

National Gallery of Art

NEWS RELEASE

UPDATED RELEASE

September 24, 1998

"VAN GOGH'S VAN GOGHS"

NATIONAL GALLERY OF ART PRESENTS 72 PAINTINGS BY DUTCH MASTER

LARGEST SURVEY OF HIS CAREER OUTSIDE THE NETHERLANDS

IN MORE THAN 25 YEARS

Washington, D.C. -- Seventy-two paintings by Vincent van Gogh (1853-1890), the largest survey of his career outside The Netherlands in more than a quarter of a century, are on view at the National Gallery of Art, Washington, October 4, 1998 - January 3, 1999. Van Gogh's Van Goghs: Masterpieces from the Van Gogh Museum, Amsterdam presents the work of one of the world's most renowned and original artists.

Seventy paintings -- part of Van Gogh's treasured *oeuvre* kept together by his brother Theo and his family -- are on loan from the Van Gogh Museum, home to the single greatest collection of Van Gogh's paintings, drawings, and letters. Two Van Gogh paintings added from the Gallery's own collection are Girl in White (1890) and Roulin's Baby (July 1888), both from the Chester Dale Collection. Two works on paper from the Van Gogh Museum are also on view: the magazine cover Paris Illustré: Le Japon (May 1886) and Van Gogh's sketch of it for The Courtesan (1887).

The exhibition is made possible by generous support from Andersen Consulting. The exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities.

- more -

Fourth Street at Constitution Avenue, N.W., Washington, D.C. 20565

(202) 842-6353, *Facsimile* (202) 842-2403

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After its Washington showing at the National Gallery, the exhibition travels to the Los Angeles County Museum of Art, its only other venue, January 17 - April 4, 1999. The Van Gogh Museum has generously offered to lend the paintings to the two U.S. museums during the period when it will be closed to the public for renovation and construction of a new wing, from September 1, 1998, to its reopening in the spring of 1999.

The seventy Van Gogh paintings, the largest number ever loaned by the Van Gogh Museum since its opening in 1973, have been selected by chief curator Louis van Tilborgh and director John Leighton of the Van Gogh Museum, in consultation with the National Gallery. The exhibition is organized by the National Gallery of Art, Washington, and the Van Gogh Museum, Amsterdam, in collaboration with the Los Angeles County Museum of Art.

"Only a visit to Amsterdam in the past twenty-five years could equal the experience visitors will have when they see these breathtaking works created during the intensely productive years of Van Gogh's brief life," said Earl A. Powell III, director, National Gallery of Art. "His uncompromisingly insightful self-portraits, his deeply sympathetic depictions of working Dutch folk, and his discovery of radiant light and the Mediterranean landscape are represented in works that span all periods of his career."

According to John Leighton, "Since its foundation over twenty years ago, the Van Gogh Museum has become one of the most popular and successful museums in Europe. Millions of visitors from all over the world have come to pay homage to Van Gogh and to enjoy a collection that offers a comprehensive overview of his work. We are delighted that the temporary closure of our building will offer a unique opportunity

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for the American public to share this experience of coming face to face with one of the most important artists of the last century."

"Andersen Consulting is proud to be part of this most historic art event," said George Shaheen, managing partner and CEO of Andersen Consulting. "Vincent van Gogh is one of the most famous artists the world has ever known. His works are considered by many to be some of the most important in the history of art. We are extremely proud to partner with the National Gallery of Art in helping to make this art milestone possible."

Van Gogh's work went largely unrecognized during his lifetime. Today, more than a century after the artist's death, the vibrant colors, explosive brushwork, and emotional intensity of his paintings make them some of the best-known and loved images in all of art. The exhibition will encompass all phases of Van Gogh's *oeuvre*: his earliest works in The Netherlands; his reactions to French impressionism in 1886 when he went to Paris; the images he painted while in Arles and Saint-Rémy in southern France; and his last months in Auvers-sur-Oise. The exhibition will include such icons as The Potato Eaters (April 1885), The Bedroom (October 1888), Self-Portrait as an Artist (winter 1887-1888), The Harvest (June 1888), and Wheatfield with Crows (July 1890). Works never before seen in the United States will also be on view, such as Scheveningen Beach in Stormy Weather (August 1882), one of his earliest paintings, as well as Head of a Woman (March-April 1885) and Flying Fox (1885).

