

**LARGE PRINT**

**EDVARD MUNCH  
TREMBLING EARTH**

# INTRODUCTION

The Norwegian artist Edvard Munch (1863–1944) is best known for his vivid depictions of love, anxiety, and death. Raised in a strict religious household, one impacted by the early loss of his mother and sister, Munch once poetically stated “sickness, insanity, and death were the black angels that guarded my cradle.” The artist has been understood as an isolated and melancholy figure, and his early years were indeed marked by struggle as he faced critical censure and battled addiction and mental illness. By his mid-thirties, after Munch sought natural cures and medical attention, he found emotional stability and commercial success at home and in Germany, where he lived for many years. When he returned to Norway for short stays, settling there permanently in 1909, Munch lived in a variety of rented and purchased residences in the countryside, preferring natural surroundings to the urban environment.

While Munch is best known for expertly capturing emotion in human figures, many of his works feature landscape. This exhibition examines how he animated nature to express psychological states, celebrate the abundance of the earth, and ponder the mysteries of the forest during a time of rapid industrialization. In his paintings and prints of the Oslo Fjord shoreline in Norway and the Baltic coast in Germany, Munch explored the changes brought about by increased tourism, partially the result of health-reform initiatives extolling the virtues of outdoor activity. Munch developed his own worldview that connected science, human biology, plant life, and the solar system. His landscape-based prints, drawings, and paintings from the 1890s to the 1940s reveal an artist fascinated by humankind's interaction with the earth and the impact of one on the other.

*Edvard Munch: Trembling Earth* is co-organized by the Clark Art Institute, Williamstown, Massachusetts; the Museum Barberini, Potsdam, Germany; and Munchmuseet, Oslo, Norway, and curated by Jay A. Clarke, Rothman Family Curator, Art Institute of Chicago; Jill Lloyd, independent curator; and Trine Otte Bak Nielsen, curator, Munchmuseet. Generous funding for presentation at the Clark and Munchmuseet is provided by the Asbjorn Lunde Foundation, Inc.

# IN THE FOREST

Munch's depictions of trees and forests include romantic encounters between couples, children wandering into dense woods, and scenes of Norway's logging industry. His images of lush Norwegian elm and pine forests capture their beauty throughout the seasons. Timber was among Norway's largest exports in the early twentieth century, and while many of these paintings celebrate nature's bounty, they have over time come to signify the destruction of the country's national resources. Throughout his life, both at home and abroad, Munch portrayed trees and forests as representations of mystery. Inspired by the forests near Åsgårdstrand, Norway; the elm trees near his home at Ekely, outside of Oslo; and the Thuringian Forest in Germany, Munch celebrated the earth's cyclical process of growth, death, and rebirth in paintings and prints.

All works in the exhibition are by Edvard Munch  
(Norwegian, 1863–1944)

# *Self-Portrait in Front of the House Wall*

1926

Oil on canvas

Squinting at the sun, Munch poses beside his house at Ekely, outside Oslo. This was his final residence. Behind him are the trees and flowers on his property; the tall stalk and leaves of a sunflower plant are to his right. Standing between house and garden, Munch places himself on the edge of interior and exterior spaces. The artist made numerous self-portraits throughout his career as he examined his own identity and explored themes of love, life, and death.

Munchmuseet, Oslo, Norway, MM.M.00318

*The Logger*  
1913  
Oil on canvas

Munchmuseet, Oslo, Norway, MM.M.00385

## *From Thüringerwald*

1905

Oil on canvas

Before a lengthy hospitalization in Copenhagen from 1908 to 1909 after a nervous breakdown, Munch sought natural cures at spas for his emotional instability and alcoholism. One such establishment was in central Germany in the village of Bad Elgersburg. *From Thüringerwald*, with its vibrant colors, depicts a bright pink-red path leading to a green forest in the distance. The path is bordered by a hypnotic red-and-green hill that could resemble a brain, lungs, or arteries coursing with blood. Munch believed that cells and protoplasm in blood connected to the earth as well as to the human body.

