

"EMOTIVE & ENERGETIC APPLICATION OF BRILLIANT COLOR AND BROKEN IMPASTOED STROKES ENDOWED THE ART OF VINCENT VAN GOGH A UNIQUE IDENTITY IN THE EUROPEAN MODERN ART"

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Abstract

Vincent van Gogh is a Dutch Post-Impressionist painter who is considered to be one of the most renowned artists that acted in the Western world, although he faced emotional problems during his life. During just over a decade of painting he created over 2000 artworks, of which 860 are oil paintings. It is characterized by bright and intense colors and large strokes of the brush tendencies that would later give way to later movements like the Expressionism. The enormous emotional expressiveness of Van Gogh is quite appealing and has made his paintings understandable so much. In his early periods, probably due to his subject choice of the peasants and workers, van Gogh is not very bright in the use of colors. In any case, when he settled in Paris in 1886, having met the Impressionists and Neo-Impressionists, his manner changed. His later works are lighter and more charged and contain brighter and more unambiguous colors and free-flowing lines which speak of the artist's emotional status and attunement to life. Some of the best-known masterpieces are Starry Night, Sunflowers, Café Terrace at Night and others, and they look as though the painter perfectly masters dynamic and emotional aspects of art. Getting increasingly anxious and depressed, van Gogh suffers from schizophrenia and aims the gun at himself, dying at 37 years old. In his lifetime he was hardly appreciated for his talents and painting The Red Vineyard was the only work he was able to sell. However, van Gogh never abandoned his art and continued creating works that set new standards of expression. Currently, his paintings are known for passion, bright colors, and experimental methods. Today, Van Gogh is still considered as a madman, although his works are highly appreciated today, so he is one of the most famous artists of the present days.

Keywords

Vincent van Gogh, Post-Impressionism, Expressionism, avant-garde, bold colors, brushwork, mental illness, artistic legacy, misunderstood genius, modern art, Arles, Paris, Theo van Gogh, Paul Gauguin, Van Gogh Museum, tortured artist.

Introduction

Vincent Willem van Gogh was reached in 1853 in a middle class and able family in Netherlands. As a child, he had sketched and painted, although he eventually became an art dealer as well as a missionary before he dedicated himself to painting until he was thirty years old. Vincent van Gogh had close to empathic character that served both as his strength and weakness, suffered from mental disorders, and met the greatest Post-Impressionists of the time in his career. Two major transformations in his life and work can be noted: his decision to live in Paris in 1886 and in Arles in 1888. But his worsening of his mental health led to his unfortunate demise in 1890. Despite lack of fame in his lifetime, works of van Gogh has gained much appreciation posthumously and has inspired generations of artist and has rightfully earned its place in enshrinement of the great artists in art history. Thus, he applied bright and expressive colours, as well as rather simple and expressive techniques, abandoning the traditions of previous epoch.

Van Gogh's Time in Etten and The Hague

Vincent van Gogh left a town of Groot Zundert and moved back to his parents home in Etten village, Netherlands in April of 1881 due to some mental and economical problems. Van Gogh was at a turning point in his life discovering that he does not want to be a missionary anymore and still searching for a niche. He was still very much passionate with art, and continued to improve his draftsmanship through drawing mostly locals of the Etten. His works from this period show concerns with the mundane activities of people especially, workers and peasants, a fact related with compassion for the lower class and documentation of their plight and worth in art.

Van Gogh 's personal life become more complicated during his stay in Etten after his cousin, Kee Vos-Stricker, a widow his age, visited the family. Kee was recently a widow, she was seven years senior to Vincent and had a son, eight years old. That's exactly what Van Gogh did and he was instantly attracted to her, though he falls in love with Kee very soon. The two had intervals together and frequently walked out together Van Gogh before long became convinced that Kee was the woman he should make his wife. But when Ronse said that he loved her and wanted to marry her, Kee refused him, using the invariable words, "No, nay, never" ("niet, nee, nooit").

This rejection was a shock to van Gogh, especially if maybe he thought that things were about to go in a different rather romantic direction between them.

However, Kee's rejection did not make van Gogh give up on the lady in question. After she went back, to Amsterdam, he pursued her relentlessly despite what he knew to be rejection from her. His persistence though, was unwelcome by Kee or perhaps by her family. Her parents considered his manners lewd and her father, in his letter to the artist, described such actions as disgusting. In a bid to put up a spectacle, van Gogh threatened to place his left hand over the lamp and only withdraw it when Kee allowed him too. This suicide attempt was not effective, but it mapped the passion and volatility that will mark many aspects of Van Gogh's existence.