Accompanying the exhibition is a fully illustrated 160-page catalogue by independent scholar Richard Kendall, with contributions from John Leighton and Sjraar

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van Heugten. Published by the National Gallery of Art in conjunction with Harry N. Abrams, Inc., it is available for \$25.00 (softbound) and \$37.50 (hardbound).

Founded by Van Gogh's nephew, Dr. V.W. van Gogh, the Van Gogh Museum opened to the public in 1973. Its holdings, on loan from the Vincent van Gogh Foundation, include some 200 paintings and more than 500 drawings and 700 letters by the famous Dutch master, as well as an important collection of works by other nineteenth-century artists. An increasingly popular tourist site, the museum welcomed one million visitors last year, twenty to thirty percent of whom were from the United States during the summer season.

Entrance to the exhibition while it is on view at the National Gallery of Art is free; however, passes are required daily for entry.

The National Gallery of Art, located on Constitution Avenue between Third and Seventh Streets, N.W., is open Monday through Saturday from 10 a.m. to 5 p.m. and Sunday from 11 a.m. to 6 p.m. Admission is free. For general information, call (202) 737-4215, the Telecommunications Device for the Deaf (TDD) at (202) 842-6176, or visit the Gallery's Web site at <http://www.nga.gov>.

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Van Gogh's Van Goghs

National Gallery of Art
October 4, 1998 – January 3, 1999

Checklist

- Black & White Prints available
 - Slides available
 - Color Transparencies available
 - * Available at a later date
-
- 1.* *Scheveningen Beach in Stormy Weather*, 1882
 - oil on canvas
 - 34.5 x 51 cm (13 9/16 x 20 1/16)
 - Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)
 2. *Farmhouses near Hoogeveen*, September 1883
 - oil on canvas
 - 35 x 55.5 cm (13 3/4 x 21 7/8)
 - Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)
 3. *Still Life with Earthenware and Bottles*, 1885
 - oil on canvas
 - 39.5 x 56 cm (15 9/16 x 22 1/16)
 - Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)
 4. *Woman Sewing*, 1885
 - oil on canvas
 - 43 x 34 cm (16 15/16 x 13 3/8)
 - Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)

5. *Woman Winding Yarn*, February/March 1885
oil on canvas
41 x 32.5 cm (16 1/8 x 12 13/16)
Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)

6. *Potato Eaters*, April 1885
 oil on canvas
● 82 x 114 cm (32 5/16 x 44 7/8)
■ Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)

7. *Head of a Peasant Woman*, April 1885
oil on canvas
43 x 30 cm (16 15/16 x 11 13/16)
Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)

8. *Head of a Peasant*, Winter 1884–1885
oil on canvas
38 x 30 cm (14 15/16 x 11 13/16)
Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)

- 9.* *Basket with Potatoes*, September 1885
 oil on canvas
● 44.5 x 60 cm (17 1/2 x 23 5/8)
■ Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)

10. *The Cottage*, May 1885
oil on canvas
65.5 x 79 cm (25 13/16 x 31 1/8)
Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)

- 11.* *The Vicarage at Nuenen*, 1885
 oil on canvas
● 33 x 43 cm (13 x 16 15/16)
■ Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)

12. *Head of an Old Man*, December 1885
oil on canvas
44.5 x 33.5 cm (17 1/2 x 13 3/16)
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- 13.* *Head of a Woman*, December 1885
 oil on canvas
● 35 x 24 cm (13 3/4 x 9 7/16)
■ Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)

