**FIND A GIRL, SETTLE DOWN**

Poor van Gogh couldn't catch a break, especially when it came to women. His first passion was for the daughter of his London landlady, but when he finally got up the courage to propose, she announced she was engaged to someone else.

His second infatuation was with his cousin, the recently widowed Kee Vos-Stricker. Van Gogh spent the summer of 1881 in Etten living with his parents and Kee. Seven years older, she was kind and sympathetic, and van Gogh became obsessed. He proposed, but she declined decisively. So he proceeded to stalk her, following her to Amsterdam and pestering his aunt and uncle. One night, he stuck his hand in the flame of a lamp, declaring he would keep it there until they allowed him to see his cousin; he passed out from the pain before his uncle could blow out the flame.

Van Gogh was finally distracted by a new love, although this one was no less inappropriate. Clasina Maria Hoornik (known as “Sien”) was a pregnant, alcoholic prostitute with a young daughter. Van Gogh resolved to “rescue” the unfortunate woman and took her into his house. His family was disgusted with the relationship, particularly because Sien returned to her old profession after the baby was born. He finally left her in 1883.

Henceforth, van Gogh’s relationships with women were purely, ahem, professional. He wrote to Theo from Arles that he made it a practice to visit the local brothel once every other week—strictly for his health.

---

**VINCENT VAN GOGH**

**MARCH 30, 1853—JULY 29, 1890**

| ASTROLOGICAL SIGN: | **ARIES** |
| NATIONALITY: | **DUTCH** |
| STANDOUT WORK: | **STARRY NIGHT (1889)** |

**MEDIUM:**

**OIL ON CANVAS**

**ARTISTIC STYLE:**

**POST-IMPRESSIONIST**

**SEE IT YOURSELF:**

**MUSEUM OF MODERN ART, NEW YORK**

---

"I CANNOT HELP IT THAT MY PICTURES DO NOT SELL. NEVERTHELESS, THE TIME WILL COME WHEN PEOPLE WILL SEE THAT THEY ARE WORTH MORE THAN THE PRICE OF THE PAINT."

---

**From: Elizabeth Lunday**

*The Secret Lives of Great Artists*

ISBN: 978-1-59474-257-6

pages 148-153
applied with thick brushstrokes.

Impressionist Techniques are the characteristic of the painting in this section. The artist's focus is on the immediate scene and the movement of light and shadow. The colors are bright and the brushstrokes are visible. The overall mood is lively and dynamic.

HEADLAND SOUTH

Dated February 1888, this painting captures the coastal landscape near the town of Le Havre, where Monet lived and worked during his stay. The view is directed towards the French coast, and the artist used bold colors to depict the waves, the sky, and the distant cliffs with great intensity. The painting is known for its expressive handling of light and the vivid depiction of the sea's movement.

MISSIONARY POSITION

The term "Missionary Position" refers to a sexual position in which one person is above and behind the other, facing them. This position is commonly associated with missionary work, which is characterized by providing assistance and spreading religious or cultural values. The phrase "Missionary Position" in this context likely refers to the act of providing support or teaching, reflecting the artist's connection to the mission or the historical context of the work.

Although partly met with criticism, the artist's expression began to shift during these years spent with the Missionaries. He developed a distinctive style that evolved from the initial works.
Still obsessed with his Studio of the South, van Gogh pestered Gauguin to visit. Gauguin had also turned to art as a second career, having started out as a stockbroker, and, although initially inspired by Pissarro and Impressionism, by 1888 he was moving away from the direct recording of nature to an approach intended to represent the working of his imagination. He had only tepid interest in Vincent's artists' community but did want to cultivate the relationship of Theo, now an important dealer, and so he journeyed to Arles. Van Gogh greeted his arrival with delight; he had spent the preceding weeks painting still lifes of sunflowers for the walls of Gauguin's room.

IN THE EXTREMES OF HIS MADNESS, VINCENT VAN GOGH ATE PAINT DIRECTLY FROM THE TUBE.

