

## Chapter 1 : Edvard Munch's story behind "The Scream" | Bearing News

*The Story of Edvard Munch [Ketil Bjornstad, Hal Sutcliffe] on racedaydvl.com \*FREE\* shipping on qualifying offers. Using Munch's own letters and diaries and those of his contemporaries and friends, as well as newspapers and journals of the time.*

The Scream The Scream exists in four versions: There are also several lithographs of The Scream and later. It is also the only version not held by a Norwegian museum. The version was stolen from the National Gallery in Oslo in and recovered. The painting was stolen in from The Munch Museum in Oslo, but recovered in with limited damage. It has been widely interpreted as representing the universal anxiety of modern man. With this painting, Munch met his stated goal of "the study of the soul, that is to say the study of my own self". I stopped and leaned against the fence, feeling unspeakably tired. Tongues of fire and blood stretched over the bluish black fjord. My friends went on walking, while I lagged behind, shivering with fear. Then I heard the enormous, infinite scream of nature. These few works have successfully made the transition from the elite realm of the museum visitor to the enormous venue of popular culture. Frieze of Life motifs, such as The Storm and Moonlight, are steeped in atmosphere. Other motifs illuminate the nocturnal side of love, such as Rose and Amelie and Vampire. In Death in the Sickroom, the subject is the death of his sister Sophie, which he re-worked in many future variations. The dramatic focus of the painting, portraying his entire family, is dispersed in the separate and disconnected figures of sorrow. In , he enlarged the spectrum of motifs by adding Anxiety, Ashes, Madonna and Women in Three Stages from innocence to old age. He painted a number of pictures, several of them in bigger format and to some extent featuring the Art Nouveau aesthetics of the time. He made a wooden frame with carved reliefs for the large painting Metabolism , initially called Adam and Eve. Motifs such as The Empty Cross and Golgotha both c. The entire Frieze was shown for the first time at the secessionist exhibition in Berlin in In sketches, paintings, pastels and prints, he tapped the depths of his feelings to examine his major motifs: The latter shows limp figures with featureless or hidden faces, over which loom the threatening shapes of heavy trees and brooding houses. Munch portrayed women either as frail, innocent sufferers see Puberty and Love and Pain or as the cause of great longing, jealousy and despair see Separation, Jealousy, and Ashes. Munch often uses shadows and rings of color around his figures to emphasize an aura of fear, menace, anxiety, or sexual intensity. Munch hated to part with his paintings because he thought of his work as a single body of expression. So to capitalize on his production and make some income, he turned to graphic arts to reproduce many of his most famous paintings, including those in this series. He further developed his woodcut and lithographic technique. He dubbed this home the "Happy House" and returned here almost every summer for the next 20 years. In my opinion these improve on acquaintance. They traveled to Italy together and upon returning, Munch began another fertile period in his art, which included landscapes and his final painting in "The Frieze of Life" series, The Dance of Life His drinking and poor health reinforced his fears, as he wrote in the third person: His sick and nervous home had given him the feeling that he had no right to get married. The good press coverage gained Munch the attention of influential patrons Albert Kollman and Max Linde. He described the turn of events in his diary, "After twenty years of struggle and misery forces of good finally come to my aid in Germany" and a bright door opens up for me. She finally left him and married a younger colleague of Munch. Munch took this as a betrayal, and he dwelled on the humiliation for some time to come, channeling some of the bitterness into new paintings. When the Fauves held their own exhibit in , Munch was invited and displayed his works with theirs. As he later wrote, "My condition was verging on madness" it was touch and go. The therapy Munch received for the next eight months included diet and "electrification" a treatment then fashionable for nervous conditions, not to be confused with electroconvulsive therapy. Further brightening his mood, the general public of Kristiania finally warmed to his work, and museums began to purchase his paintings. He was made a Knight of the Royal Order of St. Olav "for services in art". Jacobson advised Munch to only socialize with good friends and avoid drinking in public. Munch followed this advice and in the process produced several full-length portraits of high quality of friends and patrons" honest portrayals devoid of flattery. With more

income, Munch was able to buy several properties giving him new vistas for his art and he was finally able to provide for his family. He likely had sexual relationships with some of them. Munch was 76 years old. With nearly an entire collection of his art in the second floor of his house, Munch lived in fear of a Nazi confiscation. Seventy-one of the paintings previously taken by the Nazis had been returned to Norway through purchase by collectors the other eleven were never recovered , including *The Scream* and *The Sick Child*, and they too were hidden from the Nazis. His Nazi-orchestrated funeral suggested to Norwegians that he was a Nazi sympathizer, a kind of appropriation of the independent artist.

