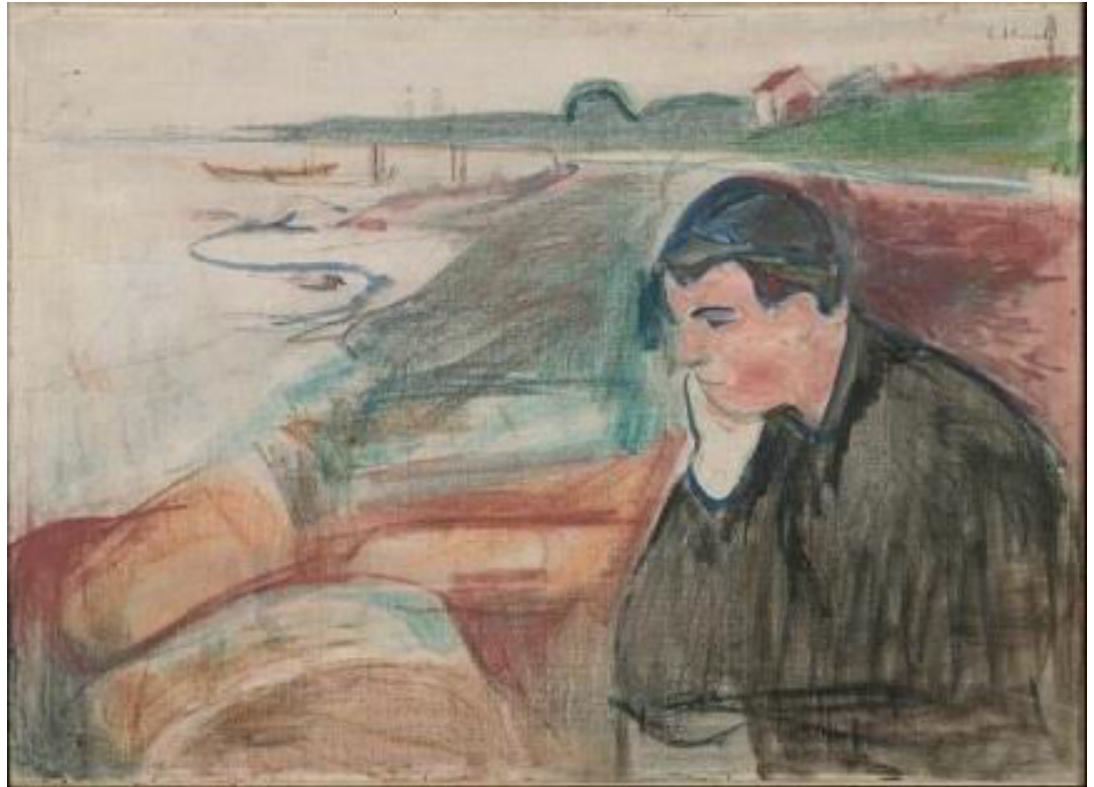
Dimensions:

73,5 × 100,5 cm

**Current owner
or museum:** The
Munch Museum

**Catalogue
raisonné:** Woll
M 241

Munch-museet,
MM.M.00058



No.

Title:

Melancholy

Date: 1893

Medium: Oil
on canvas

Dimensions:
85 × 129,5 cm

**Current owner
or museum:**

The Munch
Museum

Catalogue

raisonné:
Woll M 316

Munch-museet,
MM.M.00033

No.
Title:
Melancholy
Date: 1894
Medium: Oil on
canvas
Dimensions: 72 x
98 cm
**Current owner or
museum:** Private
collection
**Catalogue
raisonné:** Woll M
359



No.
Title:
Melancholy
Date: 1894–
1896
Medium: Oil
on canvas
Dimensions:
81 × 100.5 cm
**Current owner
or museum:**
Kunstmuseene i
Bergen. Bergen
Kunstmuseum
(Rasmus Meyers
Samlinger)
**Catalogue
raisonné:**
Woll M 360

No.

Title: Melancholy

Date: 1896

Medium: Woodblock

Dimensions:

Current owner or museum: The Munch Museum

Catalogue raisonné:
Woll G 91 MM G 571
Schiefler 82
Munchmuseet,
MM.P.00326



No. :

Title: Evening.
Melancholy I

Medium: Woodcut

Date: 1896

Printer: M. W.
Lassally Graphische
Kunst-Anstalt, Berlin

Plate size:

Sheet:

Catalogue raisonné:
Woll G 91 Schiefler nr:
82
The Munch Museum,
MM.G.00571



No. :

Title: Evening.

Melancholy I

Medium: Colour woodcut

Date: 1896

Printer: M. W. Lassally Graphische Kunst-Anstalt, Berlin

Plate size: 38 × 46,5 cm

Sheet: 50,2 × 65 cm

Catalogue

raisonné: Woll G

91 Schiefler nr: 82

The Munch

Museum,

MM.G.00571-01



No. :

Title: Evening. Melancholy I

Medium: Colour woodcut

Date: 1896

Printer: M. W. Lassally Graphische Kunst-Anstalt, Berlin

Plate size: 38,4 × 45 cm

Sheet: 54,3 × 66,5cm

Catalogue raisonné: Woll G 91

Schiefler nr: 82

The Munch Museum,

MM.G.00571-11

No. :

Title: Evening. Melancholy I

Medium: Colour woodcut

Date: 1896

Printer:

Plate size: 38,4 × 46 cm

Sheet: 47,9 × 60,9 cm

Catalogue raisonné:

Woll G 91 Schiefler nr: 82

The Munch Museum,
MM.G.00571-15



No. :

Title: Evening. Melancholy I

Medium: Colour woodcut

Date: 1896

Printer: M. W. Lassally

Graphische Kunst-Anstalt, Berlin

Plate size: 41,3 × 46 cm

Sheet: 41,3 × 46 cm

Catalogue raisonné: Woll G 91

Schiefler nr: 82

The Munch Museum, MM.G.00571-18

No. :

Title: Evening.

Melancholy I

Medium: Colour woodcut

Date: 1896

Printer:

Plate size: 41 × 45,3 mm

Sheet: 47,7 × 57,8 cm

Catalogue raisonné: Woll

G 91 Schiefler nr: 82

The Munch Museum,

MM.G.00571-19



No. :

Title: Evening.

Melancholy I

Medium:

Colour woodcut

Date: 1896

Printer: M. W.

Lassally

Graphische

Kunst-Anstalt,

Berlin

Plate size: 38,5

× 46 cm

Sheet: 44 ×

58,5cm

Catalogue

raisonné: Woll G

91 Schiefler nr: 82

The Munch

Museum,

MM.G.00571-21

No. :

Title: Evening. Melancholy I

Medium: Woodcut printed from two blocks in black, grey and ochre on thin Japan paper

Date: 1896

Printer: M. W. Lassally
Graphische Kunst-Anstalt,
Berlin

Plate size: 38,2 × 45,7
cm

Sheet: 43,6 × 60 cm

Catalogue raisonné: Woll
G 91 Schiefler nr: 82

Sold at Sotheby's *Important
Prints & Multiples*

Including Property From

The Collection Of

Catherine Woodard And

Nelson Blitz, Jr. 23 October

2017 - 24 October 2017 |

New York Lot 95 Property

From The Collection Of

Catherine Woodard And

Nelson Blitz, Jr. Evening.

Melancholy i (SCH. 82; W. 91) Estimate 850,000 — 1,000,000 USD LOT SOLD.

612,500 USD Woodcut printed from two blocks in black, grey and ochre, 1896, on thin

Japan paper, framed image: 382 by 457 mm 15 by 18 in sheet approx.: 436 by 600 mm

17 1/8 by 23 5/8 in

Exhibited

West Palm Beach, Florida, The Norton Gallery of Art, Edvard Munch: Mirror
Reflections, 1986

Atlanta, High Museum of Art, Art in Berlin 1815 – 1989, 1990

New York, National Academy of Design, Edvard Munch and Harald Sohlberg:

Landscapes of the Mind, 1995-96

Greenwich, Connecticut, Bruce Museum, Love, Isolation and Darkness: The Art of
Edvard Munch, 1996-97



No. :

Title: Evening. Melancholy I

Medium: woodcut in black, slate grey and pale orange

Date: 1896

Printer: M. W.

Lassally Graphische
Kunst-Anstalt, Berlin

Plate size: 38,4 x
45,4 cm

Sheet: 42,8 x 52
cm

Catalogue raisonné:

Woll G 91 Schiefler nr:
82

Sold at Christie's 2004

| Live Auction 6920

*Old Master, Modern
and Contemporary*

Prints Lot 281

Melancholy I

(Melancholie I) (Sch.

82; W. 91) Price

realised GBP 66,920

Estimate GBP 25,000 -

GBP 35,000 Closed: 30 Jun 2004 woodcut in black, slate grey and pale orange, 1896, on fibrous Japon with wirelines, Woll's fourth (final) state, presumably one of the impressions printed by Lassally, a good impression of this very rare print, the black particularly rich, signed in pencil and inscribed 'Berlin 1904...' (a third word indecipherable, perhaps trimmed), with margins, registration pinholes at the lower left and upper right corners of the subject, several spots inked-in by hand, presumably by the artist to conceal the colour block beneath, a vertical crease in the left margin, occasional soft creasing (just into the subject at the top), old hinges and minor paper losses at the top sheet edge B. 384 x 454 mm., S. 428 x 520 mm.



No. :

Title: Evening. Melancholy I

Medium: woodcut printed in light blue, dark-blue, light-green and reddish-brown

Date: 1896

Printer: M. W.
Lassally Graphische
Kunst-Anstalt,
Berlin

Plate size: 37,2 ×
45,2 cm

Sheet: 42,2 ×
60 cm

Catalogue

raisonné: Woll G

91 Schiefler nr: 82

Sold at Sotheby's

Prints & Multiples

– *Old Master,*

Modern &

Contemporary - 17

September 2013

London Lot 107

Evening,

Melancholy I (W.

91; SCH. 82)

Estimate 550,000

— 750,000 GBP LOT SOLD. 962,500 GBP The very rare woodcut printed in light blue, dark-blue, light-green and reddish-brown, 1896, a good impression of Woll's state a/IV/3 with the sea behind the figure, signed in pencil, printing with relief verso, on laid paper with a Bird Feeding watermark Image: 372 by 452mm; 15 5/8 by 17 3/4in

Sheet: 422 by 600mm; 16 5/8 by 23 5/8 in

Sotheby's Catalogue Note

Melancholy is one of Munch's most remarkable colour prints; it is also one of his earliest woodcuts, demonstrating his immediate fluency in the medium. The present work is a reversed image of the painting of the same subject of 1891. The dejected figure represents Munch's lifelong friend Jappe Nilssen, a writer and critic whose doomed love affair with the married Oda Lasson Krohg is the cause of his distress. In the painting and the second printed rendition of the subject executed in 1901, Munch includes the figures of Oda and her husband approaching the rowing boat on the far shore.

The complex printing of the colours of the present work is comparable to the example of this subject in the Straus collection, which Prelinger describes as printed in Munch's favourite range of colours for this motif. She describes how the tension between the hot and cool hues seems to reflect the conflicting emotions of the slumped figure.

Elizabeth Prelinger, Edvard Munch,
Master Printmaker, New York, 1983, p.88



No. :

Title: Evening.

Melancholy I

Medium: woodcut
printed in light blue,
dark-blue, light-green and
reddish-brown

Date: 1896

Printer: M. W.
Lassally Graphische
Kunst-Anstalt, Berlin

Plate size: 37,2 × 45,2
cm

Sheet: 42,2 × 59,6
cm

Catalogue raisonné:

Woll G 91 Schiefler nr:
82

Sold at Sotheby's Old
Master, Modern &
Contemporary Prints - 20

September 2007 | London Lot 172 Evening, Melancholy I (W. 91, SCH. 82)Estimate
120,000 — 180,000 GBP LOT SOLD. 625,300 GBP Woodcut printed in light blue,
dark-blue, light-green and reddish-brown, 1896, signed in pencil, a good impression of
Woll's state a/IV/3, on a handmade wove paper, with a watermark of a bird feeding, with
full margins (a deckle edge on four sides), in good condition apart from minor uneven
paper discoloration (only visible in the margins) and a short hairline paper flaw at lower
edge of image. Image: 372 by 452mm; 15 5/8 by 17 3/4in Sheet: 422 by 596mm; 16 5/8 by
23 1/2in



No. :

Title: Melancholy III

Medium: Woodcut

Date: 1902

Printer: The artist or
Anton Peder Nielsen,
Norway

Plate size: 38,5 × 46,5
cm

Sheet size: 49,4 × 64,3
cm

Catalogue raisonné:

Woll G 203 Schiefler nr:
144

The Munch Museum,
MM.G.00606-37

No. :

Title: Melancholy III

Medium: Woodcut

Date: 1902

Printer: The artist or
Anton Peder Nielsen,
Norway

Plate size: 37,5 × 47 cm

Sheet size: 48,3 × 63,7 cm

Catalogue raisonné:

Woll G 203 Schiefler nr: 144

The Munch Museum,
MM.G.00606-05



No. :

Title:

Melancholy III

Medium: Hand
coloured colour
woodcut

Date: 1902

Printer: The
artist or Anton
Peder Nielsen,
Norway

Plate size: 38,8
× 47,9 cm

Sheet size: 49,5
× 64,5cm

Catalogue

raisonné: Woll
G 203 Schiefler nr:
144

The Munch
Museum,

MM.G.00606-08



No. :

Title: Melancholy III

Medium: Colour
woodcut

Date: 1902

Printer: The artist or
Anton Peder Nielsen,
Norway

Plate size: 38,6 × 49,5
cm

Sheet size: 48,2 × 65,8
cm

Catalogue raisonné:

Woll G 203 Schiefler nr:
144

The Munch Museum,
MM.G.00606-11



No. :

Title: Melancholy III

Medium: Woodcut
printed in color

Date: 1902

Printer: The artist or
Anton Peder Nielsen,
Norway

Plate size: 37,8 × 47,2
cm

Sheet size: 42,5 × 57 cm

Catalogue raisonné:

Woll G 203 Schiefler nr:
144

The Munch Museum,
MM.G.00606-13

Miguel Orozco

Edvard Munch. Motifs and colour variants

No. :

Title: Melancholy III

Medium: Woodcut

Date: 1902

Printer: The artist or Anton Peder Nielsen, Norway

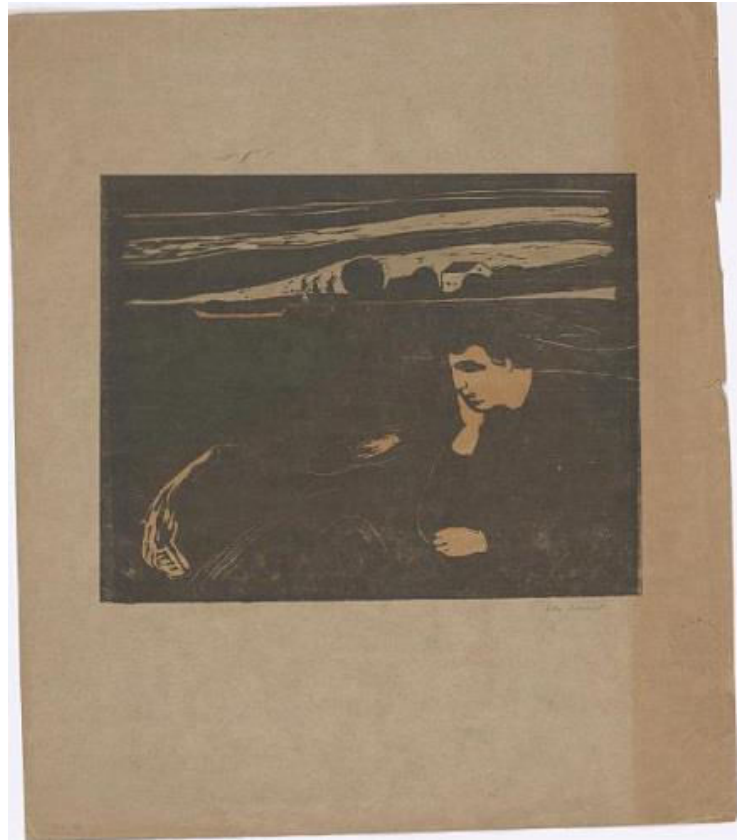
Plate size: 38,6 × 49,4 cm

Sheet size: 75,2 × 65 cm

Catalogue raisonné: Woll G 203

Schiefler nr: 144

The Munch Museum, MM.G.00606-14



No. :

Title: Melancholy III

Medium: Colour woodcut

Date: 1902

Printer: The artist or Anton Peder Nielsen, Norway

Plate size: 38,5 × 46,5 cm

Sheet size: 49,4 × 64,3 cm

Catalogue raisonné:

Woll G 203 Schiefler nr: 144

The Munch Museum, MM.G.00606-37

No. :

Title: Melancholy III

Medium: Colour woodcut

Date: 1902

Printer: The artist or Anton Peder Nielsen, Norway

Plate size: 37,5 × 47,1 cm

Sheet size: 47 × 64,8 cm

Catalogue raisonné: Woll G 203
Schiefler nr: 144

The Munch Museum, MM.G.00606-39



No. :

Title: Melancholy III

Medium: Woodcut printed in dark brown, light reddish brown, teal blue, green and grey

Date: 1902

Printer: The artist or Anton Peder Nielsen, Norway

Plate size: 37,8 × 46,7 cm

Sheet size: 47,1 × 57,8 cm

Catalogue raisonné:
Woll G 203 Schiefler nr: 144

Sold at Sotheby's
Rembrandt to Richter
28 July 2020 • 17:00
BST • London Lot 69
Edvard Munch |
Melancholy III
Estimate: 220,000 -
320,000 GBP Lot sold:
275,000 GBP Property
from a Private



European Collection. Woodcut printed in dark brown, light reddish brown, teal blue, green and grey, 1902, a fine, rich impression of the third (final) state, Woll's colour variation four, signed in pencil, presumably printed by the artist or Nielsen in 1915-17,

on simili-Japan paper, framed image: 37.8 by 46.7 cm., 14⁷/₈ by 18³/₈ in. sheet: 47.1 by 57.8 cm., 18¹/₂ by 22³/₄ in.

Provenance

Sale: Galerie Kornfeld, Bern, 18th June 2010, lot 90

Dr Alfred Gunzenhauser, Munich (purchased at the above sale)

Acquired from the above by the present owner in 2012

Literature

G. Schiefler, *Edvard Munch – Das graphische Werk 1906-1926*, Berlin, 1974, no. 144, another example illustrated

G. Woll, *Edvard Munch – The Complete Graphic Works*, London, 2012, no. 203, another example illustrated

Sotheby's Catalogue Note

On the shore of Åsgårdstrand, where Edvard Munch spent long Norwegian summer days, a forlorn man gazes into the sea. The pensive sitter, hunched over and posed as the philosophical 'thinker', represents the artist's close friend Jappe Nilssen. The contemplative Nilssen, an eminent writer and critic, found himself entangled in a doomed love affair with the painter Oda Lasson Krohg. His dear Oda is depicted further along the shoreline, joined by her other lover Christian Krohg, soon to be whisked away by rowboat. A placid, yet mysterious and psychologically charged scene, it is unclear whether the couple in the distance is physically present or a figment of Nilssen's overwrought imagination.

No stranger to heartache and loss, Munch empathised with his tormented friend, so much so that he was moved to explore Nilssen's plight several times over. The artist first rendered this motif in 1891 in pastel, followed by several paintings, then the first printed example in 1896, *Melancholy I*. Perhaps the most tireless and inventive printmaker of the modern era, Munch experimented with several iterations of this woodcut before arriving at *Melancholy III*, his technical masterpiece. This advanced composition is a product of the artist's "jigsaw" approach: employing an oak woodblock sawn into three pieces, he inked each portion individually before reassembling his desired image.

This fragmented technique enhances the sense of isolation in *Melancholy III*, a key theme across Munch's oeuvre which is best expressed in this evocative print. Munch's "jigsaw" approach also allowed him to revisit and reimagine *Melancholy III* numerous times, experimenting with variations of texture and colour in each instance. Each impression of this subject is thus unique in tone and atmosphere. The present crepuscular scene, printed in earth tones and layers of cool, glimmering teal and greens, is a serene and reflective rendition of the subject. Viewers are invited to experience the stillness of a Norwegian summer evening and consider nature's effect on the disquieted mind.

This particularly tranquil, jewel-toned example of the composition bears a strong resemblance to Albrecht Dürer's master engraving *Melencolia I*, wherein the arts and humours are personified to portray the archetypal melancholic artist by the shore. Just as Dürer is believed to have identified with his woeful sitter, Munch recognised much of his own anguish in Nilssen's pain. While *Melancholy III* grapples with the critic's personal predicament, it alludes to Munch's very own, relatable romantic despair.

No. :

Title: Melancholy III

Medium: Woodcut printed in brown, blue, blueish-grey and pale ochre

Date: 1902

Printer: The artist or
Anton Peder Nielsen,
Norway

Plate size: 37,5 × 46,8 cm

Sheet size: 51,9 x 63,1 cm

Catalogue raisonné:

Woll G 203 Schiefler nr: 144

Sold at Sotheby's *Prints & Multiples* 19 March 2020

London Lot 98 Edvard

Munch | Melancholy III (W. 203; SCH. 144)

Estimate: 200,000 - 300,000

GBP Lot sold: 250,000 GBP

Property from an Important
Private Scandinavian

Collection. Woodcut printed
in brown, blue, blueish-grey
and pale ochre, 1902, a very
good impression of the third
(final) state, Woll's colour

variation four, signed in pencil, inscribed 'Kjøpt av Edv. Munch 6. mai 1942 / Harald Holst Halvorsen' in black ink, presumably printed by the artist or Nielsen in 1915-17, on heavy cream wove paper, framed. image: 375 by 468mm 14¾ by 18⅜in sheet: 519 by 631mm 20⅝ by 24⅞in

Sotheby's Catalogue note

Melancholy is one of Munch's most remarkable colour prints. The dejected figure represents Munch's lifelong friend Jappe Nilssen, a Danish art critic whose doomed love affair with the married Oda Lasson Krohg is the cause of his distress. This motif appeared for the first time in a pastel of 1891 and was repeated in numerous paintings, as well as in the first printed rendition of the subject executed in 1896, Melancholy I. Munch revisited the subject in 1902 after a crate containing the 1896 woodblock went missing and added the figures of Oda and her husband approaching the rowing boat on the far shore. Unlike Melancholy I, Melancholy III bears a closer resemblance to the painted versions and is a more truthful depiction of the Åsgårdstrand landscape in terms of the orientation of the shoreline.

For Melancholy III, Munch once again mastered the complexity of his technique by combining a drawing block with a colour block sawn into three pieces. This allowed him to use different colours and change the sequence in which they were printed in order to create various emotive atmospheres. This impression is suggestive of an evening scene, with the dominant brown tone and pale blue sky replicating the faded, mellow light of a Nordic summer night.



No. :

Title: Melancholy III

Medium: Woodcut printed from two blocks in brown, pale ochre, bluish-grey and turquoise

Date: 1902

Printer: The artist or Anton Peder Nielsen, Norway

Plate size: 37,3 × 46,9 cm

Sheet size: 47,3 × 65,5 cm

Catalogue raisonné:

Woll G 203

Schiefler nr: 144

Sold at Christie's

2019 | Live

Auction 17127

Prints &

Multiples Lot 57

Property Of A

Private European

Collector



Melancholy III Price realised USD 287,500 Estimate USD 150,000 - USD 250,000 Closed: 23 Oct 2019 woodcut printed from two blocks in brown, pale ochre, bluish-grey and turquoise, 1902, on grey simili-Japan paper, signed in pencil, a very good, rich impression of the third, final state, Woll's color variant 4, presumably printed by the artist or Nielsen in 1914-15, the full sheet, with deckle edges at right and below, pale light-staining in the margins, generally in very good condition, framed Image: 14 ¾ x 18 ½ in. (373 x 469 mm.) Sheet: 18 5/8 x 25 ¾ in. (473 x 655 mm.)

Provenance

With Commeter'sche Kunsthandlung, Hamburg.

Peter Kölln (1864-1918), Elmshorn, Schleswig-Holstein; acquired from the above on 1 January 1917; then by descent.

Kornfeld, Bern, 14 June 2013, lot 113.

Private collection, Germany; acquired at the above sale.

Literature

Schiefler 144; Woll 203

Elizabeth Prelinger & Michael Parke-Taylor, *The Symbolist Prints of Edvard Munch – The Vivian and David Campbell Collection*, Yale University, New Haven, 1996, Art Gallery of Ontario, Toronto (exh. cat.), 1997, no. 46, pp. 192-195 (other impressions illustrated).

Christie's Lot Essay

Melancholy III is the quintessential Munch image, powerfully and profoundly expressing a sentiment which haunted and inspired the artist throughout his life. The sitting figure with the head resting on one hand recalls the classical 'thinker' pose and brings to mind Albrecht Dürer's famous engraving *Melencolia I* of 1514, which perhaps for the first time explicitly connected this pose with the melancholic temperament. It is worth mentioning that both figures, Dürer's allegorical figure and Munch's young man, sit by the sea shore - another classical topos of forlornness and longing.

Munch's present color woodcut, as with his most evocative prints, is universal and personal at the same time. Elizabeth Prelinger perfectly summarized the scene and the events: 'On the shore at Åsgårdstrand, a village on the Oslo fjord where Munch had a house, sits a despondent man, whom Munch modeled on his friend Jappe Nilssen, the Danish art critic. In the distance, on the dock, are three figures. One is a man carrying oars, and with him are another man and a woman in a white dress who plan to row over to a small island to have a romantic tryst. In reality, Nilssen was involved in a lovers' triangle with the painter Christian Krohg and Oda Lasson, the woman who would become Krohg's wife. The situation ended badly for Nilssen, and Munch took advantage of it to make a universal image about the pain caused by love.' (Prelinger, pp. 193-194).

Jealousy and heartbreak were feelings Munch knew well. His relationships with women were always fraught and usually ended in anger and sorrow – emotions he frequently depicted in his printed oeuvre. Emotionally charged as many of his prints are, few of them have the same visual clarity and depth of feeling as *Melancholy III*.

It is a deceptively simple image, yet Munch's method is remarkably complex: it is printed from two woodblocks, the key block and the color block, which Munch cut with the fretsaw into three separate pieces, allowing him to vary the colors and print them in a different order. As a result, no two impressions are alike, and some differ radically in effect and mood. While for example the impression in the Campbell Collection (Prelinger no. 46, p. 193) is printed in bright yellow in the sky, with the ground and the sea almost black, giving the impression of a sunset, the present impression, with its dominant brown tone and pale bluish-grey sky, suggests a night scene, bathed in the faint, diffused light of a Nordic summer night.

No. :

Title: Melancholy III

Medium: Woodcut printed in brown, light brown, blue and grey

Date: 1902

Printer: The artist or Anton Peder Nielsen, Norway

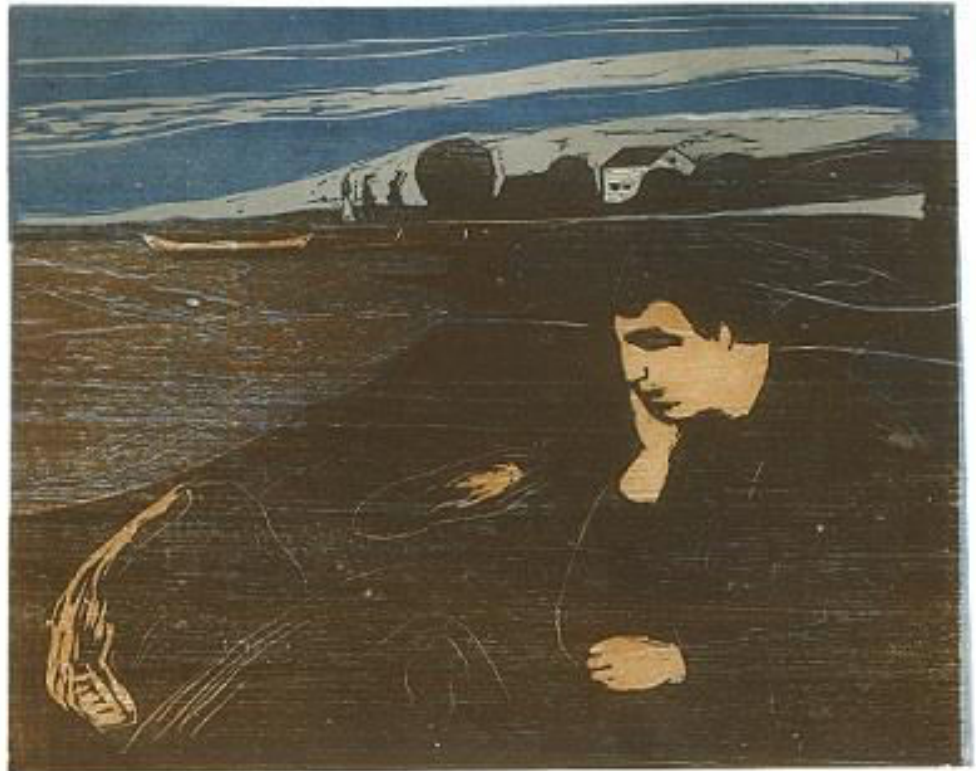
Plate size: 37,7 x 47,4 cm

Sheet size: 47,5 x 62 cm

Catalogue

raisonné: Woll G 203 Schiefler nr: 144

Sold at Sotheby's Important Prints & Multiples Including Property From The Collection Of Catherine Woodard And Nelson Blitz, Jr. 23 October 2017 - 24 October 2017 | New York Lot 84



Property From The Collection Of Catherine Woodard And Nelson Blitz, Jr. Melancholy Iii (Schiefler 144; Woll 203) Estimate 300,000 — 500,000 USD LOT SOLD. 468,500 USD Woodcut printed in brown, light brown, blue and grey, 1902, a fine impression with fresh colors, signed in pencil, Woll's III (final) state, on thin Japan paper, framed image: 377 by 474 mm 14 7/8 by 18 5/8 in sheet approx.: 475 by 620 mm 18 3/4 by 24 3/8 in

Exhibited

West Palm Beach, Florida, The Norton Gallery of Art, Edvard Munch: Mirror Reflections, 1986

Atlanta, High Museum of Art, Art in Berlin 1815 – 1989, 1990

New York, National Academy of Design, Edvard Munch and Harald Sohlberg: Landscapes of the Mind, 1995-96

Greenwich, Connecticut, Bruce Museum, Love, Isolation and Darkness: The Art of Edvard Munch, 1996-97

No. :

Title: Melancholy III

Medium: Woodcut printed in blue, ochre, light-grey and black

Date: 1902

Printer: The artist or Anton Peder Nielsen, Norway

Plate size: 37 × 47 cm

Sheet size: 47,7 x 59,5 cm

Catalogue raisonné: Woll G 203 Schiefler nr: 144

Sold at Sotheby's *Prints & Multiples*. 18 March 2014

London Lot 67 Melancholy III

(W. 203; SCH. 144) Estimate

120,000 — 180,000 GBP LOT

SOLD. 122,500 GBP Woodcut

printed in blue, ochre, light-grey and black, 1902, a good

impression of Woll's third

(final) state, signed in pencil,

on thin Japan paper, framed

image: 370 by 470mm 14 5/8

by 18 1/2 in sheet: 477 by 595mm 18 3/4 by 23 3/8 in



No. :

Title: Melancholy III

Medium: Woodcut printed in grey/blue

Date: 1902

Printer: The artist or Anton Peder Nielsen, Norway

Plate size: 37,8 × 47 cm

Sheet size: 48,2 x 61 cm

Catalogue raisonné:

Woll G 203 Schiefler nr: 144

Put for sale at Sotheby's *Old Master, Modern And*

Contemporary Prints - 02

OCTOBER 2008 | London

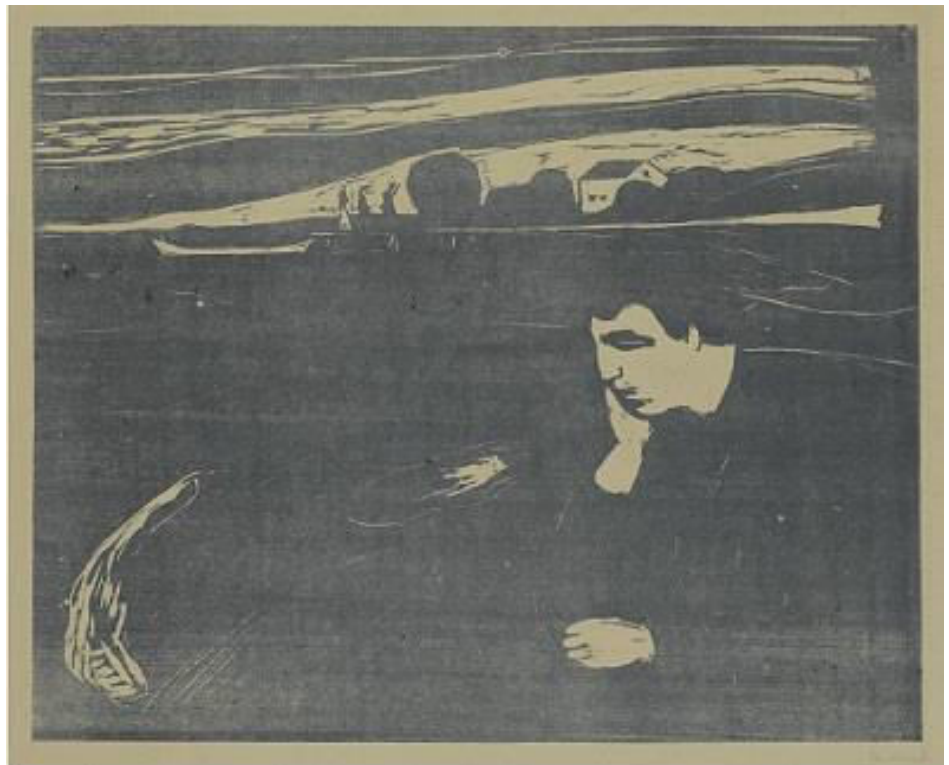
Lot 79 Melancholy III

(W.203; SCH.144)

Estimate 150,000 — 200,000

GBP Woodcut printed in

grey/blue, 1902, a very rare



early impression, apparently before Woll's first state, (before the delineation of the figure, the completion of the rocks and before the masking of the right edge of the composition), signed in pencil, on sturdy cream wove paper, with wide margins, in good condition apart from slight light-staining, scattered foxing, minor handling creases in lower margin, and two unobtrusive printer's creases in the dark area of the composition Image: 378 by 470mm; 14 7/8 by 18½in Sheet: 482 by 610mm; 19 by 24in

Sotheby's Catalogue Note

The years of 1901-02 marked a particularly dramatic burst of graphic creativity for Edvard Munch as he repeatedly revisited earlier imagery – Moonlight, Vampire, The Kiss – and by quietly altering his own woodcut technique, managed to evoke new meaning with familiar compositions. His 1896 work Melancholy received a similar reprisal, along with a reversal; Munch repositioned the figure to the far right of the composition and added smaller figures next to the boat at upper left, thereby bringing the woodcut closer to the 1891 painting of the same subject. Each of these works tells the story of Munch's friend Jappe Nilssen, a writer and critic destitute over the end of his affair with the married Oda Lasson Krohg, now seen as one of the figures next to the skiff and about to depart with her husband. The scene is also set against Munch's beloved Åsgårdstrand, the small Norwegian shipping village where he kept a summer home, and whose recognizable and sensuously curving shoreline is echoed throughout the artist's oeuvre. Munch's earlier rendition of Melancholy evidenced his truly idiosyncratic woodblock technique which involved using a fine jigsaw to cut the blocks into discrete pieces. These were then inked separately and reassembled for printing. In such instances, the artist also painstakingly selected wood planks with contrasting grains, or specifically oriented knots, for both the drawing or background block and the colour block. The result of this careful choice of material, combined with the ability to manipulate the ink colour and depth on the various "puzzle" pieces, was an unprecedented range of printing variations. When revisiting this woodcut in 1901, the more mature artist chose to mute both the complexity of his jigsaw technique, as well as the interplay of countering wood grains. Both blocks selected for Melancholy III had subtle horizontal striations and only the colour block was split by the jigsaw. The result was a composition which now evoked the dark despair of the jilted lover at far right with a quiet intensity. This effect is particularly evident in the extremely rare impression offered here, which is most likely a trial proof printed in a single grey-blue colour and solely from the drawing or background block. (Woll records similar early proofs printed on heavy wove paper in the collection of the Munch Museet.) In this monochromatic printing, unchallenged by vertical striations or contrasting hues, the simplicity of the composition achieves a heightened abstraction which aptly conveys the torment of love lost. The figure, whose outline is barely a suggestion, remains engulfed in both the shore and the sea as he stares into the emotional abyss stretching out before him.

No. :

Title: Melancholy III

Medium: Woodcut printed in black, orange, green-gray and green

Date: 1902

Printer: The artist or Anton Peder Nielsen, Norway

Plate size: 37,7 × 47,1 cm

Sheet size: 43,7 x 54,9
cm

Catalogue raisonné:

Woll G 203 Schiefler nr: 144

Put for sale at Christie's 2006

| Live Auction 1780 *Property
from the Collection of*

Francey and Dr. Martin L.

Gecht. Lot 150 Melancholy

III (Schiefler 144; Woll 203)

Price realised USD 144,000

Estimate USD 60,000 - USD

100,000 Closed: 3 May 2006

woodcut in black, orange,

green-gray and green, 1902,

on Japon gampi, Woll's third

(final) state, signed in pencil,

with margins, traces of minor

surface soiling, pale mat

staining, otherwise in very

good condition, framed B. 14 7/8 x 18 9/16 in. (377 x 471 mm.) S. 17¼ x 21 5/8 in. (437 x 549 mm.)

Provenance

Allan Frumkin Gallery, Chicago.

Acquired from the above by the present owner, 1976.

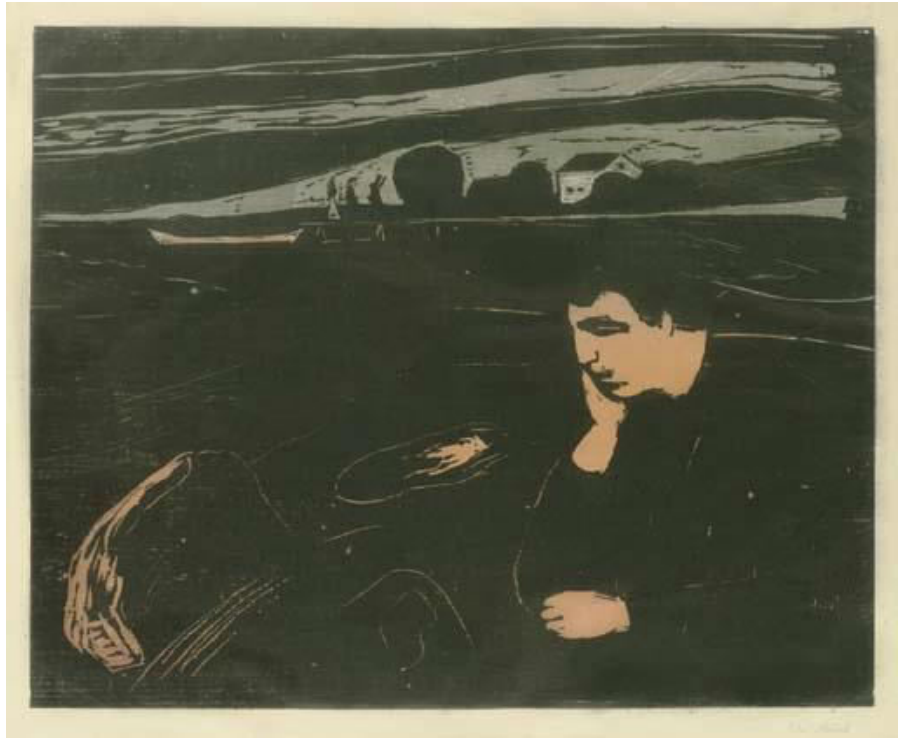
Exhibited

The Art Institute of Chicago, *Graphic Modernism, Selections from the Francey and Dr. Martin L. Gecht Collection*, November 2003-January 2004, p. 116, no. 96 (illustrated in color).

Christie's Lot Essay

The woodcut *Melancholy III* explores, as does so much of the artist's work, the theme of loss and despair. The subject is his friend the art critic Jappe Nilsen, in an attitude of brooding gloom. Behind him three figures walk towards a boat, his lover Oda Lasson, her future husband, and the boatman who is rowing them away together for a rendez-vous. Munch was going through a similar situation at the time and was expressing his own same feelings through his friend's experience.

A complex piece of printmaking, the block for *Melancholy III* was first cut apart by the artist with a jigsaw, inked and then fitted back together again to allow one pass through the press, for the colors which were then overprinted with the black keyblock.



No. :

Title: Melancholy III

Medium: Woodcut

Date: 1902

Printer: The artist or
Anton Peder Nielsen,
Norway

Plate size: 38,8 x 45,6 cm

Sheet size: 55,7 x 66 cm

Catalogue raisonné:

Woll G 203 Schiefler nr: 144

Put for sale at Christie's
2005 | Live Auction 7063

*Old Master, Modern And
Contemporary Prints* Lot

293 Melancholy III

(Schiefler 144; Woll 203 I)

Price realised GBP

21,600 Estimate GBP 10,000

- GBP 15,000 Closed: 29 Jun

2005. woodcut, 1902, on

fibrous tan wove paper,

Woll's first state (of three), a
very good, early impression

of this rare print, signed in pencil, inscribed Jung Mann auf dem Strand (Melancholi)

[sic], with wide margins, with Stinnes's red collector's stamp in the lower left sheet

corner, unobtrusive light staining, four small spots of greyish watercolour in the lower

margin, one just touching the subject, small areas of skinning and surface rubbing just

outside the subject at the lower left and elsewhere, a horizontal crease across the sheet

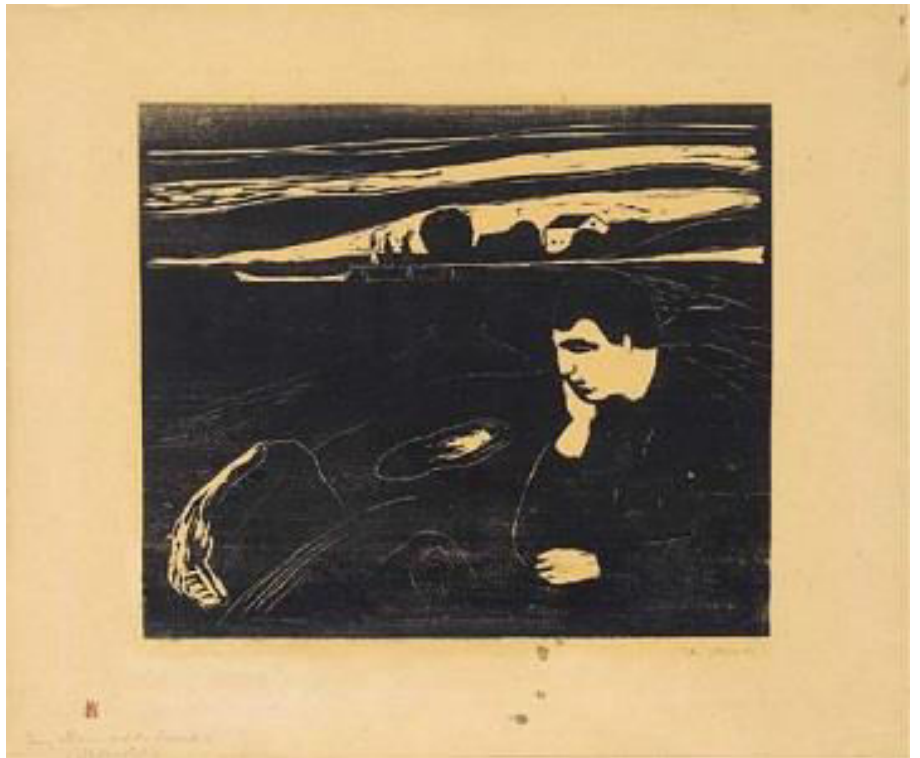
just inside the upper sheet edge, a pencil line parallel to the lower sheet edge, occasional

minor soft creasing, some defects at the upper and lower sheet edges verso where

previously mounted B. 388 x 456 mm., S. 557 x 660 mm.

Provenance

Dr. Heinrich Stinnes (L. 1376a)



No.

Title: Melancholy

Date: 1892

Medium: Oil on canvas

Dimensions: 64 x 96 cm

Current owner or museum: National Gallery of Norway

Catalogue

raisonné:

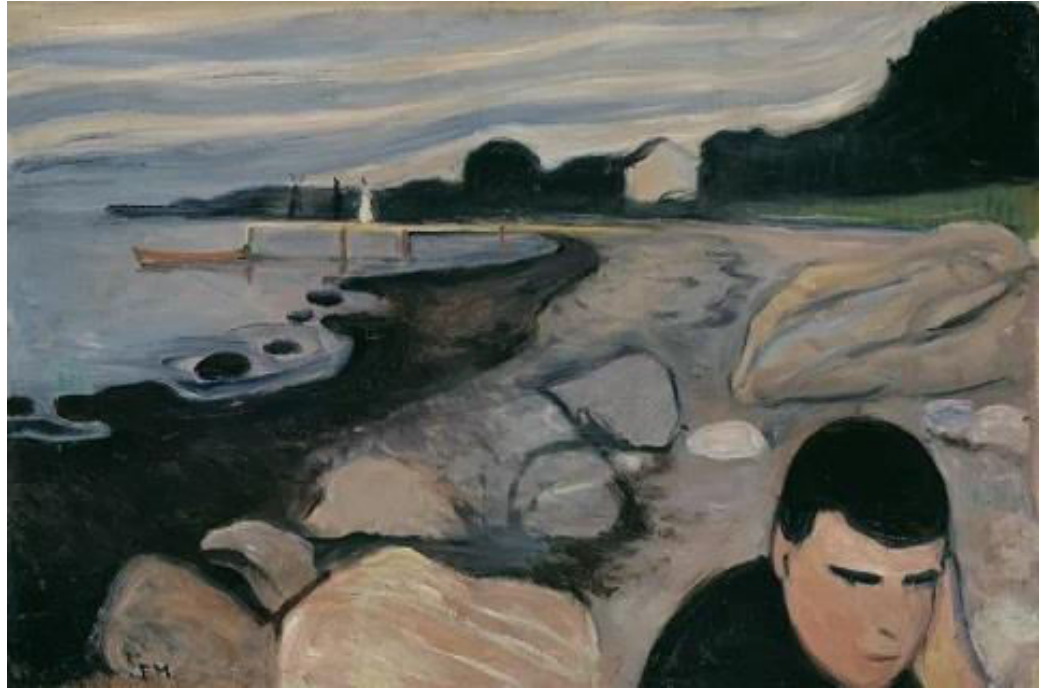
National Museum
NG.M.02813. Woll
M 284

Comment:

Depicted Jappe
Nilssen

Exhibition history

The Dance of Life –
The collection from
antiquity to 1950



No.

Title:

Melancholy

Date: 1892

Medium: Pen on
Wove paper

Dimensions: 17 x
27 cm

**Current owner or
museum:** The
Munch Museum

Catalogue

raisonné: The
Munch Museum,
MM.T.00129-39

This is a page in the
sketchbook

MM.T.00129

Comment: Among

the young poets Munch associated with around 1890 was Danish Emanuel Goldstein. They had close contact in Paris during Munch's first stay in the city in 1889-90. In the autumn of 1891, Munch showed "Melancholy / Jappe on the beach" at the Autumn Exhibition in Kristiania. Goldstein then prepared a new release of a collection of poems,



and wanted Munch to make a vignette based on the image from the Autumn Exhibition. Munch was back in France, making several sketches from memory - like this one. The end result was a vignette in the collection of poems "Alruner. Psychological Poems".

(FH)

Literature: Flaatten, Hans-Martin Frydenberg, "Scream as an icon and poem" in Edvard Munch's Life Frieze: a reconstruction of the exhibition at Blomqvist 1918, exhibit. cat. MM, 2002, ill. P. 71

Eggum, Arne, Edvard Munch: Livfrisen fra maleri til grafikk, Oslo 1990, ill. P. 120 (English edition: Edvard Munch: the Frieze of life from painting to graphic art)

Nergaard, Trygve, "Despair" in Edvard Munch: Symbols and Images, utst. cat. National Gallery of Art, Washington, 1978, ill., P. 127

No.

Title: Melancholy

Date: 1892

Medium: Pen, pencil on Wove paper

Dimensions: 10×16,8 cm

Current owner or museum: The Munch Museum

Catalogue raisonné: The Munch Museum, MM.T.00128-25-recto

This is a page in the sketchbook

MM.T.00128

Comment: In December 1891, Emanuel Goldstein



asked Munch to make a vignette for his collection of poems "Alruner", and before the year was over, they agreed that he should use the motif "Melancholy", which he had exhibited at the Autumn Exhibition in 1891, and which Krohg had written so enthusiastically about (MM.M.00058). But from Nice, Munch complained that he did not remember in detail what the picture was like. During the winter months of 1892, he made many drawings of the motif, in which he let the man turn towards the viewer, not sitting in profile as in the most famous version. It is therefore natural to see this painted version (PE.M.00472) in connection with the preparation of the vignette. (GW)

Literature: Munch and France, exhibit. cat. MM and Musée d'Orsay, 1991, cat. No. 93 / p. 329 (French edition: Munch et la France).

Eggum, Arne, Edvard Munch: paintings, sketches, and studies, Oslo 1983, ill. P. 77 (English edition: Edvard Munch: Paintings, sketches and studies).

Nergaard, Trygve, "Despair" in Edvard Munch: Symbols and Images, utst. cat. National Gallery of Art, Washington, 1978, ill. P. 126

No. :

Title: Hatred

Medium: Lithograph

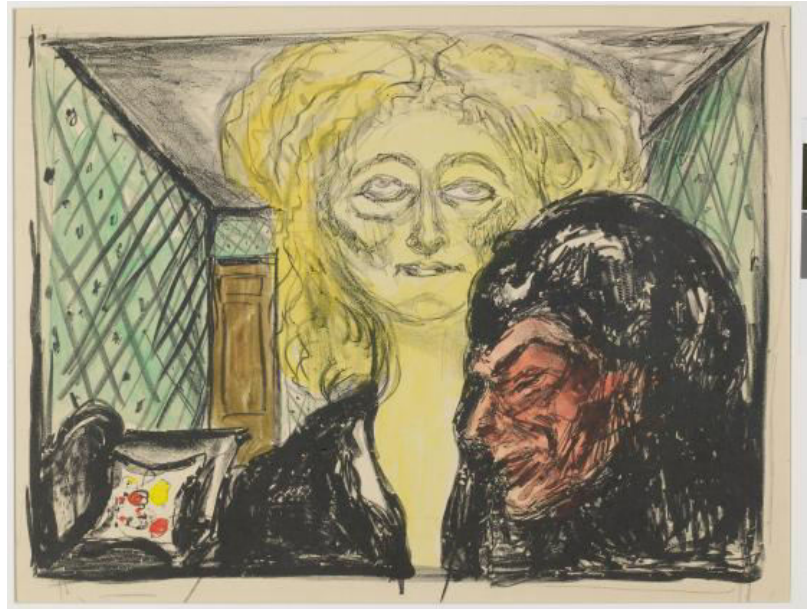
Date: 1930

Printer:

Plate size: 29.42 cm x 22.49
cm

Catalogue raisonné: Woll G
707

The Munch Museum,
MM.G.00486-04



No.

Title:

**Melancholy.
Weeping
Woman on the
Beach**

Date: 1906

Medium:

Tempera on
unprimed
canvas

Dimensions:

88 × 141.5 cm

GIS-mål: 89 ×

141.5 cm

**Current owner
or museum:**

The Munch
Museum

**Catalogue
raisonné:**

Woll M 714

Munch-museet, MM.M.00053



Title: Melancholy II

Medium: Colour woodcut

Date: 1898

Printer: The artist or Anton
Peder Nielsen, Norway

Plate size: 31,8 × 38,4 cm

Sheet size: 32 × 39,7 cm

Catalogue raisonné: Woll

G 132 Schiefler nr: 116

The Munch Museum,

MM.G.00588



Title: Melancholy II

Medium: Colour woodcut

Date: 1898

Printer: The artist or Anton Peder Nielsen, Norway

Plate size: 33,4 × 42,1 cm

Sheet size: 38,5 × 59 cm

Catalogue raisonné:

Woll G 132 Schiefler nr: 116

The Munch Museum,
MM.G.00588-02



Title: Melancholy II

Medium: Colour woodcut

Date: 1898

Printer: The artist or Anton Peder Nielsen, Norway

Plate size: 33,3 × 42 cm

Sheet size: 50,5 × 56,4 cm

Catalogue raisonné:

Woll G 132 Schiefler nr: 116

The Munch Museum,

MM.G.00588-03

Miguel Orozco

Edvard Munch. Motifs and colour variants

No.

Title: Woman's Head Against the Shore

Date: 1899

Medium: Woodblock

Dimensions:

Current owner or museum: The Munch Museum

Catalogue raisonné: Woll G 152 MM G 597 Schiefler 129

Munchmuseet, MM.P.00356



No.

:

Title: Girl's Head Against the Shore

Medium: color woodcut

Date: 1899

Printer:

Paper:

Plate size: 78.11 x 67.63 cm

Sheet size:

Catalogue raisonné:

Proof from the National Gallery of Art.

Epstein Family Collection



No. :

Title: Girl's Head Against the Shore

Medium: color woodcut

Date: 1899

Plate size: 78.11 x 67.63 cm

Sheet size:

Catalogue raisonné: Woll G 152 Schiefler nr: 129

The Munch Museum, MM.G.00597



No. :

Title: Girl's Head Against the Shore

Medium: color woodcut

Date: 1899

Plate size: 46,4 × 41 cm

Sheet: 67,2 × 49,4 cm

Catalogue raisonné: Woll G 152 Schiefler nr: 129

The Munch Museum, MM.G.00597-01



No. :

Title: Girl's Head Against the Shore

Medium: color woodcut

Date: 1899

Plate size: 46,4 × 40,8 cm

Sheet: 61,3 × 47,5 cm

Catalogue raisonné: Woll G 152 Schiefler nr:

129

The Munch Museum, MM.G.00597-03



No. :

Title: Girl's Head Against the Shore

Medium: color woodcut

Date: 1899

Plate size: 46,4 × 41 cm

Sheet: 60 × 49,8 cm

Catalogue raisonné: Woll G 152 Schiefler nr:

129

The Munch Museum, MM.G.00597-04



No. :

Title: Girl's Head Against the Shore

Medium: hand coloured woodcut

Date: 1899

Plate size: 45,3 × 40,5 cm

Catalogue raisonné: Woll G 152 Schiefler nr: 129

The Munch Museum, MM.G.00597-05



No. :

**Title:
Girl's
Head
Against
the Shore**

Medium: hand coloured woodcut

Date: 1899

Plate size: 45,3 × 40,5 cm

Sheet: 63,8 × 49,4 cm

Catalogue raisonné: Woll G 152 Schiefler nr:
129

The Munch Museum, MM.G.00597-06



No. :

Title: Girl's Head Against the Shore

Medium: Colour woodcut

Date: 1899

Plate size:

Catalogue raisonné: Woll G 152 Schiefler
nr: 129

The Munch Museum, MM.G.00597-07



Miguel Orozco

Edvard Munch. Motifs and colour variants

No. :

Title: Girl's Head Against the Shore

Medium: Colour woodcut

Date: 1899

Plate size: 46,5 × 41 cm

Sheet: 67,2 × 48,8 cm

Catalogue raisonné: Woll G 152 Schiefler nr: 129

The Munch Museum, MM.G.00597-10



No. :

Title:

**Girl's Head
Against the
Shore**

Medium: Colour woodcut

Date: 1899

Plate size: 46,5 × 41 cm

Sheet: 75,7 × 50,4 cm

Catalogue raisonné: Woll G 152 Schiefler nr:

129

The Munch Museum, MM.G.00597-12

No. :

Title: Girl's Head Against the Shore

Medium: Colour woodcut

Date: 1899

Plate size: 46,5 × 41 cm

Catalogue raisonné: Woll G 152 Schiefler nr: 129

The Munch Museum, MM.G.00597-14



No. :

Title: *Girl's Head Against the Shore*

Medium: Colour woodcut

Date: 1899

Plate size: 46,4 × 41 cm

Sheet: 54,3 × 52,5 cm

Catalogue raisonné: Woll G 152

Schiefler nr: 129

The Munch Museum, MM.G.00597-15



No. :

Title: *Girl's Head Against the Shore*

Medium: Colour woodcut

Date: 1899

Plate size: 48,5 × 41 cm

Sheet: 54 × 50,5 cm

Catalogue raisonné: Woll G

152 Schiefler nr: 129

The Munch Museum,

MM.G.00597-22

No. :

Title: Girl's Head Against the Shore

Medium: Colour woodcut

Date: 1899

Plate size: 47 × 41,5 cm

Sheet: 65,5 × 48 cm

Catalogue raisonné: Woll G 152 Schiefler
nr: 129

The Munch Museum, MM.G.00597-34



No. :

Title: Girl's Head Against the Shore

Medium: Colour woodcut

Date: 1899

Plate size: 46,5 × 41 cm

Sheet: 67,5 × 48 cm

Catalogue raisonné: Woll G 152 Schiefler
nr: 129

The Munch Museum, MM.G.00597-37

No. :

Title: Girl's Head Against the Shore

Medium: Colour woodcut

Date: 1899

Plate size: 46,5 × 41,2 cm

Sheet: 52,5 x 44,5 cm

Catalogue raisonné: Woll G 152 Schiefeler nr: 129

Sold at Christie's 2019 | Live Auction

16955 *Prints & Multiples* Lot 34

Property From A Private European

Collection Woman's Head against the Shore

Price realised GBP 100,000 Estimate GBP 80,000 - GBP 120,000 Closed: 18 Sep 2019

woodcut printed from two blocks, in bluish-green, dark blue, red and orange, 1899, on thin laid Japan paper, signed in pencil, a fine impression of this rare print, with margins, possibly the full sheet, the colours fresh and strong, a tiny backed hole at centre right, various small, repaired paper losses in the upper and lower margins, the subject generally in very good condition.

Block 465 x 412 mm., Sheet 525 x 445 mm.

Christie's Lot Essay

Woman's Head against the Shore is an outstanding example of Munch's inventiveness in exploring the potential of the woodcut technique. The woodcut is printed from two woodblocks, each of which Munch cut in two parts with a fret saw, providing him with four separate sections which could then be inked individually. By 'puzzling' the two blocks back together and printing one on top of the other he was able to produce multi-coloured prints, at once separating the colours and layering them. Apart from this technical innovation, Munch in this print also made full use of a trait unique to the woodcut medium: rather than disguising or suppressing the natural grain of the wood, he even heightened this effect to lend texture and transparency to the picture plane.

Not only is Woman's Head against the Shore a technical feat, it is also one of the most beautiful variations on a theme which haunted Munch and to which he would return again and again. Lonely figures - sometimes young couples - standing or sitting in quiet contemplation by the sea shore populate Munch's graphic oeuvre and are the subject of some of his finest prints. The sea is a classic topos in art and literature, a symbol for reflection and longing. For Munch however, to whom art was biography and therapy, it was much more than an artistic commonplace. Countless times Munch himself must have turned to the beach in his native Norway, lost in thought, melancholy or despair.

A sizable number of impressions in different states and colour variants are known, most of which are kept in the Munch Museum, Oslo, and in nine other public collections.

However, impressions of this woodcut rarely come to the market.



No. :

Title: Girl's Head Against the Shore

Medium: Woodcut printed in ochre, dark-blue, light-turquoise and orange-brown

Date: 1899

Plate size: 46,3 × 41 cm

Sheet: 60 x 47,4 cm

Catalogue raisonné: Woll G 152 Schiefler nr: 129

Put for sale at Sotheby's *Prints & Multiples*. 16 September 2014 | 2:00 PM BST London
 Lot 80 Woman's Head Against The Shore (W. 152; SCH. 129) Estimate 150,000 — 250,000 GBP. Woodcut printed in ochre, dark-blue, light-turquoise and orange-brown, 1899, a good impression of this rare print, delicately printed, signed in pencil, on thin laid Japan paper, framed image: 463 by 410mm 18 1/4 by 16 1/8 in sheet: 600 by 474mm 23 5/8 by 18 5/8 in



No. :

Title: Girl's Head Against the Shore

Medium: woodcut printed from two blocks in sea green, orange, dark blue and red

Date: 1899

Plate size: 46,5 × 40,6 cm

Sheet: 50,9 x 41,1 cm

Catalogue raisonné: Woll G 152 Schiefler nr: 129

- Sold at Christie's 2002 | Live Auction 6608 *Old Master, Modern and Contemporary Prints* Lot 239 Property Of A Private Swiss Collector. Mädchenkopf am Strande (Sch. 129; W. 152) Price realised GBP 62,140 Estimate GBP 40,000 - GBP 60,000 Closed: 3 Jul 2002 woodcut printed from two blocks, both sawn in two in the puzzle manner, printed in dark ochre, dark blueish green, light greyish green and red, 1899, a fine impression of this rare print, on fibrous Japon, signed in pencil, with margins, the left sheet



edge supported on the reverse with a thin strip of Japon tape, minor surface dirt in the upper margin, otherwise in very good condition. B. 470 x 408mm., S. 515 x 415mm.

Christie's Lot Essay

The present impression appears to be one of the later trial proofs by the artist discussed by Woll (Gerd Woll, *Edvard Munch. The complete Graphic Works*, London, New York, Munich, 2001, pp. 158). It bears close comparison with the impression in the Epstein Collection (Edvard Munch, *Master Prints from the Epstein Family Collection*, Baltimore, 1990, p. 110), which is also printed on fibrous Japon.

- Sold at [Christie's 2014](#) | Live Auction 1516 *Old Master, Modern & Contemporary Prints* Lot 243 *Woman's Head against the Shore* (Sch. 129; W. 152) Price realised GBP 146,500 Estimate GBP 120,000 - GBP 180,000 Closed: 19 Mar 2014. woodcut printed from two blocks in sea green, orange, dark blue and red, 1899, on Japan paper, signed in pencil, a fine, vibrant yet transparent impression of this very rare print, the colours very fresh, with margins, a deckle edge at left, above and below, probably the full sheet, in very good condition, framed. B. 465 x 406 mm, S. 509 x 411 mm.

Christie's Lot Essay

Woman's Head against the Shore is an outstanding example of Munch's inventiveness in exploring the potential of the woodcut technique. The woodcut is printed from two wood blocks, each of which Munch cut in two parts with a fret saw, providing him with four separate sections which could then be inked individually. By 'puzzling' the two blocks back together and printing one on top of the other he was able to produce multi-coloured prints, at once separating the colours and layering them. Apart from this technical innovation, Munch in this print also made full use of a trait unique to the woodcut medium: rather than disguising or suppressing the natural grain of the wood, he even heightened this effect to lend with texture and transparency to the picture plane.

Not only is *Woman's Head against the Shore* a technical feat, it is also one of the most beautiful variations on a theme which haunted Munch and to which he would return again and again. Lonely figures - sometimes young couples - standing or sitting in quiet contemplation by the sea shore, populate Munch's graphic oeuvre and are the subject of some of his finest prints. The sea is of course a classic topos, a symbol for reflection and longing. For Munch however, to whom art was his biography and his therapy, it was much more than an artistic commonplace. Countless times Munch himself must have turned to the beach in his native Norway, lost in thought, melancholy or despair.

A sizable number of impressions in different states and colour variants are known, most of which are kept in the Munch Museum, Oslo, and in nine other public collections. However, impressions of this woodcut very rarely come to the market. Only four other examples have been offered at auction within the last 25 years.

No.

