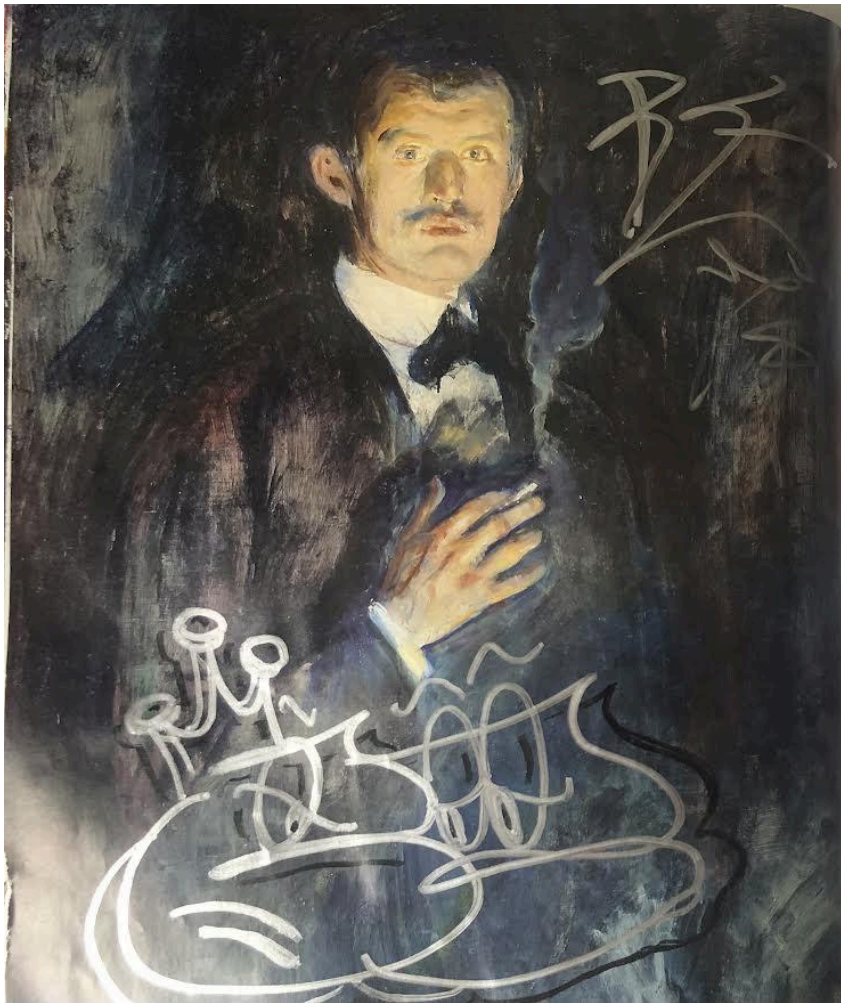




"MUNCH" WCH. VAMP

Edvard Munch

1863-1944, NORWEGIAN

Munch is considered one of Norway's greatest artists. His most intense works made him a leading figure of the symbolist movement and provided a powerful source of inspiration for the expressionists.

On December 12, 1863, Edvard Munch was born in Læren, a rural district in southern Norway. His father had been an army doctor, but was in the process of becoming a general physician. The family moved to Kristiania (renamed Oslo in 1925), where Dr. Munch served the poorest parts of the city. His presence there took a heavy toll on his own family: his wife died of tuberculosis in 1868 and, a few years later, his daughter Sophie perished from the same disease.

These successive tragedies unshaped the doctor, who turned to religion with obsessive zeal and became prone to violent outbursts, which affected the young Munch. He was a deeply religious and somewhat morose man, and his religious beliefs were a constant presence in his life. He was a deeply religious and somewhat morose man, and his religious beliefs were a constant presence in his life.

THE PORTAL WITH COLUMBINE, 1895
Like most of his work, Munch's gaze is directed at the viewer. In this painting, he is looking at the viewer, and the viewer is looking at the painting. This is a very common theme in Munch's work, and it is one that has made him a leading figure of the symbolist movement.



THE SICK CHILD, 1907
Munch returned repeatedly to the subject of his sister's illness and death from tuberculosis. This is his fourth version of the painting, and it is one of his most powerful works.

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Art studies

Munch began his official training at the State School of Art and Design in 1881. He learned far more from the informal lessons he received from his teachers, who were some of the most important artists of the time, than from the formal instruction. He was a deeply religious and somewhat morose man, and his religious beliefs were a constant presence in his life.

MUNCH'S EASEL

In 1888, Munch bought a summer cottage in Åsgårdstrand, Norway, and it was here that he painted many of his most famous late works. The cottage is now a museum that houses the artist's personal effects, such as his vest, palette, and easel.



"Art demands the total involvement of the artist, otherwise it is nothing but decoration."

EDVARD MUNCH, CITED IN MUNCH AND THE WORKERS (EXHIBITION CATALOGUE), 1987

TKU-IYA-FST

Boog

BROAD STREET BULLY

EL ESPOLIO, 1577-79
Painted for Toledo Cathedral, this image shows Christ being stripped of his clothing before his crucifixion. Christ's serene expression and upward gaze contrast starkly with the ugly faces and violent activity of those around him.

and had more to do with religious establishments (churches, hospitals, convents, and so on). This environment proved to be the ideal breeding ground for El Greco's art.

VIEW OF TOLEDO, c. 1600
El Greco's brooding painting of his adopted city is almost impressionistic in its use of color and treatment of light. The remarkably dramatic landscape has been described as a "hymn to the cross of nature."

Supreme

REINVESTO

BIGZ

TRFC

each day... disadvantage in 1611, causing him financial problems; in 1611 he was two years in arrears with his rent.

Late works

El Greco died on April 7, 1614, and was buried in the church of Santo Domingo el Antiguo, where his career in Toledo had started. For his own tomb he had painted *The Adoration of the Shepherds*, incorporating a self-portrait in the shepherd who kneels in reverence in front of the Virgin and Child. In his earlier works, showing his late works to move still from conventional naturalistic depictions toward the expressionistic colors shimmer in a space.

Reputation and re

El Greco's work was too inspire imitation after his reputation declined. The Spanish painter's (17) Palomino wrote that El Greco was a good painter early on, later works were "contemptible, as much for the drawing as for the unple." When Spain's national Prado, opened in May, not a single work by El Greco on display. However, his revived among during the 19th century was an early sign of popular fame. By the 20th century, he was in tune with the new of modern art as by the expressionists.

THE ADORATION OF SHEPHERDS, c. 1612
In this work, El Greco's representation of the space occupied by the Virgin and Child is so compressed that it seems to exist beyond any horizon. The scene is lit by a single light emanating from the Christ Child.

His style was extremely dramatic but also vividly characteristic. It is not known to have painted large-scale portraits, but certain examples have survived.

KEY WORKS: Self-portrait, 1577; Young Man among Roses, c.1588; George Clifford, 3rd Earl of Cumberland, c.1590

KEY MOMENTS

c.1571
Paints a portrait of his friend Giulio Clovio, who had advanced his career in Rome.

VIEW OVER EL ESCORIAL