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ANTHROPOCENTRISM AND SOLIPSISM IN PHOTOGRAPHIC SELF-PORTRAITS OF EDVARD MUNCH

Although mental illnesses and personality disorders are largely destigmatized in the contemporary age, some genres, such as self-portraiture and consequently selfies, are still framed in interpretation by diagnostic labeling. One of the disorders that was often taken into reference when approaching self-picturing is narcissism. However, such an approach to the visual genre is limiting its interpretation. This article analyses two sets of self-portrait photographs of a Norwegian painter Edvard Munch, who spent some time in psychiatric asylums. This episode divides his work into two phases. In the first period, Munch self-records his various actions in space, while in the second one, he focuses on his face and a static half-a-figure. While the first one is actively reinterpreting the world through the self-image, the second one is centering the self as the world itself. Rather than defining which sets are more narcissistic, this article proposes distinguishing between performative/extravert and contemplative/introvert definitions of self-pictures by defining anthropocentric and solipsistic self-portraits. Distinguishing between anthropocentric and solipsistic self-portraiture may have impact not only on analysis of Munch's photographic and painterly self-portraits but also on the interpretation of contemporary genre of selfies as well.

Introduction

In contemporary visual culture, selfies (or self-photographs taken with handheld mobile phones), become a standard of reporting. Like TV reports, selfie picture includes the photographer as a narrator, reporting on oneself or the world behind own back. There are many subgenres of selfies, aside from cute faces and grimaces, there are also performances: tourist selfies, funeral selfies, or extreme selfies competing in risky performances on Selfie Olympics . . . Yet, although not all selfie genres are reporting on the author's psychological condition, but can also chronicle the landscape or the action, selfies were in the beginning often analyzed in the framework of personality disorder of narcissism (Sorokowski 2015, Berry 2015, Weiser 2015, McCain et al. 2016; Halpern et al. 2016, Lee and Sung 2016; March

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et al. 2018; Wang 2018). However, also due to more frequent appearances of self-centered reporting, predominantly in the visual genre of selfies, narcissism was recently proposed to be taken out from the list of personality disorders.¹ More precisely, the presence of narcissistic characteristics in various spheres of life necessitated its reformulation to a personality trait rather than a disorder. Today, narcissism is regarded as merely a symptom of another disorder. This new situation may also offer an opportunity to revise all preceding genres of visual self-reports as self-portraits, interpreted in the limited framework of narcissistic personality disorder.

Although narcissism retains merely a metaphorical relationship with self-portraiture today, the image of Narcissus is axiomatic in Western canon of self-representation. Rather than being clinical in nature, its significance is cultural, and in these terms may ask for some revisions in interpretation of our cultural heritage. In this article, I'd like to return to one of the origins of the relationship between self-portraiture, more precisely photographic self-portraiture, and the ascribed diagnosis of narcissism in the work of Norwegian Expressionist painter Edvard Munch (1863–1944), and examine how to delve deeper into the concept of self-representation by defining its relationship to the audience and to the self.

As Munch's painterly work is commonly defined through two phases, photographic images as well follow the same systematization. The first phase defines Expressionism, while the second was influenced by New Objectivity (or New Photography). These two phases are frequently associated with his hospitalization in a psychiatric asylum, and some interpreters see a decline in quality in his subsequent artworks as a result of the cure (Eggum 1990). Unfortunately, the representation of his asylum days is often tendentiously taken as a central episode or even a center of his life. Together with confessions on the awareness of his mental condition, this misrepresentation is used as an argument of para-psychoanalytical approaches to interpreting his work.²

While the diagnosis given to Munch is unclear, some psychiatrists argue that he suffered from a narcissistic midlife crisis, which is supported by a number of self-portraits he created. However, as I will demonstrate, photographic images from the second, "cured" phase appear to be more narcissistic in terms of visual closure than those from the first phase, rendering the visual definition of narcissism in images ineffective, and I will propose alternative concepts for capturing the self-relationship.

Self-portraiture

Edvard Munch, according to James Hall (Hall 2014), was one of "the most prolific self-portraitists if we include probable self-portraits [created] over seventy paintings, over a hundred drawings and watercolors, fifty-seven photographs and twenty prints" (Hall 2014, 428.5/633). Many individual self-portraits were recorded throughout the nineteenth century, yet Munch recorded self-portraits more frequently than other painters. Living precisely in times when many authors discovered photographs as a preparatory device for painting, which also influenced their painterly styles (Scharf 1968), Munch also autonomously experimented with a new medium. He has left us

205 original photographic prints and about 20 negatives.³ Many of these are self-portraits and correlate to painterly self-portraits.