Title: Woman's Head Against the Shore

Date: 1899

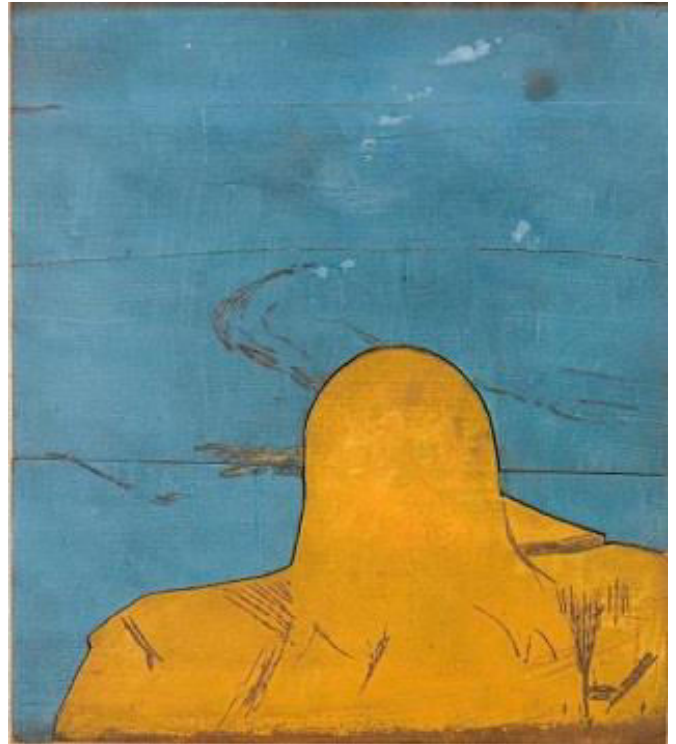
Medium: Woodblock

Dimensions:

Current owner or museum: The Munch Museum

Catalogue raisonné: Woll G 152 MM G 597 Schiefler 129

Munchmuseet, MM.P.00355



No. :

Title: Girl's Head Against the Shore

Medium: Colour woodcut

Date: 1899

Plate size: 46,2 × 41,2 cm

Sheet: 64,2 × 49,5 cm

Catalogue raisonné: Woll G 152

Schiefler nr: 129

The Munch Museum, MM.G.00597-18

No. :

Title: Girl's Head Against the Shore

Medium: Colour woodcut

Date: 1899

Plate size: 46,7 × 41,1 cm

Sheet: 64,2 × 49,7 cm

Catalogue raisonné: Woll G 152 Schiefler nr: 129
The Munch Museum, MM.G.00597-23



No. :

Title: Girl's Head Against the Shore

Medium: Colour woodcut

Date: 1899

Plate size: 46,5 × 41 cm

Sheet: 67,7 × 49,1 cm

Catalogue raisonné: Woll G 152 Schiefler nr: 129
The Munch Museum, MM.G.00597-25



No. :

Title: Girl's Head Against the Shore

Medium: Colour woodcut

Date: 1899

Plate size: 46,7 × 41 cm

Sheet: 56,2 × 46,2 cm

Catalogue raisonné: Woll G 152 Schiefler nr: 129
The Munch Museum, MM.G.00597-29



No. :

Title: Girl's Head Against the Shore

Medium: Colour woodcut

Date: 1899

Plate size: 40 × 40,8 cm

Sheet: 70,4 × 48,6 cm

Catalogue raisonné: Woll G 152 Schiefner nr: 129

The Munch Museum, MM.G.00597-30



No. :

Title: Girl's Head Against the Shore

Medium: Colour woodcut

Date: 1899

Plate size: 46 × 40,8 cm

Sheet: 63,9 × 49,4 cm

Catalogue raisonné: Woll G 152 Schiefner nr: 129

The Munch Museum, MM.G.00597-31



No. :

Title: Girl's Head Against the Shore

Medium: Colour woodcut

Date: 1899

Plate size: 46,5 × 41 cm

Sheet: 64,1 × 49,5 cm

Catalogue raisonné: Woll G 152 Schiefner nr: 129

The Munch Museum, MM.G.00597-32



No.

Title: Woman's Head

Date: 1899

Medium: Woodblock

Dimensions:

Current owner or museum: The Munch Museum

Catalogue raisonné: Woll G 153 MM G 598 Schiefler 130

The Munch Museum, MM.P.00357



No. :

Title: Woman's Head

Medium: Colour Woodcut

Date: 1899

Printer:

Plate size: 25,4 × 18,3 cm

Sheet size: 33,5 × 29,7 cm

Catalogue raisonné: Woll G 153

Schiefler nr: 130

The Munch Museum MM.G.00598-06

Selected Literature:

No. :

Title: Woman's Head

Medium: Woodcut printed in brown and orange

Date: 1899

Printer:

Plate size: 25,8 × 18,1 cm

Sheet size: 31,5 × 26,2 cm

Catalogue raisonné: Woll G

153 Schiefler nr: 130

Sold at Sotheby's Old Master,
Modern And Contemporary Prints
- 02 October 2008 | London Lot 78

Woman's Head (Woll 153;

Schiefler 130) Estimate 25,000 —

35,000 GBP LOT SOLD. 30,000

GBP Woodcut, 1899, printed in

brown and orange, a rare

impression of Woll's second (final)

state, signed in pencil, on fine

japan paper, with wide margins, in

good condition apart from slight

mount-staining, some overall

cockling to the sheet and minor

creasing mostly at edges of sheet

Image: 248 by 181mm; 9¾ by

7¼in

Sheet: 315 by 262mm; 12½ by

10¼in

Sotheby's Catalogue Note

Woll records impressions printed in brown and red, and although it's possible that the red has faded to orange the intensity of the orange suggests that this impression was in fact printed in orange and brown.



Jealousy

No.

Title: Tragedy

Date: 1898-1900

Medium: Oil on canvas



Dimensions: 78.2 x 119 cm

Current owner or museum: Private collection (formerly The Minneapolis Institute of Arts)

Catalogue raisonné: Woll M 433

Provenance:

(probably) Jappe Nilssen, Oslo (acquired from the artist, by 1931).

(probably) Erna Holmboe Bang, Oslo (by descent from the above).

Private collection, Sweden.

Kunstnerforbundet, Oslo.

Acquired from the above by the Minneapolis Institute Of Art, 1955.

Sold by Christie's 2019 | Live Auction 17660 *Impressionist and Modern Art Day Sale*

Lot 471 This work has been extensively restored after the artist's death. Sold by the order of the board of trustees of the Minneapolis Institute Of Art, to benefit the acquisitions fund. Tragedie Price realised USD 567,000 Estimate USD 300,000 - USD 500,000

Closed: 12 Nov 2019. oil on canvas 30 ¾ x 46 7/8 in. (78.2 x 119 cm.)

Painted circa 1898-1900; extensively restored by 1950

Selected Literature:

R.A. Boe, "Jealousy: An Important Painting by Edvard Munch," *The Minneapolis Institute of Arts Bulletin*, vol. XLV, no. 1, January-February 1956, pp. 2-11, no. 1 (detail

illustrated on the cover and p. 11; illustrated again, pp. 4 and 11; dated circa 1897 and titled Jealousy).

J.H. Langaard, "Article on Munch Activities in U.S.A.," *Dagbladet*, 14 January 1956 (dated 1901).

"Arts Institute Acquires Norwegian Painting," *The Minneapolis Star*, 17 February 1956, p. 1 (illustrated; titled Jealousy).

"Munch-maleri kjøpt av The Minneapolis Institute of Arts," *Nordisk Tidende*, 8 March 1956, pp. 1 and 4 (illustrated, p. 1; dated circa 1897 and titled Jealousy).

"Madman' Munch," *Time*, vol. 69, no. 24, 17 June 1957, p. 80 (illustrated in color; titled Jealousy).

J.K. Sherman, "Art: It's Here For You To See," *Minneapolis Sunday Tribune*, 19 October 1958, p. 12 (illustrated in color; dated 1897 and titled Jealousy).

Minneapolis Tribune, 22 April 1962, p. 1F (illustrated in color).

H. Innes, *Scandinavia*, New York, 1963, p. 143 (illustrated in color; titled Jealousy).

A Guide to the Galleries of the Minneapolis Institute of Arts, Minneapolis, 1970, p. 150, no. 1 (illustrated, p. 151; titled Jealousy).

European Paintings from the Minneapolis Institute of Arts, New York, 1971, p. 488, no. 262 (illustrated, p. 489; titled Jealousy).

A. Eggum, *Edvard Munch*, exh. cat., Liljevalchs Konsthall, Stockholm, 1977, p. 76.

R. Heller, *Munch: His Life and Work*, London, 1984, p. 111 (titled Jealousy).

G. Woll, *Edvard Munch: Complete Paintings, Catalogue Raisonné, 1898-1908*, London, 2008, vol. II, p. 476, no. 433 (illustrated in color).

Exhibitions:

Omaha, Joslyn Art Museum, Three Exhibitions: Notable Paintings from Midwestern Collections, Notable Collections at Joslyn Art Museum, Anniversary Purchase Exhibition, November 1956-January 1957, p. 6 (illustrated, p. 7; titled Jealousy).

New York, M. Knoedler & Co., Inc. and Palm Beach, The Society of the Four Arts, Paintings and Sculpture from the Minneapolis Institute of Arts, January-March 1957, no. 23 (Illustrated; dated circa 1897 and titled Jealousy).

Boston, Museum of Fine Arts, *European Masters of our Time*, October-November 1957, no. 6 (illustrated; dated circa 1897 and titled Jealousy).

Oregon, The Portland Art Museum, *75 Masterworks: An Exhibition of Paintings in Honor of the Seventy-Fifth Anniversary of the Portland Art Association, 1892-1967*, December 1967-January 1968, no. 18 (illustrated; dated circa 1897 and titled Jealousy).

The Montreal Museum of Fine Arts, *Lost Paradise: Symbolist Europe*, June-October 1995, p. 519, no. 298 (illustrated in color, p. 143, fig. 155; dated circa 1897 and titled Jealousy; with inverted dimensions).

Kunsthalle Bremen, *Edvard Munch: Rätsel hinter der Leinwand*, October 2011-February 2012, p. 13, no. 42 (illustrated in color, pp. 12 and 113).

Christie's Lot Essay

"...I would create just as I saw it in the blue haze. These two, in the exact moment that they are no longer themselves but merely one of the thousands of links of kinship that connect generation to generation. People must understand the sanctity and the might of it, and they should take off their hats to it, as they do in church. I would paint a whole series of such pictures. One should no longer paint interiors, with people reading or women knitting. One should paint people that were alive; that breathed and had emotions, that

suffered and loved. I felt that I could do this—that it would be so easy. The flesh would take shape and the colors come alive.” Edvard Munch, 1889.

The tripartite composition of *Tragedie* is delineated by three figures: said-to-be the poet Stanislaw Przybyszewski at center, Przybyszewski’s second wife Dagny Juel Przybyszewski to the right, opposite an unidentified elderly man towards the left. Przybyszewski was a friend of Munch, involved in the Symbolist avant-garde of the time who had in fact provided titles for such seminal masterpieces by the artist as *Vampire* and *The Scream*. In 1893, he had married the writer Dagny Juel, a woman of great beauty who had formerly been a lover and muse of Munch. Within the same decade, the marriage would deteriorate, Przybyszewski abandoning her before her subsequent murder by their mutual friend Wladyslaw Emeryk in Tbilisi in 1901. This, some believe to have been in conspiracy with her former husband.

Tragedie has been related to *Sjalusi* (fig. 1), a seminal masterwork employed within Munch’s famed *Frieze of Life* that was painted in 1895 after the union of the ill-fated couple, whom it also depicts in a different configuration with a more literal rendering of its title. The present work, a later reinterpretation this composition, has been the subject of numerous dramatic narratives, not least of which the above, but also inherent to its history as a precious object during the struggles of mid-20th century Europe.

The date of this work remains a subject of debate, some scholars positioning it before, some after, the tragic events of Munch’s former partner’s death. Two titles have been used interchangeably; *Tragedie*, often where it was considered to be painted after 1901 (or in keeping with earlier references) and *Sjalusi* in connection with the 1895 work to which it relates most closely. Created after the union of the ill-fated couple whom it depicts in a different configuration, *Sjalusi* portrays a more literal rendering of its title; a solemn, isolated man, cloaked in darkness, staring towards the viewer while two lovers interact within the landscape behind him. Conversely, *Tragedie* operates without the linear specificity of the 1895 work, including figures from the past and future within one composition, devoid of a clear physical setting. Consequently, the inherent core of introspection contained within this picture transcends traditional narrative, operating on a universal plane of human experience beyond a singular event, even if inspired in part by his and his friends’ personal history. Its true power as a painting relates to the passionate tension conveyed between the figures presented and their universal existential dialectic; we find herein a treatise to the eternal paradox of love, unabating desire beset by inevitable loss and disempowerment, meditating on the individual suffering and emotional survival inherent to humanity throughout the passage of time.

The heightened drama of Munch’s theatrical composition is achieved by intense chromatic contrasts. The indeterminate depths of the darkened background remove all context, creating a metaphysical space dominated by the central, illuminated face of a man. This face, although not the largest figure within the composition, is without doubt the most potent, depicted in a direct, frontal position, his direct, wide-eyed expression rendering him immediate and arresting. This full-frontal device recurs throughout Munch’s oeuvre, having been revealed earlier in seminal works such as *The Scream* and *Anxiety*, later appearing in *The Red Virginia Creeper* and *Jealousy in a Bathtub*, a sister work to the present painting. As Øivind Storm Bjerke has noted in speaking of Munch’s compositional devices, “The most obvious in this sense is the use of frontal perspective, which can be seen as a signal that conveys solemnity or a hallowed atmosphere. In

Munch's case, it has also been interpreted as an expression of the artist's personality traits and his desire to face the world head on. The frontal perspective is thus an outcome of his penetrating view of reality and of a fundamental honesty when standing face to face with the world" (Edvard Munch, Harald Sohlberg, *Landscapes of the Mind*, New York, 1995, p. 27).

By contrast, the ostensibly nude female to his left operates as Munch's classic archetype of Woman; her wild, flowing tresses and seductive pose recalling Munch's Madonna and Vampire paintings which represent the essence of desire, love and procreation as explored in all their perilous and idealistic complexity. The enigmatic figure of the elderly man is purported to represent a father figure, perhaps a premonition whose presence appears wisdom or exhaustion from the ravages of time. As Øivind Storm Bjerke describes, "Munch's work was illuminated by the conviction that there existed a higher order that appeared in different guises throughout the course of one's life; threatening and oppressive in youth, good fortune and blessings in manhood, mediation between light and dark in old age." (ibid., p. 21). As such, these two flanking figures act as cyphers, providing context to the protagonist's state of mind, a human *mise-en-scene* in the absence landscape, an interior or other objects, conjuring memory, infusing his psychological state with complex emotive content upon meditating the nature of life and death.

Acquired by the Minneapolis Museum of Art in 1955, *Tragedie* had already endured its own feat of survival during the Second World War. It had likely been in the possession of the artist's friend Jappe Nilssen; the work then passed through family hands before purportedly being rolled and concealed underneath a floor in an act of preservation that would ultimately deteriorate its surface. Much of the periphery of the work has been repainted by a later hand, as seen in an earlier photograph (fig. 2) and yet, these surrounding elements remain significant to the overall context of the work. Were one to extract and retain the central face as its own entity, which remains as the greatest original portion of the work, one would effectively erase the protagonist's being, his contextual story and meaning. As such, the prophetic notion that he remains as the sole survivor within this composition relates poetically to the content of the work itself as his interior psychological investigation.

No.

Title:

Jealousy

Date: 1907

Medium: Oil
on canvas

Dimensions:
75.5 × 98 cm

**Current owner
or museum:**

The Munch
Museum

**Catalogue
raisonné:**

Woll M 788

Munch-museet,
MM.M.00447



No.

Title: **Jealousy**

Date: 1907

Medium: Oil on canvas

Dimensions: 89 × 82,5 cm

Current owner or museum: The
Munch Museum

Catalogue raisonné: Woll M 783
Munch-museet, MM.M.00573

No.

Title:

Jealousy

Date: 1907

Medium: Oil
on canvas

Dimensions:
57.5 × 84.5 cm

**Current owner
or museum:**

The Munch
Museum

**Catalogue
raisonné:**

Woll M 784

Munch-museet,
MM.M.00614



No.

Title: Taken by
Surprise

Date: 1907

Medium: Oil on
canvas

Dimensions: 85,5 ×
111 cm

**Current owner or
museum:** The
Munch Museum

Catalogue raisonné:
Woll M 782

Munch-museet,
MM.M.00537

Miguel Orozco

Edvard Munch. Motifs and colour variants

No.

Title: Jealousy

Date: 1913–1915

Medium: Oil on canvas

Dimensions: 109.5 × 135 cm

Current owner or museum:

The Munch Museum

Catalogue raisonné: Woll M
1078

Munch-museet, MM.M.00699



No.

Title: Jealousy

Date: 1927



Medium: Oil on canvas

Dimensions: 78 × 117 cm

Current owner or museum: The Munch Museum

Catalogue raisonné: Woll M 1720

Munch-museet, MM.M.00562

No.

Title: Jealousy in the Garden

Date: 1927–1930

Medium: Oil on wooden panel

Dimensions: 50 × 61 cm

Current owner or museum: The Munch Museum

Catalogue raisonné:

Woll M 1661

Munch-museet,

MM.M.00219



No.

Title: Jealousy in the Garden

Date: 1927–1930

Medium: Oil on canvas

Dimensions: 100 × 120 cm

Current owner or museum: The Munch Museum

Catalogue raisonné: Woll

M 1662

Munch-museet,

MM.M.00437



No.

Title: Jealousy in the Garden

Date: 1925-1930

Medium: Pastel on
Wove paper

Dimensions: 32 x 45
cm

**Current owner or
museum:** The
Munch Museum

Catalogue raisonné:
The Munch Museum,
MM.T.00432



No.

Title: Jealousy

Date: 1912-1913

Medium: Crayon,
multicoloured on
Wove paper

Dimensions: 25,4 x
35,5 cm

**Current owner or
museum:** The
Munch Museum

Catalogue raisonné:
The Munch Museum,
MM.T.00142-03

This is a page in the
sketchbook

MM.T.00142



No.

Title: Seated Nude and Three Male Heads

Date: 1898–1899

Medium: Oil on canvas

Dimensions: 90 x 100
cm

**Current owner or
museum:** Kunsthalle
Bremen

Catalogue raisonné:
Woll M 432

Comment:

Edvard Munch was confronted with death early on. When he was six years old, his mother passed away, and his sister died a few years later. The death of his father, in 1889, plunged him into a deep crisis. Before this background, it seems logical that Munch repeatedly dealt with death and themes such as fear and grief. In



old age, he wrote of the traumatic years of his childhood: “My home was the home of illness and death. I have never gotten over the calamity there. It has also influenced my art.” The painting *The Child and Death* is one of Munch’s most searing testimonies to the thematic complex of dying, death, and grief. It shows a small girl looking out of the picture and holding her ears closed. In the background, we see her deceased mother. It is typical of Munch that he does not deal with the person who dies, but with the psychological condition of those who remain. The main theme of this painting is the girl’s pain. But rather than expressing it in tears, the child appears terrified. Whereas the figure portrayed in Munch’s famous painting *The Scream* also holds her ears closed, and lets out a scream, the small child here is not able to do this. In 2005, the painting was examined more closely following a request by the Munch-Museet in Oslo. What had hitherto been regarded as a supporting canvas turned out to be a further painting by the artist. It shows a naked girl seated in profile as well as three threatening, mask-like heads of men. The work may be viewed in connection with Munch’s treatment of the subject of puberty. Known today as *Girl and Three Male Heads*, it is still not clear why Munch cast off this work shortly after he had created it. However, he did not simply overpaint it, but stretched a new canvas over it, producing an entirely new painting.

Kunsthalle Bremen

Miguel Orozco

Edvard Munch. Motifs and colour variants

No.

Title: Jealousy Motif

Date: 1929–1930

Medium: Oil on canvas

Dimensions: 100.0 x 90.0 cm

Current owner or museum: The Munch Museum

Catalogue raisonné: Woll M 1840 App Munchmuseet, MM.M.00922



No.

Title: Jealousy

Date: 1913

Medium: Oil on canvas

Dimensions: 85.0 x 130 cm

Current owner or museum: Städel Museum, Frankfurt am Main, Inventory Number LG 19. On permanent loan from a private collection since 2002

Catalogue raisonné: Woll M 1077

Comment:

One woman between two men: the Polish writer Stanislaw Przybyszewski on the left is green with



frenzy, whereas the figure on the right – who carries Munch's features – seems withdrawn. At the time the picture was painted, the jealous scenes over the woman of letters Dagny Juel, who eventually married Przybyszewski, already belonged to the distant past. The appearance of a femme fatale in Munch's later works is linked to his tension-filled relationship with his lover, Tulla Larson; their quarrels still tormented the artist many years after their separation.

Städel Museum

No. :

Title: Jealousy I

Medium: Lithograph

Date: 1896

Printer: Auguste Clot,
Paris

Plate size:

Sheet size:

Catalogue raisonné:

Woll G 68 Schiefler nr: 57

The Munch Museum,

MM.G.00201



No. :

**Title: Jealousy
I**

Medium:

Lithograph

Date: 1896

Printer:

Auguste Clot,
Paris

Plate size:

Sheet size:

**Catalogue
raisonné:** Woll
G 68 Schiefler nr:
57

Munchmuseet,
MM.T.02547-023

This is a page in
the sketchbook
MM.T.02547

No. :

Title: Jealousy I

Medium: Hand coloured Lithograph

Date: 1896

Printer: Anton Peder Nielsen, Norway

Plate size: 33 × 45,5 cm

Sheet size: 36,5 × 48,2 cm

Catalogue raisonné:

Woll G 68 Schiefler nr: 57. Collector Rolf E. Stenersen's gift to the city of Oslo , RES.B.00407



No. :

Title: Jealousy I

Medium: Lithograph

Date: 1896

Printer: Auguste Clot, Paris

Sheet size: 33,8 × 46,4 cm

Catalogue raisonné:

Woll G 68 Schiefler nr: 57. Sold at Sotheby's *Prints & Multiples* 27 October 2016 - 28 October 2016 | New York Lot 14. Property from the estate of Mary Cross. Jealousy I (W. 68; S. 57) Estimate 30,000 — 50,000 USD Lot Sold. 43,750 USD Lithograph, 1896, Woll's b, on wove paper, framed sheet: 338 by 464 mm 13 1/4 by 18 1/4 in



Provenance

Possibly from the estate of the artist and a duplicate from the Munch Museum (however no stamps on the verso); Alan and Dorothy Press; Sold Sotheby Parke Bernet, February 13, 1970, lot 280; David Tunick, Inc., New York

Exhibited

Florida, Samuel P. Harn Museum of Art

Catalogue Note

“Jealousy, sacred feeling of cleanliness of the soul which abhors to mingle with another through the intermediary of woman. Jealousy, legitimate selfishness, born from the instinct to preserve self...” EDVARD MUNCH

In the 1890s, Munch started printing lithographs with the master printer, Auguste Clot, who was also responsible for encouraging several of the late 19th century French artists to experiment with lithography. It has been suggested that the jealous man at left was based on Przybyszewski, the Polish writer, yet could also be a depiction of the artist himself.

No. :

Title:

Jealousy I

Medium:

Lithograph

Date: 1896

Printer:

Auguste Clot,
Paris

Plate: 47 ×
57 cm

Sheet size: 66
x 96 cm

**Catalogue
raisonné:**

Woll G 69

Schiefler nr: 58

The Munch
Museum,

MM.G.00202-
09



No. :

Title: Jealousy II

Medium:

Lithograph

Date: 1896

Printer: Auguste Clot, Paris

Plate: 47,5 × 56,7 cm

Sheet size: 50,5 × 65,4 cm

Catalogue

raisonné: Woll G

69 Schiefler nr: 58

The Munch

Museum,

MM.G.00202-06



No. :

Title: Jealousy II

Medium:

lithographic crayon,

tusche and scraper,

hand coloured in

gouache

Date: 1896

Printer: Auguste Clot, Paris

Plate: 47 × 57 cm

Sheet size: 56 × 61,2 cm

Catalogue raisonné:

Woll G 69 Schiefler nr:

58

The Munch Museum,

MM.G.00202-10



No. :

Title: Jealousy II

Medium: hand-coloured lithograph

Date: 1896

Printer: Auguste Clot, Paris

Plate: 45,4 × 51,3 cm

Sheet size: 45,4 × 51,3 cm

Catalogue raisonné:

Woll G 69 Schiefler nr:

58

The Munch Museum,
MM.G.00202-11



No. :

Title: Jealousy II

Medium: lithograph

Date: 1896

Printer: Auguste Clot, Paris

Sheet size: 45,6 × 56 cm

Catalogue raisonné: Woll G

69 Schiefler nr: 58

Sold at Sotheby's Prints - 02

November 2006 - 03

November 2006 New York

Lot 261 Jealousy Ii (Eifersucht

Ii) (Woll 69; Schiefler 56)

Estimate 40,000 — 60,000

USD LOT SOLD. 102,000

USD Lithograph, 1896, signed

in pencil, on tissue-thin Japan

paper, likely printed by

Lassally, c. 1906, with wide

margins, in good condition

except the lower right sheet

corner with a small crease and associated short tear, the margins with pale time stain,

framed 456 by 560 mm 17 15/16 by 22 1/16 in



No. :

Title: Jealousy II

Medium: lithograph

Date: 1896

Printer: Auguste Clot, Paris

Sheet size: 45,7 × 55 cm

Catalogue raisonné: Woll G 69

Schiefler nr: 58

Sold at Sotheby's Old Master,
Modern & Contemporary Prints - 27

September 2005 | London Lot 231

Jealousy II (Woll 69B) Estimate

7,000 — 9,000 GBP Lot Sold.

17,400 GBP Lithograph, a rich
impression, probably printed by
Lassally, Berlin, 1906-8, on simili-
japan paper, with margins, in good
condition apart from a small water-
stain in lower right margin 457 by
550mm; 18 by 21 1/2 in



No. :

Title: Jealousy II

Medium: lithograph

Date: 1896

Printer: Auguste Clot, Paris

Plate: 46,5 x 56,5 cm

Sheet size: 49 x 60,5 cm

Catalogue raisonné: Woll G 69

Schiefler nr: 58

Sold at Christie's 2004 | Live Auction

6920 *Old Master, Modern and*

Contemporary Prints Lot 277 Another

Property Jealousy II (Eifersucht II)

(Schiefler 58; Woll. 69)

Price realised GBP 11,950 Estimate GBP

10,000 - GBP 15,000 Closed: 30 Jun

2004

lithograph, 1896, on green wove paper,

a very good, rich impression, signed in

pencil, numbered 'No. 7', printed by Clot, a repaired loss in the margin at the left, some

minor losses at the sheet edges elsewhere, a repaired tear just into the image at the upper

left, and one through the number lower right, minor tears at the sheet edges elsewhere,

some mount staining, framed L. 465 x 565 mm., S. 490 x 605 mm.



Bleeding heart

No. :

Title: Blossom of Pain

Medium: Woodcut

Date: 1898

Printer: M. W. Lassally Graphische Kunst-Anstalt, Berlin

Plate size: 46 × 32,5 cm

Sheet: 58,9 × 39,6 cm

Catalogue raisonné: Woll G 130 Schiefler nr: 114

The Munch Museum, MM.G.00586-04



No. :

Title: Blossom of Pain

Medium: Colour Woodcut

Date: 1898

Printer: M. W. Lassally Graphische Kunst-Anstalt, Berlin

Plate size: 46 × 32,6 cm

Sheet: 59,8 × 38,7cm

Catalogue raisonné: Woll G 130 Schiefler nr: 114

The Munch Museum, MM.G.00586-13



No. :

Title: Blossom of Pain

Medium: Colour Woodcut

Date: 1898

Printer: M. W. Lassally Graphische Kunst-Anstalt, Berlin

Plate size: 46,3 × 33 cm

Sheet: 50,4 × 31 cm

Catalogue raisonné: Woll G 130 Schiefler nr: 114

The Munch Museum, MM.G.00586-05



No. :

Title: Blossom of Pain

Medium: Colour Woodcut

Date: 1898

Printer: M. W. Lassally Graphische Kunst-Anstalt, Berlin

Plate size: 44,3 × 33 cm

Sheet: 62,2 × 48cm

Catalogue raisonné: Woll G 130 Schiefler nr: 114

The Munch Museum, MM.G.00586-06



No. :

Title: Blossom of Pain

Medium: Colour Woodcut

Date: 1898

Printer: M. W. Lassally Graphische Kunst-Anstalt, Berlin

Plate size: 46 × 32,7 cm

Sheet: 50,2 × 34,7 cm

Catalogue raisonné: Woll G 130 Schiefler nr: 114

The Munch Museum, MM.G.00586-08



No.

Title: Bleeding Man and Sunflower

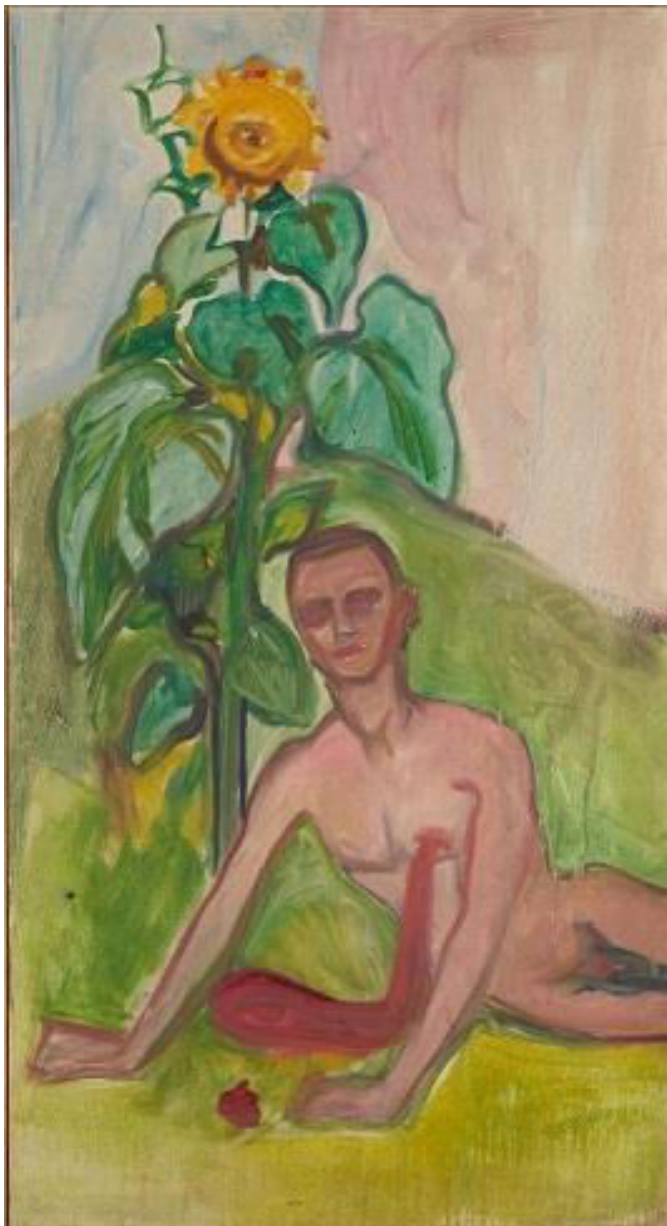
Date: 1903

Medium: Oil on canvas

Dimensions: 111,5 × 60,5 cm

Current owner or museum: The Munch Museum

Catalogue raisonné: Woll M 555
Munch-museet, MM.M.00857



No.

Title: Variation on Blossom of Pain

Date: 1898

Medium:

Pen, wash,
watercolour,
pencil on
Wove paper

Dimensions:

35,3 × 36,2
cm

**Current
owner or
museum:**

Private
collection

Comment:

This
sketchbook
page was split
at one point.
The motifs on
both sides -
now on



separate sheets - are related to the theme "The Flower of Pain", and appear as unused draft ideas for the issue of the magazine "Quickborn", where August Strindberg was responsible for the text and Munch illustrations. In this case to the cover illustration. (FH)

Literature: Nergaard, Trygve, "Despair" and Edvard Munch: Symbols and Images, utst. cat. National Gallery of Art, Washington, 1978, ill. p. 132

Svenæus, Gösta, In the male brain II, Lund 1973, ill. p. 109 (omtalt p. 202, 238 i bind I)

No.

Title: Woman with bleeding Heart - Woman and Heart

Date: 1898

Medium: Brush, crayon, multicoloured on Wove paper



Dimensions: 25,3 × 36,2 cm

Current owner or museum: Private collection

Comment: This sketchbook page was split at one point. The motifs on both sides - now on separate sheets - are related to the theme "The Flower of Pain", and can be perceived as unused draft ideas for an issue of the magazine "Quickborn", where August Strindberg was responsible for the text and the Munch illustrations. In this particular variety the flower is missing. (FH)

Literature:

Svenæus, Gösta, Im männlichen Gehirn II (In the male brain II), Lund 1973, ill. p. 137

No.

Title: **Woman with the Heart**

Date: 1898

Medium: Crayon, black on Laid paper

Dimensions: 61 × 29,5 cm

Current owner or museum: The Munch Museum

Literature:

Flowers of Pain: Fine de siècle Ideas in Munch's Art, Ex. cat. MM, 1999, cat. section V

Edvard Munch, 1863-1944, exhib. cat.

Naradowe Museum in Warsaw, 1977, cat. no. 54 / ill. p. 52

Hougen, Pål, Edvard Munch: Handzeichnungen, Berlin 1976, no. 74

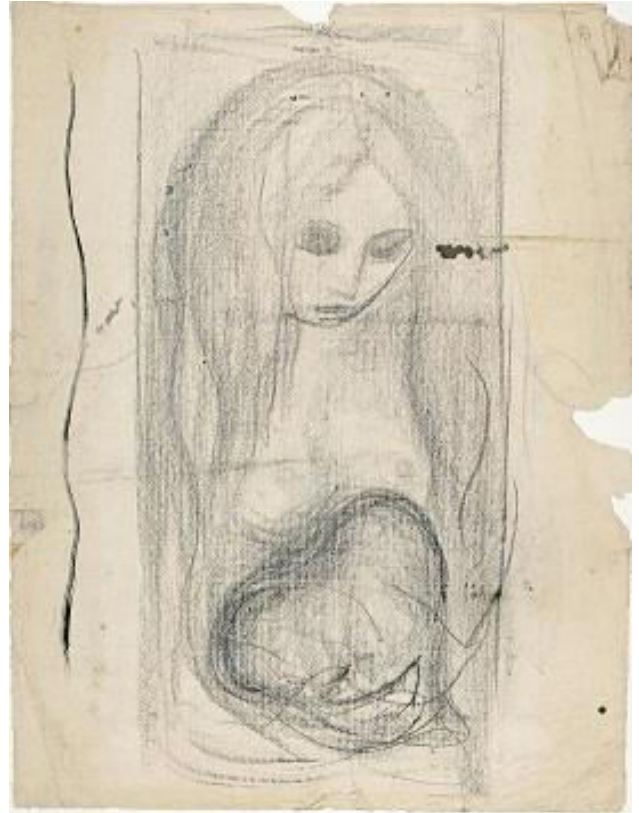
Edvard Munch, 1863-1944, utst. cat. House of Art, Munich, 1973, cat. no. 91 / ill. p. 160

Svenæus, Gösta, In the male brain II, Lund

1973, ill. p. 79 (mentioned p. 158 in volume I)

Edvard Munch: Das zeichnerische Werk, utst. cat. Kunstmuseum Bern, 1970, cat. No. 62 / Ill. No. 31

Catalogue raisonné: The Munch Museum, MM.T.00374-recto



No.

Title: **The Girl and the Heart**

Date: 1896

Medium: Brush (wash), crayon on Wove paper

Dimensions: 50,2 × 32,3 cm

Current owner or museum: The Munch Museum

Literature:

Bruteig, Magne, Munch. Tegneren, Oslo 2004, ill.s. 110

Bruteig, Magne, Munch. Drawings, Oslo 2004, ill.p. 110

Edvard Munch, exhib. cat. Louisiana Museum of Modern Art, 1975, cat. no. 73 / p. 40

Edvard Munch: Das zeichnerische Werk, utst. cat. Kunstmuseum Bern, 1970, cat. No. 63

Catalogue raisonné: The Munch Museum, MM.T.02466

Miguel Orozco

Edvard Munch. Motifs and colour variants

No. :

Title: The Heart

Medium: Colour woodcut

Date: 1898-1899

Publisher:

Printer: M. W. Lassally Graphische
Kunst-Anstalt, Berlin

Plate size: 25,6 × 19 cm

Catalogue raisonné: Woll G 135

Schiefler nr: 134

The Munch Museum, MM.G.00602



No. :

Title: The Heart

Medium: Colour woodcut

Date: 1898-1899

Publisher:

Printer: M. W. Lassally Graphische
Kunst-Anstalt, Berlin

Plate size: 25,6 × 19 cm

Sheet: 38,2 × 29,6 cm

Print run:

Catalogue raisonné: Woll G 135

Schiefler nr: 134

The Munch Museum, MM.G.00602-05

No. :

Title: The Heart

Medium: woodcut printed in black, greenish-blue and red

Date: 1898-1899

Publisher:

Printer: M. W. Lassally Graphische Kunst-Anstalt, Berlin

Plate size: 25 x 19,1 cm.

Sheet size: 37,5 x 27,8 cm

Catalogue raisonné: Woll G 135

Schiefler nr: 134

Sold at Christie's 2011 | Live Auction

7958 *Modern & Contemporary Prints*

Lot 65 The Heart (Schiefler 134; Woll

135) Price realised GBP 169,250

Estimate GBP 80,000 - GBP 120,000

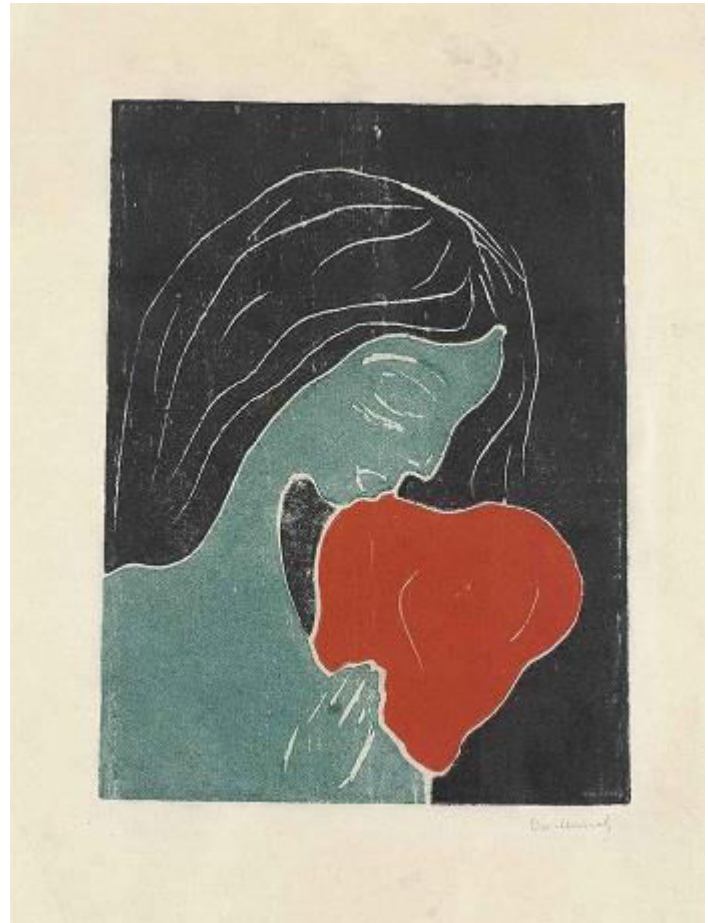
Closed: 29 Mar 2011. woodcut printed in black, greenish-blue and red, 1898-99, on thin cream Japan paper, signed in pencil, a very fine impression of this rare woodcut, probably printed by Lassally around 1913, the colours particularly bright and fresh, with margins, a deckle edge below, generally in very good condition, framed B. 250 x 191 mm., S. 375 x 278 mm.

Christie's Lot Essay

Munch's fraught relationships with women were a recurring theme in his art. In 1898, the year *The Heart* was made, Munch began a passionate liason with Mathilda (Tulla) Larsen, the daughter of a wealthy Christiania wine merchant. Their affair was often tempestuous, with tensions arising from Tulla's desire to marry Munch, which he resisted. 'I have always put my art above everything else. Most often I feel a woman would block my way. I decided at an early age to remain unmarried. Because of the inherited tendencies to illness, both from my father and from my mother, I always felt it would be a crime to marry.'

The relationship ended with an angry encounter in Asgardstrand in which a revolver shot severed the top two joints of the third finger on Munch's left hand.

The Heart calls to mind the religious iconography of the Sacred Heart, the apotheosis of self-sacrificial love but is viscerally different. Is the woman who cradles the bloody organ intent on kissing or devouring it? Is her head bowed in reverence, or stooped in preparation for a ghastly feast? The image of Woman as predatory and desire as perilous is powerfully expressed in other iconic images such as *The Vampire* (1895). The meaning of *The Heart* is perhaps more ambiguous. It does, however, eloquently distil the artist's deeply ambivalent experience of love, one in which fear and passion are not mutually exclusive.



Executed as a woodcut, a medium which Munch experimented with extensively, *The Heart* illustrates his innovative method of cutting the carved block into its component pieces with a jigsaw. These were then inked separately with different colours, fitted back together again like a puzzle and printed with one pass through the press. This beautiful and rare impression is one of only six to have been offered at auction in the last twenty five years. It is an exquisite, if somewhat unsettling, Valentine.

No. :

Title: *The Heart*

Medium: Colour woodcut

Date: 1898-1899

Publisher:

Printer: M. W. Lassally Graphische Kunst-Anstalt, Berlin

Plate size: 25 × 18,9 cm

Print run:

Catalogue raisonné: Woll G 135

Schiefler nr: 134

The Munch Museum, MM.G.00602-03



No. :

Title: **The Heart**

Medium: woodcut printed from one block in black, greyish-blue and red

Date: 1898-1899

Printer: M. W. Lassally
Graphische Kunst-Anstalt, Berlin

Plate size: 25 × 19,1 cm

Sheet: 55,3 x 41,9 cm

Catalogue raisonné: Woll G

135b Schiefler nr: 134

Sold at Christie's 2019 | Live
Auction 16955 *Prints & Multiples*

Lot 33 Property from a private
european collection. The heart.

Price realised GBP 100,000

Estimate GBP 100,000 - GBP

150,000 Closed: 18 Sep 2019.

woodcut printed from one block in
black, greyish-blue and red, 1898-

99, on tan wove paper, signed in

pencil, a fine impression of this
rare woodcut, printed circa 1913

by Lassally, Berlin, with the

replaced element between the

heart and the woman's throat, with

wide margins, pale mount-

staining, otherwise in very good

condition

Block 250 x 191 mm., Sheet 553 x

419 mm.

Provenance

Reinhard Piper (1879-1953), Munich (his stamp verso; not in Lugt).

With Galerie André Candillier, Paris.

Christie's Lot Essay

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Larsen, the daughter of a wealthy Christiania wine merchant. Their affair was often tempestuous, with tensions arising from Tulla's desire to marry Munch, which he resisted.

'I have always put my art above everything else. Most often I feel a woman would block my way. I decided at an early age to remain unmarried. Because of the inherited

tendencies to illness, both from my father and from my mother, I always felt it would be a crime to marry.' The relationship ended with an angry encounter in Asgardstrand in

which a revolver shot severed the top two upper joints of the third finger on Munch's left hand.



The Heart calls to mind the religious iconography of the Sacred Heart, the apotheosis of self-sacrificial love, but is viscerally different. Is the woman who cradles the bloody organ intent on kissing or devouring it? Is her head bowed in reverence, or stooped in preparation for a ghastly feast? The image of Woman as predatory and desire as perilous is powerfully expressed in other iconic prints by Munch, such as *The Vampire* (1895). The meaning of *The Heart* is perhaps more ambiguous. It does, however, eloquently distil the artist's deeply ambivalent experience of love, one in which fear and passion are not mutually exclusive.

Executed as a woodcut, a medium which Munch experimented with extensively, *The Heart* illustrates his innovative method of cutting the carved block into its component pieces with a jigsaw. These were then inked separately with different colours, fitted back together again like a puzzle and printed with one pass through the press.

No. :

Title: *The Heart*

Medium: Colour woodcut

Date: 1898-1899

Publisher:

Printer: M. W. Lassally Graphische Kunst-Anstalt, Berlin

Plate size: 25,2 × 18,5 cm

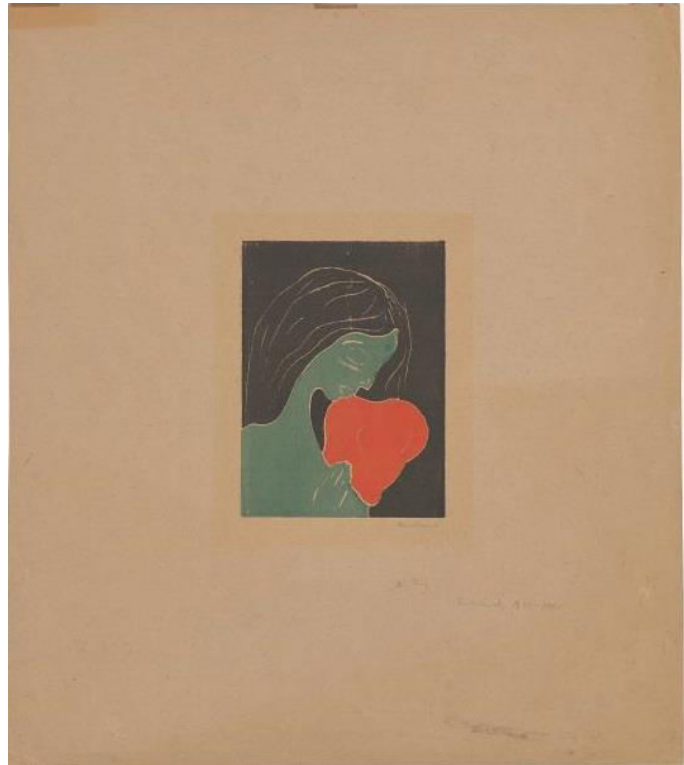
Sheet: 69,3 × 61,2 cm

Print run:

Catalogue raisonné: Woll G 135

Schiefler nr: 134

The Munch Museum, MM.G.00602-04



No. :

Title: Woman with a Heart in Her Hands

Medium: Woodcut

Date: 1898-1900

Printer: M. W. Lassally Graphische Kunst-Anstalt, Berlin

Plate size: 25,2 × 18,5 cm

Sheet: 69,3 × 61,2 cm

Catalogue raisonné: Woll G 138
The Munch Museum, MM.G.00674



Power women

No.

Title: **The Hands**

Date: 1893-1894

Medium: Oil and
crayon on unprimed
cardboard

Model: Dagny Juell

Dimensions: 91 x 77
cm

**Current owner or
museum:** The Munch
Museum,
MM.M.00646

Catalogue raisonné:
Woll M 336



No.

Title: The Hands

Date: 1893

Medium: charcoal and gouache on Wove paper

Model: Dagny Juell

Dimensions: 67,9 × 45,2 cm

Current owner or museum: The Munch Museum

Catalogue raisonné: The Munch Museum, MM.T.02442

Munch Museum Comment:

In the motif "The Hands" we encounter love's unappealing cousin, lust. In Munch's art – as in reality – this trait is evenly divided between the sexes. In this drawing it is man's sexual desire that is exposed – in other versions of the same motif Munch depicts the woman as a seductress, in a provocative posture and with a flirtatious smile. One of the rules of Munch's first drawing teacher at Gjertsen's School, Hjalmar Nielsen, was never to erase, and in this drawing we find several examples of so-called pentimento – corrected lines that have been left untouched: the woman's feet, for example. Traces of this type provide us with interesting insight into the drawing process, and make the drawing more spontaneous and alive.

Literature:

Bruteig, Magne, Munch. Tegneren, Oslo 2004, ill.s. 81

Bruteig, Magne, Munch. Drawings, Oslo 2004, ill.p. 81

Smertens blomster: Fin de siècle-idéer i Munchs kunst, utst. kat. MM, 1999, kat. seksjon VIII

Edvard Munch-Carl Fredrik Hill, "det sannas hjärta", utst. kat. Liljevalchs Konsthall og Malmö museer, 1987, ill. s. 103

Eggum, Arne, Edvard Munch: malerier, skisser, og studier, Oslo 1983, ill. s. 118

Edvard Munch, utst. kat. Louisiana Museum of Modern Art, 1975, kat. nr. 67 / s. 40

Edvard Munch, 1863-1944, utst. kat. Haus der Kunst, München, 1973, kat. nr. 89 / ill. s. 161

Svenæus, Gösta, Im männlichen Gehirn II, Lund 1973, ill. s. 142 (omtalt s. 143, 213 i bind I)

Edvard Munch: Das zeichnerische Werk, utst. kat. Kunstmuseum Bern, 1970, kat. nr. 67



No.

Title: The Hands

Date: 1893-1895

Medium: Brush, pencil, charcoal on Wove paper

Model: Dagny Juell

Dimensions: 46,6 × 32,6 cm

Current owner or museum: The Munch Museum

Catalogue raisonné: The Munch Museum, MM.T.02292-recto

Literature:

Smertens blomster: Fin de siècle-idéer i Munchs

kunst, utst. kat. MM, 1999, kat. seksjon VIII

Eggum, Arne, Edvard Munch: malerier, skisser, og

studier, Oslo 1983, ill. s. 119



No.
:

Title: The Hands

Medium: Lithograph

Model: Dagny Juell

Date: 1895

Printer:

Plate size: 48 × 29 cm

Catalogue raisonné: Woll G 42

Schiefler nr:

35

The Munch

Museum,

MM.G.00196

No. :

Title: The
Hands



Medium: Lithograph

Model: Dagny Juell

Date: 1895

Plate size: 48 × 29 cm

Sheet size: 62 × 45 cm

Catalogue raisonné: Woll G 42 Schiefler nr: 35

The Munch Museum, MM.G.00196-17

No.



Title: Woman in Three Stages/ The Three Stages of Woman / Sphinx

Date: 1894

Medium: Oil on canvas

Dimensions: 164 x 250 cm

Current owner or museum: Rasmus Meyer Collection, Bergen, Norway



Woman in Three Stages, 1895

This large canvas, sometimes called Sphinx, is the

principal version of a theme that Munch frequently repeated and modified. It is the recognizable point of origin for *The Dance of Life*, and it derived in turn from numerous works depicting the confrontation of Man and Woman. It is also closely related to the simpler parting or detachment theme, recorded in a number of oils and prints, from which it has borrowed two principal personages - the maiden and her lover.

Similar to *The Three Ages of Woman* by famous Austrian artist Gustav Klimt, the chronology of womanhood becomes the main symbolic content in *Woman in Three Stages*. To preserve picture margin and is isolated between two tree trunks. The red plant is the same as in the probably earlier *Jealousy*, but assumes the added significance of shedding life blood - a motif fully developed in *Parting*. It is characteristic for Munch to seek plausibility even in his most fanciful themes, but such insistence upon credibility does not reduce the power of Munch's symbols. The virgin is white, in billowing dress with flowing hair, standing on the sand strip between water and forest and straining toward a distant horizon. As in *The Dance of Life*, the central position is occupied by Woman in full and sensuous maturity. Here she is rendered naked, provocatively frontal, red-haired and red-lipped, with her arms raised and her head tilted in brazen coquetry and whorish contrast with her other selves. Close to her, like a shadow, is a dark image of spent womanhood whose embodiment stands with raised shoulders, slim waist, and pointed mouth. This last of the tree women is nearest to Man, both in position and in the somber black clothing.

The painting reiterates the scene at Aasgaardstrand with its powerfully swirling beach line as the unifying formal element.

Courtesy of www.EdvardMunch.org

No.

Title: Woman.

Sphinx

Date: 1894

Medium: Oil on canvas

Dimensions: 72 x 100 cm

Current owner or museum: The Munch Museum, MM.M.00057

Catalogue

raisonné: Woll M 361



No.

Title: The Woman

Date: 1894-1895

Medium: Pencil on Wove paper

Dimensions:

30,3 x 46 cm

Current owner or museum: The Munch Museum, MM.T.02762

Literature:

Bruteig, Magne, Munch. Tegneren, Oslo 2004, ill.s. 85

Bruteig, Magne, Munch.

Drawings, Oslo 2004, ill.p. 85

Eggum, Arne, Edvard Munch: Livfrisen fra maleri til grafikk, Oslo 1990, ill. s. 104



Eggum, Arne, Edvard Munch: malerier, skisser, og studier, Oslo 1983, ill. s. 126

Edvard Munch: Das zeichnerische Werk, utst.kat. Kunstmuseum Bern, 1970, kat. nr. 94

No. :

Title: The Woman I

Medium: Drypoint

Date: 1895

Plate size:

Sheet size:

Catalogue

raisonné:

Woll G 21

Schiefler nr: 21A

Willoch nr: 20

The Munch

Museum,

MM.G.00020-32



No. :

Title: Woman II**Medium:** Drypoint**Date:** 1895**Plate size:** 29 x 34 cm.**Sheet size:** 42 x 56 cm**Catalogue raisonné:** Woll G 22
Schiefler nr: 21B Willoch nr: 21; The
Munch Museum, MM.G.00020

No. :

Title: Woman II**Medium:** Drypoint**Date:** 1895**Plate size:** 29,7 x 34,5 cm.**Sheet size:** 42,5 x 56 cm**Catalogue raisonné:** Woll G 22
Schiefler nr: 21B Willoch nr: 21; The
Munch Museum, MM.G.00020**Price achieved in Auctions:****Christie's** Live Auction 6833 *Old Master, Modern and Contemporary Prints* Lot 228 The Woman II (Das Weib II) (Sch. 21; W. 22) Price realised GBP 21,510 Estimate GBP 20,000 - GBP 30,000. Closed: 2 Dec 2003 etching and aquatint, 1895, a fine, atmospheric impression, the drypoint printing with much burr, the plate tone selectively wiped accenting the sea and sky, on heavy wove paper, Schiefler's extremely rare second state (of five) (he records only two impressions in this state), Woll's third state (of eight), one of a total of eight impressions in the first six states before the Felsing impressions, signed in pencil, with wide margins, trimmed unevenly at the upper sheet edge, a printer's crease through the centre of the subject (slightly rubbed towards the top, unobtrusive elsewhere), a short split running parallel to the platemark lower right, various minor defects often encountered in working proofs, including some discoloration, skinning, and scattered soiling in the margins, with printer's ink and minor defects on the reverseP. 297 x 345mm., S. 425 x 560mm. **Provenance** This impression almost certainly from the collection of Gustav Schiefler, acquired from the artist, and subsequently sold by Kornfeld & Klipstein, 12th June, 1969, lot 961. With an unrecorded collector's stamp verso.

No. :

Title: Das Weib

Medium: Drypoint

Date: 1895

Plate size: 32,4 x 34,7 cm.

Catalogue raisonné: Schiefler 21

Price achieved in Auctions:

Christie's 2000 | Live Auction 9512

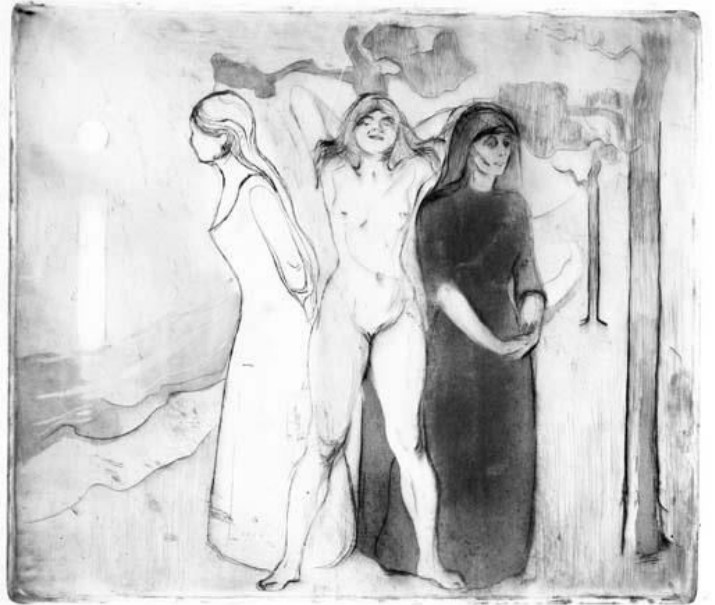
19th and 20th Century Prints Lot 199

Property from the estates of David and Frances Elterman. Das Weib (Schiefler 21)

(21)

Price realised USD 82,250 Estimate USD 30,000 - USD 40,000 Closed: 1 Nov 2000

etching and aquatint, 1895, on wove paper, from Scheifler's extremely rare second state (of five), signed in pencil, with wide margins, some minor printing creases in the image, time staining and scattered soiling in the margins and on the reverse and remains of old glue and hinges at the reverse of the margin corners, otherwise in good condition P. 11¾ x 135/8 in. (324 x 347 mm.)



No. :

Title: Woman II

Medium: Hand coloured drypoint

Date: 1895

Plate size: 29 x 34 cm.

Sheet size: 42 x 56 cm

Catalogue raisonné: Woll

G 22 Schiefler nr: 21B

Willoch nr: 21; The Munch

Museum, MM.G.00020-01

No. :

Title: Das Weib II (The Woman II)

Medium: Drypoint

Date: 1895

Plate size: 29 x 33,5 cm.

Sheet size: 43,7 x 53,3 cm

Catalogue raisonné: Woll G 22

Schiefler nr: 21B Willoch nr: 21;

Price achieved in Auctions:

Christie's Live Auction 17163 *Prints & Multiples* Lot 154 *States Of Mind:*

Important Prints By Pablo Picasso,

Edvard Munch, And Henri Matisse Das Weib II (The Woman II) **Woll 22** Price

realised USD 75,000 Estimate USD

70,000 - USD 100,000 Closed: 18 Apr

2019 etching with aquatint and drypoint,

on heavy beige wove paper, 1895,

Woll's eighth (final) state, signed in

pencil by the artist and Felsing, the printer, with wide margins, the tips of the sheet

corners detached, in generally good condition, framed. Image: 11 3/8 x 13 1/8 in. (290 x

335 mm.) Sheet: 17 1/4 x 21 in. (437 x 533 mm.) Literature Schiefler 21; Woll 22



No. :

Title: Das Weib II (The Woman II)

Medium: Drypoint

Date: 1895

Plate size: 29,9 x 34,7 cm.

Sheet size: 40,7 x 55,9 cm

Catalogue raisonné: Woll G 22

Schiefler nr: 21 Willoch nr: 21;

Price achieved in Auctions:

Christie's 2001 | Live Auction 6468 *Old Master, Modern and Contemporary Prints*

Lot 173 Property from the collection of dr.

David Abrahamsen Das Weib (Sch. 21;

W. 21) Price realised GBP 29,375

Estimate GBP 25,000 - GBP 35,000

Closed: 3 Jul 2001

etching, drypoint and aquatint, 1895, on heavy cream wove paper, Schiefler's fifth

(final) state, Willoch's sixth (final) state, signed in pencil, inscribed 'O Felsing Berlin

gedr', with wide margins, pale mount-staining, two very small stains in the lower corners

and a soft crease (26 mm.) in the lower left corner, two very small losses in the upper

corners, a tiny (7 mm.) tear at the top sheet edge, minor surface dirt on the reverse,

otherwise generally in very good condition P. 299 x 347 mm., S. 407 x 559 mm.



No. :

Title: Woman

Medium: Lithograph

Date: 1899

Plate size: 46 by 60
cm.

Sheet size: 50 x 64
cm

Catalogue raisonné:

Woll G 147 Schiefler

nr: 122

The Munch Museum,

MM.G.00238



642mm 19 5/8 by 25 1/4 in

No. :

Title: Woman

Medium: Lithograph

Date: 1899

Plate size: 45,9 by 59,5 cm.

Sheet size: 499 by 64,2 cm

Catalogue raisonné:

Woll G 147 Schiefler nr: 122

Museum, MM.G.00238

Put for sale by Sotheby's

Prints & Multiples 27 March

2018 London Lot 86 Edvard

Munch WOMAN (W. 147;

SCH. 122) Estimate 40,000

— 60,000 GBP Lithograph,

1899, Woll's second state (of

three), signed in pencil, on

blueish wove paper, framed.

image: 459 by 595mm 18 1/8

by 23 1/2 in sheet: 499 by

No. :

Title: Woman

Medium: Lithograph

Date: 1899

Plate size: 45,9 by 59,5
cm.

Sheet size: 48,9 by 64,5
cm

Catalogue raisonné:

Woll G 147 Schiefler nr:

122 Munch Museum,

MM.G.00238

**Sold at Sotheby's Sale *Old
Master, Modern &***

Contemporary Prints - 19

March 2013 London Lot 84

Woman (W. 147) Estimate

80,000 — 120,000 GBP

LOT SOLD. 92,500 GBP

Lithograph, 1899, Woll's

third (final) state, signed in pencil and inscribed TIL ERINDRING OM SKRUBBEN,

dated Juli 1909, on sturdy white wove paper Image: 489 by 645mm; 19 1/4 by 25 3/8 in

Sheet: 456 by 592mm; 18 by 23 3/8 in



No. :

Title: Woman

Medium: Lithograph

Date: 1899

Plate size: 46 by 60 cm.

Catalogue raisonné:

Woll G 147 Schiefler nr:

122 Munch Museum,

MM.G.00238-67

No. :

Title: Woman

Medium: Lithograph

Date: 1899

Plate size: 46 by 60 cm.

Catalogue raisonné:

Woll G 147 Schiefler nr: 122

Munch Museum,

MM.G.00238-04



No.

Title: The Woman

Date: 1906–1907

Medium: Gouache, pencil on Wove paper

Dimensions: 547 × 736 cm

Current owner or museum: The Munch Museum, MM.T.00424

Selected Literature: Høifødt, Frank: *Kunsten, kvinnen og en ladd revolver (The art, the woman and a*

loaded revolver), Oslo 2010, s. 135

Eggum, Arne, *Edvard Munch: Livfrisen fra maleri til grafikk*, Oslo 1990, ill. s. 102

(English edition: *Edvard Munch: the Frieze of life from painting to graphic art*)

Svenæus, Gösta, *In the Male Brain II*, Lund 1973, ill. P. 77 (mentioned p. 149 in volume

Catalogue raisonné: Woll M 712

No.

Title: Variant of "The Woman", with sitting naked man

Date: 1909–1912

Medium:

Sketchbook page
(Binder: canvas with
pencil holder)

Dimensions: 22,5 ×
31,5 cm

**Current owner or
museum:** The
Munch Museum,
MM.T.00150-01-
verso

Catalogue raisonné:
Presler 52

Comment: This is a
page in the
sketchbook
MM.T.00150. The
drawings in this
sketchbook revolve



around several motifs Munch works with during the period. Of the more famous ones, which have been the starting point for the dating of the whole book, can be mentioned "Adam and Eve", "The Researchers / Alma Mater" and sketches of figures known from other auditorium decorations. Some of the drawings have motifs that are difficult to link to Munch's famous works, such as the drawing of seated men in landscapes on page 6 or "The Bridge of Life" on page 16. (PP)

No.

Title: The Woman

Date: 1916–1918

Medium: Oil on canvas

Dimensions:

Current owner or museum: The Munch Museum, MM.M.00663

Catalogue raisonné: Woll M 1171



No.

Title:

Woman

Date: 1924–1925

Medium: Oil on canvas

Dimensions:

Current owner or museum:

The Munch Museum, MM.M.00647

Catalogue raisonné:

Woll M 1514



No.

Title: Woman

Date: 1925

Medium: Oil on canvas

Dimensions: 155 x 230 cm

Current owner or museum: The Munch Museum, MM.M.00375

Catalogue raisonné: Woll M 1564

The motif Woman, or Sphinx, can be found in a number of versions, as a painting, etching, and lithograph.

Another title [sometimes] used for the motif is

Woman in Three Stages.

The three women give us associations of the different sides of woman's nature - as Munch saw them - and to the cycle of life: youth, maturity and old age.

Standing apart from the three women is a man by a tree trunk, his eyes lowered. In front of him we can see a flame-red flower, a symbol of love and pain.

Munch and several of his contemporary artist colleagues had a difficult relationship with women. They could see women as complicated and mystical, and full of contradictions.

Munch: Woman in her diversity is a mystery to man. Woman is at one and the same time saint, whore, and an unhappily devoted...

Munch often used several descriptions for each of the three women. When the Norwegian dramatist Henrik Ibsen showed an interest in the motif at an exhibition in 1895, Munch explained that the three women represented "the dreaming woman, the woman who loves life, and the woman as a nun".

Four years later Ibsen published the play "When the Dead Awaken", where the three women - Irene, Maja and the nun - bear a clear resemblance to the women in Munch's picture.



The Munch Museum

No.

Title: Naked Couple on the Beach

Date: 1920-1925

Medium: Oil on canvas

Dimensions:

Current owner or museum: The Munch Museum, MM.M.00086

Catalogue raisonné: Woll M 1408



No.

Title: Standing Nude against Blue Background

Date: 1920-1925

Medium: Oil on canvas

Dimensions: 137.5 × 119 cm

Current owner or museum: The Munch Museum, MM.M.00829

Catalogue raisonné: *Woll M 1544*



No.

Title: Two Women in White on the Beach

Date: 1920–1925

Medium: Oil on
canvas

Dimensions: 119 x
147 cm

**Current owner or
museum:** The Munch
Museum, MM.M.00786

Catalogue raisonné:
Woll M 1543



No.

Title: Ashes

Date: 1895

Medium: Oil on canvas

Dimensions: 120.5 x 141 cm

Current owner or museum: The National Museum of Art, Architecture and Design,



The Fine Art Collections

Catalogue raisonné: Woll M 378

The National Museum of Art Inventory no NG.M.00809

Acquisition: Purchased for AC Houen's fund 1909

Exhibition: The dance of life. The collection from antiquity to 1950, 2011 - 2019

Munch 150, 2013

Comment:

Against a dark background of slender tree trunks, a woman in pale clothing stands facing us. Her wide eyes, loose hair and open bodice tell us of what has happened. With her hands high on her head, her posture is expressive of despair, but also of power and victory. In the lower left quarter of the picture sits a man with his back turned to the woman. He is withdrawn and holds his hands dejectedly to his head. The only contact

between the two after what has just happened in the sombre woods is through her long, red hair.

