

COVER: In front of the new Ibsen series, the original first editions of Henrik Ibsen's plays.

*L*A PREMIÈRE FOIS que je rencontrai Édouard Weiss, il y a un peu plus de trois ans, celui-ci venait me demander un certificat : sa première édition d'Ibsen était arrêtée par la douane norvégienne qui refusait de reconnaître un Livre dans l'objet de grande taille, aux feuilles non cousues, qu'il présentait à la frontière. Il s'agissait de Peer Gynt illustré par Frans Widerberg... Pour la seconde édition en norvégien qu'il publia — Brand illustré par Jens Johannessen — il me fallut reprendre la plume. Par la suite, il ne fut plus nécessaire de faire accompagner ces productions d'un mot de recommandation, comme on en donnait aux jeunes gens qui, allant dans un pays étranger pour la première fois, n'envisageaient d'y partir que munis de solides lettres d'introduction... Les trois volumes suivants, Hedda Gabler, Gengangere et Rosmersholm, qu'avaient illustrés de lithographies Håkon Bleken, Knut Rose et Ørnulf Opdahl, purent quitter la France à la rencontre de leur public sans un billet attestant de leur vraie nature... C'est dire que très vite cette collection de textes d'Ibsen illustrée par quelques-uns des peintres les plus connus en Norvège avait acquis dans ce pays une renommée que justifient aussi bien l'importance du projet que le soin apporté à son accomplissement.

Ce pari gagné n'allait pas de soi. Proposer aux amateurs norvégiens une vision contemporaine du plus universel de leurs dramaturges était plus qu'ambitieux, risqué... Quel accueil en effet ferait-on en France au téméraire qui se permettrait, d'au-delà des frontières, de toucher à Molière, à Racine, même à Claudel ? Pourtant Édouard Weiss ne douta guère de sa réussite. N'avait-il pas avec lui les meilleurs atouts : un typographe hors de pair, l'une des plus anciennes et des meilleures imprimeries lithographiques, dirigée de surcroît par un Danois qui saurait comprendre et mettre en confiance les artistes invités, et l'atelier de reliure le plus capable de confectionner pour ses volumes les coffrets que leur taille et leur prix nécessitaient ? La qualité de tels concours est manifeste dans tous ces livres, comme se devine aussi la somme d'efforts qu'ils exigèrent, ainsi que la persévérance, la sympathie et l'astucieuse connivence de l'éditeur avec ses peintres. Un siècle après que le Théâtre de l'Œuvre a fait découvrir — et aimer avec quelle passion — Ibsen aux Parisiens, c'est presque un hommage d'anniversaire que cette collection offerte par Paris et ses artisans.

ANTOINE CORON,

Conservateur à la Bibliothèque Nationale de Paris.

SAA GIK JEG EN DAG I PETERSKIRKEN — JEG VAR
ET ERINDE I ROM — OG DER GIK DER MED
ENGANG OP FOR MIG EN STÆRK OG KLAR FORM FOR
HVAD JEG HAVDE AT SIGE.

HENRIK IBSEN.

Henrik Ibsen.

PREFACE

By Brikt Jensen
Professor at the University of Bergen

This is the story of a remarkable French-Norwegian adventure, of how an idea became reality, of how five of Ibsen's great plays were recreated by five leading Norwegian artists.

Fifteen colour lithographs (53x73 cm) and 15 vignettes have been made for each book. The series has been printed on special quality paper (Arches, Auvergne, Japan) or on leather (vellum). The series follows the original edition of Ibsen's plays and selected pages have been typeset by hand. Each book has been printed in a limited edition (171).

In Paris, prominent craftsmen have been at the artists' disposal. These have included the lithography workshop of Clot, Bramsen & Georges, the printer François Da Ros and the bookbinder Bernard Duval. Each Norwegian artist worked in Paris for four to six months. The books are currently being sold. One copy of each volume has been donated to the University of Oslo Library, the Bibliothèque Nationale in Paris and the National Gallery in Oslo.

The books have been exhibited in Paris, Rome, Tel Aviv, several American and Norwegian cities and will soon be shown in Copenhagen, Moscow and Beijing. Single books of this kind have been made before, but a project of this magnitude is probably unique.

Who has benefitted most from this initiative? Ibsen's plays, which have received another breath of life and a new stage on which to perform? The artists, who have met new challenges and had the opportunity to work in the world's best workshops? The craftsmen, who have used their knowledge and skills on works of such high quality? The public, which has seen the books? The buyers, who have acquired a treasure? The initiators of the project who, despite complications, only express their joy? Or is it Norwegian culture, enriched by five new, original works of art?

Everyone must answer according to his or her own feelings. Here, at least is a taciturn guide to worlds which become increasingly exciting the more deeply they are explored.



Original lithograph by Håkon Bleken for "Hedda Gabler".

LØVBORG

Farvel, frue. Og hils Jørgen Tesman fra mig. (Han vil gå.)

HEDDA

Nej vent! En erindring fra mig skal De da ta' med Dem.

(Hun går hen til skrivebordet og åbner skuffen og pistolkassen. Kommer så hen igen til Løvborg med en af pistolerne.)

LØVBORG

(ser på hende)

Den der? Er det erindringen?

HEDDA

(nikker langsomt)

Kan De kende den igen? Den har engang været løftet imod Dem.

LØVBORG

De skulde ha' brugt den dengang.

HEDDA

Sé der! Brug De den nu.

LØVBORG

(stikker pistolen i brystlommen)

Tak!

HEDDA

Og så i skønhed. Ejler Løvborg. Lov mig bare det!

LØVBORG

Farvel, Hedda Gabler. (Han går ud gennem forstuedøren.)

HENRIK IBSEN

by Bendik Rugaas

National Librarian at the University of Oslo Library

The University of Oslo Library, which is also the National Library of Norway, has many special collections, including one of Ibsen's works. The National Library has received a complete series of the magnificent, illustrated Ibsen volumes. In this series, French art publisher Edouard Weiss, in collaboration with Norwegian artists Frans Widerberg, Jens Johannessen, Håkon Bleken, Knut Rose and Ørnulf Opdahl, has presented new, exciting interpretations of several of Ibsen's major works. The form of presentation is spectacular and captivating; it contributes significantly to revitalising Ibsen's work.

Henrik Ibsen is undoubtedly Norway's best-known playwright, both nationally and internationally, and the fact that he is held in high regard is manifested in a variety of ways. For example, we have chosen his portrait to adorn our one thousand kroner banknotes so that in all our dealings which are more or less controlled by Mammon, the playwright is a constant reminder of the need to preserve our national identity and cultural traditions. In addition to reminding us of values more permanent than an inflationary currency, Father Henrik can also lift his eyes from the one thousand kroner banknote and view the world knowing that he is still one of Norway's most popular exports.

Henrik Ibsen's life and work provide an excellent illustration of how a genuinely Norwegian and a cosmopolitan outlook may be combined to enrich both national and international cultural life. Ibsen's plays are performed regularly all over the world. There is continuing interest in his life and work, and expositions, conferences and seminars are held regularly to examine his contribution as a dramaturge and a revitaliser of dramatic art, as a philosopher, a humanist and a visionary who was ahead of his time. His work has been translated into nearly every language and his works are available in bookstores and libraries all over the world.

In a time of increasing internationalisation, when Norway is also striving to find its place in the world, we all need to learn more about each other and each other's cultures. It is difficult to imagine a better bridge-builder than Henrik Ibsen, our most international playwright, both in his own time and since.

Ibsen wrote many of his best-known plays in Italy, where he spent long periods of time. He was greatly influenced by the cultural impressions of his southern surroundings when he wrote "Brand", "Peer Gynt" and "Ghosts". In Italy, he found the form and clarity which we still appreciate today, whether we live in Norway or in a completely different part of the world.