CRAZY IN PROVENCE

Gauguin had anticipated a master-pupil relationship, and for the first few weeks, he got it. Van Gogh seems to have followed Gauguin around like a puppy. But before long van Gogh's stubbornness resurfaced, and intense arguments broke out about art and the proper source of inspiration. (Van Gogh said nature; Gauguin, imagination.) Gauguin's surliness didn't help matters. With only the neighborhood café-slash-brothel for diversion, the tension grew. Gauguin unexpectedly declared he was returning to Paris. Van Gogh snapped.

We don't really know what happened during those two days before Christmas 1888. Gauguin's account is self-serving, to say the least, and van Gogh never wrote about the events. After (possibly) threatening Gauguin with a razor, van Gogh severed part of his earlobe (not, as myth would have it, his entire ear) and headed to the brothel to present it to his favorite prostitute. The next morning, the police followed a trail of blood to van Gogh's room and found the artist lying unconscious in bed. Gauguin sent for Theo, and Vincent was hospitalized, hovering close to death from blood loss while Gauguin beat a hasty retreat for Paris. The two men would never meet again.

Van Gogh would never be the same. He was released in January but relapsed in February. Realizing how unstable his mental state was, he vol-
What would you have done to your graphics if you could have created them, which leads to the underwear argument: whenever men's underwear is mentioned, it seems to have been worn by a woman or a robot. At the end of the day, the artists, designers, photographers, and other creators behind the scenes are the ones who create the conditions that allow their ideas to flourish. And so the next question is: what would you have done differently if you had been involved in the creation of the images you see in the world around you?

DIAGNOSIS: GENIUS

Colors To Die For

 Lust For Life—After Death
Claude Monet had little interest in giving titles to his paintings; he was content with descriptors like “View of the Village.” The monotony of these generics frustrated Edmond Renoir, brother of the artist Pierre-Auguste Renoir, as he prepared the catalogue for the first avant-garde exhibit in 1874. When he asked Monet what he should call a painting of a sunrise, Monet replied, “Why don’t you just call it ‘Impression?'” And thus the painting was recorded as Impression: Sunrise.

The name caught on. Critics loved it, of course, because of the comedic opportunities it presented. Louis Leroy, in particular, noted derisively: “I was just telling myself that, since I was impressed, there had to be some impression in it . . . and what freedom, what ease of workmanship! Wallpaper in its embryonic state is more finished than that.”

For his part, Monet generally liked the term, for it captured what he was trying to do: record an “impression” of an instant in time.

LIGHT, PAINTER, ACTION!

Oscar-Claude Monet, son of a shop owner from the French port city of Le Havre, showed remarkable early talent for creating clever caricatures. By the time he quit school at age seventeen, he was earning a good living off his drawings, saving two thousand francs, which he dedicated to building his artistic career. At nineteen, he headed for Paris, where he spent two years studying before being called up for military service. Given his scholarly underachievement, he rather surprisingly enlisted in a crack cavalry regiment that trained in Algeria, but within a year he came down with typhoid and was sent home.

In 1862 Monet was back in Paris, this time at the academy of Charles Gleyre, who taught traditional painting methods, none of which interested Monet. He was already dedicated to plein-air painting, work done outdoors directly from nature, and was well on the way to developing his own style. (Of course, plein-air painting had its risks. Monet was once seriously injured in the leg by a stray digit.) He found kindred spirits in fellow students Camille Pissarro, Pierre-Auguste Renoir, Alfred Sisley, and Frédéric Bazille, and one afternoon in 1863, the five artists abandoned Gleyre’s atelier and headed for the countryside to paint. That was the end of Monet’s artistic education.

The year 1865 was a good one for Monet. He met the lovely Camille Doncieux and had a landscape accepted at the Salon, the state’s fomal
Between Turns Me Right Off

Monet Declared, "I Only Sleep with Duchesses or Mädchens, Peeteramy Duchesses, Mädchens, Anything in An Artist with an Eye for the Ladies, Claude

"Impressionist" and briefly attacked the works on display. One critic, exasperated, exclaimed, "What is this exhibition?" The artist's retort was, "It's an exhibition of my work!"

Draft-dodger makes an impression

His rash action, fortunately, was a good summer vacation for many of his friends who were regularly asked for loans. Jean, however, was not quite so fortunate. He spent most of his time in Paris in the company of his friends, Sophie and Camille, who supported him financially.

