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NORTHERN CALIFORNIA'S LARGEST NEWSPAPER

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By Charles Desmarais, Art Critic

Fall Season Brings Rich Gallery Offerings



The Kiss IV, 1902, woodcut printed from two blocks in black and gray on heavy brown paper

with alternate interpretations in those media.

Two printed versions of “Vampire II” (1895-1902) are evidence of the

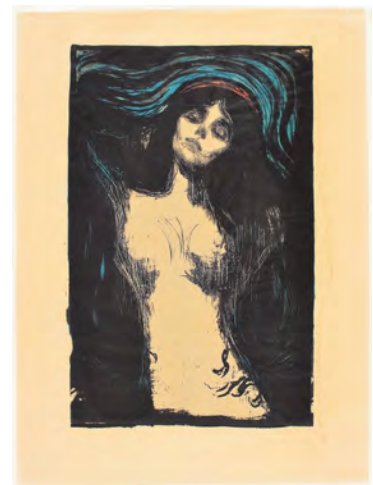
radically different conceptions Munch could bring to an identical subject. Each combine woodcut and lithography but with different colors — and divergent emotional effect. “The Kiss IV” (1902) takes up a classic Munch theme. The print on view at Modernism is more effective even than the painting at the museum in emphasizing the characters’ melded figures and shared yearning.

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“Edvard MUNCH: Breathe, Feel, Suffer, and Love” Through October 7 at Modernism, 724 Ellis, S.F. Free: 415-541-0461, www.modernisminc.com

Modernism has on view a museum-level selection of works by **Edvard Munch** (1863-1944), the Norwegian artist currently featured in a blockbuster exhibition at the San Francisco Museum of Modern Art. “Breathe, Feel, Suffer and Love: Prints & Drawings 1894-1930” has media excluded from the big museum show but that the artist considered central to his concerns. The Modernism show runs through Oct. 7, two days before SFMOMA closes its Munch treatment.

The two shows provide an opportunity to compare Munch paintings and prints, often of the same subjects. Just as he reworked themes in his paintings over many years, he took up those themes on paper, as well. Then he often came up



Madonna, 1895-1902, lithograph printed in four colors