## Chapter 2 : special pokemon cards inspired by edvard munch's 'the scream'

*The below artworks are the most important by Edvard Munch - that both overview the major creative periods, and highlight the greatest achievements by the artist. The setting of The Scream was suggested to the artist by a walk along a road overlooking the city of Oslo, apparently upon Munch's arrival.*

Meaning of The Scream by Edvard Munch Toward the end of the 19th century, at about the same time renowned psychiatrist Freud was investigating unconscious phenomena and the influence of childhood events on the causation of neurosis, a little known Norwegian artist, Edvard Munch - , began to express his tormented inner world through his artistic creations, giving birth to an art style that would later be known as Expressionism. This tragedy was compounded when his older sister, Sophie, to whom he had become attached in her place, also died of tuberculosis when Munch was thirteen. Edvard Munch, who never married, called his paintings his children and hated to be separated from them. Living alone on his estate outside Oslo for the last 27 years of his life, increasingly revered and increasingly isolated, he surrounded himself with work that dated to the start of his long career. Upon his death in , at the age of 80, the authorities discovered - behind locked doors on the second floor of his house - a collection of 1, paintings, 4, drawings and 15, prints, as well as woodcuts, etchings, lithographs, lithographic stones, woodcut blocks, copperplates and photographs. As Leonardo da Vinci evoked a Renaissance ideal of serenity and self-control, Munch defined how we see our own age - wracked with anxiety and uncertainty. His painting of a sexless, twisted, fetal-faced creature, with mouth and eyes open wide in a shriek of horror, re-created a vision that had seized him as he walked one evening in his youth with two friends at sunset. As he later described it, the "air turned to blood" and the "faces of my comrades became a garish yellow-white. My sufferings are part of my self and my art. They are indistinguishable from me, and their destruction would destroy my art. Even for an artist, he was exceptionally narcissistic. Although he began his artistic career as a student of Norwegian painter Christian Krohg, who advocated the realistic depiction of contemporary life known as Naturalism, Munch developed a psychologically charged and expressive style to transmit emotional sensation. Indeed, by the time he raised his brush to the easel, he typically no longer paid attention to his model. Influenced as a young man by his exposure in Paris to the work of Gauguin and van Gogh , who both rejected the academic conventions of the official Salon, he progressed toward simplified forms and blocks of intense color with the avowed purpose of conveying strong feelings. In early , in a huff, Munch quit the class of an esteemed Parisian painting teacher who had criticized him for portraying a rosy brick wall in the green shades that appeared to him in a retinal afterimage. In ways that antagonized the contemporary art critics, who accused him of exhibiting "a discarded half-rubbed-out sketch" and mocked his "random blobs of color," he would incorporate into his paintings graffiti-like scrawls, or thin his paint and let it drip freely. The radical simplicity of his woodcut technique, in which he often used only one brilliant color and exposed the grain of the wood on the print, can still seem startlingly new. For the woodcuts, he developed his own method, incising the image with rough broad strokes and cutting the finished woodblocks into sections that he inked separately. His printmaking style, as well as the bold composition and color palette of his paintings, would deeply influence the German Expressionists of the early 20th century, including Ernst Ludwig Kirchner and August Macke. Characteristically, though, Munch shunned the role of mentor. He preferred to stand apart. She died in , leaving Edvard, who was 5, his three sisters and younger brother in the care of her much older husband, Christian, a doctor imbued with a religiosity that often darkened into gloomy fanaticism. Her death nine years later at age 15, also of tuberculosis, lacerated him for life. Dying, she asked to be lifted out of bed and placed in a chair; Munch, who painted many compositions of her illness and last days, kept that chair until his death. Today it is owned by the Munch Museum. As Sue Prideaux recounts in her new biography, Edvard Munch: Behind The Scream, he had tuberculosis and spit blood as a boy. Only his youngest sister, Inger, who like him never married, survived into old age. How quickly his art and his personality evolved can be seen from two self-portraits. His hair and throat blur into the background; his lowered gaze and outthrust chin lend him an insolent air; and the red rims of his eyes suggest boozy, sleepless nights, the start of a long descent into alcoholism. For a full-length

