

The prints of Edvard Munch : [checklist of the exhibition], February 13-April 29, 1973

Author

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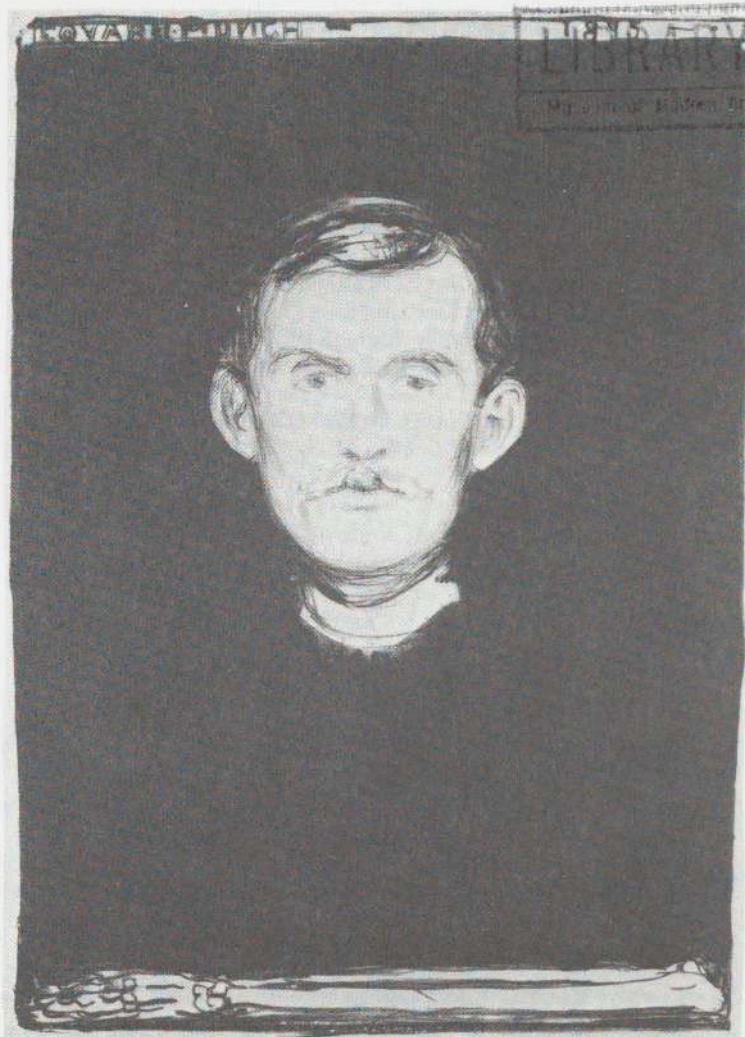
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SELF-PORTRAIT 1895

THE PRINTS OF EDVARD MUNCH

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ACKNOWLEDGMENTS

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R. C.



The Norwegian artist Edvard Munch once gave as his reason for making prints of the same subjects as his paintings that their sale would allow him the economic freedom to retain the paintings themselves. Beginning in 1893 Munch saw many of his compositions as part of a mural or frieze on love, life, and death. He continued to paint and to execute lithographs, etchings, and woodcuts of these subjects throughout his life, trying to refine them and use them as a measure of his progress toward his esthetic and spiritual goals. At the same time he attempted to preserve a group that would comprise the complete frieze. He had even hoped to issue the prints in a similar series, but the first etchings he made, published as a portfolio in 1895 by Julius Meier-Graefe, were of various unrelated subjects.

Since his printmaking began in the midst of the heady emotional atmosphere of Europe of the mid-1890s, the progression in Munch's painting from naturalism to expressionism is hardly evident in his prints. At the moment when Freud was formulating his theories, Munch's art was depicting the subjects of psychological studies. His concern with the relationship between the sexes emerges obsessively. This exhibition of Munch's prints in the collection of The Museum of Modern Art includes the first showing of the William B. and Evelyn A. Jaffe Collection devoted to this central theme: Man and Woman.

The haunting, magic atmosphere that Munch conjures so expressively in his prints is made more vivid by awareness of the personalities of the artist and his friends as well as the circumstances of their lives and times. Some of the more pertinent facts of Munch's life, augmented by quotations from his correspondence and books from his library, are given below. These letters and books are included in the exhibition. In addition, a few of the wood blocks he treasured long after he had printed from them are displayed, as he often did, as wall sculpture.