Self-portraiture, which Munch exercised in photography at that time, was not a novelty in terms of the genre anymore. Artists practiced self-portraiture to avoid paid models, and photography was a great assistant for altering poses. In many cases, Munch painted and photographic self-portraits were correlated. This relationship among painted and photographed self-portraits was intense. According to Arne Eggum's initial study on photography authored by Munch, his art was highly influenced by the photographic medium at many levels (Eggum 1990).⁴ Moreover, one media influenced the other, so many of Munch's photographs have a "painterly" atmosphere due to double exposures and motion blurs, representing the medium's imperfections.⁵ In addition to using photographs for studies of paintings, but often also twisting sides of negatives, Munch also experimented with new visuality.⁶ At times, photographs served as studies for paintings, yet at other times, photographic self-portraits did not relate to Munch's paintings so much but existed as separate and individual artefacts. Munch's numerous photographs indicate that he was also exercising photography as an independent medium (Bruno Foucault).⁷

The most noticeable research, quite different from Munch's contemporaries, was his fascination for photography as a distinct mode of self-documentation. The number of these images also suggests that a photographic self-portrait was no accident for Munch but a systematic self-documentation project. These self-photographs were made to accompany the written text on his life's fictional biography in the book, covering three stages: a mad late youth, uncontrolled yet creative adulthood, and a rigid, self-controlled old age.⁸ He titled this planned autobiography, in which photographs were to supplement a written text—*Fatal Destinies*.⁹ Munch mentioned it in a note from 1930: "One day when I am old and have nothing better to do than to write my autobiography, all my self-portraits will see the light of day again" (Berman 2020, 46).¹⁰ The autobiography, however, was never realized and photographs staid unexhibited till the 80s.¹¹

As Munch's photographic self-portraits were stored for long periods, they received limited scholarly attention for many years. With several recent exhibitions, as a traveling *The Experimental Self: Edvard Munch's Photography* (2018) of his photographic oeuvre, however, this is changing, but not without many barriers, caused by prejudices against the mental condition or a complementary romanization of the madness, both the reverberating amateur reading of art.

Narcissism and the age of reason

Munch's work is often understood in the context of his medical diagnosis (Bruno and Trabucco 1999). Moreover, his self-portraits, such as *Selfportrait in Hell* (1903), are taken as an example of such interpretation. Indeed, Munch himself noted problems he had in his journals (Munch 2005).¹² Moreover, he was hospitalized several times, among others in 1908, in Dr. Daniel Jacobson's asylum for nervous disorders in Frederiksberg in Denmark where he underwent the radical treatment of electroshock

therapy. This treatment, including massage and hobbies, succeeded where others did not. Unfortunately, this radical treatment is seen as a significant turning point in a famous painter's life, career, and aesthetics.

The initial study profiling Munch's diagnosis, based on his writings and artwork, has been carried by Stanley Steinberg and Joseph Weiss, elaborating on the artist's psychotic behavior (Steinberg and Weiss 1954).¹³ The primary documents point that the reason why Munch was hospitalized was toxic alcoholic psychosis.¹⁴ However, Washington-based psychiatrist specialized in narcissistic disorders, Harold W. Wylie Jr, revised this diagnosis under the fresh evidence found in Munch's estate (Wylie 1980). Wylie claimed that Munch had a Narcissistic Personality Disorder (NPD) with alcohol abuse, which lead him to a severe psychotic condition in a moment of narcissistic crisis (*ibid.*), rather than he was a case of acute psychosis. However, by Munch's hospitalization, the crisis of narcissism was not yet defined, especially not in its social framework.¹⁵

Initially described by Havelock Ellis in 1898 as a type of psyche decompensation, narcissism was fully defined by Austrian psychoanalyst Sigmund Freud (Freud 1925). He distinguished between two types of narcissism. The primary type, according to Freud, refers to an ordinary stage of development in childhood, by which child learns the world. For example, a child experiences emptiness in the separation phase when it realizes it is not sharing the same body with its mother anymore. Contrary to infant narcissism, adult narcissism is characterized by a self-centered attitude accompanied by aggressiveness, omnipotent or grandiose behavior, and calculated seductiveness, covering feelings of emptiness and suppressed rage. Adult narcissism may lead to a severe mid-life crisis and anxiety issues if the narcissist finds he has not fulfilled his goals of mastering reality (Lasch 1979). Lasch also defined narcissism as a broad cultural phenomenon precisely when it appeared in the diagnostic standard *Diagnostic and Statistical Manual of Mental Disorders* (DSM), 3rd edition (1980). With a more frequent appearance in succeeding late twentieth-century philosophers' writings, narcissism was finally accepted as a mode of self-love (Dearmitt 2004).