The National Librarian is presently trying to establish an International Centre for Ibsen Research in Oslo. There are also plans to open up the Akershus Castle area to a variety of cultural activities, including an annual presentation of Ibsen's work. The goal is that it

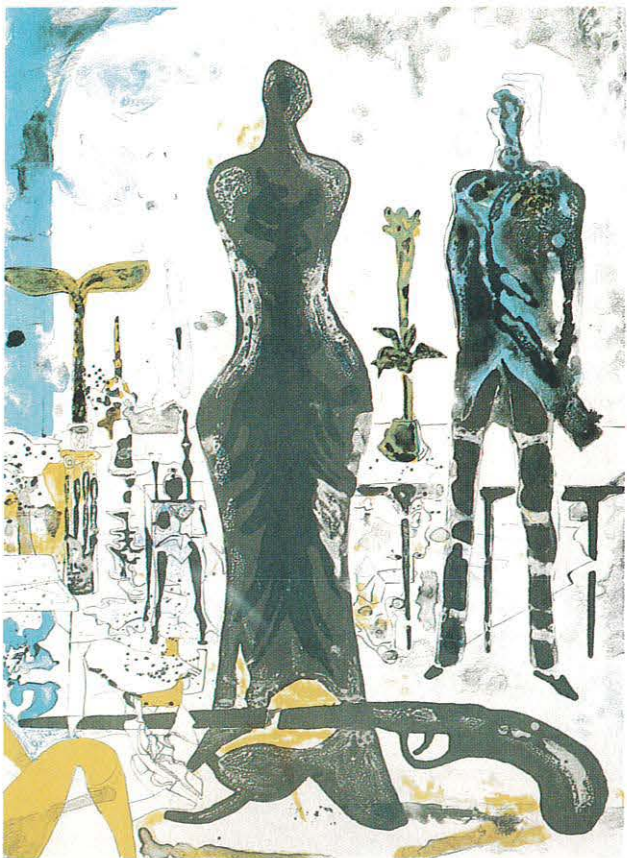
should be as obligatory for all lovers of theatre to travel to Norway to see Ibsen performed in Oslo as it is now to travel to Stratford-on-Avon to see a Shakespeare performance.

The volumes presented here provide new avenues to understanding the plays which have been selected. The combination of contemporary artwork based on the personal interpretation of well-known Norwegian artists and age-old printing traditions brings new dimensions to our experience of Ibsen's plays. As National Librarian, I consider these volumes a valuable, interesting and colourful addition to our Ibsen collection.

Henrik Ibsen is one of the very few Norwegians to have conquered the world. At present, he is affixed to Norway's most valuable banknote and the aura surrounding him seems to increase with the years. It is a pleasure to witness this aura growing even more intense as it is strengthened by books as magnificent as these.



Håkon Bleken beneath the portrait of Henrik Ibsen at the National Theatre in Oslo. At his feet, two volumes of the new Ibsen series.



Different stages in making one of Håkon Bløken's lithographs.

LITHOGRAPHY

printing technique and artistic medium

by Sidsel Helliesen
Curator of Prints and Drawings
at the National Gallery, Oslo

In tune with a time-honoured tradition, the lithographs in these five Ibsen books have been made by artists who are first and foremost painters. The fruit of their labour is a superb collection of prints, outstanding, visually as well as technically, remarkable in their own right and in perfect harmony with the text.

It may seem inevitable, then, that these large-scale colour lithographs should give a somewhat painterly impression. However, this is but one of the numerous modes of expression that lithography can present. Although the five painters involved have quite deliberately stressed that particular aspect, they have nevertheless succeeded in exploiting the specifically graphic qualities of the litho technique as well.

Compared with the 500 years that have elapsed since other graphic techniques like woodcut, engraving and etching came into use, lithography, with its mere 200 years, is of comparatively recent date. And whereas the origins of the older techniques are difficult to trace, the history of lithography is well-known. It was invented in Munich towards the end of the 18th century, when Alois Senefelder succeeded in exploiting the chemical fact that grease and water repel each other to create a new printing method. Senefelder discovered that by applying greasy tusche to the even surface of a limestone, dampening the surface with water, rolling greasy printing ink over it, and finally, running a sheet of paper and the printing surface together through a scraper press, an inverted impression of the writing on the stone would emerge. His discovery marked the beginning of a completely new printing technique.

Lithography, then, makes use of the immiscibility of grease and water. When the printing surface is dampened with water, the latter settles only on the non-image areas since it is repelled by the greasy drawing medium. The surface is then rolled with greasy printing ink, which will adhere only to the drawn marks, the water repelling it from the rest of the surface. The limestone has thus become a printing form from which a number of identical impressions can be made.

Today's method is essentially the same as the one invented by Senefelder, and the limestone quarried in the Solnhofen region of Bavaria, where he got his plates, is still considered the best. Like most of the other graphic techniques, lithography came into being in answer to the need for a faster and more efficient method of reproduction. Senefelder

was a writer. He experimented with printing methods because he needed a quicker and less expensive method of duplicating his texts. Though he soon realized the merits of the new technique, he was not particularly interested in its potential for printing pictures. From Munich, the news of Senefelder's invention spread rapidly to Offenbach, London, Vienna and Paris.

It was in France that the new printing method really caught on. It was of vital importance for the rapidly increasing mass production of printed images. Furthermore, lithography was taken up enthusiastically by leading artists such as Géricault, Goya and Delacroix. In Daumier's work, the two tendencies unite. His black and white lithographs are one of the highlights in the history of graphic art.

It was not until later, however, that colour lithography came into use as a means of artistic expression. Its extraordinary popularity in the 1890's had its origin in the sudden popularity of posters. The great masters of this trend were Toulouse-Lautrec, Bonnard and Munch. The fertile collaboration then initiated between artist, printer and publisher - as between Toulouse-Lautrec, Clot and Pellet - has become a tradition of which the Ibsen books form a part.

When writing on the stone, Senefelder employed a pen or a brush. The same techniques can be used for drawing or painting on the stone. A crayon can also be employed. This was the medium preferred by Daumier.

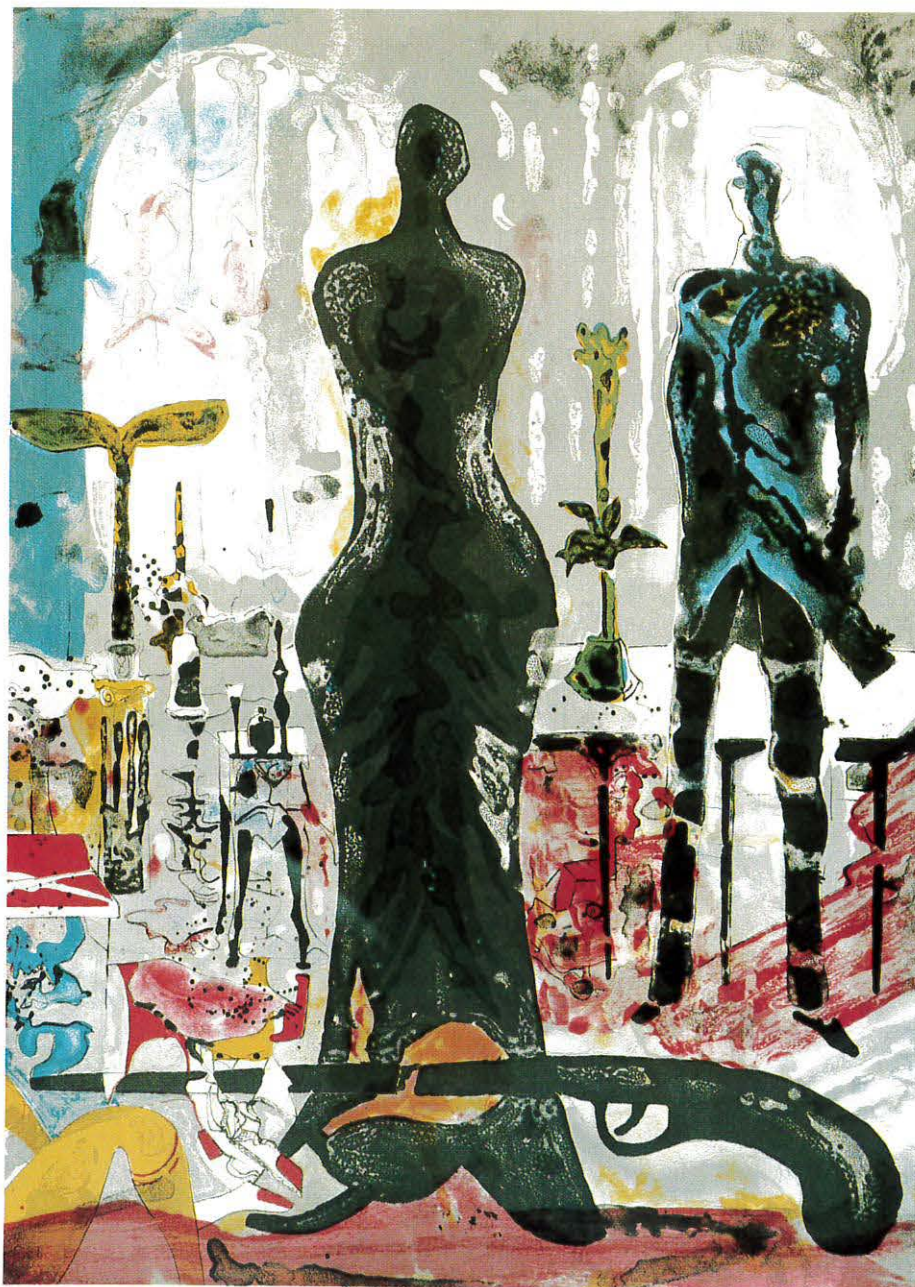
Toulouse-Lautrec used crayon as well as brush. For colour lithographs, the obvious choice is to exploit the painterly effects created by the use of brush and tusche on stone. A wide variety of effects can be obtained, ranging from even colour expanses to an exciting interplay of density and transparency, the so-called litho wash. Variations of tone and special textures can also be created by spurting tusche onto the surface, or by scratching the surface of the stone. In principle, the making of colour lithographs presupposes the use of a different stone for each colour. However, by exploiting the overlap of the printed areas, many more nuances can be obtained than would be indicated by the number of stones. An alternative method uses one stone only, which is worked on several times. Each stage thus corresponds to one of the stones used in the multi-stone technique. The printing, however, must then be done step by step, after the completion of each successive stage. This is a demanding method in every respect, technically as well as artistically. However, it offers particular advantages with regard to colour and texture.