portrait in of Hans Jaeger, the nihilist at the heart of the bohemian crowd in Kristiania with whom Munch increasingly fraternized, the artist posed the notorious writer in a slouch on a sofa with a glass tumbler on the table in front of him and a hat low on his forehead. Edvard, too, was torn. Reflecting later on his bohemian friends and their embrace of free love, he wrote: But I could not set myself free from my fear of life and thoughts of eternal life. They would meet in the woods near the charming fishing village of Aasgaardstrand. He was maddened and thrilled while the relationship lasted and tormented and desolate when Millie ended it after two years. The theme of a forlorn man and a dominating woman fascinated Munch. In one of his most celebrated images, Vampire , a red-haired woman can be seen sinking her mouth into the neck of a disconsolate-looking lover, her tresses streaming over him like poisonous tendrils. In another major painting, his Ashes , a woman reminiscent of Millie confronts the viewer, her white dress unbuttoned to reveal a red slip, her hands raised to the sides of her head while a distraught lover holds his head in despair. Munch was in Paris in November when a friend delivered a letter to him. Verifying that it contained bad news, he bid the friend farewell and went alone to a nearby restaurant, deserted except for a couple of waiters, where he read that his father had died of a stroke. Now head of a financially pressed family, he was sobered by the responsibility and gripped by remorse that he had not been with his father when he died. Because of this absence, he could not release his feelings of grief into a painting of the death scene, as he had done when his mother and his sister Sophie died. Night in Saint Cloud painted in , a moody, blue interior of his suburban Paris apartment, captures his state of mind. In it, 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, streaming through a mullioned window, casts a symbolic pattern of a cross onto the floor, evoking the spirit of his devout father. Dividing his time between Paris and Berlin, he undertook a series of paintings that he called The Frieze of Life. He produced 22 works as part of the series for a exhibition of the frieze in Berlin. Suggestive of his state of mind, the paintings bore such titles as Melancholy , Jealousy , Despair, Anxiety , Death in the Sickroom and The Scream , which he painted in His style varies dramatically during this period, depending on the emotion he was trying to communicate in a particular painting. In his superb Self-portrait with Cigarette of , painted while he was feverishly engaged with The Frieze of Life, he employed the flickering brushwork of Whistler, scraping and rubbing at the suit jacket so that his body appears as evanescent as the smoke that trails from the cigarette he holds smoldering near his heart. In it, he and his sisters loom in the foreground, while his aunt and praying father attend to the dying girl, who is obscured by her chair. In , on a visit to Kristiania, Munch had met the woman who would become his cruel muse. He 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. He fled - to Berlin, then on a yearlong dash across Europe. He would refuse to see her, then succumb. At the center of the picture, a vacant-eyed male character, representing Munch himself, dances with a woman in a red dress probably Millie. Their eyes do not meet, and their stiff bodies maintain an unhappy distance. To the left, Larsen can be seen, golden-haired and smiling benevolently, in a white dress; on the right, she appears again, this time frowning in a black dress, her countenance as dark as the garment she wears, her eyes downcast in bleak disappointment. On a green lawn, other couples dance lustfully in what Munch had called that "deranged dance of life" - a dance he dared not join. Larsen longed for Munch to marry her. Though he wrote that the touch of her "narrow, clammy lips" felt like the kiss of a corpse, he yielded to her imprecations and even went so far as to make a grudging proposal. Then, when she came to Germany to present him with the necessary papers, he lost them. She insisted that they travel to Nice, as France did not require these documents. Once there, he escaped over the border to Italy and eventually to Berlin in to stage The Frieze of Life exhibition. That summer, Munch returned to his cottage in Aasgaardstrand. He sought peace, but drinking heavily and brawling publicly, he failed to find it. He ignored her overtures, until her friends informed him that she was in a suicidal depression and taking large doses of morphine. He reluctantly agreed to see her. There was a quarrel, and somehow - the full story is unknown - he shot himself with a revolver, losing part of a finger on his left hand and also inflicting on himself a less obvious psychological injury. Prone to exaggerated feelings of persecution - in his painting Golgotha of , for instance, he depicted himself nailed to a cross - Munch

magnified the fiasco in his mind, until it assumed an epic scale. Describing himself in the third person, he wrote, "Everybody stared at him, at his deformed hand. He noticed that those he shared a table with were disgusted by the sight of his monstrosity. In the next few years, his drinking, which had long been excessive, grew uncontrollable. His *Self-portrait with a Bottle of Wine*, in which he paints himself alone at a restaurant table, with only a plate, a wine bottle and a glass, testifies to intense disquiet. In the fall of 1891, Munch collapsed in Copenhagen. Hearing hallucinatory voices and suffering paralysis on his left side, he was persuaded by his old roommate from the Saint-Cloud apartment, Emanuel Goldstein, to check himself into a private sanitarium on the outskirts of the city. There he reduced his drinking and regained some mental stability. In May, he departed, vigorous and eager to get back to his easel. Almost half of his life remained. Yet most art historians would agree that the great preponderance of his best work was created before. His late years would be less tumultuous, but at a price of personal isolation. Reflecting this view, MoMA devotes less than a fifth of the show to his post output. In newly independent Norway, Munch was hailed as the national artist, much as the then recently deceased Henrik Ibsen and Edvard Grieg served, respectively, as national writer and composer. Along with his new fame came wealth, but not serenity. Maintaining his distance from an alternately adoring and scornful public, Munch withdrew to Ekely, an acre estate on the outskirts of Oslo that he purchased in for a sum equivalent to the price of two or three of his paintings. He sometimes defended his isolation as necessary to produce his work. At other times, he implied it was needed to maintain his sanity. At Ekely, Munch took up landscape painting, depicting the countryside and farm life around him, at first with joyous color, later in bleaker tones. He also returned to favorite images, producing new renditions of some of *The Frieze of Life* paintings. In his later years, Munch supported his surviving family members financially and communicated with them by mail, but chose not to visit them. He spent much of his time in solitude, documenting the afflictions and indignities of his advancing years. When he was stricken with a nearly fatal influenza in the great pandemic of 1918, he recorded his gaunt, bearded figure in a series of self-portraits as soon as he could pick up a brush. In 1918, after a blood vessel burst in his right eye and impaired his vision, he painted, in such works as *Self-portrait During the Eye Disease*, the clot as it appeared to him - a large, irregular purple sphere. Sometimes he gave the sphere a head and sharp beak, like a demonic bird of prey. Eventually, it flew off; his vision returned to normal. On a wall behind him, his "children" are arrayed, one above the other.