Dallas Museum of Art, Eugene and Margaret McDermott Art Fund, Inc.  
Bequest of Mrs. Eugene McDermott, 2019.67.15.McDermott

*Children in the Forest*  
1901–2  
Oil and casein on canvas

Munchmuseet, Oslo, Norway, MM.M.00317

*The Magic Forest*  
1919–25  
Oil on canvas

Munchmuseet, Oslo, Norway, MM.M.00874

*The Fairytale Forest*  
1927–29

401

Oil on canvas

Throughout his career Munch created scenes of children amidst lush foliage or entering what he called a “fairy-tale forest.” The claustrophobic sensation of children surrounded by dark spruces is heightened here by the acid-green colors, scale of the towering trees, and anthropomorphic shape of the tree in the right foreground. The branch resembles a gaping mouth reaching towards the children. Munch may have been influenced by his friend the artist and author Theodor Kittelsen, (Norwegian, 1857–1914), whose drawing *The Forest Troll* illustrates a folktale about children searching for a menacing troll in the forest.

Private collection

*Dark Spruce Forest*

1899

Oil on canvas

Munchmuseet, Oslo, Norway, MM.M.00337

*Towards the Forest I* (Left)

1897

Color woodcut on paper

*Towards the Forest II* (Right)

1915

Color woodcut on paper

Munch created this motif in 1897. He returned to the composition for revision and reprinting in 1915. In both works, a couple walks toward the woods with their arms entwined. The two versions differ: in the earlier, nearly monochromatic print the woman is naked and more vulnerable; in the later printing, the woman is wearing a skirt. In his letters and diaries Munch referred to forests as living, breathing, and holy entities: “They went into an opening in the forest—on both sides stood tall conifers and birches . . . they walked up and down silently, heads bowed—they were enveloped in an atmosphere of solemnity, as though in a church.”

*Ashes II* (Left)

1899

Lithograph on paper

*Ashes I* (Right)

1896

Lithograph on paper

In the lower right-hand corner of *Ashes I*, a woman stands suggestively, hands in her hair, in front of a forest. Next to her is a crouching man, head in his hands. He seems to rest his arms on the word *ASKE* (ashes) below him. Smoke from a burning object rises up the left side of the composition towards another woman's head—a gorgon, a creature whose hair is made of snakes and whose gaze can turn a person to stone—hovering ominously in the upper half of the composition.

Private collection

*The Yellow Log* (Free-standing wall)

1912

Oil on canvas

*The Yellow Log* depicts a group of felled trees in a dense forest, the brightly hued central tree dramatically disappearing into the vanishing point of the canvas. The trunks of the surrounding trees are shaded purple with dark circles demarcating their bark. These shapes resemble cells, the building-blocks of living things, and emphasize the life force of the trees. This painting celebrates the growth of individual trees and alludes to the destruction of Norway's forests.

Munchmuseet, Oslo, Norway, MM.M.00393

*Elm Forest in Spring* (Free-standing wall)

1923

Oil on canvas

Private Collection

# CULTIVATED LANDSCAPE

Munch's paintings of cultivated landscapes—land cleared of vegetation then planted with crops, orchards, or gardens—reflect his keen interest in human interaction with nature. These motifs were inspired by the fertile coastal peninsula around the Oslo Fjord where he owned several properties. Reflecting a horticultural boom in Norway, at his various homes Munch created flower and kitchen gardens, planted fruit trees, maintained orchards, and kept animals such as hens, ducks, and horses. The artist regarded his gardens and fields as places of refuge overflowing with life. They can also be understood as liminal zones between nature and civilization and as symbols of fertility and rejuvenation. During a time when Norwegian agriculture was undergoing modernization and mechanization, Munch depicted traditional small-scale farming practices, celebrating the farmer's way of life in opposition to industrialization and encroaching urbanization.

## *Self-Portrait with Palette*

400

1926

Oil on canvas

Munch's 1926 *Self-Portrait with Palette* can be seen as evidence of his self-perception and interaction with nature. The artist paints himself standing outside his home at Ekely, dressed in a yellow painter's smock, holding a palette and paint brushes, symbols of his profession. Behind him are buoyantly leaved green trees and above his head are variously shaped clouds in white, pink, blue, and purple. Munch often painted outdoors and even constructed a large open-roof studio on the property.

Private collection

## *Fertility*

1899–1900

Oil on canvas

*Fertility* depicts a man and a woman standing on either side of a tree that might represent the Tree of Life, an archetype found in many mythological, religious, and philosophical traditions throughout the world. The tree represents the connection between all forms of creation. Munch associated this motif with Adam and Eve in the Garden of Eden from the Hebrew Bible. Munch had complicated relationships with women throughout his life, and often depicted men and women at odds with each other in his compositions, such as *Separation* and *Two Human Beings: The Lonely Ones*, examples of which are on view in the next gallery.