Among the traditional graphic techniques, lithography is considered the most direct. The impression is taken from the actual drawing on the stone, and, as a consequence, its specifically painterly character is retained. The possibilities of this technique are many, with regard to line and surface, texture, tones and colours. The possible variations are almost unlimited.

As mentioned above, the lithographs in the Ibsen books resemble paintings. The brush strokes and surface effects are prominent, both in the black and white and the colour prints. Every aspect of the litho technique has been fully exploited. The result is an exciting interplay of colours, tones and texture.

The fact that the printed image corresponds exactly to the drawing or painting on the stone may lead one to believe that the lithographic technique is a simple one. In principle, it is, but in connection with printing images, the process is usually more complicated. Far more chemistry is involved than the simple fact that grease and water repel each other. When the picture has been drawn on the stone with a tusche, the stone must then be prepared for printing. It must be dampened before inking as well as treated with

a so-called etch. The actual printing, which is done in large special presses, is also a demanding part of the process. Preparing and printing from the stones is the province of the professional printer. The final result depends not only on the individual skill of the artist and printer, but also on their collaboration. The Ibsen books are the remarkable result of teamwork involving five Norwegian artists, Frans Widerberg, Jens Johannessen, Håkon Bleken, Knut Rose and Ørnulf Opdahl, and the Parisian printing workshop of Clot, Bramsen & Georges. Edouard Weiss, the Parisian publisher, deserves a great deal of credit for the realization of this project.



The final result, a lithography by Håkon Bleken.

FRANS WIDERBERG

born in Oslo, April 8, 1934

"PEER GYNT", fifth act:

Buttonmoulder: To be one's self is to kill one's self, I doubt if that answer means anything to you. So we'll put it this way: to show unmistakably the Master's intention whatever you're doing.

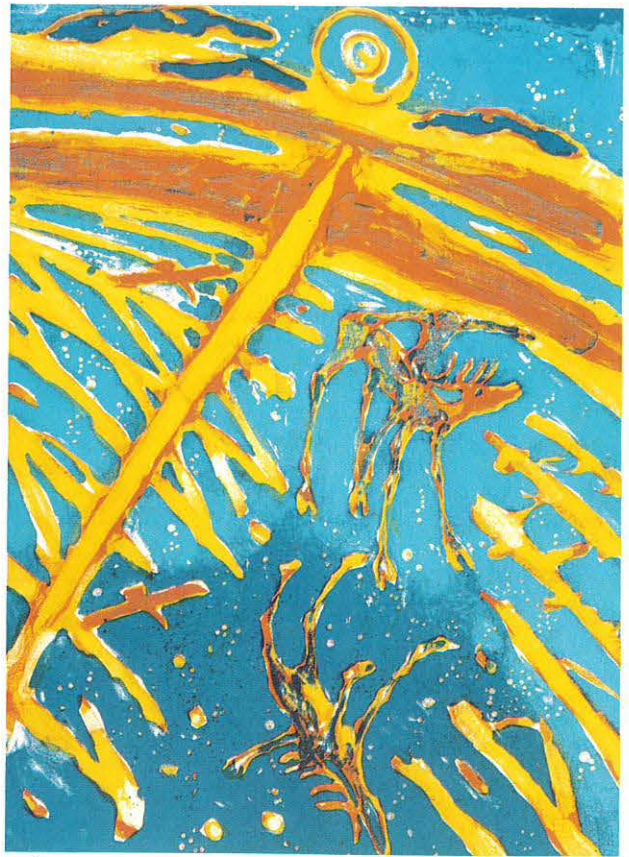
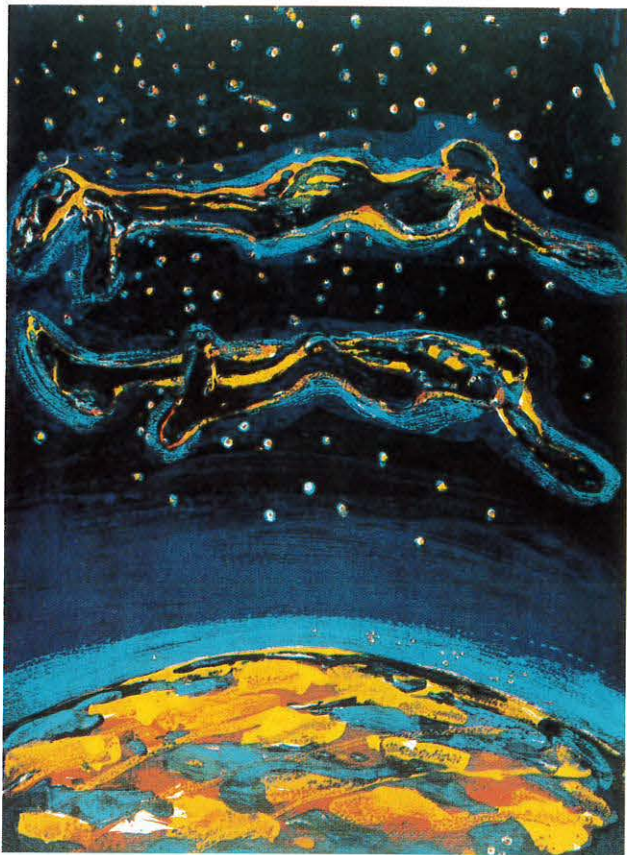
Education: Studied under Birger Moss Johnsen, 1951-52. Printing major, National College of Arts, Crafts and Design, Oslo, 1953-55. Bergen College of Art, Craft and Design, studied under Povel Christensen, 1956. National Academy of Fine Arts, Oslo, studied under Alexander Schultz, 1957-59. Study trips to Italy and many other European countries.

Exhibitions: One man show Young Artists' Association, 1963. Holst Halvorsen Art Gallery, Oslo, 1965. Harstad, 1966 and 1981. Kunstnerforbundet in Oslo, frequently since 1968.

