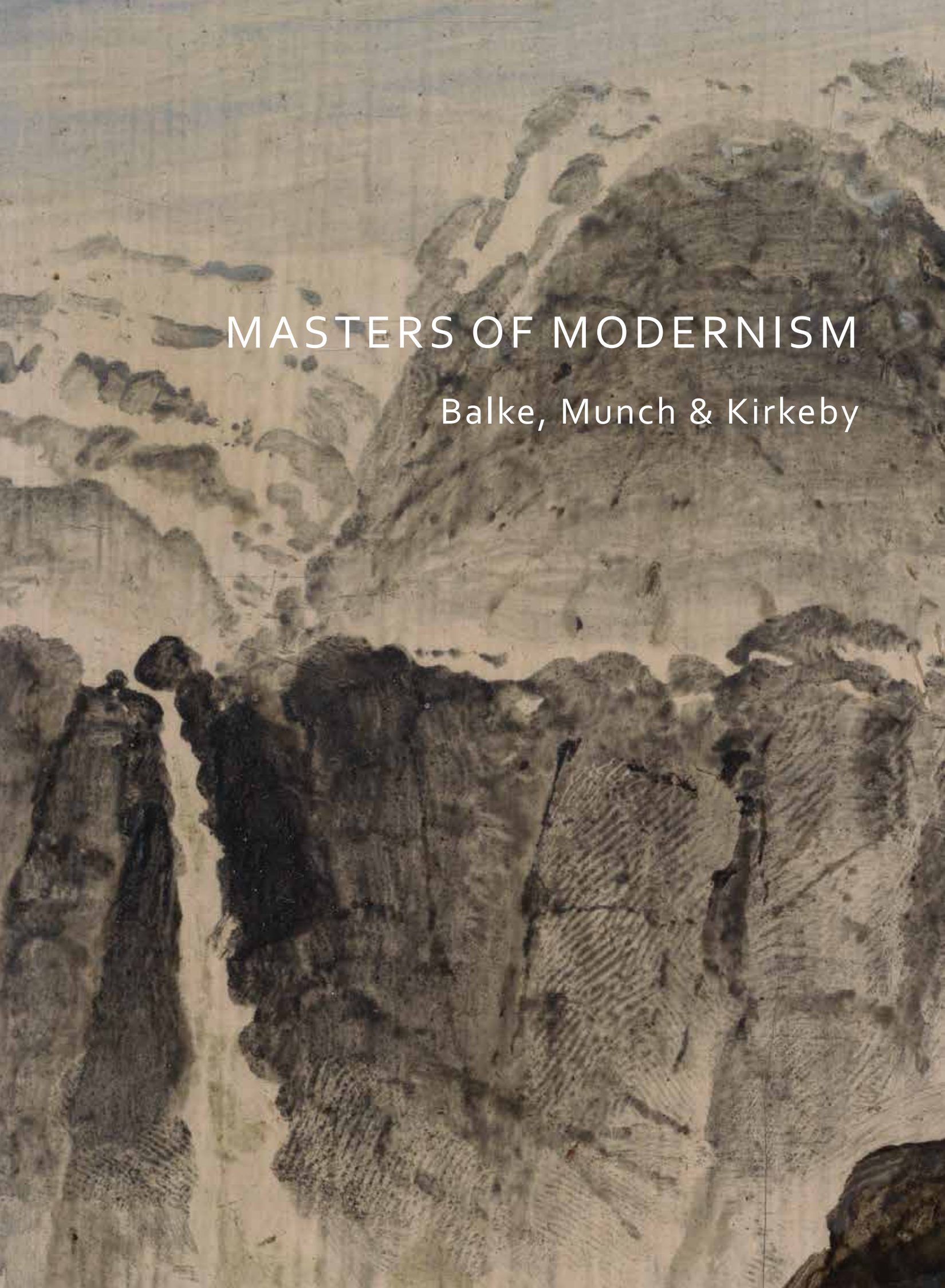

MASTERS OF MODERNISM

Balke, Munch & Kirkeby

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THIS EXHIBITION IS DEDICATED TO THE MEMORY OF DR. HELMUT BUCHHART

PREFACE

Aurélie Didier

When I first discussed with Dieter Buchhart the possibility of organising an exhibition to be held simultaneously at both our London and New York galleries, we were both enthusiastic and eager to deliver an exhibition that was truly original. A leading expert on Edvard Munch, Dieter Buchhart came up with an inspirational exhibition concept that he had had in mind for a long time: *Masters of Modernism: Peder Balke, Edvard Munch, Per Kirkeby*.

Based on the philosophies of Aristotle, Kant and Hegel on the subject of art, it has been acknowledged for centuries that art history has been a history of form rather than of material. Works of art in general, and paintings in particular, display a distinct form that has been "liberated from the scaffolding of mere materiality."[1] The fact that materiality has been strictly subjugated to the form is a point of view that modern art has largely overruled.

Peder Balke (Norwegian, 1804 – 1887), Edvard Munch (Norwegian, 1863 – 1944) and Per Kirkeby (Danish, b. 1938) played a major role in the stages of modernity through their use of techniques. Balke, Munch and Kirkeby – each from a different generation – were very much aware of the materiality of their work through the use of colours and choice of picture support. All three artists had a physical approach to painting.

Peder Balke developed a "wet-in-wet" technique in the 1860s by scratching the paint whilst it remained wet, using his fingers, his brushes, and a white base-coat which became fully a part of the work. These techniques created a new appreciation of nature and Northern light.

Edvard Munch was physically present in his pictures, tearing and throwing them, and leaving them outside as part of an experiment in the process of creation. Munch's crude depiction of reality was taken from his existential life experiences, leading to exceptionally expressive works representing angst, illness and solitude.

Per Kirkeby has been greatly influenced by Norwegian artists, mainly Balke and Munch. He is preoccupied with the texture of his work, scratching colours and using a palette knife. The use of Masonite or industrial-manufactured hardboard contributes to Kirkeby's modernism. Modern art as we know it today has considerably broadened the possible

range of materials, from traditional ones such as bronze, wood, stone, canvas and paper, to humble, recycled industrial materials, objects and fragments. Through the study of their painting techniques, Dieter Buchhart has revealed the similarities between the art of Balke, Munch and Kirkeby in their quests for Modernity.

It is a great privilege for Simon C. Dickinson (London) and Dickinson Roundell (New York) to present the first exhibition that brings together three Masters of Modernism, Balke, Munch and Kirkeby, curated by the Munch expert Dieter Buchhart. I would like to thank Øivind Storm Bjerke and Anne-Birgitte Fonsmark for their sharp views on the exhibited artists, as well as the collectors and their representatives for their wonderful contributions to the exhibition and for giving our visitors the great opportunity to see some works that have never before been exhibited in public. I would like to express my deepest gratitude to Dieter Buchhart for his passionate vision and enthusiasm, for opening the doors to some of the most fantastic collections during an epic journey to Norway, and for making this exhibition possible.

Notes:

[1] Georg Wilhelm Friedrich Hegel, *Aesthetics: Lectures on Fine Art,* Vol. 1, Oxford 1998, p.15

PEDER BALKE · EDVARD MUNCH · PER KIRKEBY

MATERIALS AND EXPERIMENTS AS A SIGN OF MODERNISM

Dr. Dieter Buchhart

Over the course of the last two decades, the scholarly discussion on the evolution of modern art has shifted decisively in two ways. Firstly, exhibitions such as *Turner – Hugo – Moreau. Discovery of Abstraction*[1] at the Schirn Art Hall in 2007, with Raphael Rosenberg as curator, put the concept of abstraction back in its proper perspective. Here, we were reminded that abstraction was by no means the sole achievement of the 20th century avant-garde. Long before the masters of classical modernism, the painters of the 18th and 19th centuries painted pictures which alternated between realistic portrayals of nature and the abstraction of the subject – sometimes without any clearly recognisable object at all.[2]

Secondly, Art History now focuses more strongly on the way in which an artist treated the material qualities of colour, as well as on the picture support. The more an artist was aware of the material behind his painting, the more modern he would seem. Monika Wagner's material-based *Other History of Modernism*[3] is an example of this new approach. So is *Edvard Munch – Signs of Modernism*,[4] held in 2007 at the Fondation Beyeler. This exhibition presents and analyses the material-based modernism of Munch. Like Rosenberg, Wagner mentions J.M.W. Turner as the key artistic figure in the evolution of modernism. Wagner places Turner at the beginning of this line of development, which leads well into the 20th century, including Gustave Courbet, Vincent van Gogh, Pablo Picasso, and continuing up to Jean Dubuffet and Jackson Pollock.

PEDER BALKE'S RADICAL TECHNIQUE IN THE LATE TURNER ERA: FROM THE LOSS OF MATERIAL TO THE ILLUSION OF COLOUR AS MATERIAL – A SIGN OF MODERNISM

The Norwegian painter Peder Balke (1804 – 1887) is not mentioned in Rosenberg's or in Wagner's studies. He was a contemporary of the poet Victor Hugo (1802 – 1885), Joseph Mallord William Turner (1775 – 1851), the poet, doctor and "blot-o-graph" Justinius Kerner (1786 – 1862)[5], and the writer George Sand (1804 – 1876). Balke was no less important then Hugo for the way he used colour as a material on his way to abstraction. In the 1840s and 1850s, Balke began to free himself from the influence of the painters Carl Johan Fahlcrantz and Johan Christian Dahl, who both stood in the tradition of Romantic landscape painting. At this time, Turner could already look back not only upon an extensive œuvre, but also on a successful academic career at the Royal Academy in London. Both in the work he exhibited during his lifetime, and in a large group of sketches and paintings, we can trace Turner's skill in rendering a concrete object or theme more abstractly.[6] Already in 1799, Turner, one of the most versatile landscape painters, was criticised for the "painted excesses" in his sketch-like pictures.[7] The later Turner saw himself confronted with a total lack of understanding on the part of the art critics. He attempts to capture the immaterial nature of light in his painting *Rain, Steam, Speed – The Great Western Railway*

(fig. 1) using heavily impastoed pigment. He represents rain and speed by applying the paint in such a way that its material qualities become apparent. Yet when the painting was shown in 1844 at the Royal Academy, the critics called it a "wild battle of colours started by a madman, mere splotches and a mess". Even though they acknowledged that Turner had succeeded in expressing the general acceleration of life through industrialisation, they rejected the artistic means he used to do so.[8]

During his stay in London in 1850, Balke seized the opportunity to see Turner's pictures. He may already have come across them before. By this time, Balke had already established certain fundamental characteristics of his own unconventional painting technique.[9] In the 1840s, Balke had begun to scratch the paint in his pictures of the Northern Cape, and to remove parts of the colour with a palette knife. Much like Turner, he tried to visualise light using impastoed white pigment, and to turn the paint, quite literally, into something material. Balke removed the paint from the sky he had shaped as clouds, only to cover these empty spaces, now distinct sections of the painting, with a second layer of paint. On other occasions, he marked certain elements of the picture by scratching the paint, which was still moist. But it was not until his stay in England in the 1860s that Balke developed his unmistakable "wet-in-wet" technique,[10] at a point in time when the artist was attracting attention for his political stance on social issues.[11] In 1864, King Karl XV purchased the picture *Coastal Landscape*, which confirms that the public was also taking Balke seriously as a painter. [12] At the same time, his political work granted him financial independence. Now, as an artist, he was no longer dependent on the sale of his pictures nor on the particular taste of his contemporaries.

Most paintings from the 1860s contain all those elements which characterise Balke's unique and radical use of colour, and his preferred support, mainly wooden panels.[13] At first, he would apply diluted oil colour onto the white primed plates, reducing his range of colours to a minimum. Later, he created his well-known, small-scale sea pieces in grisaille (no. 9). The application of colour is marked by the alternating use of strong glazing, from transparent to well-covered. The break-up of the painting into rough patches of colour is reminiscent of Alexander Cozens' (1717 – 1786) "Blots". Cozens describes this technique in his last publication, *A New Method of Assisting the Invention in Drawing Original Compositions of Landscape* (1785).[14] Although he was born in Russia, Cozens is considered one of the founders of the tradition of English landscape painting. But while the drafts for Cozens' landscapes, abstract as they are, were intended as nothing more than "rude and unmeaning" creations of form, Balke based his work on actual topographical features in the landscape.[15] Balke was inspired largely by his sketches and memories of his voyage to the North Cape and to Finnmark in Northern Norway in 1832. Even though Balke drew upon real features of the landscape and left nothing in his drafts to chance, there are similarities to Cozens' approach.[16] This is most apparent in the method in which Balke creates his motif from largely abstract fields of colour. In contrast to Cozens, however, Balke's patches of colour have the aesthetic effect of an underlying complement to the general theme. They are chosen according to the expressive potential of the colours, and

FIG. 1. JOSEPH MALLORD WILLIAM TURNER
Rain, Steam, Speed – The Great Western Railway, 1844
oil on canvas
90.8 x 121.9 cm.
National Gallery, London

FIG. 2. PAUL KLEE
Maske Motte, 1933
paste paint on paper, pencil drawing on verso
42.6 x 32 cm.
Private Collection
akg-images, London

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determined by the harmony of several colours interacting. Writing about painting in *The Sketcher's Manual* of 1837,[17] Frank Howard (1805 – 1866) follows Balke's structural division of the canvas into various fields of colour, demonstrating how he adheres to a traditional scheme of composition – in contrast to Turner.[18] Balke's artistic achievement lies in the transformation of the layers of colour, which would normally provide the underlying atmosphere, into the colours that actually create the illusion of the image.[19]

After applying various areas of colour, Balke employs the various techniques which are typical of his unique style. He works on the patches of colour quickly and while they are still wet. In this way, Balke outlines the contours of the fjord landscape in the background by scratching away some of the colour with a sharp instrument. He gives shape to a number of structures, such as boulder and cloud formations, working on the wet layer of paint. While he simply smudges the clouds with a piece of cloth, creating the slightly frayed edges of the clouds, he reproduces white reflections of light in the water by wiping away the colour with the soft end of his brush, drawing it horizontally across the field of colour. Balke generates the plasticity of dark grey rock masses by drawing the contours with a pointed instrument or with the sharp end of his brush. Finally, he manages to depict the delicate transition from rock to water with his own fingerprints. In scraping away the colour with a palette knife, he creates lines with a particular density of colour on the edges of the spread paint. Seventy years later, Paul Klee used a similar technique in works such as *Maske Motte* (fig. 2) from 1933. With a spatula, Klee spreads the strongly diluted paint while it is still wet, thus obtaining a similar density of colour on the edges of his strokes. Balke works on the wet colour and corrects it, creating an effect of plasticity in a relatively quick working process. The foam in his seascapes, his lighthouses and his clouds appear the way they do because of Balke's touch in gently wiping the colour away. The frayed edges give the impression of spraying, billowing masses of water. It is likely that in some works, Balke used the "clapping technique" with sheets of paper, in order to create hard-to-define, organic, vegetation-like shapes. Here, we find parallels to contemporaries such as Victor Hugo with his unconventional method of applying colour. In *Landscape with a Bridge* (fig. 3), dating from 1855/56, Hugo achieved the "clapping effect" by folding the

FIG. 3. VICTOR HUGO
Landscape with a Bridge, 1855/56
klecksography and brown ink on paper
10.1 x 13.3 cm
Musée des Beaux-Arts de Dijon

FIG. 4. JAN DE MOMPER
Grape Harvest, 1660s
oil on canvas
97.5 x 134 cm
Gemäldegalerie der Akademie der bildenden Künste, Vienna

FIG. 5. RAPHAEL
Canigiani Madonna, 1505/06
oil on poplar wood
31 x 107 cm
Alte Pinakothek, Bayerische Gemäldesammlungen, Munich

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paper along the middle line. In this context, it is also worth mentioning George Sand and her vegetation-like "Dendrite"-paintings, which she created by pressing two painted sheets of paper together.[20] It is unlikely that Balke knew the experimental and abstract works of Hugo and Sand, or the "blot-o-graphs" by Wilhelm von Kaulbach (1805 – 1874) and Justinius Kerner. Hugo's and Sand's paintings were discussed in a small circle of friends, but never presented to the public. Kaulbach's work was not published until 1880, as a selection of photo engravings under the title *Coffee Spot Pictures*.[21] It is worth noting, however, that artistic experiments with colour as an autonomous component of the image were already being conducted around 1850. In this context, we should also mention the radical experiments in painting by August Strindberg (1849 – 1912) and Edvard Munch (1863 – 1944) in the 1880s and 1890s.[22]

One characteristic of Balke's more radical work is the base coat, which is always white. It provides the key elements of the picture, such as sails, a coastline, clouds, stone formations, contour lines, sky, water or the foam and spray of the sea. In many works (no. 10), the painting is actually defined by the lowest layer of colour. The white sea foam leads into the white, weakly-outlined boulders and the background landscape, which, in turn, merges almost seamlessly with the cloud formations. The base coat is revealed by removing parts of the wet layer of colour – the layer under the subject. As in Edvard Munch's use of the picture carrier, this lower-most layer of colouring loses its original neutrality.[23] In contrast to Munch's work from the 1880s, here the act of wiping away and scratching into the colour is not a mere act of force, because of the wet-in-wet technique.[24] Rather, it is a seemingly effortless gliding over the various materials in the wet colour, comparable to the movement of the hand when it sketches a rough drawing.

Which influences made a mark on Balke's artistic development? Could it be that Balke's work as a stage painter had an impact on his painting style? In works such as *Grape Harvest* from the 1660s (fig. 4), the stage painter Jan de Momper (c. 1657 – after 1688) depicted a rock formation from a negative form, working with very clear brushmarks *alla prima*, and set the tone with the dark under-layer. We may assume that Balke's break with all the conventions of stage painting, as represented by de Momper, occurred not because of

Balke's striving for artistic modernism. Rather than a conscious rupture with the canon of the baroque, his inclinations seem to come from his work as a stage painter.[25] The quick and efficient method of working in an additive wet-in-wet technique is reminiscent of stage painting, and probably enabled de Momper to fulfil his increasing number of commissions. Comparing Balke's decorative with his "artistic" work shows that he reacted to different challenges in painting with different technical approaches. In spite of the high level of artistic quality and use of motif in his decorative work, Balke's paintings are characterised by a higher density, a more exciting and more convincing form of composition, more intense experimenting and the use of strongly diluted colour.

A further influence might be found in watercolour painting of the 19th century. Here, the paper – the equivalent of the canvas or panel – is always part of the final composition. Painting in watercolours is an additive process, in which several layers of paint are applied on top of each other, resulting in the final colour and form. Balke, on the other hand, uses a subtractive technique similar to sculpting, by modifying the layers of colour and, in the end, even removing large parts of them.

Most of Balke's paintings are based on a symmetric principle of composition, with an inherent congruence and emphasis on various shapes and forms. This is meant in the sense of Rosenberg's concept of the abstract quality of composition. A parallel can be found in the pictorial structure of Raphael's *Canigiani Madonna* from 1505/06 (fig. 5), which Rosenberg calls a pyramid composition.[26] In his numerous versions of the Northern Cape, Balke succeeds in strengthening the dynamic of his picture with cloud formations, light effects, an arch-shaped sky and other analogies of form. This brings to mind compositional principles of Caspar David Friedrich (1774 – 1840), as illustrated in the ice floes and the shipwreck in *The Sea of Ice* from 1823/24 (fig. 6).[27] Balke was familiar with Friedrich's work, having met the artist in Dresden. This suggests that Balke drew on his contemporary's overreaching, clear geometry in the composition of his paintings. Balke was consistent in his use of symmetry and geometry, altering the topography of his image for a process of abstraction. However, the means of composing these particular paintings are, in contrast to those of Friedrich, highly unusual, and they break with any kind of tradition in painting.

In using the wet-in-wet technique, Balke distances himself from the traditional, simple structure of composition, characterising his work with dissolution, materialisation and de-materialisation. This is entirely distinct from the *alla prima* painting style of artists such as Jan de Momper, since Balke used strongly diluted colour. Because of this, some of his paintings (no. 8) seem to be closer to watercolours than to oil paintings. How does Balke's style then compare to, say, that seen in Turner's watercolour paintings? Turner experimented with a technique similar to Balke's, letting wet colours run into each other, scattering spots of colour and blot-o-graphs.[28] Although we know for sure that Balke was unaware of Turner's experiments, since Turner did not exhibit them publicly, the parallel is worth noting. According to Rosenberg, Turner used blurred images intentionally, as a means of suggestion, while Balke always provided some indication of the form: be it a

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ship, a cliff, a mountain peak or a tree.[29] It had to be comprehensible to the observer – just as in the paintings Turner exhibited in public. The way in which Balke modelled the lowermost layer of colour is more reminiscent of Hugo, who often used brown ink to make "blots with the quill, shaft and fingerprints, in order to give a more realistic impression of a landscape."[30] The main difference is that Hugo employed a graphic technique, in contrast to Balke. Both artists were united, however, in their interest in experimenting with modelling colour and in considering colour as an autonomous component of the painting. In contrast to Hugo and Turner, the illusionistic character in Balke's paintings is much more significant. With a remarkably modern use of material, Balke manages to create the illusion of a landscape with a particular atmosphere, based on the light and time of day on the one hand, and by using colour as a material on the other. Herein lies Balke's major artistic achievement. He applies white (white lead) in a variety of ways, like no other painter before him. Using a palette knife, Balke shifts aside whole segments of strongly diluted oil paint, thus obtaining graphic lines at the edge of where he used the knife, which create the illusion of three-dimensionality in the base coat. The under-layer is not only part of the final picture, but it appears as a paste-like colour in itself. Thus, the negative becomes the positive form of a haptic body. Drawing on this, Balke produces an unusual form of *trompe l'œil* in the material quality of the colour. Furthermore, he employs the brush with the more traditional additive technique of applying one layer of paint on top of the other.

FIG 6. CASPAR DAVID FRIEDRICH
The Sea of Ice, 1823/24
oil on canvas
96.7 x 126.9 cm
Hamburger Kunsthalle, Hamburg

A number of Balke's most radical works date from the 1850s and 1860s. In his paintings, he stresses the independence of various components of the painting, based on his perception of turning what he saw into a subject. He does this firstly by rendering the material subject abstract, and secondly by submitting this subject to his principle of composition. This principle involves deformation and a congruence of form. Quite radically, Balke modelled colour and introduced the base coat as a pictorial element that

could determine the subject. The undercoat actually makes the picture, as it loses its material quality. At the same time, the base coat creates the illusion of colour as material. These important aesthetic aspects pre-empt key currents of modernism after 1880. In a style comparable to that of Munch, the base coat and the colour are regarded and treated, programmatically, as materials.[31] "This extends the realm of possibilities to describe the relationship of colour to form. The fact that the traditional resource of the painter, i.e. colour, is turned into actual material, indicates how important material generally becomes in the visual arts of the modern era – especially in the second half of the 20th century."[32]

By the mid-19th century, we can already see a noticeable shift in meaning from form to material in Balke's work. His material-based modernism, involving the importance he gives to the under-layer, has hardly been acknowledged so far. Balke's modernism also includes the way in which his layers of paint waver between materialisation and de-materialisation. This solitary Norwegian artist was a pioneer of modernism and, in this respect, he is comparable to Turner. Even though Balke used different painting techniques than Turner, thanks his aspirations to break free from the dominance of form, he likewise hovers at the threshold of modernism.