Private collection

*Spring Ploughing*

1916

Oil on canvas

Munchmuseet, Oslo, Norway, MM.M.00330

*Digging Men with Horse and Cart*

1920

Oil on canvas

In the late teens and early 1920s, Munch made paintings that depicted farmers and laborers in fields. In *Digging Men with Horse and Cart* the figures and horse are shown on a heroic scale, suggesting Munch's esteem for their work.

Munchmuseet, Oslo, Norway, MM.M.00072

*The Haymaker*

1917

Oil on canvas

Munchmuseet, Oslo, Norway. MM.M.00387

## *Apple Tree in the Garden*

1932–42

Oil on canvas

When Munch bought his Ekely property, it included a productive orchard. During World War I, he used the fertile garden soil to grow vegetables for his family and friends. In later years, however, he let the orchard, gardens, and manicured shrubs and trees grow wild. This painting shows an unpruned apple tree, heavily laden with fruit, dominating the foreground. In the distance, shrubs and trees seem to encroach on the house.

Munchmuseet, Oslo, Norway. MM.M.00061

## *Woman with Pumpkin*

1942

Oil on canvas

Munch's final year-round home was at Ekely, on the outskirts of Oslo. In addition to a Swiss-style villa and over forty-five acres of land, the property included a fertile garden and fruit orchards. The landscape provided repeated subjects for the artist. Here Munch shows a woman enveloped by a landscape rich with fruit and vegetation, a scene of abundance, painted just two years before his death.

Munchmuseet, Oslo, Norway, MM.M.00026

## *Apple Tree by the Studio*

1920

Oil on canvas

Munch's painting style became looser and brighter in the 1920s. The green apple tree, full of vibrant red fruit, stands before the artist's newly built studio at Ekely. The yellow, green, and brown grasses to the left of the tree are rendered in bold, nearly abstracted passages of oil paint.

Munchmuseet, Oslo, Norway, MM.M.00080

(Free-standing wall)  
*Girl under the Apple Tree*  
1904  
Oil on canvas

**402**

Munch bought a modest yellow house in Åsgårdstrand, located on the coast of the Oslo Fjord southeast of Norway's capital, in 1898. This house is visible behind the young woman in the painting. Dressed formally in white and black, she gazes out at the viewer with little emotion. She stands stiffly while holding a sheaf of wheat, a contrast to the vibrant, animated landscape behind her. The two intertwined trunks of the apple tree embrace like lovers, arms writhing towards the sky. In 1965, this work became the first painting by Munch to enter a public museum in the United States.

Carnegie Museum of Art, Pittsburgh, acquired through the generosity of Mrs. Alan M. Scaife and family, 65.16

*The Apple Tree* (Free-standing wall)  
1902  
Oil on canvas

Private collection

# STORM AND SNOW

Munch's fascination with metamorphosis, together with his faith in nature's cyclical renewal, led him to depict each season with reverence. His paintings of snowy landscapes celebrate the mystery and wonder of Norway's long, dark winters. The large-scale evening vistas, painted in hues of white and blue, feature starry night skies and sturdy pine trees emboldened by the cold months. His snowcapped forests, townscapes, and moonlit winter skies convey a sense of quiet awe. Munch also depicted extreme weather events such as storms during the warmer months, allowing him to explore tumultuous conditions like waving trees and whipping clouds. For all his awareness of humankind's imprint on nature and interconnectedness with the universe, Munch's paintings of snow, storm, and ice present nature as a force that is ultimately beyond human control.

## *The Storm*

1893

Oil on canvas

The Norwegian art historian and museum director Jens Thiis (1870–1942) recalled that this painting was inspired by a summer storm he witnessed while staying with Munch in Åsgårdstrand. The ghost-like woman in white drifting towards the shoreline represents human fragility faced with uncontrollable natural events. This woman, and the figures behind her, hold their hands on either side of their heads in a pose that echoes the gesture of the central figure in *The Scream*.