“I felt our love lying on the earth like a heap of ash,” Munch wrote on a lithographic version of the motif. This explains both the picture’s title and the stylised tree trunk in front of the man. Also in its use of colour and form, this picture is full of contrasts and tension: open and closed shapes, straight and curved lines, dark and light colours. This painting is possibly one of Munch’s most pessimistic on the subject of male – female relationships. It depicts the man as weak and the loser, while the woman is strong and victorious. In this work Munch expresses both personal experience and typical aspects of the complex contemporary view of woman: “The woman who is at one and the same time a saint – a whore – and unhappily devoted.”

The painting was purchased for the museum in 1909.

Frithjof Bringager

From "Edvard Munch in the National Museum",
Nasjonalmuseet 2008, ISBN 978-82-8154-035-54

No.

Title: Ashes

Date: 1925

Medium: Oil on canvas

Dimensions: 139.5 × 200 cm

Current owner or museum: The Munch Museum

Catalogue raisonné: Woll M 1562

Munch-museet, MM.M.00417



No. :

Title: Ashes I (fragment)

Medium: Hand-colored lithograph

Date: 1896

Plate size: 19,5 × 41,8 cm

Catalogue raisonné: Woll G

79 Schiefler nr: 69

Munch Museum , MM.G.00211-07



No. :

Title: Ashes I

Medium: lithograph

Date: 1896

Plate size: 50 × 43 cm

Sheet: 70 × 45 cm

Catalogue raisonné: Woll G 79 Schiefler nr: 69

Munchmuseet, MM.G.00211-04

Miguel Orozco

Edvard Munch. Motifs and colour variants

No. :

Title: Ashes I

Medium: lithograph

Date: 1896

Plate size: 50 × 43 cm

Sheet: 70 × 45 cm

Catalogue raisonné: Woll G 79 Schiefler
nr: 69

The Munch Museum, MM.G.0011



No. :

Title: Ashes II

Medium: lithograph

Date: 1899

Plate size: 35,2 × 45,8 cm

Catalogue raisonné: Woll G 146
Schiefler nr: 120

The Munch Museum, MM.G.00236-
05

No. :

Title: Ashes II

Medium:

lithograph

Date: 1899

Plate size: 35 × 45,5
cm

Sheet: 50 × 65
cm

Catalogue raisonné:

Woll G 146 Schiefler

nr: 120

The Munch Museum,

MM.G.00236-03



No. :

Title: Ashes II

Medium: Hand coloured
lithograph

Date: 1899

Plate size: 35 × 45,5 cm

Sheet: 50 × 65 cm

Catalogue raisonné: Woll

G 146 Schiefler nr: 120

Sold at Sotheby's *Old Master,
Modern And Contemporary*

Prints - 05 December 2002 |

London Lot 164 Property from

a Private European Collection

Edvard Munch (1863-1944),

ASHES II (AFTER...Estimate

250,000 — 300,000 GBP LOT

SOLD. 347,650 GBP



No. :

Title: Ashes II

Medium: lithograph

Date: 1899

Plate size: 35,4 × 45,6
cm

Sheet: 40,9 × 51,1
cm

Catalogue raisonné:

Woll G 146 Schiefler nr:
120

Sold at Christie's 2019 |

Live Auction 17163

Prints & Multiples Lot

153. *States Of Mind:*

*Important Prints By
Pablo Picasso, Edvard
Munch, And Henri
Matisse.*

Edvard Munch (1863-

1944) *Asche II (Ashes II)* Price realised USD 87,500 Estimate USD 70,000 - USD 100,000 Closed: 18 Apr 2019 lithograph, on beige wove paper, 1899, Woll's second (final) state, signed in pencil, with wide margins, the sheet unevenly trimmed, otherwise in generally good condition, framed Image: 13 7/8 x 18 in. (354 x 456 mm.) Sheet: 16 x 20 1/8 in. (409 x 511 mm.)



No. :

Title: Variation on 'Ashes'

Medium: Pen on Wove paper

Date: 1928-1930

Sheet:

Catalogue raisonné:

The Munch Museum, MM.T.0033



Miguel Orozco

Edvard Munch. Motifs and colour variants

No. :

Title: Man And Woman

Medium: woodcut

Date: 1899

Plate size: 41 × 50,8 cm

Sheet: 48 x 67 cm

Catalogue raisonné: Woll G 156

Schiefler nr: 132

Put for sale at Sotheby's Prints & Multiples

16 September 2014 | 2:00 PM BST London

Lot 78 Man And Woman (W. 156; SCH.

132) Estimate 90,000 — 100,000 GBP

The very rare woodcut, 1899, a fine impression of Woll's first state (of two), signed in pencil, on thin laid Japan paper, framed. image: 410 by 508mm 16 1/8 by



20in

sheet: approx. 480 by 670mm 18 7/8 by 26 3/8 in

No.

Title: Self-Portrait under the Mask of a Woman

Date: 1893

Medium: Tempera on unprimed wooden panel

Dimensions: 69 × 43.5 cm

Current owner or museum: The Munch Museum

Catalogue raisonné: Woll M 310 Munch-museet, MM.M.00229



No.

Title: Outline Sketch for The Frieze of Life (with "Ashes", "Metabolism" and "Vampire")

Date: 1917-1920

Medium: Crayon, multicoloured on Wove paper

Dimensions: 42,8 × 63,5 cm

Current owner or museum: The Munch Museum

Catalogue raisonné: The Munch Museum, MM.T.02412

Literature:

Munch 150, utst. kat. MM og Nasjonalmuseet, 2013, kat. nr. 241 / ill. s. 361

Eggum, Arne, "Livsfrisen som den var utsilt hos Blomqvist i 1918" i Edvard Munchs Livsfrise: en rekonstruksjon av utstillingen hos Blomqvist 1918, utst. kat. MM, 2002, ill. s. 17



No.

Title: Outline Sketch for The Frieze of Life (with among others "Metabolism", "Kiss" and "Anxiety")

Date: 1917-1924

Medium: Watercolour, crayon, on blue Wove paper

Dimensions: 43,1 × 62,8 cm

Current owner or museum: The Munch Museum

Catalogue raisonné: The Munch Museum, MM.T.02411

Literature:

Munch 150, utst. kat. MM og Nasjonalmuseet, 2013, kat. nr. 240 / ill. s. 360

Eggum, Arne, "Livsfrisen som den var utsilt hos Blomqvist i 1918" i Edvard Munchs Livsfrise: en rekonstruksjon av utstillingen hos Blomqvist 1918, utst. kat. MM, 2002, ill. s. 17

Edvard Munch: Das zeichnerische Werk, utst. kat. Kunstmuseum Bern, 1970, kat. nr. 184 / ill. nr. 77



Vampires

No.

Title:

Consolation

Date: 1894

Medium:

Charcoal on

Wove paper

Dimensions:

47,8 × 63,2 cm

**Current owner
or museum:** The
Munch Museum

Comment:

Annotation by

Artist: E Munch

[pencil, lower
right]

Catalogue

raisonné: The
Munch Museum,
MM.T.02458

Selected

Literature:

Bruteig, Magne,

Munch. Tegneren, Oslo 2004, ill.s. 82, 83

Bruteig, Magne, Munch. Drawings, Oslo 2004, ill.p. 82, 83

Nergaard, Trygve, "Tema med variasjoner: kyss, piken og døden, vampyr, trøst" i Edvard Munchs Livsfrise: en rekonstruksjon av utstillingen hos Blomqvist 1918, utst. kat. MM, 2002, ill. s. 121

Munch, utst. kat. Palazzo Reale og Palazzo Bagatti Valsecchi, 1985, kat. nr. 94 / ill. s. 148

Eggum, Arne, Edvard Munch: malerier, skisser, og studier, Oslo 1983, ill. s. 122

Edvard Munch, 1863-1944, utst. kat. Muzeum Narodowe w Warszawie, 1977, kat. nr. 48 / s. 23

Edvard Munch, utst. kat. Aarhus Kunstmuseum, 1975, kat. nr. 50 / s. 13

Edvard Munch, utst. kat. Louisiana Museum of Modern Art, 1975, kat. nr. 68 / s. 40

Edvard Munch, 1863-1944, utst. kat. Haus der Kunst, München, 1973, kat. nr. 88 / ill. s. 160

Svenæus, Gösta, Im männlichen Gehirn II, Lund 1973, ill. s. 40 (omtalt s. 94, 153 i bind I)

Edvard Munch: Das zeichnerische Werk, utst. kat. Kunstmuseum Bern, 1970, kat. nr. 60 / ill. nr. 25

Langaard, Johan og Reidar Revold, Munch som tegner, Oslo 1958, ill. s. 44



No. :

Title: Consolation

Medium: Drypoint

Date: 1894

Printer: Wilhelm Felsing,
Berlin

Plate size: 21,8 by 32,1 cm

Sheet size: 33,2 by 49,5 cm

Catalogue raisonné: Woll
G 6 Schiefler nr: 6 Willoch
nr: 6

Sold by Sotheby's *Prints & Multiples* 04 April 2017

London Lot 102. Consolation

(W., SCH. 6) Estimate 6,000
— 8,000 GBP LOT SOLD.

12,500 GBP Etching and
drypoint printed in black,

1894, printing with burr, the fifth state (of six), signed in pencil by the printer, Felsing, inscribed 'Berlin', on sturdy cream wove paper, framed



No. :

Title: Consolation

Medium: Drypoint

Date: 1894

Printer: Wilhelm
Felsing, Berlin

Plate size: 21,7 by
32 cm

Sheet size: 33,2 by
48,2 cm

Catalogue raisonné:

Woll G 6 Schiefler
nr: 6 Willoch nr: 6

**Sold by Sotheby's
*Prints & Multiples.***

16 September 2014

London Lot 75

Consolation (W.,

SCH. 6) Estimate

15,000 — 25,000

GBP LOT SOLD.

18,750 GBP Drypoint and etching printed in black, 1894, a very fine impression, printing with rich burr, Woll's fifth state (of six), signed in pencil, on heavy wove paper plate: 217 by 320mm 8 5/8 by 12 5/8 in sheet: 332 by 482mm 13 1/8 by 19in



No. :

Title: Consolation

Medium: Drypoint

Date: 1894

Printer: Wilhelm

Felsing, Berlin

Plate size: 22 x 32
cm

Sheet size: 33 x 50
cm

Catalogue raisonné:

Woll G 6 Schiefler

nr: 6 Willoch nr: 6

The Munch Museum,

MM.G.00006



No. :

Title:

Consolation

Medium:

Drypoint

Date: 1894

Printer: Wilhelm

Felsing, Berlin

Plate size: 22 x
32 cm

Sheet size: 33 x
50 cm

Price achieved in

Auctions:

Catalogue

raisonné: Woll G

6 Schiefler nr: 6

Willoch nr: 6

The Munch

Museum,

MM.G.00006-07



No.

Title: Consolation

Date: 1907

Medium: Oil on canvas

Dimensions: 89 x 108 cm

Current owner or museum: The Munch Museum

Catalogue raisonné:

Woll M 770

Munch-museet,

MM.M.00045



No.

Title: Consolation in the Forest

Date: 1924–1925

Medium: Oil on canvas

Dimensions: 100 x 120 cm

Current owner or museum: The Munch Museum

Catalogue raisonné:

Woll M 1510; Munch-

museet, MM.M.00463



No.

Title: **Consolation in the Forest**

Date: 1924–1925

Medium: Oil on canvas

Dimensions: 215 x 173 cm

Current owner or museum: The Munch Museum

Catalogue raisonné: Woll M 1509

Munch-museet, MM.M.00713



No.

Title: **Vampire in the Forest**

Date: 1916–1918

Medium: Oil on canvas

Dimensions: 200 × 138 cm

Current owner or museum: The Munch Museum

Catalogue raisonné: Woll M 1509;

Munch-museet, MM.M.00374

No.

Title: Vampire in the Forest

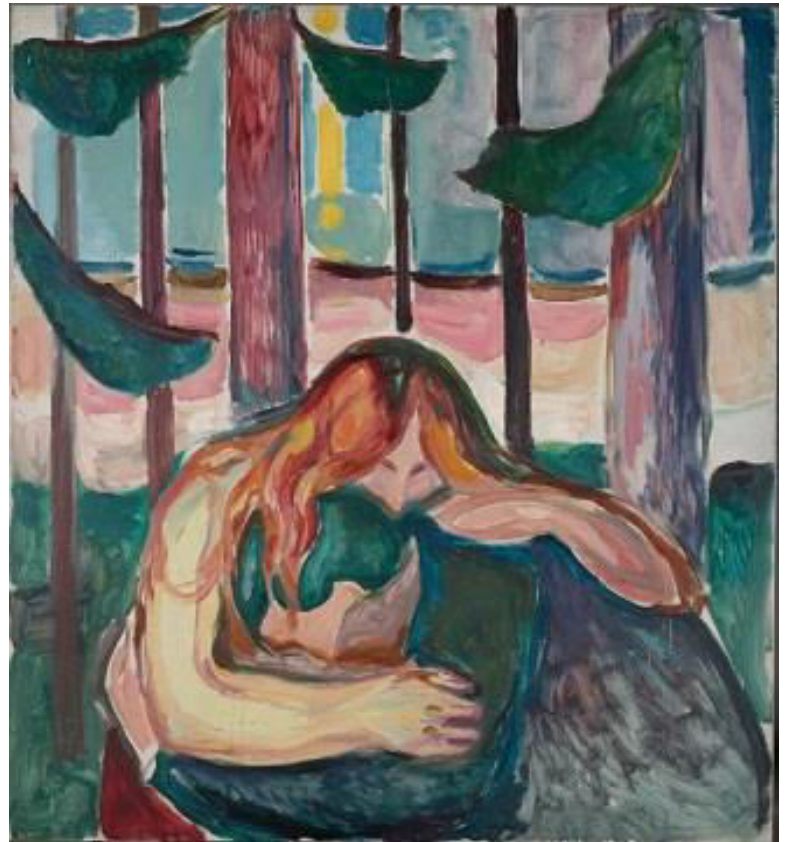
Date: 1916–1918

Medium: Oil on canvas

Dimensions: 150 × 137 cm

Current owner or museum: The Munch Museum

Catalogue raisonné: Woll M 1172; Munch-museet, MM.M.00703



No.

Title: Vampire

Date: 1893

Medium: Crayon on unprimed cardboard

Dimensions: 56,5 × 74 cm

Current owner or museum: The Munch Museum

Catalogue raisonné: Woll M 331; Munch-museet, MM.M.00122a

Literature:

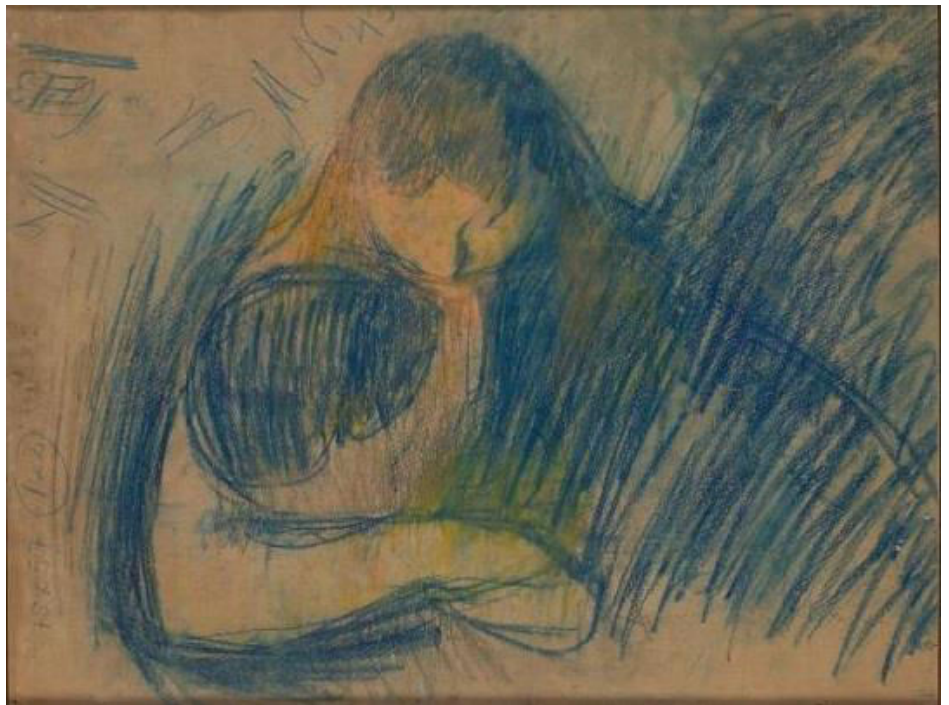
Topolova-Casadiago, Biljana, "'Versteckte' Bilder – Doppelbespannungen, Rückseitenbearbeitungen und Übermalungen im Werk von Edvard Munch", Edvard Munch – Rätsel hinter der Leinwand, utst.kat.

Kunsthalle Bremen, Bremen 2011, s. 193

Svenæus, Gösta, Im männlichen Gehirn II, Lund 1973, ill. s. 86 (omtalt s. 154, 287 i bind I)

Edvard Munch: Das zeichnerische Werk, utst. kat.

Kunstmuseum Bern, 1970, kat. nr. 56 / ill. nr. 2



No.

Title: Vampire

Date: 1893



Medium: Oil on canvas

Dimensions: 77 × 98 cm

Current owner or museum: The Munch Museum

Catalogue raisonné: Woll M 335; Munch-museet, MM.M.00292

No.

Title: Vampire

Date: 1894



Medium: Oil on canvas

Dimensions: 100 by 110 cm

Current owner or museum: Private collection

Catalogue raisonné: Uncatalogued. To be included in the forthcoming Edvard Munch Catalogue Raisonné being prepared by the Munch-Museet, Galleri Kaare Berntsen and Galleri Faurschou.

Provenance:

Nini Roll Anker & John Anker, Asker (acquired in 1903)

Private Collection (acquired from the above in 1934 and thence by descent)

Sold at Sotheby's *Impressionist & Modern Art Evening Sale* - 03 November 2008 New York lot 21 Vampire. Lot Sold. 38,162,500 USD Signed E. Munch and dated 1894 (upper right) Oil on canvas 39 3/8 by 43 3/8 in. 100 by 110 cm Painted in 1894.

Exhibitions:

(possibly) Berlin, Secession, 1902, no. 194

Leipzig, Beyer & Sohn, 1903

Oslo, Blomqvist Kunsthandel, Edvard Munchs Udstilling, 1903, no. 29

Kristiana, Dioramalokalet, 1904, no. 7

Prague, Galerie Mánes, The Mánes Exhibition, 1905, no. 29

Essen, Museum Folkwang, 1906, no. 36

Bielefeld, Galerie Fischer, 1907, no. 9

Oslo, Nasjonalgalleriet, Edvard Munch, 1927, no. 76

Oslo, Kunsternes Hus, Edvard Munch Utstilling, Malerier, akvareller, tegninger, grafikk, 1951, no. 56

Oslo, Kunstnerforbundet, Munch-bilder I privat eie. Malerier, akvareller, tegninger, 1958, no. 13

Oslo, Munch-Museet, Edvard Munch og den tsjekkiske kunste, 1971, no. 29

Munich, Haus der Kunst; London, Hayward Gallery & Paris, Musée National d'Art Moderne, Edvard Munch 1863-1944, 1973-74, no. 22, illustrated in the catalogue

Warsaw, Muzeum Narodowe, Edvard Munch, 1863-1944, 1977, no. 4

Stockholm, Liljevalchs Konsthall; Oslo, Kulturhuset, Edvard Munch, 1977, no. 22, illustrated in color in the catalogue

Washington, D.C., National Gallery of Art, Edvard Munch, Symbols & Images, 1978-79, no. 33, illustrated in color in the catalogue

New York, The Museum of Modern Art, The Masterworks of Edvard Munch, 1979, illustrated in color in the catalogue p. 35

Washington, D.C., National Gallery of Art, 1979 (on loan)

New York, National Academy of Design, Edvard Munch, Harald Sohlberg: Landscapes on my Mind, 1995-96, no. 10, illustrated in color in the catalogue

New York, The Metropolitan Museum of Art, 1996 (on loan)

Lugano, Museo d'Arte Moderna della Città di Lugano, Edvard Munch, 1998, no. 29, illustrated in color the catalogue

Literature

Edvard Munch – som vi kjente ham, Vennene forteller, Oslo, 1946, discussed p. 132

Gösta Svenaeus, Edvard Munch: Das Universum der Melancholie, Lund, 1968, p. 188

Edvard Munch, Das zeichnerische Werk (exhibition catalogue), Kunsthalle Bremen, 1970, fig. 15, illustrated in the catalogue

Sue Prideaux, Edvard Munch, Behind The Scream, New Haven & London, 2005, discussed p. 209

Sotheby's Catalogue Note

Few images in the history of western art possess the symbolic resonance and visual impact of Munch's spectacular Vampire. Second only to The Scream, Vampire is Munch's most recognizable composition, and its powerful iconography has resonated with artists for well over a century. This unforgettable picture features an intoxicating brew of sex, death and willful abandon in the form of a vampire seductress enveloping the object of her desire. At the heart of Munch's portrayal is the paradoxical nature of

love, with its components of struggle and release, fear and desire. The present work is the very embodiment of these intense and conflicting emotions. Visually, it is one of the most gripping pictures in the artist's entire oeuvre. The kaleidoscopic background of deep blue, purple and red swells to a visual crescendo, illuminating the central figures in the throes of their dark embrace.

The present oil, dating from 1894, is one of the four original versions of Vampire that Munch executed between 1893 and 1894 (figs. 2 & 3). Munch surrounds his embracing couple in these pictures with a shadowy aura that emanates from their intertwined bodies. The color intensity and position of that electrified silhouette, which varies in each picture, unifies the two forms as one. Munch intended that this passionate image be one of the meditations on love for his grand series, the Frieze of Life, which he first exhibited to great acclaim at the Berlin Secession in 1902. The present picture, which is believed to have hung in that show and appears again in a 1903 exhibition in Leipzig (fig. 10), essentially codified the theme of Munch's darkly romantic aesthetic agenda.

Munch's initial concept for Vampire came about one afternoon in his Berlin studio, during a modeling session when his acquaintance Adolf Paul paid him a visit. Munch's model had "long, flame-red hair that fell over her shoulders like congealed blood," according to Paul, who recounted that the artist directed him to play the following role: "Kneel down in front of her," he shouted at me. "Place your head against her," I obeyed. She leaned forward over me and pressed her lips against my neck, her red hair spilling out over me. Munch started painting, and before long he had completed his Vampire" (quoted in A. Eggum, *Edvard Munch, The Frieze of Life from Painting to Graphic Art*, Oslo, 2000, p. 173).

Along with *Madonna* and *The Scream* (fig. 5), Munch's Vampire is one of his most profound explorations of the human condition. Munch originally titled the composition *Love and Pain*, referring to the duality and power struggle inherent in the nature of love. During the 1890s Munch created groups of works that he sub-categorized under the theme of love, including *The Voice*, *Separation*, *Jealousy*, *The Kiss* (fig. 1), *Love and Pain* (Vampire), and *Madonna*. Some of these pictures, including the first oil version of Vampire, made their debut in an exhibition in Berlin in 1893. These pictures were to be a part of Munch's larger project known as the Frieze of Life, which explored the fundamental stages of human development and experience. But when critics first set their sights on *Love and Pain*, they reacted to the perversely animalistic appeal of the composition. One of these critics was Stanislaw Przybyszewski, the Polish poet, anarchist and alleged occultist, who was the first to clearly identify the obvious vampiric associations of the image: "A broken man and on his neck a biting vampire's face... The man is rolling about in the bottomless pit, weakly, powerlessly, rejoicing in the fact that he can roll about as weakly as a stone. Yet he cannot free himself from the vampire, nor can he free himself of the pain, and the woman will always be sitting there, forever biting with a thousand vipers' tongues, with a thousand poison fangs" (S. Przybyszewski, *Psychic Naturalism*, 1894, reprinted in *ibid.*, p. 174).

Vampire, as the picture came to be known, was a sensation from the start. Intellectuals responded to the dynamic exchange of power presented so boldly in this picture, and the public was thrilled by Munch's romanticizing of the macabre. Even the Swedish writer August Strindberg, Munch's close acquaintance who referred to the painting as *Red Hair*, had the following to say about this captivating scene: "Golden rain falls down on the

unhappy man who is down on his knees asking his negative self for the kindness of being killed by pinpricks" (August Strindberg, 1896, reprinted in B. Nierhoff, "Two Human Beings (The Lonely Ones) – On the role of women and men in the work of Edvard Munch" in *Munch Revisited, Edvard Munch and the Art of Today*, Museum für Kunst und Kulturgeschichte, Dortmund, 2005, p. 39).

Vampire resonated on many levels with the Symbolist and Gothic tastes of Belle Epoque Europe. By the late 1890s, images of diabolical women pervaded popular culture as reminders of the dangers of unrestrained female sexuality. Art salons across Europe were experiencing a resurgence of images of biblical Salomes, but Munch was the first to personify this perceived feminine threat with a more psychologically complex representation. Vampire exemplified the tenderness and sexual desire inherent in a romantic relationship through images of the macabre. Intentional or not, the 'flame-haired' vixen in this picture surely calls to mind Renaissance depictions of red-headed Judith and the decapitated Holofernes (fig. 7), who was powerless to the vices of lust and desire.

Munch always insisted that this profoundly loaded image was nothing more than "just a woman kissing a man on the neck" (Edvard Munch to Jens Thiis, circa 1933, reprinted in R. Stang, *Edvard Munch, The Man and his Art*, New York, 1977, p. 107). In fact, it has been suggested that Vampire was probably inspired by the artist's own sexual experiences (fig. 11). In his notebooks from the mid 1880s, the artist sketched his ideas for this picture, basing them upon his own emotional yearnings to "rest against a woman -- against her breast -- for someone to stroke his hair -- and then to rest, just rest and feel the warmth of her body -- And she would whisper to him, kiss him softly on the hair" (quoted in A. Eggum, *op. cit.* p. 178). As Arne Eggum tells us, "In his notes, Munch describes an experience of his own which sheds light on the motif Love and Pain. Again it is in his affair with 'Mrs. Heilberg' [Mrs. Thaulow] that the fundamental elements appear to lie. In autumn 1885 Munch obtained a studio in Haumannsgate, where the couple could meet, and one of the details he relates about that time is as follows: 'he reached out towards her with his thin arms and pulled her down beside him....threw his arms around her and buried his head in her -- for a long time he lay like this'" (*ibid.*, p. 176.). That same tenderness is beautifully captured in the present picture.

For several decades after he painted it, Munch publicly rejected the title Vampire for this image. On the occasion of the 1918 exhibition of the Frieze of Life, he even went as far as calling a later version of it *A Woman kissing the back of a Man's Neck*. But Munch was accused by his friends of being too literal, and he ultimately accepted the more alluring descriptive of Vampire, as the painting is known today. "It was the time of Ibsen," Munch said of the period, "and if people were really bent on revelling in symbolist eeriness and called the idyll Vampire -- why not?" (quoted in S. Prideaux, *op. cit.*, p. 209). Regardless of the artist's intentions, this image had an extraordinary aesthetic impact on artists of Munch's generation. Most notable of them was Gustav Klimt, whose famous *The Kiss* (fig. 4) reverses the power dynamic between the red-haired woman and her lover, transforming the relationship into a more traditional symbol of romance. Today, Vampire still entrances audiences around the world as the emblem of sex and seduction, a particular and daring type of romance that is rarely depicted in early modern art. It is one of those rare, iconic images that stands apart from its original

historical context, and continues to be revered and repeatedly referenced in the cultural lexicon of contemporary art (fig. 6).

As mentioned earlier, the present painting is one of four oil Vampires that Munch completed between 1893-94. Although it is closely related to the other three pictures, the present work has additional tones of red that electrify the drama of the vampiric exchange. The first oil from this group, painted in 1893, is in the Museum of Art, Gothenburg. The other two oils from 1893, along with a pastel version from that year, are in the Munch-Museet in Oslo. This subject would occupy the artist again from 1915 until 1920 as the basis for several pastels, woodcuts, lithographs and later oil reprises, but the paintings from the original group of four offer the most emotionally charged renditions of this theme in oil. The present work, painted in 1894 and sold to Munch's avid collector John Anker in 1903, is the only work from the original series in private hands. It was acquired by a private collection from Anker and his wife Nini Roll in 1934, and it stayed in that collection for over the last seventy years.

This work has been requested for the upcoming exhibition at the Art Institute of Chicago, entitled *Becoming Edvard Munch: Influence, Anxiety, and Myth*, to be held from February 14, 2009 until April 26, 2009.

This work has also been requested for the upcoming exhibition at the Museo Thyssen-Bornemisza and the Casa de las Alhajas of Fundación Caja in Madrid, entitled *Tears of Eros*, to be held from October 20, 2009 until January 31, 2010.

No.

Title: Vampire

Date: 1893–1896

(In the painted editions from 1893 and -94, the woman's forearm is uncovered, but the painted version from 1895 and the lithograph from the same year have hair lying over her arm. This may indicate that this pastel is from 1893-94 rather than -95)

Medium: Pastel and crayon on cardboard

Dimensions: 26.7 by 37.3 cm

Current owner or museum: Private collection

Provenance:

Utzon-Frank, Denmark (1944)

Torleif Mørk, Oslo

Galerie Beyeler, Basel (acquired from the above in 1965)

Private Collection, USA (acquired from the above in 1967).

Sold: Sotheby's, London, 4th February 2004, lot 424)

Purchased at the above sale by the 2010 owner

Sold by Sotheby's *Impressionist & Modern Art Evening Sale* - 22 June 2010 London Lot

7. Property from a private european collection. Vampire. Estimate 500,000 — 700,000

GBP Lot Sold. 937,250 GBP 26.7 by 37.3 cm.10 1/2 by 14 3/4 in. Executed circa 1895.

Exhibitions:

Copenhagen, Den Frie Udstilling, 1944, no. 207

Basel, Galerie Beyeler, Edvard Munch, 1965, no. 16, illustrated in colour in the catalogue (as dating from circa 1900)

Literature

Heller, Edvard Munch, Galerie Beyler, Basel, September–December 1965

Reinhold Heller, Edvard Munch's 'Life Frieze': Its Beginnings and Origins, Ann Arbor, 1969, fig. v.25, illustrated

Gerd Woll, Edvard Munch, Complete Paintings, Catalogue Raisonné, London, 2009, vol. I, no. 373, illustrated in colour p. 359

Catalogue raisonné: Woll M 373



Sotheby's Catalogue Note

The image of a man and a woman locked in a fatal embrace ranks among one of the most iconic subjects of Munch's art. In 1892, the artist began to realise a series of pictures illustrating an emotional sequence. This project, which Munch eventually titled *The Frieze of Life*, was to incorporate all of his major work to date. His first sequence of works was exhibited in Berlin in 1893 and included a version of this image, exhibited as *Love and Pain*, referring to the duality and power struggle inherent in the nature of love. Munch's friend, the writer Stanislaw Przybyszewski, gave the title *Vampire* to this composition after seeing the exhibition, and it was soon adopted by Munch himself. Dieter Buchhart wrote: 'The title appears to identify the subject clearly: a woman with long, red hair bending over a man, sucking the vital power from her victim's body. Like a vampire, she draws strength from the opposite sex and destroys it at the same time. We find this interpretation in a description written by Przybyszewski in 1894: "A broken man, and the face of a biting vampire on his neck... There is something terribly calm and passionless in this picture; an immeasurable, fatal quality of resignation. The man there rolls and rolls into abysmal depths, without will, powerless, and he is happy to be able to roll on with as little will as a stone, yet he cannot rid himself of the vampire, cannot rid himself of the pain, and the woman will always sit there, biting forever with a thousand adders' tongues, with a thousand poison fangs'" (D. Buchhart in *Edvard Munch – Theme and Variation* (exhibition catalogue), Albertina, Vienna, 2003, p. 193).

Between 1893 and 1895, Munch executed four versions of *Vampire* in oil (fig. 1), surrounding his embracing couple with a shadowy aura that emanates from their intertwined bodies. In the present work, Munch has moved the shadow to the right of the figures, indicating a source of light coming from the left, illuminating the woman's bright hair. While Munch himself later said that this image was nothing more than 'just a woman kissing a man on the neck' (E. Munch to Jens Thiis, circa 1933), the various versions of *Vampire* caused a sensation among his contemporaries. This intense and psychologically complex subject is now recognised as one of the most powerful and important images in Munch's oeuvre.

Miguel Orozco

Edvard Munch. Motifs and colour variants

No.

Title: Vampire

Date: 1895

Medium: Oil on canvas

Dimensions: 91 × 109 cm

Current owner or museum:

The Munch Museum

Catalogue raisonné: Woll M

377 Munch-museet,

MM.M.00679



No.

Title: Vampire

Date: 1916–1918

Medium: Oil on canvas

Dimensions: 85 x 110 cm

Current owner or museum:

Sammlung Würth, Künzelsau

Catalogue raisonné: Woll

M 1176



No.

Title: Vampire

Date: 1916–1918

Medium: Oil on canvas

Dimensions: 84 × 104 cm

Current owner or museum:

The Munch Museum

Catalogue raisonné: Woll

M 1174 Munch-museet,

MM.M.00169



No.

Title: Vampire

Date: 1916–1918

Medium: Oil on
canvas

Dimensions: 82 ×
110 cm

**Current owner or
museum:** The
Munch Museum

**Catalogue
raisonné:** Woll

M 1173 Munch-

museet,

MM.M.00445



No.

Title: Vampire

Date: 1916–1918

Medium:

Oil on
canvas



Dimensions: 83 × 104 cm

Current owner or museum: The Munch Museum

Catalogue raisonné: Woll M 1175; Munch-museet, MM.M.00533

No. :

Title: Vampire
I & Vampire II

Medium:

Lithograph

Date: 1895

Plate size: 38,5
× 55,3 cm

Sheet size: 38,5
× 55,3 mm

Catalogue

raisonné:

Woll G 40

Schiefler nr: 34A

Woll G 41

Schiefler nr: 34

The Munch

Museum,

MM.G.00567



No. :

Title:
Vampire I

Medium:

Lithograph

Date: 1895

Plate size:
36 × 46,5 cm

Sheet size:
55,4 × 74 cm

Catalogue

raisonné:

Woll G 40

Schiefler nr:

34A; The

Munch

Museum,

MM.G.00567-

24



Miguel Orozco

Edvard Munch. Motifs and colour variants

No. :

Title: Vampire II

Medium: Lithograph

Date: 1902

Plate size: 38,5 × 55 cm

Sheet size: 64,5 × 75 cm

Catalogue raisonné:

Woll G 41 Schiefler nr: 34;

The Munch Museum,

MM.G.00567-01



No. :

Title: Vampire II

Medium: Lithograph

Date: 1902

Plate size: 38,5 × 55 cm

Catalogue raisonné: Woll G

41 Schiefler nr: 34

The Munch Museum,

MM.G.00567-03



Miguel Orozco

No. :

Title: Vampire II

Medium: Lithograph

Date: 1902

Plate size: 37,9 × 56,1 cm

Sheet size: 59,9 × 80 cm

Catalogue raisonné: Woll G 41

Schiefler nr: 34

The Munch Museum, MM.G.00567-04

Edvard Munch. Motifs and colour variants



No. :

Title: Vampire II

Medium: Lithograph

Date: 1902

Plate size: 38,2 × 55,5 cm

Sheet size: 45,5 × 60,2 cm

Catalogue raisonné: Woll G 41 Schiefler nr: 34

The Munch Museum,

MM.G.00567-13

No. :

Title: Vampire II

Medium: Lithograph

Date: 1902

Plate size:

Sheet size:

Catalogue raisonné: Woll G 41

Schiefler nr: 34A Woll G 41 Schiefler

nr: 34

The Munch Museum, MM.G.00567-14



Miguel Orozco

Edvard Munch. Motifs and colour variants

No. :

Title: Vampire II

Medium: Lithograph

Date: 1902

Plate size: 38,3 × 55,7 cm

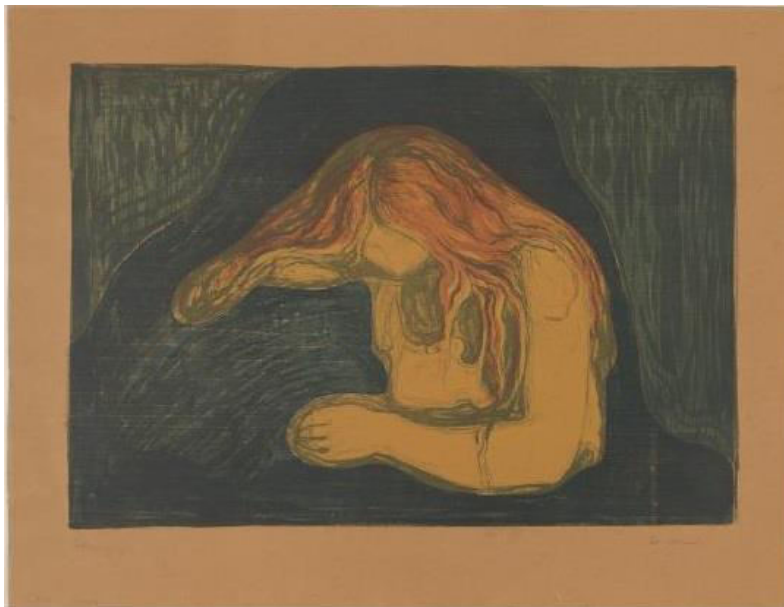
Sheet size: 51 × 61cm

Catalogue raisonné: Woll G 41

Schiefler nr: 34A Woll G 41

Schiefler nr: 34; The Munch

Museum, MM.G.00567-15



No. :

Title: Vampire II

Medium: etching
lithograph and woodcut

Date: 1902

Plate size: 38,3 × 55,7 cm

Sheet size: 51 × 65 cm

Catalogue raisonné: Woll

G 41 Schiefler nr: 34A Woll

G 41 Schiefler nr: 34; The

Munch Museum,

MM.G.00567-18

No. :

Title: Vampire II

Medium: etching lithograph and woodcut

Date: 1902

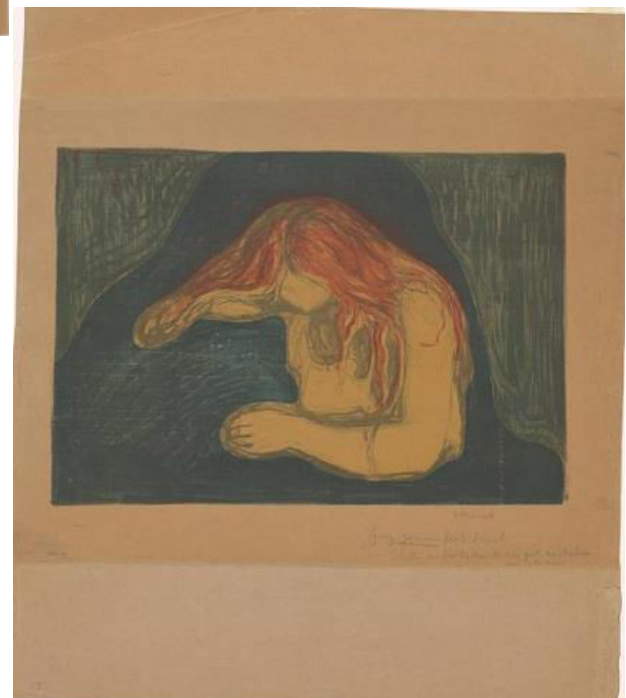
Plate size: 38,6 × 55,6 cm

Sheet size: 75,4 × 65,6 cm

Catalogue raisonné: Woll G 41 Schiefler nr: 34A

Woll G 41 Schiefler nr: 34; The Munch Museum,

MM.G.00567-20



Miguel Orozco

Edvard Munch. Motifs and colour variants

No. :

Title: Vampire II

Medium: Hand-colored lithograph

Date: 1902

Plate size: 38,7 × 55,5 cm

Catalogue raisonné: Woll G 41

Schiefler nr: 34A Woll G 41

Schiefler nr: 34; The Munch

Museum, MM.G.00567-23



No. :

Title: Vampire II

Medium: Hand-colored lithograph

Date: 1902

Plate size: 384 × 555 cm

Sheet: 49 × 64,2 cm

Catalogue raisonné: Woll G 41 Schiefler nr: 34A Woll G 41

Schiefler nr: 34; The Munch

Museum, MM.G.00567-25

No. :

Title: Vampire II

Medium: Lithograph and colour woodcut

Date: 1902

Plate size: 38,5 × 55 cm

Sheet size: 64,5 × 75 cm

Catalogue raisonné: Woll G 41 Schiefler nr: 34

The Munch Museum, MM.G.00567-34



No. :

Title: Vampire II

Medium: Lithograph and colour woodcut

Date: 1902

Plate size: 38,5 × 55 cm

Catalogue raisonné: Woll G 41 Schiefler nr: 34; The Munch Museum, MM.G.00567-81



No. :

Title: Vampire II

Medium: Lithograph and colour woodcut

Date: 1902

Plate size: 38,1 by 55,4 cm

Sheet: 54,5 x 73,4 cm

Catalogue raisonné: Woll G 41 Schiefler nr: 34;

Put for sale at Sotheby's *Important Prints & Multiples Evening Sale* 22 October 2020 New York Lot 42

Edvard Munch | Vampire II (SCH. 34; W. 41) Estimate: 300,000 - 500,000 USD

VAMPIRE II (SCH. 34; W. 41)

Lithograph and woodcut printed in colors, 1895-1902, Woll's VI of X, signed in pencil, on tissue-thin Japan paper, framed. image: 381 by 554 mm 15 by 21¾ in sheet: 545 by 734 mm 21½ by 28⅞ in

Sotheby's Catalogue note

'A broken-down man and on

his neck a dominant, biting vampire figure... There is something fearfully calm and passionless about this picture; the fatality of an immense resignation. The man rolls in the unfathomable abyss, without will, powerless, and rejoices that he can roll without will, like a stone. But he cannot free himself from the vampire, nor the pain, and the woman will always sit there, and will always bite with a thousand snakes' tongues, with a thousand poisoned fangs.'

The Polish author Stanisław Przybyszewski offered this interpretation of Munch's oil on canvas portrayal of the Vampire in 1894. In fact, it was Przybyszewski's evocative observation that inspired the artist to rename the subject. The composition was originally



known as Love and Pain, a title that succinctly captured the conflicting motivations – of desire and dread, lust and angst – that lie at the heart of this iconic image.

Munch created his first black and white lithographs of the Vampire in 1895. In a typically experimental and innovative move, the artist later combined woodcut and lithographic elements to create polychrome impressions of the subject. These images are complex and absorbing – both technically and visually. Each impression is also singular: as Elizabeth Prelinger explains, the coloured prints ‘are distinguished by their invention, evocation, and beauty. The printing variations render many impressions unique as well as monumental, reflecting the importance that Munch assigned to them.’ (Prelinger, Edvard Munch: Master Printmaker, p. 111).

The present impression is printed on tissue-thin Japan, which has the effect of holding the ink on the surface of the paper and gives the printing an exceptional consistency, luminosity and richness, setting it apart from other impressions of the subject. This intensity of the inking serves to encapsulate the figures, closing in on them and thus accentuating their inescapable predicament.

No. :

Title: Vampire II

Medium: Lithograph
and colour woodcut

Date: 1902

Plate size: 38,4 x 55,3
cm

Sheet: 44,1 x 66,7
cm

Catalogue raisonné:

Woll G 41 Schiefler nr: 34;

Put for sale at Sotheby's

Important Prints and

Multiplies Evening Sale 24

October 2019 • 19:00 EDT

• New York Lot 13 Edvard

Munch | Vampire II (SCH.

34; W. 41)



Estimate: 700,000 - 900,000 USD Property from the Collection of Catherine Woodard & Nelson Blitz, Jr. Lithograph and woodcut printed in colors, 1895-1902, Woll's VI of X, signed in pencil, on tissue-thin Japan paper, framed image: 384 by 553 mm 15 $\frac{1}{8}$ by 21 $\frac{3}{4}$ in sheet approx.: 441 by 667 mm 17 $\frac{3}{8}$ by 26 $\frac{1}{4}$ in. Exhibited:

Atlanta, High Museum of Art, Art In Berlin 1815-1989, 1989-90

No. :

Title: Vampire II

Medium:

Lithograph printed in black and orange over the woodcut printed in green, blue and ochre

Date: 1895-1902

Plate size: 38,3 x 55,8 cm

Sheet: 43,5 x 63 cm

Catalogue raisonné:

Woll G 41 Schiefler

nr: 34;

Sold at Sotheby's

Prints & Multiples 26

September 2018

London Lot 130

Vampire II (Woll 41; Schiefler 34) Estimate 150,000 — 200,000 GBP LOT SOLD. 187,500 GBP

Lithograph printed in black and orange over the woodcut printed in green, blue and ochre, 1895-1902, Woll's sixth state (of ten), signed in pencil, on smooth, tissue-thin wove paper, framed image: 383 by 558mm 15 by 21 7/8 in sheet: 435 by 630mm 17 1/8 by 24 3/4 in



No. :

Title: Vampire II

Medium: lithograph and woodcut in colours

Date: 1895-1902

Printer: M. W. Lassally

Graphische Kunst-Anstalt, Berlin

Plate size: 38 x 55,3 cm

Sheet: 52,5 x 61,3 cm

Catalogue raisonné: Woll G 41

Schiefler nr: 34;

Sold at Christie's 2018 | Live

Auction 15681 Prints & Multiples

Lot 65 Vampire II

Price realised GBP 296,750

Estimate GBP 250,000 - GBP

350,000 Closed: 28 Mar 2018



lithograph and woodcut in colours, 1895-1902, on cream wove paper, signed in pencil, a fine impression of this important subject, Woll's variant V, the lithographic keystone printed in grey, the second stone in orange, the sawn woodblock in ochre, dark blue and green, probably printed by Lassally, Berlin, with wide margins, pale light-staining, paper losses at the sheet corners, otherwise in good condition

Block 380 x 553 mm., Sheet 525 x 613 mm.

Provenance

Private Collection, Malmö, Sweden.

Bukowski, Stockholm, 4 June 2015, lot 955.

Acquired from the above by the present owner.

Literature

G. Schiefler, *Verzeichnis des Graphischen Werks Edvard Munchs bis 1906*, Oslo, 1974, no. 34, pp. 51-52 (another impression illustrated).

E. Prelinger, M. Parke-Taylor, *The Symbolist Prints of Edvard Munch - The Vivian and David Campbell Collection*, exh. cat., New Haven and London, 1996, no. 18, pp. 105-111 (other impressions and versions illustrated).

G. Woll, *Edvard Munch: The Complete Graphic Works*, London & New York, 2012, no. 41, pp. 70-71 (other versions illustrated).

Edvard Munch, *A Genius of Printmaking*, Kunsthaus Zurich, 2014, exhib. cat. no. 136 (another impression illustrated).

Edvard Munch, *Love. Death. Loneliness*, Albertina, Vienna, 2016, exhib. cat. nos. 75-78 (other impressions and versions illustrated).

Christie's Lot Essay

'He sat with his arm around her body. Her head was so near to him. It seemed so remarkable to have her eyes, her mouth, her breasts so near to him.

And he laid his head between her breasts. He felt her blood stream through her veins. He listened to the beat of her heart. He buried his face in her lap. She lowered her head down on him and he felt two warm, burning lips on his neck. A shudder passed through his body, a shudder of voluptuousness. And he pressed her compulsively to him.'

Edvard Munch, MS, MM T 2771, cited in Reinhold Heller, *Munch: His Life and Work*, Chicago, University of Chicago Press, 1984, p.129

It was Munch's perceptive critic and friend Stanislaw Przybyszewski who first coined the title *Vampire*, having seen the work exhibited in 1893. Munch himself had initially called the work *Love and Pain*. The title significantly changes the way in which the viewer interacts with and reads the image. Przybyszewski's title *Vampire* invokes a sense of horror and high drama with the viewer; with his head lowered into her lap, the man has succumbed to the charms of the red-haired temptress, her arms envelop his shoulders tightly, her lips pause, her eyes are closed, as she is seemingly about to bite his neck - he is unescapably hers. Seen as a work called *Love and Pain*, the scene takes on a far more tender and calm mood, that of a tormented man surrendering himself to the comforting embrace of a lover. Instead of biting him, she is tenderly kissing him and providing solace. Depending on the context or the mood of the viewer, this work can either be seen as a macabre vision of lust and seduction or a sensitive, albeit agonised, interpretation of love.

Vampire, as it has now come to be known, is one of the most important motifs in the artist's entire oeuvre. First executed in oil, he returned to the subject again and again and

created a total of ten different versions of it, in painting as well as in the print medium. The subject was part of Munch's so-called Frieze of Life, a series of archetypal paintings exploring the themes of angst, love, sex and death, including *The Scream* and *Madonna*. Munch began working on the cycle in the 1890s, but the motifs formulated then occupied him for his entire life.

Whilst the earliest printed versions of *Vampire*, dating from 1895, were executed in black and white, it seems clear that Munch saw this ultimately as a work in colours. He spent seven years developing his ideas, applying gouache and watercolour to a range of monochrome impressions until, in 1902, he concluded his investigations with a period of intense experimentation, using both woodblocks and lithographic stones. To create the present version, Munch ran the sawn woodblock through the press to print the green background, dark blue encapsulating aura, and ochre-coloured flesh. The horizontal wood grain of the rough wooden plank he used is strongly visible, adding texture to the image. Next, Munch added a lithographic stone to colour the fiery orange hair strands that seem to consume the man. Finally, he printed the keystone with the figures in grey to complete the composition. The result is a haunting and powerful image, and one of the technically most innovative and demanding prints in the artist's oeuvre. Elizabeth Prelinger summarises the experimentation and complexity with which the artist approached this work and why it can be considered one of the crowning masterpieces of his graphic output:

'...the artist ceaselessly experimented with the order in which he printed the stones and the block sections. The result was a constantly shifting image, one in which the artist manipulated the different areas in order to alter the appearance and meaning of the scene.... Though each impression stands on its own, representing a different facet of Symbolist meaning, ideally one would view them all together, not unlike Claude Monet's series paintings of haystacks or the façade of Rouen Cathedral. The *Vampyre* images exhibit the extraordinary scope of Munch's technical creativity and remain endlessly suggestive.'

Elizabeth Prelinger and Michael Parke-Taylor, *The Symbolist Prints of Edvard Munch*, Yale University Press, New Haven and London, 1996, p.111.

No. :

Title: Vampire II

Medium:

lithograph and
woodcut in colours

Date: 1895-
1902

Plate size: 38,7 x
55,6 cm

Sheet: 50,8 x
68 cm

Catalogue

raisonné: Woll G
41 Schiefler nr: 34;
Sold at Christie's
2012 | Live Auction
2593 *Prints and
Multiples* Lot 86
Vampyr II (Woll
41; Schiefler 34)
Price realised USD
338,500 Estimate
USD 300,000 -
USD 400,000

Closed: 31 Oct

2012 lithograph and woodcut in colors, 1895-1902, on heavy wove paper, a strong, vibrant impression, Woll's sixth state (of ten), the lithographic keystone in black, the second stone in red, and the sawn woodblocks printed in blue, green, and ochre, signed in pencil, with wide margins, unobtrusive very skillfully repaired tears at the upper sheet edge, the "E" in the signature reinforced, otherwise generally in good condition, framed L. 15¼ x 21 7/8 in. (387 x 556 mm.) S. 20 x 26¾ in. (508 x 680 mm.)

Christie's Lot Essay

"He sat with his arm around her body. Her head was so near to him. It seemed so remarkable to have her eyes, her mouth, her breasts so near to him.

And he laid his head between her breasts. He felt her blood stream through her veins. He listened to the beat of her heart. He buried his face in her lap. She lowered her head down on him and he felt two warm, burning lips on his neck. A shudder passed through his body, a shudder of voluptuousness. And he pressed her compulsively to him."

-Edvard Munch (Manuscript T2771, Munch Museum)

Edvard Munch's technically complex and artistically important *Vampyr II* occupies no greater place in his oeuvre than alongside his celebrated *Madonna* and *The Scream*. Originally known as *Love and Pain*, Munch's first execution of *Vampire*, a painting in oil was envisioned by the artist himself as a pendant to *Madonna* and formed part of his larger *Love* series. The title by which it has since come to be known was coined by Munch's critic-friend Stanislaw Przybyszewski, who in 1893 saw the painting on



exhibition. He described it as "a man who has become submissive, and on his neck a biting vampire's face."

As was common with Munch's experimental genius and tireless spirit, he reworked many paintings in print, including Vampire. As early as 1895, the same year that he pulled his first impressions of Madonna and The Scream (also after the paintings), Munch printed his earliest monochromatic lithographs of Vampyr. In these developing years as a printmaker, Munch worked with and learned much from the esteemed printer Auguste Clot, who printed these first versions in 1895 and presumably 1896 in his Paris workshop. His close association with Clot undoubtedly provided Munch the confidence to progress from black and gray lithographs to the varied and complex printmaking that culminated in Vampyr II seven years later.

To create the present work--printed as early as circa 1902--Munch ran three individually cut-and-inked woodblocks through the press simultaneously in order to register the background a rich green, the encapsulating aura a dark blue, and the flesh ochre colored. Upon close inspection, the horizontal wood grain can be detected in the printing, even across the separate woodblocks. Munch next added a supplementary lithographic stone to color the fiery red tresses of hair that nearly consume her companion. Finally, he printed the lithographic keystone with the figures in black to complete the composition.

This culminated in his most colorful and emotionally-charged print of the time and remains still his most mysterious and macabre vision of love, whose pictorial quality rivals that of even his paintings.

No. :

Title: Vampire II

Medium: lithograph
and woodcut in colours

Date: 1895-1902

Plate size: 38,5 x
55,2 cm

Sheet: 42,8 x 60
cm

Catalogue raisonné:

Woll G 41 Schiefler nr:
34;

Sold at Christie's

2011 | Live Auction
7974

*Impressionist/Modern
Evening Sale*

Lot 75 Property From
A Private European
Collection Vampire II
Price realised GBP

337,250 Estimate GBP 250,000 - GBP 350,000 Closed: 21 Jun 2011. signed in pencil 'Edv Munch' (lower right) lithograph and woodcut in colours, 1895-1902, a fine, velvety impression of the sixth state, the lithographic keystone printed in black, the second stone



in orange, the sawn woodblock in ochre, dark blue and petrol green, on fine white oriental paper. Image size: 385 x 552 mm. Sheet size: 428 x 600 mm.

Literature

G. Schiefler, Verzeichnis des Graphischen Werks Edvard Munchs bis 1906, Oslo, 1974, no. 34, pp. 51-52 (another impression illustrated). G. Woll, Edvard Munch: The Complete Graphic Works, New York, 2001, no. 41, pp. 73-74 (other versions illustrated). E. Prelinger, M. Parke-Taylor, The Symbolist Prints of Edvard Munch - The Vivian and David Campbell Collection, exh. cat., New Haven and London, 1996, no. 18, pp. 105-111 (other impressions and versions illustrated).

Christie's Lot Essay

'He sat with his arm around her body. Her head was so near to him. It seemed so remarkable to have her eyes, her mouth, her breasts so near to him.

And he laid his head between her breasts. He felt her blood stream through her veins. He listened to the beat of her heart. He buried his face in her lap. She lowered her head down on him and he felt two warm, burning lips on his neck. A shudder passed through his body, a shudder of voluptuousness. And he pressed her compulsively to him.'

Edvard Munch, MS, MM T 2771, cited in
Reinhold Heller, Munch: His Life and Work,
Chicago, University of Chicago Press, 1984, p.129

Vampyr is one of the most technically complex and artistically important motifs in the artist's entire oeuvre. First executed in oil, as part of Munch's Frieze of Life, the image was initially entitled Love and Pain. The title by which it has come to be known was subsequently applied not by the artist, but his perceptive critic Stanislaw Przybyszewski, who saw it exhibited in 1893. Its importance can be gauged by the fact that it was hung as a pendant to his iconic Madonna.

Whilst the earliest versions, dating from 1895, were executed in black and white it is clear that Munch always saw this as a colour work. He spent seven years developing his ideas, applying gouache and watercolour to a range of monochrome impressions until, in 1902, he concluded his investigations with a period of intense experimentation with both woodblocks and lithographic stones:

'...the artist ceaselessly experimented with the order in which he printed the stones and the block sections. The result was a constantly shifting image, one in which the artist manipulated the different areas in order to alter the appearance and meaning of the scene.... Though each impression stands on its own, representing a different facet of Symbolist meaning, ideally one would view them all together, not unlike Claude Monet's series paintings of haystacks or the façade of Rouen Cathedral. The Vampyre images exhibit the extraordinary scope of Munch's technical creativity and remain endlessly suggestive.'

Elizabeth Prelinger and Michael Parke-Taylor
The Symbolist Prints of Edvard Munch,
Yale University Press, New Haven and London, 1996, p.111.

No. :

Title: Vampire

Medium:

Lithograph printed in black, with hand-coloring in red, on grey-green wove paper mounted on card

Date: 1895

Printer: M. W.

Lassally Graphische Kunst-Anstalt, Berlin

Plate: 38,5 x 55 cm

Sheet: 49,2 x 66,5 cm

Catalogue raisonné:

Woll G 41 Schiefler nr: 34;

Sold at Sotheby's

Prints - 29 October 2010 - 30 October 2010 New York Lot 109

Property of a Tokyo Private Collector Vampire (W. 41; SCH. 34) Estimate 1,500,000 — 2,000,000 USD LOT SOLD. 1,202,500 USD Lithograph printed in black, with hand-coloring in red, on grey-green wove paper mounted on card as issued by the artist, 1895, signed in blue watercolor and dated, framed. 385 by 550 mm 15 1/8 by 12 5/8 in sheet 492 by 665 mm 19 3/8 by 26 1/8 in. Printed by Lassally

Provenance: Kunstnerfobundet, Oslo, Norway, 1910-1917

Included in the auction of Prints by Edvard Munch and Toulouse-Lautrec from the Clarence and Jane Franklin Collection; Kornfeld and Klipstein, June 22, 1973, lot 10

Sotheby's Catalogue Note

Early on Edvard Munch began to experiment with various paper types for his graphic works, resulting in dramatic aesthetic variations. Special printings on different color or particularly expensive papers distinguished the prints as unique efforts. Gray cardboard, which over time ages to a clear green, was a typical material from early collaborations with Berlin printer Lassally; *Vampyr*, *Madonna* and *Self-Portrait* are examples of lithographs with impressions on this support. In the present example the grayish-green tone of the paper accentuates and contrasts with the bold red hand-coloring in the woman's hair draping over her shoulder and extending into the man's profile. As Antonia Hoerschelmann notes in her catalogue essay, "The subjects of...*Vampire* escape from their interior settings to become 'spaceless' and 'timeless' compositions, in which the couples in the scenes are concentrated increasingly in the fusion of their two figures"

(Antonia Hoerschelmann, *Crossover: Munch and Modernism*)

One of the earliest impressions from the lithographic stone for *Vampyr*, this finely detailed example illustrates the translucent, hand-worked method of Munch's early compositions. Unlike later printings of this image in which the brutal nature of the vampire dominates, the fusion of the two figures here creates the sense of an embrace as loving as it is dangerous.



No. :

Title: Vampire II

Medium: lithograph and woodcut in colors

Date: 1895-1902

Printer: M. W. Lassally
Graphische Kunst-Anstalt, Berlin

Plate size: 38,4 x 55,6 cm

Sheet: 51,8 x 68,9 cm

Catalogue raisonné: Woll G 41
Schiefler nr: 34;

Sold at Christie's 2010 | Live Auction 2351 *Prints & Multiples Including Property from The Collection of Max Palevsky* Lot 127 Vampire II (W. 41; S. 34)

Price realised USD 662,500 Estimate USD 500,000 - USD 700,000 Closed: 27 Oct 2010 lithograph and woodcut in colors, 1895-1902, on tissue-thin Japon, an exceptionally fine, richly printed impression, Woll's sixth state (of ten), the lithographic keystone in black, the second stone in red and the sawn woodblock printed in blue, green and ochre, signed in pencil, wide margins, pale light-staining, otherwise in very good condition, framed B. 15 1/8 x 21 7/8 in. (384 x 556 mm.) S. 20 3/8 x 27 1/8 in. (518 x 689 mm.)

Christie's Lot Essay

Works like Vampire II and Madonna (an impression of which is being offered in the Impressionist & Modern Art Evening Sale, November 3rd) showcase the experimental genius of Munch, who explored new ways to heighten the emotional impact of his subjects. Since he began the work in 1895 and periodically reprinted impressions in different combinations, each work should be considered in relation to other variations. The earliest impressions of Vampire II, dated 1895, were only in black. As with his other master graphics, the artist sought to execute the work in color as well. By 1902, he began to explore the use of multiple matrices (plates for printing). Munch used combinations of sawed-woodblocks and an additional lithographic stone. By 1913, he settled on the final color combination; however, he would continue to experiment with media and the sequence of printing.

To create the present work--printed circa 1913-14--Munch ran the woodblock through the press to print the green background, dark blue encapsulating aura, and ochre-colored flesh. On close inspection, the horizontal wood grain can be detected in the printing. Next Munch added a supplementary lithographic stone to color the fiery red hair strands that seem to consume the man. Finally, he printed the keystone with the figures in black to complete the composition.

Considering the range of variations, this is an excellent impression. Due to the complex printing, many impressions were not properly registered (aligned for printing) and had to be touched in. This impression is well aligned. In addition, the plates were richly inked to create lush layers of color. Munch used a fine sheet of Japon paper to further draw out the vibrant red and deep blue and green inks. Ultimately, Munch's macabre vision of love is a crowning achievement in his graphic oeuvre.



No. :**Title: Vampire II****Medium:** Lithograph printed in black and orange over the woodcut printed in green, blue and ochre**Date:** 1895-1902**Printer:** M. W. Lassally
Graphische
Kunst-Anstalt,
Berlin**Plate size:** 38,4
x 55,3 cm**Sheet:** 43,8
x 62 cm**Catalogue****raisonné:** Woll
G 41 Schiefler nr:
34;**Sold at Sotheby's**
Modern And
Contemporary
Prints Including*Pablo Picasso: Master Printmaker, Works From A Private European Collection - 16*
September 2010 London Lot 20 Property From A Private European Collection. Vampire
II (W. 41; SCH. 34)Estimate 400,000 — 600,000 GBP Lot Sold. 802,850 GBP Lithograph printed in black
and orange over the woodcut printed in green, blue and ochre, 1895-1902, a superb,
lustrous impression of Woll's sixth state (of ten), signed in pencil, on fine japan paper
Image: 384 by 553mm; 15 1/8 by 21 3/4in Sheet: 438 by 620mm; 17 1/4 by 24 3/8 in**Sotheby's Catalogue Note**Munch's Vampire is one of his most technically complex polychrome prints, combining
woodcut and lithograph and in some impressions a cardboard stencil. The present
impression is printed on japan paper which has the effect of holding the ink on the
surface of the paper giving an exceptional richness and consistency of printing setting it
apart from other impressions of this subject.Adolf Paul, an acquaintance of Munch's in Berlin describes how he visited the artist's
studio one afternoon in 1893 to find Munch at work painting a model with 'long, flame-
red hair that fell over her shoulders like congealed blood' Paul recounts how the artist
directed him as follows: 'Kneel down in front of her' he shouted at me. 'place your head
against her' I obeyed. She leaned forward over me and pressed her lips against my neck,
her red hair spilling out over me' (quoted in A. Eggum, Edvard Munch, The Frieze of
Life from Painting to Graphic Art, Oslo, 2000, p. 173).So came into being one of Munch's most important and instantly recognisable subjects.
Along with The Scream and Madonna, Vampire is central to the artist's exploration of the
complex and contradictory nature of the Human condition. It forms a central motif of

Munch's great project The Frieze of Life, a series of ground breaking works depicting the range of Human experience and emotion that were first exhibited together in 1902.

Within this context it can be categorized in a series of works exploring the theme of love which include Jealousy, Separation and Kiss.

Munch's original title for the subject Love and Pain is strongly suggestive of the emotions central to its meaning. The composition draws together Munch's paradoxical emotions towards love and woman; it speaks of fear, desire and an endless struggle between the sexes. This duality in Munch's work is demonstrated by the figure of the woman who is at once almost tenderly embracing the figure of the man, yet is draining the life force from him. These emotions are heightened by the visual tension which envelopes the image. The composition itself is imbued with an intoxicating intensity which is further heightened by the sense of claustrophobia created by the looming shadow immediately behind the figures.

