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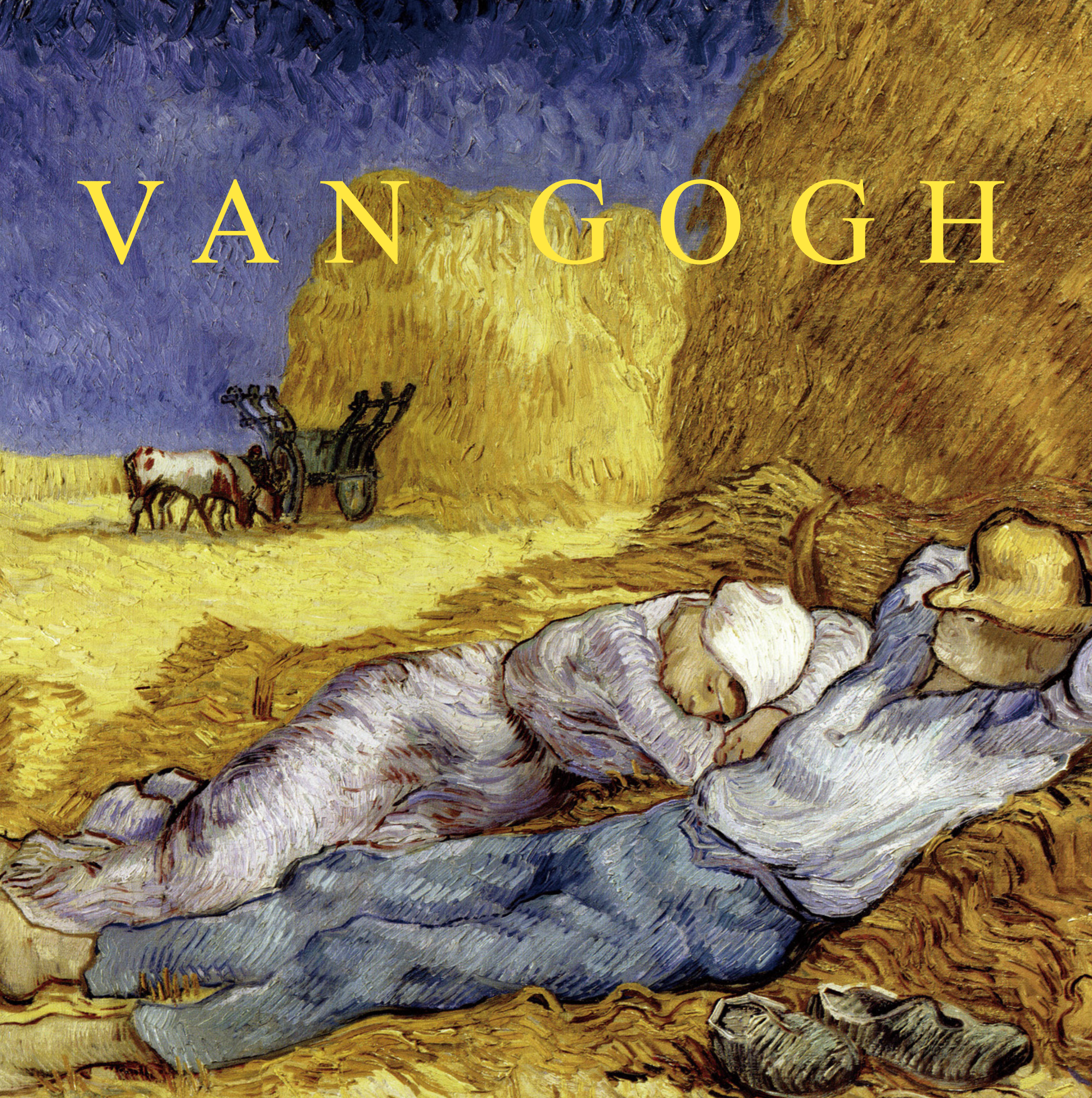
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VAN GOGH



VAN GOGH



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V A N G O G H

VINCENT VAN GOGH 1853 - 1890

On the very rare occasions that a painting by Vincent van Gogh is put up for sale, the work invariably sells for millions of dollars. His paintings have shattered auction records around the world-all the more ironic, then, that he lived a life of grinding poverty. Indeed, it is thought that he only sold one painting in his entire life-though he did give many away to his friends and admirers. His psychological problems and deep unhappiness inform his paintings, yet they are not pictures of gloom and despair. Van Gogh painted sunshine and color and life in all its vibrant manifestations.

In his early works Vincent only showed flashes of his talent as he copied the work of other artists. It was not until he moved first to Paris and then the south of France that his startling originality burst through onto his canvases in paintings of uninhibited exuberance.

Vincent van Gogh's strikingly gaunt features are easily recognizable from his many self-portraits-over 40. His short red hair and beard, prominent nose, and staring, unflinching, green eyes appear to carry an introspective, self-composed look, as if challenging and daring the onlooker to understand him. He longed to be recognized and accepted as an artist

and craved the company of other artists. In his lifetime he painted about 870 paintings-the exact number is unknown because a number of works attributed to him are disputed and a number were lost or destroyed in his lifetime. Interestingly, van Gogh only signed paintings that he considered were finished, so many paintings do not bear his flourishing "Vincent" signature.



Van Gogh thought and cared deeply about his art and repeatedly attacked artistic problems until he arrived at a satisfactory conclusion. However, he has been accused of actively embracing the role of mad genius and tortured artistic soul to such an extent that he deliberately encouraged bouts of insanity to add to his artistic credentials.

Vincent loved painting outdoors where he could feel Nature and felt his function was to show the process of creation. The seasons are fundamental to his paintings-there is frequently an indication of the

time of year in his work.