EDVARD MUNCH: FROM THE ATTACK ON THE PICTURE SUPPORT TO THE MATERIAL PRINT

"Munch would quite literally fight with his pictures. He would jump on them; tear them up, kick them. 'This damn painting is getting on my nerves. It got one radical treatment after another, but it's only getting worse and worse. Please take it up to the attic. Throw it into a corner somewhere, as far away as possible'."[33] The banker and author Rolf Stenersen describes Munch's attacks on his own work in his biography. Munch threw, kicked, crumpled and tore the paintings he felt were "unsuccessful" – especially if they did not show any desirable change after several drastic "improvements". In this act, Munch saw his adversaries embodied in these paintings, subsequently assaulting them physically, as three-dimensional bodies, with a high level of aggression. He interpreted "damage" to his work as an integral part of the creative process, including the possibility of failure at the conceptual level at all times:[34] "Wait until a few rain showers have passed over it, until it gets a few tears from nails and worse, and until it has been sent around the world in all sorts of miserable packaging. […] Yes, with time, it can still improve! Only a few small mistakes are missing for it to be really good."[35]

Munch's physical attack on the picture and his tearing of the surface is just as unorthodox as his application of colour, and his radical experiments with the material itself. This brings to mind the stark alternation of materialisation and de-materialisation in Balke's work. Munch lends the material quality of colour and the picture support prominence like no other artist before him. And, still, his work is not mentioned in Monika Wagner's *Other History of Modernism*, which focuses in particular on the use of materials.[36] This lack of recognition of Munch's eccentric and, at the same time, crucial contribution to modern art is astounding. It is connected, however, to the conventional interpretation

FIG. 7. EMIL SCHUMACHER
Sodom, 1957
oil on canvas
132 x 170.5 cm
Karl Ernst Osthaus-Museum, Hagen
Achim Kukulies, Dusseldorf, Germany

FIG. 8. EDVARD MUNCH
The Sick Child (Study), 1885/86
oil on canvas
119.5 x 118.5 cm
Børre Høstland, Nasjonalmuseet for kunst, arkitektur og design, Nasjonalgalleriet, Oslo

FIG. 9. EDVARD MUNCH
Self-Portrait, 1886
oil on canvas
33 x 24.5 cm.
Nasjonalmuseet for kunst, arkitektur og design, Oslo, NG.M.01915
Børre Høstland, Nasjonalmuseet for kunst, arkitektur og design, Oslo

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of his work along biographical lines, concentrating on symbols and themes involving profound feelings and basic human experiences.[37] Munch never gave up this particular figuration in any of his many phases of development, which lend his work after 1900 something anachronistic – at first glance. Munch himself described his refusal to take the step towards abstraction as a contrast to the modernist style. This could be regarded as a conscious rejection of "modernism" *per se.*[38] Munch's decision, however, is by no means simply a backward-looking adherence to an old-fashioned style, but rather the consequent continuation of his particular form of artistic struggle. This struggle is visible already in his earliest works, characterised as they are by brittleness, and by shifts and interchanges. This artistic concept includes the idea of the experiment as a risky undertaking with an unpredictable result. Munch's interest in experimenting is reflected in his unconventional use of materials as well as in his transgression of traditional boundaries between the artistic media of graphic printing, drawing, painting, sculpture, photography and film.

It was not until the mid-1940s that painters such as Fautrier, Dubuffet, Schumacher and Pollock reached a radicalism similar to that of Munch in breaking the traditional relationship between painting and form. The German painter Emil Schumacher (fig. 7) tried to "include the act of destruction into the picture itself", for the artist needs to feel "the resistance of the material." [39] The mistreated material, the colour and the picture support tell "their own story, their fate, their path of suffering."[40] Schumacher scratches, stabs, scrapes or cuts the layers of paint with a scraper, knife or nail, as Munch did more than half a century before. The German painter integrates the tears, colour patches and folds, created through the drying of various levels of impastoed colours, into his pictorial language. In the 1950s, the critics perceived Schumacher's "injuries" to the paint as an expression of the recent catastrophe of the Second World War, the "earth's dramatic face of suffering;"[41] while the reviews in the 1880s and 1890s labelled Munch's unconventional use of material as "arbitrary experiments in colour."[42] When Munch presented *The Sick Child (Study)* (fig. 8) to the public for the first time in Christiania in October 1886 at the Høstudstillingen (Autumn Exhibition) under the title *Study*, there was a public outcry. The *Study* was described as "primitively executed"[43] and a "half-finished draft"[44], with critics interpreting the fragmentary nature of the work as perfunctory. Later in his career, Turner met with a similar kind of ignorance on the part of his critics. But while Turner sought to represent the immaterial quality of light with different bodies of colour, in order to visualise light, rain, and speed, Munch attacked the surface of the colour and the picture support itself.

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The Sick Child (Study) becomes the central point of Munch's early experimental struggle with the materiality of painting. At this time, in the 1880s, he was also experimenting with materialisation and de-materialisation. His intensive work on colour as an autonomous element should be read as a process involving the dialectic of destruction and creation. The brushstrokes, knife scrapings, mix of colours and traces of scratching are haptic and like an embossment. Munch's scraping technique is the expression of a physical change of a body of colour, which he then uses as a motif. This may involve different ways in which the surface and body of colour are shaped, as a means of artistic expression which includes the painter's physicality. Correcting and crossing out during the creation of *The Sick Child* is contrasted with the movement of the hand in the stabbing and tearing the layers of colour in his *Self-Portrait* from 1886 (fig. 9). In other works, Munch removed areas of dried layers of colour, bringing what lay underneath to the light. Since the base coat loses its neutrality as a result, we will refer to it as "the subjectile" from now on. The subjectile is a three-dimensional membrane that functions as a substitute for the subject. It has physical presence thanks to its material qualities of porousness, capacity for absorption, and destructibility, but also in its surface structure, be it as the weave of the canvas, the base coat or the colour. It inevitably has an effect on the creation of the painting.[45] In Munch's work, the subjectile has a dual quality, alternating between a three-dimensional body and a two-dimensional surface. Munch's assault on the layers of colour covering the subjectile expose it and its apparent neutrality, allowing the painter to show not only its materiality, but also the colour and its illusion.

Munch's experiments in scraping and scratching are always acts of the painter's will, which can be related to some figurative portrayal. In the *Self-Portrait* of 1886, he tears the skin of paint off of his illusionistic representation quite strongly. It almost looks as if he was tearing out chunks of his own flesh with these aggressive blows. In contrast to this, in his painting *The Storm,* which Munch dated 1893 (fig. 10), he includes the un-primed canvas, or subjectile, as an element of colour in its own right. The night scene in Åsgårdstrand,

FIG. 10. EDVARD MUNCH
The Storm, 1893
oil on canvas
91.8 x 130.8 cm.
The Museum of Modern Art, New York

FIG. 11. PHOTOGRAPHER UNKNOWN
Munch Standing Next to Solen (The Sun), c. 1911
Munch Museet, Oslo

before the Kiøsterud estate and the monumental Grand Hotel with its brightly-lit windows, shows an upright female figure clad in white, who holds her ears with both hands in a gesture comparable to that of the *Scream* (1893). She stands on her own, separate from a group of people to the left of her, who melt into one shape. She feels the great scream going through nature, the storm, and also her isolation. The open brushstrokes with strongly diluted oil colour, which runs down the canvas in the right part of the painting, illustrate the restlessness of the scene. The storm is indicated by the people and the tree in front of the hotel, bent dramatically to the left. The hotel, as an important place of social interaction, is included as well. The dramaturgic effect of the brightly-lit windows is reinforced by scraping off certain patches of colour. Munch probably used a palette knife for this, as in the portrait *Dagny Konow* (no. 24), where he scraped away the paint with strong movements. In contrast to the large-scale removal of layers of paint and the destruction of significant parts of the portrait, the scrapings in *The Storm* are limited to smaller areas of colour, as if he was placing small accents of colour across the canvas, where he scrapes it free.[46] On the one hand, Munch begins to deconstruct the artistic illusion he himself created, to remove his own handwriting in parts. But on the other, we can see traces of his physical effort on the painting, and of his actual touch in the scraping away at the subjectile.

Munch's unorthodox treatment of his own paintings is often termed "Rosskur" [kill-or-cure treatment] in the secondary literature. Sometimes, he would even expose his works to the elements (fig. 11). It is maintained that Munch himself used the Norwegian term "Hestekur", which translates literally as kill-or-cure treatment, even though the word is nowhere to be found in his papers. According to Stenersen, the painter himself coined the term "Rosskur": "When Munch was dissatisfied with a painting, he often left it standing in the sun and rain for weeks. He calls this 'the Rosskur'."[47] In addition to Stenersen,[48] Munch's neighbour in Ekely, the painter and draughtsman Chrix Dahl also mentions this term: "With a certain apprehension, I listened to Munch praising the advantages of his drastic treatment so warmly, which seemed to me, more than anything else, to be a very effective method for destroying paintings."[49]

Even today, the results of this artistic practice can be seen on many of Munch's paintings in the form of water stains, dissolved pigment, parts of colour and canvas smudged by water, spots of mould, tears, holes and bird droppings. After the painter's death on 23rd January 1944, his estate was inventoried and valued. "Large parts of his collection were in a deplorable condition," said witness Jan Thurmann-Moe, who was there at the time. "Many of the canvases were partially mouldy, full of holes and had tears or even whole parts torn off. With many paintings, the layers of colour and the undercoat had burst open and been washed away. A number of other pictures had large dark water and mould stains, and foxing. Almost half of all the paintings were covered in bird excrement."[50] At this point in time, when the paintings were treated for conservation – and in spite of the knowledge of certain of Munch's contemporaries – the "Rosskur" was not taken into account, and the "damage" inflicted on the canvas was repaired as soundly as possible. In

most cases, this happened without anyone taking a photograph of the original state of the paintings.[51] What we know about conservation in that period is taken from a few official documents, occasional notes and reports, oral accounts and conclusions drawn from treated paintings.[52] The bird excrements were largely removed and the paintings underwent a first restoration phase.[53] Apart from a few documentary photographs, we can find some evidence of it only in the oil painting *Jeløya (Path in the Park)* from 1913/15, a work that was left in this state for "documentary purposes". *Jeløya (Path in the Park)* is kept in the collection of the Munchmuseet (Munch Museum), which contains approximately 1100 paintings. There are, however, further traces of bird excrement in the lower right corner of the painting *The Red House* (fig. 12) (no. 35), which dates from the second half of the 1920s. The entire picture is also covered with innumerable small spots of mould (fig. 13). Decades later, in 1987, Thurmann-Moe conceded: "I feel that removing the bird excrement would be an alteration of the painting itself."[54] The largest part of the restoration work, such as cleaning and reinforcing a "number of pictures with large holes, tears and areas of fragile canvas brittle in parts with a canvas lining" was already completed before 1965,[55] so that today, we can only partially prove and recreate Munch's radical way of treating his own paintings.[56]

In his prints, the subjectile has several different layers of meaning, which are essentially read as part of the print. Thus, the physical characteristics naturally have an impact upon the final image: the capacity to absorb, firmness, the texture and thickness of the paper, the colour and the cutting of the canvas. The choice of paper is a key aesthetic factor, with its material and visual qualities mutually influencing the application of colour, the printing process and the final print. Early experiments in woodcuts involve layers of impastoed colour and oil paint among other things, seeping through onto the paper layer of the subjectile. The subjectile remains present, both in colour and in its material structure, across the whole picture, and is not constrained to the engraved and modified parts of


12.


13.

the plate. By printing to the very edge of the sheet, which Munch often cut irregularly, he treats his print without margins like a painting. In several woodcuts, the choice of the printing press and its characteristic wood grain can be taken as the beginning of Munch's creative process. The original material loses its initial neutrality, since it influences the final shape of the woodcut, possibly even the choice of motif and its development and vice versa. The loss of the neutral space of painting is reflected in the different role of the subjectile in Munch's paintings. It stands in contrast to what people assume a neutral block of wood, intended for artistic use, should look like. The selection process of the material for the painting is quite thorough, as illustrated by Munch's repeated use of one particular block of wood. The grain of the wood represents the material in itself: it is a trace of nature overlaying the motif, which then disappears into the grain. The use of (red-)brown colour in some of the later woodcuts also celebrates wood as a material. The choice of a particular block of wood points to the mutual influence of material and motif, as well as to the effect of the sub-surface. In an actual material print, the motif vanishes in favour of the pure material quality of a block of wood. The print thereby represents the art of creation in nature itself. Munch situates the aesthetic potential of this natural creative process in relation to time, which he indicated with the number of annual rings in the wood. By re-using the same block of wood with a ring standing for every year, Munch brings to mind not only the passing of time in nature, but also in his own life as an artist.

The emphasis not only on the grain of wood, but also on the experimental use of colour and form (no. 19), is characteristic of Munch's woodcuts. Over a period of time working with wood, Munch would see a block of wood into several parts with a jigsaw and re-align them like a puzzle, so he could print the new ensemble as one coherent whole (no. 18). This approach was characteristic for Munch. The possibility of diverse combinations gave him a wide selection of colours to choose from. Munch achieves his iridescent and fading effects by experimenting with thick and greasy colours, irregular and thin application of colour, by making use of the natural porousness of the wood, and by leaving marks where he applied the colour (no. 27). Thus, Munch extended the scope of his experiments in graphic printing, which involved colour, form and combinations, by colouring blocks of wood with different hues. He would also use paper templates, linoleum plates, other printing techniques and colouring by hand, as well as different kinds of coloured paper, to place more emphasis on the subjectile.

FIGS. 12/13 EDVARD MUNCH
(1863 – 1944)
Det Røde Hus / The Red House,
1926-30 (details)
signed lower right *E. Munch*
oil on mahogany wooden panel, pre-primed with a light grey ground
45.5 x 55 cm. (18 x 21 3/5 in.)

Munch's early lithographs are comparable to his etchings (no. 28), marked as they are by their experimention with material and motif. He played with the mixing of colours, sometimes leaving them to the random selection of the printer, and with scraping techniques, bold strokes of ink, chalk drawings, and patches of deep black, broken up by sharply engraved white lines. He would also use offprint lithographs, in which the printed motif would acquire a texture of its own because of the subsurface of the original drawing. With respect to motif, many of these woodcuts resemble the paintings of the 1890s in their alternation between dissolution and materialisation.

Munch's method of hand colouring graphic prints is also entirely new (no. 21). His colourings range from additions in ink, and accents in glazing and covering, to the introduction of new elements not included in the original print. These shift the emphasis of the overall subject, thus rendering it more precise or linking it with other themes. These works are variations on Munch's other work, and yet they can stand on their own. In Gustav Schiefler's catalogue raisonné of Munch's prints, Schiefler lists them as independent works of art, alongside the graphic prints from the 1890s that Munch did not revise.[57] Munch coloured prints from the very beginning of his work as a printer until the end of his life. His hand colourings are a hinge between print and paint, illustrating the disappearance of the print under a layer of colour – but also, by means of transparency, the flickering of the motif between appearance and disappearance.

The variations of the part of the image modelled on the printing plate suggest both physical vanishing and disappearance of the motif. For the changes in format affect not only the size of the printable area, but also that of the subjectile underneath the picture itself, which is determined by the choice of paper. Thus, the decision of what part of the printing plate to show, the choice of the palette of colours and which parts of the image should be coloured or covered, all define the format of the actual print. It is likely that Munch also cropped the paper again after the print. The choice of which part of the image to alter depends, of course, on the motif. The covering and uncovering of parts of the picture in the course of the printing process is part of this particular form of interplay. Transience – coming into being and then departing again – is represented by the addition or elimination of parts of the subject in the printing process. In Munch's early years as a printer, the relation of the print to the entire sheet of paper – which, in some cases, looks like pure chance – with the paper's lack of margins, torn or irregularly cropped, are aesthetically significant. They are, of course, also an expression of Munch's keen pleasure in experimenting. For Munch, hiding the margins on brown cardboard, and also adding to the margins outside the printed area, were part of his work. Munch's experiments in print and colouring involve the variations and the different proportions of format, image extract and subjectile. These experiments include colour, shape and content, and they affect every aspect of the printing process: the choice of a subject on the printing plate, the choice of paper, the application of colour, the printing process itself, and the combination of various printing techniques up to the revision of the print on paper.

PER KIRKEBY: THE ATTACK ON THE MASONITE PLATE

Hardboard, or fibreboard, is a modern invention. Its production was made possible after 1893, thanks to methods borrowed from the paper industry, in which fibres were separated either chemically or by grinding. The term Masonite, used as a synonym for hardboard in the English-speaking world, comes from a process involving steam explosions, which Mason developed in the 1920s. Hardboard, a normed industrial product, is used mainly

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for the insulation and covering of walls. Per Kirkeby employed it as basic material for the supports of his paintings from the early 1960s until the 1970s, usually in the standard measurements 122 by 122 centimetres. Munch had already, about 30 years earlier, used Masonite boards for his paintings created after the mid-1920s, including *The Red House* and the *Portrait of Henrik Bull*.

In his works, Kirkeby usually accepted the normal industrial size of these boards, but in some cases, he sawed them into smaller sizes, and in others, he added more hardboard for a larger space. The industrial norm determines the basic size of his paintings as a fundamental unit independent of motif. The motifs are varied and range from fences, houses, trees, mountains, caves and sunrises to scenes from the Wild West. But in every case, the pictures are determined by the material of the picture support which serves as the subjectile. Many of these pictures show impressions from his studies in Geology, which he concluded in 1964; and also from his expeditions to Greenland, Central America and the Arctic.

One of his first Masonite paintings, created in 1963 – one year after he joined the Experimental Art School in Copenhagen, when he was still a student – is *Part of Barrow No. 13*.[58] On the central board of the triptych, we can see human silhouettes against organic shapes of colour. With their white colouring, these silhouettes bring to mind those white spaces which are left in the original material after a series of paper cuts. Like Munch in his woodcuts, Kirkeby uses these stencils, sometimes reversed as a mirror image, setting the figures in different relations to each other, placing them above and beside one other.[59] On the boards, to the left and right side, painted in a gestural manner, we can see both positive and negative silhouettes, both alone and in groups, which are still visible under the areas of

FIG. 14. PER KIRKEBY
Wolf, c. 1964
paint on masonite
121.5 x 124 cm
Private Collection

paint that partially cover them. But the figures do not overlap. The artist juxtaposes stencil with paper cut, original design with gestural painting. Drawing on the dialectic of negative and positive, scissors and brush, he explores the potential of painting as a form of art. Kirkeby adds fragmentary citations from Pop Art, but also from Abstract Expressionism. He does not create immaterial illusions in painting, but reminds us instead of the surface of the painting as a material in its own right, and of the process of producing a painting. Hardboard would appear to provide a neutral, structureless ground for a picture, since it is always smooth, dark brown, and it has a standard square shape. Kirkeby refers to it in the painting itself, by not giving it a base coat, and by emphasising its quality as a material. In paintings like *Wolf* (fig. 14) from 1964, Kirkeby takes this a step further, moving beyond the strictly rectangular nature of the picture support by irregularly cropping the edges of the original material.[60] The shadow-like characters overlap, and the picture seems to tell a story. The grey wolf in the foreground is covered by a blue human silhouette, which, in turn, is coated with other patches of colour. The left leg vanishes into an uneven area of colour, which the artist sanded off until we can see the hardboard itself, thus exposing the damaged base material. In several places, Kirkeby scratches into the colour. His attacks on the paint and the picture support culminate in the green figure on the right, where he perforates the paint and the board several times. By opening the image to the space behind it, and by destroying the two-dimensional nature of the illusion of the painting, he reminds us not only of its relief-like surface, but also of the painting as a three-dimensional object. The neutral subsurface of the painting becomes tangible in all its materiality, as a body in its own right. The sanding marks make us think of the processing of wood and other building materials, indicating the qualities and general usage of hardboard.

Kirkeby's early work is hard to categorise. Stylistically, it moves between Pop Art, Abstract Expressionism and Lucio Fontana's *Spazialismo*. As a whole, however, it has its own language of form. Kirkeby explores the experimental potential of painting. But he also calls painting as a medium into question, even though he has continued to paint for his entire life. He starts with a normed picture support, which he then cuts, crops, perforates, sands off and scrapes, acknowledging it as an autonomous (three-dimensional) medium of the painting, just like the colour he applies to it. The abundance of characters and the expressive brushwork let us forget a certain strictness of form, even though the artist often applies a grid of fences or arcade arches to his paintings. It almost seems as if man has imposed a structural order on nature, with her inexhaustible creative potential, and managed to tame her. It is nature, however, tamed against her will, and also man, supressed in his creativity and freedom by society, who burst these structural impositions with one tremendous explosion – or who fail and stay within their bounds.

In his later Masonite works (nos. 39 - 42), Kirkeby continues his eccentric combination of different stylistic elements and techniques, but concentrates more on colour as an independent element of painting. For colour is capable of conveying geological formations just as it can let the observer feel the grain of a wooden board.

The work of Balke, Munch and Kirkeby is united in its definition of colour and the use of the under-layer of the picture as material. Both are considered individual elements of the painting. Other qualities these three artists have in common are seen in their respective attacks on the material, and in their high level of experimentation. All three, each representing a very different generation of painters, have secured their place in the history of art, and not only as exponential artists of material-based modernism. Each of them has also made his own decisive impact on the development of modern art.

Translated from the original German by Dr. Max Haberich

Notes:

[1] Raphael Rosenberg and Max Hollein (eds.): *Turner – Hugo – Moreau. Die Entdeckung der Abstraktion*, exhibition Catalogue, Schirn Kunsthalle Frankfurt, Frankfurt and München 2007.

[2] Cf. Rosenberg 2007 (Fn. 1).

[3] Monika Wagner: *Das Material der Kunst. Eine andere Geschichte der Moderne*, München 2001.

[4] Dieter Buchhart (ed.): *Edvard Munch – Zeichen der Moderne*, exhibition Catalogue, Fondation Beyeler, Riehen/Basel, Riehen/Basel und Ostfildern 2007.

[5] Cf. Justinus Kerner: *Kleksographien. Mit Illustrationen nach den Vorlagen des Verfassers*, Stuttgart 1890, p. 13.

[6] Cf. Raphael Rosenberg: J.M. William Turner. In: Rosenberg 2007 (Fn. 1), S. 113ff.

[7] Cf. Evelyn Joll: Who Bought Turner's Late Pictures and How Were These Received? In: *Exploring Late Turner*, Ausstellungskatalog, Salader-O'Reilly Galleries, New York, New York 1999, p. 105-111.

[8] Cf. Wagner 2001 (Fn. 3), S. 26.

[9] Harry Fett cit. From Henning Alsvik: Peder Balkes Kunst. En Utviklingslinje. In: *Kunst og Kultur*, Oslo 1955, p. 230.

[10] Cf. Alsvik 1955 (Fn. 9), p. 246ff.

[11] Ibid. (Cf. 9), p. 238.

[12] Cf. Marit Lange: More about Peder Balke. In: Per Kirkeby (ed.): *Peder Balke*, Hellerup 1996, p. 28.

[13] Henning Alsvik and Marit Ingeborg Lange also mention this radical style of painting in: Alsvik 1955 (Fn. 9), p. 246. Marit Ingeborg Lange: Peder Balke – Teknikk og Visjon. In: Tone Sinding Steinsvik: *Et dramatisk møte. Ørnulf Opdahl – Peder Balke*, Modum 2006, p. 39.

[14] Alexander Cozens: *New Method of Assisting the Invention in Drawing Original Compositions of Landscape*, London 1785. Cit. from: Jean-Claude Lebensztejn: *L'Art de la tache. Introduction à la „Nouvelle méthode" d'Alexander Cozens*, Montélimar 1990, pp. 467-484.

[15] Cf. Cozens 1785 (Fn. 14), p. 7 und 25. Vgl auch Werner Busch: Alexander Cozens' „blot"-Methode. Landschaftserfindung als Naturwissenschaft. In: *Landschaft und Landschaften im 18. Jahrhundert*, Tagung der Deutschen Gesellschaft für die Erforschung des 18. Jahrhunderts, Herzog August Bibliothek Wolfenbüttel 1991 (= Beiträge zur Geschichte der Literatur und Kunst des 18. Jahrhunderts, Bd. 13), Heidelberg 1995, pp. 209-228.

[16] Cf. Raphael Rosenberg's remarks on Alexander Cozens. Raphael Rosenberg: Zufall und Abstraktion. In: Rosenberg 2007 (Fn. 1), p. 72ff.

[17] Cf. Frank Howard: *Colour as a Means of Art, Being the Adaption of the Experience of Professors to the Practice of Amateurs*, London 1838.