The exhibition, a scant two years later, however, his ambitious Salon submission
ined a Paris streetscape called Boulevard des Capucines, imagining a dialogue with the artist: "Will you kindly tell me what all those little black dribbles at the bottom of the picture mean?" the critic asks. "Why, they are pedestrians," explains the artist. "And that's what I look like when I walk along the Boulevard des Capucines? Good Heavens! Are you trying to make fun of me?"

THE IMPORTANCE OF BEING ERNEST—AND ALICE
In 1876, Monet met Ernest Hoschedé, a wealthy new patron and owner of one of the first Paris department stores, and the two families became close. When the economy suddenly took a nosedive, commissions ran out, and the Monets were plunged into debt. Even harder hit was Hoschedé: His business failed, and he ran off to Belgium, leaving behind his wife, Alice, and their four children. Monet invited Alice and the kids to live with Camille and their two children in a new house in the remote village of Vétheuil.

Tragically, Camille developed cervical cancer and suffered constant pain. Alice nursed her, kept the household, and tended the children, two of whom were babies. At some point, she also became Monet's lover, although it's impossible to know whether it was before or after Camille's death, in September 1879. Monet painted his wife on her deathbed, although he later described with dismay the way his painter's mind automatically analyzed the colors of her sick face. So desperately poor was the Monet-Hoschedé ménage that Monet had to beg one of his patrons to retrieve Camille's favorite golden locket from a Paris pawnshop.

That winter would be the lowest point of Monet's life. In time, the economy rebounded and patrons returned. In 1883, the couple and their children moved to a house set within a large garden in the village of Giverny, where Monet spent the rest of his life.

MAKING HAY
In autumn 1890, Monet used the haystacks in local fields as a motif to capture what he liked to call the "envelope" of light and atmosphere. In the end, he completed twenty-five paintings depicting different seasons and times of day, thus composing his first series, the paintings for which today he is best known. There are haystacks in pale winter light, haystacks in spring fog, and haystacks in summer sunsets. When exhibited together in May 1891, the paintings dramatically impacted audiences, who finally understood what Monet had been attempting all along. (Some of the artist's friends were less understanding; Pissarro, for example, thought Monet was simply repeating himself.) The success of the haystacks convinced Monet to undertake more series—of poplars, of Rouen cathedral, and of London's Houses of Parliament. He would carry multiple canvases, each noted on the back with the time of day it depicted, and work on them in turn.

In 1891, Ernest Hoschedé died, and the next summer Claude and Alice quietly married. She continued to run the house like clockwork in deference to her husband's artistic sensibilities; Monet went into the sulk if his dinner or lunch were delayed by dawdling children. When Alice died in 1911, one of her daughters took over the housekeeping. Monet didn't even allow World War I to disrupt his routine, although the German front line was fewer than forty miles from Giverny.

HAD ENOUGH OF HAY?
Increasingly, Monet concentrated on one theme: the water lilies in his garden, the subject of some 250 canvases. During the first world war, he began his most ambitious works: enormous, curved canvases, more than 6½ feet tall and almost 14 feet tall. After the war, with his close friend Prime Minister Georges Clemenceau, Monet arranged for France to build two oval-shaped rooms in the Musée de l'Orangerie in Paris especially for these works. By the time the water lilies were installed in 1927, they were an anachronism. Modernism was ascendant and Impressionism was an art of the past. Contemporary artists derided the works as "pretty." Monet died at Giverny in December 1926 at age eighty-six, little aware of how much art had changed.

Yet the dip in his reputation was short-lived. Today, Monet is one of the most beloved artists of all time—less intimidating than Leonardo da Vinci and saner than Vincent van Gogh. His paintings have been translated into every conceivable consumer item: You can play with the limited edition Waterlily Barbie, entertain your infant with Baby Monet videos, and create your own Impressionist water lilies with a paint-by-numbers kit.
AGE OF IMPRESSIONISM

The term "Impressionist" was originally intended as an insult. Critic Louis Leroy (1825–1905) coined the term in his scathing review of "Exhibition of the Impressionists." The name stuck.

