



Tracey Emin/Edvard Munch: The Loneliness of the Soul
The Gabrielle Jungels-Winkler Galleries
7 December 2020 – 28 February 2021

Supported by

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Petr Aven



GALLERIA LORCAN O'NEILL ROMA

W H I T E C U B E

Xavier Hufkens

The Royal Academy of Arts will present a landmark exhibition bringing together for the first time the work of acclaimed British artist Tracey Emin RA (b.1963) and the Norwegian Expressionist Edvard Munch (1863-1944), two internationally renowned artists born 100 years apart. Long fascinated and inspired by Edvard Munch's work, Tracey Emin will choose a selection of his masterpieces to accompany her own works.

The exhibition will feature around 26 works by Emin, including paintings, some of which will be on display for the first time, as well neons and sculpture. These have been chosen by Emin to sit alongside a carefully considered selection of 18 oil paintings and watercolours by Munch, drawn from the rich collection and archives of MUNCH in Oslo, Norway. The exhibition will interweave the works of both artists across all three galleries, demonstrating that Emin and Munch, though separated by time and history, explore the same emotional landscape in their works with remarkable intensity.

In her formative years as an artist, Emin was drawn to the expressionism of paintings by both Edvard Munch and Egon Schiele, their concerns in exploring the complex human condition and tortured psyche echoing many of her own burgeoning tendencies. In particular, Munch's confrontation and exploration of emotions in his work had an enduring appeal to Emin, who saw him as 'a friend in art', and as early as 1982 was directly referencing the artist in her work.

'*The Loneliness of the Soul*' will focus on themes of grief, loss and longing. Emin has focused on a group of Munch's works which explore his complex relationship with the female sex. Early tragic events including the death of his mother when he was only five years old, followed a few years later by his beloved sister, and then a series of doomed love affairs, all contributed to this uneasy connection. The works on display highlight his fascination with the depiction of women, their emotional states and the process of ageing.

This selection will include well-known works such as *The Death of Marat*, 1907 (MUNCH Oslo). Referencing the subject of Jacques-Louis David's famous painting of 1793 which bears the same title, Munch may have been considering his legacy in addition to exploring traditional complex attitudes towards women. The revolutionary Marat was murdered by Charlotte Corday, who feared

he would incite a civil war in France. History presents Marat as a hero and Corday as a traitor. The subject and history's reading of it had resonance for Munch who had just undergone a painful breakup with a woman he had been engaged to for a number of years, a trauma that was to haunt him throughout his life, and of which many expressions can be detected in his work.

This sense of personal disclosure and an intimate exploration of the body as a battleground is equally recognisable in works by Emin, for example in the deeply expressionistic *It – didnt stop – I didnt stop*, 2019. Like Munch, Emin is also unafraid to examine the impact of events in her own life through her work. Paintings such as *You were here like the ground underneath my feet* and *Because you left*, both 2016, (Private collections), explore the complex emotions regarding loss and longing. Indeed, Emin's paintings have long been a compellingly powerful expression of her inner life and psychological state.

Organisation

The exhibition is organised by MUNCH, Oslo, in partnership with the Royal Academy of Arts. It is curated by Kari Brandtzæg at MUNCH and Edith Devaney at the Royal Academy of Arts. Following on from the Royal Academy, the exhibition will open in the new MUNCH building in Summer 2021.

Exhibition Tour

Royal Academy of Arts, London, 7 December 2020 – 28 February 2021
MUNCH, Oslo, Spring 2021

Accompanying Publication

The exhibition will be accompanied by a fully illustrated catalogue produced by the MUNCH Oslo with essays by the curators and leading scholars in the field.

Dates and Opening Hours

Open to public: Monday 7 December – Sunday 28 February 2020
10am – 6pm Tuesday to Sunday (last admission 5.30pm)

Admission

From £15; concessions available; 50% off with National Art Pass; under 16s go free (T&Cs apply); Friends of the RA go free.

Tickets

Advance booking is essential for everyone, including Friends of the RA. All visitors must have a pre-booked timed ticket to enter the building. Tickets can be booked in advance online (royalacademy.org.uk) or over the phone (0207 300 8090).

Images

Publicity images for *Tracey Emin/Edvard Munch: The Loneliness of the Soul* can be downloaded via this [link](#). By downloading the images, you acknowledge and accept the terms and conditions found within the link. These images can only be reproduced to illustrate a review or criticism of a work or report as defined by section 30 (i) and (ii) of the Copyright, Designs and Patents Act 1988.

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#EminMunch

Safety measures

The health and safety of visitors and staff is paramount. New safety measures for visitors can be found on the RA website: royalacademy.org.uk/visiting-and-safety-during-coronavirus.

About Art Fund

Art Fund is the national fundraising charity for art. It provides millions of pounds every year to help museums to acquire and share works of art across the UK, further the professional development of their curators, and inspire more people to visit and enjoy their public programmes. Art Fund is independently funded, supported by the 159,000 members who buy the National Art Pass, who enjoy free entry to over 240 museums, galleries and historic places, 50% off major exhibitions, and receive Art Quarterly magazine. Art Fund also supports museums through its annual prize, Art Fund Museum of the Year, which was won by St Fagans National Museum of History, Cardiff, in 2019, and through a range of digital platforms.

About the Royal Academy of Arts

The Royal Academy of Arts was founded by King George III in 1768. It has a unique position in being an independent, privately funded institution led by eminent artists and architects whose purpose is to be a clear, strong voice for art and artists. Its public programme promotes the creation, enjoyment and appreciation of the visual arts through exhibitions, education and debate.

The Royal Academy is an independent charity. It does not receive revenue funding from the government so is reliant upon the support of its visitors, donors, sponsors, patrons and loyal Friends.

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