

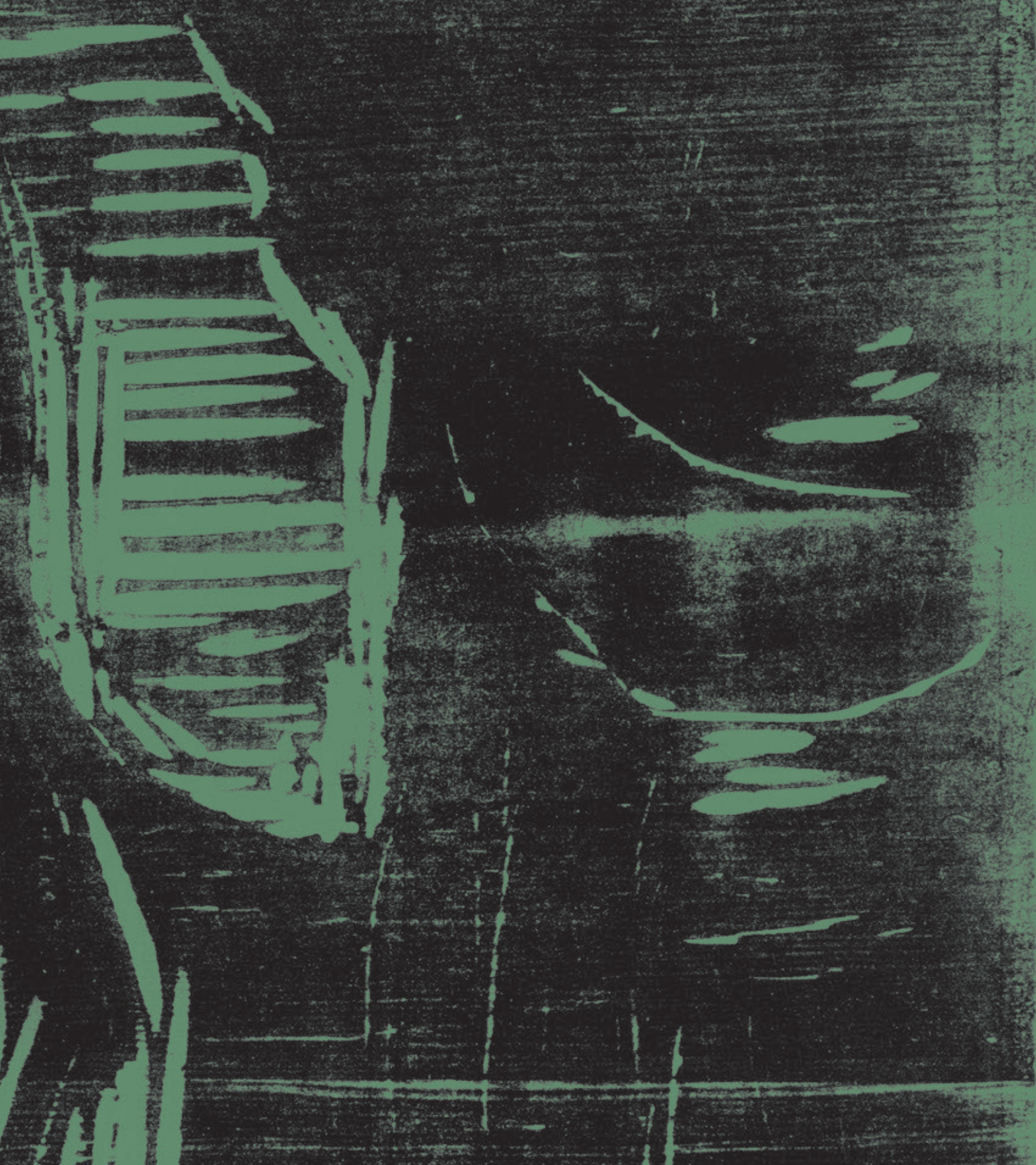


FUGLSANG KUNSTMUSEUM
RIBE KUNSTMUSEUM

**MUNCH OG
GOLDSTEIN**
Intense linjer

MUNCH AND GOLDSTEIN • ARDENT LINES

MUNCH OG GOLDSTEIN • MUNCH AND GOLDSTEIN



MUNCH OG
GOLDSTEIN
Intense linjer

MUNCH AND GOLDSTEIN · ARDENT LINES

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Forord

Det er en stor glæde for Fuglsang Kunstmuseum og Ribe Kunstmuseum med denne bog at kunne præsentere ny viden om den længe oversete fortælling om det livslange venskab og den gensidige kunstneriske inspiration mellem den verdenskendte norske kunstner Edvard Munch (1863-1944) og hans nærmeste danske ven, den stort set ukendte digter Emanuel Goldstein (1862-1921). Trods den store interesse, som Munch har nydt gennem årtier, så har netop denne vinkel aldrig tidligere været genstand for særlig interesse – hverken i Norge eller i Danmark; to tidligere planer om en udgivelse af deres korrespondance er af forskellige årsager gået i vasken. I tre artikler præsenterer bogen her for første gang det tværfaglige fællesskab mellem de to kunstneres værker, deres skildringer af kvinden og af menneskelige relationer.