Monet was a group of artists working in France during the second half of the nineteenth century who reacted against the historical themes and highly polished finish of French Academic art. They set out to create images of modern life as they saw it, capturing the impression of a passing moment and the fleeting effects of light. Impressionist paintings were greeted with derision when they were first exhibited in Paris in the 1870s because they looked unfinished to the nineteenth-century eye. Instead of creating a smooth surface where individual brushstrokes were blended to be invisible, the Impressionists applied paint in bold colors and in broken brushwork. Their subject matter was as pioneering as their technique. They ventured out of their studios to observe the world around them and painted what they saw: landscapes around Paris, ballerinas adjusting their pumps, and laundresses at work, for example. Such scenes were deemed radical and even improper at the time.

Among the Impressionists' inspirations were Japanese woodblock prints, first seen in France in the 1850s. They showed scenes from everyday life using bold, flat colors and simple designs, with dynamic, often off-center compositions. Sometimes they featured looming foreground figures that were cropped by the edge of the picture. Photography also had an impact on the Impressionists. Edgar Degas's (1834–1917) pictures of ballet dancers (see p. 320) were inspired by the freeze-frame photographs of Eadweard Muybridge (1830–1904), which revealed how animals and humans move. Photographers used handheld cameras to take photographs showing blurred moving figures. The pictures featured random compositions, sometimes with empty foregrounds and odd crops, and Impressionist artists carefully composed their work to suggest such spontaneity.

Impressionism emerged from the coming together of a group of like-minded artists who met in the teaching studios and cafés of Paris in the 1860s. The oldest member of the group, Camille Pissarro (1830–1903), first met Monet at the Académie Suisse in 1859. When Monet joined the studio of Charles Gleyre (1807–74) in 1862, he became friends with his fellow students who became known as the Impressionists: Pierre-Auguste Renoir (1841–1919), Alfred Sisley (1839–99), and Frédéric Bazille (1841–70). The gifted Bazille was killed in the Franco-Prussian War before he could make a name for himself. Bazille's spacious studio in the Batignolles suburb of Paris, which he shared with Renoir, is captured in Bazille's Studio (below). It was a meeting place for Impressionist artists who were said to be from the "Batignolles School."
Impressionism had revolutionized French art; it had shown new ways of capturing the physical world on canvas, but many artists felt that they had reached a dead end. It no longer seemed enough to paint shadows and reflections. Post-Impressionists generally moved away from the naturalism of Impressionism; they used vivid colors, thickly applied paint, real-life subject matter, and expressive brushstrokes that emphasized geometric forms. This approach lies at the heart of Cézanne’s work. Cézanne wanted to strip away surface details and probe deeper, analyzing the essential geometry of nature. While most Impressionists employed tiny touches of paint, Cézanne opted for larger patches of color. As his confidence grew, these planes of color became larger and more abstract. The results can be seen in his later landscapes, such as The Montagne Sainte-Victoire with Large Pine (c. 1880; see p. 322), and figure paintings, such as Bathers (opposite). This radical approach to composition influenced the Cubists (see p. 388).

Gauguin began painting as a hobby. With the encouragement of Camille Pissarro (1830–1903), he developed an Impressionist style and contributed to the last five Impressionist exhibitions. When the movement started to disintegrate, he came under the influence of the Symbolists (see p. 358), who adopted pure colors and a rhythmic, linear style to express ideas or emotions. Before departing to spend the latter part of his career in Tahiti, Gauguin visited Martinique, in the Caribbean. He stayed there for five months in 1887, and painted Tropical Landscape, Martinique (below), one of a number of canvases

---

The term “Post-Impressionism” is assigned to the work of a number of pioneering artists who followed in the wake of the Impressionists (see p. 316). They did not form a cohesive group or movement, nor did they share a common aim or style. Most had either been through an Impressionist phase or had been affected by some aspect of the style before moving on to

explore new artistic territory. In practice, the term “Post-Impressionism” is mainly used to describe the work of four artists: Paul Cézanne (1839–1906), Georges-Pierre Seurat (1859–91), Vincent van Gogh (1853–90), and Paul Gauguin (1848–1903). All these artists responded in individual ways to Impressionism: Cézanne focused on pictorial structure, Seurat was interested in the scientific nature of color; Van Gogh’s expressive brushstrokes reflected his emotional intensity; and Gauguin experimented with the symbolic use of color and line.