Museum of Modern Art, Gift of Mr. and Mrs. H. Irgens Larsen and acquired through the Lillie P. Bliss Bequest (by exchange) and Abby Aldrich Rockefeller Funds, 1351.1974

*Winter in Kragerø*

1912

Oil on canvas

Munch rented a house in the small town of Kragerø in southern Norway during the winter of 1912. He began working on a new monumental scale, here celebrating a towering fir tree and the snow-covered landscapes characteristic of Norwegian winter.

Munchmuseet, Oslo, Norway, MM.M.00392

*Stormy Landscape*  
1902–3  
Oil on unprimed canvas

Private collection

*White Night* (Free-standing wall)  
1900–1901  
Oil on canvas

**403**

National Museum of Art, Architecture and Design, Oslo, Fine Art Collections,  
NG.M.00581

*Starry Night* (Free-standing wall)

1922–24

Oil on canvas

Munch's haunting *Starry Night* depicts a magnificent frozen landscape beneath the starlit canopy of a night sky. The view is from the artist's veranda at his Ekely home and includes the winter landscape of his fields and garden, as well as a dramatic sky that arches over the distant lights of the city. Munch's own shadow is projected on the ground at center, a transparent amorphous shape in the glistening snow.

Munchmuseet, Oslo, Norway, MM.M.00009

*New Snow* (Free-standing wall)

1900–1901

Oil on canvas

A fresh blanket of snow has transformed a dark spruce forest into a sparkling, ethereal realm. Munch conveys his reverence both for Norway's forests and nature's power to transform the landscape. The forest is likely in Nordstrand, a borough south of Oslo, where Munch spent the winter of 1900 to 1901. *White Night*, on view nearby, was also painted in this region.

Munchmuseet, Oslo, Norway, MM.M.00333

# ON THE SHORE

The shoreline was an important motif for Munch, living as he did on or near the coast of the Oslo Fjord most of his adult life. Munch depicted a particular curving shoreline in his paintings, drawings, and prints from the 1890s through the 1930s. It became a recurring theme in his work, one he identified with the “perpetually shifting lines of life.” In some depictions, the shoreline itself was the subject of a moonlit evening, and in others it was a backdrop for human emotion. The shoreline featured most prominently in Munch’s works depicting themes of melancholy, human isolation, and physical separation. The Norwegian writer Sigbjørn Obstfelder (1866–1900) wrote in 1896 of Munch’s visual abilities: “he sees in wavelengths; he sees the shoreline weave next to the ocean. . . he sees women’s hair and women’s bodies in waves.” By setting his depictions of separation, attraction, and loneliness against the winding edges of the fjord, Munch infused his subjects with vitality. The shore became an active agent in his depictions of nature.

## *Separation I*

1896

Lithograph on paper

Emotional and physical separation unfold here on Munch's signature shoreline. The woman, dressed in white with light hair, moves towards the water, the hem of her dress joining the linear curve of the shore. Her hair clings to the man as if by static electricity. Munch described such ensnaring threads: "[her] hair had entangled me—it had wrapped around me like blood-red snakes—its finest threads wrapped themselves around my heart." While the woman drifts out to sea, the man, with trance-like eyes, is tethered to the earth by his connection to a rooted tree.

Private collection

# *Separation*

1896

Oil on canvas

Munch frequently repeated motifs in different media: paintings, prints, and drawings.

This painting and the nearby lithographs of *Separation* depict two lovers parting, the woman moving towards the water and the man cowering by a tree. In this work the man clutches at his heart, his hand red with blood, while a crimson plant grows beneath. Munch believed that human pain and suffering could nurture creativity; the blood from the man's heart nourishes the plant below.

Munchmuseet, Oslo, Norway, MM.M.00024

*Separation II*

1896

Color lithograph on paper

Private collection

*Two Human Beings: The Lonely Ones*      **404**  
1899

Color woodcuts on paper

Munch repeatedly explored a shoreline motif that featured a man and a woman seen from behind, looking out at an expanse of water. In *Two Human Beings: The Lonely Ones* the pair do not touch or look at one another, despite their proximity.

Munch used a jigsaw method to create his woodblock prints. He started with one block of wood, carving the subject himself. Then he used a jigsaw to separate elements of the block. The man and the land were one piece of wood, the sea another, and the woman a third. After inking these parts separately, they were set together like a puzzle and printed. Munch could alter the effect of the composition by changing the palette on one or all of the carved pieces.