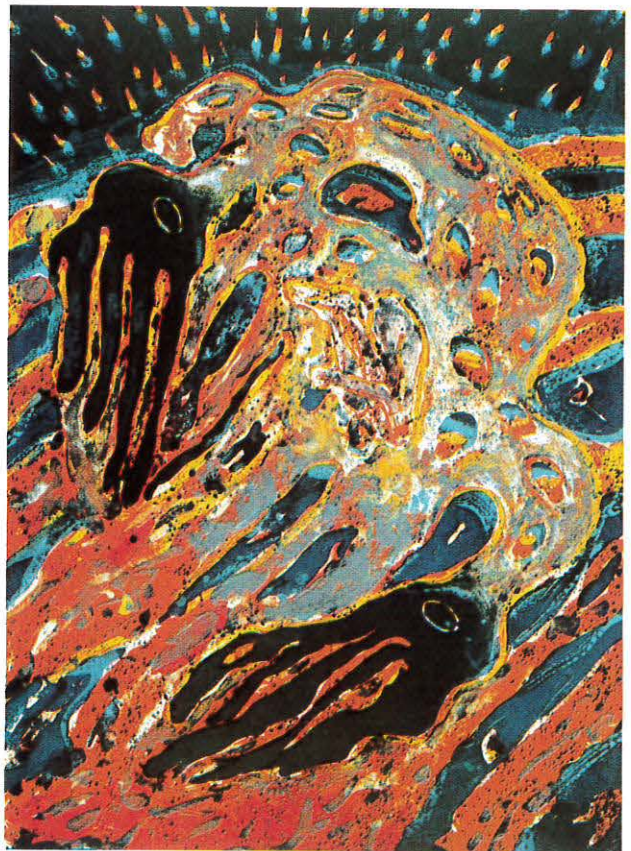
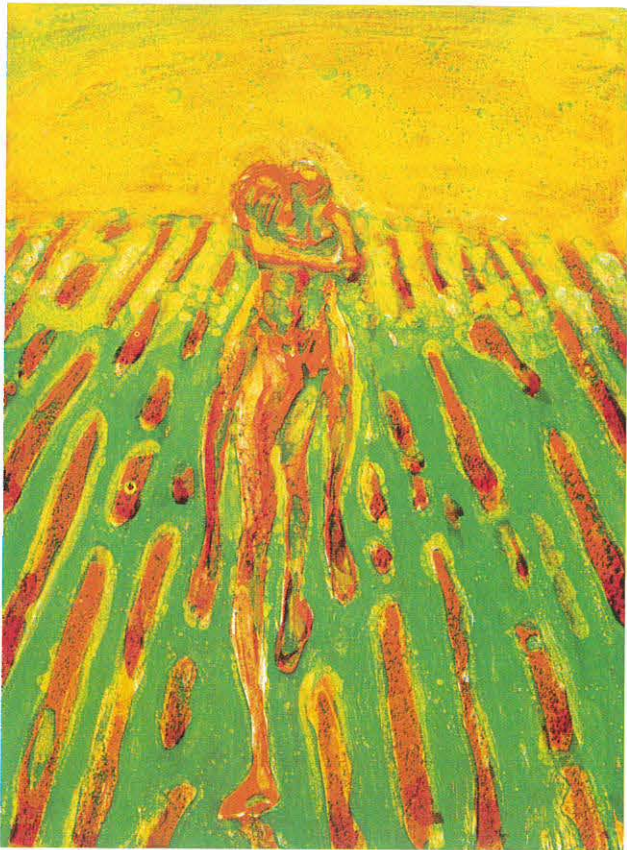


National Gallery, 1974. One man show, Bergen Festival, 1977. Gallery Olga S., Stockholm, 1977 and 1987. Gallery K, Oslo, frequently since 1977. Norwegian exhibitor at the Venice Biennial, also Gallery F 15, Moss, North Jutland Art Museum, Ålborg, Museum of Modern Art, Stockholm and Sveaborg, Helsinki, 1978-79. Kunstnernes Hus, Oslo, 1981. Rotterdam Art Foundation, 1983. Konstnärhuset, Stockholm, 1984. Travelling exhibition 1986-87: Scottish National Gallery of Modern Art, Edinburgh; Polytechnic Gallery, Brighton Festival, Brighton; Mosley Gallery, London; Arts Co. Gallery, Belfast.

About working with "Peer Gynt":
"There is a Peer Gynt within each one of us. I have found images in the text that I sense can express my own feelings. I try to make each picture unique. For me, the pictures are consistent with what I've always done, and I can draw on material which is an extension of my earlier works."



Frans Wilderberg



MEETING OF MINDS

by Brikt Jensen

The five artists have carefully emphasized that they have not illustrated Ibsen. This is due, of course, to the fact that none of them are typically naturalistic in their modes of artistic expression. It is precisely because of this uniqueness of expression that they have been asked to work with the stones at the Paris workshop. The disappointment would probably have been hard to bear if they had emerged from the struggle to find a valid form of expression as new individuals with a new form of art.

These artists have come to grips with Ibsen's work and his world, as well as with their own intrinsic worlds. It is the meeting of these minds which is projected onto the porous surface of the paper from the stones in this rambling, old press. It is the meeting of minds which span more than one hundred years.

Frans Widerberg was not interested in Ibsen's satire about the discrepancy between word and action among most Norwegians during the Danish-German war in 1864. Knut Rose was not troubled about the



description of the mysterious syphilis which ravaged the good folk in Ibsen's theatre audiences and can probably be cured by a few shots of penicillin today.

These great plays contain other fundamental truths which cannot be worn down like the lithographic stones from Solnhofen in Bavaria. Håkon Bleken has read about the impossibility of living a proper and good life in "Hedda Gabler". He has read that in order to move on from day to day, we are forced to make compromises we would rather avoid. He shares this insight with the others. We cannot reconcile opposites like aspirations and ability, volition and powerlessness, emotions and intellect, illusion and reality, the dark and light sides of the human mind, the controllable and the inevitable, truth and lie. Unfortunately, these aspects will never lose their topicality.

The five artists had to immerse themselves in these fundamental, personal attitudes while they struggled from stone to stone with brush and acid, needles and razor blades using an ancient, almost primitive technique. They were guided all the while by professionals in this workshop which has been called a smithy, where the soul is kneaded and shaped by hand.

Perhaps we should expect the smithy and the craftsmen to give five different minds a common character. But the printer closest to them, Yann Samson, has stressed that each artist has given expression to his own individuality. The five newly-created worlds, based on five different plays, may have to wait yet another hundred years before their turn comes to shed new light on the differences which mankind bears as eternal companions.

Triptych lithograph by Ørnulf Opdahl for "Rosmersholm".



JENS JOHANNESSEN

born in Orkdal, November 15, 1934

"BRAND", first act:

Brand: Don't be one thing today, one thing yesterday, and something quite different a year from now. Be what you have to be wholly and completely, not a little bit here and a little bit there.

Education: The National Academy of Fine Arts, Trondheim, studied under Roar Wold, 1957-58. The National Academy of Fine Arts, Oslo, studied under Reidar Aulie, 1958-61. Study trips to West Germany and Italy.