The title Vampire was adopted by Munch after the exhibition of the Love series of paintings in 1893. The new title was derived from a description of a canvas of the same subject by the poet, critic and anarchist Stanislaw Przybyszewski. It immediately lent the work a literary quality tying it into the very heart of the symbolist and gothic tradition of Belle Epoque Europe. Auguste Strindberg, a close associate of Munch's described the hair of the woman as a 'rain of blood falling in torrents over the madman in quest of unhappiness, the divine unhappiness of being loved or rather of loving' thus Vampire was marked out as a high point in the symbolist cannon.

No. :

Title: Vampire II

Medium: Lithograph printed in black over the woodcut printed in green, blue and ochre

Date: 1895-1902

Printer: M. W.

Lassally Graphische
Kunst-Anstalt, Berlin

Plate size: 38,5 x 55,5
cm

Sheet: 38,5 x 55,5
cm

Catalogue raisonné:

Woll G 41 Schiefler nr:

34;

**Sold at Sotheby's Old
Master, Modern And
Contemporary Prints - 02
October 2008 London
Lot 81 Vampire II (Woll
41; Schiefler 34))**



Estimate 300,000 — 400,000 GBP LOT SOLD. 325,250 GBP Lithograph printed in black over the woodcut printed in green, blue and ochre giving a clarity and vibrancy to the image, 1895-1902, a fine impression of Woll's third state of ten, signed in pencil, inscribed Til Holst Halvorsen vendligst Edv. Munch (To Holst Halvorsen friendliest Edv. Munch) on fine china paper, printed to the edges of the sheet, in good condition apart from occasional short carefully repaired tears at edges of sheet, two very small losses at top right corner outside image

Sheet: 385 by 555mm; 15 1/8 by 21 7/8 in

Provenance

Ex coll. Harald Holst Halvorsen, Oslo Inscribed by Halvorsen verso:

Fått av Edv. Munch 17 Okt 41 med dedikasjon Harald Holst Halvorsen

(Received from Edv. Munch 17 October 41 with dedication Harald Holst Halvorsen)

No. :

Title: Vampire II

Medium: Lithograph on thin Asian paper

Date: 1895-1902

Printer: M. W.

Lassally Graphische
Kunst-Anstalt, Berlin

Plate size: 38,7 x
55,5 cm

Sheet: 38,7 x
55,5 cm

Catalogue raisonné:

Woll G 41 Schiefler
nr: 34;

Sold at Christie's

2007 | *Live Auction*

1830 Prints and

Multiples Lot 291

Vampire II (Sch. 34;

W. 41) Price realised

USD 228,000

Estimate USD

200,000 - USD 250,000

Closed: 2 May 2007 lithograph, 1895-1902, on thin Asian paper, a very good impression, Woll's state I (of X), a monochrome version without the color woodblocks, signed in pencil within the subject on the woman's elbow, the full sheet, a tiny repaired hole with an associated pale foxmark at the man's temple, several additional pale foxmarks, the lower left re-attached, a small repaired loss at the left sheet edge, other minor defects mainly at the sheet corners (from former hinging), otherwise in good condition, framed S. 15¼ x 21 7/8 in. (387 x 555 mm.)

Provenance

Galerie Graupe, Berlin, September 1925, lot 749 (195 RM.).

Museen der Stadt Lübeck; their stamp twice on the reverse (not in L.), acquired in the above sale.

Confiscated as "degenerate art" by the German National Socialist regime (Entartete Kunst No. 11502).

Harald H. Halvorsen, Oslo (acquired together with all other confiscated works by Munch; for GBP 8.00); sold at auction Edv. Munchs malerier og grafiske arbeider fra tyske museer on 23 January 1939, lot 12.

Christie's wishes to thank Dr. Brigitte Heise, curator at the Museum für Kunst und Kulturgeschichte der Hansestadt Lübeck, and Andreas Hüneke, Forschungsstelle 'Entartete Kunst', Freie Universität Berlin/Universität Hamburg, for kindly providing the information on the provenance of this print.



No. :

Title: Vampire II

Medium:

Lithograph

Date: 1895

Printer: M.

W. Lassally

Graphische

Kunst-Anstalt,

Berlin

Plate size: 38

x 55 cm

Sheet:

48,8 x 564,8 cm

Catalogue

raisonné: Woll

G 41 Schiefler

nr: 34;

Sold at

Sotheby's Old

Master Modern

And

Contemporary

Prints Including

Andy Warhol

And The Pop Generation - 15 March 2005 | London. Lot 95 Vampire Ii (Woll 41;

Schiefler 34) Estimate 40,000 — 60,000 GBP LOT SOLD. 43,200 GBP

Lithograph, 1895, a very good impression, signed and dated in pencil, on sturdy grey/green card, with wide margins, in good condition apart from very slight paper discoloration in margins, a small water-stain at lower edge of sheet and a short crease at lower right corner, some slight mottling of the paper colour verso. 380 by 550mm; 15 by 21 3/4 in Sheet 488 by 648mm; 19 3/8 by 25 1/2 in

Catalogue Note

This image not only represents one of the artist's greatest subjects, it is perhaps his most experimental work. Gerd Woll has divided the impressions of this subject into ten groups. The present impression is from the first group (I). This being those impressions printed in black from the lithographic stone, on various papers, before the introduction of the woodcut colour blocks. Although Woll has not established a chronology of the groups, it is probable these impressions were printed first.



No. :

Title: Vampire II

Medium: Lithograph and woodcut printed in grey, teal blue, green, yellow, and ochre

Date: 1895-1902

Printer: M. W. Lassally Graphische Kunst-Anstalt, Berlin



Plate size: 38 x 55 cm

Sheet: 57,4 x 73 cm

Catalogue raisonné: Woll G 41 Schiefler nr: 34;

Sold at Sotheby's Prints - 07 November 2002 - 09 November 2002 New York Lot 350

Vampyre II (W. 41; S. 34) Estimate 30,000 — 40,000 GBP LOT SOLD. 95,600 GBP

Lithograph and woodcut printed in grey, teal blue, green, yellow, and ochre, 1895-1902,

Woll's variation VI, bearing a signature, presumably printed in 1913, with wide margins, two repaired tears in left margin (the longer measures 4 inches and extends slightly into the image) backed with a second piece of wove paper. Sheet 574 by 730mm; 22 5/8 by 28 3/4 in

No. :

Title: Woman with Red Hair and Green Eyes.

The Sin

Medium: Transfer lithograph

Date: 1902

Printer:

Plate size: 70 × 40 cm

Sheet size: 86,9 × 60,2 cm

Catalogue raisonné: Woll G 198 Schiefler nr: 142

The Munch Museum, MM.G.00241

Comment:

The Sin was initially believed to be an image of Munch's ex-fiancée, Tulla Larsen, thus evoking their often tumultuous relationship. However, the emerald-eyed temptress of this dramatic lithograph has been identified instead as a professional model who posed regularly for the artist in his Berlin studio. Like many of Munch's images of women, she follows the popular fin-de-siècle trope of the femme fatale with her long tresses, blank stare, and full breasts enticing the male gaze, yet also connoting the potential for danger. The image makes reference to the Symbolist painter Franz von Stuck's celebrated 1893 painting The Sin, which depicts a figure in the same position and state of undress as in the Munch, but with dark hair and a large serpent wrapped around her torso. An undisputed master of the print medium, Munch made no fewer than 800 prints during his prolific career. His subjects were limited, however, to a smaller number of powerful images that he continually reworked in etching, lithography, and woodcut. His keen interest in technical experimentation, coupled with his use of simplified forms and expressionistic color, position him as an important progenitor of modernism.



No. :

Title: Woman with Red Hair and Green Eyes. The Sin

Medium: Colour lithograph

Date: 1902

Printer:

Plate size: 70 × 40 cm

Sheet size: 86,9 × 60,2 cm

Catalogue raisonné: Woll G 198 Schiefler nr: 142
The Munch Museum, MM.G.00241-07

The Metropolitan Museum of Art

No. :

Title: Woman with Red Hair and Green Eyes. The Sin

Medium: Colour lithograph

Date: 1902

Printer:

Plate size: 69,5 × 40,2 cm

Sheet size: 85,6 × 57,8 cm

Catalogue raisonné: Woll G 198 Schiefler nr: 142

Munchmuseet, MM.G.00241-40



No. :

Title: Woman with Red Hair and Green Eyes. The Sin

Medium: Colour lithograph

Date: 1902

Printer:

Plate size: 70 × 40 cm

Catalogue raisonné: Woll G 198 Schiefler nr: 142

Munchmuseet, MM.G.00241-25



No. :

Title: Woman with Red Hair and Green Eyes. The Sin

Medium: Colour lithograph

Date: 1902

Printer:

Plate size: 69,5 x 40,3 cm

Sheet: 92 x 60 cm

Catalogue raisonné: Woll G 198 Schiefler nr: 142

Sold at Christie's 2019 | Live Auction 17163 *Prints & Multiples* Lot 155 States Of Mind: Important Prints By Pablo Picasso, Edvard Munch, And Henri Matisse Die Sünde (The Sin) Price realised USD 118,750 Estimate USD 40,000 - USD 60,000 Closed: 18 Apr 2019 lithograph in colors, on Japon paper, 1902, Woll's second state (of five), signed in pencil, with wide margins, in generally good condition, framed Image: 27 ¼ x 15 ¾ in. (695 x 403 mm.) Sheet: 36 1/8 x 23 5/8 in. (920 x 600 mm.)



No. :

Title: Woman with Red Hair and Green Eyes. The Sin



Medium: lithograph in brick red, yellow and blue

Date: 1902

Printer:

Plate size: 69,2 x 40 cm

Sheet: 75,6 x 45,7 cm

Catalogue raisonné: Woll G 198 Schiefler nr: 142

Sold at Christie's 2018 | Live Auction 16388 *Prints & Multiples* Lot 247 Die Sünde (Woman with Red Hair and Green Eyes, The Sin) Price realised USD 50,000 Estimate USD 40,000 - USD 60,000 Closed: 25 Oct 2018 lithograph in brick red, yellow and blue (the blue over applied over the yellow creating green in the eyes), on buff wove paper, 1902, Woll's second state (of five), signed in pencil, with margins, three short repaired tears at the upper right sheet edge (one very slightly affecting the image), two further tears at the upper and lower sheet edges, otherwise in generally good condition, framed

Image: 27 ¼ x 15 ¾ in. (692 x 400 mm.) Sheet: 29 ¾ x 18 in. (756 x 457 mm.)

No. :

Title: Woman with Red Hair and Green Eyes. The Sin

Medium: Lithograph printed from two stones in yellow, red and green

Date: 1902

Printer:

Plate size: 69,5 x 40,2 cm

Sheet: 72 x 53,6 cm

Catalogue raisonné: Woll G 198 Schiefler nr: 142
Sold at Sotheby's Prints & Multiples 26 April 2018 -
27 April 2018 New York Lot 36 Edvard Munch
Woman With Red Hair And Green Eyes. The Sin
Schiefler 142; Woll 198) Estimate 40,000 — 60,000
USD LOT SOLD. 56,250 USD Lithograph printed
from two stones in yellow, red and green, 1902,
Woll's second state (of five), signed in pencil, on thin
Japan paper, framed image: 695 by 402 mm 27 3/8
by 15 7/8 in sheet: 720 by 405 mm 28 3/8 by 16 in



No. :

Title: Woman with Red Hair and Green Eyes. The Sin

Medium: Lithograph printed in colours

Date: 1902

Printer:

Plate size: 68,6 by 39,6 cm

Sheet: 77,4 by 53,6 cm

Catalogue raisonné: Woll G 198 Schiefler nr:
142

Put for sale at Sotheby's Prints & Multiples 22
March 2016 London Lot 57 Woman with red hair
and green eyes. The sin (W. 198; SCH. 142)
Estimate 30,000 — 40,000 GBP

Lithograph printed in colours, 1902, Woll's
variation II, signed in pencil, on tissue-thin Japan
paper, framed image: 686 by 396mm 27 by 15
5/8 in sheet: 774 by 536mm 30 1/2 by 21 1/8 in

No. :

Title: **Woman with Red Hair and Green Eyes. The Sin**

Medium: Lithograph printed in yellow, red and green

Date: 1902

Printer:

Plate size: 69,8 by 39,8 cm

Sheet: 78,7 by 49,4 cm

Catalogue raisonné: Woll G 198 Schiefler nr: 142

Put for sale at Sotheby's *Prints And Multiples 29*

September 2015 | London Lot 62

Woman with red hair and green eyes. The sin (W. 198; S. 142) Estimate 40,000 — 60,000 GBP Lithograph printed in yellow, red and green, 1902, Woll's variation II, signed in pencil, on tissue thin Japan paper, framed image: 698 by 398mm 27 1/8 by 15 3/4 in sheet: 787 by 494mm 31 by 19 1/2 in



No. :

Title: **Woman with Red Hair and Green Eyes. The Sin**

Medium: Lithograph

Date: 1902

Printer:

Plate size: 69,8 by 39,8 cm

Sheet: 81,2 by 51,3 cm

Catalogue raisonné: Woll G 198 Schiefler nr: 142

Sold at Sotheby's *Prints - 29 April 2011 New York*

Lot 102 Property Of A Private Collector **Woman**

With Red Hair And Green Eyes: The Sin (W. 198; SCH. 142)

Estimate 40,000 — 60,000 USD LOT SOLD. 53,125

USD Lithograph, 1902, Woll's first state (of five),

signed in pencil (with an indiscipherable inscription),

on heavy tan wove paper, framed sheet 812 by 513

mm 32 by 20 1/4 in

Sotheby's Catalogue Note

The sitter in this image was Mathilde (Tulla) Larsen.

Munch and Larsen maintained an intimate relationship

from 1898 until 1902, the year Munch produced

Woman with Red Hair and Green Eyes.



No. :

Title: Woman with Red Hair and Green Eyes. The Sin

Medium: Lithograph in colors

Date: 1902

Printer:

Plate size: 69,9 x 40 cm

Sheet: 73,6 x 43,2 cm

Catalogue raisonné: Woll G 198 Schiefler nr: 142

Sold at Christie's 2005 | Live Auction 1569 *Prints and Multiples* Lot 227 Die Sünde (Sch. 142; W. 198) Price realised USD 42,000 Estimate USD 25,000 - USD 35,000 Closed: 1 Nov 2005 lithograph in colors, 1902, Woll's second state (of five), with margins, the corners trimmed diagonally, otherwise generally in good condition, framed L. 27½ x 15¾ in. (699 x 400 mm.) S. 29 x 17 in. (736 x 432 mm.)



No. :

Title: Woman with Red Hair and Green Eyes. The Sin

Medium: Lithograph in dark brown

Date: 1902

Printer:

Plate size: 69,7 x 39,9 cm

Sheet: 79 x 58 cm

Catalogue raisonné: Woll G 198 Schiefler nr: 142

Sold at Christie's 2004 | Live Auction 6920 *Old Master, Modern and Contemporary Prints* Lot 278 Property of the Burkamp Collection, Rostock The Sin (Die Sünde) (Sch. 142; W. 198) Price realised GBP 13,145 Estimate GBP 12,000 - GBP 18,000 Closed: 30 Jun 2004 lithograph in dark brown, 1901, on heavy cream wove paper, Woll's first state (of four), signed in pencil, with wide margins, some pale light-staining, two short tears at the lower right sheet edge, otherwise in good condition L. 697 x 399 mm.; S. 790 x 580 mm.

Provenance

The Burkamp Collection, Rostock

Stored at the Rostock Museum, later appropriated by the German Democratic Republic and restituted to the heir of Burkamp in 1996

No. :

Title: Woman with Long Hair

Medium: Drypoint

Date: 1896 (plate) / after 1902 (print)

Printer: Otto Felsing, Berlin

Plate size:

Sheet:

Catalogue raisonné: Woll G 54 Schiefler nr: 47 Willoch nr: 39

The Munch Museum, MM.G.00036; The National Museum of Art, Architecture and Design, The Fine Art Collections
Inventory no .NG.K & H.A.19074



No. :

Title: Woman with Long Hair

Medium: Drypoint

Date: 1896 (plate) / after 1902 (print)

Printer: Otto Felsing, Berlin

Plate size: 24,5 x 10 cm.

Sheet: 44,6 x 31,3 cm

Catalogue raisonné: Woll G 54 Schiefler nr: 47 Willoch nr: 39

Sold at Christie's 2018 | Live Auction 15681 *Prints & Multiples* Lot 66 Property from the Collection of Dr Heinrich Becker, Bielefeld Woman with long Hair Price realised GBP 11,250 Estimate GBP 5,000 - GBP 7,000 Closed: 28 Mar 2018 etching, 1896, on cream wove paper, signed in pencil, a very good impression of this rare print, with a light plate tone, printed and signed by Otto Felsing, Berlin, the full sheet, generally in very good condition Plate 245 x 100 mm., Sheet 446 x 313 mm.

Provenance

A gift by the artist to Dr. Heinrich Becker (1881-1972),

Bielefeld (according to a letter from Becker to Edvard Munch, dated 9 April 1931)

[Munchmuseet MM K 3688]); then by descent to the present owners.

Christie's Lot Essay

This early etching by Munch of a woman with long hair and exposed breasts is a precursor to one of his most famous lithographs, *The Sin* (Woll 198) in 1902. Munch's representations of women are highly ambiguous. Other etchings with similar compositions from around this period, such as *Madonna* (Woll 11) and *The Woman I* (Woll 21), are explicitly sexual in their depiction of the female body. In contrast, and much like *The Sin*, the present work seems more of a psychological study, with the woman's eyebrows furrowed in thought, and the closely cropped composition focuses more on the expression on her face and hair than her exposed breasts.

For a woman to have her hair unfurled during the 19th century was considered equivalent to nakedness, yet this figure seems to embody the suffering associated with love rather than the feelings of desire and temptation traditionally associated with such an image. It is instructive in this context to consider the etching *The Woman and the Heart* (Woll 55), which was originally etched onto the same plate as *Woman with Long Hair*. The two works were conceived alongside one another and were frequently printed together even after the plate had been cut in two. *The Woman and the Heart* shows a woman holding a large heart away from her body, the blood dripping onto the ground and onto her feet. It is unclear if the heart is her own, or whether the women on the two parts of the plate are the same figure, yet they clearly both signify the suffering associated with love.

No. :

Title: *Woman with Long Hair*

Medium: etching in purple, printed with tone, with extensive hand-colouring in blue-green, yellow and orange watercolour

Date: 1896 (plate) / after 1902 (print)

Printer: Otto Felsing, Berlin

Plate size: 24,8 x 11,2 cm.

Sheet: 33,8 x 18,2 cm

Catalogue raisonné: Woll G 54 Schiefner nr: 47 Willoch nr: 39

Sold at Christie's 1999 | Live Auction 6223 *Prints* Lot 265 Oberkrper eines nackten Mdchens (Sch. 47; W. 39) Price realised GBP 8,625 Estimate GBP 8,000 - GBP 10,000 Closed: 30 Nov 1999 Oberkrper eines nackten Mdchens (Sch. 47; W. 39) etching in purple, printed with tone, with extensive hand-colouring in blue-green, yellow and orange watercolour, 1896, on Van Gelder laid paper, a fine impression of this extremely rare early print, signed in pencil, with margins, very pale discoloration and foxing, one or two creases in the upper margin (well away from the subject), generally in very good, fresh condition, framed P. 248 x 112mm., S. 338 x 182mm. The hand-coloring has been authenticated by the Munch Museet



No.

Title: Self-Portrait in Woman's Hair:
Salome Paraphrase

Date: 1895–1896

Medium: Gouache, brush, pencil on
Wove paper

Dimensions: 46 x 33 cm

Current owner or museum: The Munch
Museum

Catalogue raisonné: The Munch
Museum, MM.T.00369

Selected Literature: Edvard Munch 1863-
1944, exhibit. cat. The National Museum
and MM, Oslo 2013, cat. no. 231 / ill. p. 354
(English edition: Edvard Munch 1863-1944)
Müller-Westermann, Iris, Munch Själv, utst.
cat. Moderna Museet, 2005, cat. no. 11 / ill.
p. 26, 30 (English edition: Munch by
himself)

Flowers of Pain: Fine de siècle Ideas in
Munch's Art, exhib. cat. MM, 1999, cat.
section V

Munch and France, exhib. cat. MM and
Musée d'Orsay, 1991, cat. No. 99 / p. 329
(French edition: Munch et la France).

Edvard Munch-Carl Fredrik Hill, "the heart of truth", exhibit. cat. Liljevalchs Konsthall
and Malmö museums, 1987, cat. No. 26 / ill. p. 116

Munch, exhib. cat. Palazzo Reale and Palazzo Bagatti Valsecchi, 1985, cat. No. 96 / Ill.,
p. 149

Eggum, Arne, Edvard Munch: paintings, sketches, and studies, Oslo 1983, ill. P. 140
(English edition: Edvard Munch: Paintings, sketches and studies)

Munch: Liebe-Angst-Tod, utst. cat. Kunsthalle Bielefeld, 1980, cat. no. 131 / ill. p. 250

Edvard Munch: drawings and watercolors, exhib. cat. Kunstforeningen, 1979, cat. No. 1 /
ill. p. 21

Edvard Munch: Symbols and Images, utst. cat. National Gallery of Art, Washington DC,
1978, cat. no. 7 / ill. p. 14

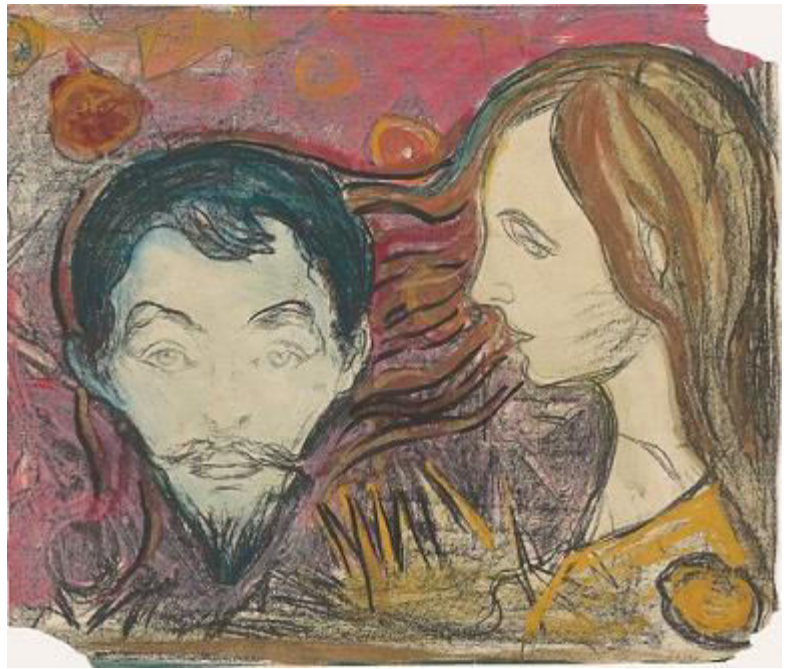
Svenæus, Gösta, In the Male Brain II, Lund 1973, ill. p. 78 (mentioned p. 181 in volume
I)



Miguel Orozco

Edvard Munch. Motifs and colour variants

No. :
Title: Man's Head in Woman's Hair
Medium: Lithograph
Date: 1896-1897
Printer: M. W. Lassally
Graphische Kunst-Anstalt, Berlin
Plate size: 38 × 44,4 cm
Sheet: 38 × 44,4 cm
Catalogue raisonné: Woll G 88;
The Munch Museum, MM.G.00544



No. :
Title: Man's Head in Woman's Hair
Medium: Hand-colored lithograph
Date: 1896-1897
Printer: M. W. Lassally
Graphische Kunst-Anstalt, Berlin
Plate size: 40 × 48,5 cm
Sheet: 42 × 62,3 cm
Catalogue raisonné: Woll G 88;
The Munch Museum, M.G.00544-01

No. :
Title: Man's Head in Woman's Hair
Medium: Lithograph with handcolouring
Date: 1896-1897
Printer: M. W. Lassally Graphische Kunst-
Anstalt, Berlin
Plate size: 38 × 44,4 cm
Sheet: 38 × 44,4 cm
Catalogue raisonné: Woll G 88; The Munch
Museum, MM.G.00544-02



No.

Title: Man's Head beneath Woman's Breasts

Date: 1898

Medium: Brush, pen, charcoal on Wove paper

Dimensions: 48,6 × 24,3 cm

Current owner or museum: The Munch Museum

Selected Literature:

Svenæus, Gösta, Im männlichen Gehirn II, Lund 1973, ill. s. 134 (omtalt s. 181, 334 i bind I)

Catalogue raisonné: The Munch Museum, MM.T.00368



No.

Title: Man's head in woman's hair

Date: 1896

Medium: Woodblock

Dimensions: 48,6 × 24,3 cm

Current owner or museum: The Munch Museum

Catalogue raisonné: Woll G 89 MM G 569

Schiefler 80

Munchmuseet, MM.P.00321

No. :

Title: Man's Head in Woman's Hair

Medium:

Woodcut

Date: 1896

Printer: M. W. Lassally Graphische Kunst-Anstalt, Berlin

Plate size: 54,6 × 38 cm

Sheet: 65,8 × 52 cm

Catalogue raisonné: Woll G 89 Schiefler nr: 80; The Munch Museum, MM.G.00569



No. :

Title: Man's Head in Woman's Hair

Medium: Hand coloured woodcut

Date: 1896

Printer: M. W. Lassally Graphische Kunst-Anstalt, Berlin

Plate size: 54,7 × 38 cm

Sheet: 55,9 × 43,9 cm

Catalogue raisonné: Woll G 89 Schiefler nr: 80; The Munch Museum, MM.G.00569-05



No. :

Title:

Man's Head in Woman's Hair

Medium: Colour woodcut

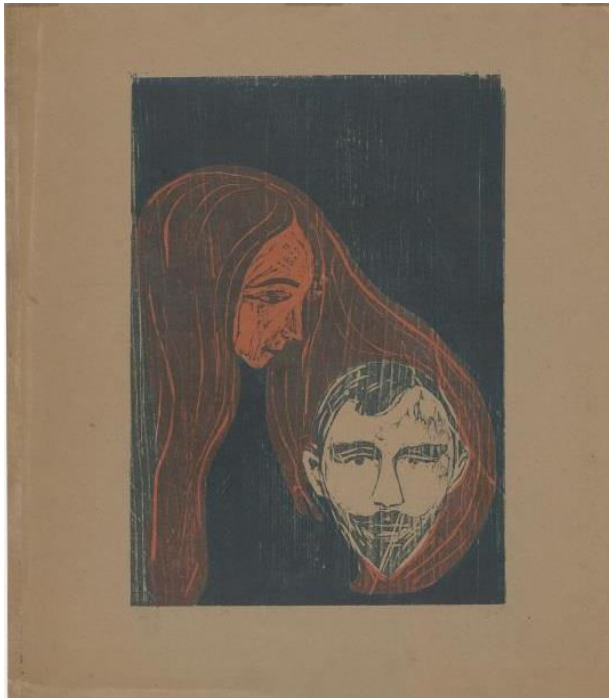
Date: 1896

Printer: M. W. Lassally Graphische Kunst-Anstalt, Berlin

Plate size: 54,2 × 38,3 cm

Sheet: 72 × 62,5 cm

Catalogue raisonné: Woll G 89 Schiefler nr: 80; The Munch Museum, MM.G.00569-07



No. :

Title: Man's Head in Woman's Hair

Medium: Colour woodcut

Date: 1896

Printer: M. W. Lassally Graphische Kunst-Anstalt, Berlin

Plate size: 34,8 × 38 cm

Sheet: 54,8 × 38cm

Catalogue raisonné: Woll G 89 Schiefler nr: 80; The Munch Museum, MM.G.00569-09



Miguel Orozco

No. :

Title: Man's Head in Woman's Hair

Medium: Colour woodcut

Date: 1896

Printer: M. W. Lassally Graphische Kunst-Anstalt, Berlin

Plate size: 54,5 × 38,3 mm

Sheet: 75 × 56,5 cm

Catalogue raisonné: Woll G 89 Schiefler
nr: 80

The Munch Museum, MM.G.00569-32

Edvard Munch. Motifs and colour variants



No. :

Title: Man's Head in Woman's Hair

Medium: Colour woodcut

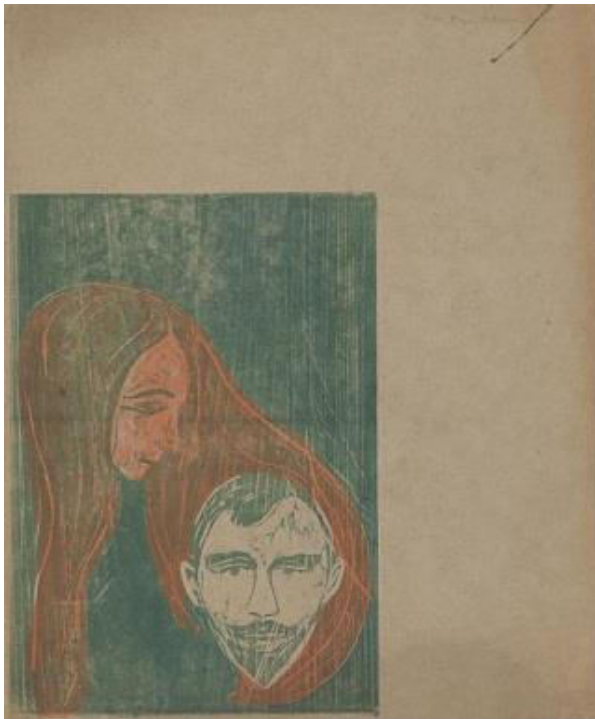
Date: 1896

Printer: M. W. Lassally Graphische Kunst-Anstalt, Berlin

Plate size: 54,5 × 38,3 cm

Sheet: 75,5 × 62,3 cm

Catalogue raisonné: Woll G 89 Schiefler
nr: 80; The Munch Museum, MM.G.00569-33



No. :

Title: Man's Head in Woman's Hair

Medium: lithograph printed in red, green, gold, and black

Date: 1897

Printer: M. W. Lassally Graphische Kunst-Anstalt, Berlin

Plate size: 70,7 x 52,3 mm

Sheet: 75,5 x 57,5 cm

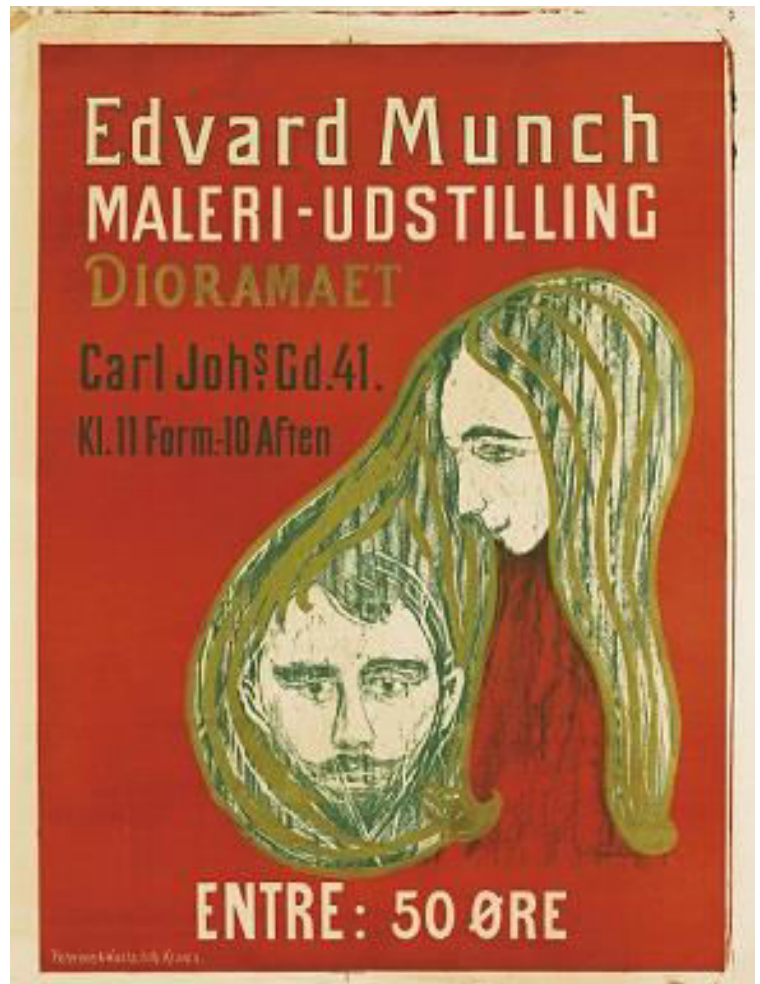
Catalogue raisonné: not in Sch.; Wo. 107

Sold at Christie's 2012 | Live Auction 5088, *Old Master, Modern & Contemporary Prints* Lot 84 Man's Head in Woman's Hair (not in Sch.; Wo. 107) Price realised GBP 46,850 Estimate GBP 40,000 - GBP 60,000 Closed: 28 Mar 2012. lithograph printed in red, green, gold, and black, 1897, on thin wove paper, probably an untrimmed trial proof of this extremely rare exhibition poster, with margins, various traces of printing ink in the margins, the colours strong, an unobtrusive and skilfully repaired tear above, a few minor tears and other small defects at the sheet edges elsewhere, the surface slightly rubbed and scuffed, laid down onto linen, generally in good condition. L. 708 x 523 mm., S. 755 x 575 mm.

Christie's Lot Essay

Edvard Munch created this lithographic poster for one of his earliest solo exhibitions in Christiania (Oslo) which took place shortly after his return from Paris, between 15th September and 17th October 1897. The image is inspired by his woodcut *Man's Head in Woman's Hair* (Woll 89) from the previous year, which he transferred to a lithographic stone, thereby reversing the subject. The motif of the artist being ensnared by the hair of a woman is a central theme in Munch's oeuvre, expressing a deep-seated fear of temptation and seduction. That Munch selected the image for this poster underlines just how important it was for the artist.

Early posters, being ephemeral objects, were usually not kept or cared for and are generally rare. Of the present work only four impressions are recorded in public collections, and we have not been able to trace another impression to have been offered at auction within the last thirty years.



No. :

Title: Man's Head in Woman's Hair

Medium: Woodcut printed in grey-blue, dark blue-green and siena

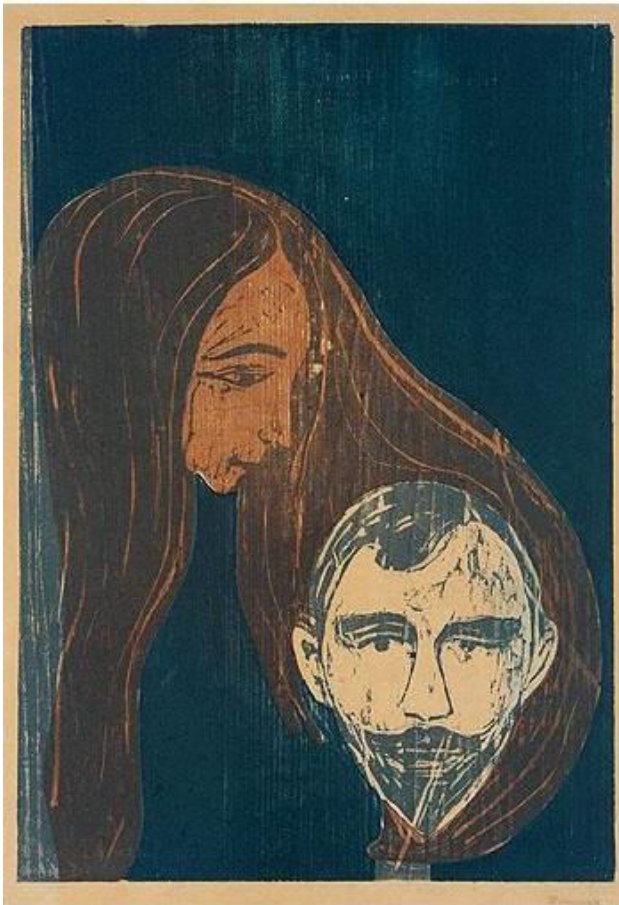
Date: 1896

Printer: M. W. Lassally Graphische Kunst-Anstalt, Berlin

Plate size: 54,6 × 38,1 cm

Sheet: 59,7 × 45,1 cm

Catalogue raisonné: Woll G 89 Schiefler nr: 80
Sold at Sotheby's *Prints* - 28 April 2006 - 29 April 2006 | New York. Lot 183 Property From The Patricia Larsen Foundation. Man's head in woman's hair (männerkopf in frauenhaar) (W. 89; S. 80) Estimate 30,000 — 40,000 USD Lot Sold. 48,000 USD. Woodcut printed in grey-blue, dark blue-green and siena (the siena faded), 1896, Woll's variation III/2, on Japan paper, printed by Lassally, with margins, in good condition apart from pale discoloration in the margins, framed. 546 by 381 mm 21 1/2 by 15 in sheet 597 by 451 mm 23 1/2 by 17 3/4 in



No. :

Title: Man's Head in Woman's Hair

Medium: Woodcut printed in grey-blue, dark blue-green and siena

Date: 1896

Printer: M. W. Lassally Graphische Kunst-Anstalt, Berlin

Plate size: 54,6 × 38 cm

Sheet: 59 × 45 cm

Catalogue raisonné: Woll G 89 Schiefler nr: 80

Sold at Sotheby's Old Master, Modern And Contemporary Prints - 25 March 2003 | London. Lot 117 Man's Head In Womans Hair (WOLL 89; SCHIEFLER 80),... Estimate 20,000 — 25,000 GBP

No.

Title: Original Drawing for Quickborn: Harpy

Date: 1898

Medium: Watercolour, crayon, blue and black on Buff wove paper

Dimensions: 37 x 31,7 cm

Current owner or museum: The Epstein Family Collection, Washington D.C.

Comment: Annotation by Artist:167 [pencil, lower right]



No.



Title: Harpyie

Date: 1898-1899

Medium: Pen, brush, wash, watercolour, crayon, multicoloured, gouache on Wove paper

Dimensions: 56 x 44,5 cm

Current owner or museum: The Munch Museum

Selected Literature:

Bruteig, Magne, Munch. Tegneren, Oslo 2004, ill.s. 108 (English edition: Munch. Drawings)

Flowers of Pain: Fine de siècle Ideas in Munch's Art, Ex. cat. MM, 1999, cat. section V

Svenæus, Gösta, In the male brain II, Lund 1973, ill. p. 89 (discussed p. 156, 199 in volume I)

Catalogue raisonné: The Munch Museum, MM.T.00433

No.

Title: Harpy

Date: 1898

Medium: Black crayon on Wove paper

Dimensions: 33 × 25,2 cm

Current owner or museum: Private collection

Comment: Illustration draft for an issue of the magazine "Quickborn", where August Strindberg was responsible for the text and the Munch illustrations. (FH) This is a page in the sketchbook PE.T.00505 (The Munch Museum catalog)



No. :

Title: Harpy

Medium: Lithograph

Date: 1899

Printer: M. W. Lassally
Graphische Kunst-Anstalt,
Berlin

Plate size: 36,5 × 32 mm

Sheet: 44,4 × 33,6
cm

Catalogue raisonné:

Woll G 145 Schiefler nr:
137; The Munch Museum,
MM.G.00239

No. :

Title: Harpy

Medium: colour lithograph

Date: 1899

Printer: M. W. Lassally Graphische Kunst-Anstalt, Berlin

Plate size: 36,4 × 32 mm

Sheet: 44,5 × 33,6 cm

Catalogue raisonné: Woll G 145

Schiefler nr: 137

The Munch Museum, MM.G.00239-31



No. :

Title: Harpy

Medium: Lithograph

Date: 1899

Printer: M. W. Lassally Graphische Kunst-Anstalt, Berlin

Plate size: 36,5 × 32,2 mm

Sheet: 45 × 33,3 cm

Catalogue raisonné: Woll G 145 Schiefler nr: 137

The Munch Museum, MM.G.00239-01

No. :

Title: Harpy

Medium: Lithograph

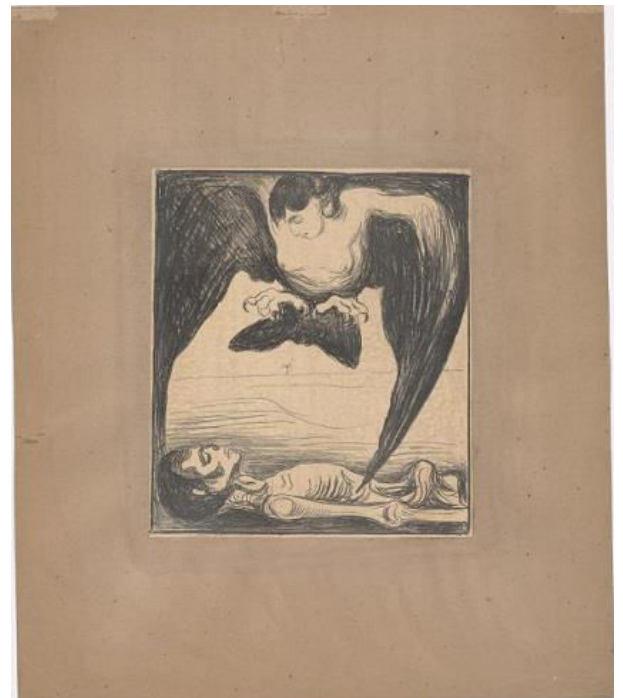
Date: 1899

Printer: M. W. Lassally Graphische Kunst-Anstalt, Berlin

Plate size: 36,5 × 32,2 mm

Sheet: 37,1 × 32,3 cm

Catalogue raisonné: Woll G 145 Schiefler nr: 137
The Munch Museum, MM.G.00239-02



No. :

Title: Harpy

Medium: Lithograph

Date: 1899

Printer: M. W. Lassally Graphische Kunst-Anstalt, Berlin

Plate size: 36,5 × 32,2 mm

Sheet: 64,6 × 49,2 cm

Catalogue raisonné: Woll G 145 Schiefler nr: 137

The Munch Museum, MM.G.00239-11

No. :

Title: Harpy

Medium: Drypoint



Date: 1894

Printer: Wilhelm Felsing, Berlin

Plate size: 28,5 × 21 mm

Sheet: 48,5 × 34 cm

Catalogue raisonné: Woll G 4 Schiefler nr: 4 Willoch nr: 4
The Munch Museum, MM.G.00004

Miguel Orozco

Edvard Munch. Motifs and colour variants

No. :

Title: Harpy

Medium: Dry point

Date: 1894

Printer: Wilhelm Felsing, Berlin

Plate size: 28,5 × 21 mm

Sheet: 48,5 × 34 cm

Catalogue raisonné: Woll G 4 Schiefler nr: 4

Willoch nr: 4

The Munch Museum, MM.G.00004 (?)



1/2 by 17in

sheet: 300 by 227mm 11 3/4 by 8 7/8 in Provenance: Ex coll. Harold Holst Halvorsen (not in Lugt)



No. :

Title: Harpy

Medium: Drypoint

Date: 1894

Printer: Wilhelm Felsing, Berlin

Plate size: 30 by 22,7 cm

Sheet: 54,6 by 43,3 cm

Catalogue raisonné: Woll G 4 Schiefler nr: 4 Willoch nr: 4

Put for sale at Sotheby's Prints & Multiples 04 april 2017 London Lot 101 HARPY (W., SCH. 4) Estimate 25,000 — 35,000 GBP Drypoint, 1894, printing with burr, a good impression of the third state (of four), signed in pencil, also signed by the printer, Felsing, inscribed 'avant la lettre', on thick beige wove paper plate: 546 by 433mm 21

No. :**Title: Harpy****Medium:** drypoint in brown**Date:** 1894**Printer:** Wilhelm Felsing, Berlin**Plate size:** 29,8 x 22,3 cm**Sheet:** 582, x 43,8 cm**Catalogue raisonné:** Woll G 4 Schiefler nr: 4 Willoch nr: 4

Sold at Christie's 2007 | Live Auction

7506 *Nordic Art and Design* Lot 106

Harpy (Sch. 4; W. 4) Price realised GBP

66,000 Estimate GBP 25,000 - GBP

35,000. Closed: 26 Jun 2007. drypoint in

brown, 1894, on heavy wove paper,

signed in pencil, Woll's third state (of

four), with wide margins, a 4-in. crease

along the lower right margin edge

(partially split on the reverse), a crease

along the extreme upper edge, 2 mm. x ¾

in. loss in the upper left corner, archivally

hinged in places along the reverse of the

upper margin edge, archival hinge remains

at the reverse of upper left margin corner,

minor surface soiling and soft handling

creases, otherwise in good condition, framed. P. [298 x 223 mm.] S. [582 x 438 mm.].

Provenance: Harold Holst Halvorsen a/s (pale red ink stamp lower right side on the reverse)

**No. :****Title: Harpy****Medium:** drypoint**Date:** 1894**Printer:** Wilhelm Felsing, Berlin**Plate size:** 29,8 x 22,9 cm**Catalogue raisonné:** Woll G 4 Schiefler nr: 4 Willoch nr: 4Sold at Christie's 1999 | Live Auction 6223 *Prints*.Lot 266 *Vampyr*. Price realised GBP 13,800 Estimate

GBP 12,000 - GBP 14,000 Closed: 30 Nov 1999.

etching printed in brownish black, 1894, on cream

simili Japan, Schiefler's fourth (final) state, signed in

pencil, with the signature of the printer Felsing, with

wide margins, very pale mount-staining, a few tiny

foxmarks, otherwise in good condition, framed. P.

298 x 229mm. Literature Schiefler 4



The Murderess

No.

Title:

Murder

Date: 1906

Medium:

Oil on canvas

Dimensions:

69.5 x 100 cm

Current

owner or

museum:

The Munch

Museum

Catalogue

raisonné:

Woll M 741;

Munch-

museet,

MM.M.00183



No.

Title: The Murderess

Date: 1906

Medium: Oil on canvas

Dimensions: 69.5 x 100

cm

Current owner or

museum: The Munch

Museum

Catalogue raisonné:

Woll M 742; Munch-

museet, MM.M.00544



No.

Title: The Murderess

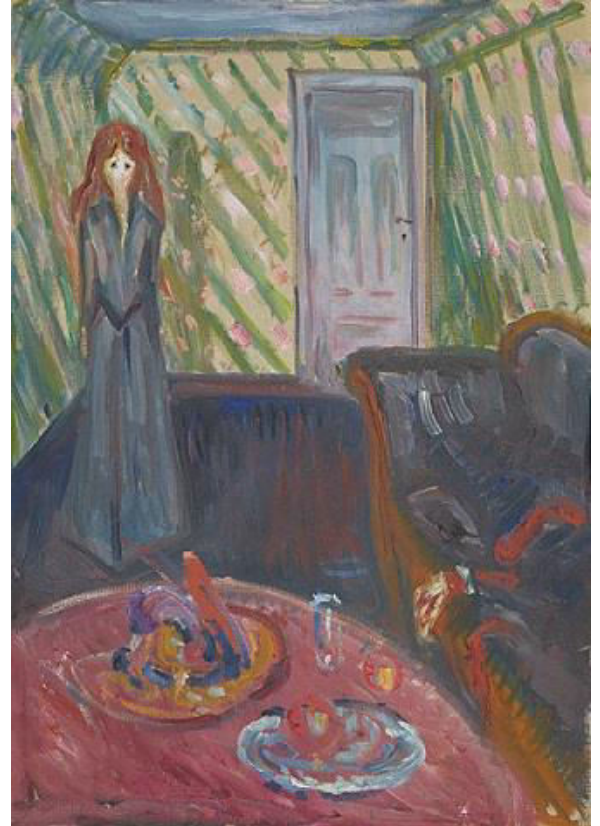
Date: 1907

Medium: Oil on canvas

Dimensions: 89 × 63 cm

Current owner or museum: The Munch Museum

Catalogue raisonné: Woll M 786 The Munch Museum MM.M.00588



No.

Title: Man and Woman

Date: 1913–1915

Medium: Oil on canvas

Dimensions: 65 x 100 cm

Current owner or museum: The Munch Museum

Catalogue raisonné:

Catalogue raisonné:

Woll M 1075

Munch-museet,

MM.M.00812



No.

Title: Interior with Woman Standing. Variation on The Death of Marat

Date: 1914-1919

Medium: Watercolour,
charcoal on Wove paper

Dimensions: 56,3 × 78,4 cm

Current owner or museum:

The Munch Museum

Catalogue raisonné: The
Munch Museum, MM.T.00484

Literature:

Eggum, Arne, Edvard Munch
and His Models, 1912-1943,
utst. kat. MM og Museum of
Contemporary Art, Sapporo,
1992, kat. nr. 22 / ill. s. 48

Eggum, Arne, Edvard Munch
og hans modeller, 1912-1943,
utst. kat. MM, 1988, kat. nr.
126 / ill. s. 57

Edvard Munch: tegninger og akvareller, utst. kat. Kunstforeningen, 1979, kat. nr. 9 / s. 18

Edvard Munch, 1863-1944, utst. kat. Haus der Kunst München, 1973, kat. nr. 116 / ill. s.
171

Edvard Munch: Das zeichnerische Werk, utst. kat. Kunstmuseum Bern, 1970, kat. nr. 156

Model: Helga Rogstad (Norsk, 1884 – 1962)



The Death of Marat

The death of Marat (in Norwegian , Marats død) is the name of three oil paintings by Norwegian artist Edvard Munch from 1907. The paintings are included in the collections of the Munch Museum in Oslo .

The subject of the painting is the murder of the French journalist and politician Jean-Paul Marat on July 13, 1793. Marat was one of the leaders of the Jacobins (the extreme left) during the French Revolution and became known as a defender of the terror in the revolutionary struggle. He was stabbed to death in his bathtub by the Girondist Charlotte Corday who considered Marat the main responsible for the fall of the Gironde and the Republic. The event was captured in Jacques-Louis David's painting *The Death of Marat* , a work that Munch knew and admired.

But Munch wasn't really interested in either the historical background or the details of the crime. What seemed crucial to him was that it was a woman who murdered a man, a rewriting of how Munch perceived the power of women over men. At the time, Munch was greatly influenced by the separation from his fiancée Tulla Larsen, whose physical characteristics are found in the nude figure representing Corday. Munch and Larsen met in Berlin in 1899 and they began a stormy relationship. Larsen, an upper-class, free-spirited woman, wanted to marry Munch, but doubted as the artist's health deteriorated and his alcohol consumption increased. During a fight in 1902, Munch was shot in the left hand; The shooting incident likely inspired Munch's *The Death of Marat* . In the end, Larsen decided to leave drunk Munch. When she married another man, Munch was so enraged that he made a double portrait of them and then cut it in half.

The death of Marat and around the same time the series of male bathers meant a change in Munch's artistic expression. Previously, he had painted mainly with long brush strokes, fields of uniform colors with clear outlines, which can be seen in his famous paintings of *The Crisis of Life* . But in *The Death of Marat* in 1907, Munch painted powerful, airy forms that were achieved in part using sharp outlined lines.

https://second.wiki/wiki/la_muerte_de_marat_serie_de_munch

No.

Title: *Self-Portrait as Marat at the Clinic, Copenhagen*

Date: 1908–1909

Medium: Negative and silver gelatin

Current owner or museum: The Munch Museum

Catalogue raisonné: Munch Museum , MM.F.00071



No.

Title: The Death of Marat

Date: 1906–1907

Medium: Oil on canvas

Dimensions: 70 x 76 cmcm

Current owner or museum:

The Munch Museum

Catalogue raisonné: Woll

M 743

Munch-museet, MM.M.00172



No.

Title: The Death of Marat

Date: 1907

Medium: Oil on canvas

Dimensions: 150 x 200 cm

Current owner or museum: The Munch Museum

Catalogue raisonné:

Woll M 767; Munch-

museet, MM.M.00351



No.

Title: The Death of Marat

Date: 1907

Medium: Oil on canvas

Dimensions: 153 x 148 cm

Current owner or museum: The Munch Museum

Catalogue raisonné: Woll M 768
Munch-museet, MM.M.00004

Comment: The starting point for The Death of Marat was the harrowing break-up with Tulla Larsen, who Munch was engaged to from 1898 to 1902. During a huge quarrel at his summer house at Aagaardsstrand in 1902, a revolver went off by accident, injuring Munch's left hand. Munch laid the blame on Tulla Larsen and the engagement was broken off. The episode developed into a trauma which was to haunt Munch for many years, and which he worked on in several paintings, such as The Death of Marat I and The Death of Marat II, also called The Murderess.



The title Death of Marat refers to the murder of the French revolutionary Jean Paul Marat who, in 1793, was murdered by Charlotte Corday when he was lying in the bathtub. This was a motif many artists had treated up through the years. Marat was often presented as a hero, whilst Corday was regarded as a traitor.

In The Death of Marat II Munch depicts himself naked on the bed with a bloody hand. The naked woman has Tulla Larsen's facial features as she stands upright in front of the bed.

The picture was painted in the Baltic coast town of Warnemunde in 1907 in a period when Munch was experimenting with expressionistic painting techniques. He developed his own special technique, characterised by clearly distinct horizontal and vertical brush-strokes.

The picture is built up with a balanced play of horizontal and vertical lines, both with regards to the figures, the use of space and the brush-strokes. This spontaneous, primitive way of painting reveals the artist's personal aggression towards the motif.

Google Arts and Culture

No.

Title: Self-Portrait in Front of The Death of Marat, Ekely

Date: 1930

Medium: Negative and silver gelatin

Current owner or museum: The Munch Museum MM.F.00129



No.

Title: **The Death of Marat**

Date: 1907

Medium: Oil on canvas

Dimensions: 150 x 200 cm

Current owner or museum:

The Munch Museum

Catalogue raisonné: Woll M 767; MM.M.00351

Comment: Despite his new confidence in masculinity, the injury he had suffered in the Tulla Larsen denouement and the alleged persecution at the hands of her 'cabal' of his former friends prolonged Munch's consciousness of female perfidy, leading him to contrive two different



compositions entitled *The Death of Marat*. The story of Marat's murder by Charlotte Corday bears only the remotest resemblance to that of Munch and Tulla Larsen but evidently it was enough for Munch's symbol-stretching mind. The idea may have been suggested by David's famous painting which, like the present picture, is based on a severely classical design of horizontals and verticals parallel to the picture plane. A nude Munch lying on a bed, blood dripping from his wounded hand, is substituted for Marat dying in his bath, and a nude Tulla, an erect frontal figure with her accomplished deed behind her, for the upright packing-case in David's picture.

The entire surface of the painting is covered with long, heavy stripes of paint in variegated colors with white interstices, arranged vertically and horizontally, in places cross-hatched, just as the composition as a whole is dominated by crossed vertical and horizontal figures. Munch had previously used rather similar elongated stripes in woodcuts, and shorter parallel strokes of paint in some earlier pictures. Here they create an extremely agitated, atmospheric effect, conceivably a reflection of the artist's disturbed mental state; he painted in this manner especially in 1907, shortly before his breakdown, and now and then, in a less extreme form, for the next few years, during and after his stay in the Copenhagen clinic.

Munch later made some interesting comments on this style. He recognized, rightly, that it represented a break-up of art nouveau continuous contours and the synthetist reduction to a plane; he 'had the urge to break areas and lines,' as he put it, an urge already apparent in the tensions of *Loving Couples in the Park*. He also thought of it as a kind of proto-cubism, but here I believe he was mistaken. Destroying subjective fusion in his case, as in that of his Danish contemporary Willumsen, made possible a return to greater objectivity and realism. Cubism, on the other hand, was a step in the opposite direction, from subjective organic continuity, based on nature, to equally subjective inorganic articulation, largely discarding nature. **Courtesy of www.EdvardMunch.org**

No.

Title: Marat in the Bath and Charlotte Corday

Date: 1930

Medium: Oil on canvas

Dimensions: 80 × 120 cm

Current owner or museum:

The Munch Museum

Catalogue raisonné: Woll M

1669 Munch-museet,

MM.M.00311



No.

Title: Charlotte Corday

Date: 1930

Medium: Oil on canvas

Dimensions: 80 x 120

Current owner or museum: The Munch Museum

Catalogue raisonné: Woll M 1668 Munch-museet, MM.M.00083

No.

Title: Marat in the Bath and Charlotte Corday



Date: 1930

Medium: Oil on unprimed canvas

Dimensions: 83 x 118 cm

Current owner or museum: The Munch Museum

Catalogue raisonné: Woll M 1670 Munch-museet, MM.M.00969

No.

Title: Suicide. The Hanged

Date: 1928-1932

Medium: Pen, wash on Wove paper

Dimensions: 26,6 x 41,1 cm

Current owner or museum: The Munch Museum

Catalogue raisonné: The Munch Museum, MM.T.00226-22 (page in the sketchbook MM.T.00226)



No. :

Title: The Death of Marat

Medium: Lithograph

Date: 1899

Printer: M. W. Lassally Graphische Kunst-Anstalt, Berlin

Plate size:

Catalogue raisonné: Woll G 287

Schiefler nr: 258

The Munch Museum, MM.G.00267



No. :

Title: Double Suicide

Medium: drypoint

Date: 1901

Printer: Wilhelm Felsing, Berlin

Catalogue raisonné: Woll G 162

Schiefler nr: 139 Willoch nr: 58

The Munch Museum, MM.G.00053



No. :

Title: Double Suicide

Medium: Hand-colored etching

Date: 1901

Printer: Wilhelm Felsing, Berlin

Catalogue raisonné:

Woll G 162 Schiefler nr:

139 Willoch nr: 58 Rolf

E. Stenersen's gift to the

city of Oslo ,

RES.B.00443

No. :

Title: The Suicide

Medium: drypoint

Date: 1896

Printer: Wilhelm Felsing, Berlin

Catalogue raisonné: Woll G 57 Schiefler

nr: 50 Willoch nr: 42

The Munch Museum, MM.G.00039



No. :

Title: Salomé

Medium: Lithograph

Date: 1903

Printer: M. W. Lassally Graphische Kunst-Anstalt, Berlin

Plate size: 40 x 31 cm

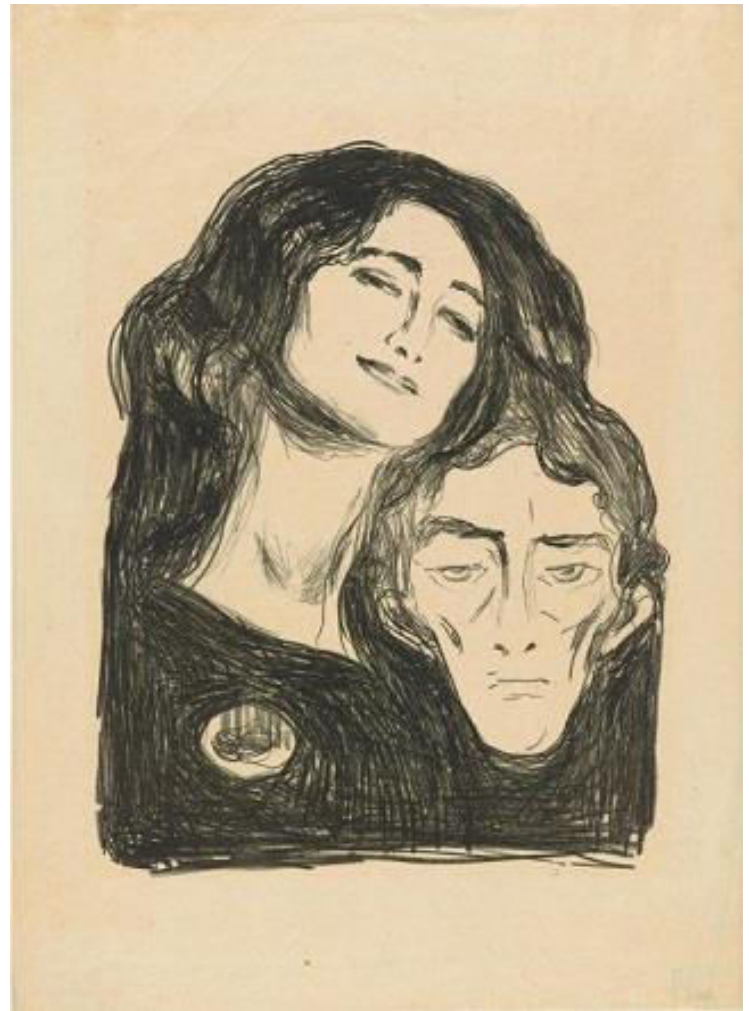
Sheet: 60 x 40 cm

Catalogue raisonné: Woll G 245

Schiefler nr: 213

The Munch Museum, MM.G.00256

Comment: Portrayed: , Munch and Eva Mudocci (1883–1953)



No. :

Title: Salomé

Medium: Lithograph

Date: 1903

Printer: M. W. Lassally Graphische Kunst-Anstalt, Berlin

Plate size: 39,5 x 30,8 cm

Sheet: 60 x 40 cm

Catalogue raisonné: Woll G 245 Schiefler nr: 213

The Munch Museum, MM.G.00256-16

Comment: Portrayed: , Munch and Eva Mudocci (1883–1953)

No. :**Title:** Salomé**Medium:** Lithograph**Date:** 1903**Printer:** M. W. Lassally Graphische Kunst-Anstalt, Berlin**Plate size:** 39,4 x 31,4 cm**Sheet:** 60,3 x 39,4 cm**Catalogue raisonné:** Woll G 245 Schiefler nr: 213**Comment:** Portrayed: , Munch and Eva Mudocci (1883–1953)

Sold at Christie's 2013 | Live Auction 2697 *Prints and Multiples*. Lot 100 Salomé (Schiefler 213; Woll 245) Price realised USD 37,500 Estimate USD 15,000 - USD 20,000 Closed: 1 May 2013 lithograph, 1903, on tan wove paper, signed in pencil, with margins, laid down to board, otherwise generally in good condition, framed L. 15½ x 12 3/8 in. (394 x 314 mm.) S. 23¾ x 15½ in. (603 x 394 mm.)

**No. :****Title:** Salomé**Medium:** Lithograph**Date:** 1903**Printer:** M. W. Lassally Graphische Kunst-Anstalt, Berlin**Plate size:** 39,4 x 31,4 cm**Sheet:** 62,1 x 40,9 cm**Catalogue raisonné:** Woll G 245 Schiefler nr: 213

Sold at Sotheby's *Old Master, Modern And Contemporary Prints, Including Henri Matisse: Master Printmaker, Works From A Private European Collection And Andy Warhol & The Pop Generation* - 01 April 2008 London Lot 308 SALOME (W. 245)

Estimate 15,000 — 20,000 GBP Lot Sold. 25,700 GBP. Lithograph, 1903, signed in pencil, printed by Lassally, Berlin, on oatmeal wove paper, with wide margins, the sheet slightly discoloured throughout with some pale light-staining to the image, a few pale scattered spots of foxing, five small pin holes to the centre of the sheet, notably one to the woman's left cheek, some flattened diagonal creases in the lower left of sheet, further slight discoloration, otherwise in generally good condition. Sheet: 621 by 409mm; 24½ by 16in

Miguel Orozco

No. :

Title: Salomé

Medium: Lithograph

Date: 1903

Printer: M. W. Lassally Graphische Kunst-Anstalt, Berlin

Plate size: 39,3 x 31,4 cm

Sheet: 60,4 x 39,4 cm

Catalogue raisonné: Woll G 245

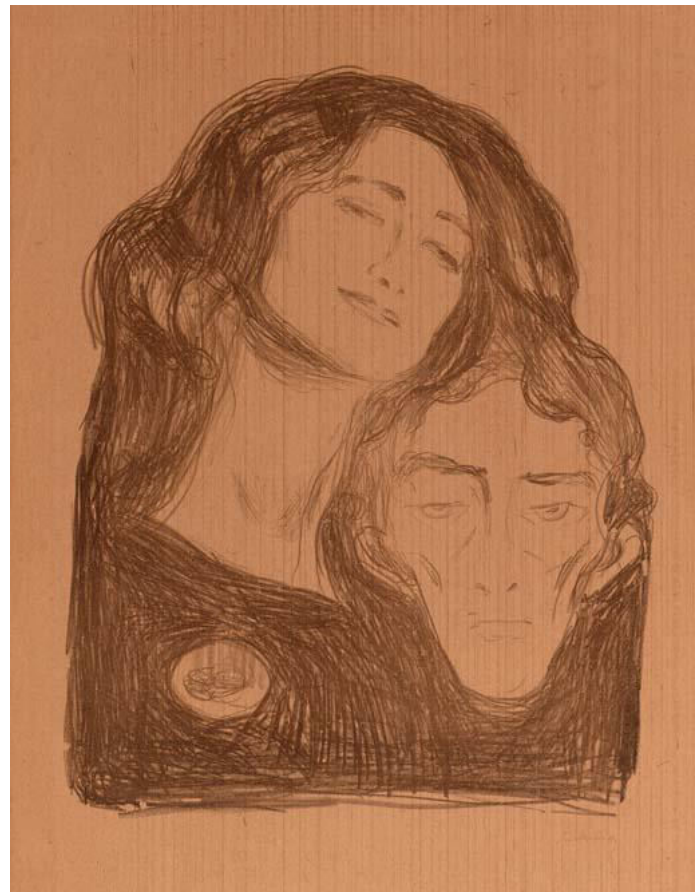
Schiefler nr: 213

Sold at Christie's 2007 | Live Auction
7388 *Old Master, 19th Century, Modern
And Contemporary Prints* Lot 330

Salomé (Sch. 213; W. 245) Price
realised GBP 13,200 Estimate GBP
10,000 - GBP 15,000. Closed: 28 Mar
2007. lithograph, 1903, on tan wove,
signed in pencil, with margins, soft
creasing at the upper right sheet corner,
laid on card, framed L. 393 x 314 mm.,
S. 604 x 394 mm.