*Beach*

1904

Oil on canvas

In this painting colorful rocks take up three quarters of the composition. The diversely shaped pink, blue, and white stones appear agitated; jutting in different directions, they suggest living creatures. Munch wrote in one of his sketchbooks about the lifelike quality of inanimate objects and the interconnectedness between the earth and living beings: “In the pale nights, the forms of nature have fantastical shapes. Stones lie like trolls down by the beach. They move.”

Munchmuseet, Oslo, Norway, MM.M.00771

*Beach in Åsgårdstrand*

1895

Oil on cardboard

Private collection

*Moonlight*  
1895  
Oil on canvas

National Museum of Art, Architecture and Design, Oslo, Fine Art Collections.  
Bequeathed by Charlotte and Christian Mustad, 1959, accessioned 1970.  
NG.M., 02815

*Summer Night's Dream*

406

*(The Voice)*

1893

Oil on canvas

In a forest near the water, a woman stands alone, looking unflinchingly at the viewer. Her stiff posture, with hands clasped behind her back, is echoed by a frieze of nine black and brown tree trunks. The setting may be the Borre Forest north of Åsgårdstrand, a place where lovers courted on summer nights.

Museum of Fine Arts, Boston, Ernest Wadsworth Longfellow Fund, 59.301

*Young Woman on the Beach*

1896

Burnished aquatint and drypoint on paper

Private collection

*Moonlight by the Sea*  
1912  
Color woodcut on paper

Private collection

*Melancholy III*

1902

Color woodcut on paper

Private collection

## *Melancholy II*

1898

Color woodcuts on paper

In the many paintings and prints of this composition, Munch portrayed a dejected man or woman sitting on the shore facing the water. In this woodcut, a woman throws her head into her hands and her hair cascades downwards. Her red dress echoes the curving shoreline, its borders emphasized by the black background. By setting depictions of separation, attraction, and loneliness, against a winding fjord, Munch infused the subject with energy, making nature an active agent in human drama.

Private collection

(Free-standing wall)  
*Summer Night by the Beach*  
1902–3  
Oil on canvas

**405**

Private collection

(Free-standing wall)

*Two Women on the Shore*

1898

Color woodcut and crayon on paper

*Two Women on the Shore*

1898

Color woodcut and crayon on paper

For Munch, the standing young woman in white and the older, seated woman dressed in black may have represented life and death, respectively. The impressions shown here exemplify the variety of effects Munch produced by inking his woodblocks with different colors. He began carving one piece of wood, but then separated elements of the composition with a jigsaw. These parts were inked separately, reassembled like a puzzle, and then printed. Munch used a stencil to paint the yellow moon and its reflection onto the assembled block before making one of these prints.

# CYCLES OF NATURE

Munch's artistic practice was impacted by his overlapping interests in philosophy, religion, and the natural sciences. Raised in a staunchly Christian household, Munch's religious views in adulthood were shaped by scientific theories of Darwinian evolution and Monism, a philosophical belief that all existence—both organic and inorganic—is unified. The position of humans as part of a cosmic cycle is a recurrent theme in his art, one often associated with his iconic image of modern anxiety, *The Scream*. The artist linked humankind to nature and the cosmos with images of people stretching upwards towards the sun or growing out of the earth. These motifs suggest that everything in nature is intertwined and there are no clear distinctions between internal and external, material and non-material, living and dead.

*Metabolism*

1916

Lithograph on paper

Munchmuseet, Oslo, Norway, MM.G.00476-05

*Metabolism (Life and Death)*

1896

Brush and crayon on paper

The natural cycle of growth, decay, and regeneration is illustrated in this drawing. Munch depicts a tree and flowers growing out of the earth, upon which stands a pregnant woman. The rich soil and her growing womb are nourished by the decomposing human body below ground.

Munchmuseet, Oslo, Norway, MM.T.00411

*“The Human Being and its  
Three Power Centers,” from  
The Tree of Knowledge of  
Good and Evil*

c.1930

Color crayon on paper

Munchmuseet, Oslo, Norway, MM.T.02547-a29

*“The Earth loved the Air,” from  
The Tree of Knowledge of  
Good and Evil*

c.1930

Color crayon on paper

Munch’s large-scale manuscript, from which this page comes, was created around 1930 and titled *The Tree of Knowledge of Good and Evil*, a title with connotations in many religions. Munch wrote throughout his career, not only letters and diaries but also literary texts that were possibly intended for future publication. The poetic text paired with this drawing begins: “The earth loved the air. The air consumed it and the earth became air and the air became earth. The trees stretched their branches heavenwards and consumed the air.”