The feelings of this unappreciation and rejected love with Kee were of great suffering to Van Gogh but he also wanted to change. Thus, in order to be involved in the art environment and to become noticed, he went to The Hague to meet his second cousin, Anton Mauve. Of course, mauve was a successful and famous artist, and for van Gogh he was a reference point. Success in such manner was what an artist like Mauve would have dreamt of, and Van Gogh followed keenly on emulating him.

Mauve began to tutor van Gogh a good deal, advising him to specialize in pastels and charcoal drawing. When under the tutelage of Mauve, van Gogh at least started to improve on the different aspects of the art with respect to the kind of works he was producing especially from the aspect of light and dark shades. Years in The Hague were significant for his development, because he changed the type of his works and tried painting in oils, which would become characteristic of many of his productions. Van Gogh realized he liked using oils as he liked the surfaces and the three dimensionality they gave him. He smothered the paint on the surface and would remove paint and use the brush on the surface of the painting to form this texture in the painting.

All the same, the friendship between van Gogh and Mauve did not begin on a very good note. This means that by February of the same year, their communication was reducing and what emerged in future was the realization that Mauve was gradually disassociating himself from Whistler his former pupil. The cause of this social distance has not been described, however it may be due to van Gogh's growing eccentricity. Near this time, van Gogh moved into the house

of Clasina Maria “Sien” Hoornik, an alcoholic prostitute whom he met in late January 1882. Sien had only a five-year-old daughter and was pregnant at the time when van Gogh started taking her in. Their affair was conducted quite inappropriately and possibly interfered with van Gogh and Mauve’s work.

However due to above said problems he remained painting and he created his lots of masterpieces during this period such as ‘Rooftops, View from the Atelier’ and other early oil paintings. Technique was changing fast, and now he was growing more confident in striking, almost declamatory, brushwork. Van Gogh was gradually feeling into the kind of brushwork that would characterize his later work, but his emotional life was a mess.

Personal Struggles and Relationships

Van Gogh had a complex relationship with Sien. He began to feel liable for her and her children, as well as for a while he endeavored to provide them. Nevertheless, his father did not like this and tried to convince van Gogh to leave Sien behind. Such is a tension between the lust of van Gogh that wants to support Sien and the disapproval of the father, which breaks the already weak relations between them. Finally, and in opposition to his father’s expectations, Van Gogh refused to conform, and although he strongly wanted to live with Sien and her children to separate from society and give them a better life, he only had the desire to be an artist on his own.

Alas, good intentions regarding family life did not last very long and soon van Gogh came to conclusions that a family man cannot be an artist. It was difficult for him to efficiently provide for Sien and her children while at the same time devoting his time to his art. Furthermore, the nature of the relationship also turned a new vulnerability. Sien remained poor and perhaps was forced by her past debts and her shaky attempts at fighting alcohol, putting her back to prostitution, making their situation even worse. Finally, in late 1883, deep in his thought process, vinced as far as Sien and her children were concerned, after which he started making a new artistic growth.

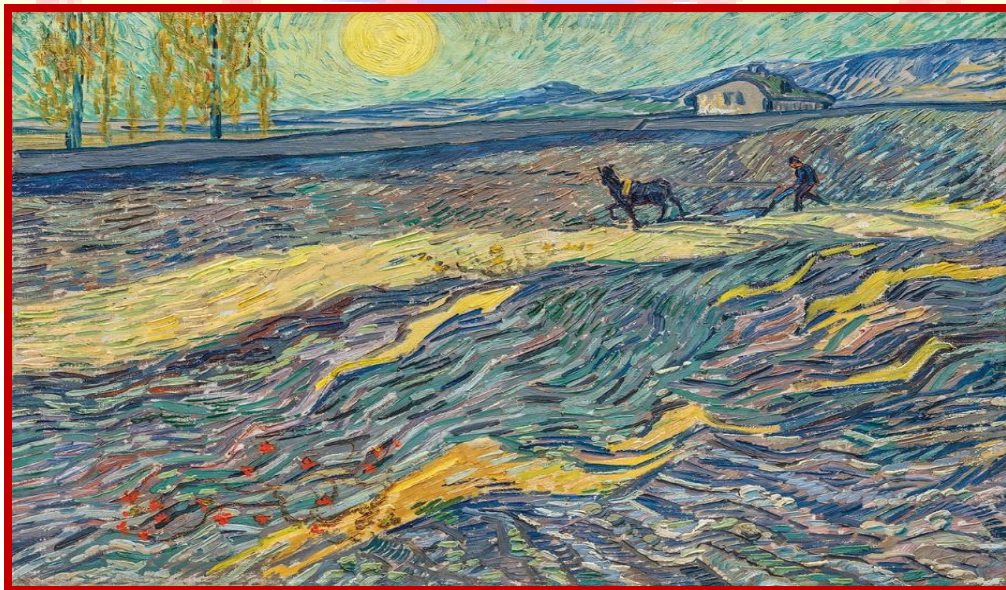
Sien and Vincent say their goodbyes and after that, van Gogh relocated to Drenthe, a rural area in the north of the Netherlands. The expectation was that, with little distraction and putting him amidst natural landscape, the young man would get the encouragement and mentored he needed