[18] Cf. on Turner's composition technique: Raphael Rosenberg: Die Wirkungsästhetik. In: Rosenberg 2007 (Fn. 1), p. 39 ff.

[19] Cf. Werner Busch und Oliver Jehle (eds.): *Vermessen. Landschaft und Ungegenständlichkeit*, Berlin/Zürich 2007.

[20] Cf. Raphael Rosenberg's remarks on Alexander Cozens. Raphael Rosenberg: Zufall und Abstraktion. In: Rosenberg 2007 (Fn. 1), p. 102ff.

[21] Justinius Kerner began with his „ink blots" in 1844 and wrote his earliest text on this technique in 1857, including several works of his with the title „Hadesbilder kleksographisch entstanden und in Versen erläutert von Justinius Kerner". In 1890, three years after Balke's death, Kerner's son published the manuscript in abridged form. Cf. Kerner 1890 (Fn. 5).

[22] Cf. Dieter Buchhart: *Das Verschwinden. Experimente mit Material und Motiv*. In: *Edvard Munch. Thema und Variation*, Exhibition Catalogue, Albertina, Wien, Ostfildern-Ruit 2003, p. 24ff.

[23] Cf. Dieter Buchhart: Edvard Munch – Zeichen der Moderne. Die Dualität einer materialbasierten Modernität. In: Buchhart 2007 (Fn. 4), p. 12ff.

[24] Cf. Buchhart 2007 (Fn. 23), p. 12f. Buchhart 2003 (Fn. 22), p. 23f.

25 I am very grateful to Ms. Renate Trnek for pointing out Jan de Momper to me, and for her comments. Cf. Renate Trnek (ed.): *Traum vom Süden. Die Niederländer malen Italien*, Wien und Ostfildern 2007, p. 312.

[26] Raphael Rosenberg: Die Wirkungsästhetik. In: Rosenberg 2007 (Fn. 1), S. 33. Cf. also: Werner Busch: *Die notwendige Arabeske, Wirklichkeitsaneignung und Stilisierung in der deutschen Kunst des 19. Jahrhunderts*, Berlin 1985 (= Habilitationsschrift Bonn 1979).

[27] Øystein Loge: Peder Balke. In: Øystein Loge (ed.): *Deformasjon. Nedbrytingen av det klassiske Naturbildet i norsk landskapskunst*, Exhibition Catalogue Bergen Billedgalleri, Bergen 1991, p. 25ff.

[28] Cf. Raphael Rosenberg: J.M. William Turner. In: Rosenberg 2007 (Fn. 1), p. 125f.

[29] Cf. ibid., p. 119.

[30] Raphael Rosenberg: Victor Hugo. In: Rosenberg 2007 (Fn. 1), p. 168.

[31] Cf. Buchhart 2007 (Fn. 23), p. 12f.

[32] Wagner 2001 (Fn. 3), p. 55.

[33] Stenersen, Rolf E.: *Edvard Munch – Nærbilde av et geni*, Oslo 1946 [First edition Stockholm 1944], p. 152.

[34] Cf. Dieter Buchhart: Das Verschwinden im Werk Edvard Munchs. Experimente mit Materialisierung und Dematerialisierung, Dissertation, Wien 2004, p. 69ff.

[35] Munch im Gespräch mit Christian Gierløff. Zit. nach Stang, Ragna: *Edvard Munch. Mennesket og kunstneren*, Oslo 1977, p. 230.

[36] Wagner 2001 (Fn. 3).

[37] Cf. Øivind Storm Bjerke: Form und Sinngehalt in den Werken von Edvard Munch. In: Buchhart 2007 (Fn. 23), S. 24-31. Mørstad, Erik (Red.): *Edvard Munch. An Anthology*, Oslo 2006.

[38] Cf. u.a. Loshak, David: *Space, Time and Edvard Munch*. In: *Burlington Magazine*, April 1989, p. 273ff.

[39] Emil Schumacher: Sieben Aphorismen, zit. N.: Emil Schumacher Retrospektive, Ausstellungskatalog, Galerie nationale Jeu de Paume, Paris, Hamburger Kunsthalle, Hamburg, Haus der Kunst, München 1997, p. 145.

[40] Werner Schmalenbach: Emil Schumacher, Köln 1981, p. 43.

[41] Albert Schulze-Vellinghausen (1961). Cit. from Emil Schumacher, Köln 1981, p. 64.

[42] N.N.: *Kunst und Wissenschaft. Edvard Munch...DRA*. In: *Deutscher Reichs-Anzeiger und Königlich Preußischer Staats-Anzeiger*, Nr. 43 269, 12. November 1892, o.S.

[43] Aubert, Andreas: *Kunstnernes 5te Høstutstilling. Af Andreas Aubert IV*. In: *Morgenbladet*, 9. November 1886, o.S.

[44] In: Morgenbladet vom 9. November 1886. Cit. from Schneede, Uwe M.: *Edvard Munch. Das kranke Kind. Arbeit an der Erinnerung*, Frankfurt am Main 1984, p. 9.

[45] Cf. Klingsor, Tristan L.: *Pierre Bonnard*. In: *l'Amour de l'art*, 2. Jg., Nr. 8, August 1921, o.S. Derrida, Jacques: *Das Subjektil entsinnen*. In: Thévenin, Paule: *Antonin Artaud. Zeichnungen und Portraits*, München 1986, p. 51ff, 91 und 100f.

[46] We can find scraping traces in the area of the windows of the brightly illuminated Grand Hotel. Munch also removed colour in the lower left corner of the well-lit window of the Kiøsterud estate, near the heads of the merging group of people, and also on the right shoulder of the female figure in white, whose hat is made up entirely of the exposed subjectile. A black-and-white photograph proves that Munch scraped the colour himself. It is published in Curt Glaser's monograph of 1917. Glaser, Curt: *Edvard Munch*, Berlin (Verlag Bruno Cassirer) 1917, p. 133, Image 19.

[47] Rolf E. Stenersen: Edvard Munch – Nærbilde av et geni, Oslo 1946 [Erstausgabe Stockholm 1944], p. 66.

[48] Ibid. (Fn. 47), p. 66, 137, 152, 159.

[49] Chrix Dahl: Mesteren på Ekely. In: Edvard Munch. Mennesket og kunstneren, Kunst og Kultur, Oslo 1946, p. 152.

[50] Jan Thurmann-Moe: Roßkur und Firnis bei Edvard Munch. In: Althöfer, Heinz: Das 19. Jahrhundert und die Restaurierung, München 1987, p. 112. Munch bequeathed his paintings to the city of Oslo. In a private conversation on 4th December 2002, Thurmann-Moe added that in 1954, when he took over the responsibility of conserving Munch's paintings from the city, at least 150 paintings were in a miserable condition, and 400 to 500 paintings were in a poor condition. The paintings were distributed across the entire Ekely estate. Some were even in the hen coop, were they were covered with droppings. According to Thurmann-Moe, before his death, Munch took nearly all his paintings out of their frames and put them into boxes, in order to protect them from ravages by war in the Kongens gruve near Kongsberg. He also wanted to prevent the decorations of the Aula and his works in the Nasjonalgalleriet from falling into the hands of the National Socialists (Cf. Johannes Rød: Hestekur. Aulamalerier og Nasjonalgalleriet. Om Kunstneren og konservatoren Ole Dørje Haug (1888-1952). In: Kunst og Kultur, Vol. 80, No. 1, 1997, p. 62). It is not clear whether the paintings were actually taken to the Kongens gruve (Cf. Inger Grimstad: Menneskeberget. En studie av Edvard Munch, Diplomarbeit, Oslo 2000, p. 27f.). When Thurmann-Moe took up his conservation work in 1950, starting in Munch's winter studio, the first step was to put them back onto stretcher frames. The removal and storage of the paintings had aggravated the poor condition of many of the paintings.

[51] Trond Aslaksby mentions that the restorer Ole Dørje Haug, who had preserved Munch's artistic estate from 1945 until his death in 1952, was well aware of the so-called "Rosskur": "He [Dørje Haug] accepts the ‚Horse Cure' as an intended weathering process and as Munch's final attack on the fat oil, but blames the many disastrous results on the awkwardness of the artist and a lack of technical knowledge". Trond Aslaksby: The Conservation of the Edvard Munch Collection. A 50 Years' Story, Presentation at the Conservació I Restauració d'Art Contemporani, Facultat de Belles Arts, Universitat de Barcelona [15th – 18th November 1993], Oslo 1993, p. 3.

[52] Dørje Haug is said to have conceded: „Common methods and materials of conservation do not serve." Ibid., p. 4.

[53] Johan Langaard summarises the conservation practices of the period in his first annual report from 1951: "During these five years all the paintings have received a preliminary conservation treatment to stop any damage from spreading, so that no picture now faces any acute danger. As a rule no paint lacunas are retouched, and varnish is only used when it is necessary to add a certain body to the colours to prevent them from disintegrating and to stop further flaking. The working process is to the greatest extent possible documented with photographs, and a description of materials used is given on the registration card in the store-room catalogue." The "store-room catalogue" he mentions unfortunately no longer exists. Ibid., p. 4.

[54] Thurmann-Moe 1987 (see Fn. 50), p. 121. The "Rosskur" was part of Munch's artistic practice, and should have been taken into account when restoring his later works. In a private conversation on 4th December 2002, Thurmann-Moe's justified his late realisation of this with a lack of understanding from the restorer's and the art historian's perspective. After all, this approach seems to run counter to the aim of anyone working in restoration.

[55] Cf. Ibid. (see Fn. 50), p. 121.

[56] Thurmann-Moe gave a presentation on Munch's painting technique in June 1962 at the IIC-Nordic Group Congress in Stockholm. This text was published in 1963/4, and it mentions the characteristics of Munch's "Rosskur", and its effect on the paintings. At his time, however, Thurmann-Moe was not in favour of the non-intervention conservation policy he later advocated.

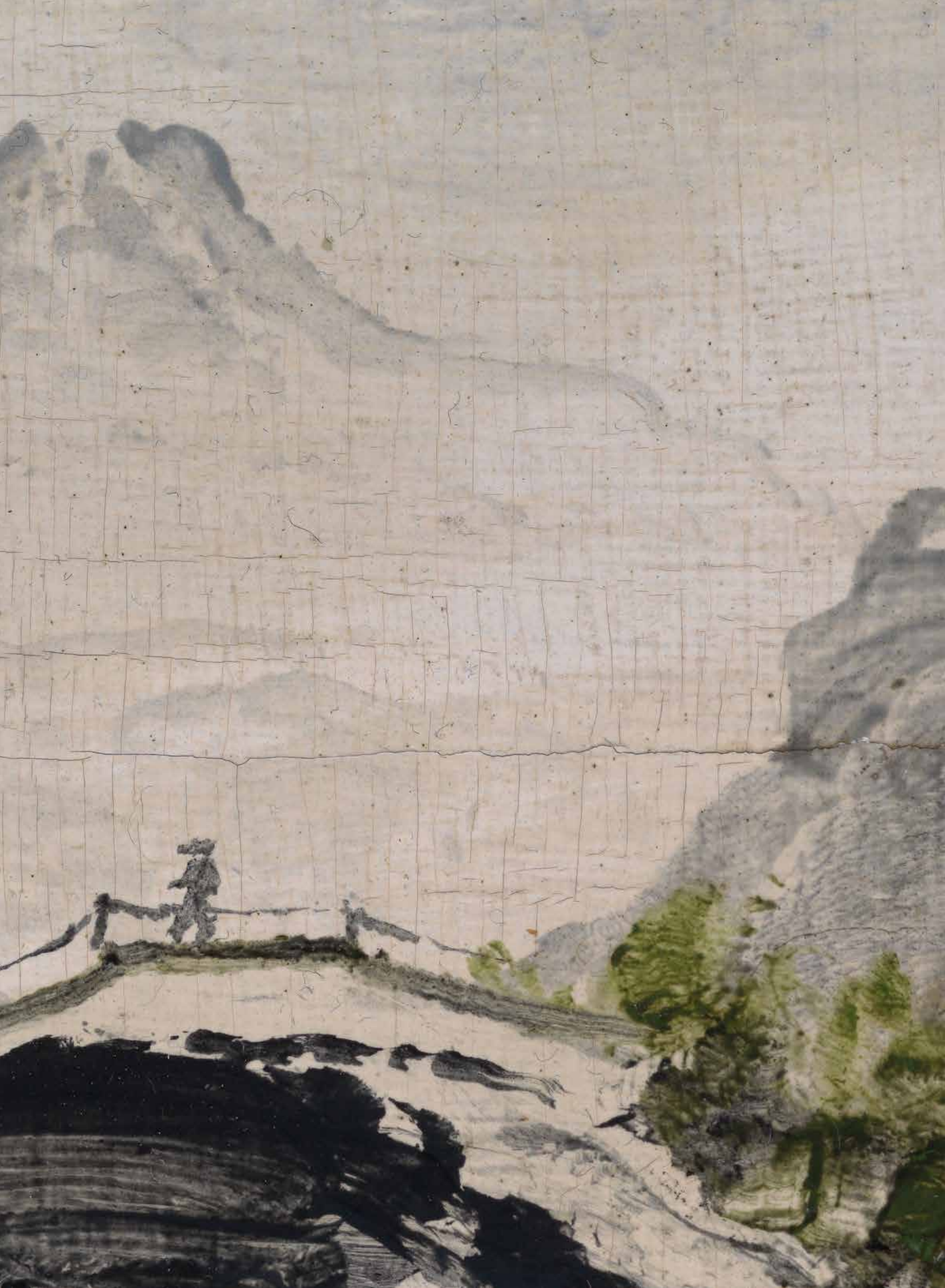
In the light of Dørje Haugs reflections on the topic, and Thurmann-Moes awareness of Munch's drastic treatments, Aslaksby holds a critical view of the "re-discovery" of the "Rosskur" around 1980. One result of this re-discovery was, however, a complete change in the conservational practices at the Munch-museet in Oslo. "The studio from now on championed a very strict non-intervention policy which was bound to conflict with the rapidly growing exhibition rate and the demand for decent looking pictures." Aslaksby 1993 (see. Fn. 51), p. 7.

[57] Schiefler, Gustav: Verzeichnis des graphischen Werks Edvard Munchs bis 1906, Berlin 1907.

[58] Cf. Poul Erik Tøjner: „But Maybe I'm Simply That Kind of Old-Fashioned Type". In: Per Krikeby 122 x 122. Paintings on Masonite, Ausstellungskatalog Louisiana Museum of Modern Art [16. 5. – 1. 9. 2002], Humlebæk 2002, pp. 7-19.

[59] Buchhart 2004, (see Fn. 34), pp. 154-157.

[60] Tøjner (see Fn. 58), pp. 7-19.



PER KIRKEBY: A VIEW OF BALKE

Dr. Anne-Birgitte Fonsmark

"…To achieve the sublime with the most humble resources"

A few decades ago, at the National Gallery in Oslo, there were a few paintings that did not resemble anything else in the collection. Those who saw these works hanging in the historic hallway of the gallery will remember them as striking, even magnetic, amidst works by the big names in Norwegian painting: J.C. Dahl, Fearnley, Gude, Sohlberg. These pictures were of modest size and appeared in every way out of context. Although they date from approximately the same year as the others, during the era of the national romantics, they were oddly modern, inexplicable and without reference. Visually, they seemed a contradiction to the anticipated, almost "Darwinian" chronology of art history.

A museum label read: Peder Balke. The artist's dates were 1804 – 1887.

These strange images appeared in the Ordrupgaard Museum exhibition of the work of Peder Balke, the first such show held outside the borders of Norway (6 March – 16 Aug 2009). It marked the beginning of Per Kirkeby's longstanding preoccupation with Balke. Kirkeby (b. 1938), one of Denmark's most important artists, found himself responding to Balke's work. Balke's influence appeared in his art, and he was compelled to write a book about Balke's life.[1]

THE BOOK ABOUT BALKE

Per Kirkeby first visited the National Gallery in Oslo in the 1960s.[2] He writes about this experience in the book he published in 1996, which became the first text on Balke written outside Norway. When he began this project, the Danish painter knew very little about the Norwegian Romantic landscapist, and additional information proved difficult to unearth.

Ultimately this did not prove an insurmountable obstacle. The two paintings in the museum in Norway proved sufficient to inspire in Kirkeby thoughts about the nature of art. Kirkeby's text delves into the painted surface of Balke's work, debating with Balke, painter to painter, craftsman to craftsman. Brush to brush – or tool to tool. It is an investigation of the image-maker's tools, asking such questions as: what is an "image"? How is an "image" created? These are questions that artists before Kirkeby's time – Delacroix, Turner, Gauguin – have also grappled with.

Kirkeby's compelling text about Balke begins with the words: "When I saw a few paintings by Balke in the sixties I was overwhelmed by their boldness."[3] Kirkeby mentions a few works specifically, including *Vardøhus festning* (*Vardøhus fortress*) (fig. 1) and *Stetind (From Nordland)*.[4] One motif that recurs in Balke's work is the majestic peak of Stetind, a classically "Balke" form. It is almost a symbol of his visionary art in that it rises as an

intangible vision above the sea. Balke employs seemingly simple visual imagery to signify the mountain, the sea, and the luminous, dramatic sky. Together, these conjure a mood as if by magic. The paint appears as though applied with a spatula, or with the artist's fingers, in some places thickly layered and elsewhere translucent. *Vardøhus festning* (*Vardøhus fortress)*, yet another of Balke's small, sketchy landscapes, restricts its imagery the essentials. Looking at it, we get a sense of the power of light, the grandeur of nature, and the distant, aloof horizon.

The motifs referenced in Kirkeby's text are all characteristic of the long tradition of romantic and visionary landscape artists from Northern Norway, a tradition that began with Balke. The Norwegian art historian Marit Lange, an expert on Balke, tells us how as a young man in 1832 he travelled north in search of open spaces and new motifs. He travelled to Trondheim, before continuing by boat to the North Cape and then eastward to other cities, including Vardø. In this, his first trip to *Norlandet* (the North of the country), he passed through the most desolate areas, and saw the midnight sun which illuminated magnificent mountains and distant horizons. Although he never again returned to this part of the country, the overwhelming impressions of nature and the sketches he brought home became the basis for the distinctive interpretations he painted later in his life, from the 1840s onwards.

Balke's works are unparalleled in Norwegian art and, indeed, have few parallels in Europe, although he is compared to the German painter Caspar David Friedrich and the Englishman Joseph Mallord William Turner. Balke's subjects are most often landscapes or seascapes, featuring small boats on a stormy sea, shipwrecks, and lighthouses that stand as small luminous beacons. In some works, he has included a reindeer or two as staffage. The unique appearance of his paintings is linked to his unusual technique, with his palette typically restricted to monochrome hues and a treatment of the surface that departs from traditional brushwork. Balke was obliged to break away from tradition in order to search for the fundamental qualities of nature, and consequently his work appeared strange and incomprehensible to his artistic contemporaries. Many years later, with the advent of Modernism, Balke came to be seen as a pioneer, both technically and colouristically. At the time of his death in 1887, however, the name Peder Balke had largely been forgotten.

FIG 1. PEDER BALKE
Vardøhus festning (Vardøhus fortress), c. 1840 – 60
oil on canvas
18 x 23 cm.
Nasjonalmuseet for kunst, arkitektur og design, Oslo

FIG 2. PEDER BALKE
Nordkap (Northcape), c. 1845
oil on canvas
124 x 152 cm.
Kunstmuseum, Trondheim

"DIRTY TRICKS"

Balke's paintings were a mystery to Per Kirkeby. "These were paintings that were authentic in their romantic sensibility, but their effects were achieved by dishonest means, using a wide range of 'dirty tricks' worthy of any sham painter..."[5] Kirkeby's words can be explained in light of Balke's artistic background. He came from humble origins, and was employed first as a house painter in his native Helgøya. In this line of work, he was instructed in all the traditional decorative painting techniques, including marbling, graining and the use of templates, methods that would have been considered visual "tricks" by

1.

2.

any contemporary Danish Pop Artist.[6] Among other projects, Balke executed a series of wall decorations for the large farms in Toten. In a way, his growing interest in landscape painting came as a complete surprise, but by employing the techniques he had learned as an artisan he was able to simplify his methods and heighten the expressiveness of his views.[7] Balke typically reduced his palette almost to monochrome, relying on shades of white and other pale tones. In addition to the brush, he used tools such as woodworking files, and even his fingers, of which we can see traces in the oil. Balke worked and reworked the wet paint, sometimes wiping it away in order to let his characteristic enamel primer to shine through. In technique, this approaches the marbling effects used by decorative painters. New colours emerged, and new features of the landscape appeared, while other elements disappeared. Chance events played a role in the creative process.

The white priming layer played an active role in Balke's painting, emerging as cloud formations, the sky, mountains and rocks, the roar of the sea and waves, lighthouses, ships, and much more. His technique remains constant in both the small canvases and the larger ones, such as *Nordkap (Northcape)* (fig. 2) and *Vardøhus festning (Vardøhus fortress)*. In these, the principle is perfectly implemented and the result is a redirection of the natural feeling. The white peaks slide over the rocks and whitish landscape background in an almost imperceptible movement, merging into the white clouds above. Kirkeby discusses Balke's characteristic methods, writing: "waves were depicted as marbling, daubed on with a sponge or brush, or whatever else he could find, into the wet paint."[8]

MODERNITY

Balke's painting captured Kirkeby's interest at the same time as he became aware of Pop Art's trivialisation of imagery, and of the 1960s fascination with kitsch and banality. Balke's theatrical effects resonated with something in his time, and inspired thoughts about the showdown with the great ideals of painting, a confrontation initiated by modernism. Moved by Balke's images, Kirkeby discusses modernism and its preoccupation with these illusions: "The dream of the great abstraction, form without reference, had somehow taken the tricks of the profession from us by making them independent as the sole carriers of the absolute truth. The extraction of pure illusion from the romantic naturalistic code marked, perhaps, the beginning of modernism. But in the sixties we wanted to destroy the

idea of the modern. We wanted the abstract purity, reintroducing whole pile of rubbish: all references, all the stories, even all the history…"[9]

This dream was ultimately abandoned when artists realised that the stories of the past were no longer relevant, and their idea of "modern relativism" had become impossible. Only ruins remained, debris from the great shipwreck of history.

"This is where all the meta-piss started."[10] That was Kirkeby's conclusion to the question of what Balke meant to him. Balke's "tricks" were not modern in the modernist sense. They could not be called kitsch. His landscapes were not trivial and could not be considered in parallels with the gestures of Pop Art. They lacked an ironic distance between their materials of creation and their subjects. There was no duality, no arrogant presumption that he knew all the answers. Balke's images could be interpreted at face value, but in his revolutionary methods he broke with all the rules of art and academic history. Balke followed his own path, courageously mixing elements from drastically different spheres: the techniques of the artisan and the style of the painter of high art. It was a strange mixture of proletarian and parnassus.

Balke was not an artist who copied nature literally, and it was not his goal to reconstruct the visible. He wanted to interpret, in a visual medium, the sensations he had experienced in nature and to these ends he employed his distinctive technique. This is where he is distinct from other artists, because although most painted indoors in their studios, they attempted – as Kirkeby explains – to suggest truth and fidelity to nature. One of Balke's teachers, J.C. Dahl, was adamant that his pupils make accurate studies of nature. Early in his career, Balke followed this advice, but he came to realise that it was not what he wanted. The traditional academic system did not suit his ideas or temperament, and he preferred instead to seek a formula for the interpretation of natural impressions, something that would allow him to capture "the sublime and magnificent in nature."[11] Naturalism did not tempt him, and he was uninterested in the accurate representation of topography, so instead of following Dahl's model he looked to Friedrich for inspiration.