Udgangspunktet for bogens undersøgelse af Munchs kunst er en enestående norsk privatsamling af Munchs træsnit. Samlingen er med sine 56 værker én af de mest omfangsrige og repræsentative samlinger af Munchs træsnit uden for Munchmuseet i Oslo. Med yderst få undtagelser er alle centrale motiver repræsenteret, og samlingen indeholder værker fra alle kunstnerens perioder, herunder livsfrisemotiver, symbolske motiver, modelstudier, landskaber, interiører og portrætter, ligesom samlingen indeholder både farvetræsnit og sort-hvide træsnit. Samlingen giver os en helt særlig mulighed for at dykke ned i Munchs kunstneriske produktion med træsnittet som omdrejningspunkt, hvilket Magne Bruteig, forhenværende førsteinspektør i afdelingen for tegning og grafik på Munchmuseet, gør i bogens anden artikel ”Synlige spor av kraft. Om Edvard Munchs tresnitt”. Bruteig beskriver Munchs vej ind i træsnitsteknikken, hans inspiration fra samtidige kunstnere og de særlige egenskaber og kunstneriske muligheder, som teknikken repræsenterede for Munch.

Bogens første artikel, ”Et vekselspil. Venskabet mellem Edvard Munch og Emanuel Goldstein”, af ph.d. Liza Kaaring, museumsinspektør ved Fuglsang Kunstmuseum, omhandler det personlige og kunstneriske venskab mellem Munch og Goldstein. De blev nære venner under et ophold i pariserforstaden Saint-Cloud i vinteren 1890, hvor de boede på samme hotel og sås dagligt. Af deres efterfølgende brevudveksling fremgår det,

Preface

It is with great pleasure that Fuglsang Kunstmuseum and Ribe Kunstmuseum with this book are able to present new information and insight into the long-overlooked tale of the lifelong friendship and mutual artistic inspiration between the world-renowned Norwegian artist Edvard Munch (1863–1944) and his closest Danish friend, the now largely unknown poet Emanuel Goldstein (1862–1921). Despite the great amount of attention that Munch has enjoyed for decades, this particular angle has never before been explored in any depth – neither in Norway nor in Denmark. For various reasons, plans to publish their correspondence have foundered on two previous occasions. This oversight is now remedied: the three articles in this book present, for the first time, the interdisciplinary affinities between the works of the two artists, their portrayals of woman and of human relations.

The starting point for the book’s study of Munch’s art is a unique private collection of Munch’s woodcuts, owned by a Norwegian collector. Numbering no less than fifty-six works, the collection is one of the most extensive and representative collections of Munch’s woodcuts outside the Munch Museum in Oslo. With very few exceptions, all central themes are represented, and the collection contains works from all of the artist’s periods, including *Frieze of Life* motifs, symbolic motifs, model studies, landscapes, interiors and portraits. Similarly, the collection includes woodcuts in colour as well as in black-and-white. The collection gives us a very special opportunity to delve into Munch’s artistic production with the woodcut as the focal point, which is precisely what Magne Bruteig, former senior curator at the department of drawing and prints at the Munch Museum, does in the second article of the book, ‘Visible traces of force. Concerning Edvard Munch’s woodcuts’. Bruteig describes how Munch found his way to the woodcut technique, his inspiration from contemporary artists and the special traits and artistic possibilities that Munch found in the technique.

