
Edvard Munch: Trembling Earth

November 18, 2023 – April 1, 2024

Museum Barberini, Potsdam

**Press Conference: Thursday, November 16, 2023, 11 a.m.,
Museum Barberini, Potsdam**

With:

- Tone Hansen, Director, MUNCH, Oslo
- Jill Lloyd, Guest curator Museum Barberini
- Ortrud Westheider, Director, Museum Barberini

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Following the press conference, Curator Jill Lloyd and Director Ortrud Westheider will lead a tour of the exhibition.

WiFi in the Museum Barberini: Barberini_Gast, no password
Images may be downloaded at museum-barberini.de/en/presse

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Potsdam, November 16, 2023

Edvard Munch: Trembling Earth

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Museum Barberini, Potsdam

On November 18, the exhibition ***Edvard Munch: Trembling Earth*** opens at the Museum Barberini. Organized in cooperation with the Clark Art Institute in Williamstown, USA, and the MUNCH in Oslo, the exhibition is the first to focus on Edvard Munch's fascination with nature. The show features over 110 works by the Norwegian artist, with some of his most famous motifs as well as unknown works. Also on view are the monumental preliminary studies for Munch's paintings for the Aula at the University of Oslo, which have not been exhibited in Germany for over a century. Lenders include the MUNCH in Oslo, the Museum of Modern Art in New York, the Dallas Museum of Art in Texas, the Musée d'Orsay in Paris, the Museum Folkwang in Essen, the Kupferstichkabinett of the Staatliche Museen zu Berlin, and the Von der Heydt-Museum in Wuppertal. The exhibition in Potsdam is curated by guest curator Jill Lloyd, an expert on modern European art.

The first exhibition of Edvard Munch's landscapes

Edvard Munch is known for his haunting images of primal human emotion. His interest in the psychological dimensions of existence, however, was matched by an equally strong fascination with nature. Employing his unique sensibility and power of imagination, Munch explored motifs taken from nature, seeking to fathom humanity's place in the cosmic cycle of life. The image of the landscape in Munch's work, however, has received little systematic attention up to this point. Now for the first time, the exhibition *Edvard Munch: Trembling Earth* and the accompanying catalogue investigate the meaning of such images in Munch's oeuvre, questioning common assumptions and examining the contemporaneous artistic, scientific, and philosophical influences that contributed to his understanding of nature. With motifs ranging from undulating coastlines and fairytale forests to snow-covered or stormy landscapes, luxuriant gardens, and the exuberant play of sun, air, and water, Munch's work also resonates with the present-day climate crisis against the backdrop of current natural catastrophes.

"Although Edvard Munch devoted almost half of his works to motifs from nature, until now he has not been perceived as a landscape painter. With *Edvard Munch: Trembling Earth*, our desire is to open up this perspective on his work," says Ortrud Westheider, director of the Museum Barberini. "Especially in conjunction with the Impressionist landscapes in

the Hasso Plattner Collection, it is fascinating to see how Munch, a Norwegian contemporary of the Impressionists, connected landscape with the inner life and how such different perspectives on nature could develop at the same time in Europe. While the goal of the Impressionists was to recreate the sensory experience of nature through light and color, for Munch nature was always also a mirror of his own inner turmoil, giving his landscape images a greater sense of drama. We are especially fortunate that the exhibition *Edvard Munch: Magic of the North* at the Berlinische Galerie overlaps with our Munch show for eight weeks. The public thus has the opportunity to experience the dimensions of the oeuvre of one of the most important artists of the modern era in all its facets in both Berlin and Potsdam. With the preliminary works for the Aula paintings, which were exhibited at the Berlin Secession in 1913 and were enthusiastically received by audiences in Berlin, we also have a direct thematic connection to the exhibition of our Berlin colleagues.”

116 paintings, woodcuts, lithographs, and drawings from twenty-one lenders in eight exhibition chapters

From June 10 to October 15, 2023, the exhibition was on view at its first station, the Clark Art Institute in Williamstown, Massachusetts. Curated by Jay A. Clark, it received outstanding reviews: “A revelatory exhibit” (*The Wall Street Journal*); “Magnificent . . . Munch the landscapist coexists with the connoisseur of affliction” (*Financial Times*); “Glorious . . . It’s a revelation” (*The Atlantic*); “a major modern painter in a new, broader, enlivening light” (*The New York Times*).