A KIND OF ART FOR HIS OWN USE

The discovery of Balke's work provided, for Kirkeby, the inspiration he needed to "accumulate and create a new case study of art for his own use."[12] It was an illusion to believe that the goal could be achieved using honest resources, and the artist was inevitably forced to use "dirty tricks" (unnatural methods). Kirkeby cites Turner as the artist who originally drew attention to the importance of the painted surface. He also points to the pioneering work of Alexander Cozens (1717 – 1786). The essence of Cozens's work was his attention to the importance of a painted surface.[13] He used seemingly-random ink blots dropped onto a sheet of paper as the basis for imaginary landscapes that were surprising, mysterious, and fantastic. One of Kirkeby's paintings from the mid-1980s, entitled *Cozens*, is executed in black and white and can be interpreted as a reinterpretation of the English

painter's method. With Cozens in mind, Kirkeby wrote: "a blob is a dark form in ink on a piece of paper, just as a light form is obtained when the paper is left untouched."[14] This Cozens-like comment also helps to explain Kirkeby's fascination with Balke, because according to Kirkeby, this is "a trick he uses."[15]

Ultimately, this leads us to again consider the meaning of Balke's pictorial universe, and the tension between his carefully-planned compositions and the random, blob-like formations we see on his canvases. Were Balke's "blobs" more than a visual trick, the sort employed for centuries by "porcelain painters and decorative artists"? Very probably, according to Kirkeby, who justifies this by pointing out the use of black in his compositions.[16] In Balke's work, the black elements are expressed on the picture surface with a strength and insistence that is noteworthy.

Balke's paintings in the collection of the museum in Norway remained a mystery to Kirkeby, and continued to grip his attention. They tempted him to "look more at Balke", and to write about his paintings "as if this could provide the solution to a puzzle."[17]

To this, I can only add: you must see the paintings and read the book.

Translated from the original Danish by Linda A. Senya

[1] Marit Lange, "More about Peder Balke", in Per Kirkeby (ed.), *Peder Balke*, Hellerup, 1996, p. 14.

[2] Today it is called Nasjonalmuseet for kunst, arkitektur og design, Oslo.

[3] Kirkeby 1996, p. 6.

[4] The image cannot be uniquely identified. Kirkeby choose to illustrate two Stetind motifs in his book. Regarding their provenance, ee *Katalog Norske Malerier*, exh. cat., Nasjonalgalleriet, Oslo, 1992, nos. 379 and 3335.

[5] Kirkeby 1996, pp. 6-7.

[6] *op. cit.,* 1996, p. 14.

[7] See Marit Ingeborg Lange, "Peder Balke as a craftsman, landscape painter and social reformer", in *Peder Balke. Ein Pionier der Moderne / Modernism Norwegian pioneer*, exh. cat., Kehrer, Kunsthalle Krems and Ordupgaard 2008.

[8] Kirkeby 1996, p. 7.

[9] *op. cit.* 1996.

[10] *op. cit.* 1996, pp. 7-8.

[11] Lange 2008.

[12] Kirkeby 1996, p. 10.

[13] *op. cit.* 1996, p. 11.

[14] *op. cit.* 1996.

[15] *op. cit.* 1996.

[16] *op. cit.* 1996, p.1 3.

[17] *op. cit.* 1996, p. 8.

PEDER BALKE

Plates 1 - 12

PEDER BALKE (1804 – 1887)

1. *Nordkapp / Northcape*, c. 1845

oil on canvas

103 x 142 cm. (40½ x 55 in.)

PEDER BALKE (1804 – 1887)

2. *Nordkapp / Northcape*, c. 1840-60

oil on canvas

55 x 37 cm. ($21^{3/5}$ x $14^{1/2}$ in.)

PEDER BALKE (1804 – 1887)

3. *Seascape*, c. 1840-60

signed lower right *Balke*

oil on paper

13.8 x 15.7 cm. (5 $^{2/5}$ x 6 $^{1/10}$ in.)

PEDER BALKE (1804 – 1887)

4. *Fra Seinen / By the Seine,* c. 1840-60

oil on canvas

103 x 142 cm. (40½ x 55 in.)

PEDER BALKE (1804 – 1887)

5. *Landskap / Landscape*, c. 1840-60

oil on paper

14 x 15.5 cm. (5 1/2 x 6 1/10 in.)

PEDER BALKE (1804 – 1887)

6. *Utsyn over Fredrikshald / View over Fredrikshald,* c.1840-60
signed lower right *Balke*
oil on paper
13.3 x 15.5 cm. (5 1/5 x 6 1/10 in.)

PEDER BALKE (1804 – 1887)

7. *Marine*, 1849

signed and dated lower left *Balke 49*

oil on paper

10.1 x 12.5 cm. (3 $^{9/10}$ x 4 $^{9/10}$ in.)

PEDER BALKE (1804 – 1887)

8. *Vardøhus festning / Vardøhus fortress,* c. 1840-60

signed lower left *Balke*

oil on paper

13.8 x 18.2 cm. (5 $^{2/5}$ x 7 $^{1/10}$ in.)

PEDER BALKE (1804 – 1887)

9. *To skip mot horisonten / Two ships on the horizon*

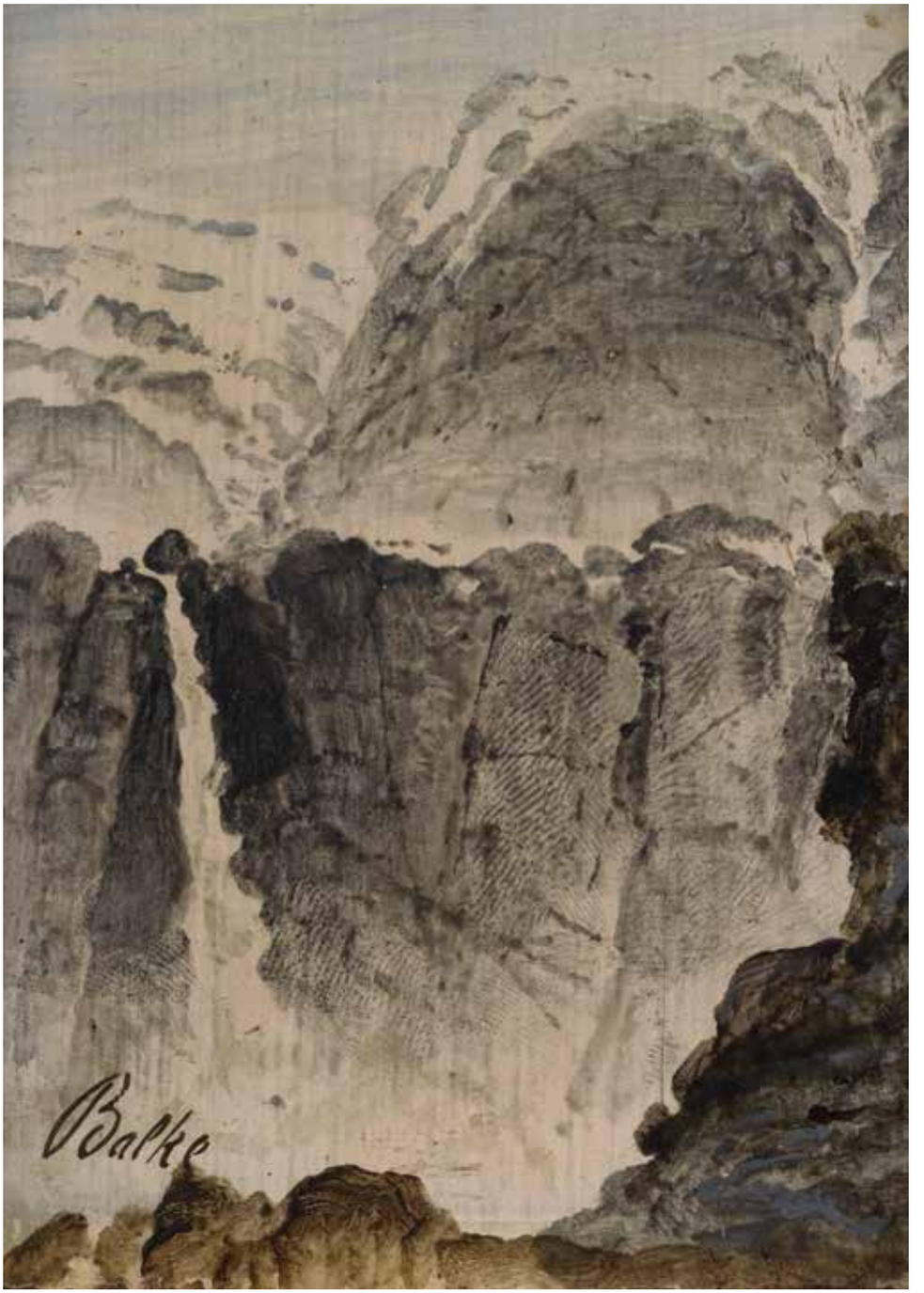
signed lower right *Balke*

oil on canvas laid on board

15.5 x 25 cm. (6 x 9 4/5 in.)

PEDER BALKE (1804 – 1887)

10. *Frytårn i tåke / Lighthouse in Mist*, 1865
signed and dated lower right *Balke 1865*
oil on canvas
71 x 58 cm. (28 x 22 4/5 in.)



PEDER BALKE (1804 – 1887)

11. *Fossen / Waterfall*

signed lower left *Balke*

oil on paper mounted on board

11 x 8 cm. (4 3/10 x 3 in.)

PEDER BALKE (1804 – 1887)

12. *Den Gamle Bro / The Old Bridge*

signed lower right *Balke*

oil on board

10.5 x 12 cm. (4 x 4 3/4 in.)

KIRKEBY'S REFLECTIONS OF MUNCH

Prof. Øivind Storm Bjerke

Edvard Munch is the only Nordic artist one can unreservedly say belongs to our World Heritage. He achieved this elevated status in the 1950s, thanks to a systematic and methodical public exposure by Johan Langaard, then Director of the Munch Museum. Langaard introduced Munch to a network of prominent museum directors and critics worldwide, and his work can now be found in many leading European and American art institutions.

One consequence of his ubiquity is that all Nordic artists striving for international recognition find themselves held up in comparison with Munch, and they fear his powerful shadow, obscuring their own authenticity and originality. However, for the artist who manages to step out of this deep shade, an understanding of Munch can function as a bridge to a better insight and understanding of other Nordic artists.

Per Kirkeby was one of the first Nordic artists after Munch who achieved broad international recognition, and it is obvious that Munch was a pivotal figure in his life and career. The Munch we find in Kirkeby's texts demonstrates that Kirkeby related to the older master as someone with whom he could hold confidential conversations about life, death and painting, whilst at the same time forging a path into his own light.

When looking at Kirkeby's paintings and reading the texts in which Munch figures, it is obvious that it is not the 1890s literary-oriented Symbolist that fascinates him, but rather the late Munch. This was an artist who, as time passed, painted increasingly liberated images. He was perhaps less concerned with the stories and anecdotes he depicted than he was about deeper existential experiences related to the question of what it means, as expressed in painting, to be a sentient human.

Interwar discussions of Nordic art and Expressionism had no relevance to the younger generations, other than as a historical backdrop: Expressionism was considered "degenerate" and thus in conflict with the Nazi ideals of classical art. What the younger generation understood was the message in Munch's images. Kirkeby's analysis of Munch's art takes as its starting point the identification of Munch as a modernist painter, meaning someone who creates art that is not carried by its content, but by its form.

For the members of Kirkeby's generation, artists who fuse such diverse influences as Joseph Beuys, Robert Rauschenberg, Andy Warhol and Robert Smithson, the northern European Expressionists represented a backwater. Early works by Kirkeby point towards an intellectual and analytical comprehension of visual art, and away from a direction that emphasises intuition, mystery and spontaneity.

Munch's significance to Kirkeby is strikingly evident as Kirkeby approaches the later stages of his life and his art. At this point Munch suddenly emerges as a guide and a companion. Kirkeby declared in a 2007 interview that it difficult to understand art when one does not share a basic experience.[1] Knowledge is largely related to the experiences of generations, with each having its own heroes and villains, while art and music constitute a common dialogue. But throughout generations of knowledge, existential experiences are tied to major themes across time: life, love and death. It is no coincidence that Munch became more important to Kirkeby after Kirkeby suffered a stroke that brought him to the brink of death. His angst in the wake of this event also brought new meaning to his life as he viewed it retrospectively from the edge of the abyss.

Munch realised early on that his art could be read as a representation of the passage of time and ageing, as expressed in the painting *The Dance of Life* from 1900 (National Gallery, London). The theme became increasingly clear to Munch as time passed, and he painted life as a journey from youthful longing to the resignation of old age. At every point on this journey, it was his own specific experiences that inspired him; the essence of his art is derived from the self-perceived and seen. Munch's imagery has a power of conviction such that we are willing to see it as a real and authentic expression of an existentially founded need for proclamation. It is these aspects of Munch's art that Per Kirkeby captures when he writes and speaks about Munch. By interpreting Munch through the lens of Kirkeby, the spontaneous and authentic in Munch's message is revealed and his images are liberated from notions of collusive literary phantasms. Even the painting *The Scream* is, according to Kirkeby's interpretation, deeply rooted in the immediate sensory experience.

Kirkeby first wrote about Munch shortly before his stroke.[2] This is a book that gives us a vivid picture of the energetic, boisterous character of Kirkeby himself, leaving us with an impression of recklessness and drive. We meet an artist on the go, on his way to and from landmark events in a field increasingly characterised by dynamism, money and success. Kirkeby is clearly one of the major players on the contemporary art scene.

In his narrative he recalls a trip to New York to visit the Museum of Modern Art, the institution that stood as a benchmark for what was paramount in the world of art despite a postmodern attempt to undermine it. This institution had staged an exhibition of Munch's work in 1952 but did not invite him to exhibit again until 2006. It was therefore not Munch that Kirkeby came to see, but rather he attended a private view of late works by Willem de Kooning.

De Kooning suffered from Alzheimer's and there was a period in which his work had been highly criticised. Before his visit, Kirkeby had been prepared to view De Kooning as a refined intellectual among the American Expressionists, but instead he was amazed by the "authenticity" of these late paintings.[3] He quickly realised that this show was not merely an attempt to capitalise on the famous artist for as long as he could hold a brush. Kirkeby found a new structure in the images, a breaking down of the classic arrangements we see in

De Kooning's earlier works, and Kirkeby observed the singular use of white brush strokes to form curved lines instead of the powerful painted sections of the early canvases. The compositional skeleton that is the legacy of De Kooning's European background is broken down by this white overpainting, and we can appreciate the ornamental play of lines in the new images. Kirkeby acknowledges that this is an effect Munch also achieved in his later pictures by leaving parts of the canvas unpainted.

In encountering De Kooning's late work, Kirkeby recognised the experiences of an artist who obviously painted in the shadow of death, and who saw painting as a way to remain alive: putting down the brush would mean resigning himself to death. In his interpretation of Munch, this becomes the major theme for Kirkeby. Life and painting are inextricably linked. By seeing painting as a physical gesture and expression of the mind's movements, Kirkeby's eyes were opened to what had previously prevented him from recognising De Kooning's brilliance; he had never felt the "biographical pain" in De Kooning's pictures.[4] He realised, too, that his own art was missing the same grounding in personal experience. At this point Munch emerged as an ideal archetype.

A biographical reading of Munch's work has dominated scholarship in the past, but has seldom delved deeper than a mere juxtaposition between the artist's life and work. Kirkeby reminds us that this is of secondary importance; Munch was shaped by his experiences, which he transformed into imagery. An understanding of Munch's art must therefore be based on an understanding of how the painting as an object relates to the impulses that prompt an artist to paint certain images in a specific manner. Munch's style of painting had a very complex relationship with his choice of images. In his interpretation of Munch, Kirkeby brings us to the point where we are able to see this fusion of form, execution and meaning within each work.

From De Kooning and his visit to MoMA, Kirkeby's journey takes him to the storerooms of the Munch Museum. When he delves into the museum's vault, it is the late works by Munch that fascinate him. The paintings chosen for inclusion in his book are all taken from the artist's late phase. Moreover, these are images that show a different Munch than the figure who is familiar to us. Kirkeby's selection points to an interesting question: can it be true that the Munch who has had the greatest impact on other artists is not the same character to whom art historians have devoted their attention, the artist whose most popular motifs are so universally recognised? Will Munch's motifs continue to be appropriated in an ironic sense by artists such as Andy Warhol, or will artists in all seriousness succeed in reinterpreting Munch's "precincts" without transforming the motifs from a personal standpoint? The basic pastiches of Munch's work are easy to sweep aside, as Munch consistently translated his own life experiences into art that is perceived as existentially necessary for the artist himself. He also experimented tirelessly with painting techniques. As a result of these experimentations, the late works by Munch stand out as part of a Figurative Expressionism that runs as a parallel phenomenon to the formalist-based abstraction and Surrealism that we see during the interwar years. In his review of

Munch's pictures, Kirkeby begins with an image of the elderly Munch standing in his living room in front of the large porch window. Through the window we see out onto a backlit winter landscape. The world is depicted as streaks and splotches.[5] Kirkeby underlines the fact that we are facing a picturesque redemption of a subject and not fantasies or visions detached from a sensory experience of the world. This does not mean there is no reshaping of the motifs, a turning-away of a photographic treatment. When Munch paints women on a cliff, they become, in Kirkeby's phraseology, women steady as rocks. Nature and Humanity merge in a metaphor.

For Kirkeby, craftsmanship plays a significant role. He had a bag of tricks, some of which are related to his craftsmanship while others belong to his artistic heritage. Kirkeby asserts that Munch wielded an educated paintbrush, and he obviously finds in this something with which he can identify. Meanwhile, there is friction between Munch's and Kirkeby's paintings; Kirkeby is, to a greater degree than Munch was, a craftsman. While Munch's social heritage put him in an environment that cultivated the intellectual (and would more naturally have produced an architect or a poet than a painter), Kirkeby emphasises his own background as part of an artisan family. "I am a painter and a painter is a craftsman – literally. It is very different that being a writer and an intellectual."[6] Kirkeby's grandfather was a craftsman and a role model for the young Kirkeby from childhood. A good craftsman is one who holds his tool comfortably in his hand; he has a natural gift in his ability to manipulate his tools. "There is nothing so soothing as to have crafts as the essence of being."[7] In contrast, in his use of materials and tools, Munch was a tireless experimenter. If he had a natural gift, it was in his facility with the woodcut medium.

Munch and Kirkeby have a common ground in their enduring Protestant work ethic, a common souvenir from a strongly Christian childhood. While Munch belonged to a family that could boast two generations of priests and even a bishop, Kirkeby was indoctrinated by a missionary. Yet religion represents, for both, a Christianity cast in spartan Lutheranism with the words of the Bible providing both intellectual stimulation and moral guidelines for daily life. Both Munch and Kirkeby valued hard work and live by the rule that "you must earn your bread from your sweat". Christianity has continued to play an important role for Kirkeby, especially in recent decades. Munch experienced a period of struggle with Christianity in his youth, but all indications are that he retained his faith throughout his life. While Munch belonged to a family that could boast two generations of priests and even a bishop, Kirkeby's family was evangelical in its beliefs. Kirkeby does not, however, discuss this subject in his analysis of Munch. His own Protestantism prevented him from engaging with the lighter aspects of Pop Art, but he did address the movement from a more traditional angle, something that is typically associated with Danish rather than Norwegian artists. But even in Munch's work we continually find references to tradition in his repetitions of classical motifs interpreted in light of his own experiences.

Munch is not a painter of utopias, as he is too attached to sensorial reality. Munch's work is based on experience and he maintained this consistently, using details such as a

house to provide visual orientation. This is in contrast to Kurt Schwitters, who, in his 1930s paintings of the Norwegian landscape, employs a kitschy figuration to disguise the fundamental abstractness of his visual thinking. Munch undermines the potential kitsch of his landscapes through a basic abstractness in his handling of the paint medium. The common denominator between the landscapes of Munch and Schwitters is the conflict between kitschy likeness and abstraction. Munch's paintings can be turned around and viewed upside down, because they are not primarily about place. No matter how much one rotates the elements, the story does not alter. The earth trembles, reality is relative, and an abyss opens in front of you.

The theme of seeing and being seen is something Kirkeby also considers in Munch's portrayal of women. As part of his research, he visited the Emanuel Vigeland mausoleum, one of the lesser-known tourist destinations in Oslo. There he studied a tomb decorated by Emanuel Vigeland, brother of the more famous sculptor Gustav Vigeland. Following his visit, Kirkeby began considering how the artist portrays woman as seen by man: he believes the young man sees her as a prize to be won, while the older man sees a wondrous icon or a reason for meditation.[8] It was also following his encounter with Emanuel Vigeland's art that Kirkeby became preoccupied by the representation of two stages in life, youth and old age. Some years later, Kirkeby returned to the theme of the sexual tension between these two stages when he looked at Munch's work, imagining Munch as an elderly painter facing his models at Ekely. Kirkeby recalls a conversation with an aging curator in the vault of the Munch Museum. Kirkeby asked the curator if he believed the painter had sexual relations with his models. The curator replied that, yes, this was widely known among models in Oslo.[9] However, this assertion was subsequently firmly denied by a younger female curator of the museum. Kirkeby himself was convinced that Munch did sleep with his models. For Kirkeby, Munch's behaviour was not only about his personal feelings towards his models; rather, Kirkeby suspected that Munch was striving for the visual response he received from them if he – as an aging painter – was still able to perform sexually.

Kirkeby ends his 1999 narrative with an illustration of a painting in which Munch wanders alone in a black coat and hat in the garden at Ekely. The motif is banal, and Kirkeby is reminded of Charles Dickens's comments in *Bleak House* about the experience of "terror of myself", when he asks who meets the wanderer in the alley; the killer or himself? Art as the road to self-awareness becomes the theme of his book *I'm here still*, published in 2007 under the pseudonym "Ninka". In this text, Munch is the painter most often referred to. Kirkeby found himself in his own personal Hades after his life-altering stroke and divorce, and began leaning on Munch for guidance, and for a new way of relating to his own painting. About his new pictures, Kirkeby writes: "The images are simply the late Munch in the sense that they are very speculative. They are very direct and they look through the window or go for a walk through Charlottenlund Skov towards the water to swim – and that is enough. So I press the tubes and 'swab' around in a despairing rush. Before I wanted to sit and ponder in my armchair and make small notes, not now. Now I'm running the whole time, I work on the painting because it is so brightly emphasised, and I think

that is nice. Obviously the fact that it should also have form arises, and for that I am glad because it trains my conceptual capabilities, while I draw a whole lot at the same time."[10] He brings a notebook along on his strolls to sketch from nature a motif he is preparing for a canvas. The directness of this approach helps him produce images in which the physical work of painting appears more present in the picture than it did previously.

Kirkeby's interest in glaciology and in man's ability to conquer nature has been essential to his own translation of the sensory experience of nature through its physical conquest. Kirkeby's relationship with Norway has not only led him to study the Norwegian artists Munch and Balke, and Schwitters' Norwegian landscapes. Norway has provided a playground for his passion for cross-country skiing, until he was reduced to invalidism after suffering a stroke. As a result, in his art, he clings to Munch, drawing a parallel between their experiences. When Munch suffered from a hemorrhage of the eye at the age of seventy, his vision was seriously impaired, yet he did not give up painting. On the contrary, this new experience became a source of inspiration, and he painted the world from a new perspective, even if this perspective could be considered "inaccurate."[11] Munch's illness became a liberating event, in that it steered him towards an ever-stronger record of his own experiences, now that his gaze was now no longer ruled by convention. According to Kirkeby, his stroke opened his eyes to the immediacy of his experiences, as he acknowledged that we measure time when life is at its lowest ebb. This directness is associated with a specific life event and not something Kirkeby reasoned intellectually. The new immediacy is related to the perception of the outside world, and the intellectualisation of the visual is pushed aside in favour of spontaneity.

Earlier in his life, Kirkeby would undoubtedly have found it too unsophisticated to paint something purely realistically without deliberate interpretation. His images were intended as a testament to his own visual intelligence, and to inspire reverence among viewers for his broad reservoir of knowledge and aesthetic experience. It was important to raise issues that were artistically relevant and that marked his position within the new wave of painting in the 1980s. Later in life he realised, as had Munch before him, that he needed no such validation.