Riva Castleman

CHRONOLOGY

- 1863 Born December 12 at Engelhaugen farm, Løten, Hedmark county, Norway, son of Laura Catherine (née Bjølstad) and Christian Munch, an army doctor.
"My son Edvard has never, from his infancy, had a strong constitution."
(Dr. Christian Munch, September 17, 1885)
- 1864 Family moves to Christiania (former name of Oslo).
- 1868 Laura Munch dies of tuberculosis and her sister Karen Bjølstad cares for the family of five children (Sophie, Edvard, Andreas, Inger, and Laura).
- 1877 Sister Sophie dies of tuberculosis.
"She looked into the lamp with her big eyes - it was so sad - oh you will meet Mama... the last half hour she felt even lighter than before the pain had gone - she tried to sit up - pointed to the chair next to the bed - I should like to sit up she whispered - how strange she felt - the room was different - as seen through a veil...."
(Edvard Munch, *mémoire*, no date)
- 1879 Begins engineering course at the Technical High School, Christiania.
- 1880 Decides to become an artist.
"Blessed are they who hear God's Word and keep it. Never forget this! Think of everlasting eternity!"
(Inscription in Bible given to Edvard Munch by his father, 1880)
- 1881-83 Studies drawing for a short time at The Royal School of Design (1881); he and six young painters share a studio where Christian Krohg guides his painting; studies drawing at Frits Thaulow's open-air academy in Modum.
- 1884 Suffers from rheumatic fever; participates in the Bohemian life of Christiania.
- 1885 First trip to Paris, begins work on key paintings: *Puberty*, *The Sick Child*, *The Morning After*.
- 1887-88 Spends summers in Åsgårdstrand, near Christiania.
- 1889 First exhibition in Christiania; beginning in October, studies in Paris at Léon Bonnat's studio; father dies in November.
"I hope so much that father did not suffer during his last illness and that, though he struggled much in his life, he died a peaceful death. In a way it was the best for him, because he was incapable of living... for the sake of my future I should remain here.... I will probably benefit by working with Bonnat who likes my drawings."
(Edvard Munch, December 7, 1889)
- 1889-90 Lives in Saint-Cloud near Paris with Danish poet Emanuel Goldstein; resolves to paint "living people who breathe and feel and suffer and love."
(Edvard Munch, Saint-Cloud statement, published 1929)
- 1891-92 Travels to Paris and Nice, summers at Åsgårdstrand; paints *Evening*, recording his friend Jappe Nilssen's unhappy affair with Christian Krohg's wife Oda, also the subject of a frontispiece for Emanuel Goldstein's book *Alruner*.
"You do appreciate these poems of my youth.... It should really be something symbolic. You know, of course, that "Al rune" (Mandradora) is the plant from which people in the Middle Ages believed they could brew a love potion...."
(Emanuel Goldstein, December 12, 1891)
- 1892 Exhibition in Berlin causes a scandal and is closed after one week.
"The old painters want to overthrow the committees and close the exhibition.... This, by the way, is the best that can happen, better publicity I couldn't get...."
(Edvard Munch, November 12, 1892)
Beginning of friendship with Dagny and Stanislaw Przybyszewski, August Strindberg, Julius Meier-Graefe, and Walter Leistikow.
- 1893 Exhibits paintings as series ("Love") for first time, the beginning of the "Frieze of Life."
- 1894 First etchings and lithograph repeat themes of paintings of 1880s, some of which he paints again; publication of first book on Munch's work.
- 1895 Brother Andreas dies of tuberculosis; Meier-Graefe publishes portfolio of Munch's etchings.
"It is not going well with the portfolio at all, we have distributed them all over here, but have not yet sold anything."
(Julius Meier-Graefe, August 9, 1895)