Contrary to the classic psychoanalytical approach or social analysis of Lasch, who saw the reason for the narcissistic crisis in the Narcissus himself, philosopher and psychoanalyst Julia Kristeva found that narcissism can also be a reaction to external repression, a form of political abjection (Kristeva 1982), which means it can have social form. Thus, it can be used in analysis of style. More closer to arts, in visual culture, cultural theorist Mieke Bal (2001) proposed that one can approach narcissism through the complicated relationship of narcissistic self-image described in the original myth and visualized in the famous painting by sixteenth-century master Michelangelo Merisi da Caravaggio. In the article on the knee of Narcissus, Bal describes two visual areas in the image; in the image seen by the audience and the one Narcissus sees gazing in the water.

Thus, if we take the relationship of the audience to a self-image and self-image into account, it is possible to distinguish two different types of narcissism; our perception of it and self-love itself. The first one might include judgment or even moralization, while the second one is an intimate act.

The asylum

Michel Foucault initially defined the discourse on madness describing how the Enlightenment's logic of reason systematically disciplined everything that did not fit, primarily the irrational (Mikhail 2016). Controlling insanity through deprivation of freedom has existed since the mid-seventeenth century, when asylums replaced lazarettos against plague and leprosy. Mid-eighteenth century saw the massive construction of sanatoriums. Reformations for treatment of the mentally ill emerged by the end of the nineteenth century, pushed by the rise of psychoanalysis. Until then, sanatoriums were treated and pictured as places where power was exercised over others (Godbey 2000).¹⁶ The relationship to patients changed only with the antipsychiatry movement of the mid-twentieth century (Foot 2015). According to Foucault, the twentieth century revolutionized not only our relationship to ourselves and self-knowledge, but also our self-image (Foucault 1983). Photography also played a role in these processes.

In asylums photographs were used for documentation and research rather than for curing (Wallis 2017). Only in 1893 did Albert Londe produced the first diagnostic medical textbook with photos (Walis 2017). Londe was the photography director at the Salpêtrière asylum, where French neurologist Jean-Martin Charcot used photographs as a diagnostic tool (Didi-Huberman 2003). After the birth of the psychoanalysis, photographs were serving the cure itself, so it is no wonder that many early twentieth-century artists, Marcel Duchamp, Man Ray including, took their self-portraits as if mad.

Edvard Munch also used photographs to provoke the audience and his own image, depicting a hostile knee as Caravaggio's Narcissus in Mieke Bal's interpretation, but also self-analysis. He accomplished this in two distinct phases.

Two phases

Curator of the exhibition of Munch's self-portraits *The Experimental Self* at the Munch museum, Patricia Berman, systematizes Munch's photographs into two different periods; the first was from 1902 to 1910, while the second was from 1927 to 1932, after a lengthy break (Berman 2020).¹⁷ Munch's claims on changing his paradigms of work in the asylum strongly support Berman's thesis. For example, he wrote that he does not want to be focused anymore on sorrows and joys but rather on great external powers (Wylie 1980, 438). At another place, according to Ludvig Ravensberg, he claimed that since his presence at the asylum, he "no longer sees inwards but outwards from the room" (Eggum 1990, 138).

But, hospitalization is not the only change between the two phases. Another difference between them, besides the artist's condition and change of style, is also in the technical aspect, which determinates the layout of the image on the formal side. Thus, while images before the hospitalization in Dr. Jacobson asylum are recorded with a Kodak Bull's Eye No. 2 camera, succeeding photos were made with different format equipment, among which Kodak Vest Pocket (Hagen 1996, 14).¹⁸ Kodak Bull Eye No 2 had fixed monochromatic lens in focal length about one meter, while ones of Kodak Vest Pocket were adjustable and had minimum focal length of two meters.