## Chapter 3 : The Scream, by Edvard Munch

*The Norwegian painter Edvard Munch is much in the news, what with the daring theft of his most famous painting The Scream from the Munch Museum last month. Arcadia published the trade paper edition of this book in - to excellent reviews. It now appears in a new B format edition to coincide with.*

Beyond The Scream Though the Norwegian artist is known for a single image, he was one of the most prolific, innovative and influential figures in modern art Smithsonian Magazine Subscribe March Edvard Munch, who never married, called his paintings his children and hated to be separated from them. Living alone on his estate outside Oslo for the last 27 years of his life, increasingly revered and increasingly isolated, he surrounded himself with work that dated to the start of his long career. Upon his death in , at the age of 80, the authorities discoveredâ€”behind locked doors on the second floor of his houseâ€”a collection of 1, paintings, 4, drawings and 15, prints, as well as woodcuts, etchings, lithographs, lithographic stones, woodcut blocks, copperplates and photographs. Yet in a final irony of his difficult life, Munch is famous today as the creator of a single image, which has obscured his overall achievement as a pioneering and influential painter and printmaker. As Leonardo da Vinci evoked a Renaissance ideal of serenity and self-control, Munch defined how we see our own ageâ€”wracked with anxiety and uncertainty. His painting of a sexless, twisted, fetal-faced creature, with mouth and eyes open wide in a shriek of horror, re-created a vision that had seized him as he walked one evening in his youth with two friends at sunset. As he later described it, the "air turned to blood" and the "faces of my comrades became a garish yellow-white. My sufferings are part of my self and my art. They are indistinguishable from me, and their destruction would destroy my art. Even for an artist, he was exceptionally narcissistic. Although he began his artistic career as a student of Norwegian painter Christian Krohg, who advocated the realistic depiction of contemporary life known as Naturalism, Munch developed a psychologically charged and expressive style to transmit emotional sensation. Indeed, by the time he raised his brush to the easel, he typically no longer paid attention to his model. Influenced as a young man by his exposure in Paris to the work of Gauguin and van Gogh, who both rejected the academic conventions of the official Salon, he progressed toward simplified forms and blocks of intense color with the avowed purpose of conveying strong feelings. In early , in a huff, Munch quit the class of an esteemed Parisian painting teacher who had criticized him for portraying a rosy brick wall in the green shades that appeared to him in a retinal afterimage. In ways that antagonized the contemporary art critics, who accused him of exhibiting "a discarded half-rubbed-out sketch" and mocked his "random blobs of color," he would incorporate into his paintings graffiti-like scrawls, or thin his paint and let it drip freely. The radical simplicity of his woodcut technique, in which he often used only one brilliant color and exposed the grain of the wood on the print, can still seem startlingly new. For the woodcuts, he developed his own method, incising the image with rough broad strokes and cutting the finished woodblocks into sections that he inked separately. His printmaking style, as well as the bold composition and color palette of his paintings, would deeply influence the German Expressionists of the early 20th century, including Ernst Ludwig Kirchner and August Macke. Characteristically, though, Munch shunned the role of mentor. He preferred to stand apart. He embraced chance fearlessly. Visitors to his studio were shocked when they saw that he had left his paintings out of doors in all kinds of weather. But he wanted them to look unfinished. He wanted them to be raw and rough, and not smooth and shiny. She died in , leaving Edvard, who was 5, his three sisters and younger brother in the care of her much older husband, Christian, a doctor imbued with a religiosity that often darkened into gloomy fanaticism. Her death nine years later at age 15, also of tuberculosis, lacerated him for life. Dying, she asked to be lifted out of bed and placed in a chair; Munch, who painted many compositions of her illness and last days, kept that chair until his death. Today it is owned by the Munch Museum. As Sue Prideaux recounts in her new biography, Edvard Munch: Behind The Scream, he had tuberculosis and spit blood as a boy. Only his youngest sister, Inger, who like him never married, survived into old age. How quickly his art and his personality evolved can be seen from two self-portraits. His hair and throat blur into the background; his lowered gaze and outthrust chin lend him an insolent air; and the red rims of his eyes suggest boozy, sleepless nights, the start of a long descent into