Vincent Willem van Gogh was descended from a long line of Dutch Reform Church pastors. He was born the first of six children on March 30, 1853, to Theodorus and Anna. They lived happily in the vicarage at Groot Zundert near

Breda, in Brabant where they lived a safe, pious, modest, hard working, respectable middle-class life. In later years he would look back on this time with great nostalgia and affection.

As well as the church, the other van Gogh family business was art-three of his uncles were art dealers. In 1869, at age 16, Vincent became an apprentice at The Hague branch of Goupil & Cie, one of the leading art dealers in Europe. In 1873 his brother Theo, four years his junior, also joined the firm.

As a reward for his hard work Vincent was transferred to the London branch in summer 1873. But a long way from his family his acute loneliness provoked what would become a life-long struggle against melancholy and depression. During this period Vincent started a regular correspondence with Theo, who kept over 800 of his letters ensuring



that Vincent's state of mind is well documented.

Theo was Vincent's anchor-he relied on him utterly, valued his opinions, and in short, idolized him. He wrote to him but also painted for him; indeed, he saw Theo as being a co-creator in his paintings.

In about 1873 Vincent was rejected in love and this seems to be the turning point for his mania; he became isolated and taciturn, and started to read the Bible obsessively. His family became increasingly worried by the unsettling tone of his letters and arranged for his transfer to the Paris branch of Goupil's. Thanks in part to his religious fanaticism, the transfer was not a success and the company dismissed him.

By spring 1877 Vincent had decided to become a clergyman and moved to Amsterdam where he studied Latin,

Greek, and mathematics. But he gave up when it became obvious that he would fail his examinations. Immersed in piety he identified with St Paul and rejected worldly preoccupations. His personal hygiene suffered and he looked increasingly unkempt and disreputable. His family despaired of him: his father took him home many times to try to calm him down with the peace and quiet of home life, but the effects were at best only temporary. Finally, the family agreed that Vincent should try lay preaching, and he was sent to the Borinage, a desperately poor Belgian mining district: Vincent was thrilled at the prospect. While there, he lived the life of an ascetic—his food bread and water; his home, a near—derelict hut. He gave away most of his clothes to needy miners and generally alarmed his superiors so much with his religious enthusiasm that the Evangelical Committee declined to renew his contract. However, and perhaps more importantly to him, Vincent was accepted by the miners and their families.

Vincent himself recognized that he was not suited to lay preaching and decided to dedicate himself to art instead. He moved to Brussels (with what was to become regular financial help from Theo) to study art at the non-fee paying Brussels

Academy. While there he practiced drawing exercises and copied well-known paintings to improve his technique. His relieved family generally approved, and allowed him to move back home. But he was impossible to live with, his father despaired of him, and he was asked to leave. He had fallen desperately in love with his recently widowed cousin, Kee. She and the family were horrified at his

protestations of love which were so improper in such a very conventional and moral environment. A terrible family argument on Christmas Day 1881 resulted in Vincent leaving home and moving to The Hague.

Still a young and inexperienced painter Vincent's early work was conventional—often still lives of rustic simplicity and rather somber colors. He left the Brussels Academy and began to self teach through the use of art instruction books. He also enjoyed copying illustrations, particularly the agricultural compositions of

romantic social realism by Jean-Francois Millet and Jules Breton.

Craving feminine company Vincent became attached to a 30-year old prostitute called Sien (Clasina Maria Hoomik). Condemned as a fallen woman by society, she welcomed his support as she had a young daughter and was expecting another baby.



It seems that Vincent was attracted to her by the very things that alienated her from society-her suffering, her profession, her poverty, even her smallpox-ravaged face. His family were outraged but he was content, although they had no income except Theo's monthly allowance, since Vincent succeeded in stopping Sien working the streets while he painted-often from dawn to dusk-but without selling any work

Vincent took to painting outside (a new convention) around the fringes of The Hague, in particular seaside scenes with fishermen and boats. He enjoyed working close to the elements and would return home with sand caked into his paint. But the family regularly went without food and Vincent became so weak that he was unable to work. Frustrated as Vincent bought art materials rather than food, Sien returned to prostitution-much to Vincent's disapproval. Theo was appalled by their poverty and squalor and convinced Vincent that the only

way he could devote himself to painting was to leave Sien. They had been together

20 months, but Vincent acknowledged the wisdom of parting and moved away to live alone in Drente, an unfashionable remote rural region of Holland. He stayed for three months during which time he empathized and admired the underprivileged workmen and craftsmen in their daily toil with their dignity, solidarity, and work ethic. He painted the peasants at work in the fields and their cottages set in the flat windswept landscape. But melancholia was his constant companion-he was depressed and felt guilty about leaving Sien and in his painting he was searching for simplicity and truth.

Rural isolation was not the answer and in December 1883 Vincent returned to his parents who were now living in the village of Nuenen in Brabant. He stayed for two years, the longest period he spent anywhere as an artist. The stay was punctuated with arguments with his father-mostly about society and conformity. He gravitated to the poor peasants in the village-many of them

weavers-and was more readily accepted by them than his bourgeois peers.



In February 1884 Vincent agreed to send his paintings to Theo in Paris in exchange for money orders of 150 francs a month. They continued this transaction for Vincent's life even through their periods of estrangement. This did not preclude Vincent's frequent requests for more money-to pay his models or for more materials. Then, suddenly, in March 1885 Vincent's father died of a stroke, aged 63. Family and villagers felt Vincent was at least partially responsible. In May he left the family home to rent a studio nearby.