Munch painted his own experiences, whether directly or more remotely observed. For instance, were he to read in the news about a murder, he may "see" the killer during a subsequent stroll. There is no question of "illusion" or contrivance, but for Munch this was a form of experienced sensory reality, a melding of sensation and environment. Kirkeby finds these sensations in Munch's *The Scream*, and we in turn see them in the works Kirkeby painted after his debilitating stroke. As Kirkeby recalled, "it is the ability to see psychological things, that is, to see them entirely directly that is so splendid. And that is that. I have seriously tried something new for the first time in my life."[12] What is new is this first experience of the real possibility of death as reality, something that haunted Munch from childhood in the wake of the early deaths of his mother and sister. Their loss created pain that could not be dissipated through the senses. Kirkeby reveals at the end

the book *Jeg er her endnu* (2007), that his alter ego through life has been Per Bange. Bange in the Danish language means anxiety. In this, Kirkeby makes a subtle reference to Søren Kirkegaard's famous book from 1843, *Frygt og Bæven (Fear and Anxiety)*. Anxiety has always been part of his life just as it was part of Munch's life.

In Munch's art, death appears as a constant companion beginning with his earliest works. Skeletons dance merrily with youths at a party, and in his first masterpiece *Sick Girl* from 1886 we see his sister on her deathbed. As Munch ages, death remains in hiding behind every bush, even at his property at Ekely. In a series of pictures Kirkeby addresses the verticality of life, through the metaphor of a tree trunk, and he gives his images titles relating to his first wife, Vibeke. Kirkeby transforms the trunk into a metaphor for the woman, a fusion of visual impressions and evocative associations. With anxieties and thoughts of death weighing heavily on his mind after the stroke, he transfers these fears to the nature that surrounds him. The tree outside the window, which in the past he associated with the beauty of a woman, is transformed into something hideous: death.

Kirkeby spends much time discussing his wish for an easy, happy life and career. In our culture, the figure of the artist is often seen as a tortured soul, and we seem to believe that extraordinary things can be achieved only by those who are tormented or unsettled. Munch, for all his brilliance, was not a happy man. Kirkeby wrote: "although I would have liked to paint such fantastic images as Munch, so profligate and so free and with such a powerful grip, I also want to be what is simply called happy. And to be happy, one must also be a bit plain and live with all the normal things."[13] Kirkeby questions whether it is in fact true that one must be unhappy to paint masterpieces.

This reflection on Munch has led Kirkeby to draw conclusions about his own choices in life, particularly those that have differed from Munch's own: the decision to marry, for instance. Is it possible, he wonders, to reconcile familial responsibility with true artistic endeavour? Was Munch somehow an ideal type who sacrificed family and worldly happiness upon the shrine of art? Kirkeby observes that Munch painted prolifically, and that contemporary photographs reveal he had a taste for luxury, even painting in tailored suits. He suggests that Munch may not have been as anxious to relinquish the comforts of life as one might think. The wealth and status of many contemporary artists held in high regard demonstrates that comfort and artistic production can coexist.

Having followed Per Kirkeby in his reflections on Munch and his art, we must return to a question that continually arises in Kirkeby's text: Why does one paint? Why does Kirkeby have in common with Munch a feeling that he is compelled to paint? The most important lesson we can draw from Kirkeby's reflections on Munch is that the image is a vital part of the formation of an experience. In order to see, the artist must be totally present in his environment. Munch paints his own presence in life. Painting becomes, not an end in itself, but a means of existence.

Translated from the original Norwegian by Susann Byman Ruud

[1] Anne Wolden Ræthinge, Jeg er her endnu: Per Kirkeby fortæller til Ninka, Oslo, 2007, p. 83.

[2] See Per Kirkeby, Munch, Hellerup, 1999.

[3] op. cit.., p. 9.

[4] op. cit.., p. 8.

[5] op. cit.., p. 11.

[6] Ræthinge 2007, p. 266.

[7] op. cit.., p. 181.

[8] Kirkeby 1999, p. 10.

[9] Ræthinge 2007, p. 5.

[10] Kirkeby in Ræthinge 2007, p. 52.

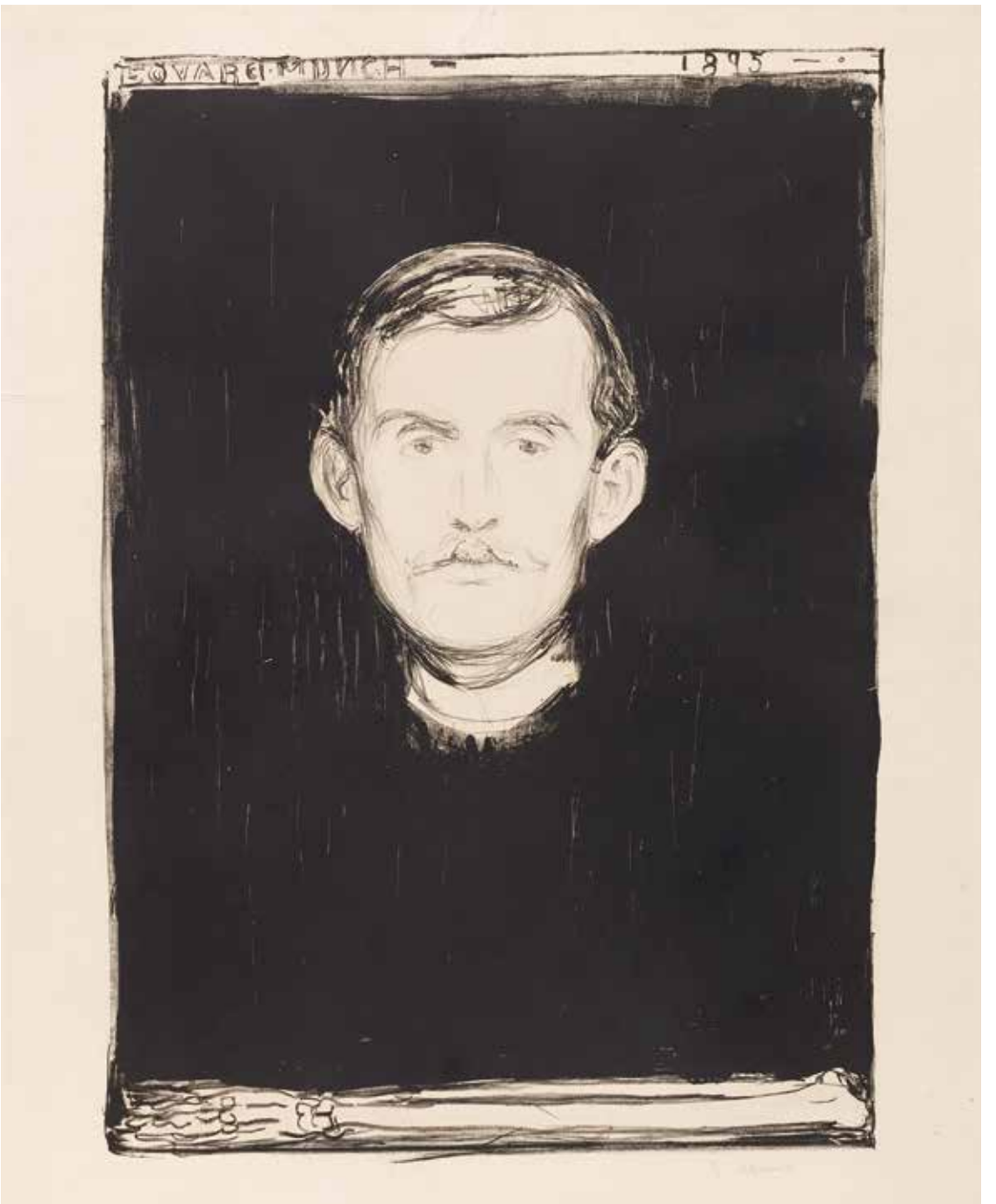
[11] op. cit., 2007 p. 60.

[12] Kirkeby in Ræthinge 2007, p. 127.

[13] op. cit., 2007, p. 56

MUNCH

Plates 13 - 37



EDVARD MUNCH (1863 – 1944)

13. *Selvportrett / Self-Portrait*, 1895

signed lower right in graphite *E Munch*

lithograph printed in black on cream wove paper, printed by Lassally, with margins

46.3 x 32 cm. (18 1/5 x 12 ½ in.)

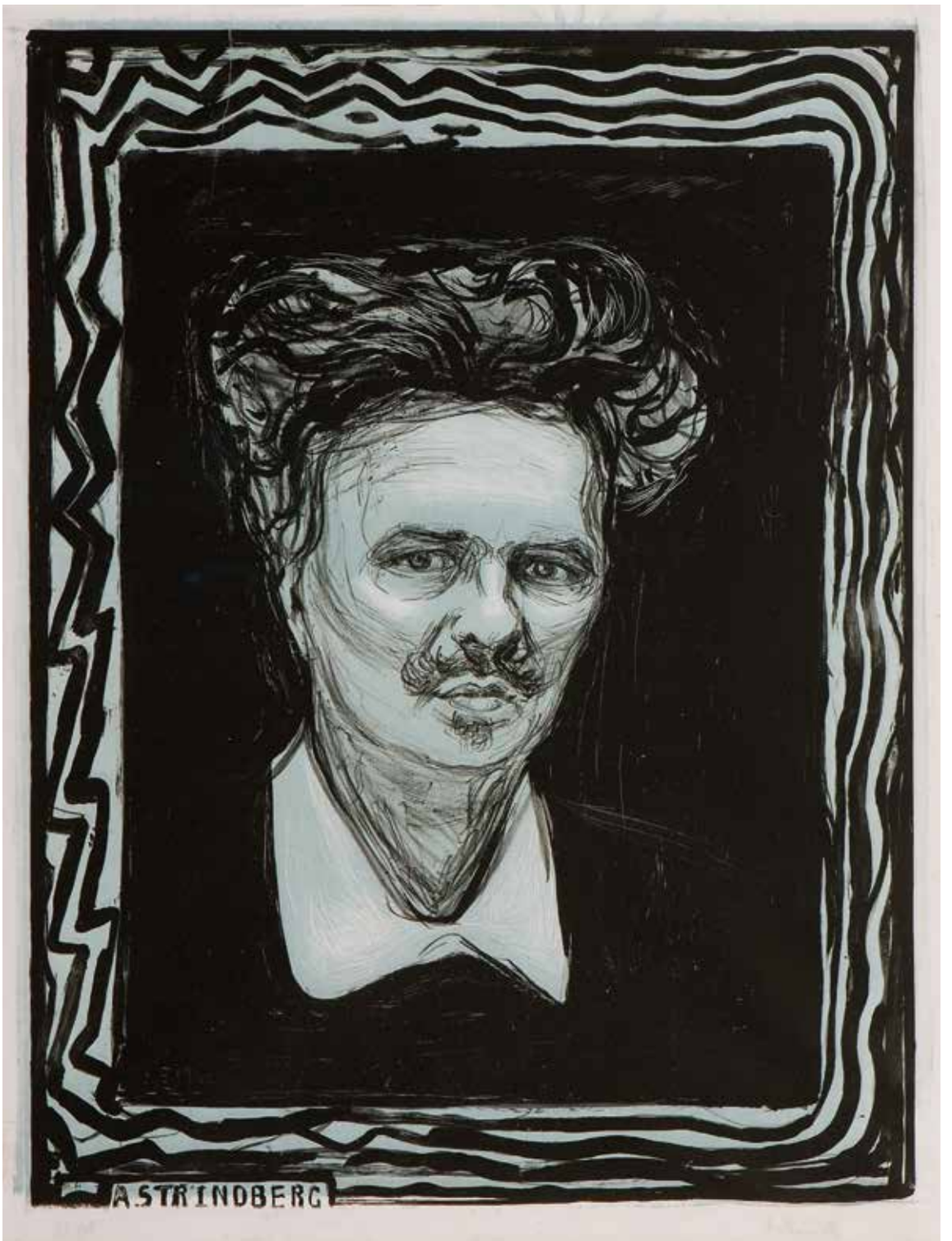
EDVARD MUNCH (1863 – 1944)

14. *Henrik Ibsen på Grand Café / Henrik Ibsen at the Grand Café*, 1902

signed in pencil lower right *Edvard Munch*

lithograph printed in black on white wove paper, printed by Lassally, with margins

44.3 x 59.8 cm. (17 2/5 x 23 ½ in.)



EDVARD MUNCH (1863 – 1944)

15. *August Strindberg*, 1896

signed in pencil lower right *E Munch*; numbered lower left *Sch 77 II*

lithograph printed in black and pale blue on greyish white wove China paper, printed by A. Clot, with margins

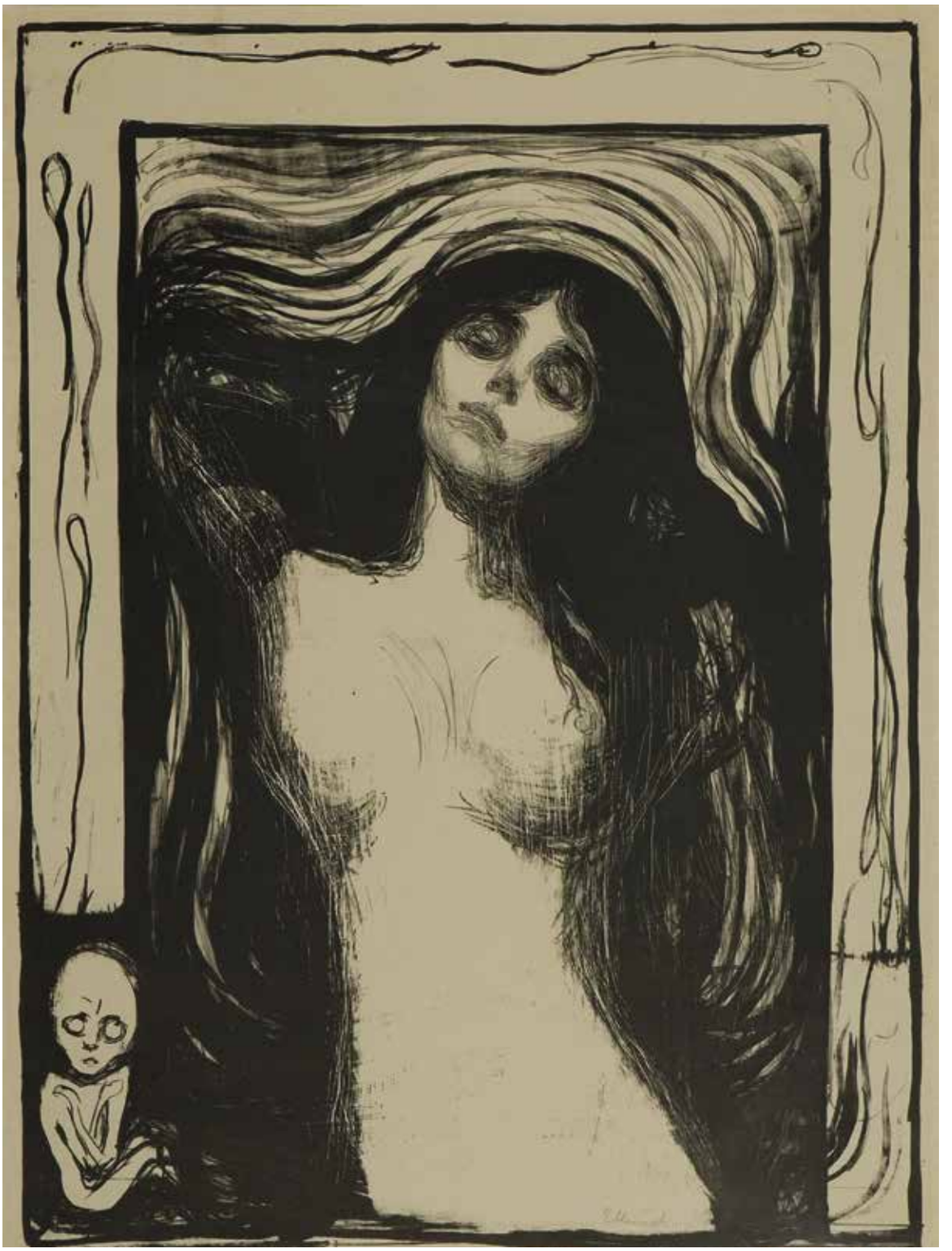
60.5 x 46 cm. (23 4/5 x 18 in.)

EDVARD MUNCH (1863 – 1944)

16. *Urnen / The Urn*, 1896

lithograph printed in black on cream wove paper, printed by A. Clot, with margins

46 x 26.5 cm. (18 x 10 2/5 in.)



EDVARD MUNCH (1863 – 1944)

17. *Madonna / Woman making love*, 1895/1902

signed in pencil in the image, lower right *E Munch*

lithograph printed in black on grey-green paper, printed by Lassally, with margins

60 x 44 cm. (23 3/5 x 17 3/10 in.)

EDVARD MUNCH (1863 – 1944)

18. *Vampyr / Vampire II*, 1895/1902

signed lower right *E Munch*

lithograph and woodcut printed in colours

38.6 x 55.5 cm. (15 ¼ x 21 $^{7/8}$ in.)

EDVARD MUNCH (1863 – 1944)

19. *Vampyr / Vampire II*, 1895/1902
signed in pencil lower right *Edv Munch*
lithograph and woodcut printed in colours
38.6 x 56 cm. (15 x 22 in.)

EDVARD MUNCH (1863 – 1944)

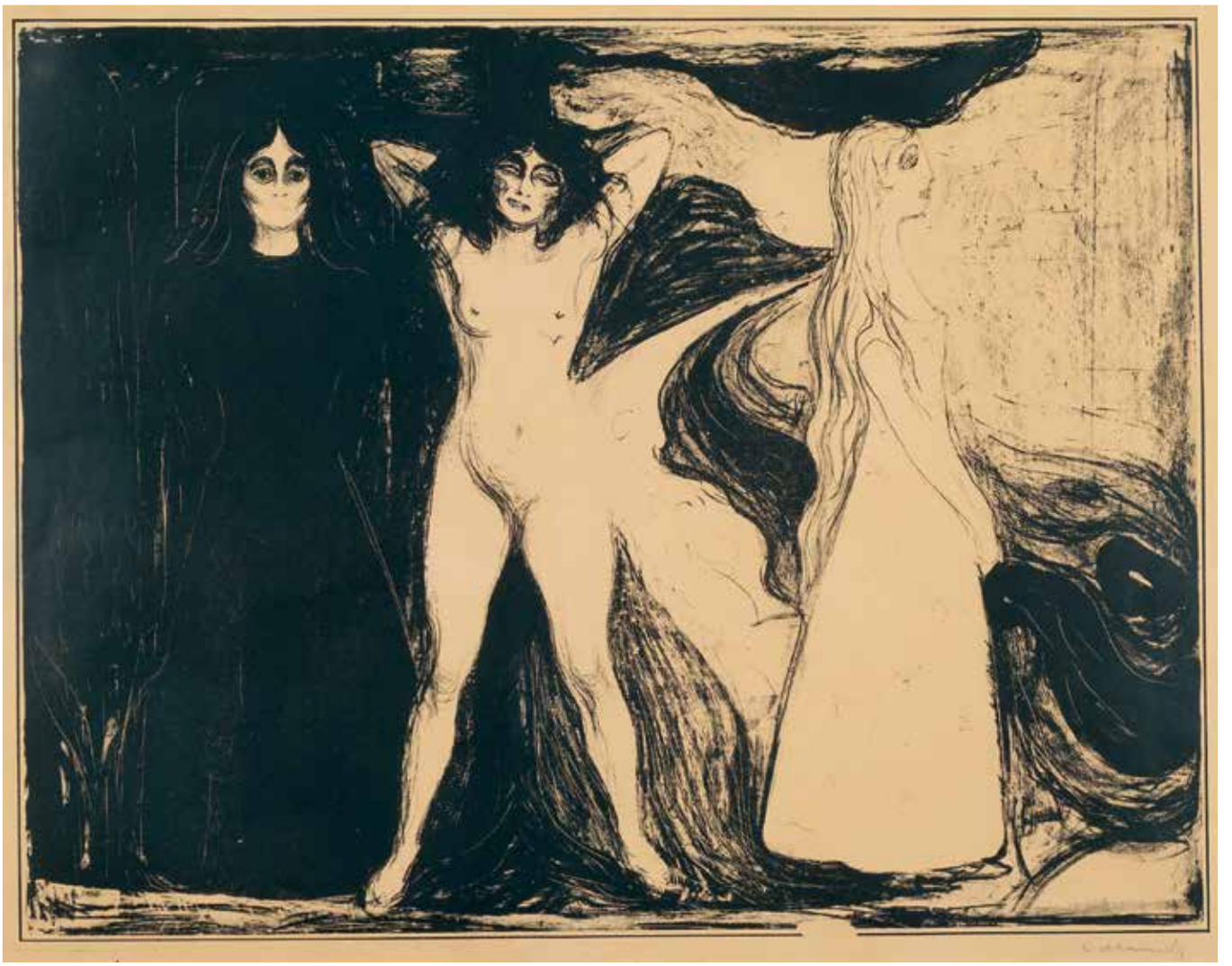
20. *Vampyr / Vampire II*, 1895/1902
signed in pencil lower right *Edv Munch*
lithograph and woodcut printed in colour
38 x 54 cm. (15 x 21 1/4 in.)

EDVARD MUNCH (1863 – 1944)

21. *På kjærlighetens bølger / On the Waves of Love*, 1896

mezzotint printed in black with hand-colouring, probably printed by Felsing, with small margins

22 x 28.5 cm. (8 3/5 x 11 1/5 in.)



EDVARD MUNCH (1863 – 1944)

22. *Kvinnen / Woman*, 1899

lithograph printed in black on cream wove paper, printed by Petersen & Waltz, with margins

46.2 x 59.5 cm. (18 1/10 x 23 3/10 in.)

EDVARD MUNCH (1863 – 1944)

23. *Aske II / Ashes II*, 1899

signed in pencil lower right *E Munch*

lithograph printed in black on cream wove paper, printed by Petersen & Waltz, with margins

35.4 x 45.7 cm. (13 $^{9/10}$ x 18 in.)

EDVARD MUNCH (1863 – 1944)

24. *Dagny Konow*, 1885

oil on canvas pasted onto cardboard

50 x 35 cm. (19 7/10 x 13 7/10 in.)

EDVARD MUNCH (1863 – 1944)

25. *Blond og mørk aktmodell / Blonde and Dark-Haired Nudes*, 1902/03

oil on canvas

60.3 x 70.5 cm. (24 x 27 ¾ in.)

EDVARD MUNCH (1863 – 1944)

26. *Det Skye Barn I / The Sick Child I,* 1897

signed in pencil lower right *Edv Munch*

lithograph printed in three colours, red, pink and grey/blue on white wove paper, printed by A. Clot, with margins

42 x 56.6 cm. (16 ½ x 22 1/5 in.)

EDVARD MUNCH (1863 – 1944)

27. *Ung Kvinne På Stranden / Young Woman on the Beach*, 1912

signed in pencil lower right *E Munch*

woodcut printed in black and blue on cream wove paper, printed by the artist, with margins

29.6 x 22 cm. (11 3/5 x 8 3/5 in.)