Written by PhD Liza Kaaring, curator at Fuglsang Kunstmuseum, the article ‘An Interplay. The friendship between Edvard Munch and Emanuel Goldstein’ deals with the personal and artistic friendship between Munch and Goldstein. They became close friends during a stay in the Paris suburb of Saint-Cloud in the winter of 1890, where they stayed at the same hotel and saw each other every day. From their subsequent exchange

at de fandt en sjælden forståelse hos hinanden, både personligt og kunstnerisk. I tiden umiddelbart efter – såvel som mange år senere – fremhæver de begge tiden i Saint-Cloud som noget særligt. I et brev fra 1892 beskriver Goldstein, hvordan han, på trods af deres forskelligheder, oplever dem som to ure, der i Saint-Cloud blev indstillet efter hinanden og siden omtrent er gået i samme tempo. Og i 1899, mange år efter, skriver Munch og inviterer Goldstein til at slutte sig til ham på et sanatorium: ”Kommer du ikke snart? Her er udmærket – og vi kunde opfriske minder fra St. Cloud”.

Brevene vidner også om, at deres samtaler i Saint-Cloud blandt andet kredsede om begges arbejde med at lægge naturalismen bag sig for i stedet at udtrykke sig i overensstemmelse med symbolismens tankesæt. Et arbejde, der for begges vedkommende resulterede i kunstneriske manifeste; tekster, der til en vis grad tager udgangspunkt i deres dialog; et udvalg af brevene gengives i denne publikation.

Et andet emne, som Munch og Goldstein fandt sammen om, var deres forhold til kvinder. Forhold, der voldte dem begge smerte, men som samtidig gav vigtigt stof til deres kunstneriske produktion. En intens kærlighedsaffære, der endte med, at Goldstein blev forladt og var knust herover, er således udgangspunktet for digtsamlingen *Vekselspillet* fra 1886. En digtsamling, som Munch blev en stor beundrer af, og som i 1892 udkom i en andenudgave under titlen *Alruner* med både illustration af og dedikation til Munch. I sin artikel fortæller Kaaring om de to kunstneres tanker om symbolisme, om deres gensidige inspiration, om deres samarbejde og ikke mindst om deres livslange venskab. Artiklen indeholder derudover en kort introduktion til Goldstein og hans familiære baggrund i Nakskov på Lolland.

Mens venskabet længe har været kendt og omtalt i Munchlitteraturen, hvor Goldstein især omtales i forbindelse med beretningen om Munchs første længerevarende ophold i Frankrig, dvs. tiden i Saint-Cloud, så har Goldstein indtil nu været stort set ubeskrevet inden for den danske litteraturhistorie. I publikationens tredje artikel, ”Panteren Goldstein. Edvard Munchs danske ven og hans forfatterskab”, præsenterer professor Anders Ehlers Dam, Europa-Universität Flensburg, Goldsteins liv og værk og påpeger desuden sammenhænge og dialoger mellem Goldsteins digte og Munchs værker. Artiklen præsenterer den første egentlige forskning i Goldsteins forfatterskab og bidrager således med væsentligt nyt til det danske, og for så vidt også norske kunst- og litteraturhistoriske landskab.

of letters, we see that they had a rare rapport with each other, both personally and artistically. Shortly after their stay – and many years later – they both highlight their time in Saint-Cloud as something special. In a letter from 1892, Goldstein describes how, in spite of their differences, he sees the pair of them as two clocks that were synchronised in Saint-Cloud and since then more or less continued to match each others pace. And in 1899, many years later, Munch issues an invitation in a letter to Goldstein, urging him to join him in a sanatorium: ‘Won’t you come visit soon? It is quite fine here – and we could reminisce about St. Cloud’.

The letters also demonstrate that some of their conversations in Saint-Cloud revolved around both men’s efforts to put Naturalism behind them, seeking instead to express themselves in accordance with the mindset of Symbolism. Both created artistic manifestos as part of this effort; texts that were to some extent based on their mutual dialogue. A selection of their correspondence is reproduced in this publication.

Munch and Goldstein also found common ground on another key issue: their relationship with women. Such relationships caused both of them pain, but at the same time they provided important material that fuelled their artistic production. An intense love affair that ended with Goldstein being abandoned, leaving him devastated, was the starting point for his collection of poetry *Vekselspillet* (The Interplay) from 1886. Munch became a great admirer of this collection, which was reissued in 1892 under the title *Alruner* (Mandrakes), featuring an illustration by and a dedication to Munch. In her article, Kaaring speaks about the two artists’ thoughts on Symbolism, about their mutual inspiration, their co-operation and, not least, their lifelong friendship. The article also contains a brief introduction to Goldstein and his family background in Nakskov on Lolland.

While the friendship has long been known and featured in the Munch literature, where Goldstein particularly is mentioned in connection with the account of Munch’s first long-term stay in France, which included his time in Saint-Cloud, Goldstein has hitherto remained largely unknown within the Danish history of literature. In the third article of the publication, ‘Goldstein the Panther. Edvard Munch’s Danish friend and his writings’, professor Anders Ehlers Dam, Europa-Universität Flensburg, presents Goldstein’s life and work and also points out connections and interactions between Goldstein’s poems and Munch’s works. The article represents the first piece of actual scholarly research into Goldstein’s writings, thereby making a significant contribution to Danish (and Norwegian) history of literature and art.