- 1896 Prints first woodcuts, Jealousy lithographs, programs for Henrik Ibsen's plays for Aurélian Lugné-Poë's Théâtre de L'Oeuvre, Paris.
- "Paris is really lovely.... it is perfect to work here - I stick to lithographs and etchings.... I have finished a lithograph of Strindberg...."
- (Edvard Munch, July 1, 1896)
- "They write me from Berlin that Pb (Przybyszewski) has been jailed 'because he has poisoned his wife and two children with gas.' There you have fair Dagny whose knight you still want to be!"
- (August Strindberg, July 2, 1896)
- 1897-1901 Purchases house in Åsgårdstrand and paints first version of Girls on the Bridge there; romantic involvement with Tulla Larsen.
- "In the future, when you know me, you will understand my need for solitude - which is the regulator of my life. And you will defy it as you have done earlier - you must understand that it means murdering me...."
- (Edvard Munch, ca. 1900)
- "...about Miss Larsen.... She loves you so devotedly and can no longer be without news from you, she is ill from longing...."
- (Max Dauthendey, September 17, 1901)
- 1902-03 Affair with Tulla Larsen ends after she accidentally shoots him; meets Max Linde who commissions a portfolio of his etchings; begins work on frieze for Linde; meets English violinist Eva Mudocci.
- "I should be happy to go to your concert sometime - and to read in your music what I can read in your eyes.... I must definitely make a portrait or an etching of you sometime...."
- (Edvard Munch, ca. 1903)
- "I don't think I would be frightened by your paintings.... even in literature I can absorb and admire what otherwise would appear repulsive, if only a beautiful word picture or a strong and original idea emerges...."
- (Eva Mudocci, ca. 1903)
- 1904-07 Linde rejects frieze; works mainly in Germany after fight in 1905 with Ludwig Karsten; designs stage sets for Ibsen's Ghosts and decorations for Max Reinhardt's Kammerspielhaus, Berlin.
- 1908-09 Begins Alpha and Omega, cycle of lithographs with original text; nervous breakdown and treatment at Dr. Daniel Jacobson's clinic in Copenhagen.
- "I have entered a nerve sanatorium - I hope finally to get rid of the unbearable inner restlessness from which I have suffered since those events.... When you realize what I had to suffer in those days - along with other persecutions you probably find it quite reasonable that the nerve system had to burst...."
- (Edvard Munch, ca. October 1908)
- 1909-16 Executes murals for University of Christiania (Oslo); lives in various houses in the vicinity of Christiania, finally buying Ekely in Skøyen in 1916, the year his murals are installed.
- 1919 Suffers from Spanish influenza.
- 1922 Executes paintings in Freia Chocolate Factory, Christiania.
- 1926 Sister Laura dies.
- 1930 Suffers eye trouble that hampers much of his work for the remainder of his life.
- 1937 Eighty-two works by Munch in Germany branded as degenerate and confiscated.
- 1943 Munch prepares to depart from Ekely should there be air raids.
- "... one must be prepared to leave house and home and evacuate. Strangely enough I haven't thought of this earlier.... it is not easy to understand how this overwhelmingly great quantity of things can be arranged so that it can be sent away on short notice."
- (Edvard Munch, June 11, 1943)
- December 19. The shock waves of a bomb detonated in Oslo blow out the windows of his house, and as a result, Munch suffers a serious attack of bronchitis.
- 1944 Dies January 23; leaves over 20,000 of his drawings, paintings, and prints to the City of Oslo.

CHECKLIST OF THE EXHIBITION
February 13 - April 29, 1973

PRINTS

All prints are from the collection of The Museum of Modern Art. A date enclosed in parentheses does not appear on the work itself. The dimensions given are plate or composition size, height preceding width. Reference cited:

Sch. - Schiefler, Gustav. Verzeichnis des Graphischen Werks Edvard Munchs.
Vol. 1, Berlin, Bruno Cassirer, 1907; vol. 2, Berlin, Euphorion, 1928.