The Potsdam exhibition, curated by guest curator Jill Lloyd, features 116 works in eight exhibition chapters. In late April 2024, the show will travel to its third station, the MUNCH in Oslo, where it will be curated by Trine Otte Bak Nielsen.

The chapters of the exhibition engage with a variety of natural spaces to explore the active role played by the landscape in the art of Edvard Munch. While the chapter *In the Forest* exemplifies Munch’s sense of nature as a mysterious realm and a place of romantic growth and decay, the chapter *Garden and Field* reveals his fascination with the interaction between humanity and nature. In *Between Land and Sea*, coastal landscapes serve as a backdrop for separation, attraction, and solitude, while the beaches of Åsgårdstrand, Warnemünde, Hvitsten, and Ekely – locations where Munch lived and worked for many years – symbolize a *Summer Retreat*. The chapter *The Scream of Nature* addresses existential questions of the relationship between man and nature: here, a lithograph of what is probably Munch’s most famous work, *The Scream*, is juxtaposed with the explosive color of his monumental painting *The Sun*. The chapter *Storm and Snow* explores the degree to which early twentieth-century climate fears, marked by

anxiety over the dawn of a new ice age, are reflected in Munch's landscapes. *In a Cosmic Cycle* shows how Munch assimilated new scientific discoveries that revealed nature as a dynamic force, visualizing it as vital and ever-changing and interweaving it with the human body and fate. The exhibition concludes with the chapter *Light and Knowledge*, featuring the designs for Munch's monumental Aula paintings. For the presentation of these works, some of which are six meters long, the Museum Barberini has installed a special "room within a room," facilitating a presentation similar to the hanging of the works in the Aula at the University of Oslo.

Tone Hansen, director of the MUNCH, states: "In 1940, Edvard Munch bequeathed the entirety of his oeuvre still in his possession to the city of Oslo. This legacy, now housed in the MUNCH, includes not only texts, letters, photographs, and personal items, but over 26,000 works of art – an extraordinary oeuvre that we can now also spatially accommodate since the opening of the new museum building in 2021. Our primary aim is not only to conserve the collection, but also to investigate and interrogate it again and again, and for us, too, it made sense to focus on his landscape images for the first time. The tremendous interest in the three exhibition stations in the United States, Germany, and Norway demonstrates that even 160 years after Munch's birth, his work continues to be relevant."

The works in the exhibition come from twenty-one lenders, including the MUNCH and the Nasjonalmuseet for kunst, arkitektur og design in Oslo, the Museum of Modern Art in New York, the Dallas Museum of Art in Texas, the Musée d'Orsay in Paris, the Finnish National Gallery in Helsinki, the Kupferstichkabinett of the Staatliche Museen zu Berlin, the Museum Folkwang in Essen, the Staatsgalerie Stuttgart, and the Von der Heydt-Museum in Wuppertal.

The exhibition is accompanied by a 228-page English catalogue published by MUNCH, Oslo, with essays by Jay A. Clark, Nanna Leander, Jill Lloyd, Trine Otte Bak Nielsen, and Arne Johan Vetlesen.

For the duration of the exhibition, the Museum Barberini will extend its opening hours: beginning November 18, the museum will open at 9:00 a.m., Wednesday through Sunday. On Mondays, the museum open at 10:00 a.m. as usual.

Concurrent with the show in Potsdam, a second exhibition on Munch and Berlin, *Edvard Munch: Magic of the North*, is on view at the Berlinische Galerie until January 22, 2024. A combination ticket for admission to both exhibitions is available from the museums for € 20 (reduced admission € 12).

Both exhibitions are under the joint patronage of Federal President Frank-Walter Steinmeier and His Majesty King Harald V of Norway.

An exhibition of the Museum Barberini, Potsdam, the Clark Art Institute, Williamstown, Massachusetts, and the Munchmuseet, Oslo. In Williamstown, the exhibition was curated by Jay A. Clark and was on view June 10–October 15, 2023. The MUNCH in Oslo will present the exhibition April 27–August 25, 2024, curated by Trine Otte Bak Nielsen.

In the Forest: Myths and Fairy Tales

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 varying seasons. Timber was among Norway's largest exports in the early twentieth century, and while many of these paintings celebrate nature's bounty, they also document the depletion 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 cycle of life in paintings and prints.

Gardens and Fields: Cultivated Landscapes

Munch's paintings of cultivated landscapes – land cleared of vegetation and 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, Munch created flower and kitchen gardens at his various homes; he planted fruit trees, maintained orchards, and kept animals such as hens, doves, 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.