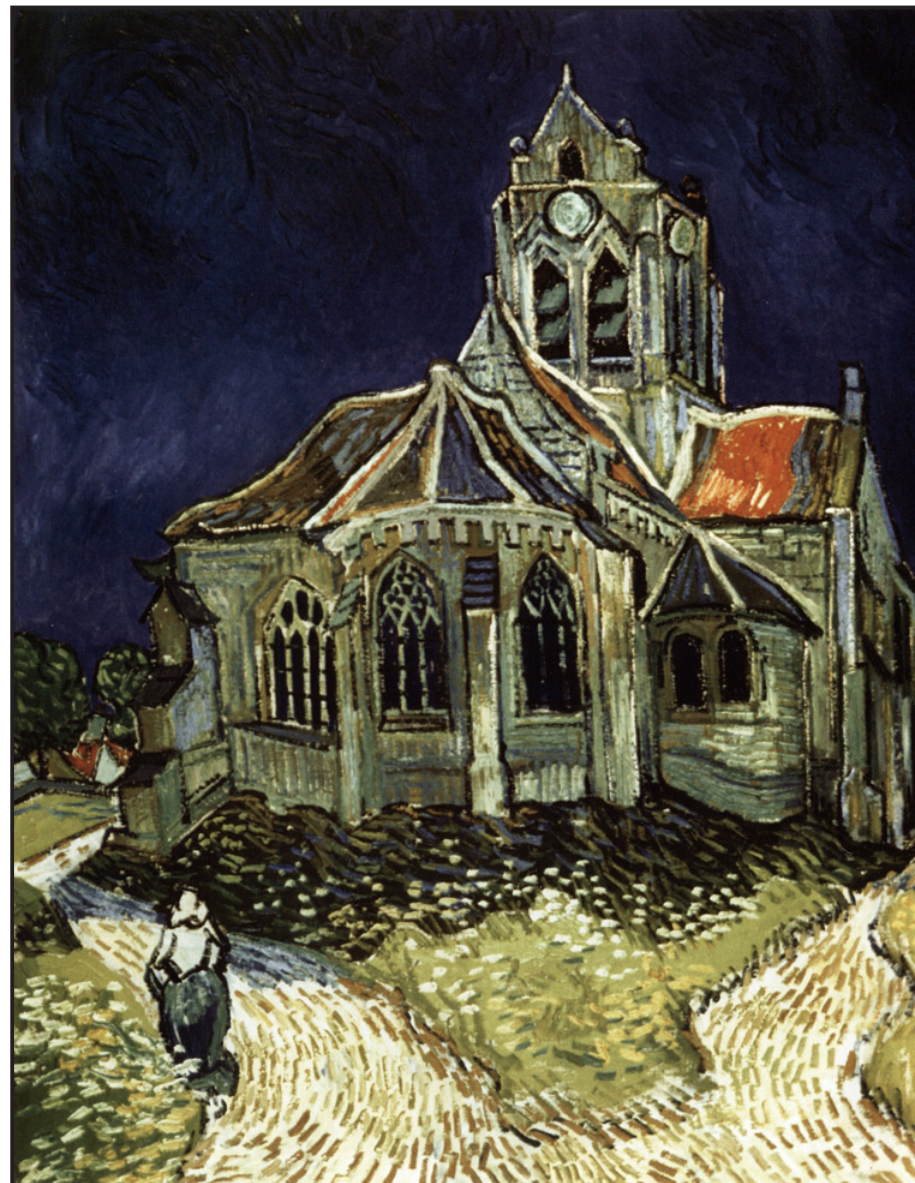
The following month Vincent painted his first real masterpiece. "The Potato Eaters". All the while he was thinking about the principles and practice of art, which in turn made him frustrated with his inability to interpret his ideas on canvas. Local politics and social niceties were getting him down and Vincent started to hanker for the excitement of city life. Paris at this time was a magnet for artists, both of the old conventional school as well as those at the leading edge of modern painting. In October he left for Paris, arriving there in February 1886 via Amsterdam and Antwerp. He moved in with Theo in Montmartre, and the brothers became closer than ever.

Theo was making his name as a specialist dealer in the work of young artists, and Vincent was able to introduce him into avant garde circles

Vincent met and made friends with numerous artists and his paintings became more colorful and optimistic. He was popular among his contemporaries and his unconventional looks and manners fitted perfectly with the notion of how an artist should behave. His Paris period was very prolific: in all he painted almost 230 works there, many of them experiments with techniques and coloring developed by the Impressionists. But, on the negative side, it was in Paris that he started drinking heavily.

Vincent's primary influence at this time was Japan and all things Japanese. Japan had become a major cultural influence in the West since the 1867 Paris World Fair and artists were particularly susceptible to the new style. Van Gogh had collected Japanese prints of the Ukiyoe School since his days in Antwerp and while in Paris collected literally hundreds of Japanese woodcuts. He copied a number of his

favorite prints, particularly liking their decorative quality, with blocks of color, forms of contrast, unusual perspectives and use of space. All this had a profound



influence on his own style as he later wrote from Arles in summer 1888, "My whole work is founded on the Japanese, so to speak..in its homeland Japanese art is in a state of decline. but it is putting down new roots in French Impressionism."

Unable to journey to Japan, Vincent did what he considered the next best thing: he went to the South of France. He wanted to unite art and life. His first destination was Arles where he stayed in guesthouses. By 1888 he was painting very fast and with great confidence. He was happy at last-working every day, painting whatever was in front of him. This is the period of his principal masterpieces; his paintings are full of intense color, not just because of the southern light but as a continuation of his Japanese influence, in deference to which he painted no shadows in his work.

Working feverishly every day he soon needed somewhere to store his canvases,

so in September 1888 he rented four rooms for 15 francs a month to use as a studio in what became known as the "yellow house" on the Place Lamartine. Vincent was soon sketching, using pen and ink drawings-an economy measure, in part so he

could during bouts of madness. reduce his financial dependence on Theo who was having a difficult time at work. Typically he would work very quickly, but he planned all the elements first, and then would attack the project. one reason why his paintings and drawings have such immediacy and vigor Physically, Vincent's work was taking a heavy toll: he was living on coffee, alcohol, nicotine, and not much else. He suffered from hangovers and there were times he



couldn't think clearly. As he got worse he experienced hallucinations

In July 1888 Vincent received some money with which he renovated and furnished the "yellow house." He was excitedly anticipating a stay by fellow artist

Paul Gauguin and was hoping to persuade him to remain there, the first of what he hoped would become an artists' colony. The famous sunflower paintings were produced to decorate the house and to show off his artistic ability and his friend was gratifyingly impressed.