1. The Sick Girl. (1894). Drypoint, 15 3/16 x 11 1/2". Sch. 7 Vc/Vd. Given anonymously
2. The Young Model. (1894). Lithograph, 16 1/8 x 10 3/4". Sch. 8. The William B. and Evelyn A. Jaffe Collection
3. Tête-à-tête (Conversation Hour). (1895). Etching and drypoint, 8 5/8 x 12 7/8". Sch. 12 IIIc/IIIId(?). Given anonymously
4. Moonlight. (1895). Drypoint and aquatint, 13 7/8 x 10 1/2". Sch. 13 II/III. Abby Aldrich Rockefeller Fund
5. Girls on the Beach. (1895). Drypoint and aquatint, 8 3/4 x 12 3/4". Sch. 14 III. Purchase
6. The Morning After. 1895. Drypoint and aquatint, 7 9/16 x 10 13/16". Sch. 15 IV. Gift of Samuel A. Berger
7. Lovers on the Beach II (Attraction). 1895. Etching and drypoint, printed in color, 10 1/2 x 13 1/8". Sch. 18 b. Given anonymously
8. Summer Night (The Voice). (1895). Aquatint and drypoint, 9 7/8 x 12 13/16". Sch. 19 II/b. Gift of Mrs. Louise G. Harper
9. Two Beings (The Lonely Ones). (1895). Drypoint, 6 5/8 x 8 7/8". Sch. 20 Vc/Vd. Abby Aldrich Rockefeller Fund
10. Woman II. (1895). Drypoint and aquatint, 11 3/4 x 13 7/16". Sch. 21 B/V. Acquired through the Lillie P. Bliss Bequest
11. The Kiss. (1895). Etching, drypoint, and aquatint, 13 1/2 x 11". Sch. 22 b. The William B. and Evelyn A. Jaffe Collection
12. Self-Portrait. (1895). Lithograph, 18 1/8 x 12 3/4". Sch. 31. Gift of James L. Goodwin in memory of Philip L. Goodwin
13. The Shriek. (1895; signed 1896). Lithograph, 13 15/16 x 10". Sch. 32. Matthew T. Mellon Fund
14. Madonna. (1895-1902). Lithograph, printed in color, 23 3/4 x 17 1/2". Sch. 33 Ab 2/B. The William B. and Evelyn A. Jaffe Collection
15. Vampire. (1895; signed 1897). Lithograph, 15 1/4 x 21 3/8". Sch. 34 a II/b. The William B. and Evelyn A. Jaffe Collection
16. Vampire. (1895-1902). Lithograph and woodcut, printed in color, 15 x 21 3/4". Sch. 34 b. The William B. and Evelyn A. Jaffe Collection
17. Knut Hamsun. (1896). Drypoint, 11 3/4 x 7 7/8". Sch. 52. Purchase
18. Jealousy. (1896). Lithograph, 13 3/8 x 18 3/8". Sch. 57. The William B. and Evelyn A. Jaffe Collection
19. Jealousy. (1896). Lithograph, 18 3/4 x 22 5/8". Sch. 58. The William B. and Evelyn A. Jaffe Collection
20. The Sick Child. 1896. Lithograph, printed in color, 16 3/4 x 22 1/2". Sch. 59 c/d. Purchase
21. Anxiety. (1896). Lithograph, printed in color, 16 3/8 x 15 3/8". Sch. 61 IIb. Abby Aldrich Rockefeller Fund
22. Anxiety. (1896; signed 1897). Woodcut, printed in color, 18 x 14 13/16". Sch. 62. Purchase
23. The Urn. (1896). Lithograph, 18 3/16 x 10 9/16". Sch. 63 II. Purchase
24. Attraction. (1896). Lithograph, 18 3/4 x 14 3/8". Sch. 65. The William B. and Evelyn A. Jaffe Collection
25. The Death Chamber. (1896). Lithograph, 15 1/4 x 21 5/8". Sch. 73. Gift of Abby Aldrich Rockefeller
26. August Strindberg. (1896). Lithograph, 19 7/8 x 14 7/8". Sch. 77 I/II. Abby Aldrich Rockefeller Fund
27. Man's Head in Woman's Hair. (1896). Woodcut, printed in color, 21 5/8 x 15". Sch. 80 b. The William B. and Evelyn A. Jaffe Collection
28. Moonlight. (1896). Woodcut, printed in color, 15 13/16 x 18 9/16". Sch. 81 c. The William B. and Evelyn A. Jaffe Collection
29. Evening (Melancholy: On the Beach). (1896). Woodcut, printed in color, 16 1/4 x 18". Sch. 82. Abby Aldrich Rockefeller Fund
30. Ibsen with Lighthouse, program for Henrik Ibsen's "John Gabriel Borkman," before letters. (1897). Lithograph, 8 5/16 x 12 11/16". Sch. suppl. 171 a. Purchase
31. Ibsen with Lighthouse, program for "John Gabriel Borkman." (1897). Lithograph, 8 1/4 x 12 5/8". Sch. suppl. 171 a. Purchase
32. Model with Cape and Collar. (1897). Mezzotint, 15 5/8 x 11 3/4". Sch. 86. Purchase
33. Sigbjørn Obstfelder. (1897). Etching and drypoint, 7 3/16 x 5 1/2". Sch. 88. Purchase
34. The Kiss. (1897-1902). Woodcut, printed in color, 18 3/8 x 18 5/16". Sch. 102 D. Gift of Abby Aldrich Rockefeller
35. Women on the Beach. (1898). Woodcut, printed in color, 17 15/16 x 20 1/4". Sch. 117. Purchase
36. Ashes. (1899). Lithograph, printed in black and hand-colored, 13 15/16 x 18". Sch. 120. The William B. and Evelyn A. Jaffe Collection
37. "Thanks for the Party." (1899). Lithograph, 16 3/8 x 20 7/8". Sch. 121. Gift of Abby Aldrich Rockefeller
38. Woman (The Sphinx). (1899). Lithograph, printed in black and hand-colored, 18 x 23 3/8". Sch. 122. The William B. and Evelyn A. Jaffe Collection
39. Two Beings (The Lonely Ones). (1899). Woodcut, printed in color, 15 1/2 x 21 3/4". Sch. 133. Phyllis B. Lambert Fund
40. Two Beings (The Lonely Ones). (1899-1917). Woodcut, printed in color, 15 9/16 x 22 1/8". Sch. 133. The William B. and Evelyn A. Jaffe Collection
41. Encounter in Space. (1899). Woodcut, printed in color, 7 5/8 x 10". Sch. 135. Abby Aldrich Rockefeller Fund
42. Nude Figure (Sin). (1901). Lithograph, printed in color, 27 3/8 x 15 13/16". Sch. 142 c. Gift of James Thrall Soby
43. Evening (On the Beach: Melancholy). (1901). Woodcut, printed in color and hand-colored, 14 3/4 x 18 1/2". Sch. 144 b. The William B. and Evelyn A. Jaffe Collection
44. Male Nude. (1902). Lithograph, 19 5/8 x 14 1/2". Sch. 169. Purchase
45. Double Portrait: Walter Leistikow and Wife. (1902). Lithograph, 20 13/16 x 33 13/16". Sch. 170. Purchase
46. Portrait of Max Linde. (1902). Drypoint, 12 7/8 x 9". Sch. 178. Gift of J. B. Neumann
47. Violin Concerto. (1903). Lithograph, 18 1/2 x 21 1/2". Sch. 211 II. Purchase