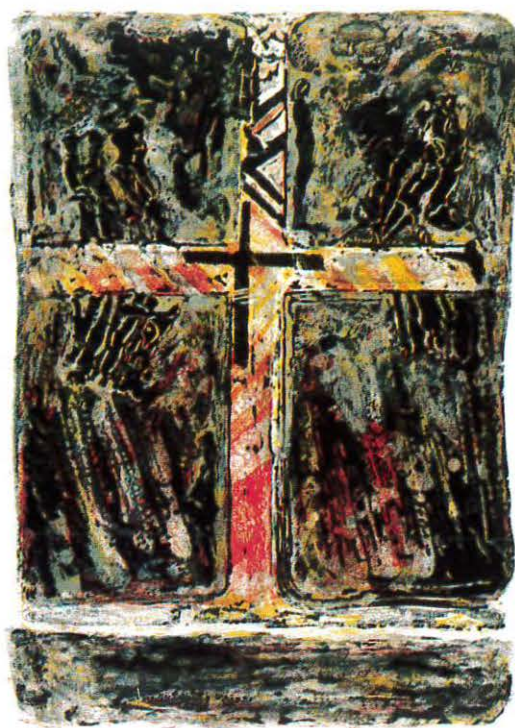
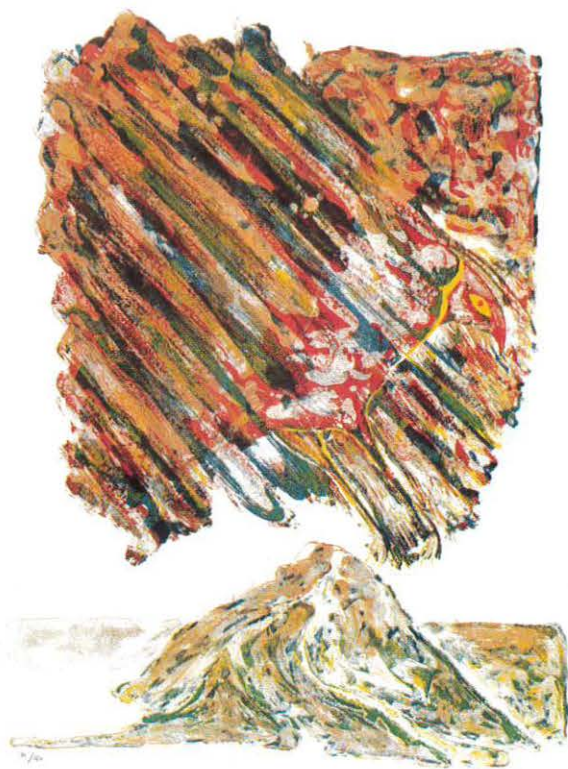
Exhibitions: One man show, Kunstnerforbundet, Oslo, 1961. Since 1964 he has had regular exhibitions at Gallery Haaken, Oslo. Stavanger and Bergen Art Association, 1967. Lar-



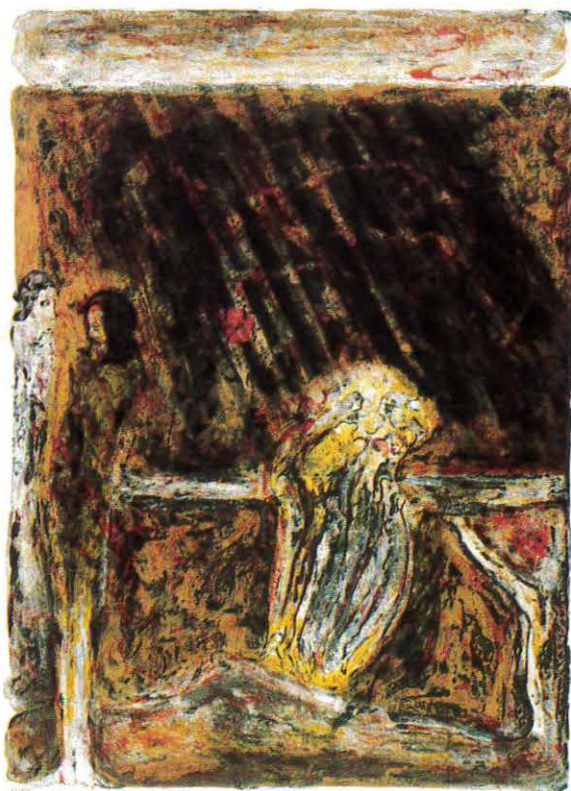
vik, Tønsberg, Sandefjord and Notodden Art Associations, 1968. Trondheim Art Association, 1969. Kunsternes Hus, Oslo, 1971. Gallery Günther Franke, Munich, 1974. One man show at Bergen Festival, 1976. National Gallery, 1976. Gallery Riis, Oslo, 1980 and 1981. Haugesund Art Gallery, 1988.

About working with "Brand":

"I have not illustrated 'Brand'. I have worked to give the pictures a life of their own, the way I understand Brand. I had to go between the lines. I have kept Brand at an arm's length because I am a bit afraid of him and of the priest who never accepts wrong. At the same time he fascinates me. This is why I have not made any close-up portraits of him, preferring instead to use symbols. Look at the overwhelming mountain as an image of Brand as a person. By depicting the mountain as a chest and a back, I have vindicated myself to Brand."



Jens Jørgensen



CLOT, BRAMSEN & GEORGES

by Brikt Jensen

The lithography workshop of Clot was founded in 1888 and quickly became one of the most important workshops in the development of 19th century graphic art. Many famous artists including Toulouse-Lautrec, Sisley, Renoir, Bonnard, Degas, Cézanne, Rouault, Matisse and Man Ray worked on the lithographic stones of M. Auguste Clot.



Peter Bramsen examining a proof by Ørnulf Opdahl.

The five artists, with their distinctive forms of artistic expression, agree at least that they are pleased with the workshop of Clot, Bramsen & Georges, rue Vieille du Temple, in the Marais district in Paris, fourth door to the right in the dark hallway in the basement. There you will find prominent craftsmen investing their time and knowledge in the artists with whom they work.

Yann Samson and Christian Charpin have followed the Norwegian artists through thick and thin. For most of them, this has been a completely new experience.

The painter at his easel is a lonely man. The painter in a lithographic workshop is part of a team. At 8 a.m., the stone, 53x73 cm, is waiting. The assistants arrive with tusche, waiting patiently as the artist takes his time to gather inspiration. The printer is by the artist's side, correcting and advising him without taking control. The lithographer shows the artist the possibilities which he must evaluate and exploit - the artist, apprentice and master at the same time.



Jens Johannessen at work with Christian Charpin, Yann Samson and Dominique Grimaldi.



Last correction on the stone by Jens Johannessen.

HÅKON BLEKEN

born in Trondheim, January 9, 1929

"HEDDA GABLER", the end of the third act:

Hedda (throws one of the folded sheets into the fire and whispers to herself): Now I'm burning your child, Thea! With your curly hair! (Throws a few more sheets into the stove.) Your child and Eilert Løvborg's. (Throws in the rest.) I'm burning...burning your child.

Education: National Academy of Fine Arts, Trondheim, studied under Oddvar Alstad and Karsten Keiseraas, 1948-49. National Academy of Fine Arts, Oslo, studied under Jean Heiberg, 1950-53. National College for Teachers of Arts and Crafts, Notodden, 1953-54. Study trips to many European countries, particularly Italy, England and the Netherlands.

Exhibitions: One man shows, Trondheim Art Association, since 1952. Kunstnerforbundet, Oslo, 1963. Bergen, Lillehammer and Stavanger Art Associations, 1969. National Gallery, 1972. Høvikodden, 1974.



One man show, Bergen Festival, 1978. Travelling exhibition in America 1980. Norwegen-heute-Norwegen, West Germany, 1982. Gallery Haaken, Oslo, 1984-86. Saga Gallery, London og National Theatre, London, 1988.

About working with "Hedda Gabler":

"In my opinion, 'Hedda Gabler' concerns the collision between sensuousness and idealism and intellect. I see Hedda as completely destroyed by her hysterical idealism, her upbringing and her environment. Ibsen says in his preparatory notes that Hedda is a woman who wants to be pure but also wants to know all. As soon as her hot blood threatens to overwhelm her, she puts on the brakes. At first, I saw her as the executioner, a human being doing dangerous things. Then I noticed that it is she who is the victim, a victim of her own sensuality, her own sexuality, but also a victim of society's conventions and structure."