Between Land and Sea: Spaces of Melancholy

The shoreline was an important motif for Munch, living as he did on or near the coast of the Oslo Fjord for most of his adult life. Munch depicted a characteristically 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, on a moonlit evening, is the subject; in others it is a backdrop for human emotion. The shoreline features most prominently in Munch's works depicting themes of melancholy, human isolation, and physical separation. As the Norwegian writer Sigbjørn Obstfelder (1866–1900) remarked in 1896: “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 undulating shoreline of the Oslofjord the shore became an active agent in his depictions of nature.

Summer Retreat: Back to the Coast

From 1889 onwards Munch's family often rented a house in Åsgårdstrand for the summer. The rocky, curving shoreline became a frequent motif for the artist's work. In 1907 to 1908, Munch spent a period in Warnemünde, on the northern coast of Germany, where he sought water cures and rest before being hospitalized for alcoholism and a nervous breakdown. In Warnemünde, Munch became acquainted with the *Lebensreform* movement and its belief in the beneficial effects of sunbathing and exercise in the fresh sea air. He focused on outdoor bathing scenes. 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. His color palette brightened, and his contemporaries began to perceive the artist as happier and in tune with nature.

The Scream of Nature: Humankind and Environment

In the lithographs *Anxiety* and *The Scream*, Munch evokes an atmosphere of anxiety that is in stark contrast to his quiet scenes of country life. The people in these images confront the viewer directly, and nature is in a state of turmoil. *The Sun*, on the other hand, conveys positive, vital energy. Despite the differences between the images, *The Scream* and *The Sun* can be seen as pendants. Munch repeatedly depicted the sun. In the cycle that he created for the ceremonial hall of the University of Oslo it serves as a symbol of knowledge. Both *The Scream* and *The Sun* show the existential influence of nature on humans. While *The Scream* raises questions about humankind's interaction with nature, the composition of *The Sun*, which is devoid of people, concentrates on the star as an elemental force, a provider of energy, and the foundation of all life on earth. *The Scream* and *The Sun* communicate the unity of humans and nature.

The cycle that Munch designed for the Aula of the University of Oslo is displayed on the ground level in Wing B.

Storm and Snow: Nature in a State of Turmoil

Munch's fascination with metamorphosis, together with his faith in nature's cyclical renewal, led him to depict each changing season. His paintings of snowy landscapes celebrate the mystery and wonder of Norway's long, dark winters. The large-scale evening scenes painted in hues of white and blue feature starry night skies and sturdy pine trees that have survived the winter cold. 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 such as windblown trees and clouds scurrying across the sky. 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.

In a Cosmic Cycle: Art and Philosophy

Edvard 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 such as Charles Darwin's evolution and Ernst Haeckel's 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.

Light and Knowledge: Monumental Paintings for the University of Oslo

Munch represents scientific disciplines such as chemistry, physics, and botany as explorations of a world permeated by light and energy. The overarching theme of his designs for the monumental works of the ceremonial hall known as the Aula at the University of Oslo is enlightenment. *The Sun*, which casts its prismatic rays across the landscape, is the central motif. It is both a symbol of enlightenment and a vitalistic celebration of nature's inherent life force. The decorative project of the Aula was the first major art commission in Norway after the country achieved independence from Sweden in 1905. Munch's concept for the series included romantic and national ideas of vitalism and renewal. *History* and *Alma Mater* show old Norwegian peasants who pass on their knowledge to the young. Past, present, and future are thus united, while humankind fuses with the transformative forces of nature in a radiant universe.

Exhibition run:	November 18, 2023 – April 1, 2024
Address:	Museum Barberini, Alter Markt, Humboldtstraße 5–6, 14467 Potsdam
Opening hours:	M 10 a.m. – 7 p.m. / W – Su 9 a.m. – 7 p.m. Kindergartens and schools by appointment M–F (except Tu), from 9 a.m.
Admission and ticketing:	M, W–F € 16 / € 10, Sa/Su/holidays € 18 / € 10 Free admission for schoolchildren and visitors under 18
Curator:	Jill Lloyd, Guest curator Museum Barberini
Exhibited works:	116
Lenders:	21 lending institutions: Staatliche Museen zu Berlin, Kupferstichkabinett Dallas Museum of Art, Texas Museum Folkwang, Essen Kimbell Art Museum, Fort Worth, Texas Finnish National Gallery, Ateneum Art Museum, Antell Collections Kunsthalle Mannheim Museum of Modern Art, New York Canica Art Collection, Oslo Christen Sveaas Art Collection, Oslo Munchmuseet, Oslo Nasjonalmuseet for kunst, arkitektur og design, Oslo Frank Mosvold Musée d'Orsay, Paris Staatsgalerie Stuttgart Von der Heydt-Museum, Wuppertal and private collectors who wish to remain anonymous
Exhibition area:	ca. 1,250 square meters
Exhibition design:	Gunther Maria Kolck, Hamburg, and BrücknerAping, Bremen