Munchmuseet, Oslo, Norway. MM.T.02547-a27

*Anxiety (Angst)*

1896

Woodcut on paper

This woodcut is related to a lithograph of the same subject, an example of which is displayed nearby. Munch produced his own woodblocks, believing that the craft of carving a block was integral to the meaning of the print pulled from it. The woodgrain of the block is deliberately visible, part of the composition.

Private collection

## *The Scream*

409

1895

Lithograph on paper

*The Scream* is arguably one of the most iconic images of the twentieth century. The subject of a wailing person, standing on a bridge, with undulating clouds and an uneven, churning landscape behind, was first realized by Munch in a painting (1893; National Museum of Art, Architecture and Design in Oslo, Norway). He created two pastels and another painting of this subject, and drew *The Scream* on a lithographic stone, which allowed him to print about thirty impressions such as this one. The inscription below the image reads: "I felt the great scream through nature."

Private collection

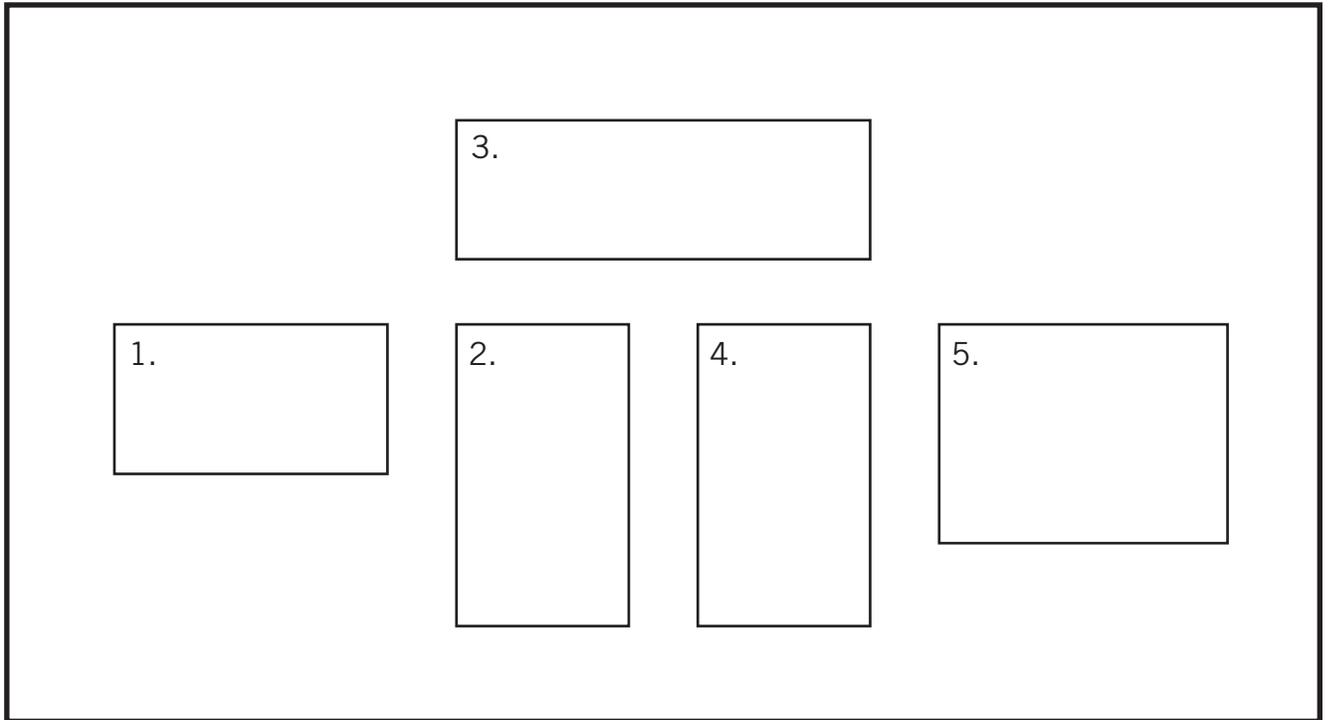
*Anxiety (Angst)*

1896

Color lithograph on paper

Wide-eyed men and women walk toward the viewer, close to the picture plane, while a blood-red sky threatens overhead. The city of Oslo and its waterfront are visible behind these figures.