to master his skills. However, his sojourn in Drenthe was a lonely one and by December in 1883, he rejoined his parents in Nuenen, a rural village in North Brabant. It was apparently a dark phase of his life both in the personal and public domain as a musician, but also the foundation of his future achievements.

It should be noted that Van Gogh had serious problems with his psyche, was defeatist in love, and had rather conflicted relations with the surrounding people. Such experiences greatly impacted his art and his paintings gave an almost poetic sense and emotional value to the audience. His personal life was not as stable as any painter one might want, but he never ceased pursuing artwork and only refined and explored the rules that other artists took as standards.

Bold, Directional Brushwork and a Sense of Movement

Another apparent characteristic of Vincent van Gogh's paintings is that the brush strokes are so directional. This approach can be seen throughout most of his creations when the brush work provides a path for the viewer's gaze across the picture plane. His strokes move and curve and spiral, making each of his subjects to look alive and capable of performing an activity. These directional lines do more than bring energy to the art but also serve to stress the forms of the subject and the composition in general. The way Van Gogh painted the above masterpieces of his brings in greater energy, emotionalism as well as a style that is individualistic.

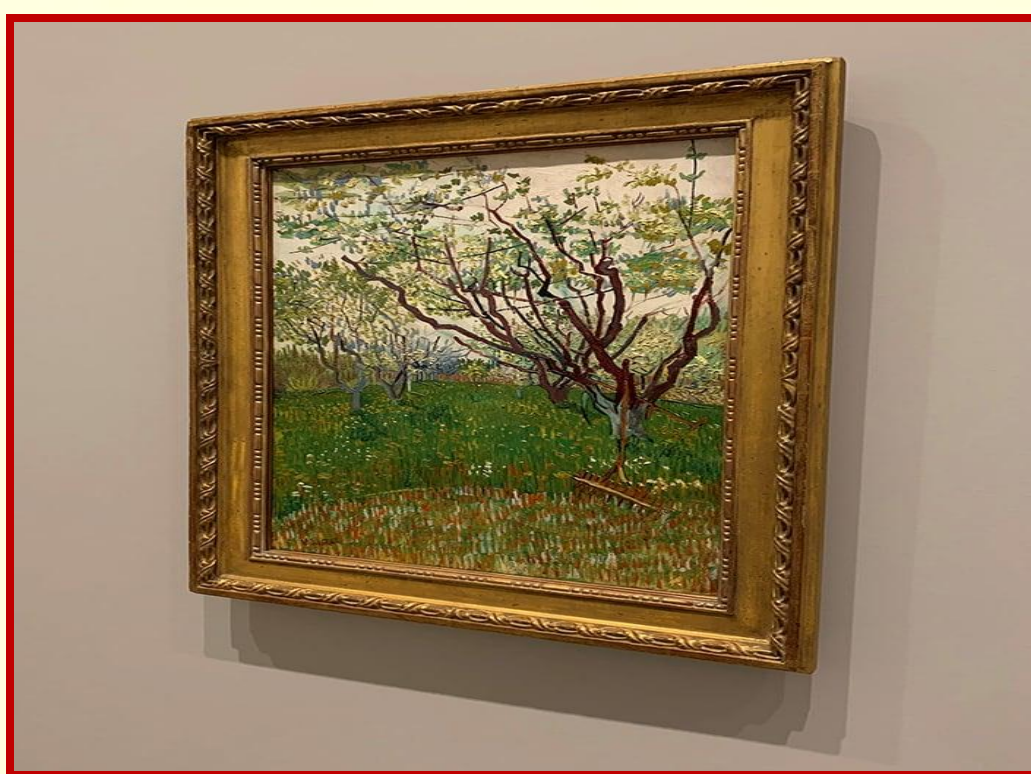


For van Gogh's such blunt and confident direction lines, he should have been a very talented and special sense of movement and space. One should look no further than his painting for a perfect example, the Starry Night. While Vincent van Gogh was not a physics scholar, the depiction he gave to