Edvard Munch. Motifs and colour variants



No. :

Title: Salomé

Medium: Lithograph

Date: 1903

Printer: M. W. Lassally Graphische Kunst-Anstalt, Berlin

Plate size: 39,3 x 31,4 cm

Sheet: 60,4 x 39,4 cm

Catalogue raisonné: Woll G 245 Schiefler
nr: 213

Sold at Christie's 2005 | Live Auction 1569
Prints and Multiples Lot 228 Salome (Sch.
213; W. 245) Price realised USD 22,800
Estimate USD 15,000 - USD 18,000 Closed:
1 Nov 2005. lithograph, 1903, on wove
paper, signed in pencil, with margins, soft
creasing at the upper right margin corner, laid
down to the support, otherwise in good
condition, framed. L. 15½ x 12 3/8 in. (393 x
314 mm.) S. 23¾ x 15½ in. (604 x 394 mm.)

No. :

Title: Kiss on the Hair

Medium: color woodcut on wove paper

Date: 1915

Printer: M. W. Lassally
Graphische Kunst-Anstalt,
Berlin

Plate size: 49.5 x 59.9
cm

Sheet: 55.2 x 66 cm

Catalogue raisonné:

Woll G 545

Provenance:

(Epstein Family Collection,
Washington, D.C.); gift to
NGA, 2007.

The National Gallery of
Art, Washington. Credit

Line: Gift of The Epstein

Family Collection. Accession Number 2007.1.4

Literature:

1907. Schiefler, Gustav. Verzeichnis des graphischen Werks Edvard Munchs bis 1906.
vol. 1. Berlin, 1907 (reprinted 1974); and Schiefler, Gustav. Edvard Munch. Das
graphische Werk 1906-1926. vol. 2. Berlin, 1927. (reprinted 1974).

2001. Woll, Gerd. Edvard Munch: The Complete Graphic Works. New York, 2001.



No. :

Title: Kiss on the Hair

Medium: color woodcut on
wove paper

Date: 1915

Printer: M. W. Lassally
Graphische Kunst-Anstalt,
Berlin

Plate size: 50 x 60 cm

Sheet: 55 x 66 cm

Catalogue raisonné: Woll

G 545

The Munch Museum,
MM.G.00671



Miguel Orozco

No. :

Title: Kiss on the Hair

Medium: Colour woodcut

Date: 1915

Printer: M. W. Lassally Graphische Kunst-Anstalt, Berlin

Plate size: 49,4 × 59,6 cm

Sheet: 60,2 × 71,2 cm

Catalogue raisonné: Woll G 545
The Munch Museum, MM.G.00671-07

Edvard Munch. Motifs and colour variants



No. :

Title: Kiss on the Hair

Medium: color woodcut on wove paper

Date: 1915

Printer: M. W. Lassally Graphische Kunst-Anstalt, Berlin

Plate size: 50 x 60 cm

Sheet: 55 x 66 cm

Catalogue raisonné: Woll G 545
The Munch Museum, MM.G.00671-01

No. :

Title: Kiss on the Hair

Medium: woodcut on wove paper

Date: 1915

Printer: M. W. Lassally Graphische Kunst-Anstalt, Berlin

Plate size: 50 x 60 cm

Sheet: 55 x 66 cm

Catalogue raisonné: Woll G 545
The Munch Museum, MM.G.00671-02



No. :

Title: Kiss on the Hair

Medium: Colour woodcut

Date: 1915

Printer: M. W. Lassally
Graphische Kunst-Anstalt, Berlin

Plate size: 50 x 60 cm

Sheet: 55 x 66 cm

Catalogue raisonné: Woll G 545
The Munch Museum, MM.G.00671-05



No. :

Title: Kiss on the Hair

Medium: Colour woodcut

Date: 1915

Printer: M.

W. Lassally
Graphische
Kunst-Anstalt,
Berlin

Plate size:
47,9 x 59,7 cm

Sheet:
60,1 x 81,9 cm

**Catalogue
raisonné:**
Woll G 545
The Munch
Museum,
MM.G.00671-06



No. :

Title: Kiss on the Hair

Medium: Colour
woodcut

Date: 1915

Printer: M. W. Lassally
Graphische Kunst-Anstalt,
Berlin

Plate size: 49,1 × 60 cm

Sheet: 55,3 × 70,1cm

Catalogue raisonné:

Woll G 545

The Munch Museum,
MM.G.00671-08



No. :

Title: Kiss on the Hair

Medium: Colour
woodcut

Date: 1915

Printer: M. W. Lassally
Graphische Kunst-Anstalt,
Berlin

Plate size: 49,8 × 59,9
cm

Sheet: 55,4 × 70,2cm

Catalogue raisonné:

Woll G 545

The Munch Museum,
MM.G.00671-09



No. :

Title: Kiss on the Hair

Medium: Colour
woodcut

Date: 1915

Printer: M. W. Lassally
Graphische Kunst-Anstalt,
Berlin

Plate size: 49,8 × 60,5
cm

Sheet: 64,8 × 80,6
cm

Catalogue raisonné:

Woll G 545

The Munch Museum,
MM.G.00671-11



No. :

Title: Kiss on the Hair

Medium: Colour
woodcut

Date: 1915

Printer: M. W.
Lassally Graphische
Kunst-Anstalt, Berlin

Plate size: 49,6 × 60
cm

Sheet: 52,3 ×
65,8cm

Catalogue raisonné:

Woll G 545

The Munch Museum,
MM.G.00671-13

No. :

Title: Kiss on the Hair

Medium: Woodblock

Date: 1915

Plate size: 50 × 60 cm

Catalogue raisonné:

Woll G 545 MM G 671

Munchmuseet,

MM.P.00427



No. :

Title: Kiss on the Hair



Medium: Woodblock

Date: 1915

Plate size: 50 × 60 cm

Catalogue raisonné:

Woll G 545 MM G 671

Munchmuseet,

MM.P.00428

No. :

Title: Kiss on the Hair

Medium: Woodblock

Date: 1915

Plate size: 50 × 60 cm

Catalogue raisonné: Woll G
494; 495 MM G 643; 692

Schiefler 443

Munchmuseet, MM.P.00401



Love and death

No.

Title: Original Drawing for "The Kiss of Death"

Date: 1898

Medium: Charcoal, wash on Wove paper

Dimensions:

Current owner or museum: Private collection

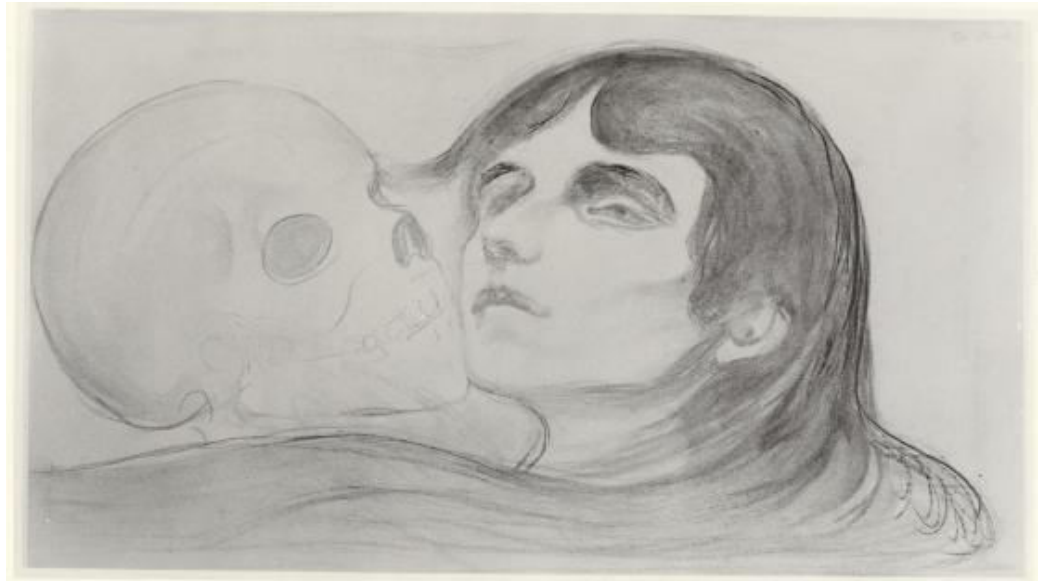
Comment:

Annotation by Artist: Edv Munch [pencil, lower right]

Selected Literature:

Odd Marvel "Munch og Strindberg skulle lage bok sammen" ("Munch and Strindberg were to make a book together"), Morgenbladet, 05.01.1977

Catalogue raisonné:



No.

Title: Original Drawing for "The Kiss of Death"

Date: 1933

Medium: Brush, pencil on Laid paper

Dimensions: 21,9 × 28,2 cm

Current owner or museum: Private collection

Comment: Annotation by Artist: Edv Munch [pencil, lower right]

Selected Literature:

Edvard Munch: tegninger og akvareller, Edvard Munch: drawings and watercolors, exhib. cat.

Kunstforeningen, 1979, cat. No. 31 / p. 20

Catalogue raisonné: The Munch Museum, MM.T.00366



No. :

Title: The Kiss of Death

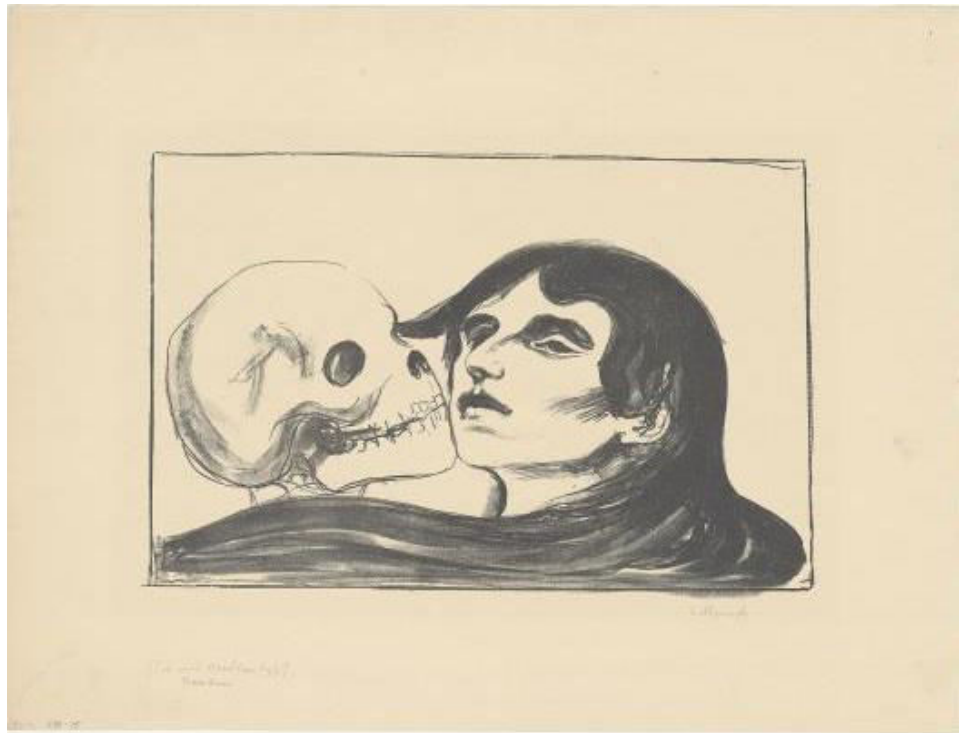
Medium: Lithograph

Date: 1899

Plate size: 29,7 × 45,6 cm

Catalogue raisonné:
Woll G 144 Schiefler nr:
119

The Munch Museum,
MM.G.00235



No. :

Title: The Kiss of Death

Medium: Lithograph

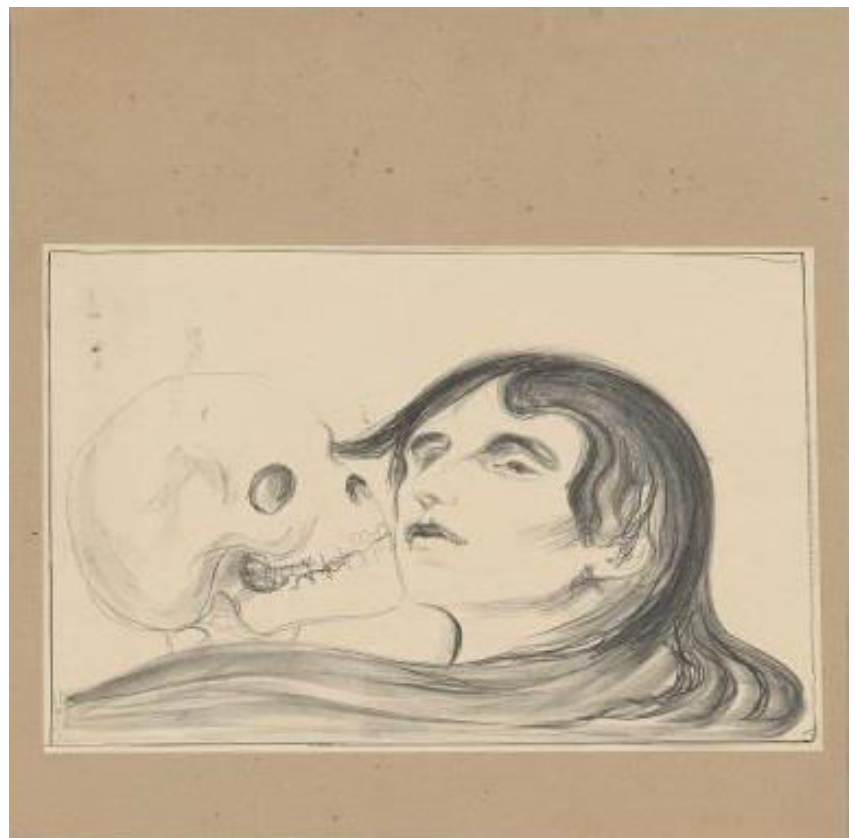
Date: 1899

Plate size: 29,7 × 45,6 cm

Sheet size: 30,5 × 46,5 cm

Catalogue raisonné: Woll G
144 Schiefler nr: 119

The Munch Museum,
MM.G.00235-05



No. :

Title: The Kiss of Death

Medium: Lithograph

Date: 1899

Printer:

Plate size: 29,9 × 45,5 cm

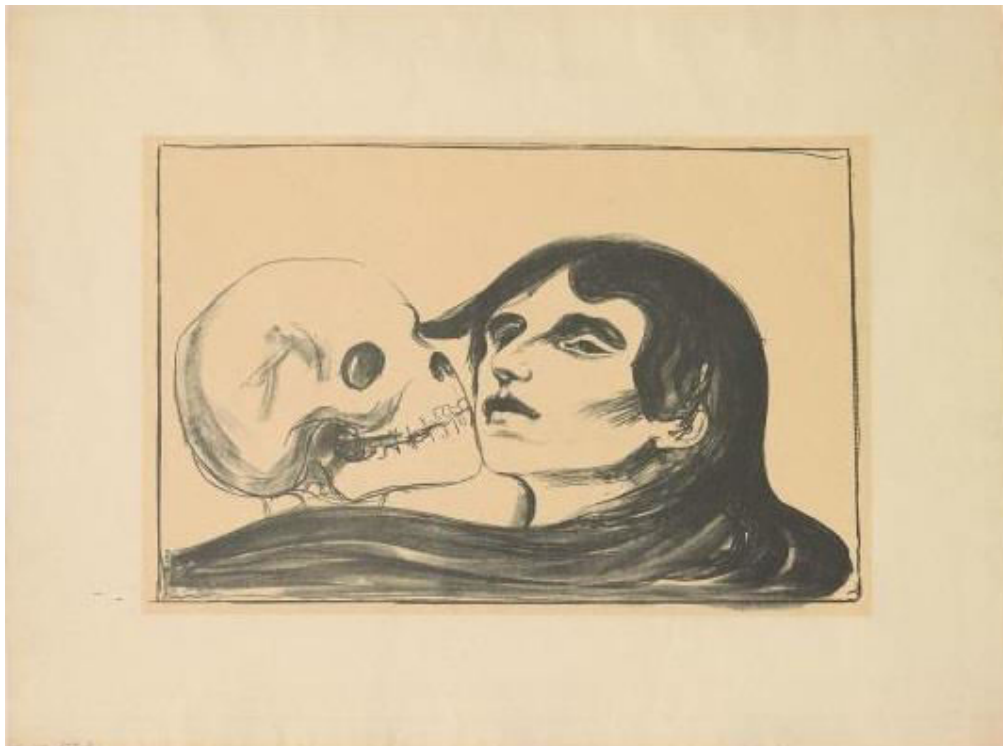
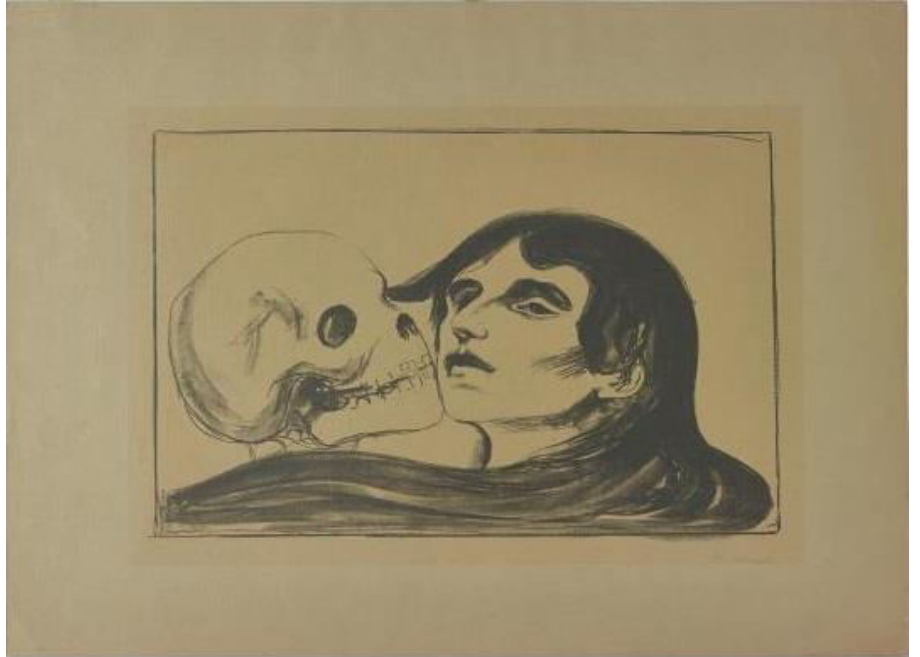
Sheet size: 48,3 × 66,3 cm

Catalogue raisonné: Woll

G 144 Schiefler nr: 119

The Munch Museum,

MM.G.00235-07



No. :

Title: The Kiss of Death

Medium:

Lithograph

Date:

1899

Printer:

Plate size: 29,6 × 45,2 cm

Sheet size: 49 × 64,6 cm

Catalogue raisonné: Woll

G 144 Schiefler nr: 119

The Munch

Museum,

MM.G.00235-15

No. :

Title: The Kiss of Death

Medium: Lithograph

Date: 1899

Printer:

Plate size: 29,9 ×
45,4 cm

Sheet size: 47,9 ×
64,1 cm

Catalogue raisonné:

Woll G 144 Schiefler
nr: 119

Sold at Christie's

Live Auction 2351

Prints & Multiples

Including Property

from The Collection
of Max Palevsky Lot

128 Price realised

USD 22,500

Estimate USD

10,000 - USD 15,000



Closed: 27 Oct 2010 Todeskuss (Kiss of Death) (Sch. 119; W. 144)

lithograph, 1899, on cream wove, signed in pencil, with wide margins, pale mat staining, soft creasing at the lower right sheet corner measuring approximately 6-in., a few pinholes and a minor paper loss at the lower right sheet corner, otherwise in good condition, framed L. 11¾ x 18¼ in. (299 x 454 mm.) S. 18 7/8 x 25¼ in. (479 x 641 mm.)

Sold at Sotheby's Bear Witness- 10 march 2015 - 12 march 2015 | 7:00 pm gmt London
Lot 237 Todeskuss (the kiss of death) Estimate 15,000 — 20,000 GBP LOT SOLD.

23,750 GBP signed lithograph on wove paper image: 29.9 by 45.4cm.; 11 3/4 by 18 1/4 in. sheet: 47 by 63.5cm.; 18 1/2 by 25in. Executed in 1899.

Provenance

Private Collection

Sale: Christie's, London, Prints & Multiples Including Property from The Collection of Max Palevsky, 26 October 2010, Lot 128

Acquired directly from the above by the present owner

Literature

Gustav Schiefler, Verzeichnis des Graphischen Werks Edvard Munchs bis 1906, Oslo 1974, no. 119, another example illustrated

Gerd Woll, Edvard Munch: The Complete Graphic Works, London 2001, no. 144, another example illustrated

Exhibition Catalogue: Dortmund, Museum am Ostwall in the Museum für Kunst und Kulturgeschichte, Munch Revisited: Edward Munch and the Art of Today, 2005, p. 120, another example illustrated in colour

No.

Title: Death and the maiden

Date: 1893–1894

Medium: Oil on canvas

Dimensions: 128 x 86 cm

Current owner or museum : The Munch Museum

Comment: Annotation by Artist: Edv Munch [pencil, lower right]

Selected Literature:

Odd Marvel "Munch og Strindberg skulle lage bok sammen" ("Munch and Strindberg were to make a book together"), Morgenbladet, 05.01.1977

Catalogue raisonné: Woll M 345; Munch-museet, MM.M.00049



No. :

Title: Death and the Woman

Medium: Drypoint

Date: 1894

Printer: Otto Felsing, Berlin

Plate size: 30 x 21 cm

Sheet size: 37 x 38,5 cm

Catalogue raisonné: Woll G 3 Schiefler nr: 3

Willoch nr: 3

The Munch Museum, MM.G.00003-18

No. :

Title: **Death and the Woman**

Medium: Drypoint on Chine collé on heavy wove paper

Date: 1894

Printer: Otto Felsing, Berlin

Plate size: 30,3 × 22 cm

Sheet size: 59,7 × 44 cm

Catalogue raisonné: Woll G 3

Schiefler nr: 3 Willoch nr: 3

Sold at Christie's 2017 | Live

Auction 13878 *Prints & Multiples*

Lot 92 Death and the Woman Price

realised GBP 22,500 Estimate GBP

20,000 - GBP 30,000 Closed: 29 Mar

2017 drypoint, 1894, on Chine collé

on heavy wove paper, a very good impression of this rare print, with the

border, signed in pencil by the artist,

counter-signed in pencil by the

printer Otto Felsing, the full sheet,

with pale foxing in the margins,

creasing at the upper right corner

Plate 303 x 220 mm., Sheet 597 x

440 mm.

Provenance

Paul Sachs (b. 1873), Munich (Lugt

2113 & 2251a [partially erased]).



No. :

Title: **Death and the Woman**

Medium: Drypoint on Chine collé on heavy wove paper

Date: 1894

Printer: Otto Felsing, Berlin

Plate size: 30,7 × 21,8 cm

Sheet size: 61,7 × 45 cm

Catalogue raisonné: Woll G 3 Schiefler nr: 3 Willoch nr: 3

Sold at Christie's 2013 | Live Auction 1114 *Old Master, Modern & Contemporary Prints*

Lot 69 Property from the heirs of prof. Dr. Curt Glaser Death and the Woman (Sch., W. 3) Price realised GBP 59,475 Estimate GBP 20,000 - GBP 30,000 Closed: 20 Mar 2013

drypoint, 1894, on Chine collé on heavy wove paper, a very good, early impression of this rare print, with the border, printed with a light, even plate tone and burr, signed and dated in pencil, inscribed II Z., with wide margins, probably the full sheet, very pale light and mount staining, generally in very good condition. P. 307 x 218 mm., S. 617 x 450 mm.

Provenance

Dr. Curt Glaser (1879-1943), Berlin; the forced sale of his collection, Max Perl, Berlin, 18 and 19 May 1933, lot 1086 (estimate 80 M).

Kupferstichkabinett der Staatlichen Museen, Berlin (cf. L. 1606), with their acquisition stamp dated 1933 (this stamp not in Lugt), inventory number 28 in pencil; purchased at the above sale; with their de-accession stamp dated 2012 in pencil (not in Lugt).

Restituted to the heirs of Dr. Curt Glaser in 2012.

Literature

Gerd Woll, Edvard Munch - The Complete Graphic Works, Philip Wilson Publishers, London, in association with The Munch-Museet, Oslo, 2001, no. 3B (this impression cited).

Christie's Lot Essay

Munch's inscription designates this impression as a second state. Recent research of the available impressions has however revealed that the border around the image, the differentiator between the first and second states, is in fact a matter of selective inking rather than additional work to the plate. Gerd Woll therefore divides the known impressions into two variants, A & B, designating the absence or presence of the border. This print is cited by Woll as an early variant B impression (with the border). Woll records a total of forty impressions in public collections.



No. :

Title: **Death and the Woman**

Medium: Drypoint printed in brown, on cream wove paper

Date: 1894

Printer: Otto Felsing, Berlin

Plate size: 21,8 x 30 cm

Sheet size: 42 x 58,5 cm

Catalogue raisonné: Woll G 3

Schiefler nr: 3 Willoch nr: 3

Sold at Christie's 2001 | Live Auction

6532 *Prints* Lot 155 *Der Tod und das Weib* (Schiefler 3 IIb: Woll 3)

Price realised GBP

30,550 Estimate GBP 18,000 - GBP

22,000

Closed: 18 Dec 2001 drypoint, 1894,

printed in brown, on cream wove

paper, second (final) state, a good

impression of this rare print, with

burr, Schiefler's second (final) state,

signed in pencil, also signed by the

printer O. Felsing, with wide

margins, two minor unobtrusive

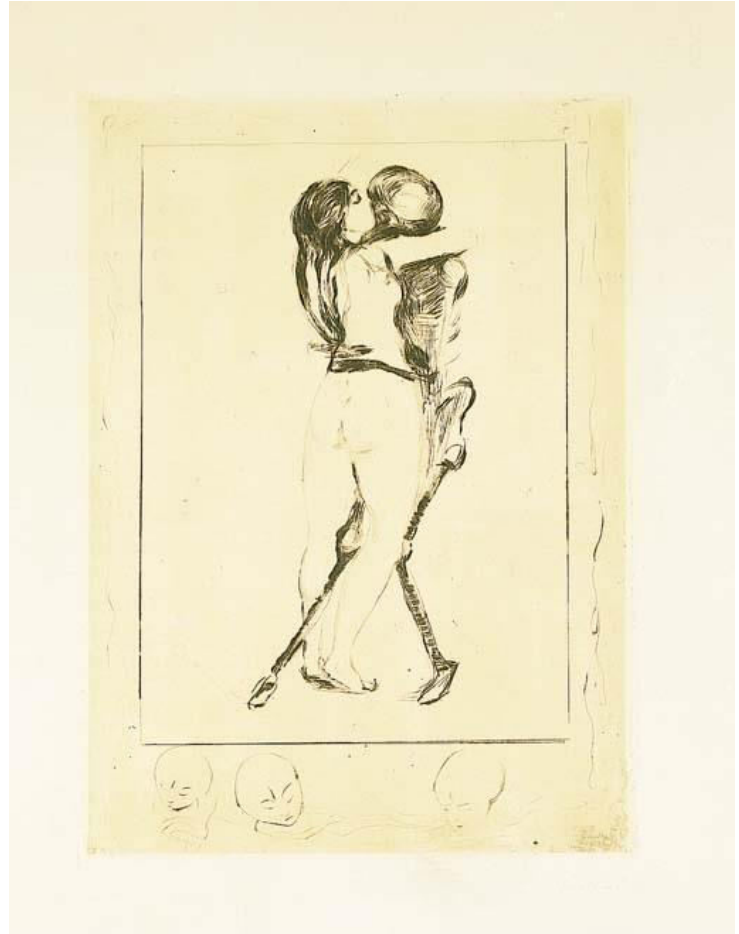
surface abrasions, a few handling

creases mainly in the margins,

otherwise generally in very good

condition P. 218 x 300mm., S. 420 x

585mm.



No.

Title: Two Women on the Shore

Date: 1935

Medium: Oil on canvas

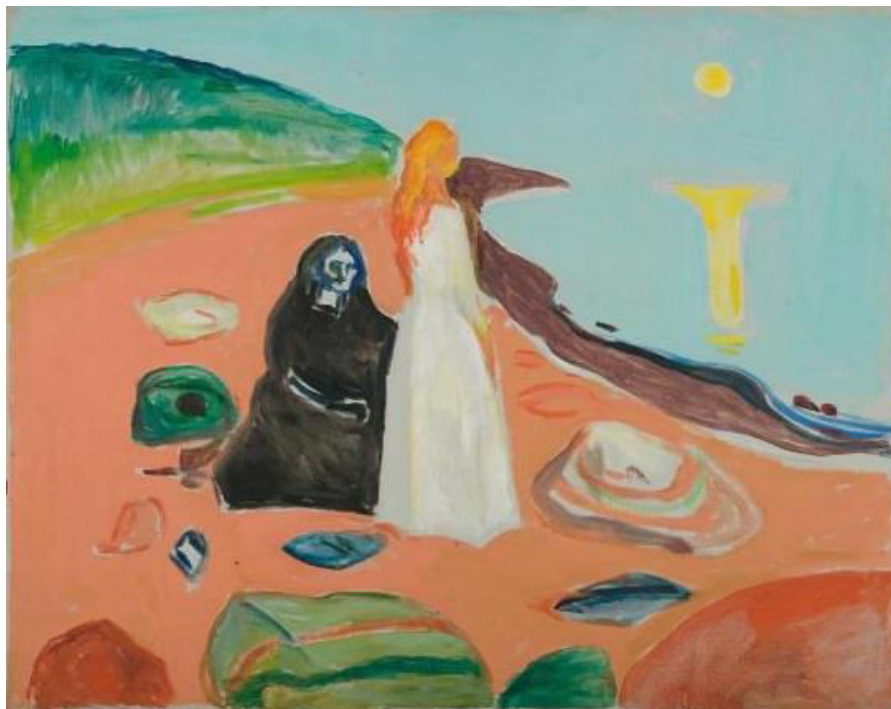
Dimensions: 80 × 81 cm

Current owner or museum : The Munch Museum

Catalogue raisonné: Woll M 1717
Munch-museet, MM.M.00604

Comment:

The themes of loneliness, sex, and death are given powerful expression in Edvard Munch's color woodcut *Two Women on the Shore*. A young girl, clad in white, gazes yearningly across the dark sea toward an unknown future. She seems oblivious to the deathlike figure beside her which she is fated to become. Incorporating the rough texture of the woodblock and limiting himself to basic shapes and a few colors, the Norwegian artist created a disturbing image of the fruitlessness of love and hope. (ARTIC)



No.

Title: Two Women on the Shore

Date: 1935

Medium: Oil on canvas

Dimensions: 93 × 118 cm

Current owner or museum : The Munch Museum

Catalogue raisonné:
Woll M 1718
Munch-museet,
MM.M.00866

No.

Title: Two Women on the Shore

Medium: Woodcut

Date: 1896

Printer: M. W. Lassally Graphische Kunst-Anstalt, Berlin

Plate size:

Sheet:

Catalogue raisonné: Woll G 133

Schiefler nr: 117

The Munch Museum, MM.G.00589



No.

Title: Two Women on the Shore

Medium: Woodcut printed in blue, orange, green, red, and black

Date: 1898

Printer: M. W. Lassally Graphische Kunst-Anstalt, Berlin

Plate size: 33.5 x 42.6 cm

Sheet:

Catalogue raisonné: Woll G

133 Schiefler nr: 117

Metropolitan Museum of Art:

Credit Line Bequest of

Scofield Thayer, 1982;

Accession Number:

1984.1203.7



No.

Title: Two Women on the Shore

Medium: Hand coloured colour woodcut

Date: 1898

Printer: M. W. Lassally
Graphische Kunst-Anstalt,
Berlin

Plate size: 45,5 × 51,1 cm

Sheet: 55,2 × 65,6 cm

Catalogue raisonné: Woll
G 133 Schiefler nr: 117
The Munch Museum,
MM.G.00589-03



No.

Title: Two Women on the Shore

Medium: Hand coloured colour woodcut

Date: 1898

Printer: M. W. Lassally
Graphische Kunst-Anstalt, Berlin

Plate size: 45,5 × 50,9 cm

Sheet: 59,9 × 71,1 cm

Catalogue raisonné:
Woll G 133 Schiefler nr:
117
The Munch Museum,
MM.G.00589-06



No.

Title: Two Women on the Shore

Medium: Colour woodcut

Date: 1898

Printer: M. W. Lassally
Graphische Kunst-Anstalt,
Berlin

Plate size: 45,5 × 51,3 cm

Sheet: 49,5 × 67 cm

Catalogue raisonné: Woll
G 133 Schiefler nr: 117
The Munch Museum,
MM.G.00589-11



No.

Title: Two Women on the Shore

Medium: Colour woodcut

Date: 1898

Printer: M. W. Lassally
Graphische Kunst-Anstalt, Berlin

Plate size: 45,7 × 50,7 cm

Sheet: 60 × 73,5 cm

Catalogue raisonné: Woll G 133 Schiefler nr: 117

The Munch Museum,
MM.G.00589-13

No.

Title: Two Women on the Shore

Medium: Woodcut printed in black, blue, red, green, purple and pink

Date: 1898

Printer: M. W. Lassally Graphische Kunst-Anstalt, Berlin

Plate size: 45,3 × 51,3 cm

Sheet: 49,3 × 55,3 cm

Catalogue raisonné: Woll G 133 Schiefler nr: 117

Put for sale at Sotheby's *Prints & Multiples*.

23 November 2015 - 24 November 2015 |

New York Lot 98 Two Women On The

Shore (W. 133) Estimate 400,000 —

500,000 USD Woodcut printed in black,

blue, red, green, purple and pink, 1898,

signed in pencil, on tissue-thin japon pelure image: 453 by 513 mm 17 7/8 by 20 1/4 in

sheet: 493 by 553 mm 19 3/8 by 21 3/4 in



No.

Title: Two Women on the Shore

Medium: Woodcut printed in green, light and dark blue, yellow, orange, beige pink and black

Date: 1898

Printer: M. W. Lassally Graphische Kunst-Anstalt, Berlin

Plate size: 45,3 × 51,3 cm

Sheet: 49 × 54,3 cm

Catalogue raisonné: Woll G 133 Schiefler nr: 117

Sold at Sotheby's *Prints & Multiples – Old Master, Modern & Contemporary* - 17

September 2013 London Lot 108 Two

Women On The Shore (W. 133; SCH. 117)

Estimate 400,000 — 500,000 GBP Lot



Sold. 626,500 GBP. Woodcut printed in green, light and dark blue, yellow, orange, beige pink and black, the colours fresh, 1898, a good impression of Woll's state c/IV/2 with the stencilled moon and its reflection in the water, signed in pencil, printed by the artist or Nielsen probably around 1917, on fine japan paper Sheet: 490 by 543mm; 19¼ by 21 3/8 in

Girls on the bridge

No.

Title: The Women on the Bridge / On the Bridge

Date: 1903

Medium: Oil on canvas

Dimensions: 203 x 230 cm

Current owner or museum: The Thiel Gallery / Thielska Galleriet, Stockholm, Sweden. Inv.nr. TG 287

Provenance: Purchased from Max Linde in Lübeck, 1907.

Exhibitions:

Selected

Literature:

Thielska Galleriet.

Utkast till katalog över måleri, skulptur, grafik / Draft for catalogue over painting, sculpture, prints, 1929

Brita Linde, Ernest Thiel och hans konstgalleri, Stockholm, Alb. Bonniers boktryckeri, 1969

Tage Thiel, Ernest Thiel, Vara eller synas vara : minnen och anteckningar avslutade 1946, Stockholm, Carlsson Förlag, 1990

Ulf Linde, Arne Eggum, Edvard Munch och Thielska Galleriet, Stockholm, Atlantis, 2007

Otto Selén, Edvard Munch : Livets dans, Helsingfors, Didrichsens konstmuseum, 2014

Øystein Ustvedt, Trond Aslaksby, Peter Cripps, Edvard Munch : Det syke barn : historien om et mesterverk, The sick child : the story of a masterpiece, Oslo, Nasjonalmuseet for kunst, arkitektur og design, 2009

Annie Bardon, Arne Eggum, Timo Huusko, Gerd Woll, Munch og Warnemünde : 1907-1908, Oslo, Labyrinth Press, 1999

Rolf E. Stenersen, Hans-Martin Frydenberg Flaatten, Edvard Munch: Close-Up of a Genius, Oslo, Sem og Stenersen, 2013

Catalogue raisonné: Woll M 567



No.

Title: Damene på broen / The Women on the Bridge (The Women on the Jetty)

Date: 1902-03

Medium: Oil on canvas

Dimensions: 184 x 205 cm

Current owner or museum: Bergen Kunstmuseum/
Bergen Billedgalleri
Inventory No.
BB.M.00489

Provenance:
Acquired in 1923

Catalogue raisonné: Woll's
Edvard Munch:
Complete Paintings:
Catalogue
Raisonné, 541

Comment:

Most of Munch's paintings from this bridge were of girls in simple dresses looking out to our

left. In this case he chooses older women, most of whom are peering off in the opposite direction.

The Women on the Bridge was constructed in **1902**, after a year after several paintings of the same topic. He would revisit this every year up to 1905 and then again in 1927. The scene pictured here is now to be found at the Bergen Art Museum (Bergen Billedgalleri). The switch to an older generation allows the artist to include more elaborate clothing, and also to add some detail to it. Nearest us is a tall brown-haired woman, still fairly young herself, and she appears to be posing or walking towards us. Her blue dress reaches down to her toes with a striped pattern visible. Her hair is tidy and her general demeanor is of elegance but also happiness. The remaining women are equally well dressed but their faces are turned away from us as they look further down stream. Two of the other paintings in this extended series were Girls on the Bridge and Girls on a Bridge, both of which we have covered in order to allow you to compare their subtle differences.

www.Edvard-Munch.org



No.

Title: The Women on the Bridge

Date: 1903

Medium: Oil on canvas

Dimensions: 90.5 x 80.5 cm

Current owner or museum: U.S. Private collection

Selected Literature: Woll's Edvard Munch: Complete Paintings: Catalogue Raisonné, No. 566



No.

Title: Girls by the Sea

Date: 1906-1907

Medium: Mixed media on canvas

Dimensions: 90 x 148 cm

Current owner or museum: Hamburger Kunsthalle. Inv. No. : HK-2929

Provenance:

Carl Georg Heise Collection (1890-1979), Lübeck / Berlin / Hamburg, 1914-1951 (on loan from the Hamburger Kunsthalle since at least 1949); Walter Bauer, Fulda, 1951; Acquired there, 1951

Comment:

Several girls stand on the beach in floor-length white dresses as if they had grown together into a solid form. Only the one in the red robe breaks away from the group and turns towards the boat on the water. Edvard Munch often used color symbolism in his pictures that alludes to innocence and awakening sexuality. Painting with tempera on coarse, unprimed canvas, he achieved a matt, watercolor-like effect. The painting is part



of a frieze consisting of twelve panels that Munch painted in 1906 and 1907 for the theater director Max Reinhardt for the foyer of the Kammerspiele in Berlin; Most of this frieze is now in the Neue Nationalgalerie, Berlin.

Dorothee Hansen

No.

Title: *Pikene på broen / Girls on the bridge*

Date: 1902

Medium: Oil on canvas

Dimensions: 101 x 102.5 cm

Current owner or museum: Private collection

Provenance:

Squire Otto Schultz, Steinkjer (acquired before 1915 and until at least 1927)

Ragnar Moltzau, Oslo (acquired before 1952 and until after 1958)

Oscar Johannesen, Norway (acquired in the late 1950s)

Marlborough Fine Art Ltd., London (acquired in 1962)

Mr. & Mrs. Norton Simon, Los Angeles (acquired by 1968 and sold: Christie's, New York, October 21, 1980, lot 201)

The Wendell & Dorothy Cherry Collection (acquired at the above sale and sold: Sotheby's, New York, November 12, 1996, lot 26)

Private Collection, Europe (acquired at the above sale and sold: Sotheby's, New York, May 7, 2008, lot 25 Estimate 24-28,000,000 USD Lot Sold. 30,841,000 USD)

Sold by Sotheby's at its Impressionist & Modern Art Evening Sale. 14 November 2016 New York Lot 12 Property from a distinguished collection Lot Sold. 54,487,500 USD

Exhibitions:

San Francisco, Department of Fine Arts, Panama-Pacific International Exposition, 1915, Norwegian section, no. 86 (titled Summer Night in Aasgaardstrand)

Stockholm, Liljevalchs Konsthall, Nutida Norsk Konst, 1917, no. 145 (titled Sommernat. Aasgaardstrand)

Oslo, Blomqvist Kunsthandel, Schultz Samling, 1926

Oslo, Nasjonalgalleriet, Edvard Munch, 1927, no. 125

Brussels, Palais des Beaux Arts, Important ensemble de tableaux, 1952, no. 8

São Paulo, II Biennial, Sala Especial, Edvard Munch, 1953-54, no. 8



Stockholm, Nationalmuseum Stockholm & Copenhagen, Ny Carlsberg Glyptotek, Modern Konst ur Ragnar Moltzaus Samling, Oslo, 1956, no. 81, illustrated in the catalogue (dated 1905)

The Hague, Gemeentemuseum, Collectie Ragnar Moltzau, Oslo, 1957, no. 64, illustrated in the catalogue (dated 1905)

Zürich, Kunsthaus Zürich, Sammlung Ragnar Moltzau, 1957, no. 62

Edinburgh, The National Gallery of Scotland & London, The Tate Gallery, The Moltzau Collection, From Cézanne to Picasso, 1958, no. 59 (dated 1905)

(possibly) Bern, Kunstmuseum Bern, Edvard Munch, 1863-1944, 1958, no. 47 (dated 1905)

New York, The Solomon R. Guggenheim Museum, Van Gogh and Expressionism, 1964, illustrated in color in the catalogue

Los Angeles, Los Angeles County Museum of Art, Special Exhibition for the College Art Association, 1965

New York, Marlborough-Gerson Gallery Inc., International Expressionism, Part I, 1968, no. 40

Louisville, Kentucky, J.B. Speed Art Museum, In Pursuit of Excellence: The Wendell and Dorothy Cherry Collection, 1994, n.n., illustrated in color in the catalogue

London, Tate Modern; Frankfurt, Schirn Kunsthalle & Paris, Centre Pompidou, Edvard Munch, The Modern Eye, 2011-12, no. 20, illustrated in color in the catalogue

Selected Literature:

J.E.D. Trask & J. Nilson Laurvik, Catalogue de luxe of the Department of Fine Arts, Panama-Pacific International Exposition, San Francisco, 1915, vol. I, illustrated p. 108 (titled Summer Night in Aasgaardstrand)

Reider Revold, Bulletin, Museum Boymans-van Beuningen, Rotterdam, 1960, vol. II, no. 21, illustrated p. 58

Oslo Kommunes Kunstamlinger Arbok, 1952-1959, Oslo, 1960, no. 4, illustrated p. 45

Gerd Woll, Edvard Munch, Complete Paintings, Catalogue raisonné, 1898-1908, London, 2009, vol. II, no. 540, illustrated in color p. 572

Catalogue raisonné: Woll 540

Sotheby's Catalogue Note

“No longer shall I paint interiors and people reading, and women knitting. I shall paint living people who breathe and feel and suffer and love – I shall paint a number of pictures of this kind. People will understand the sacredness of it, and will take off their hats as though they were in church.” – Edvard Munch

Pikene på broen (The Girls on the Bridge) numbers among Edvard Munch's greatest masterpieces. Painted in 1902, the same year Munch's Frieze of Life was exhibited at the Berlin Secession, the present work captures Munch's use of bold coloration, sharp perspective and sinuous line. Of his twelve oils of this subject, ten are in public collections – the present work is one of only two canvases remaining in private hands. Munch's importance to the history of 20th century art cannot be overstated. From Expressionism to Fauvism to Pop Art his far reaching influence is impossible to ignore. Instead of visual reality, it is his uncanny ability to capture the human experience and its emotions that makes him one of the most powerful artist in history.

Munch first visited Åsgårdstrand, a resort a few miles south of Oslo, in autumn of 1888. He took a holiday residence there in the summer of 1889, which he rented for some years

until he purchased a house in 1897. In the following years, Munch traveled widely across Europe, making extended visits to Berlin, Paris and Hamburg, but often returned to Åsgårdstrand during the summer months. He painted his Frieze of Life there, characterized by his expressive winding line, distorted perspective and non-naturalistic colors that would ultimately inspire the Fauves in France and Expressionists in Germany and Austria. "The countryside around the little town of Åsgårdstrand near the west bank of the Oslo Fjord held an exceptional place in Munch's art. Munch was familiar with all of its features: the gently undulating coastline, the large crowns of the linden trees, and the white fences which materialized like fluorescent bands in the summer night. After several summer holidays there, he was able to immerse himself in the essence of the place in a way which made it a reflection of his own inner landscape, while simultaneously expressing the moods and feelings of an entire generation" (M. Lande in Edvard Munch, *The Frieze of Life* (exhibition catalogue), The National Gallery, London, 1992, p. 54).

The year Munch first spent his summer in Åsgårdstrand, he wrote in his journal "No longer shall I paint interiors and people reading, and women knitting. I shall paint living people who breathe and feel and suffer and love – I shall paint a number of pictures of this kind. People will understand the sacredness of it, and will take off their hats as though they were in church." George Heard Hamilton asserts that "In these three sentences he rejected the emotionally neutral subjects of Impressionism, and stated his determination to paint pictures expressive of states of mind and his vision of a group of pictures having a continuous, cumulative effect. The latter idea he developed as an extended Frieze of Life. As such it was never completed; the components were never definitely established, and although as many as twenty-two separate paintings were shown together at the Berlin Sezession [sic] in 1905, it remained a collection of disparate canvases differing in size, scale, and technique. Only the theme held the parts together, the theme of suffering through love towards death, suffering more mental than physical, realized by gesture more than by action, by facial expression more than by event. The individual episodes in sum comprise the fullest statement any artist has left of the fin-de-siècle mood of disillusionment with man's material and social development" (George Heard Hamilton, *Paintings and Sculptures in Europe 1880-1940*, New Haven, 1993, pp. 122-24)

Alongside Vincent van Gogh, Munch was the key pioneer of Expressionism. Both artists used the genre of landscape as a vehicle to express inner states of being. In depicting nature in a highly individual, internalized manner, Munch draws on the tradition of stemningsmaleri, or "mood-painting," characteristic of Nordic art towards the end of the nineteenth century, notably his contemporary Harald Sohlberg. Alongside several fellow avant-garde artists, Munch abandoned the plein-air naturalism which had dominated Norwegian landscape painting, in favor of an emotionally charged and resonant vision of nature. In the present masterpiece, he took as a starting point a scene he would have witnessed in Åsgårdstrand. The strong perspectival device of the jetty (although the work is titled with "bridge") allows for the deep recess of space flowing sharply towards the town at right. Munch used the non-natural color and distorted perspective to express emotion.

Girls on the Bridge, one of Munch's most widely popular and acclaimed motifs, was painted during one of the most turbulent periods of his life. The rich symbolism of this

picture relates to Frieze of Life, which takes the stages of a young woman's development from puberty to maturity as one of its themes. *Girls on the Bridge* continues Munch's exploration of these themes of sexual awakening and mortality. The image of a cluster of young women, huddled in a secretive mass between two points of land, resonates with explosive tension. Recalling his own emotional instability during the years he painted this image, Munch wrote to his friend Jens Thiis, probably in 1933: "...those years from 1902 until the Copenhagen clinic [in 1908] were the unhappiest, the most difficult and yet the most fateful and productive years of my life." Discussing *Girls on a Bridge* Antonia Hoerschelmann wrote: "Contemporary critics praised the work enthusiastically as perhaps the most mature and accomplished painting produced by the painter Edvard Munch. The painting was also received with great enthusiasm in Berlin, where Munch showed it to fellow artists in 1902. He reports that Max Liebermann considered it his best painting" (Edvard Munch – Theme and Variation (exhibition catalogue), Albertina, Vienna, 2003, p. 293).

A fervent traveler, whose existence around 1900 can be best described as nomadic, Munch absorbed the visual arts, literature and performance arts of the many cities and countries he went through. "The stimulating effect of Paris is reflected in the masterpieces he produced just after the turn of the century, such as the lyrical and harmonious *Girls on the Bridge*, a motif of puberty charged with the eroticism of a Nordic summer night. It is probably the most outstanding example of Munch's 'new artistic use of colour' which appears to have influenced the French Fauvists.... In this context Christian Krohg's comments in an article of 1909 are interesting: 'In conclusion, if I were to give an impression of Matisse as a painter, I would say that he resembles Edvard Munch... I think Munch is the father of Matissism, though he may perhaps disown his child'" (A. Eggum in *Edvard Munch, The Frieze of Life* (exhibition catalogue), The National Gallery, London, 1992-93, p. 21)

As was often the case with his serialist tendencies, Munch went on to produce several versions of *Girls on the Bridge*, creating between 1901 and 1935 a total of twelve known oil paintings and a number of variations in etching, lithograph and woodcut. Five of these oils depict groups of women – identifiable based on their hair, worn pinned up under their hats – while six depict groups of adolescent girls, whose brightly colored dresses and loose hair denote their age. Of the works in oil, several are in the collections of museums around the world, including the Nasjonalgalleriet, Oslo; The Pushkin Museum, Moscow; Bergen Billedgalleri; Kimbell Art Museum, Fort Worth and the Munch Museum, Oslo. Sue Prideaux has described how critical this image was for the artist: "The *Girls on the Bridge* is a continuation of his redemption-landscapes, a wish for resurrection into a clean clear world inhabited by innocents, a hope that all loves need not be disastrous. The first time he showed it, the painting became enormously popular; he had already promised it to Olaf Schou in place of one that had been destroyed in a shipwreck, but he wrote to Tante Karen, 'shame it was sold, I could have sold it twenty times over.' It has remained one of his most popular images. In his mind, it occupied a very special place" (S. Prideaux, *Edvard Munch, Behind the Scream*, New Haven, 2005, p. 202).

Expressive use of color is fundamental to the present version of *Girls on the Bridge*, although there are some differences in composition with other versions from these first years of Munch's exploration of this motif. In the first version, originally called *Summer Night*, three young girls stand on the bridge at Åsgårdstrand and gaze into the water. The

midnight sun creates a mysterious half-light which softens and dematerializes all the forms. Munch's draughtsmanship is organic and sinuous, paralleling contemporary developments in the decorative arts such as Art Nouveau and Jugendstil. In comparison, the present picture is characterized by a brilliant even light that eliminates mysterious shadows, sharpens and defines the forms and accentuates the contrast of color. A group of girls now clusters in the middle of the bridge, which recedes at a much sharper angle than in the Oslo picture, further into the picture plane, similar in perspective to *The Scream*.

These views of Åsgårdstrand do not look outwards towards the fjord that would be the focus of so much of Munch's Norwegian production. Turning his back to the picturesque harbor, the artist depicted a view up the jetty, towards the houses and trees lining the side of the fjord, with a small upward-sloping road taking the viewer's eye deep into the composition. While from a structural point of view the bridge plays a similar role as in *The Scream*, the overall treatment of the scene provides a less dramatic, more poetic atmosphere. In the strength of its color and radical perspective, however, the present work ranks among the most confident and stunning paintings of Munch's career.

Ragna Stang has described *Girls on the Bridge*: "Munch makes use of a handrail to accentuate the perspective – our eyes instinctively follow it towards the landscape in the background, even though we are unable to make out precisely where the railing ends and the road, which leads past the large sleeping house into the small town beyond, actually begins. The composition of this first version shows clearly how Munch has applied the same technique of elementary simplification that we have already seen in landscapes of the period. He has achieved a perfect sense of equilibrium in the way that the sharp diagonal of the handrail is matched by the white horizontal line of the wall, while the dark, brooding mass of the linden tree is mirrored in the water below the swirling lines of the shore. Munch specialized in the portrayal of still summer nights, and in this painting he has succeeded, by the use of subtle shades of pink, deep green and blue, in recapturing that mood as never before, the whole effect being further enhanced by the small, watery gold shape of the moon. Against this mellow and restrained background, the green, red and white dresses of the girls ring out as a fanfare of color, and we are reminded of the question once posed by Christian Krohg: 'Has anyone ever heard such resonant color...?'" (R. Stang, *Edvard Munch, The Man and his Art*, New York, 1979, p. 170).

The year the present work was painted was a seminal year in the artist's career, both professionally and personally. After a long love affair with Tulla Larsen, Munch managed to separate himself once and for all from her in dramatic fashion. The affair ended in a self-inflicted gunshot wound, obliterating the knuckle of one of his fingers leading to a surgery he insisted on being awake during, which he would later use to create paintings of the medical procedure. The year 1902 however was also one of considerable career triumph - he first exhibited the *Frieze of Life* at the Berlin Secession, he bought and began to use a camera and he met Max Linde, who would publish, that same year, *Edvard Munch und die Kunst der Zukunft* (*Edvard Munch and the Art of the Future*). During this period Munch moved increasingly away from portraits and representations of people in outdoor settings towards the motif of landscape. This shift of focus, however, did not signify a departure from his earlier obsession with tormented, angst-ridden individuals. On the contrary, it was precisely this emotional and mental instability that gave the artist the insight to produce such masterpieces as the present work, in which he

reached a certain level of abstraction, expressing the joys and anxieties of the human condition through the pictorial elements of color and form. “Munch’s statement ‘I do not paint what I see but what I saw’ suggests that he understands his work as the product not of an empirical, observational process but of the cumulative emotion of the mind’s eye. Intentionally and consciously, between seeing something in the world and realizing it in paint, he passes it through a mental filter from which it later emerges transformed in the intensity of the remembered moment. Like van Gogh and Gauguin before him and the Expressionists after him, Munch often uses color not for naturalistic description but to convey authenticity of feeling. Meanwhile his loose, flowing brushstrokes shape figures whose contours pulsate with lines and movements in the scene surrounding them. Understanding the world as a place of agitation and stress, Munch makes that vision literal; the emotional states that concern Munch are often disruptive—*anxiety, jealousy*—but he also knows quieter moods, like melancholy, loneliness, or, more positively, the shared solitude of lovers as in *The Kiss*, where the couple seem to melt into each other in an erasure of separate identities” (K. McShine in *Edvard Munch, The Modern Life of the Soul* (exhibition catalogue), Museum of Modern Art, New York, 2006, p. 15).

Munch’s landscapes of this period had a strong influence on German Expressionist painters, who had the opportunity to see his works in several exhibitions in Germany between 1905 and 1908. The brilliant, wild palette that dominated Munch’s canvases had a powerful impact on the *Brücke* artists who were eager to move away from their urban surroundings in Berlin and other cities, and to embrace the more ‘primitive’ life-style and wild nature of the northern German coast. It was the daring, expressive power of Munch’s landscapes, pulsating with undulating lines and vivid, dramatic brush-strokes that had such a profound effect on some of the major figures of twentieth century art including Kirchner, Schmidt-Rottluff, Pechstein and Heckel.

Munch’s breadth of feeling in his works of art is hard to fully express. Perhaps no other artist has created such deeply gripping and unflinching images – images that are honest and in that honesty evoke visceral reactions. Kynaston McShine in the introduction to the Museum of Modern Art’s 2006 exhibition *Edvard Munch, The Modern Life of the Soul* described the artist: “Edvard Munch is the modern poet and philosopher in painting. At the same time, he is passionately emotional, perhaps more so than any other modern artist. The extremes of joy and pain all come to him, and human emotions are presented in his work with a naked rawness that still startles more than a century after his vision was formed. His iconic constructions depicting events and moods from his own life create indelible images that occupy our minds. Munch’s painting as in *The Dance of Life*, encompasses a litany of emotions that covers life from birth to death. The narrative of Munch’s life and work, rooted in the nineteenth century, somehow transforms, through his own will and force, his personal experiences into an extraordinary examination of what he terms ‘the modern life of the soul’ – birth, innocence, love, sexual passion, melancholy, anger, jealousy, despair, anxiety, illness, and death. His exploration of the range of modern experience in palpable psychological terms reflects an existential agitation” (ibid, p. 11).

The present work has formed an integral part of several famed American collections. It was first brought to the United States by Norton Simon in the 1960s whose collection is now displayed in the famed Norton Simon Museum in Pasadena, California. Wendell & Dorothy Cherry acquired *Girls on a Bridge* in 1980 when Norton Simon decided to

pursue a collection more focused on sculpture. The Cherrys shared a life-long passion for collecting the very finest European and American Paintings. Their extraordinary collection included seminal works by Degas, Klimt, Modigliani, Sargent, Soutine and Picasso amongst others. Wendell Cherry passed away in 1991 and *Girls on the Bridge* remained with his widow Dorothy until 1996, when it was sold by Sotheby's. On this occasion, as in 1980 and in 2008, the painting achieved a new world record for the artist. In 2012 Sotheby's sold *The Scream* for \$119 million, then the highest auction price in history.

No.

Title: **Women on the bridge**

Date: circa 1920

Medium: black
crayon on paper

Dimensions: 36.2 x
48.4 cm

**Current owner or
museum:** Private
collection

Provenance:

Family of the artist
Sale: Sotheby's, New
York, 9th May 2002,
lot 205

Purchased at the
above sale by the
2015 owner

Sold at Sotheby's
*Impressionist &
Modern Art Day Sale.*



4 February 2015 London Lot 194. Property from a Private European Collection Estimate 60,000 — 80,000 GBP LOT Sold. 85,000 GBP

Exhibitions:

Oslo, Kunstforbundet, Edvard Munch, 1958

Riehen/Basel, Foundation Beyeler & Schwäbisch Hall, Kunsthalle Würth, Edvard

Munch: Signs of Modern Art, 2007, no 184, illustrated in colour in the catalogue

Paris, Pinacothèque de Paris, Edvard Munch ou l' "Anti-Cri", 2010, no. 70, illustrated in
the catalogue

Rotterdam, Kunsthalle Rotterdam, Rétrospective E. Munch, 2011

Sotheby's Catalogue Note

Edvard Munch was a key pioneer of Expressionism whose influence on the course of modern art cannot be overstated. In depicting nature in a highly individual, internalised manner, he drew upon the tradition of *stemningsmaleri*, or 'mood-painting', characteristic of Nordic art towards the end of the nineteenth century. Munch abandoned the plein-air naturalism which had dominated Norwegian landscape painting in favour of an emotionally charged and resonant vision of nature. In the present drawing, Munch

reverted to one of his most widely popular and acclaimed motifs, the Women on the Bridge, which was originally conceived circa 1901-02 during an intensely turbulent period in his life. The composition takes as its starting point a scene which Munch would have witnessed in Åsgårdstrand, a resort a few miles to the south of Oslo, and the location where he painted his famous Frieze of Life.

Women on the Bridge takes the stages of a young woman's development from adolescence to maturity as its principal theme, and relates closely to the Frieze of Life paintings. Munch's exploration of the issues of sexual awakening and morality is powerfully symbolic; he has emphasised the centrality of the women to the composition with a bold and assertive contour, and their isolation between two points of land is a visual metaphor for their transitional stage in life. Munch's draughtsmanship is characteristically organic and sinuous, demonstrating his trademark expressive forms and distorted perspective. Between 1901 and 1935 Munch produced a total of twelve known oil paintings and a number of variations in etching, lithograph and woodcut, all based on the composition of Women on a Bridge. The present drawing is believed to date from the 1920s and relates most closely in composition to the 1903 painting, On the Bridge, which is currently in the collection of the Thielska Galleriet, Stockholm (fig. 1). It has been suggested that Munch may have created the present work as a preparatory study for a lithograph which he later abandoned.

No. :

Medium: lithograph in dark grey

Title: *On the Bridge*

Date: 1912-13

Plate size: 38 x
54,3 cm

Sheet size: 47 x
62,7 cm

Print run: 14
impressions

**Price achieved in
Auctions:**

Sold by Christie's
Live Auction 7419
Old Master, Modern
and Contemporary
Prints Closed: 19 Sep
2007. Lot 371 Price
realised GBP 90,500
Estimate GBP 70,000
- GBP 100,000

Catalogue raisonné:

Woll G 416 Schiefner nr: 380



No. :

Medium: lithograph

Title: *On the Bridge*

Date: 1912-13

Plate size: 38 x 54,3 cm

Sheet size: 47 x 62,7 cm

Print run: 14

impressions

Catalogue raisonné:

Woll G 416 Schiefler nr:

380. The Munch Museum,

MM.G.00360-02



No. :

Medium:

lithograph

Title: *On
the Bridge*

Date: 1912-
13

Plate size:
38 x 54,3 cm

Sheet size:
47 x 62,7 cm

Print run:
14

impressions

**Catalogue
raisonné:**

Woll G 416

Schiefler nr:

380. The

Munch

Museum,

MM.G.00360

No. :

Medium: Hand coloured lithograph on laid paper

Title: *On the Bridge*

Date: 1912-13

Plate size: 40 x
53 cm

Sheet size: 48,2 x
64,5 cm

Print run: 14
impressions

Catalogue

raisonné: Woll
G 416 Schiefler nr:
380.

Price achieved in

Auctions: For sale
mid 2021 at Galerie
Thomas,
Tuerkenstrasse 16
80333 Munich.

Enquiry

[info@galerie-
thomas.de](mailto:info@galerie-thomas.de)

Comment:

The lithograph “On the Bridge” of 1912/13 is a variation on a motif that Munch had first explored in the summer of 1901 in a painting now held at the National Gallery, Oslo. The subject is one of the most significant and memorable of the artist’s motifs. The five women chatting in a group are symbols of youth and early adolescence. They are depicted on the pier at Åsgårdstrand, the village on the shores of the Oslofjord. The house in the background is that of the Kiosterud family with the hite garden fence. This shoreline featured prominently in his early work. The landscape and architecture, especially the steep perspective of the bridge and its railing play a dynamic role equal to the human presence. In his painted oeuvre, Munch revisited the theme of the girls on the bridge seven times, each time modulating the scene, turning the figures to face the viewer, adding further characters in conversational groups as he did in the present work, and allowing the girls to age with the passing years. In his printed work, the motif reappears in woodcuts and lithographs until 1935, showing different versions in composition and colouring. The present example of this lithograph is particularly interesting as Munch coloured the print by hand, turning it to a singular piece.



No.

Title: Girls on the Bridge**Date:** 1901**Medium:** Oil on canvas**Dimensions:** 83.8 x 129.6 cm**Current owner or museum:** Hamburger Kunsthalle. Inv. No. : HK-5052**Catalogue raisonné:** Woll M 484**Comment:**

Close together and yet strangely lost, three girls stand on the jetty at Åsgårdstrand on a Nordic summer night. Two of them look into the water with bowed heads; a third, dressed in white, in the foreground has turned around and taken off his yellow straw hat, his gaze slides into an indefinite distance. Edvard Munch could have seen such a scene himself. In 1889 he spent the first of many summers in the up-and-coming seaside resort on the Oslofjord; In 1898 he bought a simple fisherman's house there. From 1901 until his death he dealt with the motif - as a symbolic representation of femininity and at the same time as a reflection of his own relationship to the world. In the first painting from the National Gallery in Oslo, the girls stand in front of a nocturnal landscape, which is dominated by the silhouette of a huge linden tree. The Hamburg version, on the other hand, focuses on the figures. All that remains of the tree is a gloomy shadow in the water; it becomes the counterpart of the inward-looking gaze. Due to the perspective flight of the railing, the scene irresistibly captivates the viewer: Munch shows less the image of an outer than that of an inner, spiritual landscape.

Florian Britsch**Provenance:**

Edvard Munch (1863-1944), 1901 -? (1); [...] (2); Hugo Perls (Rybnik 5/24/1886 - 8/14/1977 New York City),? -? (3); Heinrich Thannhauser Gallery, Munich, 1916? (Commissioned goods or property?) (4); Heinrich Carl Hudtwalcker Collection (1880 - 1952), Hamburg, at least 1922 - 1952 (5); Coll. Maria Agatha Hudtwalcker (1895 - 1966, née Maier), Hamburg, - 2.3.1961 (6); Purchase from there with special funds from the Senate and the citizenship, 2.3.1961 (7)

1) It must be clarified when, how, to whom and for how much Munch sold or gave the work.

2) So far unknown provenance / s.

3) Gerd Woll: Edvard Munch. Complete paintings. Catalog Raisonné, 4 vols., Vol. 2 (1898-1908), London and New York 2009, p. 524, no. 484. Unfortunately, no evidence is given for this.