Images of the first phase were probably taken by Munch himself using an automatic release. In the same year as Munch started photographing, in 1902, an accessory was released with the camera model. The self-timer or *autopoze* allowed photographers to conceive and prearrange scenes that they would eventually include. Taking these images was demanding, as it required prearranging the focal point, exposure, and shutter speed. After setting it all up, Munch had three to thirty seconds to run into the scene and strike a pose, matching the focal point's distance, which apparently amused him.¹⁹

Images of the first phase include many performances as *Edvard Munch posing Nude in Åsgårdstrand* (1903), *Painting on the Beach, Warnemünde* (1907). In these images, Munch acts as the landscape laid in the second plane of the image, in many cases being nude (Hagen 1996, 14), apparently for studying purposes for paintings.²⁰ This conjecture on Munch's character is indicative in the series of self-portraits taken in the garden of Åsgårdstrand in 1904, which served as a model for the painting of *Bathing Boys* from the same year.²¹

In general, the whole first phase of Munch's photography characterizes itself through the placement of the author's own body in the different staged environments; jumping out of the woods, painting on the beach, posing in the asylum, soaking in the bath, usually depicting a transgression as acting wild while naked, posing as if murdered. Munch presents images of himself as someone seemingly "mad," as being naked, posing in the woods, or acting dead. Images reflected various states "leading from melancholy to irony and humor" (Eggum 1989, 153). In addition, Munch reinterprets the environment, radically changing its meaning of the river, beach, asylum, all the places where he records the image.²² Now they gain meanings of his performed actions, becoming backdrops in a sort of theatre; open spaces are treated as private, woods as a bedroom, beach as an atelier . . .

Photographs of the asylum also belong to this, first phase. Although not uncovering any apparent diagnosis or performance of madness, Munch's asylum photographs shed light on his presence in the institution. For example, in *Self-Portrait at Dr. Jacobson's Clinic in Copenhagen* (1908–1909), the author poses in front of his paintings. The picture features classic Rembrandt lighting arriving from the window on the right and supplying sharp images on the image's left side. The visual setup he uses in this image is characteristic of the official self-presentation; it shows the seated figure with his work in the background. The scene gives the impression that he is in an atelier rather than a psychiatric clinic. Similarly, in *Self-Portrait with Nurse at Dr. Jacobson's Clinic* (1908–1909), the photographic setting resembles the set prepared for the action in a film (Figure 1). It is offering a deep scene with a table, featuring the artist in profile and a clear image of the nurse, and the painting in the back in a cinematic composition of the frame. The image's focus again falls on the painting in the last plane, which seems not to be accidental, but rather a conscious choice.

The self-portrait with artworks, as well as a scene with a nurse, describe a cozy place.²³ Dr. Jacobson's clinic is pictured as a place of tranquility, and apparently, Munch made friends with his doctor, as did many other artists hospitalized in his clinic (Permin and Therkelsen 2004).²⁴ The only image in which Munch is not tranquil is the *Self-Portrait à la Marat' Beside a Bathtub at Dr. Jacobson's Clinic* (Figure 2). Here the asylum becomes



Fig. 1. Edvard Munch and a nurse at the clinic, Copenhagen (1908–09).



Fig. 2. Self-portrait à la Marat at the Clinic, Copenhagen (1908–09).

a stage of a theatrical reenactment, losing its primary institutional meaning. This image reenacts a famous 1793 painting by Jacques-Louis David, depicting the stabbing death of the revolutionary Jean-Paul Marat in the bathtub.²⁵ This scene, clearly indicating “experimental symbolism” (Eggum 1990, 124) was frequently in Munch’s focus; already

in 1907, he made a first painted version and continued painting variations of the scene till 1930.²⁶ Plenty of details on this photographic tableau vivant uncover detailed planning of mise-en-scene, including the writing tools. Munch gazes directly into the camera, which Bent Fausing interprets as “an allusion to physical violence that feels like a sincere moment of expressive angst” (Fausing 2020, 2). Only from this image, some anger for being locked in the asylum reveals itself.

In general, the asylum images seem to disapprove of the diagnosis set onto him. His behavior looks as if he is actively refusing to act according to his doctor’s expectations. Speaking in Foucauldian terms, Munch does not accept a “medical gaze” set onto him (Foucault 1983, 1988, 1994, and 2006), as; he does not see himself with the eyes of a doctor, and he does not look into the camera as a patient.²⁷ Instead, he sees himself with the technical, mechanic, and therefore neutralized gaze of the camera.