Gauguin reluctantly arrived in Arles on October 23 he was to spend two near fruitless months there. They did not get on as well as Vincent had hoped. Gauguin felt superior both as an artist and as a person, and hated the provinciality and lack of sophistication of Arles.

Vincent was distraught at the way their relationship deteriorated. On the evening of December 23 he cut off his right earlobe, wrapped it in newspaper, walked to the local brothel, and presented it to Rachel, a prostitute there. She called the police who took him to hospital. He was lucky not to bleed to death as he had severed an artery. The following morning Gauguin left without seeing Vincent. They did not meet again although they resumed a

sporadic correspondence.

Vincent was critically ill for a time but within two weeks had regained his strength and resumed his former life.



The nature of Vincent's illness has been widely speculated upon but no uncontested conclusion has been reached. During seizure he heard strange sounds and voices-this might have been schizophrenia, alcoholism, syphilis, or something else entirely: his physicians thought it was epilepsy. In February 1889 he suffered a bout of paranoia so severe that he was hospitalized for ten days. Some 80 or so people from Arles petitioned the city authorities claiming that Vincent Was a "public menace" and demanded that they lock

him up. In late February he was hospitalized as a lunatic.

Although his dementia only came in bouts Vincent voluntarily entered the monastery of Saint-Paul-de-Mausole, an asylum at Saint-Rémy, a few miles north

of Arles. He was well aware of the romantic stereotype of the artist tortured by talent. It is hard to say whether he deliberately lived up to this image, but he wrote to Theo assuring him that he was still himself apart from occasional mental lapses.

While hospitalized Vincent was supervised at all times and was not allowed to leave the hospital to find subject matter to paint. In fact he was rarely allowed to have his painting materials at all. He missed his work terribly, but unable to search for inspiration, he turned to copying his sunflowers and painted three more versions. Otherwise he painted views of the hospital and gardens.

The asylum provided him with much needed isolation and prevented him from abusing drink and tobacco. His painting had become his survival technique and his output was ceaseless. He tried to use the energy created by his madness as a positive force in his art. It was while here that Vincent started using circular strokes and snaking lines on his paintings. These have been interpreted as signs of his mental instability and obsessive nature.



His bouts of insanity convinced him to turn his back on the world but as his health improved he was allowed to go beyond the asylum precincts.

While incarcerated at Saint-Rémy, Vincent produced 140 paintings, but only

signed seven of them. His recurring themes were now landscapes featuring olive groves, cypress trees, and the mountains of the Alpilles.

All this time his paintings were being stockpiled, a number of them in Paris with Theo and another pile with Père Tanguy. People had heard about Vincent's work and a buzz was starting. He submitted two paintings, "Irises" and "Starry Night over the Rhone" to the fifth exhibition held by the Salon des Indépendants in September 1889. It got him noticed, but Vincent forbade Theo to release any but minimal

information about himself, even to publicize his work.

Then ten paintings were shown at the sixth Salon des Indépendants exhibition and Vincent was lauded as one of the young lions of modern art. But success

panicked him: he feared that its price would be too high in suffering. Greatly alarmed, he returned to copying paintings by the great masters, especially Millet and Delacroix, but putting his own interpretations into the work.

Vincent stayed in the asylum for a year. According to the director he was calm and quiet for much of the time but painted obsessively.

He suffered four mental episodes when he was overwhelmed by fears and paranoia. When this happened, he would steal and drink kerosene intended for the lamps and swallow toxic paint. But he had started to long to go home, back to the cooler, greyer, north. On May 16, 1890 he set off, alone, for Paris.

Arriving in Paris at Theo's house Vincent seemed well and happy to catch up with his family and friends. He decamped to the rural town of Auvers-sur-Oise just outside Paris on May 20 and started painting immediately. Just as he had hoped, his paintings came out calmer without the frenetic brushwork of recent times.

Vincent spent two months in Auvers, during which he painted eighty works and seemed (from his letters) remarkably content. But on the evening of July 27, 1890, he shot himself in the chest with a revolver-where the gun came from and where he was when he shot himself no one knows. Badly injured, he returned to his rented room. Theo rushed to his side the following day, the 28th. He found Vincent in bed, contentedly smoking his pipe. His last words are recorded as,

"I wish it were all over now. " He died on July 29, 1890 aged 37.

There is no apparent reason for Vincent's suicide. many theories have been posited but none are entirely convincing. It is possible that he did it for Theo who was unappreciated by his employers and struggling at work. Vincent had been his

life-long financial burden unable to repay him in any way except friendship Furthermore, Vincent knew and was appalled by the way an artist's paintings leapt up in value the moment the artist died. He was leaving a large legacy of paintings to Theo and his family and maybe saw this as the only way to truly help them.

His coffin lay in his room above the inn, decorated with sunflowers and yellow dahlias and his last paintings were hung on the surrounding walls. He was buried the next day in Auvers cemetery. Theo was devastated. Two months later he was seized by delirium and within six months, he, too, was dead. In 1914 his widow had him reinterred beside Vincent in Auvers. He died without knowing that Vincent van Gogh would soon be acknowledged as one of the greatest artists of all time.