48. Madonna (Woman with Brooch; Eva Mudocci). (1903). Lithograph. 23 3/4 x 18 3/8". Sch. 212. Purchase
49. The Death of Marat. (1906-07). Lithograph, printed in color, 17 3/16 x 13 15/16". Sch. 258 b/I. The William B. and Evelyn A. Jaffe Collection
50. Portrait of Goldstein. (1908-09). Lithograph, 10 13/16 x 9 3/4". Sch. 276 c. Given anonymously
51. Four Studies. (1908-09). Lithographs, Sheet: 20 11/16 x 26". Sch. 276, 288, 291, 292. Gift of Samuel A. Berger
- 52.-60. Prints from the portfolio Alpha and Omega. (1908-09). Lithographs. Gift of Samuel A. Berger
Vignette. 11 3/4 x 7 7/16". Sch. 309
Moonrise. 8 1/2 x 20 11/16". Sch. 311
Shadows. 10 1/16 x 19 5/8". Sch. 313
The Bear. 9 5/16 x 16 1/16". Sch. 315
Tiger and Bear. 9 9/16 x 18 1/4". Sch. 317
Omega and Flowers. 10 1/4 x 7 5/16". Sch. 318
Omega's Eyes. 9 x 7 5/16". Sch. 319
Omega's Flight. 10 1/16 x 19 1/2". Sch. 323
Despair. 16 5/8 x 13 5/8". Sch. 325
61. Self-Portrait. (1912). Lithograph, 12 1/4 x 10 3/4". Sch. 358. Purchase
62. Three Girls on the Bridge. (1918-20). Woodcut and lithograph, printed in color, 19 3/4 x 17 1/16". Sch. 488. Purchase
63. Health Resort, Wiesbaden. (1921). Lithograph, 10 1/16 x 15 1/4". Sch. 497. Purchase
64. Crowds in Bahnhofplatz, Frankfurt. (1922). Lithograph, 12 1/16 x 16 3/8". Sch. 510. Purchase
65. Self-Portrait with Wine Bottle. (1925-26). Lithograph, 16 1/2 x 19 7/8". Gift of Samuel A. Berger
66. Self-Portrait with Hat. (1927). Lithograph, printed in color, 8 x 7 3/8". Purchase
67. Murderess. (ca. 1928; signed 1930). Lithograph, 17 1/4 x 15 3/8". The William B. and Evelyn A. Jaffe Collection
68. Birgitte, III (The Gothic Girl). (1931). Woodcut, printed in color, 20 5/16 x 12 3/4". Purchase

WOOD BLOCKS

Lent by the Munch Museum, Oslo

69. Women on the Beach. (1898). Four parts, 17 15/16 x 20 1/4". Sch. 117
70. Two Beings (The Lonely Ones). (1899). Four parts, 15 1/2 x 21 3/4". Sch. 133

LETTERS AND MANUSCRIPTS

Correspondence between Munch and his family and friends, lent by the Munch Museum, Oslo. A date enclosed in parentheses does not appear on the document itself.

