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| Munch, Edvard (1863–1944) |
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| Edvard Munch was a Norwegian painter, printmaker and sculptor, who experimented with photography and film. He belongs to the main forerunners of Expressionism, and his painting The Scream (1893) became a universal icon of existentialist fear. He was born in Løten, Norway, in 1863 and died in Oslo in 1944.  In 1879 Munch enrolled at a technical college and in 1881 at the Royal School of Art and Design of Christiania, where he took lessons in freehand drawing and modelling. In 1882 he was supervised by the naturalistic painter Christian Krohg, and in 1883 he held his first public exhibition. In 1885 Munch travelled to Paris; some influences of French art were recognizable in the works he presented at his first one-man show in Christiania in 1889. The recognition he received with this exhibition gained him a state scholarship to Paris for the period 1889–1892. There he studied under French painter [Léon Bonnat](http://en.wikipedia.org/wiki/L%C3%A9on_Bonnat) and saw works by [Paul Gauguin](http://en.wikipedia.org/wiki/Paul_Gauguin), [Vincent van Gogh](http://en.wikipedia.org/wiki/Vincent_van_Gogh), [Henri Toulouse-Lautrec](http://en.wikipedia.org/wiki/Henri_Toulouse-Lautrec) and James [Whistler](http://en.wikipedia.org/wiki/James_Abbott_McNeill_Whistler). Impressionsim, Post-Impressionism, and Synthetism influenced his work of this period. |
| Edvard Munch was a Norwegian painter, printmaker and sculptor, who experimented with photography and film. He belongs to the main forerunners of Expressionism, and his painting The Scream (1893) became a universal icon of existentialist fear. He was born in Løten, Norway, in 1863 and died in Oslo in 1944.  File: TheScream.jpg  Figure Edvard Munch, The Scream, 1893; Casein/waxed crayon and tempera on paper (cardboard), National Gallery, Oslo  [[source: http://www.ibiblio.org/wm/paint/auth/munch/munch.scream2.jpg]] Career In 1879 Munch enrolled at a technical college and in 1881 at the Royal School of Art and Design of Christiania, where he took lessons in freehand drawing and modelling. In 1882 he was supervised by the naturalistic painter Christian Krohg, and in 1883 he held his first public exhibition. In 1885 Munch travelled to Paris; some influences of French art were recognizable in the works he presented at his first one-man show in Christiania in 1889. The recognition he received with this exhibition gained him a state scholarship to Paris for the period 1889–1892. There he studied under French painter [Léon Bonnat](http://en.wikipedia.org/wiki/L%C3%A9on_Bonnat) and saw works by [Paul Gauguin](http://en.wikipedia.org/wiki/Paul_Gauguin), [Vincent van Gogh](http://en.wikipedia.org/wiki/Vincent_van_Gogh), [Henri Toulouse-Lautrec](http://en.wikipedia.org/wiki/Henri_Toulouse-Lautrec) and James [Whistler](http://en.wikipedia.org/wiki/James_Abbott_McNeill_Whistler). Impressionsim, Post-Impressionism, and Synthetism influenced his work of this period.  In 1889 Munch painted a portrait of Hans Jæger, leader of the Christiania Bohème, and from then on he belonged to its wider circle. In his symbolic paintings and literary diaries he followed the dictum of Bohème, an anarchist writer, ‘You should write your life’. Traumatic memories of illness and death became the leitmotif of his painting, which is reflected in his first experimental masterpiece The Sick Child (1886), for example. His ‘soul paintings’ corresponded with the theory of the ‘naked soul’ by Stanisław Przybyszewski, who became his first monographer in 1893. Munch met him, August Strindberg and Hendrik Ibsen in Berlin after his first exhibition there in 1892, which caused the ‘Munch scandal’. In contrast to the predominant negative criticism, Przybyszewski prized his *Frieze of Life* (including *The* *Kiss* and *Vampire*). Referring to the *Frieze*, he invented the first theory of proto-expressionism and contributed to Munch’s success in Central Europe.  In 1894 Munch started experimenting with etching, lithography, and woodcut, becoming a master of these reproductive techniques; he tended to concentrate on the repetition of existential themes. After he settled in Paris in1896, graphic depictions of modern popular culture became his main focus. At the turn of the century, he combined in his paintings metaphysical ideas with a symbolical usage of colour and composition.  File: Munch.jpg  Figure Edvard Munch, *Self-Portrait with Burning Cigarette*, 1895, oil on canvas, National Gallery, Oslo  [[source: http://www.edvard-munch.com/Paintings/self/self\_cigarette\_3.jpg]]  File: InMansBrain.jpg  Figure Edvard Munch, *In man's brain*, 1897, woodcut, National Gallery of Australia  [[source: http://cs.nga.gov.au/Detail.cfm?IRN=626]]  With his 1902 show at the Berliner Secession and his 1905 one-man exhibition in Prague organized by the Mánes Union of Fine Arts, Munch gradually became an established painter with patrons and dealers in Germany, including Max Linde, Bruno Cassirer, Eberhard von Bodenhausen, and Harry Graf Kessler. He painted portraits of his supporters and of well-known contemporaries such as Friedrich Nietzsche (1905–1906), the only one painted from photographs. In 1906 he designed the sets for Max Reinhardt’s theatre. His new themes are evident in *Bathing Men* (1907–1908). From 1916 on he mostly lived in isolation in Ekely, near Oslo, and painted mainly nature, nudes, and numerous self-portraits.  File: TheSun.jpg  Figure Edvard Munch, *The Sun,* 1916, oil on canvas, The Oslo University, Oslo, Norway  [[source: http://www.wikipaintings.org/en/edvard-munch/the-sun-1916]]  File: BathingMan.jpg  Figure Edvard Munch, *Bathing Man*, 1918, oil on canvas, The Munch Museum, Oslo  [[source: http://www.wikipaintings.org/en/edvard-munch/bathing-man-1918]] Legacy Munch stayed at a clinic in Copenhagen in 1908 because of a nervous breakdown, the result of years of personal and artistic struggle, and he was awarded the Royal Order of St. Olav ‘for services in art’.In 1909 he returned to Norway where he showed three hundred of his works in a retrospective exhibition. He won the competition for the monumental decorations of the Aula of the Christiania/Oslo University, which he completed in 1916. His first American exhibition was held in New York in 1912. Munch’s most important exhibitions were shown in Germany – the Sonderbund in Cologne in 1912 and a comprehensive show at the Nationalgalerie in Berlin in 1927. In 1937 his works were denounced as ‘degenerate art’ and removed from German museums. Munch left the majority of his works to the city of Oslo, which opened a museum in his honour in 1963. |
| Further reading:  (Eggum)  (Guleng)  (Schiefler)  (Woll)  (Woll, Edvard Munch: The Complete Graphic Works (revised edition)) |