The term “Post-Impressionism” was coined by English art critic and painter Roger Fry (1866–1934). From 1906 to 1910 he was curator of paintings at the Metropolitan Museum of Art. In 1910, he organized an exhibition of modern French art in London titled “Manet and the Post-Impressionists.” The show was put together hurriedly and attracted mostly unfavorable reviews, but it created a sensation because it introduced the English public to contemporary European art. The majority of the pictures were by Cézanne, Gauguin, and Van Gogh. The exhibition’s title was the only one that all the organizers could agree on; they toyed with the terms “Expressionist” and “Synthetist,” but “Post-Impressionist” stuck and, two years later, Fry staged a second Post-Impressionist exhibition that was more focused and better received.
Eros Awakes to a Storm of Indignation

Emperor Napoleon III derived pleasure in the "Salon des Refusés" held in 1863, an exhibition of paintings that had not been considered good enough for the official Paris Salon. Nevertheless, when the Emperor entered the room, he went into a rage. Who could have painted such a monstrous thing?

When he found out that the painter of the work thus disgraced was Edouard Manet, the thirty-two-year-old painter Manet came from a middle-class, respectable bourgeois family. His work thus disgraced was his first major success. The public reaction was devastating, but Manet applied to the exhibition the next year. The public's astonishment at having been caught out by a shrewd artist throws light on the mixed feelings of the judges on the jury and their qualifications for the task.
Art Nouveau: Plants made of stone

Around 140 years ago, factories and other industrial buildings became common in cities. These huge structures were often built near older houses that looked like temples or castles. To many architects of the day, the fancy houses seemed old-fashioned, while the industrial buildings seemed cold and unfeeling. These architects wanted to give their cities a new look, with buildings that resembled nature. So they created houses with decoration that looked like flowers and vines. And most importantly of all—not one of these structures was exactly the same as the next.

Art Nouveau, Modernisme, Secessionism, Jugendstil, or the Arts and Crafts Movement: different countries had their own terms for the new style. And their artists not only made houses but also subway stations, hotels, bathrooms, and even everyday objects into forms that looked like they had grown in nature. Yet one man, the Spanish architect Antoni Gaudí (1852-1926), outdid everyone else when he began building the church of the Sagrada Familia in Barcelona in 1883.

1. If you squint at it, the Sagrada Familia looks as if someone had built a sandcastle with wet sand. A total of eighteen spires were planned—one of which, at 560 feet (170 meters), will be the highest church spire in Europe...

2. ... because, believe it or not, the Sagrada Familia is still not finished. It is supposed to be done in 2026, and each year roughly 22 million Euros are poured into the works.

3. The church's east façade, with images of the birth of Christ, is finished. The rest of Gaudí's fireshow, on which he toiled for forty-three years, looks a bit like a giant construction site filled with cranes which try to resemble the spires a bit.

4. Gaudí used special steel to make his irregular building safe from collapse. He discovered a form in nature that was composed of straight lines but looked curved. Gaudí also used techniques that medieval architects employed in the construction of Gothic cathedrals.

5. Colored light enters the church through—yes right—colored panes of glass, which gives the building a spiritual feeling.

From Paxmann and Ibelings, From Mud Huts to Skyscrapers
pages 34-35 ISBN: 978-3-7113-7113-9
In iron and steel
A new world

Industrial buildings
Practical and beautiful:
The Starry Night Vincent van Gogh

Starry Night erupts like fireworks in a night sky that pulsates with wavy, lit energy, while the twisted silhouette of the cypress tree flames upward from the landscape below. A mixture of observation, memory, and imagination, The Starry Night expresses van Gogh's intense response to nature. The painting contains elements of the actual French Provencal landscape, but the dreamlike scene is an invention, with the church spire inspired by memories of van Gogh's native Holland. It is one of several "Starry Night" pictures that van Gogh painted.

Composition
Despite the asymmetry of the composition, and the busy arrangement of stars, the picture has a clear sense of order. The lighting, with its vertical emphasis, suggests a feeling of upward movement. The painting's light focus, at the top, seems to catch the eye, moving the viewer's gaze upward to the church spire.

Technique
Characteristically van Gogh made the painting with thickly applied impasto, and the brushstrokes are visible. The use of color is also distinctive, with a strong contrast between the dark cypress and the bright white star. The cypress is dialoged in strong color, which seems to reflect the artist's state of mind.