4) Modern Gallery Heirnich Thannhauser Munich. Supplementary work I to the large catalog edition 1916, Munich 1916, IV, p. 69. Until May 2017, the provenance was listed as: Ernst Rose, Bergedorf near Hamburg (?). This information comes from Gerd Woll: Edvard Munch. Complete paintings. Catalog Raisonné, 4 vols., Vol. 2 (1898-1908), London and New York 2009, p. 524, no. 484 and is not documented. There is obviously a confusion with the provenance of the work 'Madonna' by Edvard Munch, which is also in the Hamburger Kunsthalle (HK-

5) HAHK: L 102; Private Treasures, S. #; Exhibition Edvard Munch, Kunsthalle Bern, 3.-24.9.1922, No. 12 (in the copy of the Kunsthalle Bern there is a handwritten addition: 'HC Hudtwalcker'); Exhibition Edvard Munch in the Zürcher Kunsthaus, June 18-28, 1922, Zurich 1922, No. 12 'Mr. HC Hudtwalcker, Hamburg 'is named as the owner.

6) HAHK: Coll. 1 purchases for the gallery 1.1.1953-31.3.1962; 32-223.7 Purchases for the plastic and medal collection (Coll. 3), April 1, 1962- December 31, 1987, Munch; Copy of the certificate of inheritance in the work file. The work had been on loan from the Hamburger Kunsthalle since November 24, 1960.

7) HAHK: Coll. 1 purchases for the gallery 1.1.1953-31.3.1962; 32-223.7 Purchases for the plastic and medal collection (Coll. 3), April 1, 1962- December 31, 1987, Munch; Hamburger Kunsthalle. Acquisitions for the painting gallery and the collection of recent sculptures in 1961, in: Jahrbuch der Hamburger Kunstsammlungen 7, 1962, pp. 111-134, p. 117. The purchase price was 260,000 German marks.

Ute Haug

No.

Title: Four Girls on the Bridge

Date: 1905

Medium: oil on canvas

Dimensions: 126 × 126 cm

Current owner or museum: Wallraf-Richartz-Museum & Fondation Corboud. Accession number WRM 2816

Provenance:

Acquired in 1949 as a gift from Cologne art-lovers

Catalogue raisonné: Woll M 639

Comment:

The beholder of this picture may well be seized by a feeling of alienation and perhaps also fear, because it is unfathomable and talks in riddles. One could of course also describe it in quite friendly terms. What we have is

a bridge, in the popular Norwegian resort of Aasgaardstrand on the Oslofjord. Four girls are standing by the balustrade, one wearing a bright and cheerful yellow straw hat. It is obviously summer, which in Norway is a short season, but one which the people enjoy all the more for that.

And yet it is difficult to work up a cheerful mood. The composition and palette simply will not allow it. The jetty, in defamiliarized pink, and painted with red and blue stripes, leads wedgelike and in steep perspective towards the shore. The trees come across as blackish-green flat shapes with solid outlines. The sky is turquoise, the wan moon hangs low above the horizon and in the still, deep water is reflected the dark-violet crown of the largest tree. Everything taken together creates the impression of an unreal, nightmarish scene. The girls are standing close together as if seeking protection in their very closeness. In fact it is only through the strong colours of their dresses that we can tell them apart.

Munch confronted this motif over many years and painted it in a number of versions. While the composition is based on the topographical location of his country cottage, the strong colours, sketchy forms and the puzzling nature of the figures make the picture look less like a representation of the external world than a depiction of psychological states and processes. His art was always determined by his interest in giving visible form to emotional states and borderline human situations, an interest which is also apparent in his numerous portraits.



Wallraf-Richartz-Museum & Fondation Corboud

No.**Title:** The Girls on the Bridge**Date:** 1904 or 1933-35**Medium:** Oil on canvas**Dimensions:** 80.5 x 69.3 cm**Current owner or museum:** Kimbell Art Museum, Fort Worth, Texas. Accession number AP 1966.06**Provenance:**

Ake Bratt, Oslo. Hans Grether [-1975], Basel by 1966; (Richard N. Tetlie, Washington D.C.); purchased by Kimbell Art Foundation, Fort Worth, 1966.

Exhibitions:**Catalogue raisonné:**

Woll M 1715

Comment:

In 1889 Munch started spending periods of time at the resort of Åsgårdstrand, which was popular with artists and writers. While summering there in 1893, he developed the pictorial ideas

that some years later would evolve into Girls on the Pier. His first version of the composition (National Gallery, Oslo) dates from about 1901 and the Kimbell's from about three years later.

Following the lead of modern artists such as Monet and Renoir, who in the early 1890s began to play multiple variations on a single compositional idea, Munch painted seven versions of Girls on the Pier between 1901 and 1930, as well as half a dozen closely related works with groups of older female figures in the same setting. In all these, Munch depicted the pier with slanting lines receding dramatically into the background space. Among the Girls on the Pier variations, the Kimbell's is one of the most freely painted. Exaggerating line and color to create haunting, even ominous, moods, Munch portrays a world charged with anxiety. It is the setting, rather than the girls' poses and expressions, that suggests they may be brooding about their identities or desires. They appear absorbed, like the painter, in their observations of the water, the pier, and the nearby Grand Hotel under a full moon. The nearest girl turns away from her friends toward the viewer but her face is blank, an emotional riddle.

**Kimbell Art Museum**

No. :

Medium: Drypoint

Title: **The Girls on the Bridge**

Date: 1903

Printer: Wilhelm Felsing (Otto-Felsing-Druckerei, Berlin)

Plate size: 18,5 x 26,3 cm

Sheet size:

24,9 x 31,8 cm

Print run:

Price achieved

in Auctions:

One proof sold

by Sotheby's

sale *Prints &*

Multiples 27-28

October 2016

New York Lot

16 *Property*

from the estate

of Mary Cross

Estimate 30,000

— 50,000 USD

Lot Sold.

87,500 USD.

Provenance

William Weston

Gallery, London

Catalogue

raisonné:

Woll G 232 Schiefler nr: 200 Willoch nr: 104

The Munch Museum, MM.G.00095

Selected Literature:

Gustav Schiefler, *Verzeichnis des graphischen Werks Edvard Munchs bis 1906*, Oslo,

1974, no. 200

Gerd Woll, *Edvard Munch - The Complete Graphic Work*, London and Oslo, 2001, no.

232

Comment:

The artist explored this theme many times throughout his career. The convergence of the road with the landscape is a device he used frequently in his paintings of the same subject, as well as in *Geschrei* (*The Scream*). While the young girls are disconnected to each other, emphasizing alienation, they also convey the bittersweet contradiction of the loss of innocence and the beginning of an awakening.



No. :

Medium: Drypoint

Title: **The Girls on the Bridge**

Date: 1903

Printer: Wilhelm Felsing (Otto-Felsing-Druckerei, Berlin)

Plate size: 18,8 x 26,4 cm

Sheet size: 30,9 x 47,6cm

Price

achieved in

Auctions:

Sold by
Christie's in
its Live
Auction
Sale 16955

Prints &
Multiples.
Closed: 18
Sep 2019.

Lot 32
Various
Properties.

Price
realised

GBP

47,500

Estimate

GBP

30,000 -

GBP

50,000



Catalogue raisonné: Woll G 232 Schiefler nr: 200 Willoch nr: 104

The Munch Museum, MM.G.00095

Selected Literature:

Schiefler 200; Woll 232 (this impression cited).

G. Woll, Edvard Munch - A Genius of Printmaking, Zurich & Ostfildern, 2013, p. 55, no. 11 (another impression ill.)

D. Buchhart & K. A. Schröder, Edvard Munch - Love, Death, Loneliness, Albertina, Vienna (exh. cat.), 2015-16, p. 73, no. 34 (another impression ill.)

Christie's Lot Essay

The present etching of *The Girls on the Bridge* of 1903 is the earliest iteration of this subject in the print medium. Repetition and variation lies at the core of Edvard Munch's working practice, and the motif of girls or young women standing on bridge - the steamship jetty at Åsgårdstrand - became a recurring subject for several paintings and a few prints. The first painted version, of 1899, shows all three girls peering over the water (Nasjonalmuseet, Oslo). Two years later, in 1901, Munch created another painting, this

time with the first figure turned towards the viewer (Kunsthalle Hamburg). It is this painting that the composition of the present etching resembles most closely. Several other painted variations on the theme were made over the years. In 1905, Munch made a small, extremely rare woodcut in an upright format (Woll 271), followed by two lithographic variations (Woll 416 & 629) and a large woodcut (Woll 628) between 1912 and 1918. The Girls on the Bridge is an outstanding example of Munch's ability to turn a seemingly quotidian scene into a powerful emblem of longing, isolation and nostalgia.

No.

Title: **Pikene på broen / The Girls on the Bridge (Girl on the Pier)**

Date: 1901

Medium: Oil on canvas

Dimensions: 136 x 125 cm

Current owner or museum: The National Museum of Art, Architecture and Design, Oslo. The Fine Art Collections. Inventory no.:

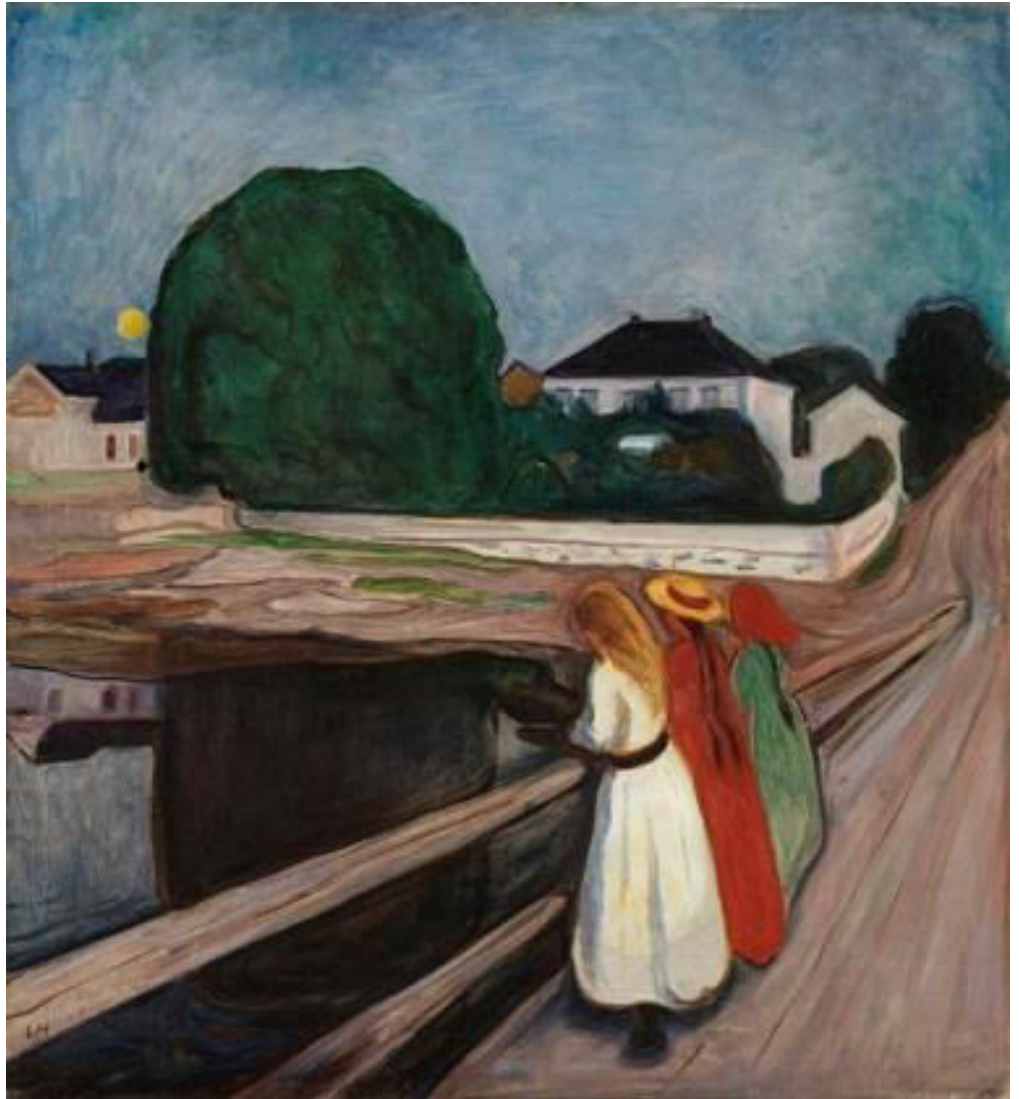
NG.M.00844

Provenance:

Gift from Olaf Schou 1909

Exhibitions:

The dance of life. The collection from antiquity to 1950, 2011 - 2019
Munch 150, 2013



No.

Title: White Night. Aasgardstrand
(The Girls on the Bridge)

Date: 1902-1903

Medium: Oil on canvas

Dimensions: 83 x 73 cm

Current owner or museum: The
Pushkin Museum of Fine Arts, Moscow.
F-3437

Provenance:

At the PMFA since 1948
until 1910 - collection of M.A.
Morozov, until 1925 at the State
Tretyakov Gallery, then - at the State
Museum of New Western Art until 1948

Catalogue raisonné: Woll M 539

Comment:

The first canvas of Girls on the Bridge, one of the most lyrical subjects in the artist's oeuvre, was produced in 1900-1901. The picture from the Pushkin Museum collection is an author's variant extremely close to the original as it was painted shortly afterwards for the Paris Salon des Indépendants of 1903, where it was acquired by [Mikhail Morozov](#).

At present there are seven known author's versions, which are in various museums and private collections.



No.

Title: The Girls on the Bridge

Date: 1927

Medium: Oil on canvas

Dimensions:

Current owner or museum: Munch-
museet, MM.M.00490

Catalogue raisonné: Woll M 1632

No.**Title:** På broen**Date:** circa 1925**Medium:** brush and blue ink on paper**Dimensions:** 12.7 x 11.1 cm**Current owner or museum:** Private collection*Provenance:*

Prof. Dr. Curt Glaser, Berlin; the forced sale of his collection, Max Perl, Berlin, 18-19 May 1933, lot 1082.

Burkamp collection, Rostock, Germany; sale, Christie's, London, 24 June 2004, lot 378.

Acquired at the above sale by the present owners and restituted to the heirs of Prof. Dr. Curt Glaser, 2017.

Sold at Christie's Live Auction 15005

Impressionist and Modern Art Works on Paper Sale Lot 158 Price realised USD 162,500

Estimate USD 70,000 - USD 100,000 Closed: 14 Nov 2017

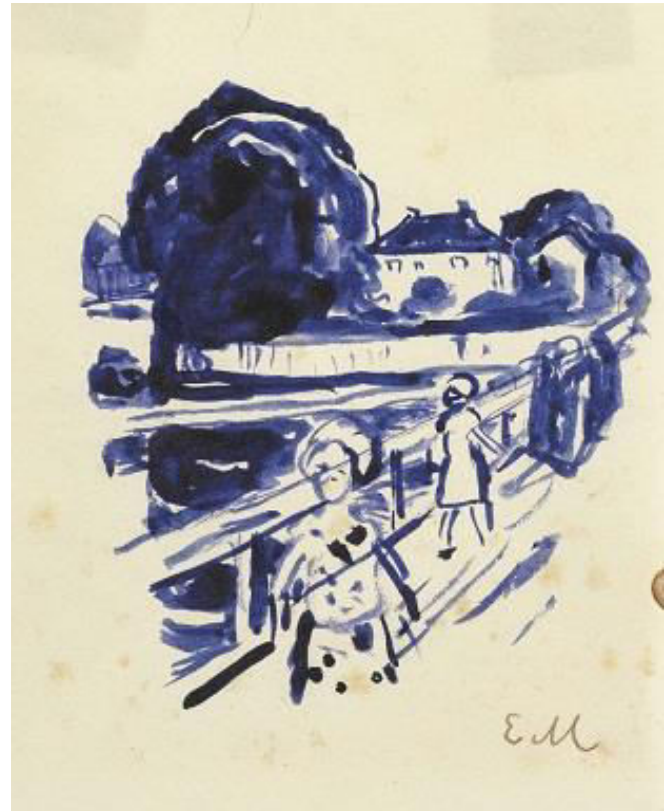
Catalogue raisonné:**Christie's Lot Essay**

This work is recorded in the archives of the Munch Museet, Oslo.

The present work is being offered for sale pursuant to an agreement between the consignor and the heirs of Prof. Dr. Curt Glaser. This resolves any dispute over ownership of the work and title will pass to the buyer.

Painted circa 1925, the present work relates to one of Munch's most popular motifs, The Girls on the Bridge (Pikene på broen), which he first painted in 1901. Throughout his career, Munch explored this theme multiple times, painting nine oil variations between 1901 and 1905 (Woll, nos. 483, 484, 539 [fig. 1], 540, 541, 566, 567, 604, 639), one in 1927 (Woll, no. 1632) and two more between 1933-1940 (Woll, nos. 1715 and 1721). Ragna Stang has written on the Girls on the Bridge subject: "Munch makes use of a handrail to accentuate the perspective—our eyes instinctively follow it in towards the landscape in the background, even though we are unable to make out precisely where the railing ends and the road, which leads past the large sleeping house into the small town beyond, actually begins" (Edvard Munch, *The Man and His Art*, New York, 1977, pp. 170 and 172).

Prof. Dr. Curt Glaser (1879-1943), the first owner of this work, was a renowned art historian and a prominent figure in the artistic and cultural milieu of Berlin in the early decades of the 20th century. Appointed Director of the State Art Library in 1924, he was dismissed by the Nazi government in 1933, and forced to flee the country, auctioning most of his art to finance his emigration. He left Berlin for Switzerland via Paris in June 1933, before finally settling in the United States with his second wife Maria (née Milch) in 1941.



No. :

Medium: Woodcut and zincograph

Title: **The Girls on the Bridge /
Mädchen auf der brücke**

Date: 1918

Plate size: 50 x 42,5 cm

Sheet size: 63 x 52,7 cm

Catalogue raisonné: Woll G 628
Schiefler nr: 488; The Munch Museum,
MM.G.00647-04



No. :

Medium: Woodcut in black on
cream wove paper

Title: **The Girls on the Bridge /
Mädchen auf der brücke**

Date: 1918

Plate size: 50 x 42,8 cm

Sheet size: 71 x 54,5 cm

Printer: Anton Peder Nielsen

Price achieved in Auctions: Sold by
Christie's in its Live Auction 13879
Prints and Multiples. Closed: 19 Sep
2017. Prints by Edvard Munch from
the Collection of Dr Heinrich Becker,
BielefeldIt. Lot 33. Price realised
GBP 125,000 Estimate GBP 70,000 -
GBP 100,000

Catalogue raisonné: Woll G 628
Schiefler nr: 488

Comment:

numbered No. 10 serie II at lower left
corner, a fine and even impression of
this rare and important subject, second
state (after the removal of some of the
marks within the white dress of the
girl in the foreground), a rare variant
of this state printed in black, printed
by Nielsen, Norway, with wide margins,
probably the full sheet, some light- and
mount staining, generally in good
condition



Provenance

Acquired directly from the artist by Dr. Heinrich Karl Wilhelm Becker (1881-1972) for the Städtisches Kunsthaus Bielefeld in 1931, for 100 kr. (according to a letter from Becker to Edvard Munch, dated 9 April 1931 [Munchmuseet MM K 3688]).

A gift by the Städtisches Kunsthaus Bielefeld to Heinrich Becker, on occasion of his dismissal as director of the Kunsthaus by the Nazi government in 1933 (according to a note attached to the back of the sheet: Als Dank für Ihre jahrelange selbstlose Arbeit/ für das Bielefelder Kunstleben/ überreicht vom/ "Freundeskreis des Bielefelder Kunsthauses"/ der Vorstand: [signed by] D. Emdenberg (?) Walther Delius Otto Lorenz/ September 1933); then by descent to the present owners.

Christie's Lot Essay

It is rare today to find works of art from the early 20th century which have been in a single collection ever since they were acquired directly from the artist. Yet this is the case with this fine group of prints by Edvard Munch from the collection of Dr Heinrich Becker. A high-school teacher by training and profession, Heinrich Becker had a passion for modern art. Promoting art and artists was a vocation he pursued resolutely and selflessly for all his life. In 1908 he settled in Bielefeld in Westphalia, Germany, where he taught German, French, English and history of art until his retirement in 1947. In his spare time, he began to organise art exhibitions, at first of local painters but soon also of famous artists such as Emil Nolde and Käthe Kollwitz. In 1933 the local Nazi administration disapproved of Dr Becker's exhibition programme and forced him to step down. On the occasion of his dismissal, as a thank-you for many years of dedicated unpaid work, the chairmen of the 'Freundeskreis' presented Heinrich Becker with the very impression of Munch's *Girls on the Bridge* (lot 33) which Becker had acquired for the Kunsthaus a couple of years earlier. Presumably they also feared that the woodcut might be confiscated and sold off or destroyed as 'degenerate art', if it were to remain in the collection. A label attached to the back of the print bears witness to this wise and generous gift.

The present woodcut from 1918 is Munch's final and most significant rendering of the subject of *The Girls on the Bridge*, a motif that he had worked on as early as 1901 in a painted version now in the National Gallery, Oslo, Norway. The scene depicts the jetty in the seaside village of Åsgårdstrand, on the Christiana fjord north of the capital, where Munch owned a small house.

The painted and the woodcut version closely resemble each other in composition, yet the softer lines of the painting, still rooted in the style of the art nouveau, are here articulated in a harder, expressionist manner, accentuated by the woodcut medium. The present composition, like the other printed versions, is reversed on its horizontal axis and shows a formal and psychological mirroring of the scene.

During 1908-09 Munch had suffered from an emotional collapse, which may have been caused by the death of his muse Aase Nørregard. It has been suggested that the figure of the girl in white in another of Munch's seminal woodcuts, *Two Human Beings: The Lonely Ones*, was inspired by Nørregard and it is tempting to think that the figure of the girl in white in *The Girls on the Bridge*, with her head downcast and looking into the black expanse of water below, was also inspired by Munch's memories of his departed friend.

The three silent figures stand in a unified group, huddled together as if threatened by the looming linden tree and its reflection in the water below. The dense vertical striations in the sky and on the floor of the jetty seem to imprison the figures into a kind of paralysis or lethargy. At the same time, the sharp diagonal incisions of the railing collide with the vertical gouges on the floor and in the sky to create a vortex of movement in an otherwise static scene. It is this simultaneous sense of quiescence and internal unrest, which is central to Munch's temperament, and which makes *The Girls on the Bridge* a quintessential work in his printed oeuvre.

No. :

Medium: Woodcut and zincograph

Title: *The Girls on the Bridge / Mädchen auf der brücke*

Date: 1918

Plate size: 50 x 42,5 cm

Sheet size: 63 x 52,7 cm

Catalogue raisonné: Woll G 628 + 629 Schiefner nr: 488

The Munch Museum, MM.G.00647



No. :

Medium: Hand coloured woodcut

Title: *The Girls on the Bridge / Mädchen auf der brücke*

Date: 1918

Plate size: 50 x 42,5 cm

Sheet size: 63 x 52,7 cm

Catalogue raisonné: Woll G 628 + 629 Schiefner nr: 488

The Munch Museum, MM.G.00647-11

No. :

Medium: Woodcut in black with hand-coloring in red, yellow, blue and teal green on tan textured paper

Title: **The Girls on the Bridge / Mädchen auf der brücke**

Date: 1918

Plate size: 52,4 x 43,2 cm

Sheet size: 59 x 47 cm

Printer: Anton Peder Nielsen

Price achieved in

Auctions: Sold by Christie's in its Live Auction 2740 *Prints & Multiples*. Closed: 30 Oct 2013. Lot 98. Price realised USD 845,000 Estimate USD 700,000 - USD 1,000,000

Catalogue raisonné:

Woll G 628 629 Schiefler nr: 488

Exhibited

Edvard Munch Master Prints, National Gallery of Art, Washington D.C., July 31 - October 31, 2010, catalogue number 42.

**Christie's Lot Essay**

Munch was deeply attached to the seaside village of Asgardstrand, on the Christiania fjord north of the capital, where he owned a small house. The pier that extended outward from the town along with the large house belonging to the Kojsterud family and the looming linden tree beside it, appeared in a great number of the artist's pictures, including a painting from 1899, an etching from 1903 (W. 232), a rough woodcut from 1905 (W. 271) and, having recovered successfully from the emotional collapse he suffered 1908-09, in a lithograph (W. 416) from 1912-13. His final and most significant treatment of the subject however, is the present work, dating from 1918-20.

Three figures standing close together in a unified group, gaze over the railing at the water. None of their faces are visible. They huddle together as if threatened by the looming linden tree and its reflection. The rigid vertical and diagonal striations - a departure from the art nouveau lines of such related compositions as *The Scream* (W. 38) and *Angst* (W. 63) seem to lock the figures into a kind of paralyzing lethargy, while the

extension of the pier into the village oddly dissolves at the left edge of the picture. The decorative patterns created by the varied marks of the gouging produce a nuanced and animated composition.

Several monochrome impressions are known, but it is clear that Munch intended this to be a color image. The present work is thought to be a template upon which he explored its effect as it is one of only two recorded examples where the colors are exclusively in watercolor (the other being in the Munch Museum, Oslo, (MM 647-11)). It served as the basis for subsequent impressions which were colored, often very deceptively, with a combination of lithographic plates and occasionally stencils, as well as variants in which the woodblock was printed in blue.

'One can argue that, aware of the appeal that a picture of a specific locale would have, Munch - a skillful businessman - concluded that [a] colorful interpretation...would become the version most likely to attract buyers. Yet one wonders then why he ultimately pulled such a relatively small number of impressions of this motif; fewer than thirty-five have been recorded.' (Edvard Munch, Master Prints, Elizabeth Prelinger and Andrew Robison, National Gallery of Art, Washington, D.C., 2010. pp. 103.)

No. :

Medium: Woodblock

Title: The Girls on the Bridge /
Mädchen auf der brücke

Date: 1918

Size: 58 × 42,9 cm

Catalogue raisonné: Woll G 628 MM G
647 Schiefler 488; Munchmuseet,
MM.P.00405



No. :

Medium: Woodcut

Title: **The Girls on the Bridge / Mädchen auf der brücke**

Date: 1918

Plate: 58 × 42,9 cm

Sheet: 81 × 54,7 cm

Catalogue raisonné: Woll G 628 Schiefler nr: 488
The Munch Museum, MM.G.00647-01



No. :

Medium: Hand coloured woodcut

Title: **The Girls on the Bridge / Mädchen auf der brücke**

Date: 1918

Catalogue raisonné: Woll G
628 Schiefler nr: 488
The Munch Museum,
MM.G.00647-07

No. :

Medium: Woodcut

Title: **The Girls on the Bridge /
Mädchen auf der brücke**

Date: 1918

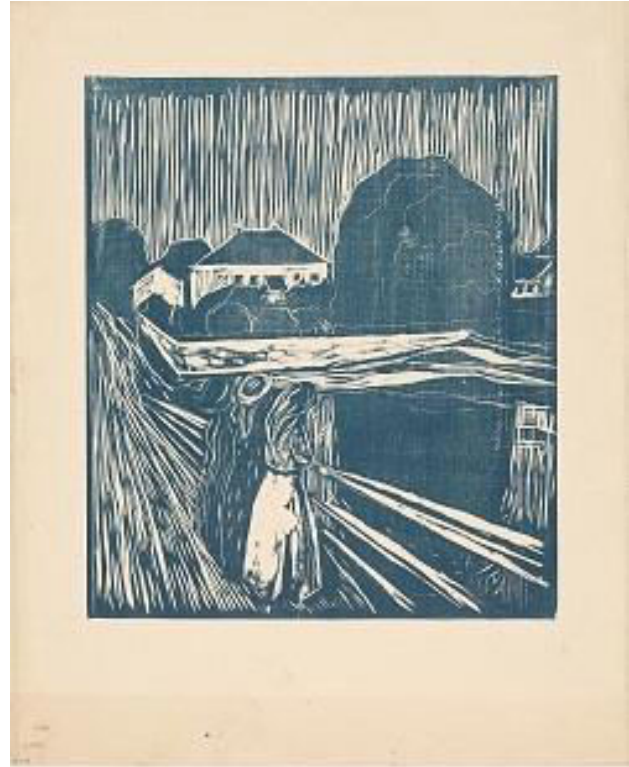
Plate size: 50 x 42,5 cm

Sheet size: 63 x 52,7 cm

Catalogue raisonné: Woll G 628

Schiefler nr: 488

The Munch Museum, MM.G.00647-06



No. :

Medium: Woodcut and zincograph printed in yellow

Title: **The Girls on the Bridge /
Mädchen auf der brücke**

Date: 1918

Plate size: 49,8 x 42,6 cm

Sheet size: 64,7 x 50,5 cm

Printer: Anton Peder Nielsen

Price achieved in Auctions: Sold by Sotheby's in its Sale *Prints 3-4 May 2007* New York. Lot 270 *Property from a Private American Collection*. Estimate 200,000 — 250,000 USD Lot Sold. 288,000 USD

Catalogue raisonné: Woll G 628 629

Schiefler nr: 488

No. :

Medium: Woodcut and zincograph

Title: **The Girls on the Bridge**

Date: 1918

Plate size: 50 x 42,5 cm

Sheet size: 63 x 52,7 cm

Catalogue raisonné: Woll G 628 + 629 Schiefler nr: 488

The Munch Museum, MM.G.00647-20



No. :

Medium: Woodcut and zincograph



Title: **The Girls on the Bridge**

Date: 1918

Plate size: 49,2 x 42,7 cm

Sheet size: 62,3 x 52,6 cm

Price achieved in Auctions: Sold by

Sotheby's in its Sale Old Master,

Modern & Contemporary Prints - 19

September 2012 London. Lot 79.

Estimate 180,000 — 200,000 GBP

LOT SOLD. 205,250 GBP

Catalogue raisonné: Woll G 628

Schiefler nr: 488; The Munch Museum,

MM.G.00647-02

Comment: Woodcut printed in blue,

red, orange and yellow, the third (final)

state, 1918, signed in pencil, printed by

Nielsen, on cream wove paper. The

motif of Edvard Munch's Girls on the

Bridge has been widely recognised as

one of his most celebrated and popular.

As was often the case with the artist's

successful works, he continued to

revisit the composition throughout his

career, producing a total of twelve known oil paintings between 1901 and 1935, as well as the woodcut offered here and a number of variations in lithograph, etching and another woodcut.

The influence of Munch's pictorial motifs can be seen in the views depicted on Norwegian postcards issued at the time. The postcard from Munch to Gustav Schiefler, illustrated below, shows a pier in Asgårdstrand, reflecting the same composition as Girls on the Bridge. The perspective of the pier is similar to the woodcut, although Munch adds three young girls leaning over the rail as the main focus of the work. This postcard was published after the artist's pictures were internationally known, showing how his motifs were integrated into popular culture.

No. :

Medium: Colour Zincograph

Title: **The Girls on the Bridge**

Date: 1918

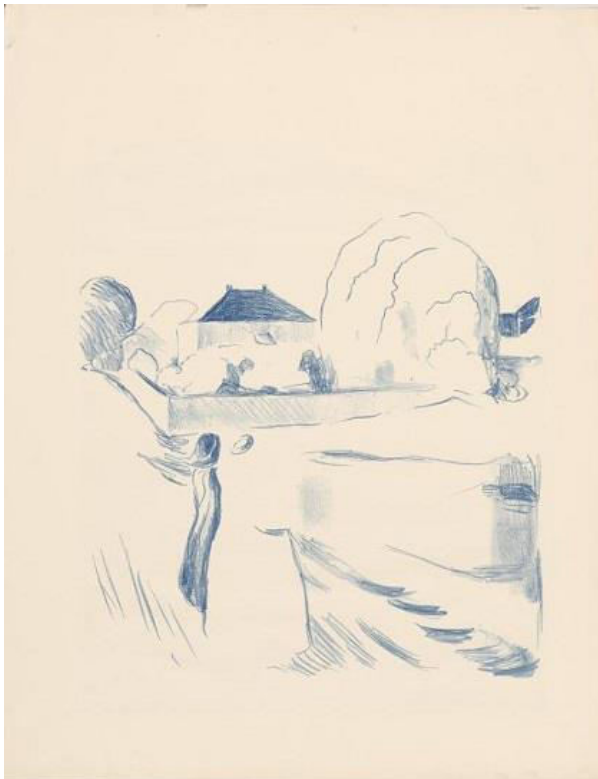
Plate size: 50 x 42,5 cm

Sheet size: 63 x 52,7 cm

Catalogue raisonné: Woll G 629 Schiefler
nr: 488; The Munch Museum, MM.G.00647-
16



No.
:



Medium: Colour Zincograph

Title: **The Girls on the Bridge**

Date: 1918

Plate size: 50 x 42,5 cm

Sheet size: 63 x 52,7 cm

Catalogue raisonné: Woll G 629 Schiefler
nr: 488; The Munch Museum, MM.G.00647-
17

No. :

Medium: Colour Zincograph

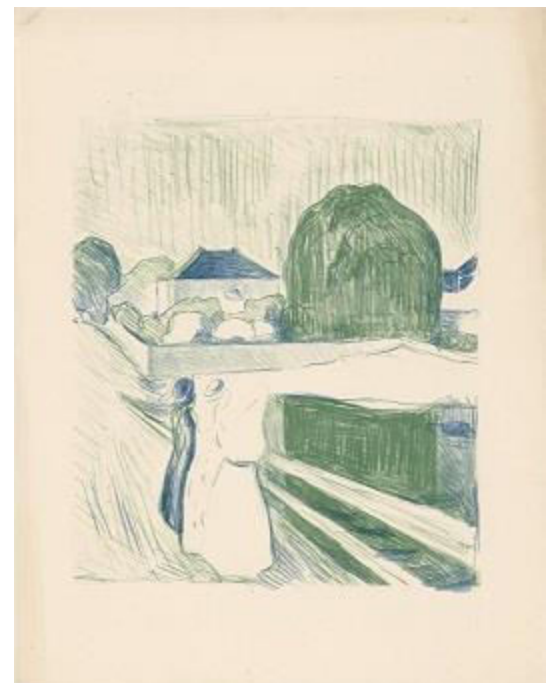
Title: **The Girls on the Bridge**

Date: 1918

Plate size: 50 x 42,5 cm

Sheet size: 63 x 52,7 cm

Catalogue raisonné: Woll G 629 Schiefler nr: 488;
The Munch Museum, MM.G.00647-13



No. :

Medium: Colour Zincograph

Title: **The Girls on the Bridge**

Date: 1918

Plate size: 50 x 42,5 cm

Sheet size: 63 x 52,7 cm

Catalogue raisonné: Woll G 629 Schiefler
nr: 488; The Munch Museum, MM.G.00647-
15



No. :

Medium: Colour Zincograph

Title: **The Girls on the Bridge**

Date: 1918

Plate size: 50 x 42,5 cm

Sheet size: 63 x 52,7 cm

Catalogue raisonné: Woll G 629
Schiefler nr: 488; The Munch Museum,
MM.G.00647-12

No. :

Medium: Woodcut and zincograph

Title: **The Girls on the Bridge**

Date: 1918

Plate size: 50 x 42,5 cm

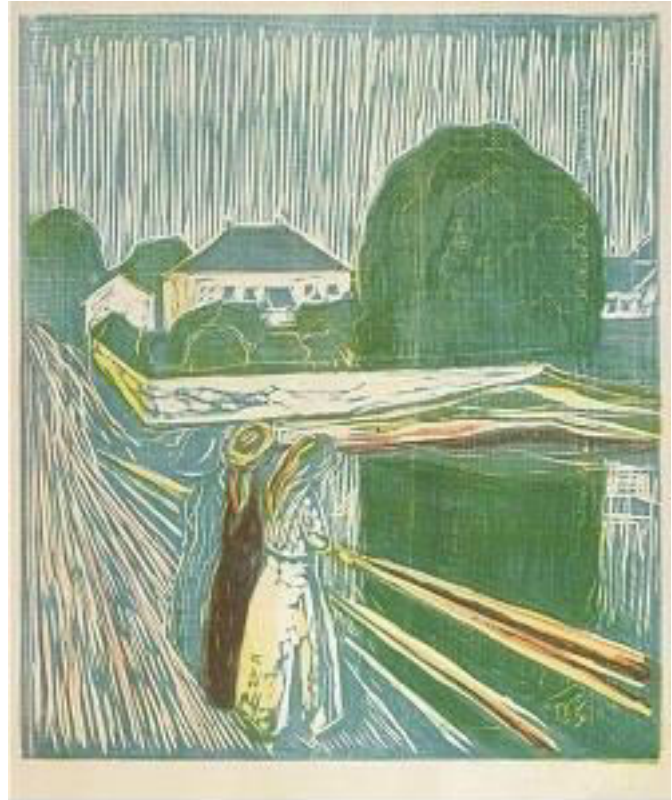
Sheet size: 63 x 52,7 cm

Price achieved in Auctions: Sold by Sotheby's in its Sale Old Master, Modern & Contemporary Prints - 4 December 2003, London. Lot 180 Estimate 120,000 — 180,000 GBP Lot Sold. 151,200 GBP

Catalogue raisonné: Woll G 628 II
Schiefler nr: 488

The Munch Museum, MM.G.00647-01

Comment: The rare woodcut printed in blue, also printed with the three lithographic colour plates in yellow, red and green, 1918, the colours fresh, Woll's second state (of three), before the central figures' dress was masked out, signed in pencil, on wove paper, with wide margins, the image in good condition, some staining in margins recto associated with previous mounting



The Seducer

No.

Title: Young Woman Washing herself

Date: 1896

Medium: Oil on wooden board

Dimensions: 74.5 x 59 cm

Current owner or museum: Nasjonalmuseet for kunst, arkitektur og design, The Fine Art Collections

Provenance: Gift from Olaf Schou 1909

Catalog raisonné:

Inventory no.:

NG.M.00843

Comment:

A young woman stands washing herself. The room is simple and austere. There is no indication of opulence or a luxurious way of life. Half turned away, the girl's naked back and slender figure is illuminated by light from the window in the background. The window seems to echo the picture's upright format, marking a separation from the world outside. Is it sunlight or moonlight that we see, morning or evening, day or night? The scene is intimate and revealing. We are witness to a private moment in which the woman is also vulnerable. Such intimate interior scenes were



popular in the late 19th century, especially in Paris, where artists such as Edgar Degas, Henri de Toulouse-Lautrec and Pierre Bonnard worked with this kind of motif. Munch painted the picture during a stay in Paris in 1896. For several years he had been depicting women in various large format, broodingly symbolic works linked to his "Frieze of Life" (including Madonna, The Kiss, Vampire and Dance of Life). In this work the woman is

depicted in a more prosaic and mundane context. It is one of the first in a series of related nude studies that shows a different aspect of Munch's creative activity.

The paint is applied in thin, semi-transparent layers, creating an almost translucent quality. The texture of the wood panel on which the work is painted can be seen in many parts of the picture. Together with the subtle use of colour, this creates a poetic dimension, while simultaneously emphasising the work's inherent pictorial quality.

This painting was donated to the National Gallery by Olaf Schou in 1909.

Øystein Ustvedt

From "Edvard Munch in the National Museum"
Nasjonalmuseet 2008, ISBN 978-82-8154-035-54



No. :

Title: Young Woman and Portrait of the Artist

Medium: Etching on paper

Date: 1896 (plate) / after 1902 (print)

Printer: Otto Felsing, Berlin

Plate size: 15,8 x 23,9 cm

Sheet:

Catalogue raisonné:

The National Museum of Art, Architecture and Design, The Fine Art Collections

Inventory no . NG.K & H.A.19079

No. :

Title: Standing Nude

Medium: Mezzotint

Date: 1896

Printer: Alfred Porcabeuf, 187 rue Saint-Jacques, Paris

Plate: 14.7 x 12.8 cm

Sheet: 31 x 22.2 cm

Catalogue raisonné: Woll G 46
Schiefler nr: 39 Willoch nr: 31. The Munch Museum, MM.G.00029-01; Staatliche Museen zu Berlin Identification number. 398-1909 (Collection: Kupferstichkabinett)

Details:

Mezzotint, colored print on zinc plate; red-brownish on a greenish background; the two colors applied and printed at the same time; Trace of blue watercolor on cream-colored hand-made paper.



No. :

Title: Standing Nude

Medium: Drypoint

Date: 1896

Printer: Alfred Porcabeuf, 187 rue Saint-Jacques, Paris

Plate: 14.7 x 12.8 cm

Sheet: 31 x 22.2 cm

Catalogue raisonné: Woll G 46
Schiefler nr: 39 Willoch nr: 31. The Munch Museum, MM.G.00029

Miguel Orozco

Edvard Munch. Motifs and colour variants

No. :

Title: Reclining Nude

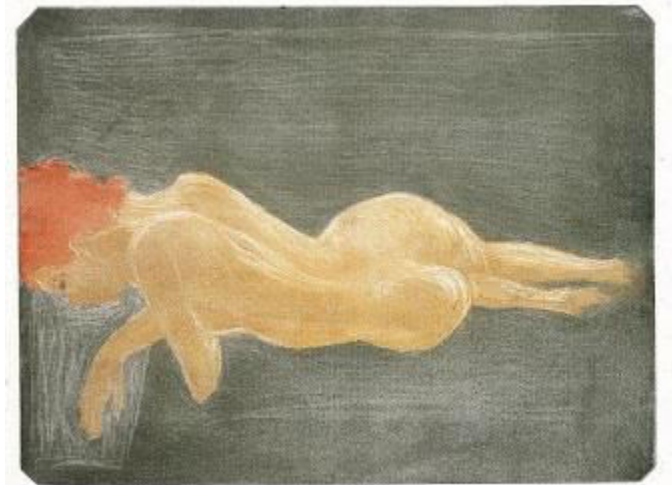
Medium: Colour drypoint

Date: 1896

Printer: Alfred Porcabeuf, 187 rue Saint-Jacques, Paris

Catalogue raisonné: Woll G 48 Schiefler nr: 41 Willoch nr: 33

The Munch Museum, MM.G.00031-01-recto



No. :

Title: Reclining Nude

Medium: Colour drypoint

Date: 1896

Printer: Alfred Porcabeuf, 187 rue Saint-Jacques, Paris

Catalogue raisonné: Woll G 48 Schiefler nr: 41 Willoch nr: 33

The Munch Museum, MM.G.00031-07

No. :

Title: Reclining Nude

Medium: Colour drypoint

Date: 1896

Printer: Alfred Porcabeuf, 187 rue Saint-Jacques, Paris

Catalogue raisonné: Woll G 48 Schiefler nr: 41 Willoch nr: 33

The Munch Museum, MM.G.00031-12



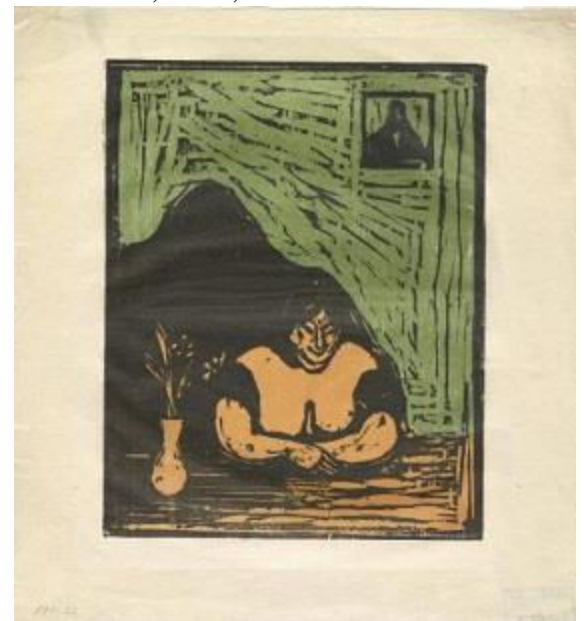
No.**Title:** Young Man and Whore**Date:** 1896**Medium:** Watercolour, charcoal on Wove paper**Dimensions:** 50 × 47,8cm**Current owner or museum:** The Munch Museum**Catalogue raisonné:** The Munch Museum, MM.T.02445**Literature:**Frank Høifødt: *Kunsten, kvinnen og en ladd revolver*, Oslo 2010, p. 107Bruteig, Magne, *Munch. Tegneren*, Oslo 2004, ill.s. 80Bruteig, Magne, *Munch. Drawings*, Oslo 2004, ill.p. 80

Munch and France, exhib. cat. MM and Musée d'Orsay, 1991, cat. no. 112 / ill. p. 172

Edvard Munch-Carl Fredrik Hill, "the heart of truth", exhibit. cat. Liljevalchs Konsthall and Malmö museums, 1987, cat. no. 23 / ill. p. 164

Eggum, Arne, *Edvard Munch: paintings, sketches and studies*, Oslo 1983, ill. p. 106Paintings and graphics. *Edvard Munch*, exhibit cat. Hermitage Museum, 1982, cat. no. 26 / p. 7Stang, Ragna, *Edvard Munch: the man and the artist*, Oslo 1982, ill. p. 52

Edvard Munch, 1863-1944, exhib. cat. The National Museum of Modern Art, Tokyo, 1981, cat. No. 43 / ill. p.115, 195.

Munch: *Liebe-Angst-Tod*, utst. cat. Kunsthalle Bielefeld, 1980, cat. no. 29 / ill. p. 71Edvard Munch: *Das zeichnerische Werk*, utst. cat. Kunstmuseum Bern, 1970, cat. no. 59 / ill. no. 23Langaard, Johan and Reidar Revold, *Munch as a draftsman*, Oslo 1958, ill. p. 37**No. :****Title:** The Fat Whore**Medium:** Woodcut**Date:** 1899**Printer:****Plate size:** 25 × 20 cm**Sheet size:****Catalogue raisonné:** Woll G 154 Schiefler nr: 131
The Munch Museum, MM.G.00599

No. :

Title: The Fat Whore

Medium: Woodcut with gouges, chisel and fretsaw on heavy, on cream wove paper

Date: 1899

Printer:

Plate size: 25 × 20 cm

Sheet size: 55,4 × 45,4 cm

Catalogue raisonné: Woll G 154 Schiefler nr: 131

Art Institute of Chicago Reference Number 1963.297. Credit Line: Clarence Buckingham Collection



No. :

Title: The Fat Whore

Medium: Woodcut printed in black, yellow and green

Date: 1899



Printer:

Plate size: 25,1 × 19,8 cm

Sheet size: 35,3 x 29,8 cm

Catalogue raisonné: Woll G 154 Schiefler nr: 131

Put for sale at Sotheby's *Prints & Multiples – Old Master, Modern & Contemporary*- 17 September 2013 London Lot 105 The Fat Whore (Woll 154; Schiefler 131) Estimate 20,000 — 30,000 GBP Woodcut printed in black, yellow and green, 1899, the third (final) state, signed in pencil, on beige laid paper

Image: 251 by 198mm; 9 7/8 by 7 7/8 in. Sheet: 353 by 298mm; 13 7/8 by 11 3/4in

No.

Title: Bathing Girls

Date: 1897–1899



Medium: Oil on canvas

Dimensions: 68.5 × 91 cm

Current owner or museum: The Munch Museum

Catalogue raisonné: Woll M 411

Munch-museet, MM.M.00475

No.

Title: Puberty

Date: 1894

Medium: Oil on canvas

Dimensions: 151.5 x 110 cm

Current owner or museum: The National Museum of Art, Architecture and Design, The Fine Art Collections, Oslo

Provenance: The picture was purchased in 1909 with a donation from the A.C. Houen Fund

Catalogue raisonné: Woll M 347

Nasjonalmuseet for kunst, arkitektur og design
Inventory no. NG.M.00807

Comment:

A naked young girl with loose hair is sitting on the edge of a bed, hiding her crotch with her arms. She stares at us with wide-open eyes. The composition is simple, with the frontally depicted body vertical in contrast to the horizontal lines of the bed. To the left of the girl lies a pillow, to the right a large, dark shadow is thrown on the lighter wall. The National Museum's version of this motif was painted in Berlin in the winter of 1894-95. Aspects of Puberty link it to the naturalism of the 1880s. The girl's skinny arms and immature breasts combined with her relatively large hands and feet are realistically rendered. At the same time the painting has elements that anticipate Munch's later, more expressive style. The picture deals with a girl's approach to sexual maturity in a manner that is frank and unembellished. The threatening shadow can be seen as a projection of the girl's inner state of mind. Comparable shadows feature in several other works by Munch.

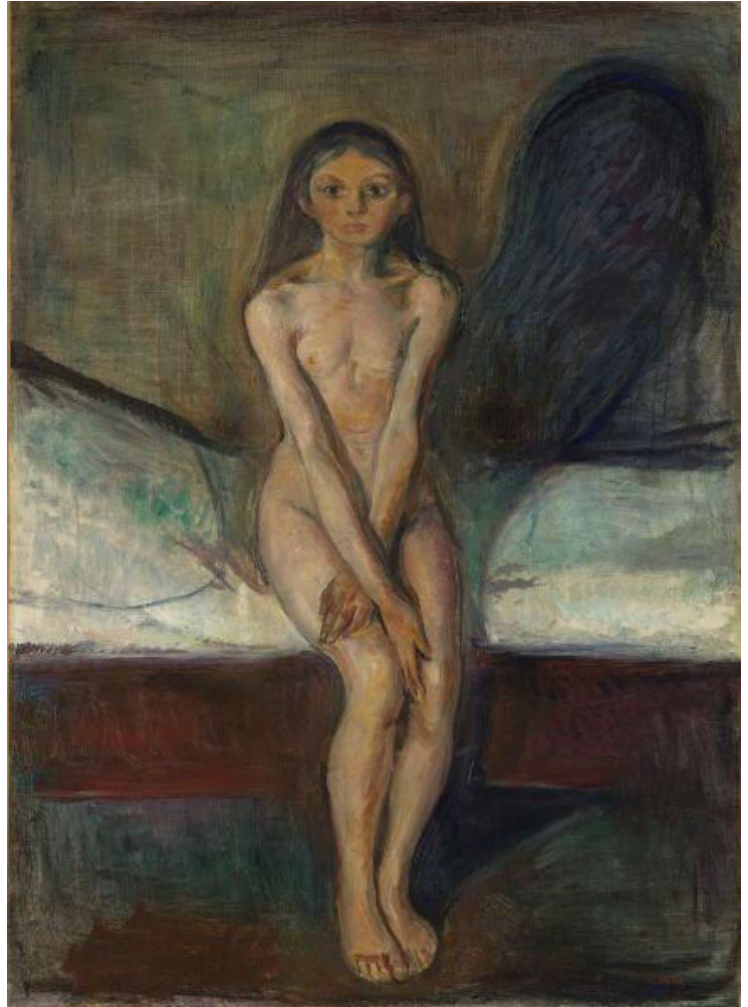
Many people have wondered how a male artist could empathise with the emotional world of a young girl in this way. A verbal counterpart of this mood is provided by the Polish poet Stanislaw Przybyszewski, who was closely attached to the Scandinavian circle in Berlin at the time:

She sensed it, she didn't understand [...] She couldn't imagine, she merely felt the wild, quivering shudder surge through her body. She clasped both her hands between her knees, bent forwards and pulled in her feet, and there she sat, huddled up on the edge of the bed, listening in anxious pain to something unfamiliar and frightening. What was it? It came so often, always afresh! It frightened her. It made her tremble. The entire house was full of ghosts. (Translated from Underveis, Kra: 1895).

Frode Haverkamp Nasjonalmuseet for kunst

"Edvard Munch in the National Museum", Nasjonalmuseet 2008, ISBN 978-82-8154-

035-54



Whenever he was questioned on the subject, Munch maintained he had not been influenced by the work of the Belgium artist/illustrator Félicien Rops, specifically the etching *Le Plus Bel Amour De Don Juan* [Don Juan's Greatest Love], published as an illustration in the second edition of Jules Amédée Barbey d'Aurevilly's book *Les Diaboliques* in 1882 (based on an earlier 1879 pencil drawing). However, art critics and historians have consistently noted the similarities; beginning with Przybyszewski (1894) the first publication ever devoted to Munch. Munch claimed the ca. 1894-95 painting was a copy of an earlier painting he first made in 1885 or 1886 and "that this earlier version had been lost in a studio fire". In the late 1880s and into the mid-1890s, Munch, in his mid-twenties, had begun to create his series of Puberty pieces. At this time Munch had already established himself as a notable artist in Berlin. During this period of his life Munch often found residence in Berlin, where his newfound fame and circle of friends were. His new group of friends are attributed for helping push Munch further into his sexually depressed state of mind. Munch allowed this sexual depression to seep into Puberty and like other works he created later this piece was created with symbolism reflecting feelings which continued growing increasingly within the next ten years. This state of sexual depression is one that not only his circle of friends shared with him, but that the psychological scholars had also been curious about having just written the first research on the stages and occurrences of puberty in young adults.



Wikipedia

No.

Title: Puberty

Date: 1894

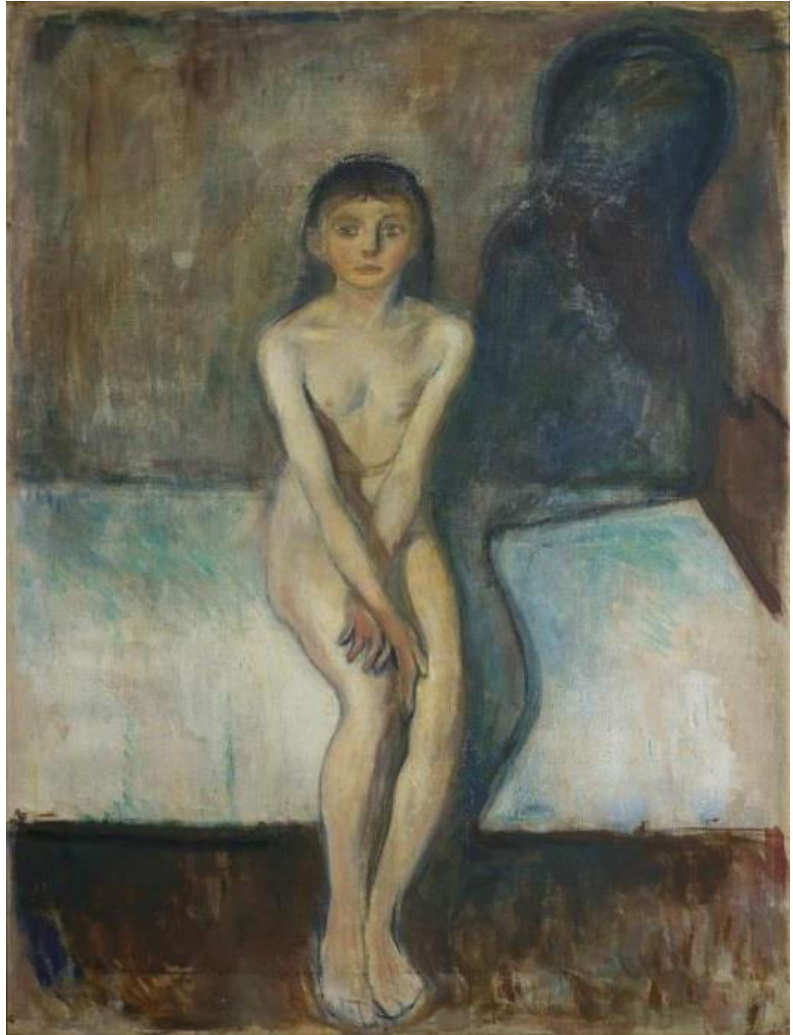
Medium: Oil on unprimed canvas

Dimensions: 150 × 112,5 cm

Current owner or museum:
The Munch Museum

Catalogue raisonné: Woll
M 346

Munch-museet,
MM.M.00281



No. :

Title: Puberty

Medium: Lithograph

Date: 1894

Printer: Alexander Liebmann, Berlin

Plate size: 41,5 × 27,5 cm

Sheet size: 52,6 × 40,3 cm

Catalogue raisonné: Woll G 14 Schiefler nr: 8
The Munch Museum, MM.G.00189-02



No. :

Title: Puberty

Medium: Lithograph

Date: 1894

Printer: Alexander Liebmann, Berlin

Plate size: 41,5 × 27,5 cm

Catalogue raisonné: Woll G 14 Schiefler nr: 8
The Munch Museum,
MM.G.00189

No. :

Title:

Puberty

Medium:

Drypoint

Date: 1902

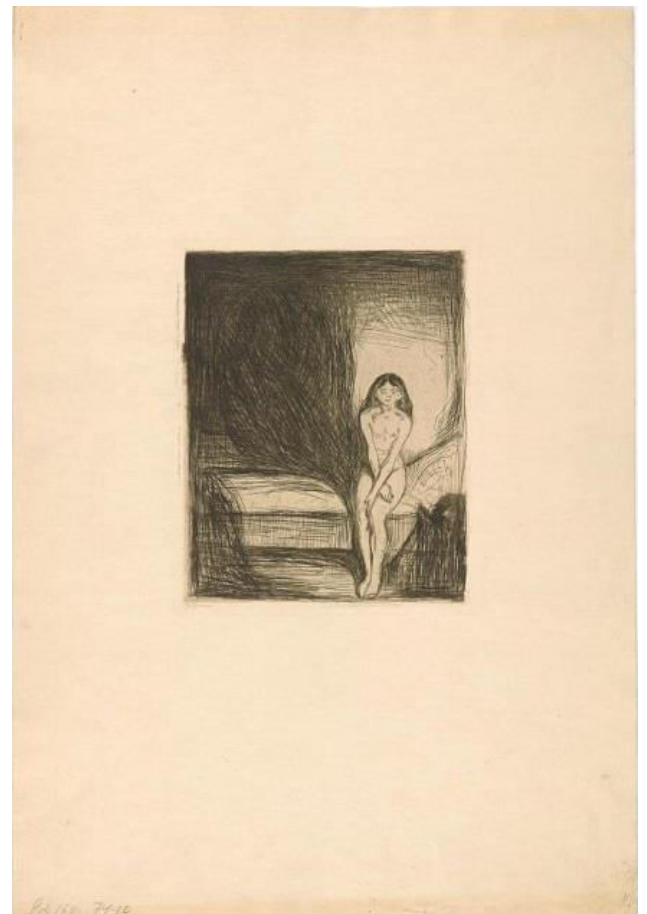
Printer: Otto Felsing, Berlin

Plate size: 19 × 15 cm

Sheet size: 49,9 × 37,4cm

Catalogue raisonné: Woll G 186 Schiefler nr:
164 Willoch nr: 79

The Munch Museum, MM.G.00074-11



No. :

Title: Puberty

Medium: etching on heavy wove paper

Date: 1902

Printer: Otto Felsing, Berlin

Plate size: 17,8 x 15,2 cm

Sheet size: 34,3 x 29,2 cm

Catalogue raisonné: Woll G 186 Schiefler nr: 164 Willoch nr: 79

Sold at Christie's 2018 | Live Auction 15681

Prints & Multiples Lot 64 Puberty

Price realised GBP 22,500 Estimate GBP

18,000 - GBP 25,000 Closed: 28 Mar 2018.

etching, 1902, on heavy wove paper, 1902,

Woll's state a (of b), a very good, richly

printed impression, signed in pencil and

inscribed 'avante letter', printed by Felsing,

Berlin, with his signature, with margins

(slightly faded), otherwise generally in good

condition, framed Plate 178 x 152 mm., Sheet 343 x 292 mm.



No. :

Title: Puberty

Medium: Etching printed in brownish-black

Date: 1902

Printer: Otto Felsing, Berlin

Plate size: 20 x 16,3 cm

Sheet size: 38,8 x 29,9 cm

Catalogue raisonné: Woll G 186 Schiefler nr: 164 Willoch nr: 79

Sold at Sotheby's *Prints & Multiples* 27 October 2016 - 28 October 2016 |

New York Lot 20 Property From The Estate Of Mary Cross. Puberty (W. 186; S. 164)

Estimate 30,000 — 50,000 USD LOT SOLD.

37,500 USD Etching printed in brownish-black,

1902, signed in pencil by the artist, also signed by

the printer, Felsing, on wove paper, framed plate:

200 by 163 mm 7 7/8 by 6 3/8 in sheet: 388 by 299

mm 15 1/4 by 11 3/4 in

Sotheby's Catalogue Note

Always self-conscious about his own sexual depression, Munch's startling image of a young girl highlighted against a more ominous background is as much a statement about fear and anxiety as it is of awakening.



No. :

Title: Puberty

Medium: Etching

Date: 1902

Printer: Otto Felsing, Berlin

Plate size: 18,7 x 15 cm

Sheet size: 42,9 x 31 cm

Catalogue raisonné: Woll G 186 Schiefler nr: 164 Willoch nr: 79

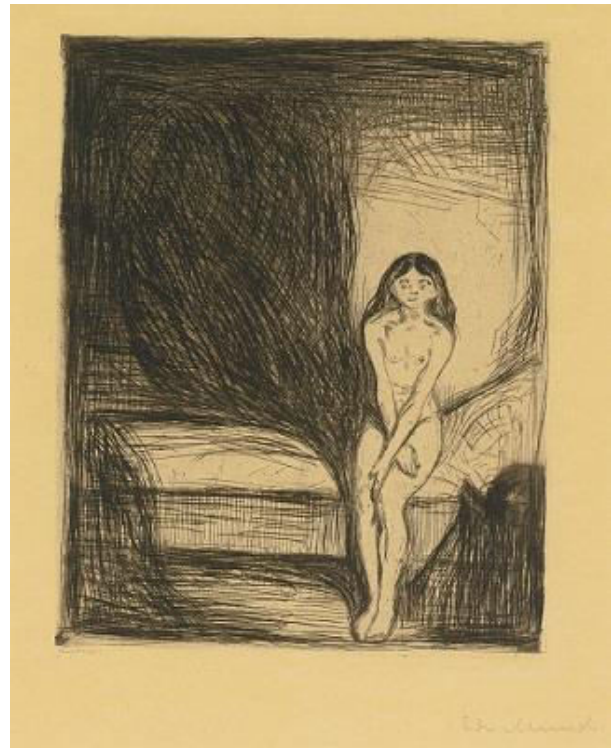
Put for sale at Sotheby's *Prints* - 02

November 2012 New York. Lot 105 Puberty

(W. 186) Estimate 50,000 — 70,000 USD

Etching, 1902, signed in pencil, printed by Felsing and with his pencil signature, on buff japon nacré, framed 187 by 150 mm 7 3/8 by 6 in

sheet 429 by 310 mm 16 7/8 by 12 1/4 in



No. :



Title: Puberty

Medium: Etching in brownish black

Date: 1902

Printer: Otto Felsing, Berlin

Plate size: 18,6 x 14,9 cm

Sheet size: 38,7 x 29,6 cm

Catalogue raisonné: Woll G 186

Schiefler nr: 164 Willoch nr: 79

Sold at Christie's 2002 | Live Auction 1138

Nineteenth and Twentieth Century Prints

Lot 210 Puberty (Sch. 164; W. 186) Price

realised USD 33,460 Estimate USD 20,000

- USD 30,000 Closed: 6 Nov 2002 etching

in brownish black, 1902, on cream wove

paper, Woll's state a (of b), signed in pencil,

also signed in pencil by the printer, Felsing,

with wide margins, minor skinning at the

upper margin edge, a few soft creases, pale

surface soiling and a few tiny foxmarks on

the reverse, otherwise in very good condition, framed

P. 7 5/16 x 5 7/8 in. (186 x 149 mm.) S. 15 1/4 x 11 11/16 in. (387 x 296 mm.)

No.

Title: Puberty

Date: 1914–1916

Medium: Oil on canvas

Dimensions: 97 × 77 cm

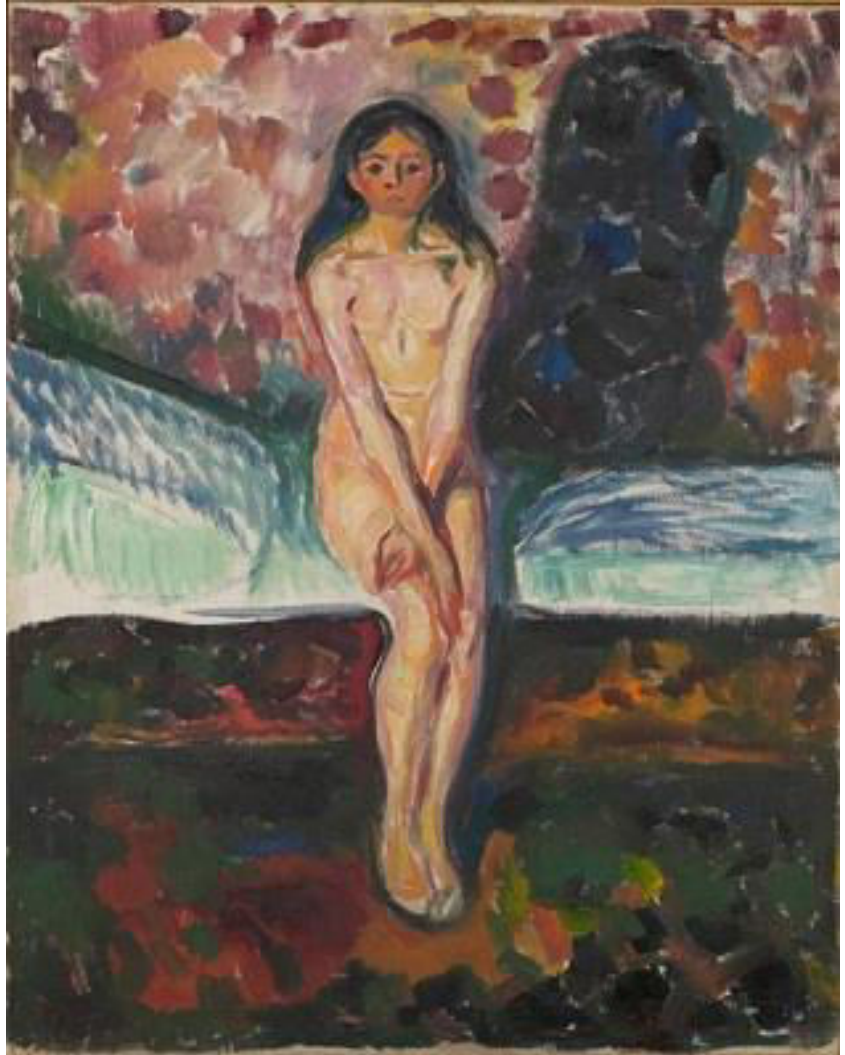
Current owner or museum: The Munch Museum

Catalogue raisonné:

Woll M 1097

Munch-museet,

MM.M.00450



No.