FORORD

I tillæg hertil præsenterer bogen også Goldsteins forfatterskab med et udvalg af hans digte.

De samarbejdende museer bringer her en stor tak til bogens tre forfattere for at kaste nyt lys over relationen mellem Munch og Goldstein, over Munchs træsnit og over Goldsteins liv og forfatterskab.

Museernes største tak skal lyde til ejeren af den store samling Munchgrafik, foruden hvem udstillingen om Munch og Goldstein samt nærværende katalog ikke kunne være blevet realiseret. Ejeren har samtidig givet forskerne fri adgang til dette væsentlige og omfattende materiale. Alle samlingens træsnit er gengivet i nærværende publikation.

Desuden en tak til redaktør, layouter og forlag for det gode samarbejde omkring udgivelsen. En lang række personer og institutioner har undervejs været behjælpelige med vigtige oplysninger til projektet, uden hvilke publikationen havde savnet væsentlig information, ikke mindst i forhold til den hidtil helt ukendte Goldstein. Derfor skal der lyde en særlig tak til Det Kgl. Bibliotek, til forhenværende lektor og historiker Ole A. Munksgaard fra Nakskov lokalhistoriske Arkiv og til kultursociolog Lise Skov, der begge generøst har stillet deres undersøgelser om Goldstein og hans slægt til rådighed for projektet. Også tak til Karsten Philip, der var den sidste indehaver af Goldstein & Søn, indtil firmaet lukkede i år 2000. Herudover har forskningsbibliotekar ved Munchmuseet Lasse Jacobsen været yderst behjælpelig med anskaffelse af materiale og oplysninger, ligesom Nina Gram Bischoff og Morten Zondag Kunstformidling begge skal takkes for gode idéer og kritiske spørgsmål til projektet. Derudover skal der lyde en varm tak til en række forskere og private samlere, der har reageret på pressens efterlysninger om materiale vedrørende Goldstein, og hvis henvendelser har bidraget til væsentlig kvalificering af forskningsprojektet.

Museerne retter endvidere en varm tak til de mange tilskudsgivere, som har støttet projektet og muliggjort dets realisering.

Vi ønsker alle rigtig god læselyst.

Anne Højer Petersen
Museumsdirektør
Fuglsang Kunstmuseum

Dagmar Warming
Museumsdirektør
Ribe Kunstmuseum

PREFACE

In addition, the book also presents Goldstein's own writing, featuring a selection of his poems.

The museums involved in this co-operation would like to take this opportunity to express their gratitude to the three authors of this book for shedding new light on the relationship between Munch and Goldstein, on Munch's woodcuts and on Goldstein's life and writing.

Our warmest thanks go out to the owner of the large collection of Munch prints without whom the exhibition about Munch and Goldstein and this catalogue could never have been realised. The owner has generously given the researchers full access to this important and comprehensive material. Every woodcut in the collection is reproduced in this publication.

The museums also wish to thank the editor, designer and publishers for excellent collaboration on the publication. During its inception, a large number of people and institutions have contributed crucial pieces of information to the project, without which the book would have been lacking essential pieces of information, particularly in relation to the hitherto completely unknown Goldstein. Special thanks are due to The Royal Danish Library, to former associate professor and historian Ole A. Munksgaard from the Nakskov local history archive and to cultural sociologist Lise Skov, both of whom have generously made their studies about Goldstein and his family available for the project. We also wish to thank Karsten Philip, the last owner of Goldstein & Søn until the company closed in the year 2000. Lasse Jacobsen, research librarian at the Munch Museum, has been very helpful in the acquisition of material and information, and Nina Gram Bischoff and Morten Zondag Kunstformidling have contributed good ideas and critical questions for the project. In addition, warm thanks are due to the many scholars and private collectors who have responded to calls, issued via the press, for material regarding Goldstein, and whose responses have added further depth and nuance to the research project.

The museums also extend their warm thanks to the many sponsors and donors who have supported the project and made its realisation possible.

Enjoy.

Anne Højer Petersen
Director
Fuglsang Kunstmuseum

Dagmar Warming
Director
Ribe Kunstmuseum

INDHOLDSFORTEGNELSE

Dette materiale er ophavsretsligt beskyttet og må ikke videregives.