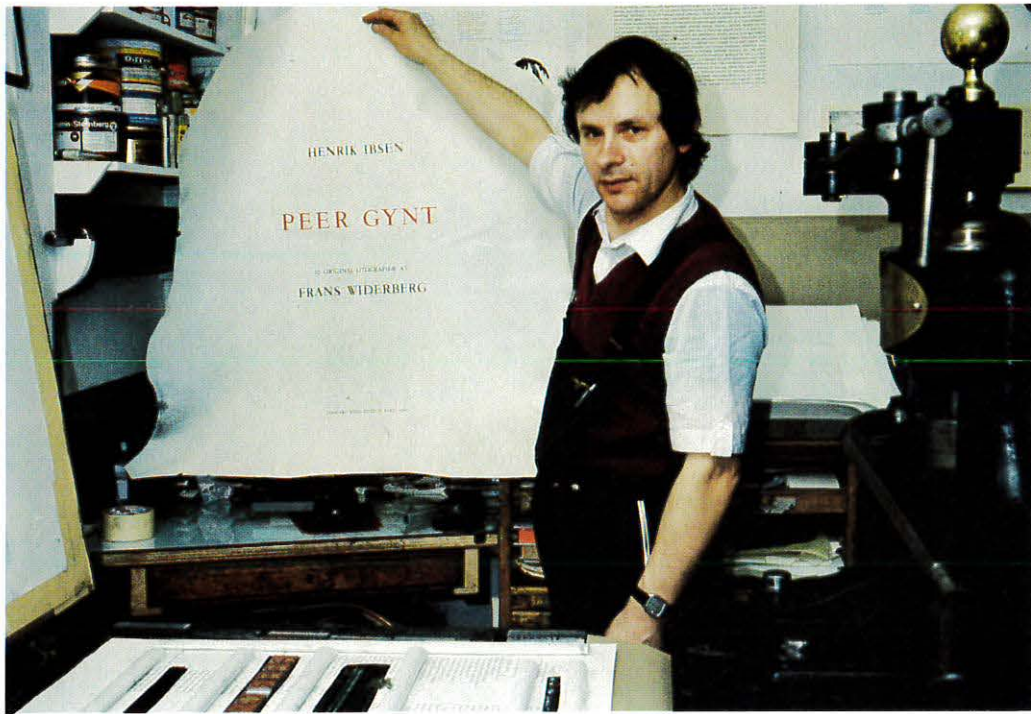
Hakon Bleken



FRANÇOIS DA ROS

by Brikt Jensen

François Da Ros is one of the greatest and last traditional printers in Europe. Born in Burgundy and apprenticed at the age of 17, he works alone in the time-honoured manner, using lead type and a hand press. His techniques produce work of the finest possible quality which cannot be obtained on modern machine presses.



François Da Ros holding the title page of "Peer Gynt" printed on vellum.

François Da Ros belongs to the old school of typographers, as distant to most as the dinosaur: he works in lead and sets his books by hand, letter by letter. His workshop is in the 19th district, rue Carducci, where he has been setting "Brand", "Peer Gynt", "Hedda Gabler", "Ghosts" and "Rosmersholm". It is a tiny workshop dominated by three hand-presses, the oldest of which was used 200 years ago during the Revolution. A doomed craft? Lead type is rarely manufactured anymore and, if you have the chance to buy even a kilogram, the price is astronomical. Hand presses, too, are a rarity.

Da Ros is alone in his workshop. It took him one thousand hours to set "Brand". Each book will have its own character, its own composition, its own typography. Where is the borderline between craftsman and artist? I know something about that. François Da Ros asked me once to take off my right shoe. He blackened the printing plate with his own secret mixture of ink and took a print of the sole. The result was peculiar. He maintained that he could read a great deal about my attitudes and wanderings in the world from the pattern. I readily believe him when he asserts that he knows what is written in Ibsen's plays without understanding Norwegian. No, I did not get to keep the picture of my shoe sole. Instead, I'm actually quite pleased that it is hanging on the wall in the old workshop.

Each book is typeset by hand, with special typography selected in accordance with the plot of the play.

PEER GYNT The universality of Garamont

Brand The power of Cochin

GENGANGERE The severity of Bodoni

Hedda Gabler The elegance of Paganini

Rosmersholm The enchantment of Nicolas Cochin

The different typefaces used: Garamont, Cochin, Bodoni, Paganini and Nicolas Cochin are among the most famous families of typographic tradition.



François Da Ros in his workshop with the press used for the Ibsen series. It is the only working model of this type. It was originally used to print "Assignats", promissory notes issued by the French Revolutionary Government.

KNUT ROSE

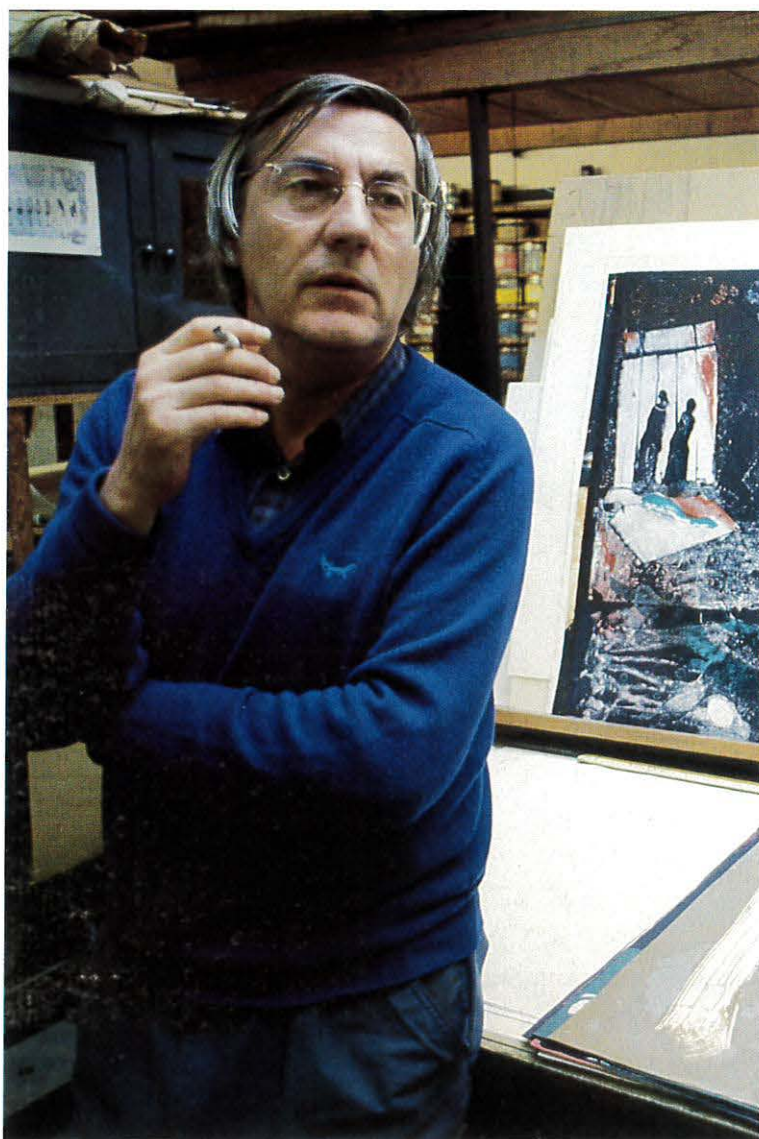
born in Trondheim, July 18, 1936

"GHOSTS", second act:

Mrs Alving: But then I'm inclined to think that we are all ghosts, Pastor Manders, every one of us. It's not just what we inherit from our mothers and fathers that haunts us. It's all kinds of old defunct theories, all sorts of old defunct beliefs, and things like that. It's not that they actually live on in us; they are simply lodged there, and we cannot get rid of them.

Education: The National Academy of Fine Arts, Trondheim, studied under Roar Wold, 1957-59. National Academy of Fine Arts, Oslo, studied under Aage Storstein and Reidar Aulie, 1959-61. Study trips to France, Germany, Austria, Czechoslovakia, the Netherlands, England, Italy, Sweden and Denmark.

Exhibitions: One man show Young Artists' Association, Oslo, 1963. Oslo Art Association, 1967. Kunstnernes Hus, Oslo, 1969 and 1983. Since 1970, many shows at Gallery Haaken, Oslo. Gallery Plaisiren, Håsselby Palace. One man show Bergen Festival, 1979. Trondheim Art Association, 1979. Norwegian exhibitor at the Venice Biennial, 1980. Professor at the National Academy of Fine Arts, Oslo, 1973-83, Director, 1977-80.



About working with "Ghosts":

"I do little illustration and follow the spirit of the play which is simple, intimate and human. It deals with everyday life, the longings and sorrows we each try to solve in our own way. Far too often the easy, short-term solution wins at the expense of fundamental beliefs, like protecting our own and others' humanity. This is what 'Ghosts' is about. Living with Osvald has been a natural extension of what I have worked with in my paintings. Degradation, man's deep, unfathomable, almost bottomless black depths. The challenge lies in daring to explore these depths."