the sky is almost realistically sensitive to the mechanical laws of movement and agitation of the celestial sphere. It is obvious that the actions depicted in the artwork are endowed with an emblematical contextual cognition of natural forces even if it was instinctive. That is why his work at once looks great and makes people feel something: it was created by not just an artist's heart but an artist's head as well. In effect, his paintings carry much hyperbole, however the movement that runs throughout each painting appears plausible and interconnected, suggesting the facility he has presenting the dynamics of nature fluently.



Although the general effect of any works by van Gogh may suggest that a painting's details were applied roughly, if absorbed with this idea of texturization more carefully, it will be seen that every single brush stroke and the imprints that differentiate the colors resulted in very small casts of shadow and highlights following each large brush stroke. This technique creates depth in his work and transforms the painting into a pretty near life experience as you can walk round the painting. The kinds of light and dark shift, as does the physical texture of the paint very few of

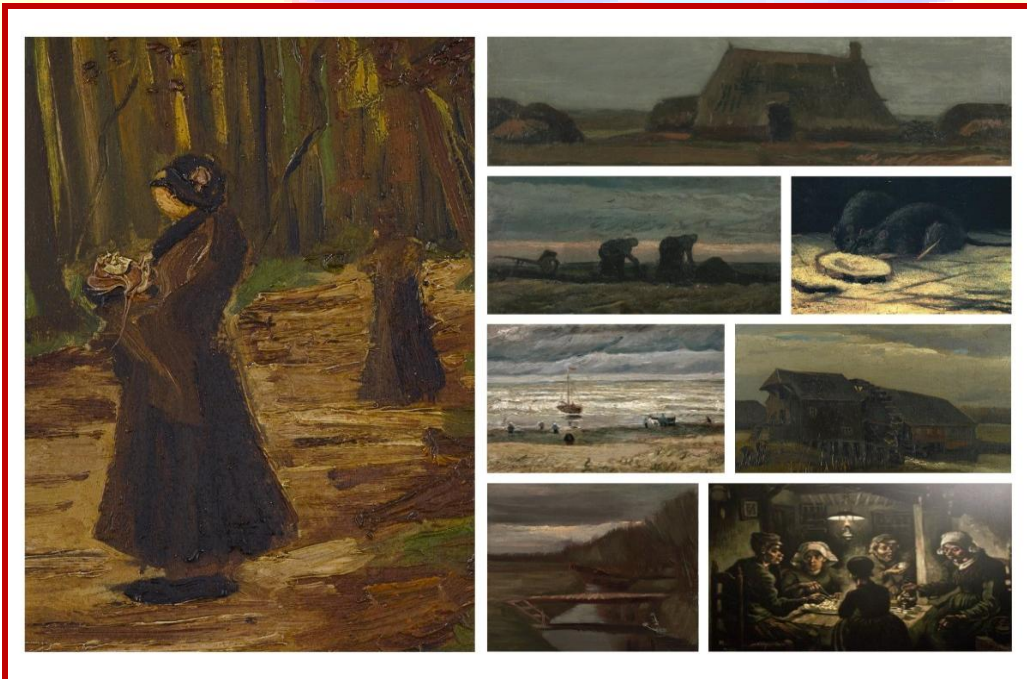
these zones stand out as truly sculptural, but the thickly applied impasto tends to look either more or less powerful when viewed from this angle. I first observed this result at the Van Gogh Museum in Amsterdam and later to a lesser degree at the European Masterpieces in Brisbane where *The Flowering Orchard* was featured. While it was not his richest work, a couple of poor burr-strokes had given just that depth. The play of textures and lights adds another dimension to the work of Van Gogh and enhances the experience of getting familiar with the artwork.