Photographs took at the asylum gradually changed their tone, according to Eggum (1990). He writes that these images are “a climax of expressive depictions of himself and his surrounding leading from melancholy to irony and humor” (Eggum 1990, 153). He continued, “Munch’s outlook on life [...] had changed from a negative, introverted bitterness to a positive, extroverted optimism” (ibid, 153). After a lengthy break, indeed, images of the second, post-asylum phase, like *Self Portrait with Hat Outside the Winter Studio*, *Self-Portrait with Hat (Right)*, *Self-Portrait with Hat (Left Profile)*, *Self Portrait with Hat and Glasses* (all 1930), seem as showing Munch cured. In these self-portraits Munch takes a proud, authority pose. Recorded from below, with his head elevated, depicting his dignity and self-importance, these so-called “Ekely self-portraits” (See Figures 3–5) (after the place in Oslo) are utterly different from his performative pictures of the first phase. Although there is some performance even in this set, at least on the level the act of shooting, images as Ekely self-portraits seem to have been made more instantaneously than the first photographs; at the moment’s hype. They are made from hand’s reach, or “arm’s length” (Hagen 1996, 12), which conditions their focus and frame, often blurry and remarkably close. As these instant images are simple messages indicating a person’s existence and sketching some characteristics, so they appear less staged.

Anthropocentric and solipsistic image

The most apparent difference between the two Munch photographic periods is in the framing of the scene. Before electroshock, Munch’s photographs include background in the second plane, which is interpreted through a performative action in the first plane. On the other hand, photos of the second phase crop the background reality out.

Images of this phase correlate to one of Edvard Munch’s most famous works, the painting *Scream of Nature* (Der Schrei der Natur, 1893), which depicts a figure who expresses a powerful gesture of screaming into the air, which seems to reverberate in the landscape, which then, in turn, reflects a human inner state (Schwenger 2014). Thus, the landscape is overwhelmed by the robust expression of the inner state. While images of the first phase are tableaux, images in the second phase deny access to the inner state. Instead of an explosion of emotion over the landscape, emotion is suppressed and controlled

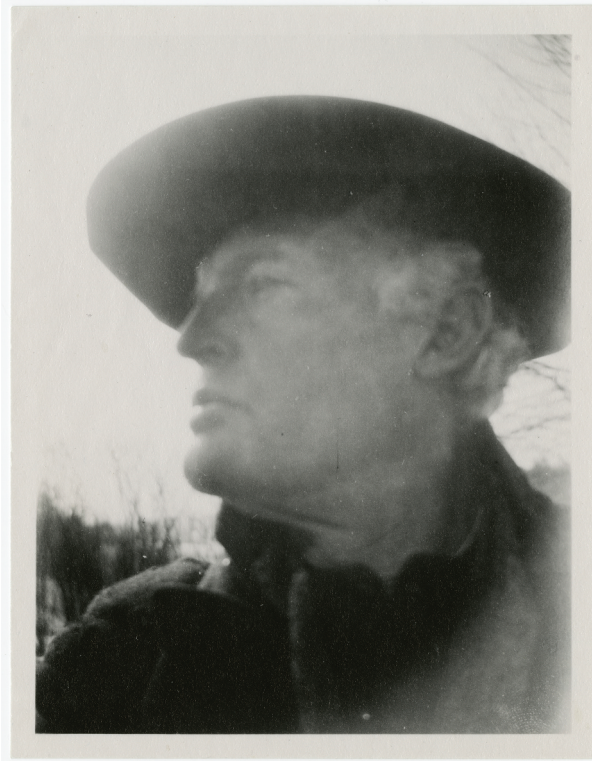


Fig. 3. Self-Portrait at Ekely (1930).

inside, without any surplus. The first phase actively interprets the world through the self-image, while the second one shrinks the world and excludes everything else from the image, focusing on the picture of self only.