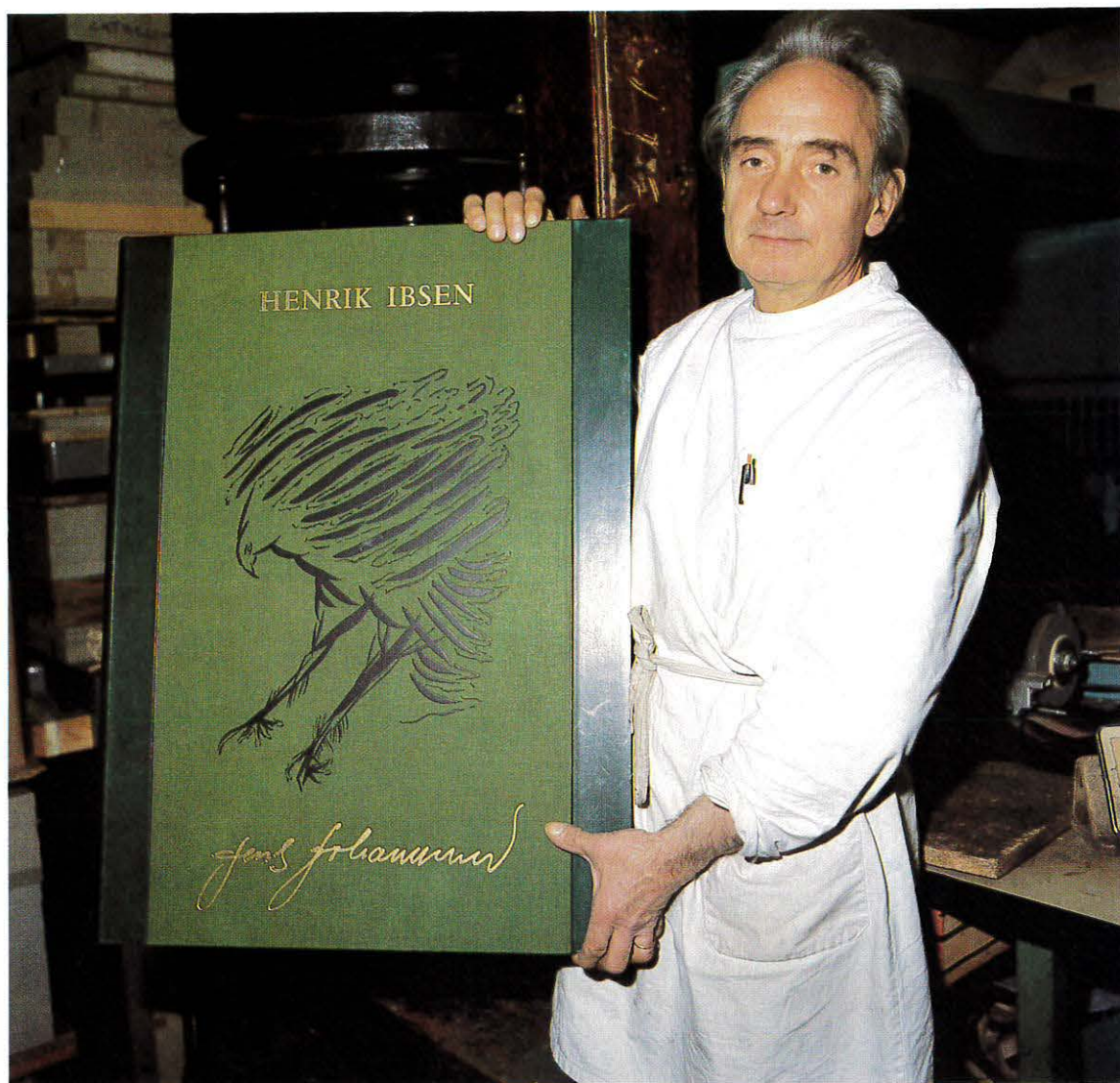


KNUT ROSE



BERNARD DUVAL

The bookbinder



Bernard Duval presenting the binding of Brand.

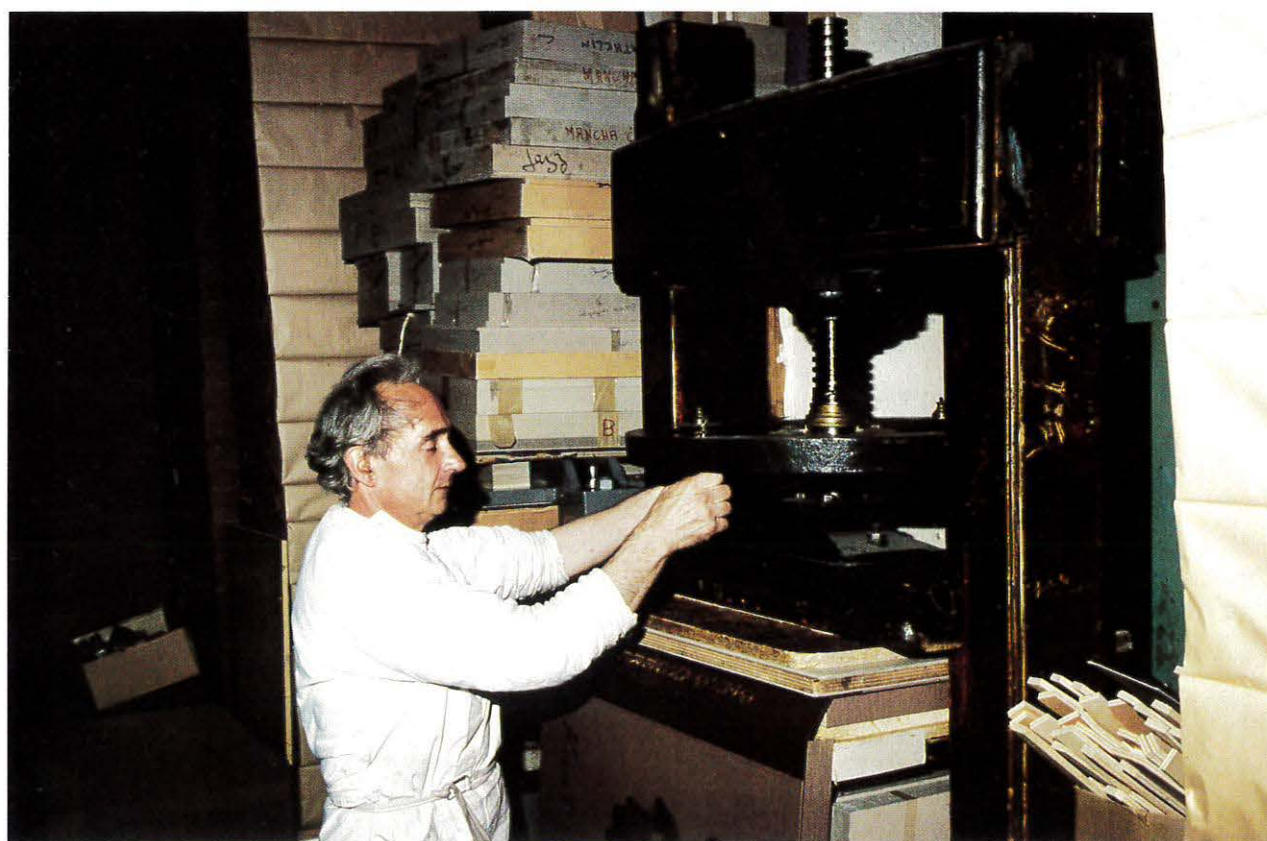
Bernard Duval represents the third generation of bookbinders in his family. He is considered to be the finest binder working today. He has created bindings for such artists as Picasso, Mirò, Dali, Calder, Max Ernst and Chagall, and his books may be found in many European and American libraries.

The press shown here has been in the Duval family for over 100 years and was purchased by M. Duval's grandfather.