Clark Art Institute, 1962.86



1. *The Human Mountain*  
1909–10

Watercolor and charcoal  
on paper

Munchmuseet, Oslo, Norway, MM.T.02549

2. *Genies in the Sun Rays*  
1914–16

Oil on canvas

Munchmuseet, Oslo, Norway, MM.M.00684

3. *Meeting in Space*  
1925–29

Oil on canvas

Munchmuseet, Oslo, Norway, MM.M.00664

4. *Death and Crystallization*  
1909

Tempera and charcoal  
on canvas

Munchmuseet, Oslo, Norway, MM.M.00459

5. *The Sun*  
1912

Oil on canvas

Munchmuseet, Oslo, Norway, MM.M.0082

**410**

Between the years 1909 and 1929, Munch turned his practice to monumental paintings, building outdoor studios where he painted large canvases such as these. The five paintings on this wall reflect the interaction between humans, nature, and the invisible powers of the universe.

*The Human Mountain*, where a mass of bodies climb from the ground towards the light, suggests another type of metamorphosis. In *Genies in Sun Rays*, winged babies, or genies, gain energy from the colorful rays of the sun. *Death and Crystallization* visualizes Munch's belief that "death is the beginning of a new life, crystallization." *The Sun* reveals the powerful energy source, rising above a rocky Norwegian landscape, suggesting a form of universal enlightenment. *Meeting in Space*, which is placed above the four canvases, depicts two figures who stretch out towards a crystal sphere, reaching for energetic powers of the universe.

# CHOSEN PLACES

Throughout Munch's life, his artistic practice was profoundly impacted by specific locations. These sites—Åsgårdstrand, Warnemünde, and Hvitsten—each had their own visual characteristics and inspired distinct narratives in Munch's work. Åsgårdstrand, a fishing village about sixty miles south of Oslo, was an important touchstone for Munch. Starting in 1889, his family often rented a house there in the summer, and the rocky, curving shoreline became a common theme for the artist. From 1907 to 1908 Munch spent an intense period in Warnemünde, on the northern coast of Germany, where he focused on outdoor bathing scenes. Here he sought water cures and rest before being hospitalized for alcoholism and a nervous breakdown. Returning to Norway in 1910, Munch bought a summer house on the Oslo Fjord in Hvitsten, where he continued to create bathing scenes and built outdoor studios for his monumental works. As Munch embraced the healing effects of sun and the outdoors, his color palette brightened, and his contemporaries began to perceive the artist as happier and at one with nature.

## *Toward the Light*

1914

Color lithograph on paper

This print was initially produced as a poster to advertise one of Munch's exhibitions in Oslo in 1914. The exhibition included Munch's initial designs for a series of large-scale paintings intended to be installed in the Oslo University Festival Hall, known as the Aula. Munch won the commission to decorate the Aula in 1914 and would deliver eleven canvases, centered around a monumental version of *The Sun*, to the University just two years later. Here, a man with outstretched arms stands on a rocky shore, soaking up the sun's rays.

Munchmuseet, Oslo, Norway, MM.G.00565-38

*Waves*

1908

Oil on canvas

With quickly applied strokes of purple, blue, and green paint, Munch reduced the horizontal planes of the sky and waves of the water on the Baltic Coast into an abstract composition. Nature is translated into color, form, and pattern in this study.

Munchmuseet, Oslo, Norway, MM.M.00448

## *Young Man on the Beach*

1908

Oil on canvas

Sand mixed into the paint reveals that Munch painted this study on the beach in Warnemünde. It was important for Munch to capture the natural light and atmosphere of a place, and some of his paintings were created outside.

Munchmuseet, Oslo, Norway, MM.M.00196

## *Bathing Men*

407

1907–8

Oil on canvas

Munch spent an intense period of time from 1907 to 1908 in Warnemünde, a German port town located on the Baltic Sea, where he sought water cures and rest for anxiety. The monumental *Bathing Men* was created there. It was intended to be the central panel in a pentptych (series of five) paintings that chronicled the stages of life from childhood to old age. *Bathing Men* depicts a group of nude, muscular, middle-aged men walking toward the viewer, playing in the waves, and strolling along the shore. At the time, nudism outdoors was promoted, especially in Germany, as an antidote to the stresses of urbanization and industrialization.