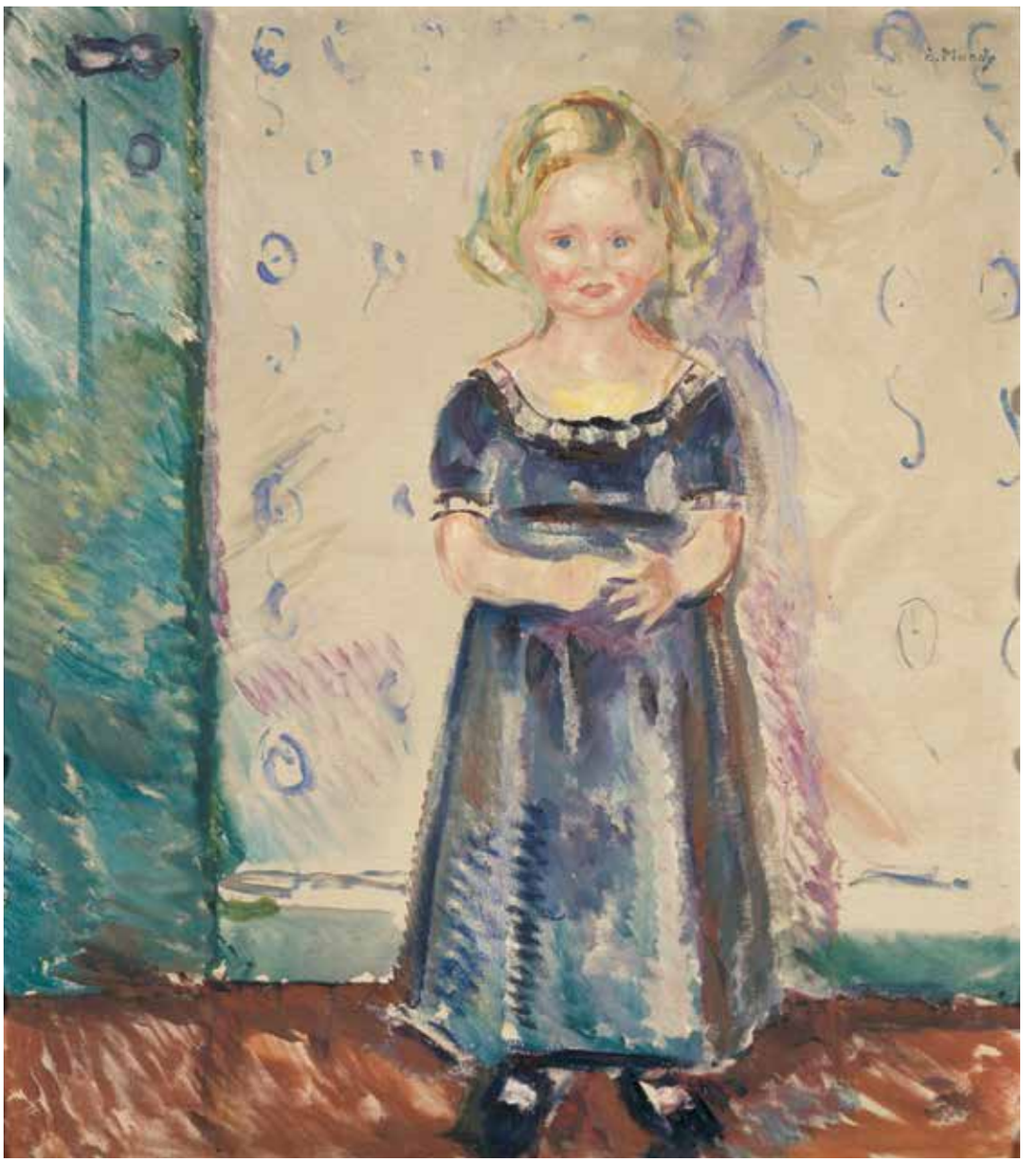
EDVARD MUNCH (1863 – 1944)

28. *Pubertet / Puberty*, 1902

inscribed lower left by the printer *O. Felsing*

etching printed in black on white wove paper, printed by Felsing, with margins

18.8 x 15 cm. (15 $^{9/10}$ x 7 $^{4/5}$ in.)



EDVARD MUNCH (1863 – 1944)

29. *Pernille Kirkeby*, 1909

signed upper right *E. Munch*

oil on canvas

100 x 89 cm. (39 $^{3/10}$ x 35 in.)

EDVARD MUNCH (1863 – 1944)

30. *Salomé*, 1903

signed in pencil lower right *Edv Munch*

lithograph on white wove paper, printed by Lassally, with margins

39.8 x 30.5 cm. (15 3/5 x 12 in.)

EDVARD MUNCH (1863 – 1944)

31. *Seinen ved Saint-Cloud / The Seine at Saint-Cloud*, 1890

signed lower right *E Munch*

oil on wooden panel

19 x 33 cm. (7 1/2 x 13 in.)

EDVARD MUNCH (1863 – 1944)

32. *Furuskog / Pine Forest*, 1891/92

signed lower right *E Munch*

oil on canvas

58.5 x 72.5 cm. (23 x 28 1/2 in.).

EDVARD MUNCH (1863 – 1944)

33. *Landskap ved Skøyen / Landscape near Skøyen*, 1920-30

signed lower right *Edv Munch*

oil on canvas

120 x 100 cm. (47 1/4 x 39 3/10 in.).

EDVARD MUNCH (1863 – 1944)

34. *Vinterlandskap med Drengestuen på Ekely / Winter Landscape with Red House at Ekely*, c. 1926-30
signed lower right *Edv Munch*
watercolour on paper
50 x 65 cm. (19 $^{7/10}$ x 25 ½ in.).

EDVARD MUNCH (1863 – 1944)

35. *Det Røde Hus / The Red House*, 1926-30

signed lower right *E. Munch*

oil on mahogany wooden panel, pre-primed with a light grey ground

45.5 x 55 cm. (18 x 21 3/5 in.)

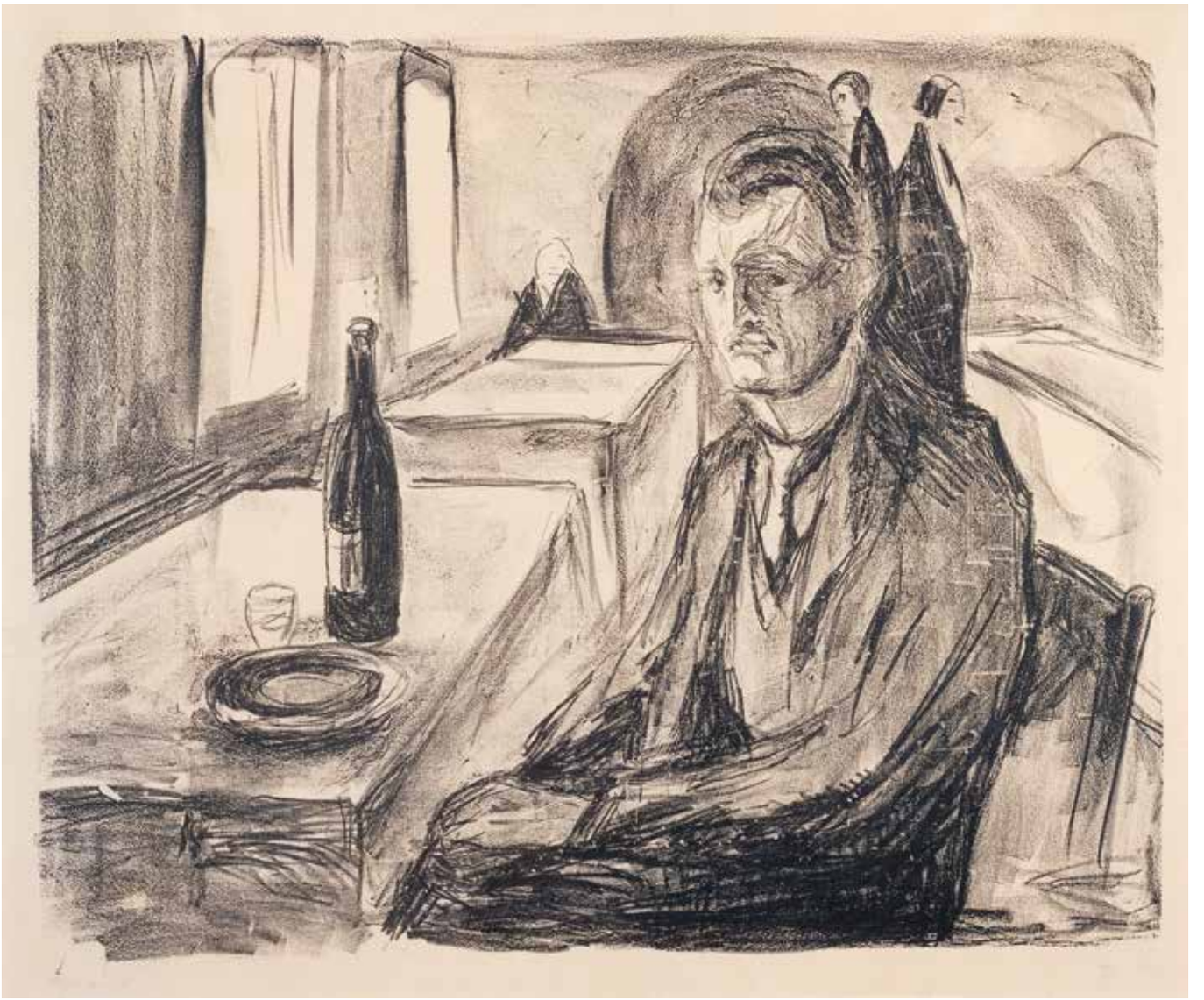
EDVARD MUNCH (1863 – 1944)

36. *Henrik Bull*, 1939

signed and dated lower right *Edv. Munch 1939*

oil on wooden panel; painted on pre-primed mahogany panel with the manufacturer's stamp of Le France

55 x 46 cm. (21 3/5 x 18 in.)



EDVARD MUNCH (1863 – 1944)

37. *Selvportrett ved vinen / Self-Portrait with Bottle of Wine*, 1930

signed lower right *Edv Munch,* inscribed lower left *tryk no.13*

lithograph on cream wove paper, printed by Nielsen, Hagen, with margins

42 x 51.1 cm. (16 ½ x 20 $^{1/10}$ in.)

PER KIRKEBY, REMEMBERING AN INTERVIEW FROM 1996

Dr. Dieter Buchhart

"I would like to be a little famous, but only a little bit. Not too much, because I want to be able to paint as I like and not be constrained by my own clichés," said the modest Dane. But Per Kirkeby is not only one of the most important painters of Scandinavia, he is also a star of the international art scene.

Kirkeby, who has a PhD in Geology, always wanted to be an artist. "I studied so as to have a secure job and to be more or less respectable. I graduated from school in 1957, and back then, the situation for young people was very different. I did not know a single artist who lived a normal life. […] I never wanted to be a geologist, but in spite of this, or maybe because of it, I enjoyed my subject." During his years at university, Kirkeby took part in an expedition to Narssak in Greenland. Later, in the 1970s, he joined further expeditions to Greenland, but also to Central America and the Arctic. Before graduating, he became a member of the Experimental Art School in Copenhagen. One year after completing his studies in the Natural Sciences, in 1965, he organised his first exhibition in the "Free Exhibition Center" in Copenhagen (Den Frie Udstillingsbygning).

But Kirkeby is not only active in the visual arts. In the same year, he produced several films and his first volume of poetry. In 1967, he published his first novel. As an author, he was granted a three-year scholarship by the State Fund for the Arts in 1973. After major international exhibitions, and after participating at the Biennale in Venice, Kirkeby accepted a position as teacher at the Academy of Arts in Karlsruhe. In the following years, the Danish painter received a number of honours both in Europe and the USA, and presented at several major exhibitions, including twice at the dOCUMENTA. In 1989, he became a professor at the Städel School in Frankfurt am Main.

His brick sculptures laid the foundation for Kirkeby's fame. "When you think of Denmark, you see brick everywhere. The only building material they know is brick. I grew up with brick," says Kirkeby. The precise squares are well-suited to depict inside and outside spaces, which Kirkeby creates as simple geometrical forms. Meanwhile, Kirkeby has expanded his brick sculptures to more extensive constructions, such as residential housing. Functionality in architecture is very important to him. His buildings are characterised by straight, 'user-friendly' forms rather than by illusionistic architecture.

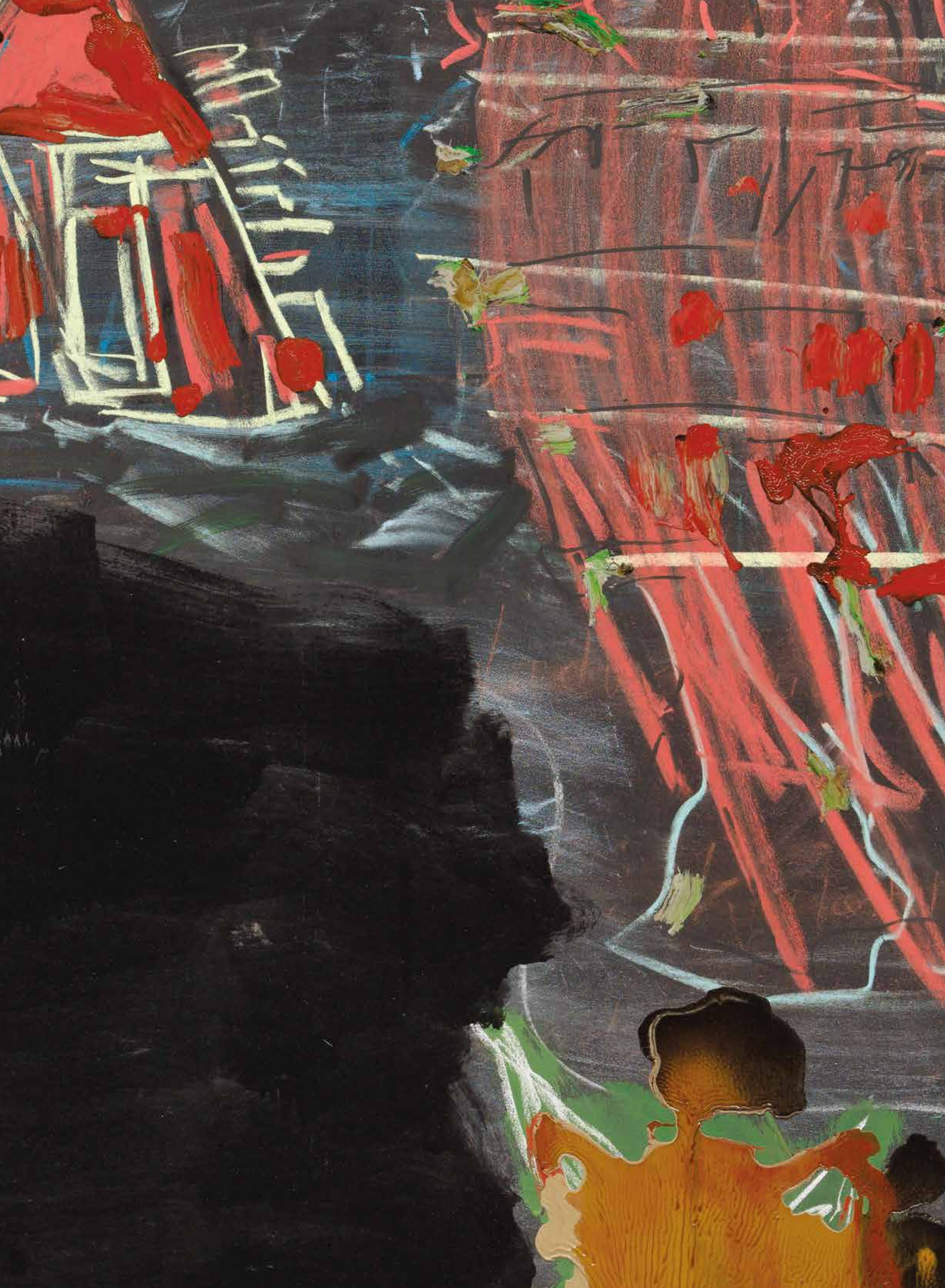
His paintings and drawings stand in contrast to Kirkeby's unpretentious sculptures and buildings. It is interesting to note that in younger years, Kirkeby joined the Fluxus-movement and also initiated a number of so-called Happenings. When asked how these various forms of expression can be reconciled with the largest part of his known oeuvre, he explains: "No idea. That was never a serious problem of mine. I did that at the time, and never had an issue with that. One flows into the other, organically. One project leads to another. That kind of thing was the spirit of the time in the 1960s, and as a young

artist, you have to be contemporary. As a young painter, you should be able to provoke an older person into saying: "Look at that guy – he's too modern somehow, far too trendy. He doesn't look reliable or respectable. […]"

Per Kirkeby is certainly one of the most versatile and eclectic artists of the last decades. But in spite of his success in other creative fields, he considers himself a painter first and foremost. His paintings bring to mind stone-, water- and ice formations; they are nature-like reflections. The painter designs trees, houses, landscapes, the sky, clouds and reflections of light. Within these nature-like shapes and forms, however, we see new structures, the texture of which the artist reinforces by scratching or by using a palette knife. He treats his paintings as if they were part of a wall of a room, which gives them a firm, compact quality.

Kirkeby does not feel comfortable with an all-too-intellection interpretation of his art. Have his studies of Geology influenced his artistic expression? "Not consciously, not as a programme. I never drew on them in an intellectual manner. But everything you do influences you in some way. And, of course, my studies moved me to go to Greenland." The most important thing for the artist is seeing, the emotional impression.

Translated from the original German by Dr. Max Haberich



KIRKEBY

Plates 38 - 42

PER KIRKEBY (B.1938)

38. *Chac'erne mister orienteringen – på grund af det grønne, den nye hovedfarve*, 1970/71
oil on masonite
122 x 122 cm. (48 x 48 in.)

PER KIRKEBY (B.1938)

39. *Untitled,* 2011
mixed media on masonite
122 x 122 cm. (48 x 48 in.)

PER KIRKEBY (B.1938)

40. *Untitled*, 2000
mixed media on masonite
121 x 121 cm. (47 3/4 x 47 3/4 in.)

PER KIRKEBY (B.1938)

41. *Untitled,* 2012
mixed media on masonite
122 x 122 cm. (48 x 48 in.)

PER KIRKEBY (B.1938)

42. *Untitled*, 2012
mixed media on masonite
122 x 122 cm. (48 x 48 in.)

ARTIST BIOGRAPHIES

Peder Balke

1804	Born 28 August in Hedmark, Norway
1820	Begins painting apprenticeship and drawing lessons
1827	Master apprenticeship as a painter and engraver in Kristiania (now Oslo)
	Later Balke is employed as a decorative painter
1827-29	Teaches at the Royal Drawing School in Kristiania
1829-33	Studies at the Stockholm Art Academy, taught by Romantic landscape painter Carl Johan Fahlcratz
	Extensive travels in Southern Norway to study nature
1831	Sale of several paintings to King Charles Johan and his family
1832	In the spring, takes a trip from Trondheim to the North Cape and Finnmark
1834	Marries Karen Eriksdatter Strand von Solør. They have eight children
1835	Travels through Germany to Paris. In Dresden, he spends four months at the home of the Norwegian landscape painter Johan Christian Dahl. He also meets Caspar David Friedrich
1840-48	Sale of numerous paintings at the Art Association Kristiania
1841	Travels to Stockholm, Turku, Helsinki, Tallinn and St. Petersburg
1843	With the Norwegian artist scholarship, travels to Dresden to visit J.C. Dahl
1844	Over the summer travels with J.C. Dahl through Southern Norway
1844-45	During the winter remains with his family in Copenhagen
1845-46	Travels to Paris and settles there with his family until the end of 1847

1847	The French king, Louis-Philippe, grants him an audience and orders a number of Norwegian landscapes. Today, 26 sketches and paintings by Balke are in the Musée du Louvre, Paris
1847-49	Resides in Dresden
1849-50	Stays in London where he probably sees the paintings of J.M.W.Turner. Sale of several paintings in Norway and London
1850	Settles in Kristiania and joins the radical early Socialist movement of Marcus Thrane
1853	Visits Vienna
1856	Purchases land in Aker and constructs a large residence. The land is divided into plots for poor people and becomes the district of Balkeby (Balke city)
1864	Sale of a work to the Swedish king, Karl XV
1877	Last dated painting
1879	Fire at Balkeby. The artist's house burns down, along with many others
1883	Suffers a stroke
1887	Dies on 15 February, with numerous obituaries published in newspapers
1914	Extensive anniversary exhibition in Frogner, Oslo
1954	Major exhibition in the artist's home on the occasion of the 150th anniversary of his birth
2008	First retrospective held outside Norway

Edvard Munch

1863	Born 12 December in Løten, Norway
1864	Moves to Kristiania (now Oslo) with his family
1868	Mother dies of tuberculosis aged thirty
1877	Older sister, Sophie, dies of tuberculosis aged fifteen
1880	Leaves the Technical College to become a painter
1881	Visits the Royal Drawing School of Kristiania
1885	Travels for the first time to Antwerp and Paris for three weeks
1886	The first version of *The Sick Child* sparks a scandal
1889	Travels to Paris for his first solo exhibition at the Student Union, sponsored by a state scholarship
	His father dies
1892	*Scandal Exhibition* at the Association of Berlin Artists contributes to his fame
1893	Works in Berlin on *The Frieze of Life* and his exhibition schedule in Germany and Scandinavia becomes increasingly busy
1894	Creates the first etchings and lithographs
1895	Younger brother Andrew dies
1896	Prints the first lithographs and woodcuts in Paris
1904	Paints the *Linde-Fries*, and lots of commissions follow within the next few years
1906	Begins to work on stage designs for Max Reinhardt, as well as the decoration of the foyer of the Berliner Kammerspiele theatre

1908	Suffers a major breakdown in Copenhagen
1909	Returns to Norway and builds an open-air studio in Kragerø
	Begins work on the designs of equipment for the Aula Magna of the University of Kristiania (est. 1916)
1912	Major breakthrough at the Special League Exhibition in Cologne, where he is celebrated as the main symbol of modernity
1916	Buys Ekely, near Kristiania, where he spends most of his time until his death
1922	Paints a frieze for the worker's canteen in the Freia Chocolate Factory in Kristiania
1927	Honoured in an extensive retrospective exhibition at the Berlin National Gallery and the Nasjonalgalleriet, Oslo
1928	Works on designs for the wall decorations in the new town hall of Oslo
1937	Eighty-two works from German museums and private collections are confiscated and declared "degenerate art" by the Nazis
1940	Norway is occupied by Nazi Germany
1944	Dies on 23 January at Ekely. The entire estate goes to the city of Oslo. One hundred years after his birth, on 29 May 1963, the Munch Museet opened in Oslo

Per Kirkeby

1938	Born September 1 in Copenhagen
1957	Studies geology at the University of Copenhagen
1958	Participates in an expedition to Narssak, Greenland, which is followed by further expeditions in the 1970s to Greenland, Central America and the Arctic
1962	Studies at the Experimental Art School in Copenhagen in the areas of painting, graphic arts, film and performance
1964	Graduates from university
	First exhibition of drawings and collages
1965	First solo exhibition in Den Frie Udstillingsbygning
	Receives a three-year scholarship from the State Art Foundation
	Publishes his first book of poems
1966	Travels to New York
1967	Performs in New York with Nam June Paik and Charlotte Moorman
	Publishes his first novel *2,15*
	Performs with Immendorff and Nørgaard in Aachen
1971	Travels to Central America to study Mayan art and architecture
1973	Finishes his first brick sculpture in Ikast, Jutland
1974	First exhibition at Galerie Michael Werner, Cologne
	Publishes *Fliegende Blätter*
1976	Participates in the Venice Biennale
1978	Begins ten-year professorship at the Academy of Art, Karlsruhe
1979	Purchases a house on the island Læsø in the Kattegat Bay, northeast of the Danish mainland

1980	Venice Biennale
1981	*A New Spirit in Painting*, Royal Academy of Art, London
1982	dOCUMENTA VII
1986	Studies in Australia
1989	Begins eleven-year professorship at the Städelschule in Frankfurt am Main
1992	dOCUMENTA IX
1998	Tate Gallery, London
1999	Konsthall, Magasin 3, Stockholm
	Per Kirkeby. Holzschnitte 1980-1999, Kupferstich-Kabinett, Staatliche Kunstsammlungen Dresden, Albertinum
2002	*Per Kirkeby: 122 x 122—Malerei på Masonit*, Louisiana Museum, Humlebæk; Museum Ludwig, Cologne
2005	*Triebkräfte der Erde. Marc, Klee, Winter, Beuys, Kirkeby*, Pinakothek der Moderne, Munich
2006	*Eye on Europe: Prints, Books & Multiples/1960 to Now*, Museum of Modern Art, New York
2007	First major exhibition in China at Shanghai Zendai Museum of Modern Art
2008	Retrospective at the Louisiana Museum of Modern Art in Humlebæk
	Passionate Provocative: The Stoffel Collection, Pinakothek der Moderne, Munich
2009	Retrospective at Tate Modern in London and at the Museum Kunst Palast in Düsseldorf
2011	Royal Academy of Arts, London
	Per Kirkeby currently lives and works in Copenhagen, Læsø, and Arnasco, Italy

LIST OF PLATES

Peder Balke (1804 – 1887)

1. *Nordkapp / Northcape,* c. 1845
oil on canvas
103 x 142 cm. (40 1/2 x 55 in.)