By acting towards the outside reality, contrary to the inner-orientated series, photographs of the first group describe a general human condition and expansion over the landscape, as with anthropocentrism's theory; humans conquer nature (Akhtar-Khavari 2015, Khan 2018). Contrary to these anthropocentric interpretations of the environment, which subjectifies the space, self-portraits in Ekely are entirely self-contained and objectifying self. They are more intimate and specific, orientated to the subject and its expression, announcing the implosive self-centered image. These images may be said to be solipsistic, contrary to generic images of anthropocentrism; the world is explained within itself, imploded, rather than exploded. These two concepts, anthropocentric and solipsistic selfportrait, may be useful for capturing selfportraits that define self in relation to the environment, as opposed to tautological selfportraits.²⁸

Anthropocentrism defines a cognitive dissonance in human experience, which appears incapable of self-exclusion in perceiving and interpreting the world surrounding them. This lack of self-exclusion reveals itself by the relativist attitude that the world without us—does not exist. Solipsism is an epistemic and ontological approach



Fig. 4. Self-portrait at Ekely (1930).

that denies the existence of everything except the subject. As both define a right to the nonhuman world to exist independently of humans or subjects, both anthropocentrism and solipsism represent a form of alienation (supported by the cult of individuation), one from nature and the other from society, the Other, and others. Distorted perceptions result in distorted values, which eventually lead to destruction, albeit on a different scale.

Although descriptively related to a definition of narcissism as egocentric explanation and self-sufficiency, the concepts of anthropocentrism and solipsism provide us with a more complex description of the genre. The concept of the anthropocentric image will thus describe one's relationship to the environment, commonly through actions and performances. At the same time, the trope of solipsism will define the collapse of one's interest in his immediate environment and activity. Thus, the anthropocentric image illustrates when the subject interacts with the environment and solipsistic where there is no environment present in the image. This context brings together the viewer, the audience, and the visual framework.

The distinction between anthropocentrism and solipsism may also apply to Munch's painterly self-portraits, differentiating formally the phase of Expressionism and New

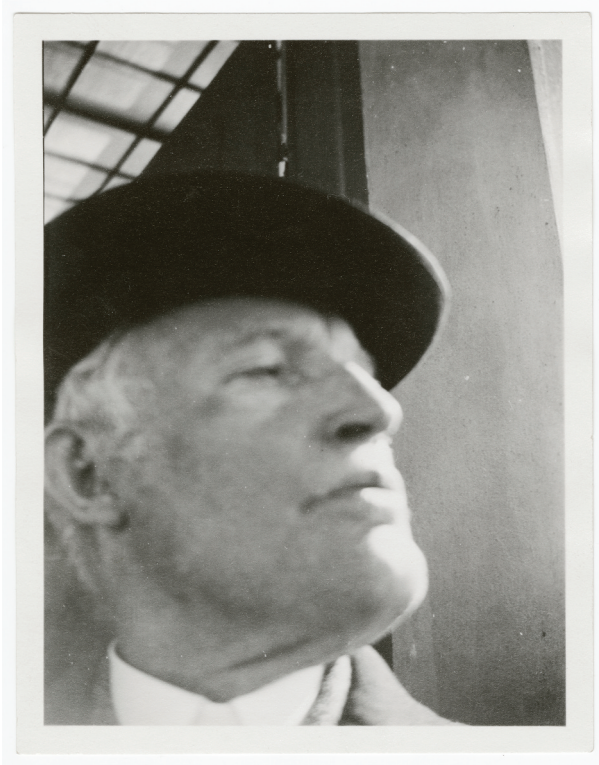


Fig. 5. Self-portrait at Ekely (1930).

objectivity. Differences between the two phases are visible in paintings and photographs and self-portraits, and the author's depiction of the self. Distinguishing between anthropocentric and solipsistic self-portraiture may have impact on the interpretation of contemporary genre of selfies as well. Here the tourist selfies can be differentiated from ones focused on self (as belfie, helfie, duck face . . .). Whereas the first one give us relationships in space, the second ones are attempting to describe the person. So, for example, staged selfies (as; tourist selfies, funeral selfies . . .) belong to the case of the first, while ones centered on the face (as; duckface, kissy-face . . .) are the case of the second. One sort explains the environment by a personal relation to it, ranging from a mere presence to an interaction with it, which in some cases, as funeral selfies, may be very disturbing. The other sort focuses on the grimace and does not describe the placement of the action of posing.

Thus, self-presentation ranges from self-centered explanations of the universe to self-definition as the entire world itself. On the one hand, the exploded self, while at the other imploded frame differentiates between the performative/extravert and contemplative/introvert personality. At the same time, they differentiate the relationship to self as staged or compulsive. While one subjectifies landscape, the other objectifies self, capturing it as an object of the image.