Title: Seated Nude on the Edge of the Bed

Date: 1916

Medium: Oil on canvas

Dimensions:

Current owner or museum: Private collection

Catalogue raisonné: Woll M 1207

No.

Title: Weeping Woman

Date: 1907–1909

Medium: Oil on canvas

Dimensions: 63 x 60 cm

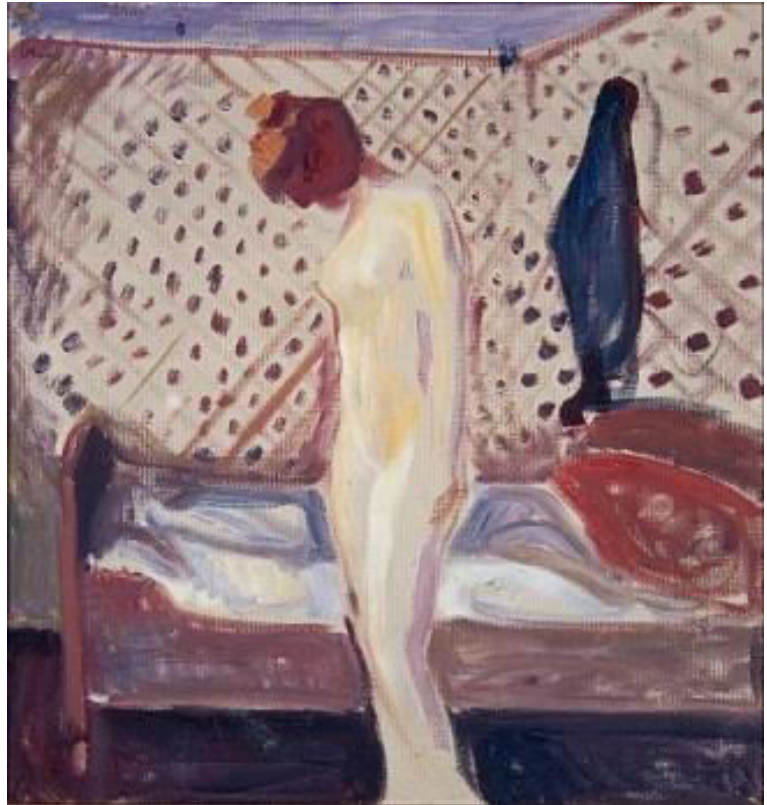
Current owner or museum:

Kunstmuseene i Bergen. Bergen

Kunstmuseum (Stenersens

Samling)

Catalog raisonné: Woll M 775



No.

Title: Weeping Woman

Date: 1907

Medium: Oil on canvas

Dimensions: 121,5 x 119,5
cm

Current owner or museum:

The Munch Museum

Catalog raisonné: Woll M
776

Munch-museet,

MM.M.00689



No.

Title: Weeping Woman

Date: 1907

Medium: Oil on canvas

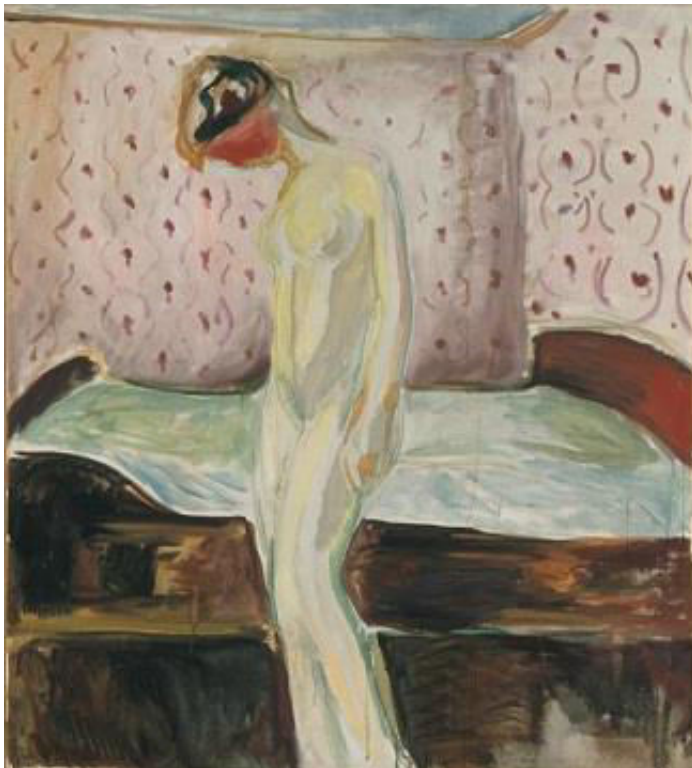
Dimensions: 103,5 × 87
cm

**Current owner or
museum:** The Munch
Museum

Catalog raisonné: Woll
M 773

Munch-museet,
MM.M.00480

Model: Rosa Meissner
(German)



No.

Title: Weeping Woman

Date: 1907–1909

Medium: Oil and crayon on canvas

Dimensions: 110,5 × 99,5 cm

Current owner or museum: The
Munch Museum

Catalog raisonné: Woll M 777
Munch-museet, MM.M.00081

No.

Title: Weeping Woman

Date: 1907

Medium: Oil on canvas

Dimensions: 174 × 59.5 cm

Current owner or museum: The Munch Museum

Catalog raisonné: Woll M 774

Munch-museet, MM.M.00888

No.

Title: Portrait of a Model / Study for "Weeping Woman"

Date: 1907 (certain)

Medium: Crayon, black on Wove paper

Dimensions: 53,8 × 68,1 cm

Current owner or museum: The Munch Museum

Catalog raisonné:

The Munch Museum, MM.T.00859

Literature:

Munch og Warnemünde, 1907-1908, utst. cat. MM, 1999, cat.

No. 59 / ill p.
93 (German
edition: Munch
and
Warnemünde)

Hougen, Pål, Edvard Munch: hand
drawings, Berlin 1976, no. 24

105 / ill. No. 66

Svenæus, Gösta, In the male brain II,
Lund 1973, ill. p. 184

Edvard Munch: The graphic work,
utst.kat. Kunstmuseum Bern, 1970, 105
/ ill. No. 66

Langaard, Johan og Reidar Revold,

Munch som tegner, Oslo 1958, ill. p. 71

Model: Rosa Meissner (German)



No. :

Title: Weeping Young Woman By The Bed

Medium: Lithograph

Date: 1920

Printer: Anton Peder Nielsen, Oslo

Plate size: 38.3 x 36.5 cm

Sheet: 59 x 49 cm

Catalogue raisonné: Woll G 713

The Munch Museum, MM.G.00540

Model: Rosa Meissner (German)

Sold at Sotheby's *Old Master, Modern And Contemporary Prints Including Andy Warhol & The Pop Generation* - 27 March 2007 |

London Lot 112 Weeping Young Woman By

The Bed (W. 713) Estimate 10,000 —

12,000 GBP LOT SOLD. 24,000 GBP

Lithograph, 1930, signed in pencil, and

inscribed *Weinend Mädchen*, printed by A. P.

Nielsen, on embossed beige paper, with

margins, in good condition apart from slight

mount-staining, minor soiling and small areas

of surface dirt outside image

Sheet 590 by 490 mm; 23 1/4 by 19 1/4 in



No. :

Title: Young Woman Weeping by the Bed

Medium: Lithograph

Date: 1920

Printer: Anton Peder Nielsen, Oslo

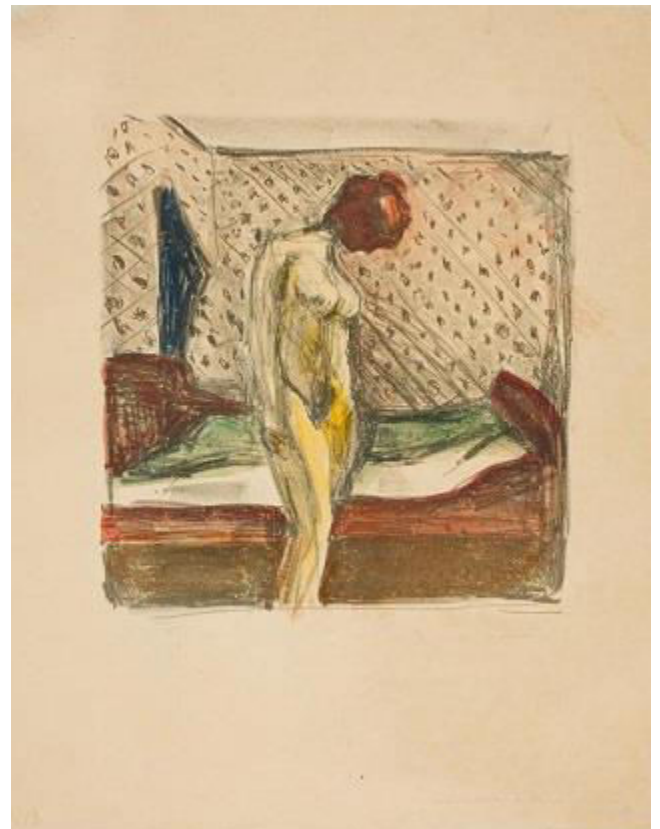
Plate size: 38.3 x 36.5 cm

Sheet: 65 x 66 cm

Catalogue raisonné: Woll G 713

The Munch Museum, MM.G.00540

Model: Rosa Meissner (German)



No.

Title: The Seducer

Date: 1913

Medium: Oil on canvas

Dimensions: 33,8 × 50,3 cm

Current owner or museum: The Munch Museum

Catalog raisonné:

Woll M 1069

Munch-museet,

MM.M.00055

Model: Edvard Munch;
Ingeborg Kaurin
(norsk, 1894–1972)



No.

Title: The Seducer

Date: 1913

Medium: Oil on canvas

Dimensions: 33,8 × 50,3 cm

Current owner or museum: The Munch Museum

Catalog raisonné:

Woll M 1070

Munch-museet,

MM.M.00785

Model: Edvard Munch;
Ingeborg Kaurin
(norsk, 1894–1972)



No.

Title: Young Woman with Long Hair

Date: 1910-1916 (plausible)

Medium: Pencil on Wove paper

Dimensions: 40,2 × 27,1 cm

Current owner or museum: The Munch Museum

Catalog raisonné:

The Munch Museum, MM.T.00609



No.

Title:

Female

Portrait

Date:

1911-

1914 (plausible)

Medium: Charcoal on Wove paper

Dimensions: 27 × 22,3 cm

Current owner or museum: Private collection

Catalogue raisonné:

The Munch Museum, MM.T.01924

Model: Ingeborg Kaurin (Norwegian, 1894–1972)

Literature:

Edvard Munch and his models, 1912-1943, exhibit. cat. MM, 1988, cat. No. 31 / Ill., p. 28

Miguel Orozco

Edvard Munch. Motifs and colour variants

No.

Title: Portrait of a Model

Date: 1911-1914 (plausible)

Medium: Charcoal on Wove paper

Dimensions: 40,6 × 25,7 cm

Current owner or museum: Private collection

Model: Ingeborg Kaurin (norsk, 1894–1972)



No.

Title: Female Head

Date: 1912-1915

Medium: Charcoal on Wove paper

Dimensions: 26,8 × 40,8 cm



Current owner or museum: The Munch Museum

Catalogue raisonné: The Munch Museum, MM.T.00520

Literature: Hougen, Pål, Edvard Munch: hand drawings, Berlin 1976, no. 30
Edvard Munch: The graphic work, utst.kat. Kunstmuseum Bern, 1970, cat. No. 142

No.

Title: Female Head

Date: 1912

Medium: Charcoal on
Wove paper

Dimensions: 25,9 × 40,9 cm

Current owner or museum:

The Munch Museum

Catalogue raisonné:
The Munch Museum,
MM.T.00629

Literature:

Eggum, Arne, Edvard Munch
og hans modeller, 1912-
1943, utst. kat. MM, 1988,
kat. nr. 15 / ill. s. 22.

Portrayed: Ingeborg Kaurin (norsk, 1894–1972)



No.

Title: Seated Nude

Date: 1913

Medium: Oil on canvas

Dimensions: 103 x 72,5 cm

Current owner or museum: The
National Museum of Art, Architecture
and Design, The Fine Art Collections
Inventory no . NG.M.02818

Provenance: Bequeathed by
Charlotte and Christian Mustad 1959,
accessioned 1970

Catalogue raisonné:



No.

Title: **The Seducer**

Date: 1913 (plausible)

Medium: Charcoal on Wove paper

Dimensions: 25,7 × 40,8 cm

Current owner or museum: The Munch Museum

Catalog raisonné: The Munch Museum, MM.T.02503

Model: Edvard Munch; Ingeborg Kaurin (norsk, 1894–1972)



No.

Title: **Kiss on the Neck**

Date: 1911-1915 (plausible)

Medium: Charcoal, pen on Wove paper

Dimensions: 26,7 × 40,9 cm

Current owner or museum: The Munch Museum

Catalog raisonné: The Munch Museum, MM.T.02359

Literature :

Munch Själv, utst. kat. Moderna Museet, 2005, kat. nr. 84 / ill. s. 126



No.

Title: Naked Couple

Date: 1912-1915 (uncertain)

Medium: Charcoal, watercolour on Wove paper

Dimensions: 59,7 × 79,8 cm

Current owner or museum: The Munch Museum

Catalog raisonné: The Munch Museum, MM.T.01362

Literature :

Næss, Atle, Munch: En biografi, Viborg 2004, ill. S. 384-385
Edvard Munch and His Models, 1912-1943, utst. cat. MM and Museum of Contemporary Art, Sapporo, 1992, cat. no. 36 / ill. p. 59

Edvard Munch and his models, 1912-1943, exhibit. cat. MM, 1988, cat. No. 158 / ill. p. 67

Munch, exhib. cat. Palazzo Reale and Palazzo Bagatti Valsecchi, 1985, cat. no. 122 / ill. p. 166

Eggum, Arne, Edvard Munch: paintings, sketches, and studies, Oslo 1983, ill. p. 261

Edvard Munch: drawings and watercolors, exhibit. cat. Kunstforeningen, 1979, cat. no. 10 / ill. p. 26

Edvard Munch, exhib. cat. Aarhus Art Museum, 1975, cat. no. 42 / p. 13

Langaard, Johan and Reidar Revold, Munch as a draftsman, Oslo 1958, ill. p. 90



No.

Title: Semi-Reclining Female Nude

Date: 1912-1915 (plausible)

Medium: Charcoal on
Wove paper

Dimensions: 27,7 × 40,8
cm

**Current owner or
museum:** The Munch
Museum

Catalogue raisonné:
The Munch Museum,
MM.T.00912

Literature:

Eggum, Arne, Edvard
Munch and his models,
1912-1943, exhibit. cat.
MM, 1988, cat. no. 71 /
ill. p. 40

Hougen, Pål, Edvard
Munch:

Handzeichnungen, Berlin 1976, no. 35

Model: uncertain; Ingeborg Kaurin (Norwegian, 1894–1972)



No.

Title: Semi-
Reclining Woman

Date: 1911-1915

Medium:
Charcoal on Wove
paper

Dimensions: 25,6
× 41,1 cm

**Current owner or
museum:** The
Munch Museum

**Catalogue
raisonné:**
The Munch
Museum,
MM.T.01924

Model: Ingeborg
Kaurin (Norwegian,
1894–1972)



No.

Title: Naked
Couple

Date: 1912-1914
(plausible)

Medium:
Charcoal on Wove
paper

Dimensions: 27,6
× 21,5 cm

**Current owner or
museum:** Private
collection

**Catalogue
raisonné:**

Model: Ingeborg
Kaurin (Norwegian,
1894–1972)



No.

Title: Seated Female Nude

Date: 1912-1915 (plausible)

Medium: Charcoal on
Wove paper

Dimensions: 26,9 × 40,8
cm

**Current owner or
museum:** The Munch
Museum

Catalogue raisonné:
The Munch Museum,
MM.T.00906

Model: Ingeborg Kaurin
(Norwegian, 1894–1972)

Literature:

Eggum, Arne, Edvard
Munch and his models,
1912-1943, exhibit. cat.
MM, 1988, cat. No. 70 /
Ill., p. 40

Model: Ingeborg Kaurin (Norwegian, 1894–1972)



No.

Title: Reclining Naked Woman in the Grass

Date: 1912-1914 (plausible)

Medium: Pencil on
Wove paper

Dimensions: 25,6 ×
40,8 cm

**Current owner or
museum:** The
Munch Museum

Catalog raisonné:
The Munch Museum,
MM.T.00953

Literature:

Eggum, Arne, Edvard
Munch and his
models, 1912-1943,
exhibit. cat. MM,
1988, cat. No. 44 /
Ill., p. 32



No.

Title: Reclining Female
Nude

Date: 1917-1920 (plausible)

Medium: Watercolour on
Wove paper

Dimensions: 43.5 × 63.5
cm

Current owner or museum:
The Munch Museum

Catalog raisonné:
The Munch Museum,
MM.T.01080

Model: uncertain: Ingeborg
Kaurin (norsk, 1894–1972)



No.

Title: Young Woman with Her Hands to Her Mouth

Date: 1912-1915 (plausible)

Medium: Charcoal on Wove paper

Dimensions: 40,8 × 26,9 cm

Current owner or museum: The Munch Museum

Catalogue raisonné:

The Munch Museum, MM.T.00519

Literature:

Eggum, Arne, Edvard Munch and His Models, 1912-1943, utst. cat. MM and Museum of Contemporary Art, Sapporo, 1992, cat. no. 7 / ill. p. 27

Eggum, Arne, Edvard Munch and his models, 1912-1943, exhibit. cat. MM, 1988, cat. no. 29 / ill. p. 28

Stang, Ragna, Edvard Munch: the man and the artist, Oslo 1982, ill. p. 159 (English edition: Edvard Munch: the man and his art)

Hougen, Pål, Edvard Munch: Handzeichnungen, Berlin 1976, no. 36

Edvard Munch: Das zeichnerische Werk, utst.kat. Kunstmuseum Bern, 1970, cat. No. 139 / Ill. No. 67



No.

Title: Weeping Woman

Date: 1911-1915 (plausible)

Medium: Charcoal on Wove paper

Dimensions: 25,8 × 40,9 cm

Current owner or museum: The Munch Museum

Catalog raisonné:

The Munch Museum, MM.T.01938

Model: Ingeborg Kaurin (norsk, 1894–1972)



No.

Title: Weeping Nude

Date: 1913–1914



Medium: Oil on canvas

Dimensions: 110.5 × 135 cm

Current owner or museum: The Munch Museum

Catalogue raisonné: Woll M 1088

Munch-museet, MM.M.00540

Model: Ingeborg Kaurin (Norwegian, 1894–1972)

No. :

Title: Man and Woman

Medium: Drypoint

Date: 1914

Printer: Otto Felsing, Berlin

Plate size: 17,7 x 24,9 cm.

Sheet: 32 x 35,5 cm

Catalogue raisonné:

Woll G 480

Sold at Sotheby's

Prints. 01 May 2014 -

02 May 2014 New

York Lot 57 Man and

Woman (W. 480)

Estimate 8,000 —

12,000 USD LOT

SOLD. 8,438 USD

Drypoint, 1914, signed

in pencil, on heavy

wove paper, framed

plate: 177 by 249 mm 7 by 9 7/8 in sheet: 320 by 355 mm 12 5/8 by 14 in



No.

Title: Male Portrait in Profile and Female Portrait En Face

Date: 1908-1911

Medium: Crayon, multicoloured on Wove paper

Dimensions: 26 x 36,1 cm

Current owner or museum: The Munch Museum

Catalogue raisonné:

The Munch Museum, MM.T.00728



No.

Title: Man and Woman by the Window with Potted Plants

Date: 1911

Medium: Oil on Canvas

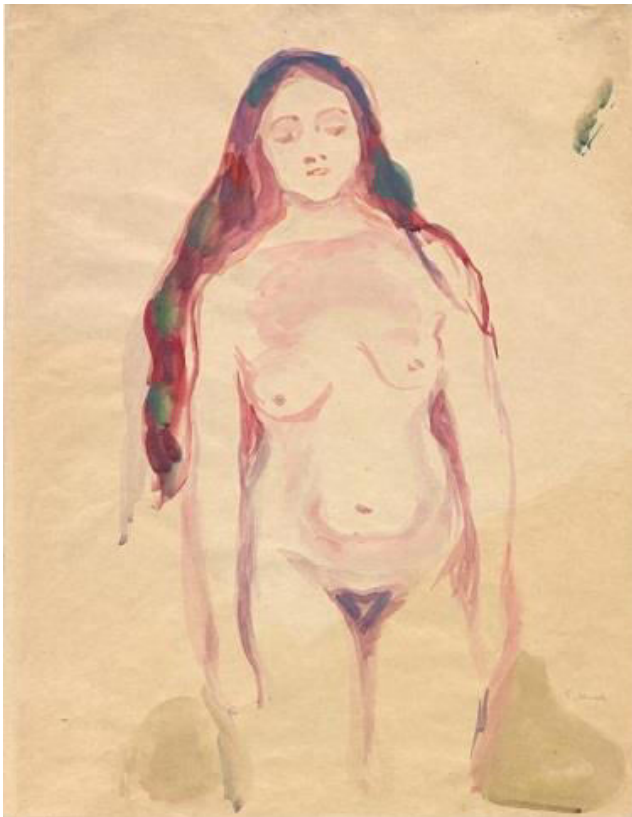
Dimensions: 91 × 100 cm

Current owner or museum:

The Munch Museum

Catalogue raisonné: Woll M 979

Munchmuseet, MM.M.00494



No.

Title: Standing Female Nude

Date: 1912-1914 (certain)

Medium: Watercolour on Wove paper

Dimensions: 64,6 x 50 cm

Current owner or museum: The Munch Museum

Catalogue raisonné:

The Munch Museum, MM.T.01148

Model: Ingeborg Kaurin (Norwegian, 1894–1972)

Literature:

No.

Title: Old Man with Naked Woman on His Lap

Date: 1912-1915

Medium: Oil on canvas

Dimensions: 65,5 × 99,5 cm

Current owner or museum: The Munch Museum

Catalogue

raisonné: Woll M 1080

Munch-museet, MM.M.00289



No.

Title: Man with a Woman on His Lap

Date: 1913-1915 (plausible)

Medium: Charcoal on Wove paper

Dimensions: 40,8 × 26,9 cm

Current owner or museum: The Munch Museum

Catalogue raisonné:

The Munch Museum, MM.T.00458

No.

Title: Young Woman and Old Man. Self-Portrait

Date: 1924-1932

Medium: Watercolour on Wove paper

Dimensions: 60 × 47,3 cm

Current owner or museum: The Munch Museum

Catalogue raisonné: The Munch Museum, MM.T.01359

Literature:

Edvard Munch and His Models, 1912-1943, utst. cat. MM and Museum of Contemporary Art, Sapporo, 1992, cat. no. 73 / ill. p. 116

Edvard Munch and his models, 1912-1943, exhibit. cat. MM, 1988, cat. no. 352 / ill. p.146

Eggum, Arne, Edvard Munch: paintings, sketches, and studies, Oslo 1983, ill. p. 274

Munch: Liebe-Angst-Tod. utst. cat. Kunsthalle Bielefeld, 1980, cat. no. 145 / ill. p. 264

Edvard Munch: drawings and watercolors, exhib. cat. Kunstforeningen, 1979, cat. No. 11 / p. 18

Edvard Munch. Drawings, sketches and studies, exhib. cat. MM, 1973, cat. no. 413 / p. 12

Edvard Munch: Das zeichnerische Werk, utst. cat. Kunstmuseum Bern, 1970, cat. No. 237 / Ill. No. 68

Comment: Model, uncertain: Birgit Prestøe (Norwegian, 1906–1986)



No.

Title: Naked Man and Woman

Date: 1912-1914

Medium: Oil on canvas

Dimensions: 80.5 × 100.5 cm

Current owner or museum: The Munch Museum

Catalogue raisonné: Woll M 1071

Munch-museet, MM.M.00056

Model: Ingeborg Kaurin (norsk, 1894–1972)



No.

Title: Reclining Female Nude

Date: 1911–1916 (plausible)

Medium: Crayon, black on Wove paper

Dimensions: 27,1 × 40,1 cm

Current owner or museum: The Munch Museum

Catalogue raisonné: The Munch Museum, MM.T.0092

Model: Ingeborg Kaurin (norsk, 1894–1972)



No.

Title: Standing Female Nude

Date: 1910–1912 (plausible)

Medium: Crayon, red on Wove paper

Dimensions: 25,9 × 35,9 cm

Current owner or museum: The Munch Museum

Catalogue raisonné:

The Munch Museum, MM.T.00145-22-verso

This is a page in the sketchbook MM.T.00145

Model, uncertain: Ingeborg Kaurin (Norwegian, 1894–1972)



No.

Title: Self-Portrait with Fat Woman

Date: 1912-1915

Medium: Crayon, multicoloured on Wove paper

Dimensions: 32,3 × 47,5 cm

Current owner or museum: The Munch Museum

Catalogue raisonné: The Munch Museum, MM.T.01350

Literature:

Bruteig, Magne, Munch. Tegneren, Oslo 2004, ill.s. 125

Bruteig, Magne, Munch. Drawings, Oslo 2004, ill.p. 125

Hougen, Pål, Edvard Munch: Handzeichnungen, Berlin 1976, no. 104

Edvard Munch. Drawings, sketches and studies, exhib. cat. MM, 1973, cat. no. 412 p. 12

Edvard Munch: Das zeichnerische Werk, utst. cat. Kunstmuseum Bern, 1970, cat. No. 236 / Ill. No. 66

Comment: Annotation by Artist: E Munch [crayon, lower right]. **Model:** Ingeborg Kaurin (Norwegian, 1894–1972)



No.

Title: Man and Woman. Erotic Scene

Date: 1907 (plausible)

Medium: Crayon, black, brush on Wove paper

Dimensions: 22,6 × 26,8 cm

Current owner or museum: The Munch Museum

Catalog raisonné: The Munch Museum, MM.T.00452



No.

Title: Cupid

Date: 1907 (plausible)

Medium: Pencil and oil on unprimed cardboard

Dimensions: 65,5 × 91 cm

Current owner or museum: The Munch Museum

Catalog raisonné: Woll M 772

Munch-museet, MM.M.00683

Literature :

Munch and Warnemünde, 1907–1908, exhibit. MM, 1999, cat. no. 40 / ill. p. 80

Kruskopf, Erik, Edvard Munch and Finland, Oslo 1968, p. 342f



No. :

Title: Young Woman

Medium: Lithograph

Date: 1912

Printer: Anton Peder
Nielsen, Oslo

Plate size:

Sheet:

Catalogue raisonné:

Woll G 403

The Munch Museum,

MM.G.00447



No. :

Title: Young Woman

Medium: Lithograph

Date: 1912

Printer: M. W. Lassally
Graphische Kunst-Anstalt,
Berlin

Catalogue raisonné: Woll

G 404 Schiefler nr: 367

The Munch Museum,

MM.G.00347

Model: Ingeborg Kaurin
(norsk, 1894–1972)



No.**Title:** Standing Nude**Date:** 1916**Medium:** Oil and oilstick on canvas**Dimensions:** 80.3 x 60 cm**Current owner or museum:** Private collection**Catalog raisonné:** Woll M.1208Sold at Sotheby's *Impressionist &**Modern Art Evening Sale* 29 June

2020 • New York Lot 1026 Edvard

Munch | Stående Kvinneakt (Standing

Nude) Estimate: 1,500,000 -

2,500,000 USD Lot sold: 2,060,000

USD Property from the Collection of

Arthur Hadley II Oil and oilstick on

canvas 31 $\frac{5}{8}$ by 23 $\frac{5}{8}$ in. 80.3 by 60 cm.

Painted in 1916.

Provenance:

Herbert Tannenbaum Galleries, New

York (acquired circa 1954)

Arthur T. Hadley, New York

(acquired in 1959)

Thence by descent

Literature:

Gerd Woll, Edvard Munch, Complete

Paintings, Catalogue Raisonné, vol.

III, London, 2008, no. 1208,

illustrated in color p. 1123

Exhibited:

(possibly) Zurich, Kunsthaus Zürich, 1932, no. 41 (titled Venus & dated 1929)

Sotheby's Catalogue Note

1916 marked a watershed year for Edvard Munch, who solidified his reentry into the Norwegian art scene with his largest exhibition yet, held in February in the city of Bergen. Painted in 1916, *Stående kvinneakt* relates to many of the works displayed in the exhibition and exemplifies the groundbreaking new direction the artist pursued from this year, witnessing the incorporation of bold, warm colors and emphasis on interior settings. Of the period, critics wrote: "Munch's work has indeed changed... His uncommon color language... resonates as never before" (quoted in *Edvard Munch: The Modern Life of the Soul* (exhibition catalogue), New York, The Museum of Modern Art, 2006, p. 72).

A lyrical and light-infused encapsulation of the artist's new direction, *Stående kvinneakt* reveals a look inward, both metaphorically and substantively. The interior scene presents a graceful and quiet portrayal of a nude woman in warm tones of sienna and umber interspersed with gentle swathes of blue and green. As in the *Death of Marat II*, in which the protagonist stands seemingly aloof (despite the loaded title of the work), the woman in the present painting seems transfixed in a moment all her own (see fig. 1). The curls of



her upswept hair, her downward gaze and curves of her belly invoke a rhythm which carries the eye throughout the work to the richly patterned bedspread at her right. While the theme of nudes in interiors begun in his earlier career, the magnificent coloration and interior setting of the present work begins in earnest in 1916 with works like *Seated Nude on the Edge of the Bed* and evolved into later works like *Model by the Wicker Chair* of 1919-21, in which similar furnishings appear (see figs. 2 & 3).

The Intimate World of Edvard Munch's Nude

While Munch's earlier years in Germany had associated the artist with the Expressionist circles in the country, the artist's homecoming in 1910 began a period of increased focus on his personal practice. His purchase of the property at Ekely in early 1916 afforded the artist ample time and space to devote himself once again to painting after interludes of focused writing; Munch would live and work at the estate outside of Oslo until his death nearly three decades later.

The enhanced palettes and luminosity of the ensuing canvases appealed to the nationalistic notions of a new Norwegian school of painting, which placed primacy on color, while also satisfying the Francophilic fervor in the market at the time. Though Munch's bold brushwork and stark colors in the 1910s resonated with the Fauve tendencies promulgated by artists like Matisse, Derain and Braque (see fig. 4), he avowed a practice that was largely insular and inspired by personal discovery and experimentation.

In response to an exhibition in the fall of 1916, contemporary critic and friend of Munch's, Jappe Nilssen wrote of his latest work: "[Munch] always seems new to us. He is never the same from one year to the next. He possesses an ability for self-renewal that is most welcome in Germanic and Scandinavian painting...[Munch] is not attached to any school or any direction because he himself is one of those who advances and creates his own school and forges his own direction" (quoted in *ibid.*, p. 73).

In this context, *Stående kvinneakt* can be seen as reconsideration of one of his most famed motifs, the artist's resplendent *Madonna* of the mid-1890s (see fig. 5). Painted at the height of the women's movement, *Madonna* reflects the contemporary trope of the *Madonna-Magdalene* dichotomy, with the artist himself stating: "I lived during a transitory period/ right in the middle of female emancipation/ Then, it was the woman/ who seduced and captured and cheater the man/ - the time of *Carmen*/ During this transitory period/ the man became the weaker sex" (quoted in *Munch Revisited: Edvard Munch and the Art of Today* (exhibition catalogue), Dortmund, Museum am Ostwall, 2005, p. 26). Whereas Munch's *Madonna* confronts the viewer with a languid, desirous nude in a dusky nebulous arena, the present work, painted two decades later shows an evolution of the artist and captures a similarly quiet moment within a lighter, terrestrial realm.

The subject matter, fluid brushwork and enlivened palette of the present work also recalls that of contemporary artists like Alice Neel, whose expressive portraiture captures her subjects with an acute psychological resonance similar to Munch's as well as Eric Fischl who has eloquently spoken about the importance of Munch, captured in the video below. It is in the paintings and drawings of artists such as Neel and Fischl that Munch's magical nude figures take on an even greater depth of meaning through the lens of the late twentieth and early twenty-first century. The very boldness of Munch's figuration, paint handling and subject matter is perfectly captured in *Stående kvinneakt*.

No.

Title: The Artist and His Model

Date: 1919–1921

Medium: Oil on canvas

Dimensions: 128 × 152,5 cm

Current owner or museum:
The Munch Museum
Catalog raisonné: Woll M
1327

The Munch Museum,
MM.M.00075

Model: Edvard Munch; Annie Fjeldbu (norsk, 1897–1969)
Model: (norsk, 1863–1944)
Norwegian model, dancer, revue artist . Model for Munch 1918-23. Annie Fjeldbu was her "artist name". Munch called her "The Cat".



No.

Title: Two Portraits. Man and Woman

Date: 1924-1931

Medium: Watercolour on Laid paper

Dimensions: 33,2 × 50,5 cm

Current owner or museum: The Munch Museum

Catalogue raisonné:
The Munch Museum,
MM.T.00661

Literature:

Eggum, Arne, Edvard Munch og hans modeller, 1912-1943, utst. kat. MM, 1988, kat. nr. 357 / ill. s.147 Portrayed: Birgit Prestøe (1906–1986)



No.

Title: Two Nudes. Man and Woman

Date: 1929 (plausible)

Medium: Charcoal on Wove paper

Dimensions: 45,2 × 30,1 cm

Current owner or museum: The Munch Museum

Catalog raisonné:

The Munch Museum, MM.T.00455



No.

Title: Naked Kneeling Woman and Standing Men

Date: Ca 1920 (uncertain)

Medium: Crayon, black on Wove paper

Dimensions: 27,6 × 22,1 cm

Current owner or museum: The Munch Museum

Catalog raisonné:

The Munch Museum, MM.T.01342

No.**Title:** The First Human Beings: Woman Being Killed**Date:** 1895-1896 (plausible)**Medium:**Charcoal,
brush, pencil
on Wove
paper**Dimensions:**33,8 × 50,3
cm**Current
owner or
museum:**The Munch
Museum**Catalog
raisonné:**The Munch
Museum,
MM.T.01395**Literature :**

Edvard

Munch-Carl Fredrik Hill, "The Heart of Truth", exhibit. cat. Liljevalchs Konsthall and Malmö museums, 1987, cat. no. 107 / ill. p. 157

Edvard Munch: Alpha and Omega, exhib. cat. MM, 1981, cat. no. 43 / ill. p. 54

Edvard Munch, utst. cat. Aarhus Art Museum, 1975, cat. no. 115 / p. 17

Edvard Munch, exhib. cat. Louisiana Museum of Modern Art, 1975, cat. no. 78 / p. 40

Edvard Munch, 1863-1944, exhib. cat. House of Art, Munich, 1973, cat. no. 93 / ill. p. 161

Svenæus, Gösta, In the male brain II, Lund 1973, ill. p. 230 (mentioned p. 265 in volume I)

Edvard Munch: Das zeichnerische Werk, utst. cat. Kunstmuseum Bern, 1970, cat. No. 64

The Munch Museum, MM.T.01395

Comment:

During his stay at Dr. Jacobson's clinic in Copenhagen 1908-09, Munch performed the lithographic series "Alpha and Omega". He also wrote the somewhat bizarre text about the woman who betrays the man by initiating relations with all the animals on the island. However, this illustrated story is based on a series of drawings that Munch made in the mid - 1890s, which he called "The first people". This drawing is part of this cycle. They are drawn on the same type of paper and have a common technique, where pen and pencil dominate. There is a somewhat more idyllic basic tone in this series than in "Alpha and Omega", which is probably colored by the very problematic relationship Munch had with Tulla Larsen in the years 1898-1902.

**The Munch Museum**

No. :

Title: Two People

Medium: Lithograph

Date: 1920

Printer: Anton Peder
Nielsen, Oslo **Plate**

size:

Sheet:

Catalogue raisonné:

Woll G 659 Schiefler
nr: 504

The Munch Museum,
MM.G.00433



No. :

Title: Two People

Medium: Lithograph

Date: 1920

Printer: Anton Peder Nielsen, Oslo

Plate size:

Sheet:

Catalogue raisonné: Woll G 659 Schiefler nr:
504

The Munch Museum, MM.G.00433-02



No. :

Title: Two People

Medium: Lithograph

Date: 1920

Printer: Anton Peder Nielsen, Oslo

Plate size:

Sheet:

Catalogue raisonné: Woll G 659
Schiefler nr: 504

The Munch Museum, MM.G.00433-07

Miguel Orozco

Edvard Munch. Motifs and colour variants

No. :

Title: Two People

Medium: Lithograph

Date: 1920

Printer: Anton Peder Nielsen, Oslo

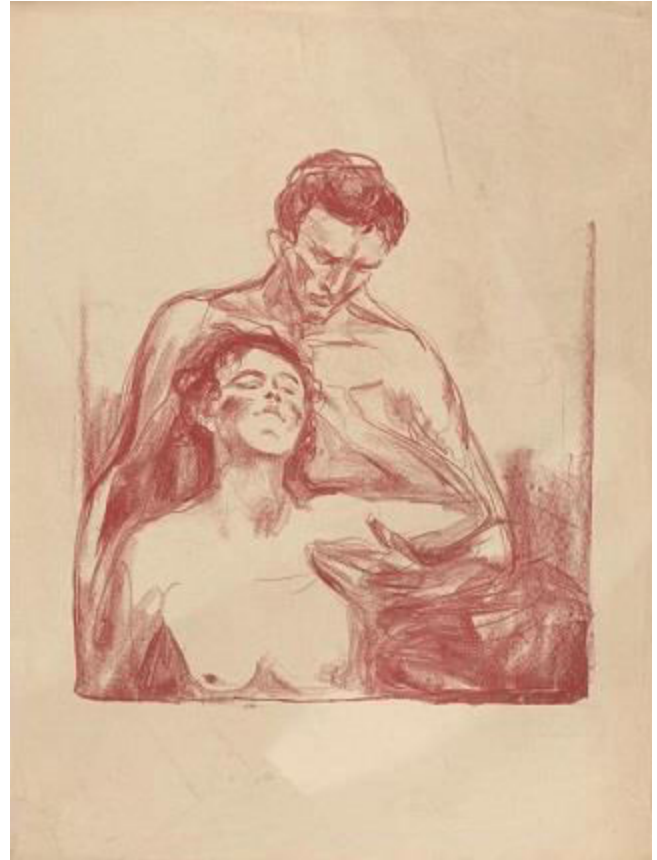
Plate size:

Sheet:

Catalogue raisonné: Woll G 659

Schiefler nr: 504

The Munch Museum, MM.G.00433-09



No.

Title: Original Drawing for "Two Human Beings"

Date: 1920 (certain)

Medium: Crayon, black on Wove paper?

Dimensions:

Current owner or museum: Private collection

Catalog raisonné:

No.

Title: A Couple Conversing

Date: 1927 (plausible)

Medium: Pen on Wove paper

Dimensions: 26,8 × 21 cm

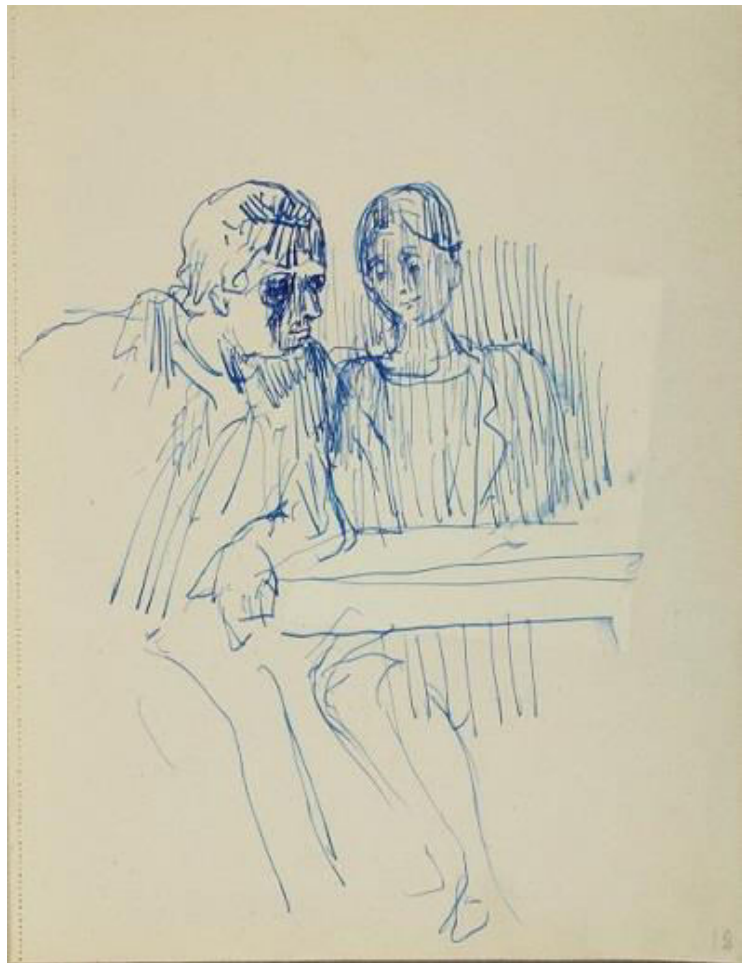
Current owner or museum: The Munch Museum

Catalogue raisonné:

The Munch Museum, MM.T.00174-18

This is a page in the sketchbook

MM.T.00174



No.

Title: Half-Length Seated Female Nude

Date: 1924-1931 (plausible)

Medium: Watercolour on Wove paper

Dimensions: 50,4 × 37,3 cm

Current owner or museum: The Munch Museum

Catalog raisonné:

The Munch Museum, MM.T.01076

Model: Birgit Prestøe (norsk, 1906–1986)

No.

Title: Half-Length Standing
Female Nude

Date: 1924-1932 (plausible)

Medium: Crayon, brown on
Wove paper

Dimensions: 56,5 × 47,5 cm

Current owner or museum: The
Munch Museum

Catalog raisonné:

The Munch Museum, MM.T.03000

Literature:

Eggum, Arne, Edvard Munch og
hans modeller, 1912-1943, utst. kat.

MM, 1988, kat. nr. 352 / ill. s.146

Hougen, Pål, Edvard Munch:

Handzeichnungen, Berlin 1976, nr.

45

Model: Birgit Prestøe (norsk, 1906–
1986)



Miguel Orozco

No.

Title: **Portrait of a Model**

Date: 1922-1923 (plausible)

Medium: Watercolour, crayon, charcoal on Wove paper?

Dimensions: 36,9 × 35,2 cm

Current owner or museum: Private collection

Catalog raisonné:

Literature:

Edvard Munch and his models, 1912-1943, exhibit. cat. MM, 1988, cat. No. 250 / Ill., p. 105

No.

Title: **Peer Gynt: Young Woman with Bared Breast. Helga?**

Date: 1930

Medium: Pen, pencil on Laid paper

Dimensions: 27,6 × 21,5 cm

Current owner or museum: The Munch Museum

Catalogue raisonné:

The Munch Museum, MM.T.02481

Comment:

Peer Gynt, five-act verse play by Henrik Ibsen, published in Norwegian in 1867 and produced in 1876. The title character, based on a legendary Norwegian folk hero, is a rogue who will be destroyed unless he is saved by the love of a woman.

Peer Gynt is a charming but lazy and arrogant peasant youth who leaves home to seek his fortune. Confident of success, he has one disastrous adventure after another. In one, he attends the wedding of a wealthy young woman he himself might have married. There he meets Solveig, who falls in love with him. He impulsively abducts the bride from her wedding celebration and subsequently abandons her. He then embarks on a series of fantastic voyages around the world, finding wealth and fame but never happiness. Finally, old and disillusioned, he returns to Norway, where Solveig, ever faithful and loving, welcomes him home, and he is redeemed.

Edvard Munch. Motifs and colour variants



The Munch Museum

Bathing

No. :

Title: Woman Bathing

Medium: Woodcut

Date: 1899

Printer:

Plate size: 42 x 52 cm

Sheet size:

Catalogue raisonné: Woll G 151

Schiefler nr: 128

The Munch Museum,

MM.G.00596



No. :

Title: Woman Bathing

Medium: Woodcut



Date: 1899

Printer:

Plate size: 42,2 x 51,8 cm

Sheet size: 45,7 x 55,9 cm

Catalogue raisonné: Woll G 151

Schiefler nr: 128

Sold at Christie's 2018 | Live Auction 16388 *Prints & Multiples* .

Lot 245 Property From A Private Collection, Chicago. Badendes

Weib (Woman Bathing) Price realised USD 25,000 Estimate USD 20,000 - USD 30,000.

Closed: 25 Oct 2018. woodcut, on

thin Japon paper, 1899, signed in

pencil, with margins, pale mat

staining (the sheet unevenly trimmed), an area of thinning in the upper right portion of the image, five pin holes towards the upper sheet edge and one towards the lower sheet edge, framed

Image: 16 5/8 x 20 3/8 in. (422 x 518 mm.) Sheet: 18 x 22 in. (457 x 559 mm.)

Miguel Orozco

Edvard Munch. Motifs and colour variants

No. :

Title: Woman Bathing

Medium: Hand coloured woodcut

Date: 1899

Printer:

Plate size: 42,2 × 54 cm

Sheet size: 52,6 × 58,5 cm

Catalogue raisonné: Woll G 151

Schiefler nr: 128

The Munch Museum, MM.G.00596-03



No. :

Title: Woman Bathing

Medium: Hand coloured woodcut

Date: 1899

Printer:

Plate size: 42,5 × 51,8 cm

Sheet size: 47,8 × 60,1 cm

Catalogue raisonné: Woll G 151

Schiefler nr: 128

The Munch Museum, MM.G.00596-05



No. :

Title: Woman Bathing

Medium: Rubbing

Date: 1899

Printer:

Plate size: 42,5 × 52 cm

Sheet size: 50,6 × 59,3 cm

Catalogue raisonné: Woll G 151 Schiefler

nr: 128

The Munch Museum, MM.G.00596-06



Title: Woman Bathing

Medium: Rubbing

Date: 1899

Printer:

Plate size: 27 × 23 cm

Sheet size: 33,0 × 31cm

Catalogue raisonné: Woll G 151 Schiefler nr: 128

The Munch Museum, MM.G.00596-19



No. :

Title: Woman Bathing

Medium: Woodcut printed in black, green and blue with traces of red crayon

Date: 1899

Printer:

Plate size: 42,7 x 51,6 cm

Sheet size: 62,1 x 93,4 cm

Catalogue raisonné: Woll G 151 Schiefler nr: 128

Sold at Sotheby's *Old Master, Modern And Contemporary Prints* - 30 March 2011

London Lot 116 Property

From A Private European Collection. Woman Bathing

(sch. 128; W. 151) Estimate

25,000 — 35,000 GBP Lot

Sold. 157,250 GBP An

extremely rare woodcut printed

in black, green and blue with

traces of red crayon in upper

figure, 1899, signed in pencil, inscribed Handgedruckt, on beige wove paper Image: 427

by 516mm; 16 7/8 by 20 3/8 in Sheet: 621 by 934mm; 24½ by 36 3/4 in



No.

Title:

Sunbathing

Date: 1914–
1915

Medium: Oil
on canvas

Dimensions:
90 × 120 cm

**Current owner
or museum:**

The Munch
Museum

**Catalogue
raisonné:**

Woll M 1123
Munch-museet,
MM.M.00176



No.

Title:

Sunbathing

Date: 1920–
1925

Medium: Oil
on canvas

Dimensions:
100 × 120.5 cm

**Current owner
or museum:**

The Munch
Museum

**Catalogue
raisonné:**

Woll M 1379
Munch-museet,
MM.M.00500

No. :

Title: Sunbathing I

Medium: Colour
woodcut

Date: 1915

Printer:

Plate size: 35 × 55,5 cm

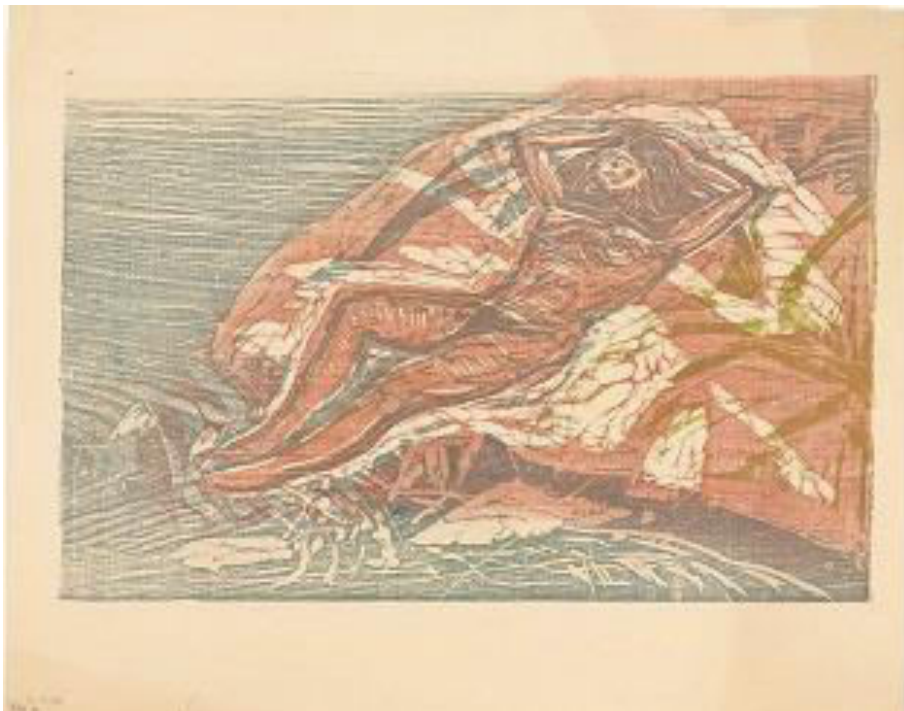
Sheet size: 49,8 × 66
cm

Catalogue raisonné:

Woll G 536 + 537

Schiefler nr: 440 Woll G
537

The Munch Museum,
MM.G.00640-01



No. :

Title: Sunbathing I

Medium: Colour
woodcut

Date: 1915

Printer:

Plate size: 35,4 × 54
mm

Sheet size: 47,8 ×
60,1 cm

Catalogue raisonné:

Woll G 536 Schiefler
nr: 440

The Munch Museum,
MM.G.00640-02

No. :

Title: Sunbathing I

Medium: Colour woodcut

Date: 1915

Printer:

Plate size: 35,2 × 57,2 cm

Sheet size: 42,5 × 69 cm

Catalogue raisonné:

Woll G 536 Schiefler

nr: 440 Woll G 537

The Munch Museum,

MM.G.00640-07



No. :

Title: Sunbathing I

Medium: Colour woodcut

Date: 1915

Printer:

Plate size: 36 × 55,7 cm

Sheet size: 42,4 × 66,6 cm

Catalogue raisonné: Woll G

536 Schiefler nr: 440

The Munch Museum,

MM.G.00640-09

No. :

Title: Sunbathing I

Medium: Colour woodcut

Date: 1915

Printer:

Plate size: 36,2 × 55,5 cm

Sheet size: 48,2 × 64,3 cm

Catalogue raisonné: Woll G 536

Schiefler nr: 440

The Munch Museum, MM.G.00640-

14



No. :

Title: Sunbathing I

Medium: Colour woodcut

Date: 1915

Printer:

Plate size: 35 × 45,4 cm

Sheet size: 47,5 × 60 cm

Catalogue raisonné: Woll

G 536 Schiefler nr: 440

The Munch Museum,

MM.G.00640-18



No. :

Title:
Sunbathing I

Medium: Colour
woodcut

Date:

1915

Printer:

Plate size: 40,6 ×
54,3 cm

Sheet size: 48,2
× 64,4 cm

**Catalogue
raisonné:** Woll G

536 Schiefler nr:

440 Woll G 537

The Munch

Museum,

MM.G.00640-27

No. :

Title: Sunbathing

I

Medium: Colour
woodcut

Date: 1915

Printer:

Plate size: 35,4 ×
54,5 cm

Sheet size: 47,7 ×
60,1 cm

Catalogue raisonné:

Woll G 536 Schiefler
nr: 440

The Munch Museum,
MM.G.00640-31



No. :

Title:

Sunbathing II

Medium: Colour
woodcut

Date: 1915

Printer:

Plate size: 36,4 ×
54,8 cm

Sheet size: 49,8 ×
64,4 cm

Catalogue

raisonné: Woll G

537 Schiefler nr:

440 Woll G 537

The Munch

Museum,

MM.G.00640-08



No. :

Title: Sunbathing II

Medium: Colour woodcut

Date: 1915

Printer:

Plate size: 35,7 × 57,7 cm

Sheet size: 50,1 × 65 cm

Catalogue raisonné: Woll G 537

Schiefler nr: 440 Woll G 537

The Munch Museum,

MM.G.00640-24



No. :

Title: Man Bathing

Medium: Colour Woodcut

Date: 1899

Printer:

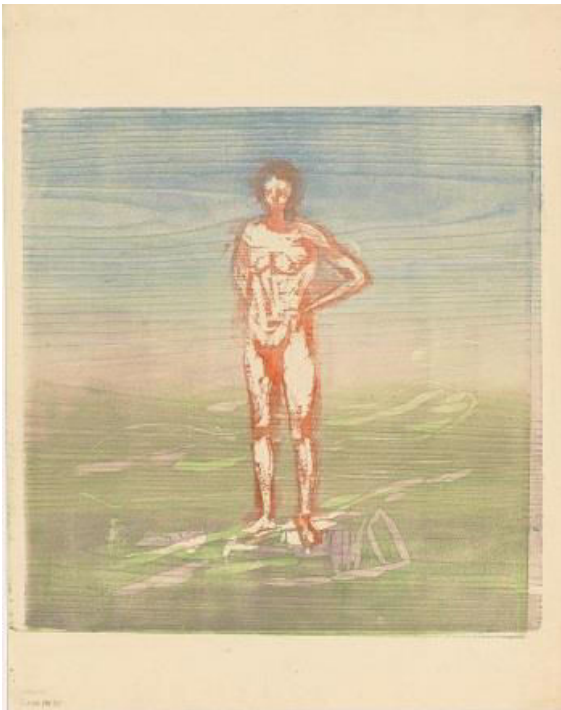
Plate size:

Sheet size:

Catalogue raisonné: Woll G 149

Schiefler nr: 126

The Munch Museum, MM.G.00594



No. :

Title:

**Man
Bathing**

Medium: Colour Woodcut

Date: 1899

Printer:

Plate size: 44,5 × 43,8 cm

Sheet size: 60 × 47 cm

Catalogue raisonné: Woll G 149 Schiefler nr: 126

The Munch Museum, MM.G.00594-01

No. :

Title: Man Bathing

Medium: Colour Woodcut

Date: 1899

Printer:

Plate size: 44,3 × 45 cm

Sheet size: 47,9 × 60 cm

Catalogue raisonné: Woll G 149

Schiefler nr: 126

The Munch Museum, MM.G.00594-03



No. :

Title: Man Bathing

Medium: Colour Woodcut

Date: 1899

Printer:

Plate size: 44,3 × 44,8 cm

Sheet size: 47,5 × 60,1 cm

Catalogue raisonné: Woll G 149

Schiefler nr: 126

The Munch Museum, MM.G.00594-04



No. :

Title: Man Bathing

Medium: Colour Woodcut

Date: 1899

Printer:

Plate size: 45,2 × 44,5 cm

Sheet size: 47,6 × 60 cm

Catalogue raisonné: Woll G 149

Schiefler nr: 126

The Munch Museum, MM.G.00594-05



No. :

Title: Man Bathing

Medium: Colour

Woodcut

Date: 1899

Printer:

Plate size: 44,2 × 44

cm

Sheet size: 47,8 × 60,2

cm

Catalogue raisonné:

Woll G 149 Schiefler nr:

126

The Munch Museum,

MM.G.00594-06



No. :

Title: Man

Bathing

Medium: Colour

Woodcut

Date: 1899

Printer:

Plate size: 44,2 ×

44,2 cm

Sheet size: 47,5 ×

60,2 cm

Catalogue

raisonné: Woll G

149 Schiefler nr:

126

The Munch

Museum,

MM.G.00594-07

No. :

Title: Man Bathing

Medium: Colour Woodcut

Date: 1899

Printer:

Plate size: 44,4 × 44,5 cm

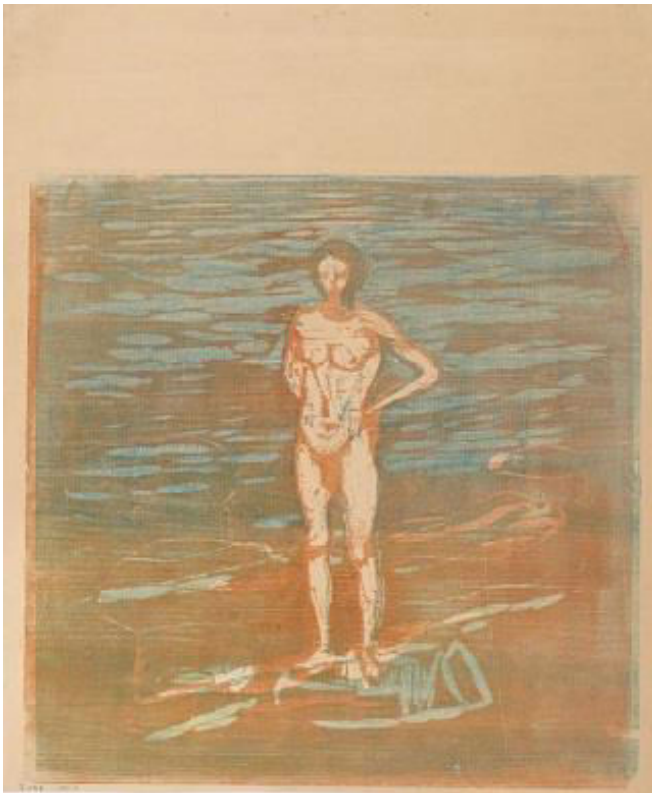
Sheet size: 47,9 × 60 cm

Catalogue raisonné: Woll G 149

Schiefler nr: 126

The Munch Museum, MM.G.00594-

09



No. :

Title: Man Bathing

Medium: Colour Woodcut

Date: 1899

Printer:

Plate size: 44,6 × 44,8 cm

Sheet size: 58,1 × 47,7 cm

Catalogue raisonné: Woll G 149 Schiefler
nr: 126

The Munch Museum, MM.G.00594-10

No. :

Title: Man Bathing

Medium: Colour Woodcut

Date: 1899

Printer:

Plate size: 44,5 × 41,6 cm

Sheet size: 52,7 × 41,6 cm

Catalogue raisonné: Woll G 149

Schiefler nr: 126

The Munch Museum, MM.G.00594-12



No.

Title: Boys Bathing. Åsgårdstrand

Date: 1895 (plausible)

Medium: Watercolour, pencil, gouache on Wove paper

Dimensions: 33,6 × 50,5 cm

Current owner or museum: The Munch Museum

Catalogue raisonné: The Munch Museum, MM.T.02374

Literature:

Life force: vitalism as an artistic impulse

1900-1930, exhibit. cat. MM, 2006, cat no. 51 / ill. P. 75

The Prints of Edvard Munch: mirror of his life, utst. cat. Allen Memorial Art Museum, 1983, ill. P. 24

Langaard, Johan and Reidar Revold, Munch as a draftsman, Oslo 1958, ill. P. 57



No.

Title: Bathing Boys

Date: 1897–1898

Medium: Oil on canvas

Dimensions: 83,5 × 100,5 cm

Current owner or museum: The Munch Museum

Catalogue raisonné: Woll M 409

Munch-museet, MM.M.00462



Miguel Orozco

Edvard Munch. Motifs and colour variants

No. :

Title: Boys Bathing

Medium: Drypoint

Date: 1896

Printer:

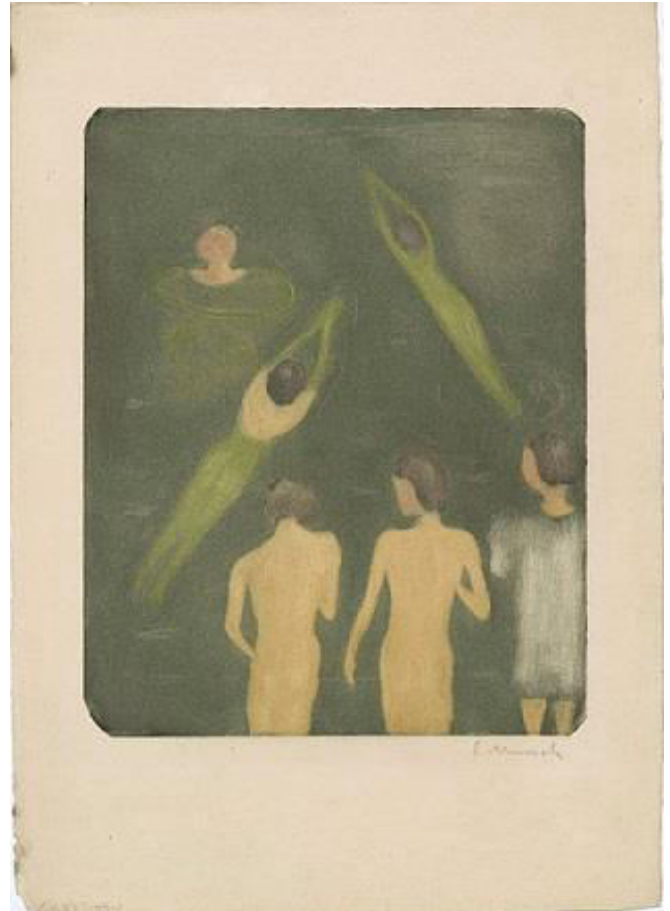
Plate size: 29,7 × 23,8 cm

Sheet size: 43,4 × 30,6 cm

Catalogue raisonné: Woll G 61 Schiefler

nr: 85 Willoch nr: 50

The Munch Museum, MM.G.00045-05



No. :

Title: Boys Bathing

Medium: Drypoint

Date: 1896

Printer:

Plate size: 30 × 23,6 cm

Sheet size: 44,8 × 31 cm

Catalogue raisonné: Woll G 61

Schiefler nr: 85 Willoch nr: 50

The Munch Museum, MM.G.00045-13

No. :

Title: Boys Bathing

Medium: Woodcut

Date: 1899

Printer:

Plate size:

Sheet size:

Catalogue raisonné: Woll

G 150 Schiefler nr: 127

The Munch Museum,

MM.G.00595



Munch and portraiture

Munch was an expert portrait painter from the very beginning of his career in the early 1880s. A portrait of his sister, *Inger in black*, 1884, was sent, probably thanks to his tutor Christian Krohg, to the World Exhibition in Antwerp in 1885. He painted portraits of friends and patrons, using photography to stick to a certain level of likeness and characterisation adding to his subjective interpretation and the artist's relationship with the portayed person.