Provenance
Blomqvist, Oslo, 1923.
Jacob Kjøde, Bergen, acquired from the above in 1923.
Private Collection, by inheritance from the above.

Exhibited
Oslo, Blomqvist, *Nyopdagede malere,* 1923.

2. *Nordkapp / Northcape,* c. 1840-60
oil on canvas
55 x 37 cm. (21 3/5 x 14 1/2 in.)

Provenance
Blomqvist, Oslo, 1923.
Jacob Kjøde, Bergen, acquired from the above in 1923.
Private Collection, by inheritance from the above.

Exhibited
Oslo, Blomqvist, *Nyopdagede malere,* 1923.

3. *Seascape,* c. 1840-60
signed lower right *Balke*
oil on paper
13.8 x 15.7 cm. (5 2/5 x 6 1/10 in.)

Provenance
Bredo Henrik von Munthe af Morgenstierne II (1851 – 1930).
Professor Georg Valentin von Munthe af Morgenstierne (1892 – 1978), by inheritance from the above.
Private Collection, by inheritance from the above.

4. *Fra Seinen / By the Seine,* c. 1840-60
oil on canvas
103 x 142 cm. (28 x 22 4/5 in.)

Provenance
Blomqvist, Oslo, 1923.
Jacob Kjøde, Bergen, acquired from the above in 1923.
Private Collection, by inheritance from the above.

Exhibited
Oslo, Blomqvist, *Nyopdagede malere,* 1923.

5. *Landskap / Landscape,* c. 1840-60
oil on paper
14 x 15.5 cm. (5 1/2 x 6 1/10 in.)

Provenance
Bredo Henrik von Munthe af Morgenstierne II (1851 – 1930).
Professor Georg Valentin von Munthe af Morgenstierne (1892 – 1978), by inheritance from the above.
Private Collection, by inheritance from the above.

6. *Utsyn over Fredrikshald / View over Fredrikshald* c.1840-60
signed lower right *Balke*
oil on paper
13.3 x 15.5 cm. (5 1/5 x 6 1/10 in.)

Provenance
Bredo Henrik von Munthe af Morgenstierne II (1851 – 1930).
Professor Georg Valentin von Munthe af Morgenstierne (1892 – 1978), by inheritance from the above.
Private Collection, by inheritance from the above.

7. *Marine*, 1849
signed and dated lower left *Balke 49*
oil on paper
10.1 x 12.5 cm. (3 9/10 x 4 9/10 in.)

Provenance
Bredo Henrik von Munthe af Morgenstierne II (1851 – 1930).
Professor Georg Valentin von Munthe af Morgenstierne (1892 – 1978), by inheritance from the above.
Private Collection, by inheritance from the above.

8. *Vardøhus festning / Vardøhus fortress* , c. 1840-60
signed lower left *Balke*
oil on paper
13.8 x 18.2 cm. (5 2/5 x 7 1/10 in.)

Provenance
Bredo Henrik von Munthe af Morgenstierne II (1851 – 1930).
Professor Georg Valentin von Munthe af Morgenstierne (1892 – 1978), by inheritance from the above.
Private Collection, by inheritance from the above.

9. *To skip mot horisonten / Two ships on the horizon*
signed lower right *Balke*
oil on canvas laid on board
15.5 x 25 cm. (6 x 9 4/5 in.)

Provenance
Private Collection.

Literature
A. Harbitz, *Nyopdagede malere: Mathias Stoltenberg, Peder Balke, Lars Hertervik, Mathilde Dietrichson, Ole Juul,* Kristiania, 1923, pp. 23-41.
H. Alsvik, *Peder A. Balke*, Oslo, 1982, Vol. 1, pp. 139-43.

10. *Frytårn i tåke / Lighthouse in Mist*, 1865
oil on canvas
71 x 58 cm. (28 x 22 4/5 in.)

Provenance
Jacob Kjøde, Bergen, acquired c. 1924.
Private Collection, by inheritance from the above.

Literature
Peder Balke 1804 – 1887, exh. cat., Kunstnernes Hus, Oslo, 1954, no. 132.
M. Ingeborg Lang, K. Ljøgodt and C. Riopelle, *Paintings by Peder Balke*, exh. cat., London, 2014, p. 63, no. 38 (illus. p. 100).

Exhibited
Oslo, Kunstnernes Hus, *Peder Balke 1804 – 1887*, 4 – 28 Nov. 1954, no. 132.
Tromsø, Northern Norway Art Museum, *Paintings by Peder Balke*, 14 June – 12 Oct. 2014, no. 38; this exhibition later travelled to London, The National Gallery, 12 Nov. 2014 – 12 April 2015.

11. *Fossen / Waterfall*
signed lower left *Balke*
oil on paper mounted on board
11 x 8 cm. (4 3/10 x 3 in.)

Provenance
Olga Balke.
Private Collection, by descent to the present owner.

Literature
Peder Balke 1804 – 1887, exh. cat., Kunstnernes Hus, Oslo, 1954, no. 83.
R.M. Christiansen, *Peder Balke og Matthias Stoltenberg*, exh. cat., Kunstnerforbundet, Oslo, 1980, no. 70.

Exhibited
Oslo, Kunstnernes Hus, *Peder Balke 1804 – 1887*, 4 – 28 Nov. 1954, no. 83.
Oslo, Kunstnerforbundet , *Peder Balke og Mathias Stoltenberg*, 9 – 29 Jan. 1980, no. 70.

12. *Den Gamle Bro / The Old Bridge*
signed lower right *Balke*
oil on board
10.5 x 12 cm. (4 x 4 3/4 in.)

Provenance
Olga Balke.
Private Collection, and by descent to the present owner.

Literature
Peder Balke 1804 – 1887, exh. cat., Kunstnernes Hus, Oslo, 1954, p. 18, no. 74.
R.M. Christensen, *Peder Balke og Matthias Stoltenberg*, exh. cat., Kunstnerforbundet, Oslo, 1980, p. 19, no. 73.

Exhibited
Oslo, Kunstnernes Hus, *Peder Balke 1804 – 1887*, 4 – 28 Nov. 1954, no. 74.
Oslo, Kunstnerforbundet, *Peder Balke og Mathias Stoltenberg*, 9 – 20 Jan. 1980, no. 73.

Edvard Munch (1863 – 1944)

13. *Selvportrett / Self-Portrait*, 1895
signed lower right in graphite *E Munch*
lithograph printed in black on cream wove paper, printed by Lassally, with margins
image: 46.3 x 32 cm. (18 1/5 x 12 ½ in.)

Provenance
Galleri K, Oslo
Private Collection, Norway.

Literature
Katalog over grafisk kunst, exh. cat., Kristiania, 1914, no. 63.
G. Schiefler, *Edvard Munch: Das Graphische Werk 1906 – 1926*, Berlin, 1928, no. 31.
G. Woll, *Edvard Munch: The Complete Graphic Works*, London, 2012, p. 62, no. 37 II.

14. *Henrik Ibsen på Grand Café / Henrik Ibsen at the Grand Café*, 1902
signed in pencil lower right *Edvard Munch*
lithograph printed in black on white wove paper, printed by Lassally, with margins
image: 44.3 x 59.8 cm. (17 2/5 x 23 ½ in.)
sheet: 52.7 x 66.7 cm. (20 3/4 x 26 1/4 in.)

Provenance
Private Collection, Norway.

Literature
Edvard Munch: udstilling, exh. cat., Dioramalokalet, Kristiania, 1911, no. 75.
Katalog over grafisk kunst, exh. cat., Kristiania, 1914, no. 7.
G. Schiefler, *Edvard Munch: Das Graphische Werk 1906 – 1926*, Berlin, 1928, no. 171.
J. Templeton, *Munch's Ibsen: A painter's visions of a Playwright,* Seattle/ Copenhagen, 2008.
G. Woll, *Edvard Munch: The Complete Graphic Works*, London, 2012, p. 196, no. 200.

15. *August Strindberg*, 1896
signed in pencil lower right *E Munch;* numbered lower left *Sch 77 II*
lithograph printed in black and pale blue on greyish white wove China paper, printed by A. Clot, with margins
image: 60.5 x 46 cm. (23 4/5 x 18 in.)
sheet: 70.4 x 53.7 cm. (27 7/10 x 21 in.)

Provenance
Private Collection, Norway.

Literature
Edvard Munch: udstilling, exh. cat., Dioramalokalet, Kristiania, 1911, no. 37
Katalog over grafisk kunst, exh. cat., Kristiania, 1914, no. 98
G. Schiefler, *Edvard Munch: Das Graphische Werk 1906 – 1926*, Berlin, 1928, no. 77 II.
G. Woll, *Edvard Munch: The Complete Graphic Works*, London 2012, p. 94, no. 66 IIIA.

16. *Urnen / The Urn*, 1896
lithograph printed in black on cream wove paper, printed by A. Clot, with margins
image: 46 x 26.5 cm. (18 x 10 2/5 in.)

Provenance
Private Collection, Belgium.

Literature
Edvard Munch: udstilling, exh. cat., Dioramalokalet, Kristiania, 1911, no. 179.
Katalog over grafisk kunst, exh. cat., Kristiania, 1914, no. 11.
G. Schiefler, *Edvard Munch: Das Graphische Werk 1906 – 1926*, Berlin, 1928, no. 63.
G. Woll, *Edvard Munch: The Complete Graphic Works*, London, 2012, p. 96, no. 67 II.

17. *Madonna / Woman making love*, 1895/1902
signed in pencil in the image lower right *E Munch*
lithograph printed in black on grey-green paper, printed by Lassally, with margins
image: 60 x 44 cm. (23 3/5 x 17 3/10 in.)
sheet: 65.7 x 48.7 cm. (26 x 19 in.)

Provenance
Private Collection, Norway.

Literature
G. Schiefler, *Edvard Munch, das graphische Werk, 1906 – 1926*, Berlin, 1907 and 1928, Vols. I-II, no. 33.
Edvard Munch: udstilling, exh. cat., Dioramalokalet, Kristiania, 1911, no. 107.
Katalog over grafisk kunst, exh. cat., Kristiania, 1914, no. 42.
P. Gauguin, *Grafikeren Edvard Munch: Litografier,* Oslo, 1946, p. 39.
A. Eggum, *Edvard Munch Livsfrisen fra maleri til grafikk,* Oslo, 1990, p. 193, no. 254.
G. Woll*, Edvard Munch: The Complete Graphic Works*, London, 2012, p. 66, no. 39 I.

18. *Vampyr / Vampire II*, 1895/1902
signed lower right *E. Munch*
lithograph and woodcut printed in colours, the lithograph keystone printed in grey, the pale red from a stone, the woodblock printed in blue, green and warm ochre on white wove paper, with margins.
image: 38.6 x 55.5 cm. (15 ¼ x 21 7/8 in.)
sheet: 53.5 x 64.2 cm. (21 x 25 1/4 in.)

Provenance
Kunsthandlung Commeter, Hamburg.
Peter Albert Kölln (1864 – 1918), acquired from the above in 1916; and by descent.
Elmshorn, acquired from the above.
Private Collection, by descent.

Literature
G. Schiefler, *Edvard Munch: Das Graphische Werk 1906 – 1926,* Berlin, 1928, no. 34.
G. Woll*, Edvard Munch: The Complete Graphic Works*, London 2012, p. 71, no. 41 VI.

19. *Vampyr / Vampire II*, 1895/1902
Signed in pencil lower right *Edv Munch*
lithograph and woodcut printed in colours, the lithograph keystone printed in black, the red from a stone, the woodblock printed in blue, green and ochre on thin Japan paper, probably printed in 1913, with margins
image: 38.6 x 56 cm. (15 x 22 in.)
sheet: 44.6 x 62 cm. (17 1/2 x 24 in.)

Provenance
Private Collection.
Anon. sale; Blomqvist Kunsthandel, Oslo, 20 Oct. 1997, lot 108.

Literature
G. Schiefler, *Edvard Munch, das graphische Werk, 1906 – 1926*, Berlin, 1907 and 1928, no. 34.
A. Eggum, *Edvard Munch Livsfrisen fra maleri til grafikk*, Oslo, 1990, pp. 172 and 180, no. 229.
G. Woll*, Edvard Munch: The Complete Graphic Works*, London, 2012, p. 71, no. 41 VI.

20. *Vampyr / Vampire II*, 1895/1902
signed in pencil lower right *Edv Munch*
lithograph and woodcut printed in colours, the lithograph keystone printed in black, the pale red from a stone, the woodblock printed in blue and ochre on thin Japan paper, probably printed in 1913, with margins
image: 38 x 54 cm. (15 x 21 1/4 in.)

Provenance
Private Collection, Belgium.

Literature
G. Schiefler, *Edvard Munch: Das Graphische Werk 1906 – 1926*, Berlin, 1928, no. 34.
G. Woll*, Edvard Munch: The Complete Graphic Works*, London, 2012, p. 70, no. 41VI.

21. *På kjærlighetens bølger / On the Waves of Love*, 1896
mezzotint printed in black with hand-colouring, probably printed by Felsing, with small margins
22 x 28.5 cm. (8 3/5 x 11 1/5 in.)

Provenance
Private Collection, Belgium.

Literature
Katalog over grafisk kunst, exh. cat., Kristiania, 1914, no. 129.
G. Schiefler, *Edvard Munch: Das Graphische Werk 1906 – 1926*, Berlin, 1928, no. 43.
S. Willoch, *Edvard Munchs raderinger*, Oslo, 1950, no. 35 I-II.
G. Woll, *Edvard Munch: The Complete Graphic Works*, London, 2012, p. 82, no. 50 I.

22. *Kvinnen / Woman*, 1899
lithograph printed in black on cream wove paper, printed by Petersen & Waltz, with margins
image: 46.2 x 59.5 cm. (18 1/10 x 23 3/10 in.)

Provenance
Private Collection, Belgium.

Literature
G. Schiefler, *Edvard Munch: Das Graphische Werk 1906 – 1926*, Berlin, 1928, no. 122.
G. Woll, *Edvard Munch: The Complete Graphic Works*, London, 2012, p. 167, no. 147 II.

23. *Aske II / Ashes II*, 1899
signed in pencil lower right *E Munch*
lithograph printed in black on cream wove paper, printed by Petersen & Waltz, with margins
image: 35.4 x 45.7 cm. (13 9/10 x 18 in.)

Provenance
Private Collection, Belgium.

Literature
Katalog over grafisk kunst, exh. cat., Kristiania, 1914, no. 266.
G. Schiefler, *Edvard Munch: Das Graphische Werk 1906 – 1926*, Berlin, 1928, no. 120.
G. Woll, *Edvard Munch: The Complete Graphic Works*, London, 2012, p. 166, no. 146 II.

24. *Dagny Konow*, 1885
inscribed verso by Inger Munch *Mrs Boer Konow painted at Grønlien, Borre ca. 1885. Edvard Munch.*
oil on canvas pasted onto cardboard
50 x 35 cm. (19 7/10 x 13 7/10 in.)

Provenance
Inger Munch (1868 – 1952) the artist's sister.
Henny Hardgreaves, née Konow (1944 – 1992), acquired as a gift from the above; and by descent to
Tom Konow Hardgreaves, 1992.
Blomqvist Kunsthandel, Oslo, 1997.
Private Collection, Norway.

Literature
A. Eggum, *Edvard Munch Portretter*, exh. cat., Munch Museum, Oslo, 1994, pp. 18f and 43 (illus. in colour).
D. Buchhart, *Edvard Munch: Signs of Modern Art,* exh. cat., Fondation Beyeler, Basel, 2007, no. 5 (illus. in colour p. 48).
G. Woll, *Edvard Munch: Complete Paintings: Catalogue Raisonné,* Oslo, 2008, Vol. 1, no. 119, p. 135 (illus. in colour).
I. Ydstie, *Munch blir "Munch" Kunsteriske strategier 1880 – 1892,* exh. cat., Munch Museum, Oslo, 2008, p. 258.

Exhibited
Oslo, Munch Museum, *Edvard Munch Portretter,* 23 Jan. – 3 May 1994, no. 1
Basel, Fondation Beyeler, *Edvard Munch Signs of Modern Art*, 18 Mar. – 15 July 2007, no. 5; this exhibition later travelled to Schwabisch Hall, Kunsthalle Würth, 4 Aug. – end of Dec. of 2007.
Oslo, Munch Museum, *Munch blir "Munch" Kunsteriske strategier 1880 – 1892,* 10 Oct. 2008 – 11 Jan. 2009.

25. *Blond og mørk aktmodell / Blonde and Dark-Haired Nudes*, 1902/03
oil on canvas
60.3 x 70.5 cm. (24 x 27 ¾ in.)

Provenance
Harald Holst Halvorsen, Oslo, before 1951.
Fritz and Peter Nathan, Zürich.
E. Simon, Erlenbach.
Anon. sale; Christie's, London, 27 June 1988, lot 42.
Private Collection, United Kingdom, acquired at the above sale.

Literature
C. Glaser, *Edvard Munch,* Berlin, 1922, p. 172.
J. Thiis, *Edvard Munch og hans samtid. Slekten, live tog kunsten. Geniet*, Oslo, 1933, p. 273.
V. von W. Wartmann, *Edvard Munch, 1863 – 1944*, exh. cat., Kunsthaus, Zürich, 1952, no. 31.
E. Rathke, *Edvard Munch*, exh. cat., Frankfurter Kunstverein, Frankfurt am Main, 1962, no. 32.
Munch/Nolde; the relationship of their art: oils, watercolours, drawings and graphics, exh. cat., Marlborough Gallery, London, 1969, p. 12, no. 9 (illus. in colour p. 26).
G. Woll, *Edvard Munch: Complete Paintings, Catalogue raisonné,* Oslo, 2008, Vol 2., p. 550, no. 512 (illus. in colour).

Exhibited
Kristiania, Diromalokalet, *En blond o gen mørk Pige*, 1904, no. 26.
Mannheim, Kunstverein Mannheim, *2 Frauenportraits Köpfe,* Sept. 1908, no. 68; this exhibition later travelled to Cologne, Sonderausstellung Kunstverein, Dec. 1908.
Bremen, Kunsthalle Bremen, *Zwei weibliche Akte,* Feb. – March 1909, no. 1138.
Vienna, Künstlerbund Hagen, *Blond unde Schwartz,* 1912, no. 1.
Zürich, Kunsthaus, *Edvard Munch, 1863 – 1944*, 22 June – 17 Aug. 1952, no. 31.
Frankfurt am Main, Steinernes Haus, *Edvard Munch*, 9 Nov. 1962 – 6 Jan. 1963, no. 32.
Schaffhausen, Museum Allerheiligen, *Edvard Munch,* 30 Feb. – 9 June 1968, no. 35.
London, Marlborough Gallery, *Munch/Nolde; the relationship of their art: oils, watercolours, drawings and graphics,* July – Aug. 1969, no. 9.

26. *Det Ske Barn I / The Sick Child I*, 1897
signed in pencil lower right *Edv Munch;* inscribed lower centre *Krankes Madchen*
lithograph printed in three colours, red, pink and grey/blue on white wove paper, printed by A. Clot, with margins
image: 42 x 56.6 cm. (16 ½ x 22 1/5 in.)
sheet: 55.6 x 66.4 cm. (21 4/5 x 26 in.)

Provenance
Anon. sale; Blomqvist Kunsthandel, Oslo, 16 Nov. 2010, lot 80.
Private Collection, Norway.

Literature
P. Gauguin, *Grafikeren Edvard Munch,* Trondheim, 1946, p.43.
Edvard Munch: udstilling, exh. cat., Dioramalokalet, Kristiania, 1911, no. 120.
Katalog over grafisk kunst, exh. cat., Kristiania, 1914, no. 125.
G. Schiefler, *Edvard Munch: Das Graphische Werk 1906 – 1926*, Berlin, 1928, no. 59.
G. Woll*, Edvard Munch: The Complete Graphic Works*, London, 2012, p. 101, no. 72 Xa.

27. *Ung Kvinne På Stranden / Young Woman on the Beach*, 1912
signed in pencil lower right *E Munch*
woodcut printed in black and blue on cream wove paper, printed by the artist, with margins
image: 29.6 x 22 cm. (11 3/5 x 8 3/5 in.)

Provenance
Private Collection, Norway.

Literature
Katalog over grafisk kunst, exh. cat., Kristiania, 1914, no. 141.
G. Schiefler, *Edvard Munch: Das Graphische Werk 1906 – 1926*, Berlin, 1928, no. 386.
G. Woll*, Edvard Munch: The Complete Graphic Works*, London, 2012, p. 293, no. 418 IIa.

28. *Pubertet / Puberty*, 1902
inscribed lower left by the printer *O. Felsing*
etching printed in black on white wove paper, printed by Felsing, with margins
plate: 18.8 x 15 cm. (7 4/5 x 15 9/10 in.)

Provenance
Private Collection, Belgium.

Literature
Edvard Munch: udstilling, exh. cat., Dioramalokalet, Kristiania, 1911, no. 91.
Katalog over grafisk kunst, exh. cat., Kristiania, 1914, no. 39.
G. Schiefler, *Edvard Munch: Das Graphische Werk 1906 – 1926*, Berlin, 1928, no. 164.
S. Willoch, *Edvard Munchs raderinger*, Oslo, 1950, no. 79.
G. Woll, *Edvard Munch: The Complete Graphic Works*, London, 2012, p. 189, no. 186a.

29. *Pernille Kirkeby*, 1909
signed upper right *E.Munch*
oil on canvas
100 x 89 cm. (39 3/10 x 35 in.)

Provenance
Anker Kirkeby, Copenhagen, 1909.
J.B Stang, 1927.
Heddy Astrup/Nils Astrup, after 1963.
Anon. sale; Sotheby's, London, 27 June 2000, lot 20.
Private Collection, USA, by 2005.

Literature
Edvard Munch utstilling: Malerier, akvareller, tegninger, grafikk, exh. cat., Kunstnernes Hus, Oslo, 1951, no. 78
V. von W. Wartmann*, Edvard Munch*, exh. cat., Kunsthaus Zürich, 1952, no. 46.
Munch-bilder i privat eie, exh. cat., Kunstnerforbundet, Oslo, 1958, no. 23.
E. Rathke, *Edvard Munch*, exh. cat., Steinernes Haus, Frankfurt am Main, 1963, no. 43.
W. Ulrich, *Edvard Munch*, exh. cat., Museum Allerheiligen, Schaffhausen, 1968, no. 68.
A. Eggum, *Edvard Munch Portretter*, exh. cat., Munch Museum, Oslo, 1994, p. 157f.
G. Woll, *Edvard Munch: Complete Paintings, Catalogue raisonné,* Oslo, 2008, Vol. 3, p. 857, no. 827 (illus. in colour).
D. Buchhart and G. Hedin*, Edvard Munch and Denmark*, exh. cat., Ordrupgaard Museum, Copenhagen, 2009, p. 111, no. 90.
D. Hansen and A. Buschhoff, *Edvard Munch: Ratsel hinter der Leinwand,* exh. cat., Kunsthalle Bremen, Bremen, 2011, p. 156, no. 72.