Finnish National Gallery, Ateneum Art Museum + Collection Purchase  
by the Antell deputation, A II 908

## *Bathing Man*

1918

Oil on canvas

Much like his experience on the beaches of Warnemünde, Germany, Munch's time in Hvitsten, Norway, between 1911 and 1918 inspired images of people bathing by the shore. In *Bathing Man*, the figure wades into a semicircular cove, the bright blues, greens, and oranges of the water, as well as the reds and yellows of the rocks beneath its surface, suggest a celebratory mood.

Munchmuseet, Oslo, Norway. MM.M.00364

*The Girls on the Bridge*

1918

Color woodcut and zincograph on paper

Private collection

*The Girls on the Bridge*

1918

Woodcut on paper

This version of the *Girls on the Bridge* motif includes a vignette above the main image, showing a pair of riders, one abducting a woman, racing before a mountainous landscape. The vignette was usually masked out during printing of the woodblock and is only visible in early artist proofs, such as this one.

Private collection

*Girls on the Bridge*

1918–20

Color woodcut and zincograph on paper

Private collection

*The Girls on the Bridge*

408

1902

Oil on canvas

*The Girls on the Bridge* is one of Edvard Munch's most iconic motifs. From 1901 to 1935, the artist created twelve paintings and five different print compositions of young women standing on a pier in Åsgårdstrand. The fishing village of Åsgårdstrand had become a tourist attraction around 1900, and ferries from Kristiania (Oslo) would arrive and depart from the pier. On a poetic Norwegian summer night, young women gather by the water, where the reflection of a large, green linden tree is visible.

Private collection

## *Girls on the Pier*

c. 1904

Oil on canvas

Munch frequently returned to the subject of young women gathered on a bridge in the town of Åsgårdstrand. He began visiting this village with his family in 1889, and he bought his own small house there in 1898. He found inspiration in the landscape and people around him, remarking: “Walking here is like walking among my paintings. I have such a desire to paint when I am in Åsgårdstrand.”

Kimbell Art Museum, Fort Worth, TX, AP 1966.06

*The Women on the Bridge*

1903

Oil on canvas

Private collection

*On the Bridge*  
1912–13  
Lithograph on paper

Private collection

## *House in the Summer Night*

1902

Oil on canvas

Many of Munch's paintings set in Åsgårdstrand, a coastal town that was rapidly becoming a tourist destination, feature public areas such as the pier in *Girls on the Bridge*. (Paintings and prints of this motif are displayed nearby.) This canvas, however, is a private view of Munch's house, garden, and bench, which he painted with broad, expressive strokes of oil paint. The landscape beyond his home is cast in deep shadow on a starlit summer night.

Private collection

*Kjøsterudgården in Åsgårdstrand*

1905

Oil on canvas

Munch frequently featured the stately, white Kjøsterud manor, one of the grandest houses in Åsgårdstrand, in his paintings and prints after 1900. The house served as a backdrop for *Girls on the Bridge*, examples of which are displayed nearby. In this portrait of the house, Munch included a pair of linden trees to the left, and the wall that surrounded the property.

Private collection

*Trees and Garden Wall in Åsgårdstrand*  
1902–4

Oil on canvas

In this painting, Munch features the back of the imposing Kiøsterud manor in Åsgårdstrand. He chose to capture the wall protecting the home, bordered by a pink-hued walkway. The stones around the wall and the walkway teem with life, evoking geometric forms and rivulets of bodily fluids.

Musée d'Orsay, Paris, France, RF 1986–58

(Free-standing wall)  
*Sunbathing I* (Left)  
1915  
Color woodcut on paper

*Sunbathing II* (Right)  
1915  
Color woodcut on paper

Munch was interested in the curative effects of the sun's rays. These color woodcuts depict nude figures lying on the rocky shores of Hvitsten, soaking up sunlight. Munch bought a house known as Nedre Ramme in Hvitsten in 1910. The bright, layered colors and jagged cutting of the woodblock show Munch working in a more expressive manner than in his earlier woodcuts.

Munchmuseet, Oslo, Norway, MM.G.00640-07 and MM.G.00640-03

(Free-standing wall)  
*Self-Portrait against a Blue Sky*  
1908  
Oil on canvas

Munchmuseet, Oslo, Norway, MM.M.00536