alcoholism. For a full-length portrait in of Hans Jaeger, the nihilist at the heart of the bohemian crowd in Kristiania with whom Munch increasingly fraternized, the artist posed the notorious writer in a slouch on a sofa with a glass tumbler on the table in front of him and a hat low on his forehead. Edvard, too, was torn. Reflecting later on his bohemian friends and their embrace of free love, he wrote: But I could not set myself free from my fear of life and thoughts of eternal life. They would meet in the woods near the charming fishing village of Aasgaardstrand. He was maddened and thrilled while the relationship lasted and tormented and desolate when Millie ended it after two years. The theme of a forlorn man and a dominating woman fascinated Munch. In one of his most celebrated images, Vampire , a red-haired woman can be seen sinking her mouth into the neck of a disconsolate-looking lover, her tresses streaming over him like poisonous tendrils. 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He 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. He fled—to Berlin, then on a yearlong dash across Europe. He would refuse to see her, then succumb. At the center of the picture, a vacant-eyed male character, representing Munch himself, dances with a woman in a red dress probably Millie. Their eyes do not meet, and their stiff bodies maintain an unhappy distance. To the left, Larsen can be seen, golden-haired and smiling benevolently, in a white dress; on the right, she appears again, this time frowning in a black dress, her countenance as dark as the garment she wears, her eyes downcast in bleak disappointment. On a green lawn, other couples dance lustfully in what Munch had called that "deranged dance of life"—a dance he dared not join. Larsen longed for Munch to marry her. 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agreed to see her. There was a quarrel, and somehow—the full story is unknown—he shot himself with a revolver, losing part of a finger on his left hand and also inflicting on himself a less obvious psychological injury. Prone to exaggerated feelings of persecution—in his painting *Golgotha* of 1894, for instance, he depicted himself nailed to a cross—Munch magnified the fiasco in his mind, until it assumed an epic scale. Describing himself in the third person, he wrote, "Everybody stared at him, at his deformed hand. He noticed that those he shared a table with were disgusted by the sight of his monstrosity. In the next few years, his drinking, which had long been excessive, grew uncontrollable. His *Self-portrait with a Bottle of Wine*, in which he paints himself alone at a restaurant table, with only a plate, a wine bottle and a glass, testifies to intense disquiet. In the fall of 1895, Munch collapsed in Copenhagen. Hearing hallucinatory voices and suffering paralysis on his left side, he was persuaded by his old roommate from the Saint-Cloud apartment, Emanuel Goldstein, to check himself into a private sanitarium on the outskirts of the city. There he reduced his drinking and regained some mental stability. In May, he departed, vigorous and eager to get back to his easel. Almost half of his life remained. Yet most art historians would agree that the great preponderance of his best work was created before 1895. His late years would be less tumultuous, but at a price of personal isolation. Reflecting this view, MoMA devotes less than a fifth of the show to his post output. In newly independent Norway, Munch was hailed as the national artist, much as the then recently deceased Henrik Ibsen and Edvard Grieg served, respectively, as national writer and composer. Along with his new fame came wealth, but not serenity. Maintaining his distance from an alternately adoring and scornful public, Munch withdrew to Ekely, an acre estate on the outskirts of Oslo that he purchased in 1896 for a sum equivalent to the price of two or three of his paintings. He sometimes defended his isolation as necessary to produce his work. At other times, he implied it was needed to maintain his sanity. At Ekely, Munch took up landscape painting, depicting the countryside and farm life around him, at first with joyous color, later in bleaker tones. He also returned to favorite images, producing new renditions of some of *The Frieze of Life* paintings. In his later years, Munch supported his surviving family members financially and communicated with them by mail, but chose not to visit them.

### Chapter 4 : The Story of Edvard Munch: Ketil Bjornstad, Hal Sutcliffe: racedaydvl.com: Books

*Edvard Munch's portrait of existential angst is the second most famous image in art history - but why? Alastair Sooke tells its story.*

The Norwegian title, *Skrik*, is cognate with the English "shriek". In his diary in an entry headed "Nice 22 January", Munch wrote: One evening I was walking along a path, the city was on one side and the fjord below. I felt tired and ill. I stopped and looked out over the fjord—the sun was setting, and the clouds turning blood red. I sensed a scream passing through nature; it seemed to me that I heard the scream. I painted this picture, painted the clouds as actual blood. This became *The Scream*. Alternatively, it has been suggested that the proximity of both a slaughterhouse and a lunatic asylum to the site depicted in the painting may have offered some inspiration. In , the Munch scholar Robert Rosenblum suggested that the strange, sexless creature in the foreground of the painting was inspired by a Peruvian mummy , which Munch could have seen at the Exposition Universelle in Paris. Where Are We Going? Some damage has been suffered in these thefts. On 8 April , Norwegian police arrested a suspect in connection with the theft, but the paintings remained missing and it was rumored that they had been burned by the thieves to destroy evidence. The paintings were said to be in a better-than-expected condition. During the five-day exhibition, 5, people viewed the damaged paintings. In the late twentieth century, *The Scream* was imitated, parodied, and following its copyright expiration outright copied, which led to it acquiring an iconic status in popular culture. His stated intention was to desacralize the painting by making it into a mass-reproducible object. Munch had already begun that process, however, by making a lithograph of the work for reproduction. Cartoonist Gary Larson included a "tribute" to *The Scream* entitled *The Whine* in his *Wiener Dog Art* painting and cartoon compilation, in which the central figure is replaced by a howling dachshund. *The Scream* has been used in advertising, in cartoons such as *The Simpsons* , films, and on television. The Ghostface mask worn by the primary antagonists of the *Scream* series of horror movies is based on the painting, and was created by Brigitte Sleiartin, a Fun World employee, as a Halloween costume, prior to being discovered by Marianne Maddalena and Wes Craven for the film. The two bounty hunters, Deckard and Resch are on the trail of Luba Luft, a suspect android. The painting is described as follows: Takahashi has expressed fondness for the work. As possibly the earliest version of *The Scream*, this pastel appears to be the sketch in which Munch mapped out the essentials of the composition. Perhaps the most recognizable version, located at the National Gallery in Oslo , Norway. About 45 prints were made before the printer repurposed the lithograph stone. A few were hand colored by Munch.