Conclusion

Many psychiatrists today would be hesitant to make a diagnosis based solely on visual cues and without speaking with the patient. Yet, even in art history Munch's diagnosis were used as a cornerstone of the interpretation of the change of style (from Expressionism to New Objectivity) and its decay. In order to save the work from judgmental and critical approach, which then can haunt the whole genre of self-portrait, it is thus important to revalorize aspects of Munch's self-portraits.

In neither of Munch's self-portraying periods, a clinical diagnosis of narcissism can be drawn out (and clearly, that would not be the role of art history at all). Since staged, the photographs from Munch's first photographic phase can hardly be read as signs of actual mental instability, and especially narcissism as the author is taking over roles, some of which, as the role of Marat, are symbolic. Contrary to acted images, images of the second phase can be somehow related to narcissism, and paradoxically—these are the images made after being “cured.” Apparently self-portraits from the second, “cured” set seems even more narcissistic than ones of the first, “mad” one. Thus, more than being about mad and cured, the difference between the first and second phases is the one between the performed and unperformed, staged and directed.

In his photographic work, rather than exposing a simple relation to narcissistic self, Munch depicts different relationships to the environment and to self. These photographs show the complexity of relationship to self. While images of the first phase subjectify landscape, ones of the second objectify self. This difference can be deepened by distinguishing between a constructed self in the first phase to a close status of a self-deconstructed self in the second phase. More precisely, self in the first phase is constructed or fictional (although in the sanatorium phase, especially in the image of Marat's death, it can be defined as abjection), while in the second one, it appears concrete.

Thus, rather than diagnosing, we can define two different ways of using self-portraits regarding oneself; standing for genuine subjects, becoming a generic self; in anthropocentric self-portraiture, an individual refusing the medical gaze.

Notes

1. Years ago, when faced with the visual phenomenon of selfies, psychiatrists proposed to remove Narcissistic Personality Disorder (NPD) from the classification of personality disorders in the *Diagnostic and Statistical Manual of Mental Disorders* (DSM–5), which stands for the standard to clinical psychiatric diagnostics. The debate over narcissism was mainstream news, as the New York Times covered the APA as reconsidering the definition of narcissism. See: Charles Zanol, “A Fate that Narcissist will Hate: Being Ignored,” *New York Times*, 11. 30. 2010. <https://www.nytimes.com/2010/11/30/health/views/30mind.html> Yet, the last edition of DSM kept the definition of NPD.
2. ‘My art must be seen against the background of the heavy freight of my inheritance—tuberculosis on Mother's side, mental illness on Father's side (grandfather's phthisis) — my art is a self-confession. (Munch and Holland 2005, 20).

3. Including one roll of edited film from 1927–30, recorded with Pathe Baby film camera.
4. Munch was one of those artists who were initially skeptical in understanding photography as an independent artistic medium. He stated that “the camera cannot compete with brush and palette — as long as it cannot be used in Heaven and Hell.” Arne Eggum, *Munch and Photography*. Translated by Birgit Holm, Yale University Press, 1990, Preface.
5. The most interesting analysis is to implement media-specific elements elaborated by Eggum; photographic perspective, exaggerated view-angle, panoramic formats, extreme close-ups, motion blurs, defocusing, overexposures and reflections, time-freezing, monochromic, and tinted appearance rather than implementing it on reproductive and naturalist level.
6. Aaron Scharf, who analyses interactions between photography and painting, does not record Munch’s work. See: Aaron Scharf. 1975. *Art and Photography*, New College of California.
7. Although the relationship between painting and photography is present in Munch’s work. See: Gianfranco Bruno. 1985. Edvard Munch. *Il Poema dell’immaginario*, in exhibition catalogue, Mazzotta, Milan, Palazzo Reale — Palazzo Bagatti Valsecchi.
8. According to Arne Eggum, one of the first art historians to analyze Munch’s photographs, the book was to be named *Fatal Destiny Photographs* (Eggum 1989, 138) while according to more recent writing by Charles Hagen *Fatal Destinies* (Hagen 1996). Photographs included in *Fatal Destinies Photographs* are self-portraits, photographs recorded in Waremndude in 1908, and ones recorded at dr. Jacobson clinic in 1908–1909.
9. Hagen, Charles. 1996. “Dark Mirror: The Photographs of Edvard Munch,” *Aperture*, No. 145, Surface and Illusion: Ten Portfolios (Fall): 12–17.
10. Patricia Berman, 2020. *There are Worlds Within Us* (exhibition cat.), Kode, 2019, p. 46.
11. The first exhibition was held in Munch Museum in Oslo, succeeded with “Experimental Self” (2017–18). Yet, Munch’s photographs emerged in the 1970 exhibition *Painting after Photography*.
12. Munch often referred to personal problems, including mental conditions of family members, early deaths of mother and sister from tuberculosis, father’s fanatic relationship to religion, his illness, and obsessive and fatal loves that also included self-injury with a gun.
13. In addition to their studies, ones claiming that his art went in a different, less intriguing direction after his psychiatric treatment in 1908 followed.
14. Letters from Emmanuel Goldstein, who took Munch to dr. Jacobson.
15. At other places, Wylie also analyzed nearly 18 years succeeding Munch’s father’s death to be characterized by the regression due to the loss of a parent.
16. Godbey notes that in examples of doctor Charcot, the neurologist Guillaume Duchenne de Boulogne focused on physiognomy, and Alphonse Bertillon, the police officer who introduced biometric photography, all used photography in their work in the way that “the photographic (gaze) becomes an instrument of control and coercion. This practice radically separates the viewer and the viewed,