But much of Munch's works in this field were actually self-portraits. Even for an artist, he was exceptionally self-centred. Self-portraits are the best way to analyze his art and personality. A small, profile on cardboard, painted in 1881-82 when he was 18, depicts the artist's classic good looks with a fine brush and academic correctness. Five years later, Munch's palette-knife work in a larger self-portrait is impressionistic and dotted. His insolent air and his eyes suggest drinking and sleepless nights, the start of a long descent into alcoholism. He stressed the sickliness that he created in *The Sick Child*. By 1903, naked in his summer studio in Asgardstrand (*Self-Portrait in Hell*), Munch appears as a bundle of flesh swallowed up in thin brush strokes of burnt ocher and black. In the smart "*Self-Portrait With Cigarette*" of 1895, Munch placed himself in a room filled with smoke. A light illuminates him from below and highlights the hand with the cigarette and the face. The hand appears at the same time strong and delicate. The face expresses something of the same duality. Munch looks into himself, an artist haunted by terrifying psychic experiences. When Munch painted this portrait he had completed most "*Life Frieze*" motifs, spontaneous expressions of a sick mind. His art was looked upon as anarchistic. To many, Munch was a problem child, but others worshiped him as a genius. When Munch depicted himself in an oil portrait, the notions that people had about the artist were applied to the portrait. At the Students Association in Christiania in September 1895, a student, Johan Scharffenberg, future professor of psychiatry, stood up and stated his opinion that the artist was insane and that Munch's self-portrait indicated that the artist was not a normal person. Munch was hurt by that statement. Munch's insanity was not denied by his allies, who stressed that other artists suffering from insanity had created top class art. And he himself stated: 'I do not believe that my art is sick, as Scharffenberg and a great many others think. There are people who do not understand the essence of art, and are not familiar either with the history of art.'¹⁸

In Munch's last major self-portrait, "*Self-Portrait: Between the Clock and the Bed*" (1940-43), he stands rigidly between the grandfather clock and his bed covered with an embroidered rug. His eyes are sunken. His mouth is nearly absent, as are the hands of the clock.

¹⁸ Cited by Prideaux 2012, p. 173

No.

Title: Self-Portrait

Date: 1881–1882

Medium: Oil on paper
mounted on cardboard

Dimensions: 260 x 190 cm

Current owner or museum:

The Munch Museum

Catalogue raisonné: Woll M
47

Munch-museet, MM.M.01049

Comment:

Edvard Munch was eighteen years old, and a student at the Royal School of Drawing in Kristiania (Oslo), when at the beginning of 1882 he painted his first self-portrait. This painting reflects the classic ideals upheld by the school.

Munch has obviously studied his own mirror-reflection with scrutiny. The portrait is painted with a very fine brush. The artist renders the head in minituous detail. He paints every fold in the ear as well as individual strands of hair.

The head is turned to the right in a three-quarter-profile. The face is modelled by light and shadow.

The figure itself is treated in warm brown tones and placed in front of a cooler, dark background. The young artist has an upright posture and is nicely dressed in a shirt and jacket as he directs a watchful glance to the side, towards the mirror or the spectator. Does his gaze reveal suspicion or maybe arrogance?

The harsh shadow emphasises a deep fold on his brow, the forceful cheek and the sensuous, closed mouth. All together this gives an impression of an ambitious young artist who demands to be taken seriously.



The Munch Museum

No.

Title: Self-Portrait

Date: 1886 (plausible)

Medium: Oil on canvas

Dimensions: 33 x 24.5 cm

Current owner or museum:

The National Museum of Art,
Architecture and Design, The
Fine Art Collections

Catalogue raisonné:

Inventory no. :NG.M.01915

Provenance:

Bought for Olaf Schous gift 1938

Comment:

In the course of his long life, Munch painted a number of self-portraits. We can follow him through many of life's vicissitudes, from a young and decadent artist to an elderly, sick man staring death in the face. These pictures afford us intimate insights into the artist's life. It is the arrogant and self-assured Bohemian we meet in this selfportrait from 1886. The artist was 22 years old at the time and at an early stage in his career. But despite his youthfulness, he was already being noticed among artistic circles in his home country.

The portrait shows us the radical ways in which Munch's painting was developing in these years. Here he has used surface scratching, and the face seems enveloped in haze. This was a technique he also used in his most famous painting of the 1880s, *The Sick Child* from 1885–86. Later he would change his painting style in favour of a more flowing brushstroke.

The portrait was purchased by the National Gallery in 1938 with funds provided by Olaf Schou. Formerly it was owned by the lawyer Harald Nørregaard, who was married to the painter Aase Nørregaard, a close friend of Munch.



Marit Ingeborg Lange

From "Edvard Munch in the National Museum",
Nasjionalmuseet 2008, ISBN 978-82-8154-035-54

No.

Title: Self Portrait under the Mask of a Woman

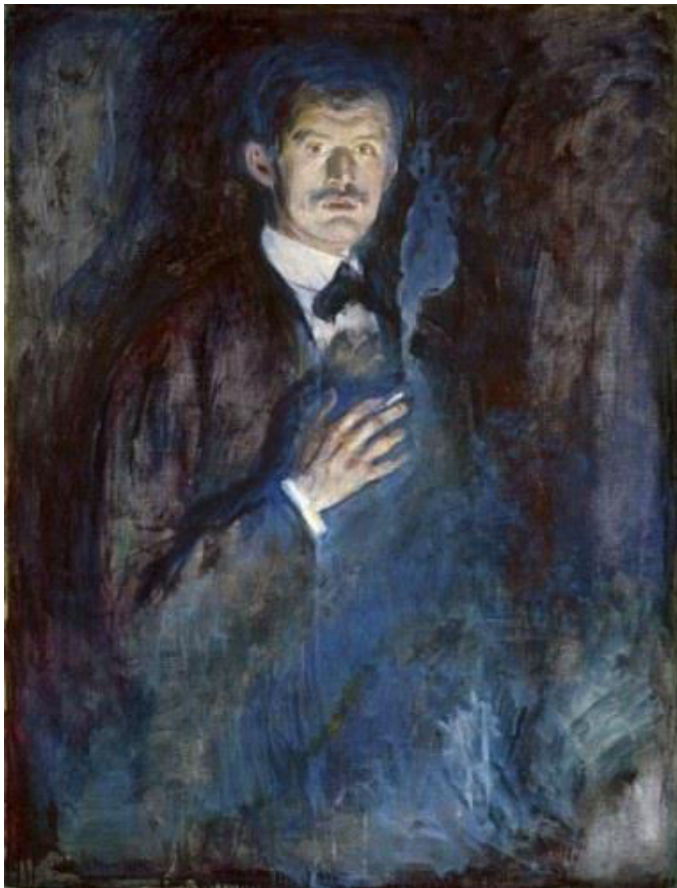
Date: 1893

Medium: Tempera on unprimed wooden panel

Dimensions: 69 × 43.5 cm

Current owner or museum: The Munch Museum

Catalogue raisonné: Woll M 310
Munch-museet, MM.M.00229



No.

Title: Self-Portrait with Cigarette

Date: 1895

Medium: Oil on canvas

Dimensions: 110.5 x 85.5 cm

Current owner or museum:

Nasjonalmuseet for kunst, arkitektur og design, Oslo

Provenance: Acquired 1895. Inventory no.:
NG.M.00470

Catalogue raisonné:

Exhibitions:

Munch i koffert, 2012 - 2013

Livets dans. Samlingen fra antikken til
1950, 2011 - 2019

Munch 150, 2013

No.

Title: Self-Portrait with Moustache and Starched Collar

Date: 1905

Medium: Watercolor, gouache, pastel and crayon over pencil on cardboard

Dimensions: 43,4 x 41,5 cm

Current owner or museum: The National Museum of Art, Architecture and Design, The Fine Art Collections

Provenance: Bought in 1921

Catalogue raisonné:

Inventory no . NG.M.01229

Exhibition: Munch 150, 2013

Edvard Munch worked as an artist for over sixty years. He was creative, ambitious and hardworking. He produced nearly two thousand paintings, hundreds of graphic motifs and thousands of drawings. In addition, he wrote poems, prose and diaries. The *Scream*, *Madonna*, *Death in the Sickroom* and the other symbolist works from the 1890s have made him one of the most famous artists of our time.

"Don't become an artist!"

Edvard wanted to become an artist early on, and there was no doubt that he had talent. But his father refused to allow him to follow his dream, so Edvard began studying engineering. But already after one year he chose to defy his father, and switched from engineering college to the Norwegian National Academy of Craft and Art Industry in Kristiania, now Oslo.

A talented and provocative bohemian

It was obvious to everyone in the Norwegian art community that the young man showed rare talent. In 1883, at the age of 20, he debuted at Høstutstillingen (The Autumn Exhibition). In 1886, Munch became acquainted with author and anarchist Hans Jæger, a leading figure in the Kristiania bohemian community. The bohemian community convinced Munch that the arts had to renew themselves to reach people and to have relevance in their lives. In the same year he exhibited the painting *The Sick Child*. This generated debate!

Courage led to breakthrough

Some acclaimed *The Sick Child* a work of genius, while others deemed it unfinished and unworthy of exhibition. Today it is considered to mark Munch's breakthrough. It was here that demonstrated the independence and willingness to break fresh ground.



From this point until his final brush strokes, his artistic practice can be summed up in just word: experimentation. Munch did not care about established "rules" for so-called good art. His techniques in both painting and graphics were innovative.

From people's emotional life to agriculture and landscape

Henrik Ibsen's plays about humanity's existential challenges inspired Munch. Themes such as death, love, sexuality, jealousy and anxiety were central to his early images. Some themes sprang from personal experience. For example, Death in the Sickroom and The Sick Child are linked to his memory of his mother and sister's illnesses and early deaths.

After 1910, Munch chose a quieter and secluded life. At his own farms at Ekely in Oslo and in Hvitsten, he found entirely new motifs, such as agriculture, working life and landscapes. Man in the Cabbage Field is a typical example from this period.

No. :

Title: Self-Portrait with a Cigar

Medium: Lithograph

Date: 1908-1909

Printer: M. W. Lassally Graphische Kunst-Anstalt, Berlin

Plate size:

Sheet:

Catalogue raisonné: Woll G 313 Schiefler nr:
The Munch Museum, MM.G.00277-20



No.



Title: Two Male Portraits

Date: 1909-1910 (plausible)

Medium: Crayon, multicoloured on Wove paper

Dimensions: 130× 21,8 cm

Current owner or museum: The Munch Museum

Catalogue raisonné:
The Munch Museum,
MM.T.00144-13

This is a page in the sketchbook MM.T.00144

Miguel Orozco

Edvard Munch. Motifs and colour variants

No.

Title: Self-Portrait with Hand under Cheek

Date: 1911

Medium: Oil on canvas

Dimensions: 83 x 69.5 cm

Current owner or museum: The Munch Museum

Catalogue raisonné: Woll M 992
Munch-museet, MM.M.00117



No.

Title: Self-Portrait against Yellow Background

Date: 1915

Medium: Oil on canvas

Dimensions: 100 x 67 cm

Current owner or museum: The Munch Museum

Catalogue raisonné: Woll M 1144
The Munch Museum MM.M.00296

No.

Title: Self-Portrait with Sketchbook

Date: 1914–1919 (plausible)

Medium: watercolour and crayon on Wove paper

Dimensions: 51,2 × 32 cm

Current owner or museum: The Munch Museum

Catalogue raisonné:

The Munch Museum, MM.T.02393

Literature:

Munch on paper, exhibit cat. MM, 2013, ill. P. 55

Bruteig, Magne, Munch. Tegneren, Oslo 2004, ill.s. 132

Bruteig, Magne, Munch. Drawings, Oslo 2004, ill.p. 132

Edvard Munch. Drawings, sketches and studies, exhib. cat. MM, 1973, cat. no. 420 / s. 12

Edvard Munch: Das zeichnerische Werk, utst. cat. Kunstmuseum Bern, 1970, cat. No. 243



No.

Title: Self-Portrait with the Spanish Flu

Date: 1919

Medium: Oil on canvas

Dimensions: 150 × 131 cm

Current owner or museum: The National Museum of Art, Architecture and Design, The Fine Art Collections

Provenance: Gift from Charlotte and Christian Mustad 1937

Inventory no . NG.M.01867

Exhibitions:

Exhibition, 2007 - 2011

Munch 150, 2013

No.

Title: Sleepless Night. Self-Portrait in Inner Turmoil

Date: 1920

Medium: Oil on canvas

Dimensions: 150 × 129,5 cm

Current owner or museum: The Munch Museum

Catalogue raisonné: Woll M 1383

Munch-museet, MM.M.00076



No.

Title: The Night Wanderer

Date: 1923–1924

Medium: Oil on canvas

Dimensions: 90 × 68 cm

Current owner or museum: The Munch Museum

Catalogue raisonné: Woll M 1462

Munch-museet, MM.M.00589

No. :

Title: Self -
Portrait with Hat I

Medium:

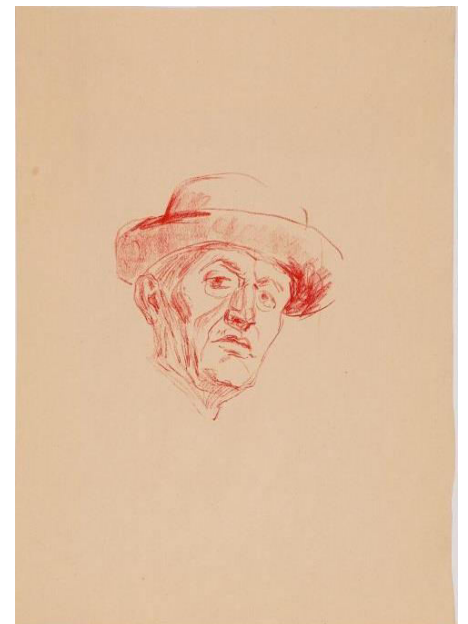
Lithograph

Date: 1927

Printer: M. W. Lassally Graphische Kunst-Anstalt, Berlin

Catalogue raisonné: Woll G 681

The Munch Museum, MM.G.00456



No. :

Title: Self-Portrait

Medium: Lithograph

Date: 1895

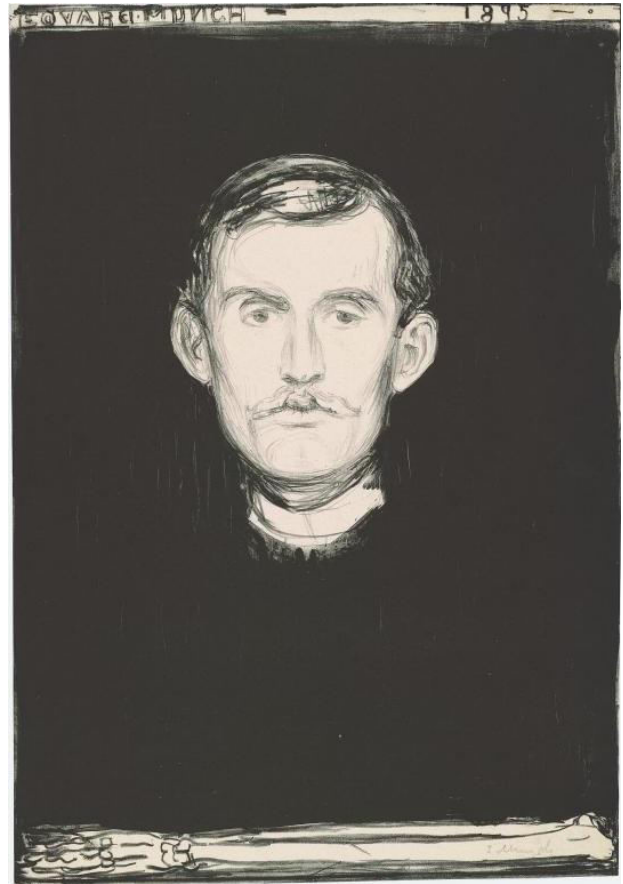
Printer: M. W. Lassally Graphische Kunst-Anstalt, Berlin

Plate size: 46 × 31,5 cm

Sheet size: 46 × 31,5 cm

Catalogue raisonné: Woll G 37 Schiefler nr: 31

The Munch Museum, MM.G.00192



No. :

Title: Self-Portrait

Medium: Lithograph

Date: 1895

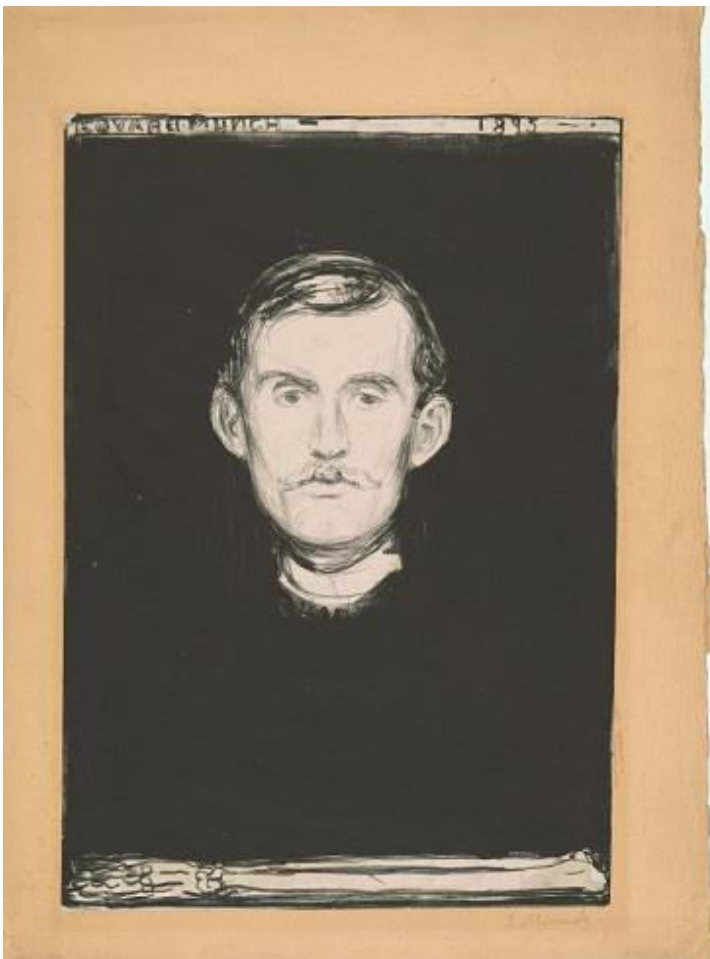
Printer: M. W. Lassally Graphische Kunst-Anstalt, Berlin

Plate size: 46 × 31,5 cm

Sheet size: 46 × 31,5 cm

Catalogue raisonné: Woll G 37 Schiefler nr: 31

The Munch Museum, MM.G.00192-01



No. :

Title: Self-Portrait

Medium: Lithograph

Date: 1895

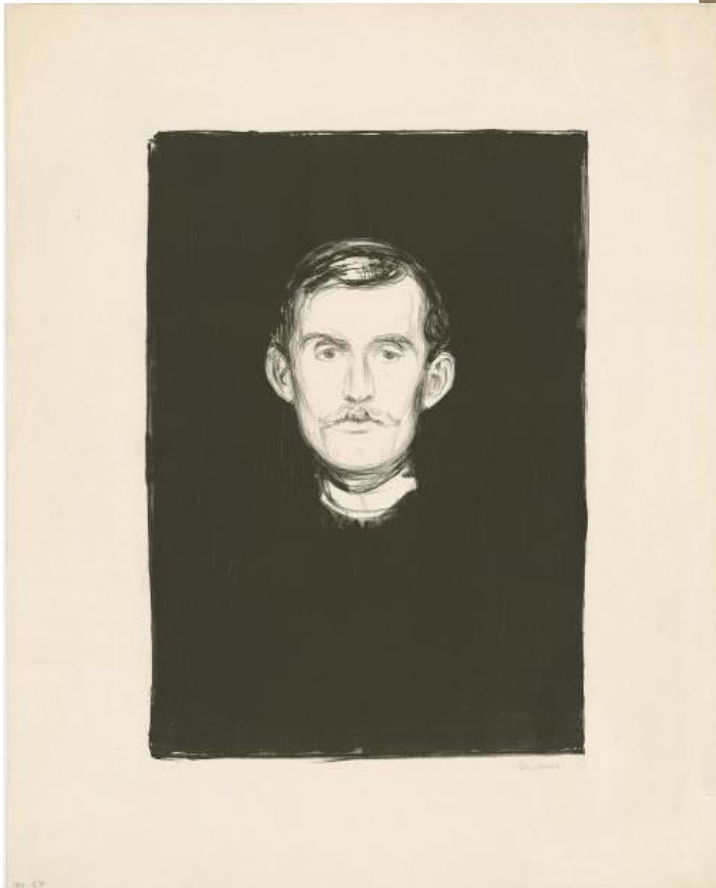
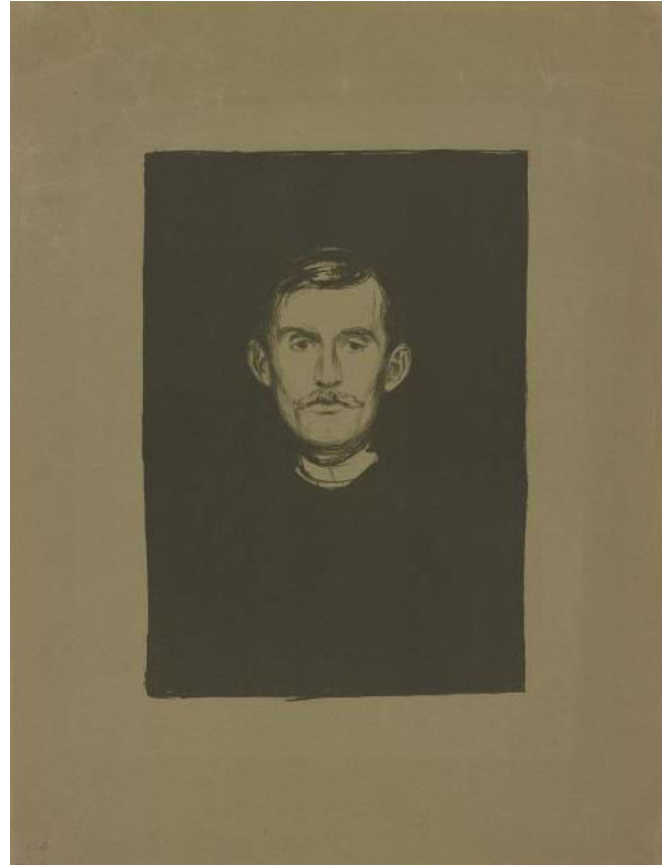
Printer: M. W. Lassally Graphische Kunst-Anstalt, Berlin

Plate size: 46 × 31,5 cm

Sheet size: 73 × 55,3 cm

Catalogue raisonné: Woll G 37 Schiefler nr: 31

The Munch Museum, MM.G.00192-03



No. :

Title: Self-Portrait

Medium: Lithograph

Date: 1895

Printer: M. W. Lassally Graphische Kunst-Anstalt, Berlin

Plate size: 46 × 31,5 cm

Sheet size: 64 × 52 cm

Catalogue raisonné: Woll G 37 Schiefler nr: 31

The Munch Museum, MM.G.00192-04

No. :

Title: Self-Portrait

Medium: Lithograph

Date: 1895

Printer: M. W. Lassally Graphische
Kunst-Anstalt, Berlin

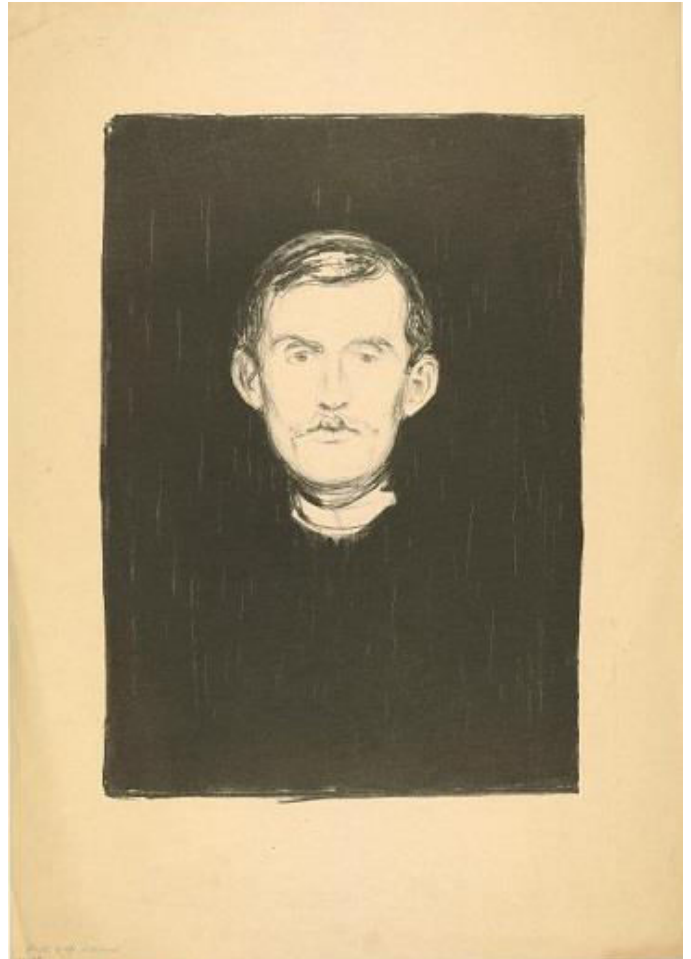
Plate size: 46 × 31,5 cm

Sheet size: 64 × 49,5 cm

Catalogue raisonné: Woll G 37

Schiefler nr: 31

The Munch Museum, MM.G.00192-07



No. :

Title: Self-Portrait

Medium: Lithograph

Date: 1895

Printer: M. W. Lassally Graphische
Kunst-Anstalt, Berlin

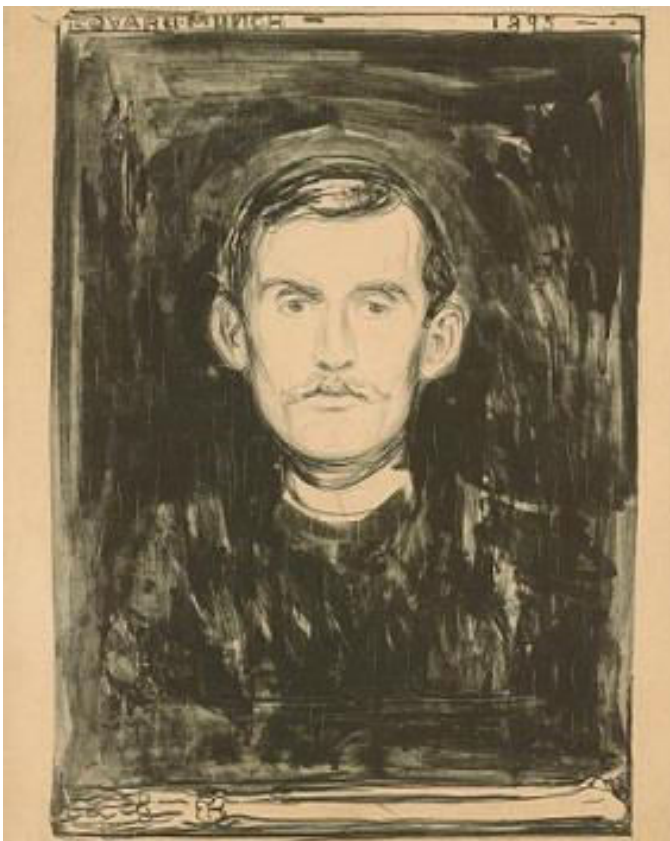
Plate size: 45,8 × 32 cm

Sheet size: 45,8 × 36,8 cm

Catalogue raisonné: Woll G 37

Schiefler nr: 31

The Munch Museum, MM.G.00192-16



No. :

Title: Self-Portrait

Medium: Lithograph

Date: 1895

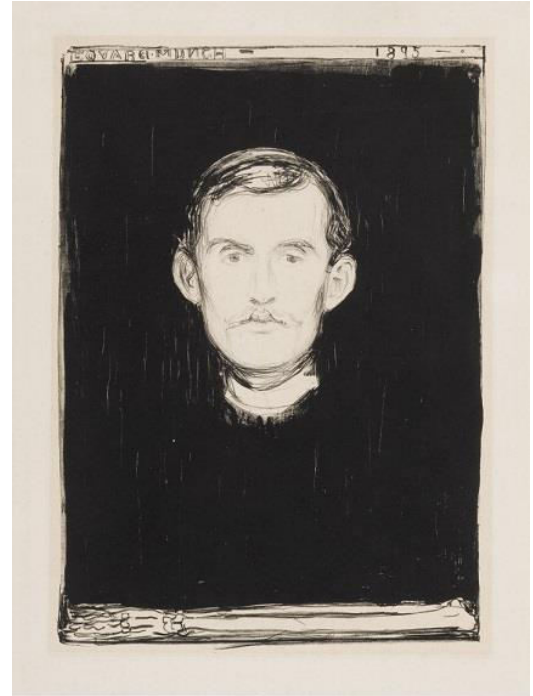
Printer: M. W. Lassally Graphische Kunst-Anstalt, Berlin

Plate size: 45,5 x 31,9 cm

Sheet size: 59 x 45,4 cm

Catalogue raisonné: Woll G 37 Schiefler nr: 31
Put for sale at Sotheby's *Important Prints & Multiples Evening Sale* 22 October 2020 • 17:00 EDT • New York Lot 36 Edvard Munch | Self-Portrait (Sch. 31; W. 37)

Estimate:80,000 - 120,000 USD Lithograph, 1895, Woll's II of IV, on heavy wove paper, printed by Lassally, framed image: 455 by 319 mm 17 $\frac{7}{8}$ by 12 $\frac{1}{2}$ in sheet: 590 by 454 mm 23 $\frac{1}{4}$ by 17 $\frac{7}{8}$ in



No. :

Title: Self-Portrait

Medium: lithograph on Chine paper

Date: 1895

Printer: M. W. Lassally Graphische Kunst-Anstalt, Berlin

Plate size: 45,5, by 31,9 cm

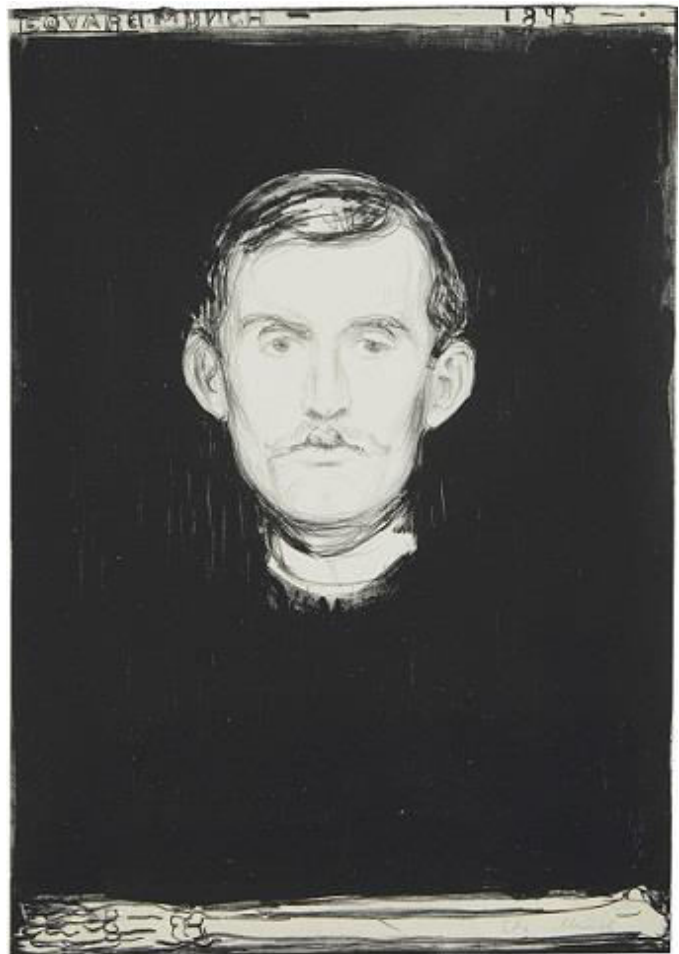
Sheet size: 45,1 x 31,3 cm

Catalogue raisonné: Woll G 37 Schiefler nr: 31

Sold at Christie's 2019 | Live Auction 17163 *Prints & Multiples* Lot 146 States Of Mind: Important Prints By Pablo Picasso, Edvard Munch, And Henri Matisse Selbstporträt (Self-Portrait) Price realised USD 81,250 Estimate USD 70,000 - USD 100,000 Closed: 18 Apr 2019 lithograph, on Chine paper, 1895, Woll's second state (of four, before the removal of the arm), signed in pencil, slightly trimmed into the subject, framed
Sheet: 17 $\frac{3}{4}$ x 12 $\frac{3}{8}$ in. (451 x 313 mm.)

Christie's Lot Essay

Edvard Munch's self-portraits are haunting psychic studies that present



not just the artist's physical appearance but are infused with a sense of the artist's inner being. Munch's typically Symbolist depiction of himself in the present work shows a disembodied head, splitting the physical and spiritual sides of the self.

In his best prints – and arguably more so than in his paintings – Munch perfectly matched medium and content and created highly condensed images, which are visually as simple as they are complex. Self-Portrait is reduced to four elements charged with meaning: the right skeleton arm alludes to the hand of the artist, whilst presaging his inevitable death; his white disembodied face hovers on a dark surface, calling to mind a death mask, as well as that first of all prints, the veil of Veronica with the face of Christ; the inscription of the artist's name and the date of the print at the top mimics the entablature of a tombstone, a reference also to the lithographic stone; and finally the intense, velvety black of the background, the color of mourning, signifying eternal night.

The present second state is the definitive version of this print. In the first, unfinished state the background is still patchy, without the impenetrable blackness. In the third and fourth states, the skeleton arm and the inscription at the top are obliterated, thus losing all the memento mori connotations, which make this image one of the most chilling yet touching self-portraits of modern art.

No. :

Title: Self-Portrait

Medium: Lithograph on soft laid China paper

Date: 1895

Printer: M. W. Lassally
Graphische Kunst-Anstalt,
Berlin

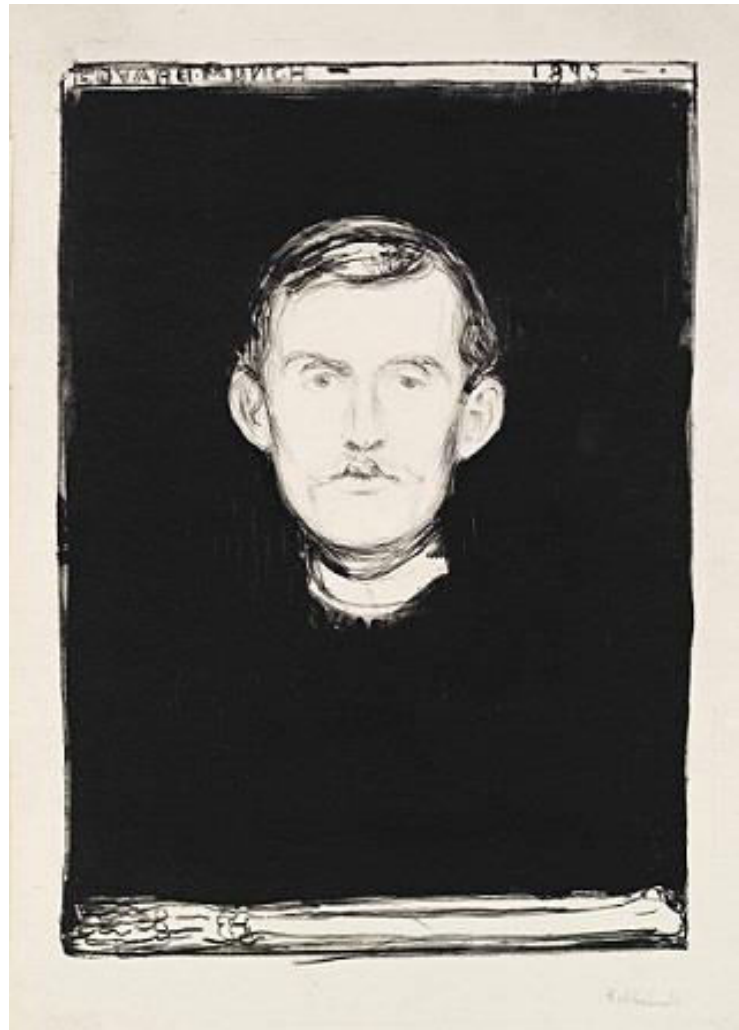
Plate size: 46,3 x 32 cm

Sheet size: 58,7 x 38,2 cm

Catalogue raisonné: Woll
G 37 Schiefler nr: 31

Sold at Christie's 2014 | Live
Auction 1553 *Prints &
Multiples* Lot 38 Various
Properties

Self-Portrait Price realised
GBP 80,500 Estimate GBP
50,000 - GBP 70,000 Closed:
17 Sep 2014 lithograph, 1895,
on soft laid China paper,
signed in pencil, a fine, rich
impression of Woll's second
state (of four), printing very
evenly, with wide margins,
trimmed slightly irregularly at
left, a diagonal printer's crease
at upper right, some minor
creases and surface dirt in the
margins, generally in very
good condition L. 463 x 320
mm., S. 587 x 382 mm.



Provenance

Christie's, London, 6 December 1984, lot 241 (£13,500).

Christie's Lot Essay

In his best prints – and arguably more so than in his paintings – Munch perfectly matched medium and content and created highly condensed images, which are visually as simple as they are complex. Self-Portrait is reduced to four elements charged with meaning: the right skeleton arm alludes to the hand of the artist, whilst presaging his inevitable death; his white disembodied face hovers on a dark surface, calling to mind a death mask, as well as that first of all prints, the veil of Veronica with the face of Christ; the inscription of the artist's name and the date of the print at the top mimics the entablature of a tombstone, a reference also to the lithographic stone; and finally the intense, velvety black of the background, the colour of mourning, signifying eternal night.

The present second state is the definitive version of Edvard Munch's Self-Portrait. In the first, unfinished state the background is still patchy, without the impenetrable blackness. In the third and fourth states, the skeleton arm and the inscription at the top are

obliterated, thus losing all the memento mori connotations, which make this image one of the most chilling yet touching self-portraits of modern art – reminiscent in essence, if not in spirit or style, to James Ensor's *Mon portrait en 1960* (see lot 6).

Literature:

E. Prelinger/ M. Parke-Taylor, *The symbolist prints of Edvard Munch – The Vivian and David Campbell Collection*, Art Gallery of Ontario, Toronto (exh. cat.), 1997, no. 14, p. 93-96 (another impression illustrated).

N. Cullinan, *Medium as Muse – Munch, Medium Specificity and Modernity*, in: A. Lampe/ C. Chéroux, *Edvard Munch – The Modern Eye*, Tate Modern, London (et al.) (exh. cat.), no. 3, p. 19-22 (another impression illustrated).

No. :

Title: Self-Portrait

Medium: Lithograph

Date: 1895

Printer: M. W. Lassally
Graphische Kunst-Anstalt, Berlin

Sheet size: 55,8 x 40,3 cm

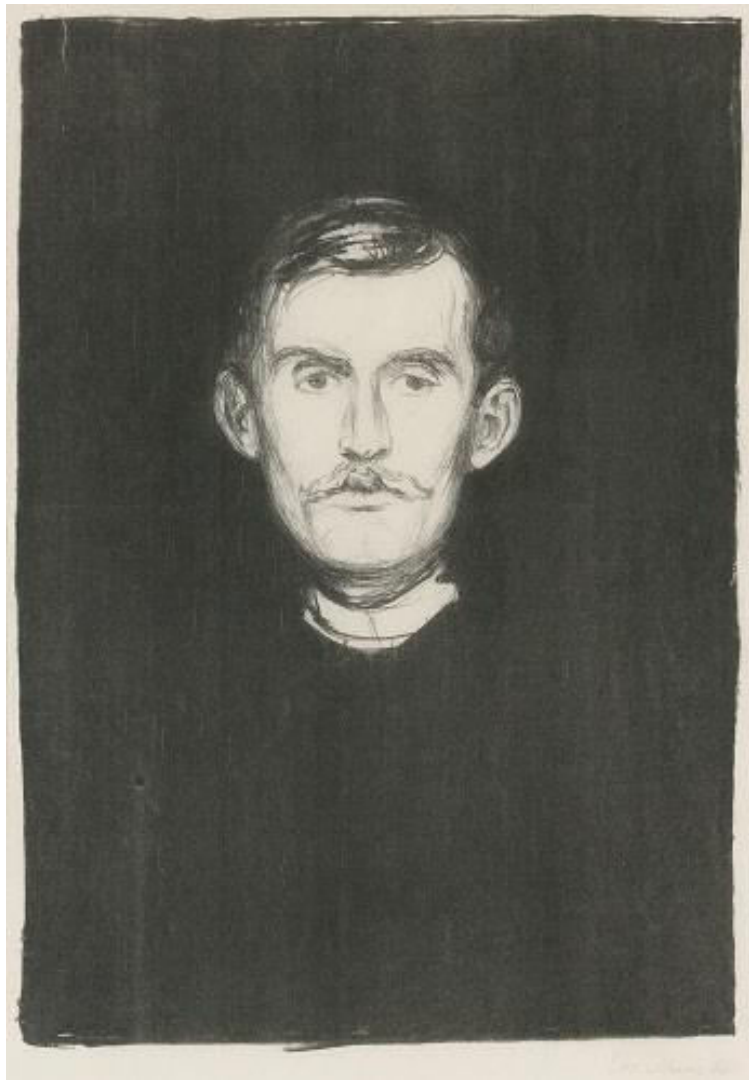
Catalogue raisonné: Woll G
37 Schiefler nr: 31

-Put for sale at Sotheby's *Prints* -
26 April 2012 - 27 April 2012
New York Lot 164

Self-Portrait (Woll 37) Estimate
70,000 — 90,000 USD

Lithograph, 1895, Woll's third
state (of four), signed in pencil, on
tissue-thin Japan paper, framed
sheet 558 by 403 mm 22 by 15 7/8
in

-Also Put for sale at Sotheby's
Prints - 02 November 2012 New
York lot 104 Self-portrait (WOLL
37) Estimate 55,000 — 75,000
USD Lithograph, 1895, Woll's
third state (of four), signed in
pencil, on tissue-thin Japan paper,
framed sheet 558 by 403 mm 22
by 15 7/8 in



No. :

Title: Self-Portrait

Medium: Lithograph

Date: 1895

Printer: M. W. Lassally

Graphische Kunst-Anstalt, Berlin

Plate: 45,4 by 31,6 cm

Sheet size: 60,7 by 43,5 cm

Catalogue raisonné: Woll G 37

Schiefler nr: 31

Sold at Sotheby's Prints - 29 April

2011 New York Lot 101 Property

From A Private West Coast

Collector Self-Portrait (Woll 37;

Schiefler 31) Estimate 80,000 —

120,000 USD LOT SOLD. 98,500

USD Lithograph, 1895, Woll's

second state (of four), signed in

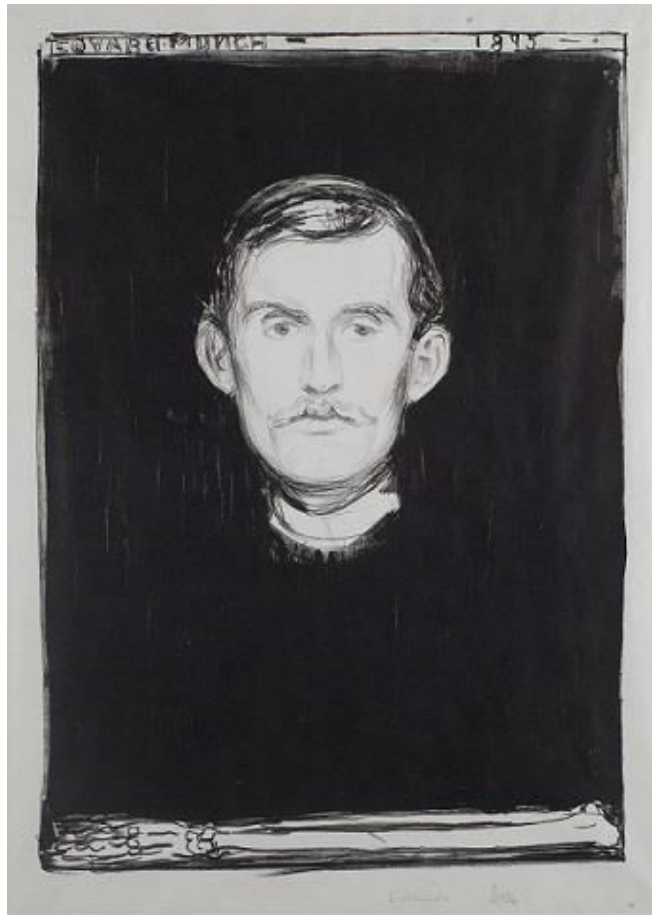
pencil, numbered by Lassally 'No.

36', printed by Lassally, Berlin, on

China paper, framed. 454 by 316

mm 17 7/8 by 12 1/4 in. sheet 607

by 435 mm 23 7/8 by 17 1/8 in



No.

Title: Young Woman in Blue

Date: 1891 (plausible)

Medium: Pastel on paper, laid down on cardboard

Dimensions: 54,5 × 45 cm

Current owner or museum: The art museums in Bergen. Bergen Art Museum (Rasmus Meyers Collections)

Catalog raisonné: Woll M 230



No.

Title: Young Woman in Blue

Date: 1891 (plausible)

Medium: Pastel on cardboard

Dimensions: 76,5 × 56,5 cm

Current owner or museum: Private collection

Catalog raisonné: Woll M 229

Literature:

Hansen, Dorothee (red.), "The Munch exhibition in February / March 1909 in Bremen", Edvard Munch - riddle behind the canvas, utst.kat. Kunsthalle Bremen, Bremen 2011, p. 212

Munch blir "Munch". Kunstneriske strategier 1880–1892, utst.kat. MM, Oslo 2008. (English edition: Munch becoming "Munch". Artistic Strategies 1880–1892), cat.nr. 129, ill. p. 276



No.

Title: Henrik Ibsen at the Grand Café

Date: 1909–1910

Medium: Oil on unprimed canvas

Dimensions: 115.5 × 180.5 cm

Current owner or museum: The Munch Museum

Catalogue raisonné: Woll M 855
Munch-museet, MM.M.00717



No. :

Title: Henrik Ibsen at the Grand Café

Medium: Lithograph

Date: 1902

Printer: M. W. Lassally
Graphische Kunst-Anstalt,
Berlin

Plate size: 43,1 × 59,4
cm

Sheet: 51,6 × 66 cm

Catalogue raisonné:

Woll G 200 Schiefner nr:
171

The Munch Museum,
MM.G.00244-10

Miguel Orozco

Edvard Munch. Motifs and colour variants

No. :

Title: Henrik Ibsen at the Grand Café

Medium: Lithograph

Date: 1902

Printer: M. W. Lassally Graphische Kunst-Anstalt, Berlin

Plate size: 43 × 59,4 cm

Sheet: 54,5 × 73,3 cm

Catalogue raisonné: Woll G 200

Schiefler nr: 171

The Munch Museum, MM.G.00244-01



No. :

Title: Henrik Ibsen at the Grand Café

Medium: Lithograph

Date: 1902

Printer: M. W. Lassally Graphische Kunst-Anstalt, Berlin

Plate size: 42 × 59 cm

Sheet: 58,2 × 83 cm

Catalogue raisonné: Woll G 200

Schiefler nr: 171

The Munch Museum, MM.G.00244-02



No. :

Title: Henrik Ibsen at the Grand Café

Medium: Lithograph

Date: 1902

Printer: M. W. Lassally Graphische Kunst-Anstalt, Berlin

Plate size: 42 × 59 cm

Sheet: 54 × 74 cm

Catalogue raisonné: Woll G 200 Schiefler nr: 171

Put for sale at Sotheby's Old Master, Modern And Contemporary Prints, Including Andy Warhol And The Pop Generation - 01 July 2004 London Lot 229 Henrik Ibsen At The Grand Cafe (W. 200) Estimate 8,000 — 10,000 GBP Lithograph, 1902, signed in pencil, printed by Lassally, on laid Japan paper, with wide margins, thinning and small backed losses along top edge of sheet associated with removal of tape, occasional slight foxing, backed to a sheet of wove paper Sheet 540 by 740mm; 21 1/4 by 29 1/8 in



No. :

Title: Elsa and Curt Glaser

Medium: Lithograph

Date: 1913

Printer: M. W. Lassally Graphische Kunst-Anstalt, Berlin

Plate: 56,8 × 82,7 cm

Sheet: 67,6 × 84,5 cm

Catalogue raisonné: Woll G 443

Schiefler nr: 405

Munchmuseet, MM.G.00366-07



No. :

Title: Elsa and Curt Glaser



Medium: Lithograph

Date: 1913

Printer: M. W. Lassally Graphische Kunst-Anstalt, Berlin

Plate: 56,8 × 82,7 cm

Sheet: 62 x 83 cm

Catalogue raisonné: Woll G 443
Schiefler nr: 405

Sold at Christie's 2002 | Live Auction 6608 *Old Master, Modern and Contemporary Prints* Lot 237
Elsa und Curt Glaser (Schiefler 405 b; Woll 443 II) Price realised GBP 2,988 Estimate GBP 2,500 - GBP 3,500 Closed: 3 Jul 2002

lithograph in red, green, pale green

and blueish grey, 1913, on Japon with wirelines, printed close to the sheet edges, several waterstains in the subject, some discoloration at the sheet edges, a few soft creases, the four sheet corners outside the image trimmed on the diagonal, lesser defects
L., S. 620 x 830mm.

No. :**Title: The Model from Berlin****Medium:** Lithograph**Date:** 1913**Printer:** M. W. Lassally Graphische Kunst-Anstalt, Berlin**Plate:** 45,4 × 35,1 cm**Sheet:** 60,2 × 47,4 cm**Catalogue raisonné:** Woll G 461; Schiefler no: 253
Munchmuseet MM.G.00266-07**No. :****Title: The Model from Berlin****Medium:** Lithograph**Date:** 1913**Printer:** M. W. Lassally Graphische Kunst-Anstalt, Berlin**Plate:** 44,1 × 34 cm **Sheet:** 64,5 x 51,8 cm**Catalogue raisonné:** Woll G 461; Schiefler 253
Sold at Christie's 2004 | Live Auction 1428 *Prints and Multiples* Lot 143 EDVARD MUNCH *The Model from Berlin* (Sch. 253; W. 461) Price realised USD 5,378 Estimate USD 2,500 - USD 4,500 Closed: 3 Nov 2004 The Model from Berlin (Sch. 253; W. 461) lithograph in reddish brown and green, 1913-4, on wove paper, Woll's IIIb (final) state, signed in pencil, with wide margins, pale light- and mat staining, pale scattered foxing, creasing throughout, a lightly skinned area in the lower left margin and a few on the reverse, a few short tears and small losses at the

margin edges, otherwise in good condition, framed L. 17 3/8 x 13 5/8 in. (441 x 340 mm.) S. 25 3/8 x 20 3/8 in. (645 x 518 mm.)

No.**Title: Birgitte I****Date:** 1930**Medium:** Woodblock**Current owner or museum:** The Munch Museum**Catalogue raisonné:** Woll G 718 MM G 701

Munchmuseet, MM.P.00451

Portrayed: Birgit Prestøe (norsk, 1906–1986)

Miguel Orozco

No.

Title: Birgitte III

Date: 1930

Medium: Woodblock

Catalogue raisonné: Woll G 720 MM G 703

Munchmuseet, MM.P.00453

Portrayed: Birgit Prestøe (norsk, 1906–1986)



Edvard Munch. Motifs and colour variants



No.

Title:
**Birgitte
III**

Date:
1930

Medium:
Woodcut

Catalogue raisonné: Woll G 720
The Munch Museum, MM.G.00703

Model: Birgit Prestøe (norsk, 1906–1986)

No.

Title: Birgitte III

Date: 1930

Medium: Colour woodcut

Catalogue raisonné: Woll G 720

The Munch Museum, MM.G.00703-02

Model: Birgit Prestøe (norsk, 1906–1986)



No.

Title: Birgitte III

Date: 1930

Medium: Colour woodcut

Plate: 60 × 32,1 cm

Sheet: 61 × 33,5 cm

Catalogue raisonné: Woll G 720

The Munch Museum, MM.G.00703-03

Model: Birgit Prestøe (norsk, 1906–1986)

No.

Title: Birgitte III

Date: 1930

Medium: Hand coloured woodcut

Plate: 59,8 × 32,3 cm

Sheet: 69,8 × 43,2 cm

Catalogue raisonné: Woll G 720

The Munch Museum, MM.G.00703-04

Model: Birgit Prestøe (norsk, 1906–1986)



No.

Title: Birgitte III

Date: 1930

Medium: Colour woodcut

Plate: 60,9 × 32,9 cm

Sheet: 70,4 × 50,5 cm

Catalogue raisonné: Woll G 720

The Munch Museum, MM.G.00703-05

Model: Birgit Prestøe (norsk, 1906–1986)

No.

Title: Birgitte III

Date: 1930

Medium: Colour woodcut

Plate: 60 × 32 cm

Sheet: 75 × 50 cm

Catalogue raisonné: Woll G 720

The Munch Museum, MM.G.00703-06

Model: Birgit Prestøe (norsk, 1906–1986)



No.

Title: Birgitte III

Date: 1930

Medium: Colour woodcut

Plate: 34,7 × 32,1 cm

Sheet: 64,9 × 50,8 cm

Catalogue raisonné: Woll G 720

The Munch Museum, MM.G.00703-09

Model: Birgit Prestøe (norsk, 1906–1986)

No.

Title: Birgitte III

Date: 1930

Medium: woodcut

Plate: 37 × 31,8 cm

Sheet: 64,9 × 49,7 cm

Catalogue raisonné: Woll G 720

The Munch Museum, MM.G.00703-10

Model: Birgit Prestøe (norsk, 1906–1986)



No.

Title: Birgitte III

Date: 1930

Medium: Hand coloured woodcut

Plate: 59 × 34,6 cm

Sheet: 63,8 × 49,2 cm

Catalogue raisonné: Woll G 720

The Munch Museum, MM.G.00703-11

Model: Birgit Prestøe (norsk, 1906–1986)

No.

Title: Birgitte III

Date: 1930

Medium: Hand coloured woodcut

Plate: 59,7 × 33,5 cm

Sheet: 70,1 × 50 cm

Catalogue raisonné: Woll G 720

The Munch Museum, MM.G.00703-13

Model: Birgit Prestøe (norsk, 1906–1986)



No.

Title: Birgitte III

Date: 1930

Medium: Colour woodcut

Plate: 40,2 × 32,2 cm

Sheet: 70,2 × 42,8 cm

Catalogue raisonné: Woll G 720

The Munch Museum, MM.G.00703-15

Model: Birgit Prestøe (norsk, 1906–1986)

No.

Title: Female Head. Birgitte Prestøe

Date: 1924-1932 (plausible)

Medium: Watercolour on Wove paper

Dimensions: 34,8 × 24,7 cm

Current owner or museum: The Munch Museum

Catalogue raisonné: The Munch Museum, MM.T.02465

Literature:

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Edvard Munch, utst. kat. Louisiana Museum of Modern Art, 1975, kat. nr. 99 / s. 40

Edvard Munch, 1863-1944, utst. kat. Haus der Kunst München, 1973, kat. nr. 135 / ill. s. 181

Edvard Munch: Das zeichnerische Werk, utst. kat. Kunstmuseum Bern, 1970, kat. nr. 225

Langaard, Johan og Reidar Revold, Munch som tegner, Oslo 1958, ill. s. 123



No.

Title: Birgit Prestøe, Portrait Study

Date: 1924-1925

Medium: Oil on wooden panel

Dimensions: 35 × 27 cm

Current owner or museum: The Munch Museum

Catalogue raisonné: Woll M 1519

Munch-museet, MM.M.00131

Model: Birgit Prestøe (norsk, 1906–1986)

No. :

Title: Birgit Prestøe

Medium: Lithograph

Date: 1930

Printer: M. W. Lassally Graphische
Kunst-Anstalt, Berlin

Plate size:

Sheet:

Catalogue raisonné: Woll G 703
The Munch Museum, MM.G.00535



Chronology

1863 On 12 December Edvard Munch is born in Løten, in the county of Hedmark, Norway. He is the second child of Laura Cathrine Bjølstad and Dr Christian Munch. They have three more children: Andreas, Laura, and Inger.

1864 The family moves to the Norwegian capital Christiania (1877-1925 Kristiania, now Oslo).

1868

His mother, aged thirty, dies of tuberculosis, after having given birth to her fifth child. Her sister, Karen Bjølstad, takes over the running of the household.

1877 Munch's favourite sister, Sophie, dies of tuberculosis at the age of sixteen.

1879 Attends the Technical College in Christiania to study engineering. Produces his first sketches. Leaves engineering studies to become a painter.

1880 Takes up painting; studies in Christiania under Hans Olaf Heyerdahl and Christian Krohg.

1881 Studies at the Royal School of Art and Design under Julius Middelthun.

1882 Paints his first self-portrait. Rents a studio with six fellow artists. The painter Christian Krohg supervises their work.

1884 Makes his first sale: *Morning (A Servant Girl)*, bought by Frits Thaulow. He gives him money to visit Antwerp and study in Paris; though Munch postpones the visit for a year because of illness.

1885 First visit to Paris. Returns as 'the first and only Impressionist of Norway'. Starts an affair with Millie (Emilie) Thaulow, whom he later refers to as 'Mrs Heiberg'. She is the wife of a captain of Munch's father's medical corps and sister in law of Frits Thaulow.

1886 Joins the avant-garde group 'Christiania's Bohemia'. Has four paintings accepted for the Autumn Exhibition in Christiania.

1889 First solo exhibition in Kristiania. Gains a state scholarship and returns to Paris in October. Studies with Léon Bonnat. Sees works by van Gogh, Seurat, Signac and Toulouse Lautrec. Begins the compilation of *The Frieze of Life*. Sees for the last time his father, who dies in November while he is in Paris.

1890 Lives at Saint-Cloud, outside Paris. Deeply depressed and ill. Returns to Norway. Ten paintings at Autumn Exhibition, including *Spring Day on Karl Johan Street*. Goes back to France with a second government grant. Develops rheumatic fever and is hospitalised in Le Havre.

1891

Travels to Nice. Awarded a third government grant. Summer spent in Norway. Travels via Copenhagen to Paris in the autumn, and visits Nice. Stays in Nice to recover from illness. Returns to Christiania in May.

1892 Completes *Despair*, a motif he will later develop in *The Scream*. Returns home from Nice at the end of March. Returns to Nice for the winter. Exhibits in Christiania and is praised by Krohg. Invited to exhibit at the Association of Berlin Artists; his section being closed by the organisers as 'scandalous'. Becomes a celebrity in artistic circles in Berlin. Lives on and off in Germany for sixteen years.

1893 In Berlin he associates with the mainly Scandinavian Bohemian literary circle, including August Strindberg, Dagny Juel and Stanislaw Przybyszewski, at the wine bar *Zum schwarzen Ferkel*. Paints portrait of Strindberg. Brother, Andreas, dies. Returns to Norway reinvigorated. Works on *The Scream*. Exhibits with the Berlin Secession. He sees in Berlin Dagny Juell and becomes her lover briefly, since she has affairs with other men, including August Strindberg.

1894 Starts to make lithographs and etchings. New style in monochrome is sharper and more precise than his painting style.

1895 Winter in Berlin. Paints *Self-portrait with Cigarette*, sold to the Nasjonalgalleriet in Christiania. Exhibits fourteen paintings from *The Frieze of Life* at an exhibition at the Ugo Baroccio gallery. Leaves Germany for Paris.

1896 Back in Paris in February; makes the acquaintance of the Nabis; exhibits his Frieze of Life paintings at the *Salon des Indépendants*. His circle of friends includes symbolist writers, poets, critics, musicians and artists such as Julius Meier-Graefe, August Strindberg, Sigbjørn Obstfelder and Stéphane Mallarmé. Designs sets for Ibsen's *Peer Gynt*. Vollard includes the colour lithograph *Anxiety* in his album of modern prints *Les Peintres graveurs*. Death of brother Andreas. Meets in Paris 13 years old Judith Molard and uses her as a model for erotic drawings.

1898 Provides illustrations for the Munch/Strindberg issue of *Quickborn*. Meets Tulla Larsen in the summer in Norway and becomes her lover. She obtains from him an alleged promise of marriage and persecutes him for years.

1899 Travels to Berlin, Paris, Nice, Florence and Rome. In the autumn and winter Munch convalesces from exhaustion at the Kornhaug Sanatorium, Faaberg, Norway. The National Gallery in Christiania buys two of his paintings.

1902 Winter and spring in Berlin. Exhibits twenty-eight paintings, including the *Frieze of Life* series (22 paintings), at the *Berlin Secession* gallery, along with Hodler and Kandinsky. Meets his patron Dr Max Linde. Summer in Aasgaardstrand in Norway. Relationship with Tulla Larsen ends in bitterness with an incident in which Munch loses one finger. Meets violinist Eva Mudocci (stage name of Evangeline Hope Muddock), and they became lovers.

1903 stays in Lübeck with the Linde family. 16 years old dancer Ingse Vibe leans over the fence of his house in Åsgårdstrand. She becomes his model.

1904 Visits several German cities including Weimar. Sells 800 prints, exhibits paintings at *Salon des Indépendants*; labelled a Fauvist. Member of Berlin Secession; influences Egon Schiele, Oskar Kokoschka. Drinks heavily. Paints *Self-portrait with Brushes* at Dr Linde's house.

1905 Exhibition at Cassirer's in Berlin in January. Retrospective exhibition in Prague. Dissolution of union of Norway and Sweden: political crisis. In November he stays in a spa at Bad Elgersburg, Thüringen, Germany, trying to overcome his nervous condition and alcohol problems.

1906 Exhibits at the *Salon des Indépendants*, Paris, next to the Fauve painters, in March. Die Brücke group of German Expressionists forms. Attempts health cures at various spas. Paints *Self-portrait with a Bottle of Wine* and *Friedrich Nietzsche*, commissioned by Swedish banker Ernest Thiel.

1907 Paints The green room series. Picasso paints *Les demoiselles d'Avignon*.

1908 Exhibition in Copenhagen. Becomes Knight of the Royal Norwegian Order of St Olav. Spends winter in Berlin and summer in Warnemünde. Goes to Copenhagen in the autumn, where he suffers a breakdown. Admitted to Dr Jacobson's clinic. While in the clinic, he organises an exhibition at the Artists' Union, Copenhagen.

1909 Recovery and return to Norway. Exhibition at Blomqvist Gallery, Christiania. Settles in the Skrubben estate at Kragerø, in southern Norway. Works on murals for University of Kristiania.

1910–13 Purchases the Nedre Ramme estate at Hvitsten on the Christiania Fjord. Major international break-through at the Sonderbund exhibition in Cologne. Continues painting and exhibiting in Vienna, Berlin, Paris, Munich, Kristiania and Gothenburg.

1911-1916 Paints the Murals for Great Hall, Oslo University. 16 years old Ingeborg Kaurin moves into his house and becomes his maid, model and most likely lover.

1912 Sonderbund exhibition, Cologne: over 570 works by 160 artists.

1913 Expressionist exhibition, Berlin; graphic works at Armory Show, New York.

1914 World War I: Norway remains neutral. Munch has an affair with another model, Celine Cuvelier, but flees from her soon.

1916 Buys property at Ekely on the outskirts of Kristiania, where he lives until his death. Paints rural motifs. Paints Self-portrait in Bergen.

1918 Munch hires as model ballet dancer Annie Fjeldbu, who stays until 1923. Contracts Spanish 'flu in the winter.

1919 Exhibits in Kristiania and graphic works in New York.

1920–22 Travels to Berlin, Paris, Wiesbaden and Frankfurt. Paints *Self-portrait in Inner Turmoil*. Exhibition at Cassirer's gallery in Berlin. Works on the series *The Artist and his Model*.

1921-1922 Murals for canteen of Freia Chocolate Factory, Christiania.

1922 Solo exhibition in Zürich, 'the best I ever had'.

1923 Becomes a member of the German Academy of Fine Art.

1925 Made Honorary member of the Bavarian Academy of Fine Arts. Kristiania is renamed Oslo. Paints Self-portrait. *The Bohemian's Wedding*.

1926 International Exhibition, Dresden. Kunsthalle, Mannheim. His sister Laura dies.

1927 Retrospective exhibitions of his work in Berlin and Oslo

1928 Oslo City Hall devotes a room for a mural by Munch. International Exhibition, San Francisco. Exhibits at the Royal Society, London for the first time.

1929 Builds a winter studio at Ekely.

1930 In May a vein bursts in Munch's right eye.

1931 Munch's aunt, Karen Bjølstad, dies.

1931-1932 Exhibitions in Edinburgh and Glasgow

1932–33 Receives many awards, including the silver Goethe Medal, the Grand Cross of the Order of St Olaf, and the French Légion d'Honneur. Suffers near blindness as a result of a broken blood vessel in his eye.

1935 Exhibition of paintings in New York.

1936 First solo exhibition in London.

1937 Visits Gothenburg, in his last trip abroad. Eighty-two of Munch's paintings labelled 'degenerate' by the Nazis.

1938-39 Norwegian art dealer Holst Halvorsen buys fourteen of the "degenerate" works in 1938. He sells them at an auction in Oslo on 23 January 1939.

1939-45 Munch refuses contact with Nazis or Norwegian collaborators. Norway remains neutral in World War II, but is occupied by German forces in 1940. From 1940 he works on his last self-portraits.

1942 At seventy-nine, Munch hires a nineteen-year-old law student as a model. Dorothy Boleyn Drewry will be his last, and probably platonic, love.

1944 Munch dies on 23 January, aged eighty, at Ekely. Leaves all his works to the city of Oslo..

1946 Exhibition of the Estate of Munch, Oslo.

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