**Chapter 5 : Art Analysis: Meaning of The Scream by Edvard Munch**

*Edvard Munch was born in a farmhouse in the village of Å...dalsbruk in LÅ,ten, United Kingdoms of Sweden and Norway, to Laura Catherine BjÅ,istad and Christian Munch, the son of a priest. Christian was a doctor and medical officer who married Laura, a woman half his age, in*

His painting *The Scream, or The Cry*, can be seen as a symbol of modern spiritual anguish. Early years Munch was born into a middle-class family that was plagued with ill health. His mother died when he was five, his eldest sister when he was 14, both of tuberculosis; Munch eventually captured the latter event in his first masterpiece, *The Sick Child* – Its members believed in free love and generally opposed bourgeois narrow-mindedness. One of the older painters in the circle, Christian Krohg, gave Munch both instruction and encouragement. Munch soon outgrew the prevailing naturalist aesthetic in Kristiania, partly as a result of his assimilation of French Impressionism after a trip to Paris in and his contact from about with the work of the Post-Impressionist painters Paul Gauguin and Henri de Toulouse-Lautrec. His friend the Danish poet Emanuel Goldstein introduced him to French Decadent Symbolist poetry during this period, which helped him formulate a new philosophy of art, imbued with a pantheistic conception of sexuality. The flowing, tortuous use of line in his new paintings was similar to that of contemporary Art Nouveau, but Munch used line not as decoration but as a vehicle for profound psychological revelation. The outraged incomprehension of his work by Norwegian critics was echoed by their counterparts in Berlin when Munch exhibited a large number of his paintings there in at the invitation of the Union of Berlin Artists. The violent emotion and unconventional imagery of his paintings, especially their daringly frank representations of sexuality, created a bitter controversy. Critics were also offended by his innovative technique, which to most appeared unfinished. The scandal, however, helped make his name known throughout Germany, and from there his reputation spread farther. Munch lived mainly in Berlin in 1895 and then in Paris in 1897, and he continued to move around extensively until he settled in Norway in Its original nucleus was formed by six pictures exhibited in, and the series had grown to 22 works by the time it was first exhibited under the title *Frieze of Life* at the Berlin Secession in Munch constantly rearranged these paintings, and if one had to be sold, he would make another version of it. Thus in many cases there are several painted versions and prints based on the same image. Although the *Frieze* draws deeply on personal experience, its themes are universal: Compositionally, this is one of several paintings in the *Frieze* in which the winding horizontal of the coastline is counterpoised with the verticals of trees, figures, or the pillarlike reflection across the sea of sun or moon. An especially powerful image of the surrender, or transcendence, of individuality is *Madonna* 1895, which shows a naked woman with her head thrown back in ecstasy, her eyes closed, and a red halo-like shape above her flowing black hair. Victoria and Albert Museum, London; photograph, John Webb In other works forming the *Frieze*, Munch explored the theme of suffering caused by love, as seen in such titles as *Melancholy c*. If isolation and loneliness, always present in his work, are especially emphasized in these pictures, they are equally apparent in *Death in the Sick Room* 1895, one of his many paintings about death. Here the focus is not on the dying child, who is not even visible, but on the living, each wrapped in their own experience of grief and unable to communicate or offer each other any consolation. In this painting anxiety is raised to a cosmic level, ultimately related to the ruminations on death and the void of meaning that were to be central to Existentialism. The two earliest versions of *The Scream* date to ; Munch created another version in and completed a fourth likely in His art also had evident affinities with the poetry and drama of his day, and interesting comparisons can be made with the work of the dramatists Henrik Ibsen and August Strindberg, both of whose portraits he painted. The principal attraction to him of printmaking was that it enabled him to communicate his message to a much larger number of people, but it also afforded him exciting opportunities for experimentation. His lack of formal training in any graphic medium was no doubt a factor in pushing him toward extremely innovative techniques. Like many of his contemporaries, he was influenced by the Japanese tradition in his use of the woodcut, but he radically simplified the process by, for example, printing from a single block of wood sawed into a number of small pieces. He also frequently combined different media or

