



NORWEGIAN EMBASSY

London

TATE  
MODERN

## Munch: The Promise of Modernity

Level 1 Starr Auditorium, Tate Modern  
Saturday 13 October 2012 10:30 – 17:15

On the occasion of Tate's exhibition *Edvard Munch: The Modern Eye* this symposium explores what made Munch such a quintessentially modern artist. Curators, art-historians, Munch experts and contemporary artists talk about different aspects of his practice and its significance today, from painting, film and photography to self-representation and the nature of the gaze.

*With support from the Norwegian Embassy, London.*

- 10:30 Welcome by **Olga Smith**
- 10:40 Introduction by **Nicholas Cullinan** and **Stein Olav Henrichsen**
- 10:45 **Angela Lampe** *Edvard Munch: The Modern Eye – A new concept for an old master*  
The lecture addresses the challenge of finding new ways to exhibit a world-known artist like Edvard Munch. Thematic approaches and a broader inscription in the history of visual media allow us to reconsider not only the work by Munch, but also the concept of a major retrospective.
- 11:15 **Clément Chéroux** *Photography as autobiography*  
Munch, like Bonnard and Vuillard, is part of a generation of painters who became involved in amateur photography at the turn of the 20<sup>th</sup> century. This paper argues that Munch's photography – comprised mostly of self-portraits – is in fact part of a much wider process of autobiographical self-reconstruction. As such, Munch's photographic practice is comparable to the work of the photographers-writers of that period like Strindberg or Zola.
- 11:45 **Patricia Berman** *'Identity Tourism': Mobility and the Modern Self*  
One of the central experiences of early 20<sup>th</sup> century modernity was of mobility. As the current exhibition makes clear, Edvard Munch was an astute observer and participant in technologies and metaphors of mobility, visual and temporal. This paper examines another aspect of mobility, Munch's exploration of modern identity as mirror, decoy, and barrier.
- 12:15 Q&A chaired by **Jill Lloyd**
- 12:50 Break
- 13:50 **Mai Britt Guleng** *Editing Munch's 'The Frieze of Life' texts – Transformations and Repetitions*  
From his mid-50s onwards, Munch published edited versions of texts he had written as a young man. They were printed in contexts that connected them to his longtime project of

creating a picture series, called "The Frieze of Life". This paper will discuss the creative aspects of these revisions and rewritings, the displacement of meaning, genre and form they engender, and Munch's redefinition of his role as modernist artist.

- 14:20 **Sue Prideaux** *Wither truth? Writing Munch's biography*  
A biographer can have a problem with a subject who leaves so much autobiographical material. From a young age, Munch obeyed the Kristiania Bohemians' Commandment: "Thou shalt write thy life." In some thirteen thousand pages of writing he revisits the same key life-shaping moments that he revisits in the great paintings. Often his accounts contradict each other. Wither truth?
- 14:50 **Jon-Ove Steihaug** *Munch's relational and performative self-portraits*  
Self-portraiture is an important part of Edvard Munch's oeuvre. Throughout his career he made a large number of self-portraits, among them seventy oil paintings. This paper will discuss his self-portraits from a performative perspective, seeing them both as strategic interventions concerning his artistic identity and as ways of defining his own self in relational terms.
- 15:20 Q&A chaired by **Peter Vergo**
- 15:50 Tea break
- 16:20 **Tracey Emin** in conversation with **Nicholas Cullinan**  
In this session, Emin discusses the lasting impact of Munch's work on a younger generation of artists.
- 17:15 Conclusion

## Speakers

**Patricia G. Berman** is the Theodora L. and Stanley H. Professor of Art at Wellesley College (USA) and a Professor II at the University of Oslo (Norway). She has published extensively on European and North American art and visual culture, with a particular focus on Scandinavian art and the work of Edvard Munch.