Call-out or pinpointing is one of the simplest and most effective methods when it comes to accentuating in painting. But it is closer to a stylistic perspective than, as it was earlier, to so to say, a realist one. To be more accurate, objects do not have impressed silhouettes so that one can distinguish a separate object from the outer space quite inversely, the difference comes with a smooth transition in colors. Which is why artists of realism, who are as John Singer Sargent and Joaquin Sorolla, turn more towards value changes to describe an object than lines. However, sketching is a useful element in an artist's arsenal, as it provides a method for achieving contrast or emphasizing an area wherever the painting style is used



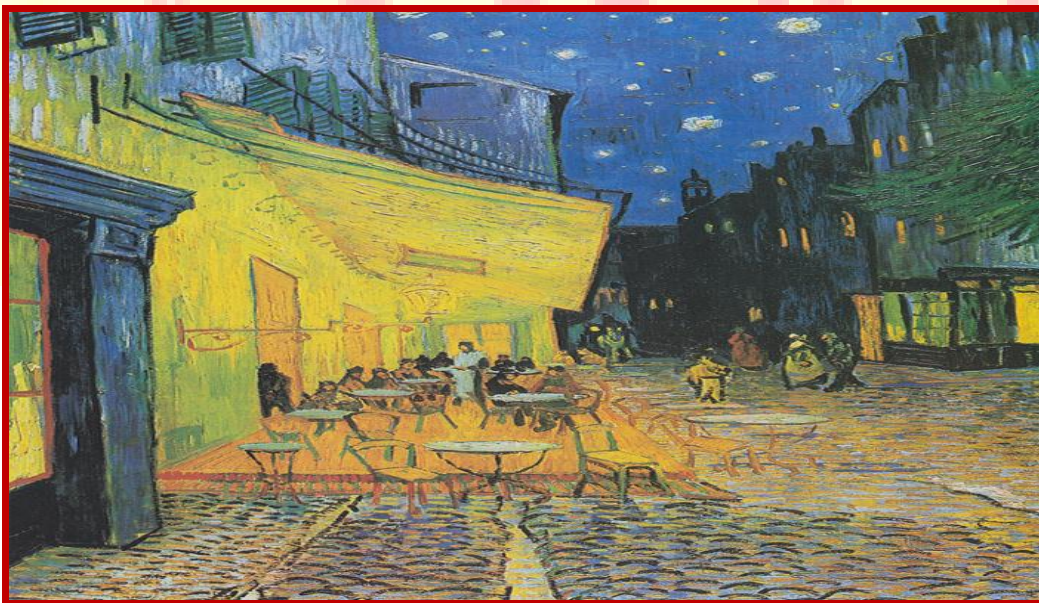
That is such a lovely way of including the concept of van Gogh into practice! It can only be imagined that when Van Gogh used ultramarine blue to outline the fern leaves it would have contrasted with the grey tones of Montville, Tree in Mist. They really can be of great help when it comes to stressing forms and contribute a sort of stylistic brushstroke, just like the contours in Vincent Van Gogh's paintings lend them the characteristic, bright hue.



It is important to remember that in the early period of his work as an artist Vincent Van Gogh painted predominantly in shades of gray and brown. These hues obviously told a pensive and mysterious story – notwithstanding the fact that those figures refer to the gloominess of the topics of the initial paintings of the master, which portrayed peasants and labourers. There is emotion as well as sadness in these paintings because van Gogh chose the subject matter of suffering and laboring people. Again, this phase of his career can be seen to be quite a long way from the bright and dynamic use of color with which he later became associated, as an example of a highly developed early forms of the style.