overlaid one medium on top of another. Later years Munch suffered a nervous breakdown in 1909, and afterward his art became more positive and extroverted without recovering its previous intensity. Among the few exceptions is his haunting *Self-Portrait: The Night Wanderer* c. 1909. An especially important commission, which marked the belated acceptance of his importance in Norway, was for the Oslo University Murals 1916, the centrepiece of which was a vast painting of the sun, flanked by allegorical images. Yet it was principally through his work of the 1890s, in which he gave form to mysterious and dangerous psychic forces, that he made such a crucial contribution to modern art. Many of his finest works are in the National Gallery in Oslo. Legacy Munch was a leader in the revolt against the naturalistic dictates of 19th-century academic painting and also went beyond the naturalism still inherent in Impressionism. His concentration on emotional essentials sometimes led to radical simplifications of form and an expressive, rather than descriptive, use of colour. All these tendencies were taken up by a number of younger artists, notably the leading proponents of German Expressionism. Perhaps his most direct formal influence on subsequent art can be seen in the area of the woodcut. Munch was heir to the traditional mysticism and anxiety of northern European painting, which he re-created in a highly personal art of the archetypal and symbolic. His work continues to speak to the typically modern situation of the individual facing the uncertainty of a rapidly changing contemporary world.

## Chapter 6 : The Scream - Wikipedia

*Art History Behind Edvard Munch's Expressionist Painting The Scream () The Norwegian artist Edvard Munch's painting The Scream () was painted at the end of the nineteenth century during a unique transitional period in art history, sometimes referred to as the fin de siècle.*

Like many works, in this period from to , Munch painted several versions of it. *The Scream* is a series of *Scenes of Life* in which the Norwegian Expressionist explores the themes of life: There are different views of it. Some see the figure in the foreground as covered by some horror and consider the image as a symbol of "universal horror". Others see the picture as an icon of existential suffering. The painting clearly express the sense of shout: The helpless human figure in the foreground, the obscure distant figures, and the disturbing landscape highlight the cry that expresses the impotence of a person who felt weak and lonely among the greatness of nature. From a philosophical point of view, the painting is a product of existentialism and is a harbinger of the popular theme of alienation in the 20th century - the theme of alienation and loneliness. The paint depicts a shrill human figure with wide open mouths and eyes covering the head with his hands. A significant place in the background is occupied by a hovering low red-orange sky. Beneath it, the obscure summed outlines of the marine landscape are outlined. I was walking along a path with two friends " the sun was setting " suddenly the sky turned bloody red " I stopped, felt exhausted, and leaned on the fence " there was blood and tongues of fire above the blue-black fjord and the city " my friends walked on, and I stood there trembling with anxiety " and I sensed an infinite scream passing through nature. The primary cause of the work is the extraordinary and impressive northern natural paintings. The terrible and threatening impact that such land possesses unleashes a desperate animal cry of fear. The painting was stolen twice: The first time the work was returned in a few months. The second time in , it was with some damages. After restoration, in the painting was exposed again, but at the right end there is a stain. The only version of the plot, which is in private hands, is packed with pastel technique. It was painted in Munch portrays life - through illness, death, sexuality, anxiety Once he shares the following: Leonardo da Vinci dissected the human body and solved it. What I aspire to with all my might is to dissect the human soul. Especially with "The Scream" that resonates with all our human fears over time.

**Chapter 7 : The Scream by Edvard Munch - Facts & History of the Painting**

*Photo by The Munch Museum, Oslo "Anxiety" by Edvard Munch (). Photo by racedaydvl.com Photo by racedaydvl.com Munch's family history was littered with psychological troubles and suffering.*

Why is the person screaming? What is the meaning of the painting The Scream by Edvard Munch? While artists were once interested in painting their subjects objectively since their success was often measured by their technical skill, by the end of the nineteenth century brave artists like Edvard Munch were starting to use art to express inner thoughts, feelings and emotions instead, often by painting with bright, exaggerated colors and simple shapes. Though reviled by art critics and considered too radical in their time, artists like Munch and even Vincent Van Gogh paved the way for Expressionism and the even more progressive modern art movements of the twentieth century. The Scream by Edvard Munch: I stopped and leaned against the fence, feeling unspeakably tired. Tongues of fire and blood stretched over the bluish black fjord. My friends went on walking, while I lagged behind, shivering with fear. Then I heard the enormous infinite scream of nature. In the quote, Munch describes what initially sounds like a relaxing evening out in Norway, taking a walk at dusk with some friends beside the fjord. While watching a vivid sunset might sound relaxing and enjoyable, for Munch it was a moment of existential crisis. In what sounds like a panic attack, Munch describes feelings of exhaustion while overwhelmed by an almost violent wave of anxiety. In the manner of a true Expressionist painter, Munch uses bright colorful imagery to express his chaotic emotional state in that moment, both in his poem and in his painting. Where is the scream coming from? According to his poem, Munch was psychologically anguished during his experience by the fjord. Is this primal scream really coming from the person in the painting or somewhere else? What is the source of violence in this seemingly isolated landscape in Norway? As it turns out, art history sources indicate that a slaughterhouse was within earshot of the spot illustrated in The Scream painting. Anxiety of the Artist Was the slaughterhouse the only source of screaming anguish in The Scream? Like Vincent Van Gogh, throughout his life Edvard Munch struggled with anxiety and insanity—both on a personal level and indirectly, through his family. In fact, his mentally ill sister was hospitalized at the time The Scream was painted in Was the scream Munch heard actually coming from the insane asylum where his sister was? The true meaning behind The Scream may very well come back to the decidedly ugly, even hideous, sounds of living beings undergoing both physical and emotional suffering in the modern age. Screaming Man or Woman? Who is the person in The Scream? In his poem, Munch describes almost an all-consuming black hole hell where "tongues of fire" savagely lick at the frazzled and overwhelmed person, unidentifiable as either man or woman. While his experience by the fjord may have inspired The Scream, the hairless fetal person in The Scream painting is unrecognizable as either a male or female and has a gaunt, skull-like face. In fact, it could be anyone When it all comes down to it, a "scream" is above all a sound and an auditory sensation. Did Munch hear a scream that was in fact a mixture of While the painting may have autobiographical and personal significance for Munch, one reason why The Scream painting is still so famous even today is because it is so universal in its meaning. Anyone can look at The Scream and feel something.