- yet control asserts itself over both parties by an intricate web of power relations” (Godbey 2000, 44).
17. Contrary to Berman, Eggum defines three phases; 1896–1908, defined by the initial interest in portrait painting and photography, 1902–1910, characterized by initial experiments in photography, and 1926–1932, with latter photographic experiments.
 18. The camera was, according to Eggum, a Kodak film camera in 9–9 size. But Munch was using several cameras of various formats, and he also possessed a film camera (Eggum 1989, 163), notably Pathe-baby for 9, 5 mm film (Fausing 2020, 5). Kodak pocket vest, currently in the photo museum in Norway, Kodak No3 folding, Kodak No. 3 and Pocket Special or No. 3 series III, based on the size of negatives.
 19. Moreover, images of the first phase must have been developed by Munch himself. They vary in technique, mostly collodion, gelatin pop, printout and developing papers, and gaslight papers. At the same time, the latter, succeeding 1930, were made in shops as standard silver gelatin process on developing papers, having serial numbers and sometimes stamps, all are contact prints Munch was a friend of the photographer O. Væring, and he possibly arranged this. Being an amateur work, no wonder Eggum defines them through “irregularities in printing” (Eggum 1990, 124).
 20. Which, unfortunately, suggested to some authors to speculate on his latent homosexuality (Wylie 1980, 429).
 21. Similarly, the scene titled *Bathing Men* (1907) has a photographic study.
 22. Eggum also recognizes in these images “experimental symbolism, in the sense that the artist is more or less transparent against his surroundings” (Eggum, 1989, 189).
 23. He writes that he “feels like a child again when a beautiful young nurse with black eyes says to the elderly man [. . .] — Are you smoking, Mr. Munch, have you been allowed to?” (Eggum 1989, 138).
 24. Munch continued to correspond with Dr. Jacobson after being released from the asylum, as he also did with a nurse Linke JΦrgeson.
 25. Marat in the bath was a frequent theme for Munch, so he painted three versions of Death of Marat (n 1905 and two in 1907 (all in Munchmuseet), as well as two versions of Marat in The Bath and Charlotte Corday (both in Munchmuseet).
 26. Baths had a special place in asylums, and Michel Foucault, in his *History of Madness*, saying that “the link between water and madness is deeply rooted in the dream of the Western man” (Foucault 2006, 67). In his *Madness and Civilization*, Foucault writes “baths and showers were used as remedies as a result of the physicians’ vagaries about the nature of the nervous system’ latter also becoming a punishment (Foucault 2001, 244).
 27. “Care of the self” is an expression of Michel Foucault. Foucault writes on *epimelesthai sautou* (care of self), which defines the ethics and relationship to the other. The “medical gaze” notion refers to the doctor’s dehumanizing way of observing the patient, detaching the patient’s body from their personality.
 28. These concepts can also be related to general theory of the asylum. Munch’s photographic can be seen as divided in two phases which correlate Michel Foucault’s division on the logic of reason and Enlightenment and antipsychiatry, but slightly adapting the concepts of analysis to visual terms. As the concept of the Enlightenment is currently criticized for introducing anthropocentrism, it is

necessary to differentiate between anthropocentrism, defined by the human impact on the environment, with solipsism as specified in its orientation to the self, as in the antipsychiatry movement.

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