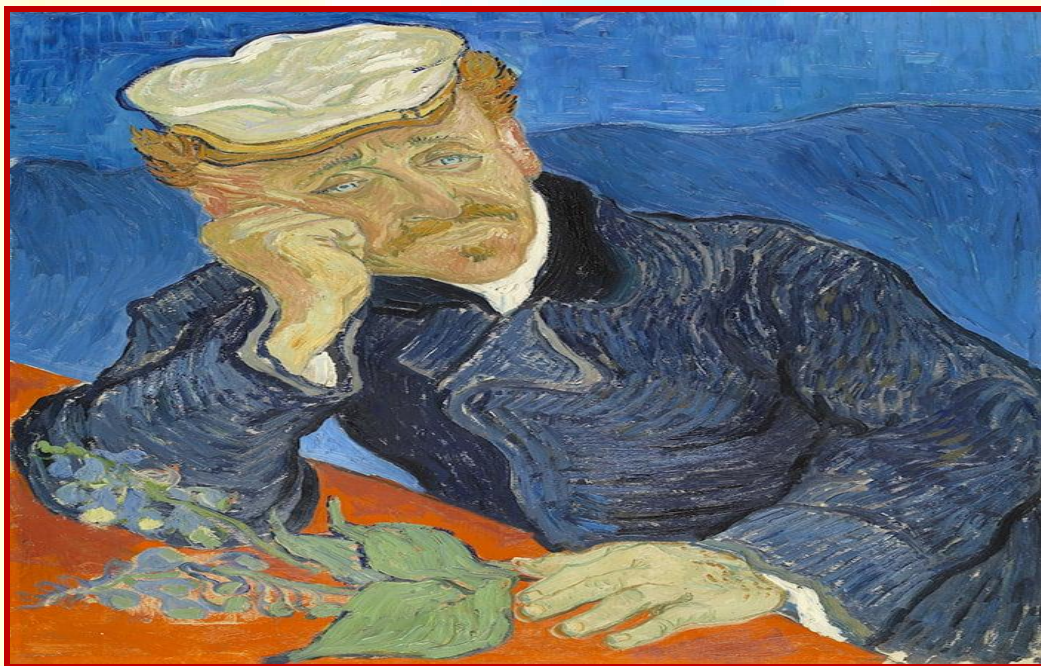
The Urgency and Speed of Van Gogh's Creative Process

One more distinctive feature of Van Gogh was the fact that he painted very, very quickly. With only more than ten years of productivity he created more than twenty hundred drawings and paintings and commenced with a vast increase in production during the last of his painting years. This is the period at which masterpieces such as Café Terrace at Night and paintings were done. He was writing as if under pressure of time, as if a tide of words surged through him and which, unless he recorded he felt the readiest to make them outside and churn up the streets. It is possible that he realized that he was out of time, and concerns for money can easily explain the quick pace, as in this speed, less paint will dry before the next piece was put to canvas. This paint was done under extreme pressure, an element that still comes out piercing to date.



Emotion and Stylization in Van Gogh's Art

For that reason, Van Gogh's painting work is filled with passion and emotion because not only painted objects he saw but how he felt about them. What makes it so real is that we hear the man as he pours his heart out and soul into what he does. Van Gogh detached himself from the objective real and portrayed his emotion by which he coloured his painting with passion, turmoil and intensity. Such depth elicits emotions among the viewers and brings them to his level of concern consequently creating appeal that makes the art piece more general. His strategy of stylization intensifies these emotions and transforms ordinary circumstances into passionate statements of the man's conflict inside him and his artistry.



Van Gogh's Approach

Masters such as Van Gogh created several works from the same place in different circumstances the case of Orchards at that period 1888. This could have probably been a research study of change of light and colour but it seems that van Gogh was mainly encouraged by the emotion and character aspect of the picture. Whereas in the case of Monet the latter transferred all of his energy into the series of colours and shades, van Gogh appeared to pay more attention to the feeling of the series and the mood which changed throughout the day. The similar subject was restated several times, and each of them was drawing his emotion, which is why it was not mere sketching of the color and the light's shades but the meditation on the feeling instead.

Conclusion

Unfortunately, Vincent Van Gogh failed at making money from art, but succeeded at stirring emotion, movement and technique into a painting. His application of line, texture, and outline that apply solid and thick strokes were proposals that made the art work assemblage to embody not only appearance of the subject but the feel of the work. Though van Gogh began his career using low-key browns and blacks, his later work was a flurry of now famous works and brash colors. A famous painting call Starry Night shows his marvellous sense of movement and space and captures the drama and grace of the chaos of the natural world. For instance, when using impasto which is texture in the artwork, Van Gogh goes further and when outlining, which highlights forms in artwork, he also does the same.

At the personal level, he had many problems of which he never let affect his art in any way. Van Gogh was emotionally exposed and determined to create art about the beauty and soul of objects, people, and places such obtrusiveness gave him a lasting impact on the generations of artists and changed the course of the art world. In the modern world, one can distinguish Vincent van Gogh only in terms of the representative of the hysterical artist, and this conception proves the close interdependence of art and the soul.

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