YOUNG SCHEVENINGEN WOMAN,
KNITTING: FACING RIGHT

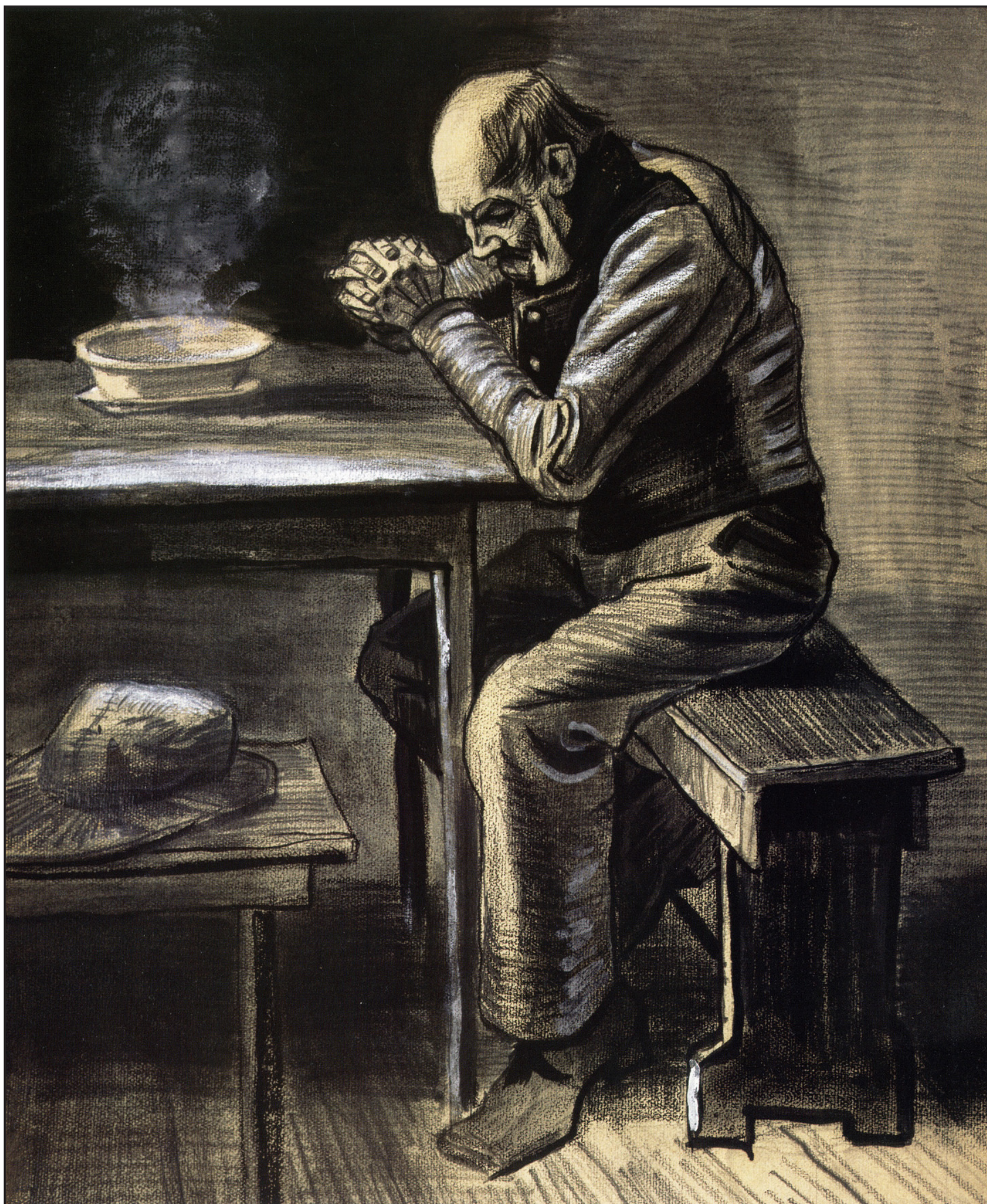
Plate 1

1881



THE PRAYER

1882



BEACH AT SCHEVENINGEN
IN STORMY WEATHER

Plate 3

1882, Van Gogh Museum, Amsterdam
34.5 X 51 cm



COTTAGES

1883, Van Gogh Museum, Amsterdam
35 X 55.5 cm



SPINNING WHEEL

1884, Van Gogh Museum, Amsterdam
34 X 44 cm



THE POTATO EATERS

1885, Van Gogh Museum, Amsterdam
81.5 X 114.5 cm



THE OLD CEMETRY TOWER AT NUENEN

1885, Van Gogh Museum, Amsterdam
63 X 79 cm



COTTAGE AT NIGHTFALL

1885, Van Gogh Museum, Amsterdam
65.5 X 79 cm



STILL LIFE WITH THREE BOTTLES
AND EARTHENWARE VESSEL

Plate 9

1885, Van Gogh Museum, Amsterdam
39.5 X 56 cm



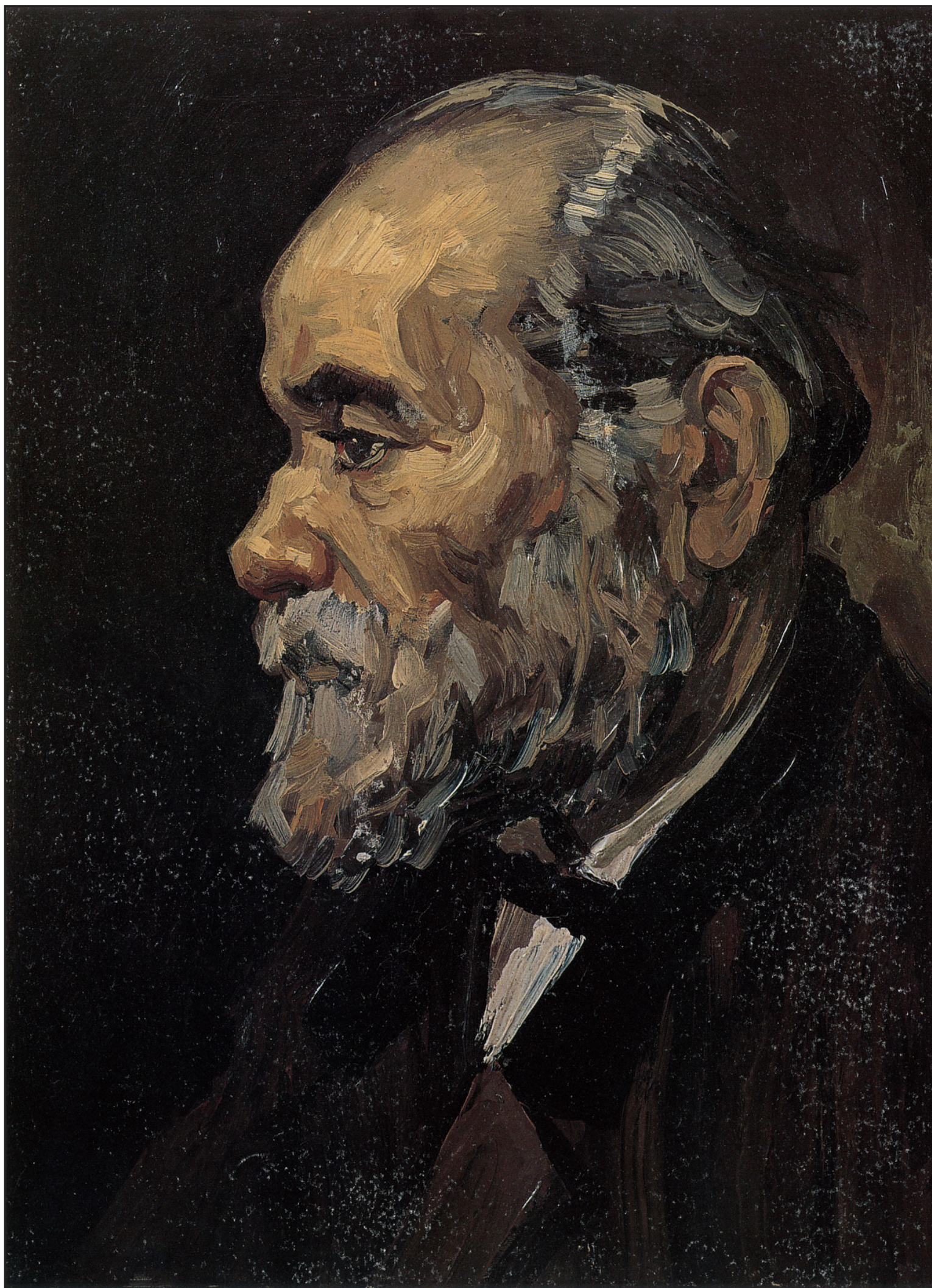
STILL LIFE WITH BIBLE

1885, Van Gogh Museum, Amsterdam
65 X 78 cm



PORTRAIT OF AN OLD MAN WITH BEARD