M. Duval describes the atmosphere in his workshop as one of quiet concentration. Work never has to be checked upon completion. The number of employees has not changed since Monsieur Duval's father's day. There are still only 9 people working harmoniously together in a great tradition of fine craftsmanship.



The work is done by hand according to rules passed on through generations.



Bernard Duval adjusting his press on "Ghosts".

ØRNULF OPDAHL

born in Ålesund, January 5, 1944.

"ROSMERSHOLM", third act:

Rebecca: But do you think I set about these things deliberately in cold blood! I was different from what I am now, standing here talking about it. And besides, it seems to me a person can want things both ways.

Education: Apprenticed as house painter, 1958. School of Decorating, Copenhagen, 1960. National College of Arts, Crafts and Design, Oslo, studied under Aage Storstein and Reidar Aulie, 1962-65.

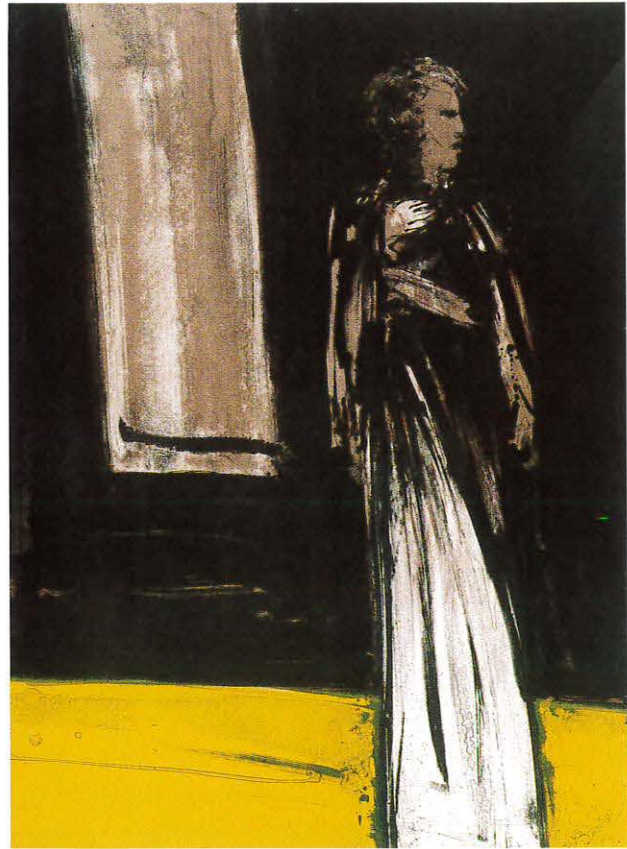


Exhibitions: Western Norway Exhibition, 1962. One man show, Oslo Art Association, 1966 and Permanenten, Oslo, 1968. Since 1969 exhibitions at Gallery Haaken, Oslo. One man shows in Stavanger, Trondheim, Ålesund, Molde. Major exhibitions in Oslo, Trondheim and Bergen 1983-84. Professor at the National Academy of Fine Arts, Oslo, since 1986.

About working with "Rosmersholm": "The patterns of Ibsen's motives evolve along the same lines I follow when I paint. Life, death, love, the depth of the human mind are all difficult concepts which drown easily in ambitious vanity when I try to talk about them. But they are still most important and most fundamental. To work with Ibsen is as demanding as joining the ranks of the fine artists who have preceded me in this series. An artist measures himself unconditionally against others. This time I can measure myself against the best in Norway."



ØRNEFØRDAAL



THE AUTHORS OF THE PREFACES

Arne Skouen has written the preface to "Brand". He was born in Oslo in 1913 and has worked as a journalist, playwright, novelist and screenwriter. In 1985, he received the first Ibsen Prize. In his preface, he writes:

"'Brand' stands as the central drama for the works which followed and gave Ibsen world-wide recognition. Repeatedly, we find the fanatic priest in countless disguises, which are all reflected in Brand's prism. Leading and lesser characters depict the struggle between aspirations and ability. That is why Brand is the central drama in Henrik Ibsen's writing, a source from which he drew until he wrote his own epilogue."

Trygve Nergaard has written the epilogue to "Hedda Gabler". Born in Trondheim in 1938, Nergaard is an art historian and has written books on Håkon Bleken and Knut Rose. He concludes his epilogue as follows:

"Henrik Ibsen's initial localization of the plot in the west end of town refers indirectly to that segment of the population which is later excluded. The social strata depicted in the play have no chance to realize their yearnings for a free, beautiful life. One would think that beyond the scope of the play, it would be possible to find a new basis for the 'realm of freedom' through a total upheaval and an eradication of social classes. Håkon Bleken's epilogue describes such a possibility. But through the chaos, Hedda's longing emerges once again. As far as he can see, the individual's longing for freedom will not disappear and 'Hedda Gabler' will, sadly, maintain its importance."

Brikt Jensen has written the preface to "Ghosts". He was born in 1928 in Bergen, and is a publisher and writer. In his preface, he writes:

"Just as Henrik Ibsen's lucid images of daily life become fatalistic drama, Knut Rose's pictures move from being precise observations and details and strange beauty to become menacing experiences of the human situation. Some thought Knut Rose's witches' brew would need oil in order to boil. Who would have thought it was seething there, in stone and acid, beneath razor blades and needles?"

Hans-Jacob Brun has written the preface to "Rosmersholm". He was born in 1942, and is both an art historian and art critic. He has written a number of books on contemporary Norwegian art, as well as a biography of Frans Widerberg. In 1988, he began working for the Museum of Contemporary Art in Oslo. In the preface to "Rosmersholm", he writes:

"Above all, Opdahl has arranged the individual themes so that they become free-standing pictures, not illustrations. Even the spontaneous brush strokes and undefined space become signals to us, the viewers, informing us of where we are in relation to 'Rosmersholm' and in relation to our own experience of the drama. The pictures are glimpses, suggestions, sudden discoveries and fleeting moods. We are far from an authoritative interpretation and very far from an unambiguous pictorial narrative."

THE PUBLISHERS



Edouard Weiss and Øivind Johansen, the publishers of the books.

The idea and realization of the Ibsen series is the result of a long friendship between Edouard Weiss, art publisher and gallery director in Paris, and Øivind Johansen, businessman and art collector in Oslo.

Edouard Weiss has been responsible for the artistic design of the books as well as for the contact between the artists and the workshops in Paris.

Øivind Johansen conceived the idea of the Ibsen series and has been responsible for contacts with the artists and the collectors.

They have collaborated on this project for five years. They have discussed, considered, studied and selected - the artists, the texts, the workshops, the craftsmen, the leather, vellum, paper and typography.

The objective was to create the best possible contact between artist and playwright, picture and text.

The work is completed now. The results have been good and the series has been exhibited in many countries. The publishers wish to thank everyone who has helped: the artists and the workshops, the media, the Norwegian and French authorities in Oslo and Paris and finally, the collectors whose confidence and interest have constantly supported the publishers.

Each volume of the Ibsen series has been set by hand in different typefaces. A limited number of copies (171) of each book has been printed. The books measure 56 x 76 cm.

Each volume contains 30 colour and black and white original lithographs made on stone by the artist himself. The colour lithographs are numbered and signed by the artist. Each copy has a numbered certificate of authenticity which is signed by both the artist and the publisher.

This catalogue has been printed in Oslo, Norway, June 1989.

Photographers:

Per-Kr. Dammerud, cover photos
Camilo Dos Santos, pp. 16, 18, 19, 20, 21, 23, 26
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Tom Martinsen, Dagbladet, p. 12
Liselott Nissen, p. 24
Repro: Sørli Repro AS

English translation: Gro Mortensen Southam,
Farley Ziegler and Bodil Sørensen

Editorial assistance:

Virginia T. Løvold
Design: François Da Ros and
Wanda Grimsgaard Loe
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Edouard Weiss, Editeur
Galerie Art Concorde
36 Rue de Penthièvre
Paris, France
Tel. +33 1 45 62 00 44
Fax. +33 1 42 25 79 38

Øivind Johansen
Mikael Hertzbergsvei 11
0495 Oslo 4, Norway
Tel. priv. +47 2 15 00 41
Tel. off. +47 2 64 45 80
Fax. +47 2 63 11 33