Social Media:	#MunchBarberini at #MuseumBarberini on Facebook, Instagram, Twitter, YouTube
Digital resources:	<p>The Barberini App is a personal guide before, during, and after the museum visit. It offers audio tours in German and English for adults and children as well as parent-child tours, exhibition texts in simplified language, service and event information, e-tickets, and video interviews with experts. The app is free and available in the App Store and at Google Play. museum-barberini.de/app</p> <p>The Barberini Prolog sets the tone for the current exhibition. As a compact multimedia website, the Prolog offers an overview of themes and works and can be used to prepare for the museum visit or to recommend the show to others. prolog.museum-barberini.de</p> <p>The 360° Tour on the museum website enables viewers to digitally explore the current exhibition and the Impressionism collection. Users can navigate virtually from one exhibition room to the next and view each work in detail using the zoom function. museum-barberini.de/en/mediathek</p> <p>In the video series Close-ups, the curatorial and outreach team of the Museum Barberini present works from the collection of Impressionist paintings and offer insight into their creation, visual language, and reception. museum-barberini.de/en/mediathek</p>

Program:

Discover the **Impressionism collection online** with explanations of paintings, video tours, expert interviews, and artist biographies.

sammlung.museum-barberini.de/en/

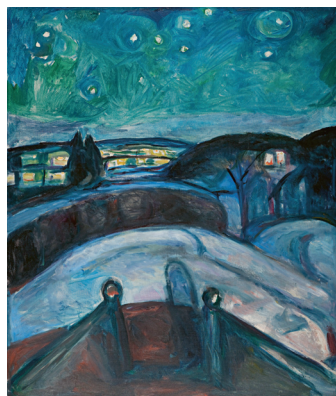
museum-barberini.de/en/mediathek/

Readings, yoga in the museum, concerts, lectures, tours, workshops, and barrier-free opportunities: the exhibition is accompanied by a wide-ranging **outreach and event program** for all interests and age groups. The complete program, along with updates and news, is available on our website.

museum-barberini.de/en/kalender/formate

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Edvard Munch
Starry Night, 1922–24
Oil on canvas, 140 × 119 cm
Munchmuseet, Oslo



Edvard Munch
Woman with Pumpkin, 1942
Oil on canvas, 130 × 100.5 cm
Munchmuseet, Oslo



Edvard Munch
The Sun, 1910–13
Oil on canvas, 163.5 × 202.5 cm
Munchmuseet, Oslo



Edvard Munch
Self-Portrait in Front of the House Wall, 1926
Oil on canvas, 92 × 73 cm
Munchmuseet, Oslo



Edvard Munch
The Yellow Log, 1912
Oil on canvas, 129.5 × 159.5 cm
Munchmuseet, Oslo



Edvard Munch
Summer Night by the Beach, 1902–03
Oil on canvas, 103 × 120 cm
Private collection



Edvard Munch
Stormy Landscape, 1902–03
Oil on canvas, 74 × 95 cm
Private collection



Edvard Munch
The Girls on the Bridge, 1902
Oil on canvas, 100 × 102 cm
Private collection

Modigliani: Modern Gazes

April 27 – August 18, 2024

Amedeo Modigliani was a European artist in the broadest and most innovative sense. Focusing on the image of the human being, on the physical and on self-confident femininity, Amedeo Modigliani positioned himself as a pioneer of modernism at a time of dissolution of form, abstraction and misogyny at the beginning of the 20th century. During World War I, his portraits and nudes accompanied and shaped the development of the human image of a young generation of artists working on figuration in Paris, Vienna, Berlin, or Dresden. For the first time, an exhibition on Modigliani broadens the view beyond Paris and considers his work from a European perspective.

