

VINCENT VAN GOGH & POST IMPRESSIONISM

Mr. O.P. Mishra

Principal

Faculty of Fine Arts

MIMT, Dehradun

Email: mishraop200@gmail.com

Pallavi

Research Scholar

MIMT, Dehradun

Email: pallavisingh68327@gmail.com

Abstract

My idea of accomplishing this research paper came from the type of paintings that I usually paint, I was so much inspired by the concept of post-impressionism and the life of Mr Van Gogh and when I read about Vincent Van Gogh I was a bit way more inspired as his techniques of brush strokes, Despite of perfect color combination and anatomy, Van Gogh used to show his expressions of emotions through his paintings. For this project I had referred to different books and also went through the internet also, firstly I had collected the information through internet about the topic "post-impressionism" And included it in my respective project, then I referred to E book by Vincent Van Gogh to collect the information, I referred to book "Vincent Van Gogh" by Victoria Charles In which I found both about his story and his life, Later I referred to another book named "Vincent Van Gogh: Portrait of an artist" By Robert F Sibert in which I read about his life's journey and post impressionism .

Keywords

Vincent Van Gogh, post impressionism, Victoria Charles, Robert F Sibert.

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**Mr. O.P. Mishra,
Pallavi,**

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Biography of Vincent Van Gogh

Vincent Van Gogh was born on March 30, 1853, in Groot Zundert, North Brabant, Netherlands. From early teenage, he had a life full of torments till his entire life. Van Gogh was son of a Protestant pastor, he first chose to dedicate his life to Protestantism, becoming a preacher in London, a student of theology, he was sympathetic to the miners' struggle, Vincent practiced painting, highlighting the misery of the miners,



In 1886, he moved to Paris and lived with his brother Theo, who ran a small gallery of paintings, Vincent was influenced by the young artists who who used to work there also influenced by the work of the Impressionists, as well as Japanese artists, Van Gogh's style of painting began to upgrade. His colors used were bright and his brushstrokes were prominent, according to the shapes of the objects he represented. Beginning in 1888, he adopted the colorful and bright hues present in the paintings of his French contemporaries before leaving Paris for the South of France.

Under the sun, he painted landscapes and scenes of ordinary life. The artist, then began using curved and swirling brushstrokes, as well as bright colors, mainly yellow, green and blue. This technique, very prominent in Van Gogh's work, appears in his famous paintings *Bedroom in Arles* (1888) and *The Starry Night* (1889). Any visible creation by Van Gogh from this period, whether painted seemingly bestowed with a physical and spiritual values. In this way of enthusiasm, he persuaded Paul Gauguin, an artist whom he had met in Paris, to come stay with him.

After less than 2 months of working together, their relationship tarnished rapidly, leading to the famous dispute in which Van Gogh threatened Gauguin with a razor blade. That same night, Van Gogh completely injured his own ear. A few months later, he voluntarily entered the asylum of Saint-Rémy-de-Provence, where he painted fiercely. A great number of his masterpieces were created during this period.

In May 1890, the artist left the South and returned to his brother Theo in Paris. He took up residence close by in Auvers-sur-Oise, near the house of Dr. Gachet, an admirer and patron of several impressionist painters, as well as the subject of one of his portraits. Van Gogh worked in Auvers before passing away on July 29, 1890, leaving behind an artistic touch, that is today recognized around the world.

Imagine Van Gogh highlights the works of Vincent Van Gogh from his Arles period (1888-1889) to the end of his life in 1890. These were exceptional years for the master, showcasing his talent, as well as his miseries, in masterpieces such as Sunflowers, Irises, Wheatfield with Crows, and The Starry Night, in addition to his Japanese influences with the magnificent Blossoms or his later The Church at Auvers. It also incorporates the many portraits painted during this period, including his Self-Portraits, Portrait of Dr. Gachet, La Mousmé, Portrait of the Postman Joseph Roulin and L'Arlesienne: Madame Ginoux. Altogether, an incredible number of Van Gogh's masterpieces will be revealed to visitors from a completely new perspective.

The Starry Night

In painting this image of the night starry sky it was dominated by the bright moon at right and Venus at center left expression, symbol, and sentiment. Inspired by the view from his window at the Saint-Paul-de-Mausole asylum in Saint-Rémy, in southern France, where Van Gogh spent twelve months in 1889–90 seeking relief from his mental illnesses, The Starry Night (made in mid-June) is an effort and exercise to escape



from it. The idea took place at night, yet the painting, among hundreds of artworks van Gogh made that year, was created in several sessions during the day, under entirely different atmospheric conditions. The picturesque village was located below the hills was based on other scenic views—it could not be seen from his window—and the cypress at left appears much closer than it was. Although certain features of the sky have been reconstructed as observed, the artist altered celestial shapes and added a sense of glow.

Van Gogh assigned an emotional expression to night and nature that took them far from their actual appearances. Dominated by vivid blues and yellows applied with gestural verve and immediacy, The Starry Night also demonstrates how inseparable van Gogh's vision was from the new procedures of painting he had devised, in which color and paint describe a world outside the artwork even as they telegraph their own status as, merely, color and paint.

The Potato Eaters

Van Gogh saw the Potato Eaters as his subject for which he desperately chose a difficult composition to prove himself as he was on his way to becoming a good figure painter. The painting had to signify the harsh reality of country life, so



he gave the peasants coarse faces and bony, working hands. He wanted to show in this way that they ‘have tilled the earth themselves with these hands they are putting in the dish ... that they have thus honestly and hardly earned their food’.

He painted the five figures in earthy colors – ‘something like the color of a really dusty and unpeeled potato. The message of the painting was more important to Van Gogh than correct human anatomy. He was very pleased

with the result: yet his painting drew considerable criticism because its colours were so dark and the figures full of mistakes. Nowadays, the Potato Eaters is one of Van Gogh’s most famous works.

Self-Portrait with Bandaged Ear

This famous painting, Self-Portrait with Bandaged Ear by Vincent van Gogh, expresses his artistic expression on his personal struggles. The artist painted it in January 1889, a week after leaving the hospital. He had received treatment thereafter cutting off most of his left ear (shown here as the bandaged right ear because he painted himself in a mirror). This self-mutilation was a desperate act committed a few weeks earlier, following in a heat of argument with his fellow painter Paul Gauguin who had come to stay with him in Arles, in the south of France. Van Gogh returned from the hospital to find Gauguin gone and with him, the dream of setting up a ‘studio of the south’, where like-minded artists could share ideas and work together.



The fur cap Van Gogh wears in this painting is a reminder of the harsh working conditions he faced in January 1889: the hat was a recent purchase to secure his thick bandage in its place and to ward off the winter cold. This self-portrait is thus powerful proof of Van Gogh’s determination to continue painting. It is signified by the objects behind him, which take on a symbol of meaning: a canvas on an easel, just begun, and a Japanese print, an important source of inspiration. Above all, it is Van Gogh’s powerful handling of color and brushwork that declares his ambition as a painter.

Features of Post-Impressionism

Post-Impressionists both extended Impressionism while rejecting its limitations: the artists continued using vivid colors, a thick application of paint and real-life subject matter, but were more inclined to emphasize geometric forms, distort forms for an expressive effect and use unnatural and seemingly random colors.

References

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