Exhibited
Berlin, Nationalgalerie, *Kinderbildnis,* 12 March – 15 May 1927, no. 132.
Oslo, Nasjonalgalleriet, *Barneportroet. Maleren Walter Leistikows lille datter*, 8 June – 27 July 1927, no. 185.
Oslo, Kunstnernes Hus, *Edvard Munch utstilling: Malerier, akvareller, tegninger, grafikk,* 10 Nov. – 16 Dec. 1951, no. 78.
Zürich, Kunsthaus, *Edvard Munch*, 22 June – 17 Aug. 1952, no. 46.
Oslo, Kunstnerforbundet, *Munch-bilder i privat eie*, 25 Jan. – 20 Feb. 1958, no. 23.
Frankfurt am Main, Steinernes Haus, *Edvard Munch,* 9 Nov. 1962 – 6 Jan. 1963, no. 43.
Schaffhausen, Museum Allerheiligen, *Edvard Munch*, 30 March – 9 June 1968, no. 68.
Copenhagen, Ordrupgaard Museum, *Munch and Denmark,* 4 Sep, 2009 – 3 Jan., 2010, no. 90; this exhibition later travelled to Oslo, Munch Museum, 21 Jan. – 18 Apr., 2010.
Bremen, Kunsthalle Bremen, *Edvard Munch: Ratsel hinter der Leinwand,* 15 Oct. 2011 – 26 Feb. 2012, no. 72.
Stavanger, Stavanger Art Museum*, Munch - Gåten bak lerretet,* 29 Aug. – 25 Nov. 2012.
Modum, Blaafarveværke, *Munch og malervennen på Modum, 11 May – 22 Sep. 2013*.

30. *Salomé*, 1903

signed in pencil lower right *Edv Munch*
Lithograph on white wove paper, printed by Lassally, with margins
image: 39.8 x 30.5 cm. (15 $^{3/5}$ x 12 in.)

Provenance
Private Collection, Belgium.

Literature
Katalog over grafisk kunst, exh. cat., Kristiania, 1914, no. 86
G. Schiefler, *Edvard Munch, das graphische Werk, 1906 – 1926*, Berlin, 1907 and 1928, no. 213.
G. Schiefler, *Der "Nordische Katalog" zur Graphik von Edvard Munch,* 1913-17, Vol. 2, no. 86.
G. Woll*, Edvard Munch: The Complete Graphic Works*, London, 2012, p. 221, no. 245.

31. *Seinen ved Saint-Cloud / The Seine at Saint-Cloud*, 1890

signed lower right *E Munch*
oil on wooden panel
19 x 33 cm. (7 $^{1/2}$ x 13 in.)

Provenance
Harald Holst Halvorsen, Oslo.
Oscar Johannessen, by 1951 until after 1958.
A. Fredrik Klaveness, Oslo.
Nini Scott, Connecticut, by 1982.
Anon. sale; Sotheby's, London, 3 Dec. 1986, lot 191.
Anon. sale; Christie's, London, 26 June 1990, lot 222.
Eastlake Gallery, New York, by 1991.
Anon. sale; Christie's, New York, 7 Nov. 2007, lot 351.
Private Collection; acquired at the above sale.

Literature
R. Rapetti, *Munch et Paris, 1889 – 1891*, Paris, 1991, p. 74f.
G. Woll, *Edvard Munch: Complete Paintings, Catalogue Raisonné,* Oslo, 2008, Vol. 1, p. 200, no. 200 (illus. in colour).
D. Buchhart and G. Hedin*, Edvard Munch and Denmark*, exh. cat., Ordrupgaard Museum, Copenhagen, 2009, no. 2 (illus. in colour p. 48).
Exhibited
Oslo, Kunstnernes Hus, *Edvard Munch utstilling: Malerier, akvareller, tegninger, grafikk,* 10 Nov. – 16 Dec. 1951, no. 42.
Copenhagen, Ordrupgaard Museum, *Munch and Denmark,* 4 Sep, 2009 – 3 Jan., 2010, no. 2; this exhibition later travelled to Oslo, Munch Museum, 21 Jan. – 18 Apr. 2010.

32. *Furuskog / Pine Forest*, 1891/92
signed lower right *E. Munch*
oil on canvas
58.5 x 72.5 cm. (23 x 28 1/2 in.).

Provenance
Johannes Lynneberg.
Thora Lynneberg, by 1927.
Torleif Mørk
Leif Høegh
Ove & Westye Høegh, by 1983.
Harald Lie, by 2001.
Private Collection.

Literature
Ø. Storm Bjerke and A. Bonito Oliva, *Munch 1863 – 1944*, Complesso del Vittoriano, Rome, 2005, p. 104, no. 10 (illus in colour p. 105).
G. Woll, *Edvard Munch: Complete Paintings, Catalogue raisonné,* Oslo, 2008, Vol. 1, p. 232, no. 244 (illus. in colour).
I. Ydstie, *Munch blir "Munch" Kunstneriske strategier 1880 – 1892,* exh. cat., Munch Museum, Oslo, 2008, no. 139.
Munch og malervennen på Modum, exh. cat., Blaafarveværket, Modum, 2013, no. 78.

Exhibited
(probably) Kristiania, Tostrupgården, *Varm Soldag i en Furuskog,* 14 Sep. – 4 Oct. 1892, no. 43.
(probably) Berlin, Verein Berliner Künstler, *Heisser Sommertag in einem Föhrenwalde*, 5 Nov. – 12 Nov. 1892, no. 27; this exhibition later travelled to Düsseldorf, Schulte, Nov. 1892; Cologne, Schulte, Dec. 1892; and Berlin, Equitable-Palast, 26 Dec. 1892 – Jan. 1893.
(probably) Copenhagen, Kleis, *Varm Sommerdag i en Granskov,* 24 Feb. – 14 March 1893, no. 27.
Stockholm, Blanch, *Tallskog,* 1 Oct. – 31 Oct. 1894, no. 20.
Oslo, Nasjonalgalleriet, *Edvard Munch: utstilling i Nasjonalgalleriet*, 8 June – 27 July 1927.
Rome, Complesso del Vittoriano, *Munch 1863 – 1944,* 10 March – 19 June 2005, no. 10.
Oslo, Munch Museum, Munch blir "Munch" Kunstneriske strategier 1880 – 1892, 10 Oct. 2008 – 11 Jan. 2009, no. 139.
Modum, Norway, Blaafarveværket, *Munch og malervennen på Modum*, 2013, no. 78.

33. *Landskap ved Skøyen / Landscape near Skøyen*, 1920-30
signed lower right *Edv. Munch*
oil on canvas
120 x 100 cm. (47 1/4 x 39 3/10 in.).

Provenance
Harald Holst Halvorsen, Oslo.
Rolf E. Stenersen, Oslo.
Blomqvist Kunsthanel, Oslo, 1970.
Gaubier Waldorff, 1973.
Anon. sale; Auktion Galerie Ketterer, Munich, Nov. 1974, lot 1340.
Private Collection.

Literature
H. Halvorsen, *Endel av Edv. Munch kunstverker, som jeg har samlet, og for de flestes vedkommende dessverre også solgt igjen fra 1915 – 1950*, Oslo, 1952, p. 35.
G. Woll, *Edvard Munch: Complete Paintings, Catalogue Raisonné,* Oslo, 2008, Vol. 3, p. 1237,
no. 1370 (illus. in colour).

34. *Vinterlandskap med Drengestuen på Ekely / Winter Landscape with Red House at Ekely*, c. 1926-30
signed lower right *Edv. Munch*
watercolour on paper
50 x 65 cm. (19 7/10 x 25 ½ in.).

Provenance
Private Collection.

35. *Det Røde Hus / The Red House*, 1926-30
signed lower right *E.Munch*
oil on mahogany wooden panel, pre-primed with a light grey ground
45.5 x 55 cm. (18 x 21 3/5 in.)

Provenance
Harald J. Hansen, by 1943.
Private Collection, by 1977.
Kornfeld & Klipstein, Bern, 1978.
Anon. sale; Tore Ulving Auctions, Tønsberg, 1989.
Anon. sale; Christie's, New York, 7 Nov. 2002, lot 247.
Private Collection, acquired at the above sale.
Private Collection, acquired from the above in 2004-2005.

Literature
Ø. Storm Bjerke and A. Bonito Oliva, *Munch 1863 – 1944*, Complesso del Vittoriano, Rome, 2005, p. 194, no. 54 (illus. in colour p. 195, titled *Casa del garzone della fattoria*).
G. Woll, *Edvard Munch: Complete Paintings, Catalogue Raisonné,* Oslo, 2008, Vol. 4, p. 1431, no. 1572 (illus. in colour).

Exhibited
Tokyo, Idemitsu Museum of Arts, by 2001, on loan.
Rome, Complesso del Vittoriano, *Munch 1863 – 1944*, 10 March – 19 June 2005, no. 54.

36. *Henrik Bull,* 1939
signed and dated lower left *Edv. Munch 1939*
oil on wooden panel; painted on pre-primed mahogany panel with the manufacturer's stamp of Le France
55 x 46 cm. (21 3/5 x 18 in.)

Provenance
Henrik Bull, 1939.
Anders M. Vik/Signe Vik.
Blomqvist Kunsthandel, Oslo, by 2005.
Private Collection, acquired from the above in 2005.

Literature
Edvard Munch utstilling: mallerier akvareller, tegninger, grafikk, exh. cat., Kunstnernes Hus, Oslo, 1951, no. 105.
W. Ulrich Guyan, *Edvard Munch*, exh. cat., Museum zu Allerheiligen, Schaffhausen, 1968, no. 99.
A. Eggum, *Edvard Munch Portretter*, exh. cat., Munch Museum, Oslo, 1994, p. 258f.
D. Buchhart and C. Wynne, *Edvard Munch: Signs of Modern Art*, Fondation Beyeler, Basel, 2007, no. 211 (illus. in colour p. 251).
G. Woll, *Edvard Munch: Complete Paintings, Catalogue Raisonné,* Oslo, 2008, Vol. 4, p. 1557, no. 1745 (illus. in colour).

Exhibited
Oslo, Kunstnernes Hus, *Edvard Munch utstilling: malerier akvareller, tegninger, grafikk,* 10 Nov. – 16 Dec. 1951, no. 105.
Schaffhausen, Museum zu Allerheiligen, *Edvard Munch,* 30 March – 9 June 1968, no. 99.
Basel, Fondation Beyeler, *Edvard Munch: Signs of Modern Art,* 18 March – 15 July 2007, no. 211; this exhibition later travelled to Schwabisch Hall, Kunsthalle Würth, 4 Aug. – end of Dec. 2007.

37. *Selvportrett Ved Vinen / Self-Portrait with Bottle of Wine,* 1930
signed lower right *Edv Munch*, inscribed lower left *Tryk no.13*
lithograph on cream wove paper, printed by Nielsen, Hagen, with margins
image: 42 x 51.1 cm. (16 ½ x 20 1/10 in.)

Provenance
Private Collection, Belgium.

Literature
G. Woll*, Edvard Munch: The Complete Graphic Works*, London, 2012, p. 436, no. 712.

Per Kirkeby (B. 1938)

38. *Chac'erne mister orienteringen – på grund af det grønne, den nye hovedfarve*, 1970/71
oil on masonite
122 x 122 cm. (48 x 48 in.)

Provenance
Studio of the artist.
Private Collection.
Michael Werner Gallery, New York and London.

Literature
A. Larson, *Per Kirkeby. Malerier 1957 – 1977*, Copenhagen, 2002, p. 285.
E. Tøjner, *Per Kirkeby: 122 x 122, Paintings on Masonite*, exh. cat., Louisiana Museum for Moderne Kunst, Humlebaek, 2002, p. 107, no. 82.
R. Shiff, *Per Kirkeby: Retrospektive*, exh. cat., Tate Modern, London, 2009, p. 160 (illus. in colour p. 71).
A. Borchardt-Hume, *Per Kirkeby*, Baden-Württemberg, 2009, p. 55 (illus. p. 12).
S. Gohr, *Per Kirkeby and the 'Forbidden Paintings' of Kurt Schwitters,* exh. cat., Palais des Beaux-Arts, Brussels, 2012, p. 55, no. 17.

Exhibited
Cologne, Galerie Michael Werner, *Per Kirkeby: Frühe Werke und neue Zeichnungen,* 18 March – 6 May 1995.
Humlebaek, Louisiana Museum for Moderne Kunst, *Per Kirkeby: 122 x 122. Paintings on Masonite*, 16 May – 1 Sept. 2002, no. 82.
London, Tate Modern, *Per Kirkeby: Retrospektive,* 17 June – 6 Sept. 2009; this exhibition later travelled to Düsseldorf, Museum Kunst Palast, 26 Sept. 2009 – 10 Jan. 2010.
Brussels, Palais des Beaux-Arts, *Per Kirkeby and the 'Forbidden Paintings' of Kurt Schwitters*, 10 Feb. – 20 May 2012, no. 17.

39. *Untitled*, 2011
mixed media on masonite
122 x 122 cm. (48 x 48 in.)

Provenance
Studio of the artist.
Michael Werner Gallery, New York and London.

Literature
S. Gohr, *Per Kirkeby and the 'Forbidden Paintings' of Kurt Schwitters,* exh. cat., Palais des Beaux-Arts, Brussels, 2012, p. 121, no. 76.
U. Bischoff, *Per Kirkeby: Masonite*, exh. cat., Galerie Michael Werner, New York and Cologne, 2012, no. 13 (illus. in colour).

Exhibited
Brussels, Palais des Beaux-Arts, *Per Kirkeby and the 'Forbidden Paintings' of Kurt Schwitters*, 10 Feb. – 20 May 2012, no. 76.
Munich, Galerie Fred Jahn, *Per Kirkeby*, 22 June – 28 July 2012.

40. *Untitled*, 2000
mixed media on masonite
121 x 121 cm. (47 3/4 x 47 3/4 in.)

Provenance
Studio of the artist
Michael Werner Gallery, New York and London.

Literature
T. Kneubühler, *Per Kirkeby,* exh. cat., Cologne, 2005, n.p., no. 3 (illus. in colour).

Exhibited
Cologne, Galerie Michael Werner, *Per Kirkeby: Masonite 2000 – 2005,* 18 March – 23 April 2005, no. 3.
New York, Galerie Michael Werner, *Per Kirkeby: Recent works on Masonite*, 15 Sept. – 22 Oct. 2005.
New York, Robert Brown Gallery, *Per Kirkeby*, 10 Nov. – 15 Dec. 2012, no. 13.

41. *Untitled,* 2012
mixed media on masonite
122 x 122 cm. (48 x 48 in.)

Provenance
Studio of the artist.
Michael Werner Gallery, New York and London.

42. *Untitled,* 2012
mixed media on masonite
122 x 122 cm. (48 x 48 in.)

Provenance
Studio of the artist.
Michael Werner Gallery, New York and London.

Literature
U. Bischoff, *Per Kirkeby: Masonite,* exh. cat., Galerie Michael Werner, New York and Cologne, 2012, no. 1.

Exhibited
Märkisch, Wilmersdorf, Galerie Michael Werner, *Per Kirkeby: Neue Masonite*, 29 May – 27 July 2012, no. 1.

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Materials and Experiments as a Sign of Modernism by Dr. Dieter Buchhart
Per Kirkeby: A View of Balke by Dr. Anne-Birgitte Fonsmark
Kirkeby's Reflections on Munch by Prof. Øivind Storm Bjerke
Per Kirkeby by Dr. Dieter Buchhart

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CREDITS

CREDITS FOR IMAGES ILLUSTRATED ON PAGES 19-25

FIG. 8. EDVARD MUNCH

The Sick Child (Study), 1885-86
Oil on canvas
119.5 x 118.5 cm
Nasjonalgalleriet Oslo
Børre Høstland, Nasjonalmuseet for kunst, arkitektur og design

FIG. 9. EDVARD MUNCH

Self-Portrait, 1886
Oil on canvas
33 x 24.5 cm.
Nasjonalmuseet for kunst, arkitektur og design, Oslo
Børre Høstland, Nasjonalmuseet for kunst, arkitektur og design

FIG. 10. EDVARD MUNCH

The Storm, 1893
oil on canvas
91.8 x 130.8 cm.
The Museum of Modern Art, New York
Gift of Mr. and Mrs. H. Irgens Larsen and acquired through the Lillie P. Bliss and Abby Aldrich Rockefeller Funds, 1974, 1351.1974
DIGITAL IMAGE © 2015, The Museum of Modern Art/Scala, Florence

FIG. 14. PER KIRKEBY

Wolf, c. 1964
oil on masonite
121.5 x 124 cm
Private Collection
© The Artist, courtesy Michael Werner Gallery, New York and London

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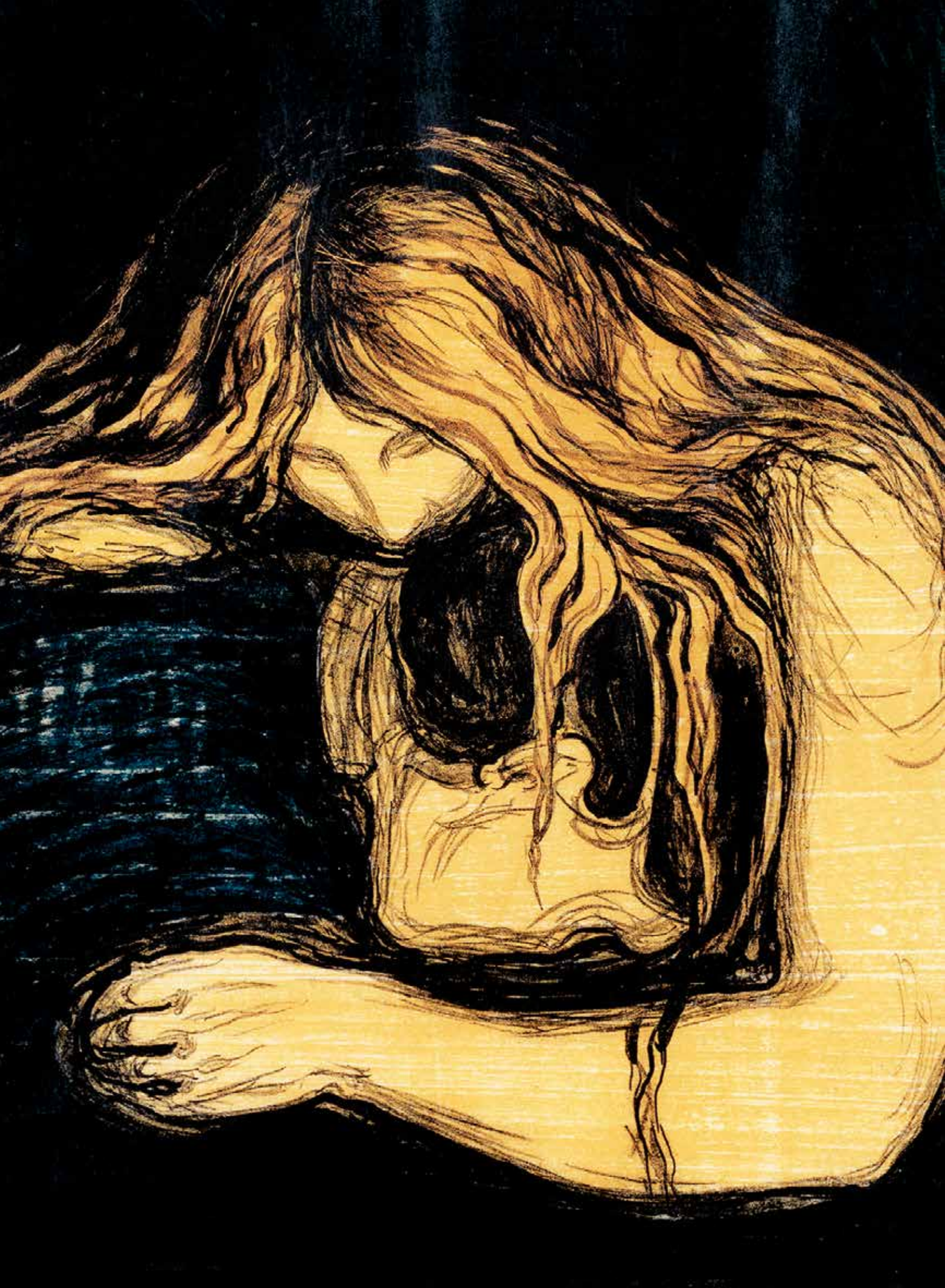

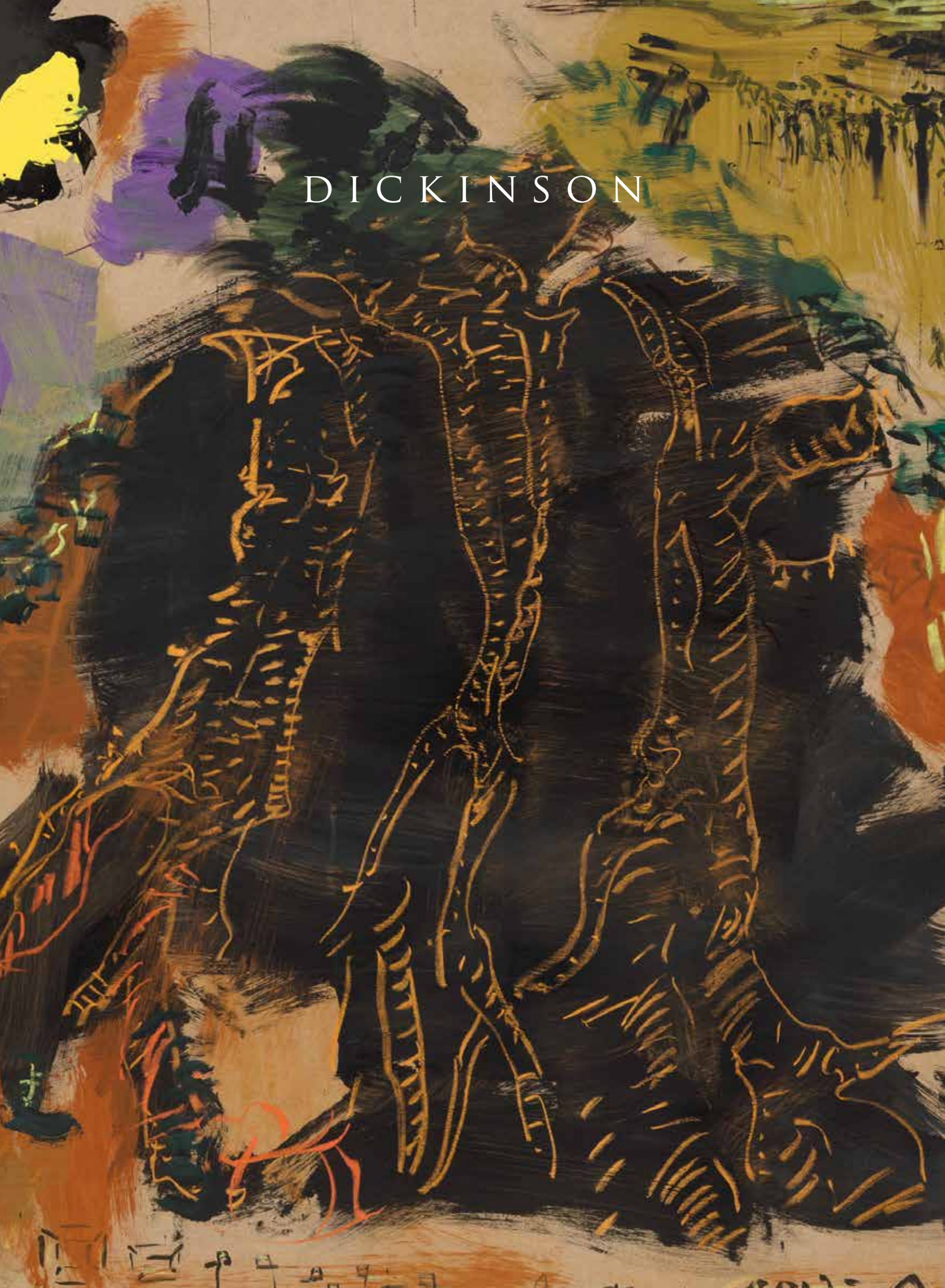
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