The zeitgeist of the 1920s, later called New Objectivity, was also shaped by women writers, fashion designers and painters. With short hairstyles and masculine clothing, some of them were fashionably ahead of their time and lived emancipation. The women of this time, associated as modern bourgeois, had already met Modigliani in the circle of the Parisian avant-garde. Modigliani transferred reflections of these relationships to his paintings, portraying both sexes of the Parisian avant-garde as cosmopolitan artist friends across borders. Modigliani depicted the new image of man without expressive tendencies, yet portrayed the emancipated woman without the cold detachment of New Objectivity or the dissecting view of postwar society. Modigliani even reduced references to the sitter's social background to a minimum. His portraits of women and nudes showed the self-confident matter-of-factness of a *femme moderne*.

The exhibition *Modigliani: Modern Gazes* brings together around 100 works. A unique dialogue unfolds between Modigliani's art and the paintings, drawings, prints and sculptures by Gustav Klimt, Jeanne Mammen, Pablo Picasso, Natalja Goncharova, Egon Schiele and Paula Modersohn-Becker, among others. Lenders include the Israel Museum, Jerusalem, the Phillips Collection, Washington, D.C., the Pinacoteca Agnelli, Turin, and the Nahmad Collection.

An exhibition of the Museum Barberini, Potsdam, and the Staatsgalerie Stuttgart, under the patronage of the Embassy of the Italian Republic in Germany.

The exhibition at the Staatsgalerie Stuttgart will be on view from November 24, 2023 to March 17, 2024.

Maurice de Vlaminck: Modern Artist Rebel
September 14, 2024 – January 12, 2025

After his participation in the Paris Salon d'Automne of 1905, Maurice de Vlaminck became a leading representative of the French avant-garde. More than any other member of the Fauvists, he identified with the attribute of wildness and propagated the image of a modern artist rebel who had resolutely turned his back on the rulebook of the academies. His central source of inspiration was the work of Vincent van Gogh, whose colour-intensive works he had become acquainted with at a large-scale solo exhibition in Paris in 1901. Van Gogh's self-taught training and his maturing myth as an unrecognised artistic genius strengthened the identification that would also shape Vlaminck's later work.

In Germany, Vlaminck was celebrated early on as a pioneer of modernism. At the groundbreaking exhibition of the Cologne Sonderbund in 1912, he was more prominently represented with 6 works than French colleagues such as Henri Matisse or André Derain. As early as 1929, the Alfred Flechtheim Gallery dedicated an extensive solo exhibition to him in Düsseldorf. In the course of the National Socialist iconoclasm, his works were banned as „degenerate“ in 1937 and paintings were confiscated from the holdings of German museums.

The exhibition *Maurice de Vlaminck: Modern Artist Rebel* in Potsdam and Wuppertal is the first posthumous retrospective devoted to Vlaminck at a German museum. With around 70 selected exhibits, it provides a broad overview of his entire painting oeuvre: from his first compositions executed at the beginning of the 20th century, through his experiments with Cubism inspired by Cézanne and Picasso, to his last landscape paintings, in which he developed a highly individual variety of Late Impressionism.

The starting point for the exhibition in Potsdam is the Hasso Plattner Collection, which has nine works by Vlaminck, including four key works from his Fauvist heyday. The approximately 40 international lenders include the Stedelijk Museum in Amsterdam, the Tate Modern in London, the Museo nacional Thyssen-Bornemisza in Madrid, the Centre Pompidou and the Musée d'Orsay in Paris, as well as the Metropolitan Museum of Art in New York, the Dallas Museum of Art and the National Gallery of Art in Washington, D.C.

An exhibition of the Museum Barberini, Potsdam, and the Von der Heydt-Museum, Wuppertal, under the patronage of the French Ambassador to Germany, François Delattre.

In preparation for the exhibition, an international symposium will be held at the Museum Barberini on December 7, 2023. Speakers: Prof. Matthias Krüger (Ludwig-Maximilians-Universität Munich), Lisa Smit (Van Gogh Museum, Amsterdam), Dr. Anna Storm (Von der Heydt-Museum, Wuppertal), Maïthé Vallès-Bled (Art historian, Le Bosc), Heinz Widauer (Art historian, Vienna), Dr. Daniel Zamani (Museum Barberini, Potsdam). museum-barberini.de/en/calendar/15139/

The exhibition at the Von der Heydt-Museum, Wuppertal, will be on view from February 16, to May 18, 2025.