**Clément Chéroux** is Curator of Photography at the Centre Pompidou; Musée national d'art moderne, Paris. Chéroux holds a PhD in Art History and he is the executive director of the magazine *Etudes Photographiques*. Chéroux is the author of many publications on photography and he has curated exhibitions including *The Perfect medium, photography and the occult* (2004), *La Subversion des images: surréalisme, photographie, film* (2009), *Brancusi, photographie, film* (2011) and *Edvard Munch: The Modern Eye* (2011).

**Nicholas Cullinan** is Curator of International Modern Art at Tate Modern.

**Tracey Emin** lives and works in London. Emin works in a wide variety of media and explores ideas of disclosure. In 2007, Emin represented Britain at the 52nd Venice Biennale and was made a Royal Academician. She has exhibited internationally and had a major survey exhibition *Love Is What You Want* at the Hayward Gallery (2011) and a solo exhibition at Turner Contemporary, Margate (2012). In 2011 she became the Royal Academy's Professor of Drawing.

**Mai Britt Guleng** is a Curator at the National Museum in Oslo. Her research focuses on Edvard Munch, art historiography and Norwegian painting and sculpture. From 2006 to 2011 she was Senior Curator at the Munch Museum, where she was the Project Manager of Edvard Munch's Writings ([www.eMunch.no](http://www.eMunch.no)) and curator of several exhibitions. She is currently one of the curators of the forthcoming anniversary exhibition *Munch 150* at The National Gallery and The Munch Museum in Oslo.

**Stein Olav Henrichsen** is Director of the Munch Museum. Henrichsen is a professional musician and has an extensive experience on national and international level in arts and administration management. He held the post of Director of the Bergen National Opera and a number of central positions within Norwegian contemporary music scene, notably as Chairman of the Ultima Music Festival. Henrichsen sits on a number of public committees, including the Norwegian Ministry of Culture's Research Committee.

**Angela Lampe** is Curator of Modern Art at the Centre Pompidou since 2005. After the completion of her PhD on Northern Art at the Sorbonne, Paris (1999), she joined the Kunsthalle Bielefeld in Germany as Curator. Exhibitions she curated include: *Die unheimliche Frau. Weiblichkeit im Surrealismus*; *Traces du Sacré* (with Jean de Loisy); *Marc Chagall et l'avant-garde russe* and *Edvard Munch. L'œil moderne* (with Clément Chéroux). She is currently preparing a large-scale group show *Views from above* for the Centre Pompidou, Metz (summer 2013).

**Jill Lloyd** is an independent art historian and curator specialising in German and Austrian 20th century art. Her current projects include a Ferdinand Hodler exhibition showing at the Neue Galerie, New York and Fondation Beyeler in 2012-13, and *Kandinsky, The Total Work of Art*, opening at the Neue Galerie, New York in Fall 2013.

**Sue Prideaux** is Anglo-Norwegian. Her biography *Edvard Munch: Behind the Scream* (Yale University Press) won the James Tait Black Award for biography and her new book *Strindberg: A Life* (Yale University Press) is longlisted for the 2012 Samuel Johnson Prize for Non-Fiction.

**Olga Smith** is Curator Adult Programmes at Tate.

**Jon-Ove Steihaug** is Senior Curator and Acting Head of Exhibitions and Collections at the Munch Museum. His research interests span from contemporary art and critical theory to outsider art, modernism and the work of Munch. Recent publications include 'Mark Dion's Artistic Field Work', in *Mark Dion. Den* (Press 2012), and 'Medical Horror: Visual Documents from the History of Lobotomy' in *Ethics and Images of Pain*, eds. A. Grønstad and H. Gustafson (Routledge 2012). He is currently one of the curators for the anniversary exhibition *Munch 150* in 2013.

**Peter Vergo** is Professor of Art History at the University of Essex. His publications include *Art in Vienna 1898-1918*, *Kandinsky: Complete Writings on Art* and *The Thyssen-Bornemisza Collection: Twentieth-Century German Painting*. His exhibition *Vienna 1900* was the centrepiece of the 1983 Edinburgh Festival and led to the award of the Golden Order of Merit by the Republic of Austria. His latest book *The Music of Painting* was published by Phaidon in 2010 and has recently appeared in paperback.