71. Dr. Christian Munch. Autograph letter, Christiania, September 17, 1885
72. Edvard Munch. Autograph letter to Laura and Inger Munch, Paris, December 7, 1889
73. Emanuel Goldstein. Autograph letter to Edvard Munch, Copenhagen, December 12, 1891
74. Edvard Munch. Autograph letter to Emanuel Goldstein, Nice, February 20, 1892
75. Edvard Munch. Autograph letter to Karen Bjølstad, Berlin, November 12, 1892
76. Julius Meier-Graefe. Autograph letter to Edvard Munch, Berlin, August 9, 1895
77. Edvard Munch. Autograph letter to Karen Bjølstad, Paris, July 1, 1896

78. August Strindberg. Autograph postcard to Edvard Munch, Paris, July 2, 1896
79. Dagny and Stanislaw Przybyszewski. Autograph letter to Edvard Munch, Berlin, (1896)
80. Aurélian Lugné-Poë. Autograph postcard to Edvard Munch, Paris, November 7, 1896
81. Julius Meier-Graefe. Autograph postcard to Edvard Munch, Paris, May 15, 1899
82. Edvard Munch. Autograph letter (draft) to Tulla Larsen, Gausdal, Faberg, (ca. 1900)
83. Max Dauthendey. Autograph letter to Edvard Munch, Munich, September 17, 1901
84. Edvard Munch. Autograph letter to Karen Bjølstad, Leipzig, February 27, 1903
85. Edvard Munch. Autograph letter to Eva Mudocci, Lübeck, (ca. 1903)
86. Eva Mudocci. Autograph letter to Edvard Munch, Copenhagen, (ca. 1903)
87. August Strindberg. Autograph postcard to Edvard Munch, Stockholm, September, 1908
88. Edvard Munch. Autograph letter to Karen Bjølstad, Copenhagen, (ca. October, 1908)
89. Jappe Nilssen. Autograph postcard to Edvard Munch, November 23, 1915
90. Edvard Munch. Autograph manuscript concerning the death of his sister Sophie, (ca. 1923)
91. Edvard Munch. Autograph letter to Inger Munch, Ekely, June 11, 1943

BOOKS AND PERIODICALS

Munch memorabilia, including books to which he contributed and publications about his work. Lent by the Munch Museum, Oslo, unless otherwise noted.

92. Bibelen eller Den Hellige Skrift. Christiania: 1856. Presented to Edvard Munch by his father, September 6, 1880
93. Bibelen eller Den Hellige Skrift. Christiania: Chr. Grøndahl, 1857. Contains the Munch family register, 1862-68
94. Goldstein, Emanuel. Alruner Psykologiske Digte. Copenhagen: Jakob H. Mansas, 1892. Presented to Edvard Munch, September 11, 1908. Frontispiece by Munch
95. Przybyszewski, Stanislaw; Servaes, Dr. Franz; Pastor, Willy; Meier-Graefe, Julius, Das Werk des Edvard Munch. Berlin: S. Fischer, 1894
96. Przybyszewski, Stanislaw. Vigilien. Berlin: S. Fischer, 1895. Presented to Edvard Munch, Christmas, 1894. Frontispiece by Munch
97. Przybyszewski, Stanislaw. Over Bord. Copenhagen: Det Nordiske Forlag, 1896
98. Ibsen, Henrik. Nar vi døde vagner ("When We Dead Awaken"). Copenhagen: Gyldendalske Boghandels Forlag, 1899. Lent by The Houghton Library, Harvard University, Cambridge, Massachusetts
99. Quickborn (Berlin), vol. 4, January 1, 1899. Issue devoted to August Strindberg and Edvard Munch. Lent by The Houghton Library, Harvard University, Cambridge, Massachusetts
100. Ibsen, Henrik. Samlede Vaerker, mindeudgave. Vol. 5. Christiania-Copenhagen: Gyldendalske Boghandel Nordisk Forlag, 1908. "When We Dead Awaken" annotated and illustrated with a pen and ink drawing by Edvard Munch



MADONNA, 1895-1902