1885, Van Gogh Museum, Amsterdam
44.5 X 33.5 cm



THE PARSONAGE AT NEUNEN

1885, Van Gogh Museum, Amsterdam
33 X 43 cm



A PAIR OF SHOES

1885, Van Gogh Museum, Amsterdam
37.5 X 45 cm



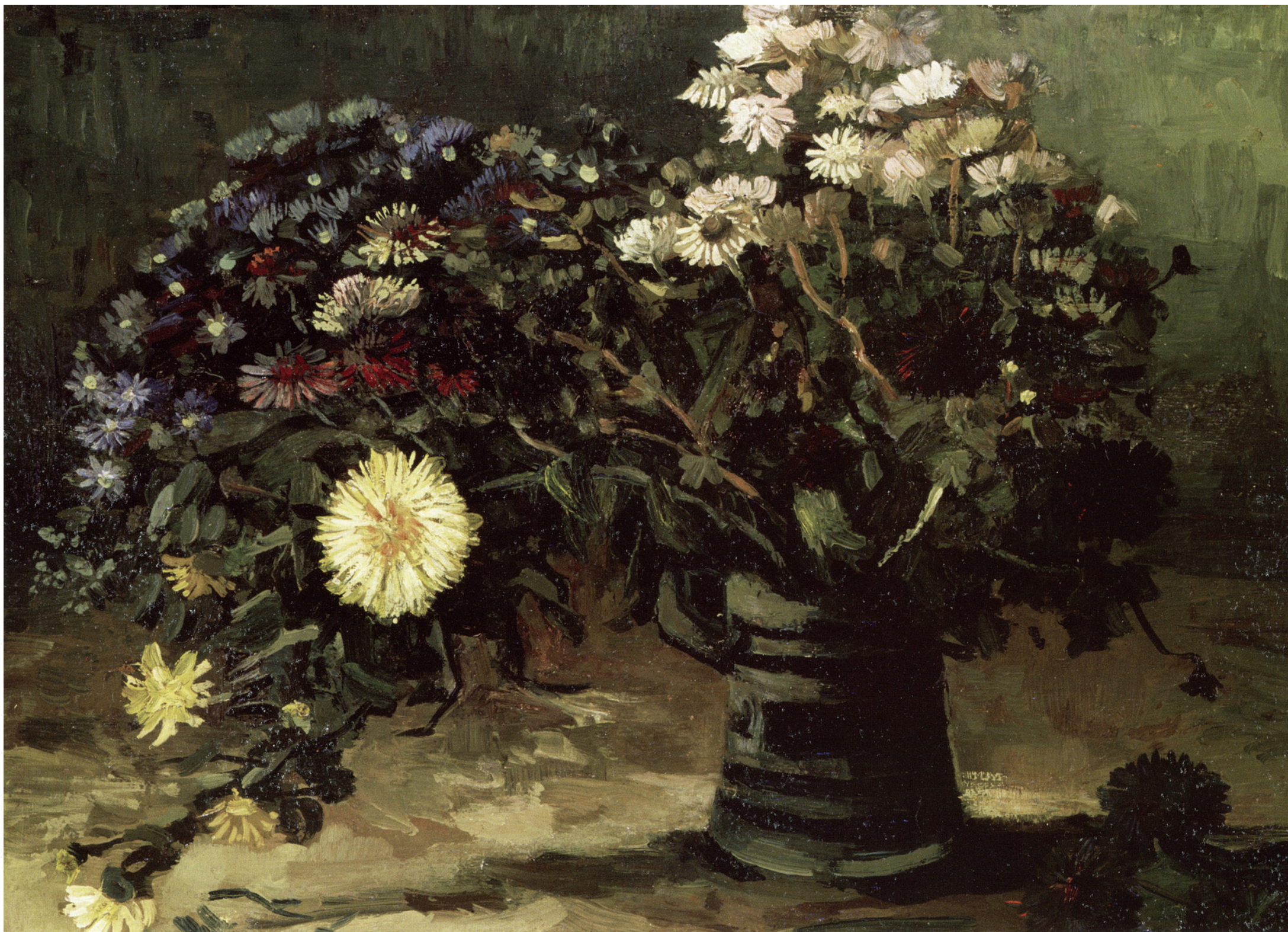
STILL LIFE WITH A BASKET OF POTATOES

1885, Van Gogh Museum, Amsterdam
44.5 X 60 cm



VASE WITH DAISIES

1886, Van Gogh Museum, Amsterdam
40 X 56 cm



SKULL WITH BURNING CIGARETTE

1886, Van Gogh Museum, Amsterdam
32 X 24.5 cm



MONTMARTRE QUARRY, THE MILLS

1886, Van Gogh Museum, Amsterdam
32 X 41 cm



BASKET WITH PANSIES ON A TABLE

1886, Van Gogh Museum, Amsterdam
46 X 55.5 cm



VIEW OF THE ROOFS OF PARIS

1886, Van Gogh Museum, Amsterdam
30 X 41 cm



A PAIR OF SHOES,
ONE SHOE UPSIDE DOWN

Plate 20

1887, The Baltimore Museum of Art
34 X 41.5 cm



JAPONAISERIE: THE BRIDGE
IN THE RAIN (AFTER HIROSHIGE)

Plate 21

1887, Rijksmuseum, Holland
78 X 54 cm



FLOWERPOT WITH CHIVES

1887, Van Gogh Museum, Amsterdam
31.5 X 22 cm



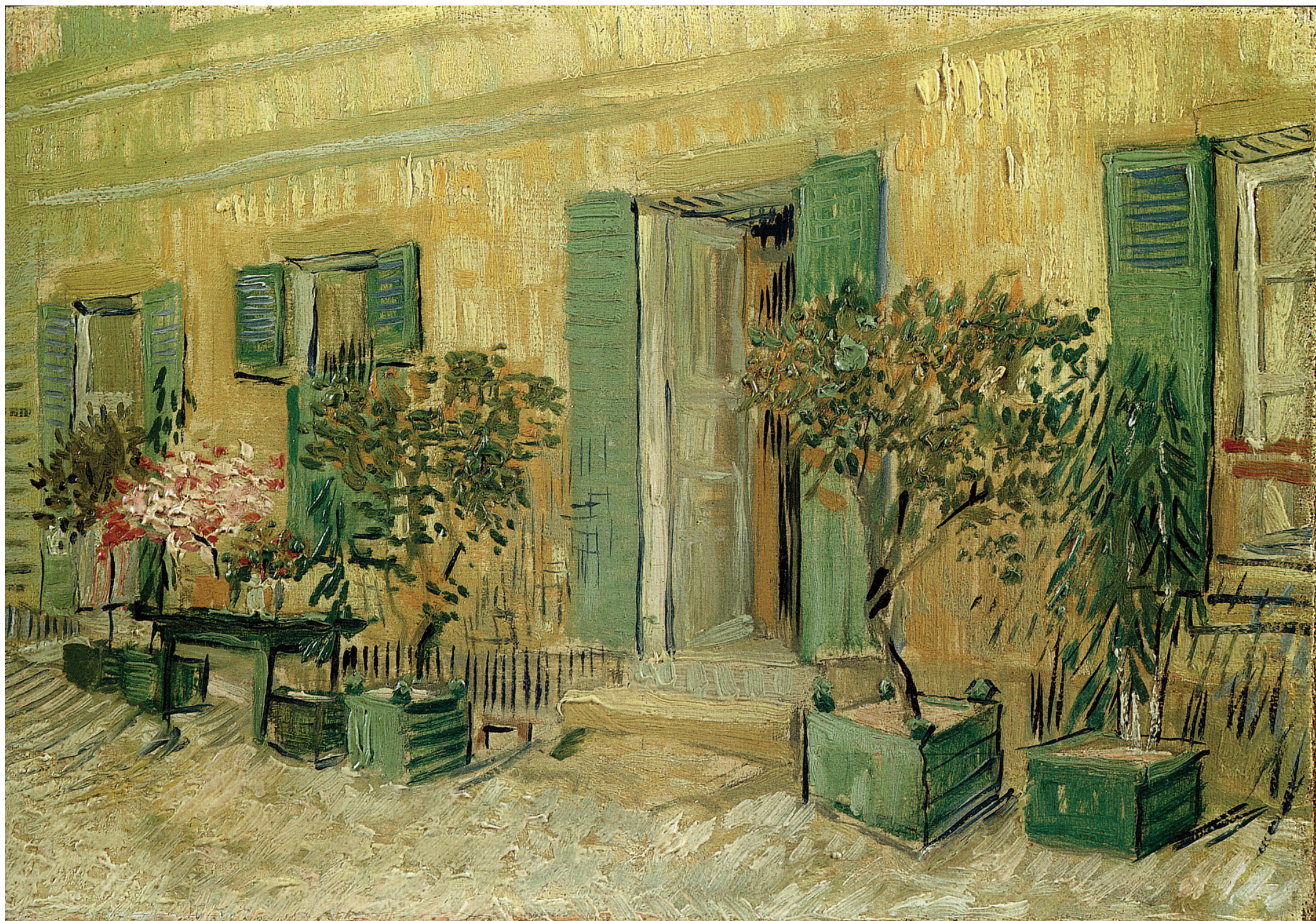
GLASS OF ABSINTHE AND A CARAFE

1887, Van Gogh Museum, Amsterdam
46.5 X 33 cm



RESTAURANT AT ASNIERES

1887, Van Gogh Museum, Amsterdam
18.5 X 27 cm



TREES AND UNDERGROWTH

1887, Van Gogh Museum, Amsterdam
46.5 X 55.5 cm



THE SEINE WITH THE PONT DE LA GRANDE JATTE

Plate 26

1887, Van Gogh Museum, Amsterdam
32 X 40.5 cm



THE ALYSCAMPS

1888 Lausanne, Collectonn Basil p. and Elise Goulandris
93 X 72 cm



THE NOVEL READER

1888 Japan, Private Collection
73 X 92 cm



ENCAMPMENT OF GYPSIES
WITH CARAVANS

Plate 29

1888 Paris, Musee d'Orsay
45 X 51 cm



SPECTATORS IN THE ARENA AT ARLES

1888 Hermitage, Leningrad
73 X 92 cm



THE RED VINEYARD

1888 Moscow, Pushkin Museum
75 X 93 cm



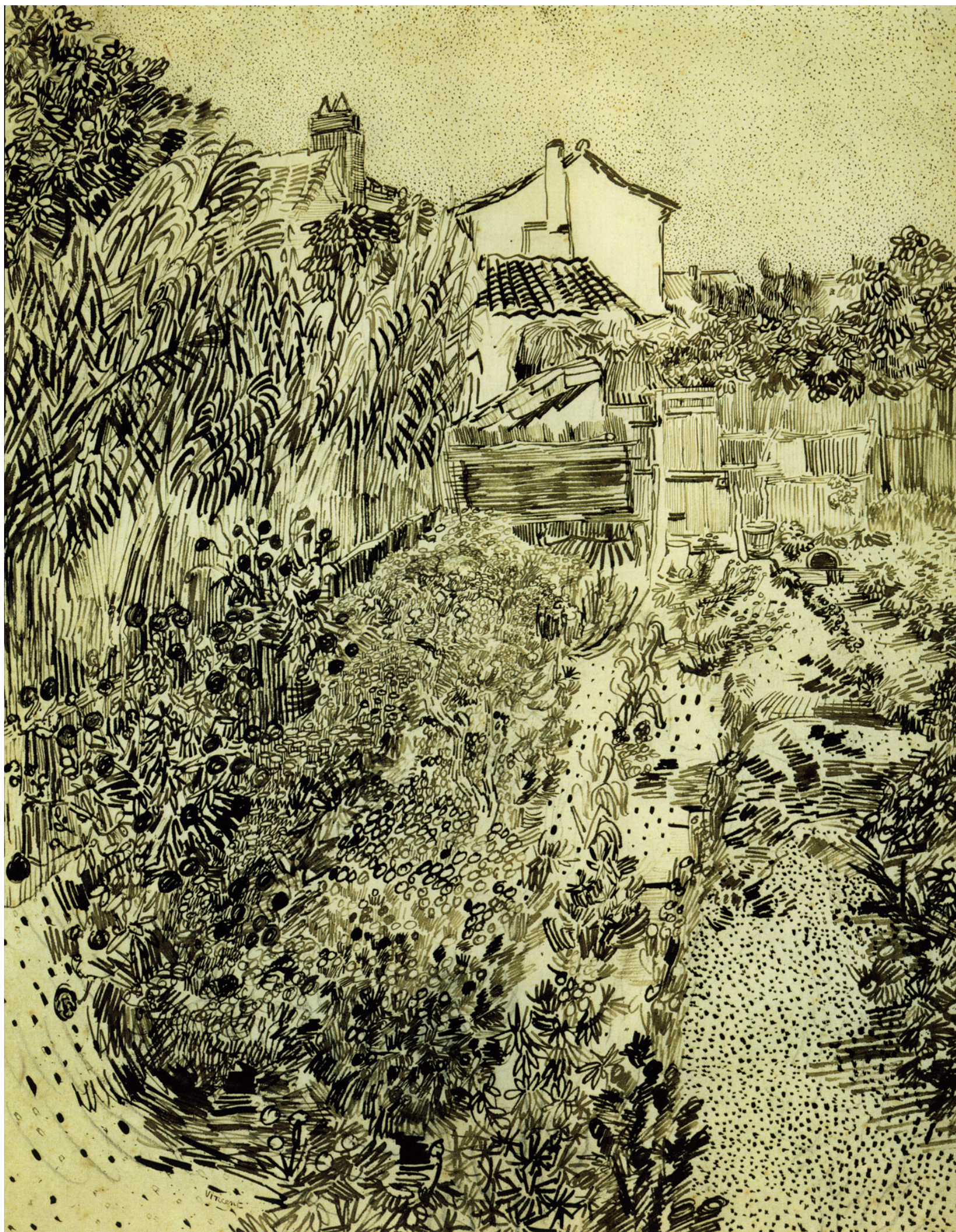
STILL LIFE: FRENCH NOVEL

1888 Rijksmuseum, Holland



A GARDEN WITH FLOWERS

1888, Private Collection
61 X 49 cm



THE OLD MILL

1888, Albright-knox Art Gallery, Buffalo
64.5 X 54 cm



THE SOWER

1888, Van Gogh Museum, Amsterdam
32 X 40 cm

