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Nota di bibliografia	Includes bibliographical references (p. [366]-370) and index.
Nota di contenuto	Front matter -- Contents -- Foreword -- Problems in Naming and Dating -- Munch's Paints and Materials -- Maps -- Family Tree -- 1. Shy Souls: 1863 and Before -- 2. Never More to Be Parted: 1864-1868 -- 3. Growing up in Kristiania: 1869-1875 -- 4. The Blood-red Banner: 1876-1877 -- 5. Losing Faith: 1878-1881 -- 6. 'I have decided to become an artist': 1879-1881 -- 7. 'No more brown sauce': 1882-1885 -- 8. A Calculated Seduction: 1885 -- 9. A Few Drinks Before Breakfast: 1883-1886 -- 10. Soap Art and Soul Art: 1886 -- 11. And Virtue is a Sham: 1886-1889 -- 12. The Saint-Cloud Manifesto: 1889-1890 -- 13. Bizzarro: 1890-1892 -- 14. God is Dead. Berlin: 1892-1894 -- 15. Memento Mori 1894-1896 -- 16. Magical Assassins: 1896-1900 -- 17. The Dance of Life: 1897-1899 -- 18. Death and the Maiden: 1899-1901 -- 19. The Shooting: 1902 -- 20. Self-portrait in Hell: 1903-1908 -- 21. The Hideous Face of Insanity: 1907-1909 -- 22. The Sun, the Sun: 1909-1916 -- 23. Where My Soul Fits in?: 1914-1922 -- 24. Degenerate Art: 1922-1940 -- 25. Death at the Helm: 1940-1944 -- Notes -- Select Bibliography -- Chronology -- Photograph and Text Credits
Sommario/riassunto	Although almost everyone recognizes Edvard Munch's famous painting The Scream, hardly anyone knows much about the man. What kind of person could have created this universal image, one that so vividly expressed all the uncertainties of the twentieth century? What kind of

experiences did he have? In this book, the first comprehensive biography of Edvard Munch in English, Sue Prideaux brings the artist fully to life. Combining a scholar's precision with a novelist's insight, she explores the events of his turbulent life and unerringly places his experiences in their intellectual, emotional, and spiritual contexts. With unlimited access to tens of thousands of Munch's papers, including his letters and diaries, Prideaux offers a portrait of the artist that is both intimate and moving. Munch sought to paint what he experienced rather than what he saw, and as his life often veered out of control, his experiences were painful. Yet he painted throughout his long life, creating strange and dramatic works in which hysteria and violence lie barely concealed beneath the surface. An extraordinary genius, Munch connects with an audience that reaches around the world and across more than a century.