### Chapter 8 : The story of Edvard Munch (eBook, ) [racedaydvl.com]

*Munch's The Scream is an icon of modern art, the Mona Lisa for our time. As Da Vinci evoked a Renaissance ideal of serenity and self-control, Munch defined how we see our own age - wracked with anxiety and uncertainty.*

Munchs tyske museumsmalerier, Halvorsen, Oslo, January 40, repr. Deknatel, Edvard Munch New York , pp. There are also three related prints: The painted versions are as follows: Nasjonalgalleriet, Oslo partly overpainted in the s 2. Konstmuseet, Gothenburg Painted in Paris when Munch made the colour lithograph of this subject with the printer Clot. The Tate Gallery Stated in the catalogues of the Munch retrospective exhibition at Mannheim, Berlin and Oslo in to be the fourth version and dated However Mr Schou originally owned the version in the Konstmuseet, Gothenburg, which is signed and dated Oslo Municipal Collections, No. There is also a colour chalk sketch on cardboard of c. 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 was aged eleven. She had her eightieth birthday on 3 February On 1 February 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. 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. Probably, therefore, the two incidents in some way fused: Johanne Sofie seems not to have had red hair. 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. Munch exhibited several times in Gothenburg, notably in when he showed 28 paintings, but it has not been possible to identify which exhibition this refers to.

### Chapter 9 : Edvard Munch - Wikipedia

*By , Edvard Munch's life had seen a pattern of chaos within his professional life, his health and his love life. While his life had become solitary, his artwork was not destined to remain stacked against the walls, as was his habit.*

By Alastair Sooke 4 March Beneath a boiling sky, aflame with yellow, orange and red, an androgynous figure stands upon a bridge. Wearing a sinuous blue coat, which appears to flow, surreally, into a torrent of aqua, indigo and ultramarine behind him, he holds up two elongated hands on either side of his hairless, skull-like head. His eyes wide with shock, he unleashes a bloodcurdling shriek. Despite distant vestiges of normality – two figures upon the bridge, a boat on the fjord – everything is suffused with a sense of primal, overwhelming horror. Everything is suffused with a sense of primal, overwhelming horror Or, to be precise, it is one of four versions of *The Scream* that Munch created in his lifetime. Elsewhere in the city, the Munch Museum boasts the other painted version, from 1894, as well as a rendition in pastel from 1910. But the version I am describing, a pastel-on-board from 1894, still in its original frame, is the only one of the four that remains in private hands. View image of *The pastel-on-cardboard version of The Scream* Credit: In my mind, it is the most intense version: It was in Germany, during several creatively frenzied years, while fraternising with like-minded artists and writers, such as his close friend August Strindberg, at a bar called the Black Piglet, that Munch created the major paintings which remain his best-known works, including *The Vampire* and *Madonna*. They were conceived for his epic, semi-autobiographical series *The Frieze of Life*, which transmuted his own high-keyed emotions concerning love, sexuality and death into universal symbols. The original, version of *The Scream* was one of 22 elements in the cycle. View image of *The Vampire* Credit: I stopped, leaned against the railing, tired to death – as the flaming skies hung like blood and sword over the blue-black fjord and the city – my friends went on – I stood there trembling with anxiety – and I felt a vast infinite scream through nature. Within the exhibition, a glowering woodcut from 1907 by the German artist Erich Heckel makes plain the Expressionist debt to Munch: In 1964, Andy Warhol made a series of screen-prints that recast *The Scream* in bright, eye-popping colours. View image of *The Howling Pope* Credit: The charismatic Serbian performance artist Marina Abramovic persuaded inhabitants of Oslo to scream in public as a tribute to Munch. *The Scream* has been ripped off, caricatured and lampooned so often that it is now far more famous, in its own right, than its creator. And, of course, by now, it has been everywhere: For Lloyd, it was successful, as an image, because it articulated an important shift that occurred within Western culture around the turn of the 20th Century. This is what distinguishes modern man from post-Renaissance history up until that moment: