

Remy Van Heugten

Vincent van Gogh (1853-1890) is one of the greatest figures in Western art. Revered for his bold, expressionist paintings, he is also admired as a prodigious and eloquent letter writer. His correspondence displays a remarkable literary gift and an ability to communicate his ideas and feelings about nature, art, and life in direct, emotive language. Illustrated with works of art and letters that demonstrate Van Gogh's abiding preoccupations--the role of color in painting, the cycles of nature, and friendship, for example--this fascinating book explores the correspondence as a self-portrait of the artist and the man. The letter-sketches that Van Gogh used to describe completed works or those in progress are reproduced here alongside the finished paintings or drawings, providing a unique insight into his artistic development. Drawing on new and extensive research, leading authorities on Van Gogh reveal how the letters enhance and shape our view of this modern master. As a five year old I encountered a picture of a young man in a rakish hat and a yellow coat, on the wall of a large classroom. There was something instantly intriguing about the image, but it was also puzzling because it represented neither politician nor prince, the usual fare for Australian school decorations. I was eventually told that this was a reproduction of a painting, the artist was Vincent van Gogh, and that the subject was some young Frenchman. On special days we assembled in that room and during the next several years I found myself gazing beyond visiting speakers at the fellow in the yellow jacket. It was almost another fifty years before I felt properly conversant with the portrait and realized that van Gogh's subject, Armand Roulin, was seventeen at the time of the original painting and had died at seventy-four during my schoolboy contemplations. In the interim my enjoyment of the works of the Impressionists and Post Impressionists had grown and I occasionally ran into the name of Dr. Gachet, Vincent's last attending physician, in books and catalog essays. The doctor was my entree to the overlapping charms of medical and art histories. In 1987 I had the good fortune to participate as a biochemist in the centenary celebration of the Pasteur Institut in Paris.

Catalogus bij de tentoonstelling van schilderijen die Van Gogh maakte van de slaapkamers in de 37 huizen waar hij gedurende zijn leven woonde.

Co-published by Museum of Modern Art and the Van Gogh Museum in conjunction with the first exhibition to focus on Vincent van Gogh's depictions of nocturnal and twilight scenes, *Van Gogh and the Colors of the Night* examines the artist's night landscapes, interior scenes, and representations of the effects of both gaslight and natural light on their surroundings. It features over one hundred illustrations, including details of Van Gogh's iconic paintings and works by other artist important to the development of his style.

Vincent van Gogh believed that one had to learn to read, just as one had to learn to see and learn to live. Van Gogh conveyed a message in his work about the path that he himself followed that was "more true to life," the path that human beings walk in their turbulent existence, the pilgrimage along the various stages of the road of life. He does not speak about the meaning of life but about the true art of living. It is fascinating to see and read the moving way in which he wrestled with the deep human questions of the whence, why, and whither of life. He did not see himself doing this on his own but acknowledged kindred spirits and allies in preachers, preacher-poets, painters, writers, and other artists who also attempted to find their own way through life in a similar fashion. Van Gogh was aware, like no other, of his duty and task in life: his vocation as human being and artist. That means that he was well acquainted with loneliness, fear, and despair, including suicidal tendencies. Nevertheless, he understood himself as cut out for faith, rather than resignation. Human beings follow their life's path, through storms and dangers, on land and on sea, where the "star of the sea" (the Virgin Mary) helps them and provides light. Van Gogh rejected the unhealthy, sickly forms of religion, electing instead to embrace authentic forms of piety.

Najib Amhali is een van de bekendste en meest succesvolle cabaretiers van Nederland. Geboren in Nador, Marokko, maar opgegroeid in Krommenie als oudste van vier broers begon hij in de jaren negentig als stand-upcomedian bij de Comedy Train in kleine zaaltjes, voordat hij in 1998 definitief doorbrak bij het grote publiek na het winnen van zowel de jury- als de publieksprijs van het Leids Cabaret Festival.

Sindsdien maakte hij negen avondvullende solovoorstellingen waarmee hij langs de grootste zalen van Nederland toerde, was hij als acteur te zien in onder meer *Jezus is een Palestijn* en *Shouf Shouf Habibi* en verkocht hij als eerste Nederlandse cabaretier de Ziggo Dome drie keer uit. Najib Amhali behoort tot de absolute top, maar toch kent ook zijn succes een keerzijde: jarenlang worstelde hij met een drank- en drugsverslaving die bijna het einde van zijn carrière en zijn huwelijk betekende. In deze biografie vertellen naast Najib zelf ook familie en vrienden openhartig over zijn leven: over zijn jeugd, de soms ingewikkelde familiebanden, het pad naar de roem en de prijs die hij betaalde voor het succes.

Presents nineteen of the extant letters from Van Gogh to Emile Bernard, written between 1887 and 1889, that illustrate Van Gogh's artistic struggles during the time, including paintings and drawings of other prominent artists.

This book examines the story of how Van Gogh's work gradually came to be appreciated and collected in Britain - a country in which he lived, albeit unhappily, from 1873 to 1875, whose language he spoke and wrote fluently, and whose literature he greatly admired. In focusing on this early taste for the artist, the book uncovers important new, and unpublished, research on the early collectors and on the British interest in Van Gogh.

A new look at the ways van Gogh represented the seasons and the natural world throughout his career The changing seasons captivated Vincent van Gogh (1853-90), who saw in their unending cycle the majesty of nature and the existence of a higher force. *Van Gogh and the Seasons* is the first book to explore this central aspect of van Gogh's life and work. Van Gogh often linked the seasons to rural life and labor as men and women worked the land throughout the year. From his depictions of peasants and sowers to winter gardens, riverbanks, orchards, and harvests, he painted scenes that richly evoke the sensory pleasures and deprivations particular to each season. This stunning book brings to life the locales that defined his tumultuous career, from Arles, where he experienced his most crucial period of creativity, to Auvers-sur-Oise, where he committed suicide. It looks at van Gogh's interpretation of nature, the religious implications of the seasons in his time, and how his art was perceived against the backdrop of various symbolist factions, antimaterialist debates, and esoteric beliefs in fin de siècle Paris. The book also features revealing extracts from the artist's correspondence and artworks from his own collection that provide essential context to the themes in his work. Breathtakingly illustrated and featuring informative essays by Sjraar van Heugten, Joan Greer, and Ted Gott, *Van Gogh and the Seasons* shines new light on the extraordinary creative vision of one of the world's most beloved artists.

This book, the catalogue of the first retrospective of the work of the French Neoimpressionist artist Paul Signac to be held in nearly forty years, accompanies the 2001 exhibition organised by the Reunion des Musees Nationaux/Musee d'Orsay, Paris, the Van Gogh Museum, Amsterdam, and The Metropolitan Museum of Art, New York. This long overdue tribute to Signac's power of expression and artistic influence features some two hundred paintings, drawings, watercolours, and prints from public and private collections worldwide. Fully illustrated in colour and discussed in individual entries, these works offer an unprecedented overview of Signac's fifty-year career. Signac's artistic development began with the luminous plein air paintings he made in the early 1880s which reveal the lessons he absorbed from Monet, Guillaumin, and other leading Impressionists. From 1884 until 1891 Signac's close association with Georges Seurat encouraged his explorations of colour harmony, contrasts, and Neoimpressionist technique. In the scintillating works of his maturity the rigours of Pointillism gave way to richly patterned, decorative colour surfaces. In a series of essays the exhibition's curators disc

Van Gogh and the Seasons Princeton University Press

The fascinating story of Dr. Paul Gachet's collection of works of art by artists such as Cezanne, Van Gogh, and Monet.

Vincent van Gogh was a restless soul. He spent his twenties searching for a vocation and once he had determined to

become an artist, he remained a traveller, always seeking fresh places for the inspiration and opportunities he needed to create his work. Living with Vincent van Gogh tells the story of the great artist's life through the lens of the places where he lived and worked, including Amsterdam, London, Paris and Provence, and examines the impact of these cityscapes and landscapes on his creative output. Featuring artworks, unpublished archival documents and contemporary landscape photography, this book provides unique insight into one of the most important artists in history.

Starry Night is a fully illustrated account of Van Gogh's time at the asylum in Saint-Remy. Despite the challenges of ill health and asylum life, Van Gogh continued to produce a series of masterpieces – cypresses, wheatfields, olive groves and sunsets. He wrote very little about the asylum in letters to his brother Theo, so this book sets out to give an impression of daily life behind the walls of the asylum of Saint-Paul-de-Mausole and looks at Van Gogh through fresh eyes, with newly discovered material.

'The nature of colour should change - no longer just a thin layer of change, but something that genuinely alters perception' - this stipulation of Rem Koolhaas is echoed by the world famous architects and designers Alessandro Mendini and Norman Foster. In this volume, they present between them a total of 90 colours - each covering half a page - accompanied by comments on the background, the significance and the applications of the colours. Studies of colours from each office form the basis of this book, and were previously only available in extravagant individual editions. With this comprehensive and consistent presentation of the varying approaches to colour, we have a compendium which shows the wide use of colour in today's technologically advanced architecture with its modern, post-modern and deconstructive orientation. The range of examples of the colours in practice includes load-bearing structures, facades, interior design, furnishing and the entire spectrum of product design.

This groundbreaking book explores the evolving concept of unfinishedness as essential to understanding art movements from the Renaissance to the present day. Unfinished features more than 200 works, created in a variety of media, by artists ranging from Leonardo, Titian, Rembrandt, Turner, and Cézanne to Picasso, Warhol, Twombly, Freud, Richter, and Nauman. What unites these works, across centuries and media, is that each one displays some aspect of being unfinished. Essays and case studies by major contemporary scholars address this key concept from the perspective of both the creator and the viewer, probing the impact that this long artistic trajectory—which can be traced back to the first century—has had on modern and contemporary art. The book investigates the degrees to which instances of incompleteness were accidental or intentional experimental or conceptual. Also included are illuminating interviews with contemporary artists, including Tuymans, Celmins, and Marden, and parallel considerations of the unfinished in literature and film. The result is a multidisciplinary approach and thought-provoking analysis that provide valuable insight into the making, meaning, and critical reception of the unfinished in art.

Cognitive deficits are a common consequence of neurological disease, and there is evidence that specific cognitive training may be effective in rehabilitation. Behavioural dysfunction following neurological disease constitutes one of the major causes of disability worldwide, exerts a major impact on the daily life of affected individuals, and their families, also with a financial burden both for patients, and the society in general. Therefore, the adequate treatment of cognitive dysfunction is a much relevant issue, with social and economical implications, over and above the neuropsychological problem per se. Several investigations emphasise the fact that interacting with neural activity, by means of cortical stimulation, can affect cognitive performance. A number of studies have reported enhanced performance in specific cognitive tasks in patients with several types of neurological disease, after receiving Non Invasive Brain Stimulation (NIBS) to specific cortical areas, namely: Transcranial Magnetic Stimulation, and transcranial Electrical Stimulation. In general, the evidence highlights the possibility of inducing changes in cortical excitability, which, in turn, may lead to a plastic reorganization of dysfunctional networks, responsible for the impaired cognitive functions. Despite these advances, a number of important questions remain open, regarding the use of stimulation techniques in cognitive rehabilitation. This special issue puts together international leading experts in the field, to review and discuss recent advances as to whether NIBS techniques alone, or combined with behavioural cognitive rehabilitation, can lead to performance enhancements, and why. The issue is timely and promises to have a huge impact across many domains of clinical and basic neuroscience.

Amidst the wealth of books commemorating van Gogh's centenary, none is more stunning than this beautiful set. The first deals with his paintings and the second with the drawings; together they are the official publication of the remarkable exhibitions held in the Netherlands earlier this year - shows which gave an unprecedented opportunity to view many rarely seen works. Few painters appeal to the imagination as much as Vincent van Gogh, and these two books demonstrate magnificently the powerfully individualistic qualities of his work as well as the coherent pattern of ideas and obsessions.

"Published on the occasion of the exhibition Van Gogh Repetitions, organized by The Phillips Collection, Washington, D.C., and the Cleveland Museum of Art."

The best-known and most sensational event in Vincent van Gogh's life is also the least understood. For more than a century, biographers and historians seeking definitive facts about what happened on a December night in Arles have unearthed more questions than answers. Why would an artist at the height of his powers commit such a brutal act? Who was the mysterious "Rachel" to whom he presented his macabre gift? Did he use a razor or a knife? Was it just a segment—or did Van Gogh really lop off his entire ear? In *Van Gogh's Ear*, Bernadette Murphy reveals, for the first time, the true story of this long-misunderstood incident, sweeping away decades of myth and giving us a glimpse of a troubled but brilliant artist at his breaking point. Murphy's detective work takes her from Europe to the United States and back, from the holdings of major museums to the moldering contents of forgotten archives. She braids together her own thrilling journey of discovery with a narrative of Van Gogh's life in Arles, the sleepy Provençal town where he created his finest work, and vividly reconstructs the world in which he moved—the madams and prostitutes, café patrons and police inspectors, shepherds and bohemian artists. We encounter Van Gogh's brother and benefactor Theo, his guest and fellow painter Paul Gauguin, and many local subjects of Van Gogh's paintings, some of whom Murphy identifies for the first time. Strikingly, Murphy uncovers previously unknown information about "Rachel"—and

uses it to propose a bold new hypothesis about what was occurring in Van Gogh's heart and mind as he made a mysterious delivery to her doorstep. As it reopens one of art history's most famous cold cases, Van Gogh's Ear becomes a fascinating work of detection. It is also a study of a painter creating his most iconic and revolutionary work, pushing himself ever closer to greatness even as he edged toward madness—and one fateful sweep of the blade that would resonate through the ages.

A revelatory study of the importance of nature in Van Gogh's art throughout his life in Holland and France

Presents a collection of the drawings of Vincent Van Gogh, providing images of his works in charcoal, chalk, ink, graphite, and watercolor, and including essays the place each drawing in its historical context, explaining its significance.

Draws on newly available primary sources to present an in-depth, accessible profile that offers revisionist assessments of the influential artist's turbulent life and genius works.

A chronologically arranged 4-volume catalog of drawings by van Gogh in the Rijksmuseum Vincent van Gogh, Amsterdam. All works are illustrated in color. Substantial catalog entries include technical description, discussion and documentation. Each volume also contains an introductory essay.

"Ah! . . . to make of painting what the music of Berlioz and Wagner has been before us . . . a consolatory art for distressed hearts!"--Vincent van Gogh This engaging book is the first in-depth investigation of the influential role that music and sound played throughout Vincent van Gogh's (1853-1890) life. From psalms and hymns to the operas of Richard Wagner to simple birdsong, music represented to Van Gogh the ultimate form of artistic expression. And he believed that by emulating music painting could articulate deep truths and impart a lasting emotional impact on its viewers. In *Van Gogh and Music* Natascha Veldhorst provides close readings of the many allusions to music in the artist's prolific correspondence and examines the period's artistic theory to offer a rich picture of the status of music in late 19th-century culture. Veldhorst shows the extent to which Van Gogh not only admired the ability of music to inspire emotion, but how he incorporated musical subject matter and techniques into his work, with illustrations of celebrated paintings such as *Sunflowers in a Vase*, which he described as "a symphony in blue and yellow." An expansive inquiry into the significance of sound and music for the artist, including the formative influence of his song-filled upbringing, *Van Gogh and Music* is full of fascinating new insights into the work of one of history's most venerated artists.

"This volume presents an in-depth look at Vincent van Gogh's painting *The Starry Night*, one of the most beloved works in the collection of The Museum of Modern Art. An essay by Richard Thomson, Watson Gordon Professor of Fine Art at the University of Edinburgh, and full-color reproductions - including sumptuous details that offer close observation of the artist's singular technique - allow for a deeper understanding of this iconic work."--BOOK JACKET.

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