- 14.* *Skull of a Skeleton with Burning Cigarette*, Winter 1885/1886
 oil on canvas
● 32 x 24.5 cm (12 5/8 x 9 5/8)
■ Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)
- 15.* *Self-Portrait*, 1886
 oil on canvas
● 46 x 38 cm (18 1/8 x 14 15/16)
■ Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)
- 16.* *Roofs in Paris*, 1886
 oil on pasteboard on multiplex
● 30 x 41 cm (11 13/16 x 16 1/8)
■ Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)
17. *The Hill of Montmartre with Stone Quarry*, 1886
oil on canvas
56.2 x 62.5 cm (22 1/8 x 24 5/8)
Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)
- 18.* *A Pair of Shoes*, 1885/1886
 oil on canvas
● 37.5 x 45 cm (14 3/4 x 17 11/16)
■ Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)
- 19.* *Flying Fox*, 1886
 oil on canvas
● 41 x 79 cm (16 1/8 x 31 1/8)
■ Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)
- 20.* *Vase with Autumn Asters*, Summer 1886
 oil on canvas
● 61 x 46 cm (24 x 18 1/8)
■ Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)
21. *Self-Portrait with Felt Hat*, 1887
oil on pasteboard
19 x 14 cm (7 1/2 x 5 1/2)
Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)
22. *Self-Portrait with Straw Hat*, 1887
oil on pasteboard
19 x 14 cm (7 1/2 x 5 1/2)
Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)

23. *Mother by a Cradle, Portrait of Leonie Rose Davy-Charbuy*, 1887
oil on canvas
61 x 45.5 cm (24 x 17 15/16)
Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)
- 24.* *Boulevard de Clichy*, 1887
 oil on canvas
● 46.5 x 55 cm (18 5/16 x 21 5/8)
■ Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)
- 25.* *Vegetable Gardens and the Moulin de Blute-Fin on Montmartre*, 1887
 oil on canvas
● 44.8 x 81 cm (17 5/8 x 31 7/8)
■ Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)
26. *Flowerpot with Chives*, Spring 1887
oil on canvas
31.5 x 22 cm (12 3/8 x 8 11/16)
Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)
- 27.* *Still Life with Carafe and Lemons*, Spring 1887
 oil on canvas
● 46.5 x 38.5 cm (18 5/16 x 15 3/16)
■ Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)
- 28.* *Glass of Absinthe and a Carafe*, 1887
 oil on canvas
● 46.5 x 33 cm (18 5/16 x 13)
■ Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)
- 29.* *The Seine with the Pont de la Grande Jatte*, Summer 1887
 oil on canvas
● 32 x 40.5 cm (12 5/8 x 15 15/16)
■ Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)
- 30.* *Banks of the Seine*, 1887
 oil on canvas
● 32 x 46 cm (12 5/8 x 18 1/8)
■ Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)
31. *Restaurant at Asnières*, Summer 1887
oil on canvas
18.5 x 27 cm (7 5/16 x 10 5/8)
Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)

32. *Courting Couples in the Voyer d'Argenson Park in Asnières*, 1887
oil on canvas
75 x 112.5 cm (29 1/2 x 44 5/16)
Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)
33. *Trees and Undergrowth*, Summer 1887
oil on canvas
46.5 x 55.5 cm (18 5/16 x 21 7/8)
Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)
34. *A Park in Spring*, 1887
oil on canvas
50 x 65 cm (19 11/16 x 25 9/16)
Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)
35. *Portrait of a Restaurant Owner, possibly Lucien Martin*, 1887/1888
oil on canvas
65.5 x 54.5 cm (25 13/16 x 21 7/16)
Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)
36. *Three Novels*, Spring 1887
oil on panel
31 x 48.5 cm (12 3/16 x 19 1/8)
Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)
- 37.* *The Courtesan*, Summer/Autumn 1887
 oil on canvas
● 105.5 x 60.5 cm (41 9/16 x 23 13/16)
■ Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)
38. *Still Life with Quinces and Lemons*, Autumn 1887
oil on canvas
48.5 x 65 cm (19 1/8 x 25 9/16)
Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)
39. *Self-Portrait as an Artist*, January 1888
 oil on canvas
● 65.5 x 50.5 cm (25 13/16 x 19 7/8)
■ Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)
40. *Self-Portrait*, 1887
oil on pasteboard
19 x 14 cm (7 1/2 x 5 1/2)
Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)

- 41.* *Self-portrait with Felt Hat*, winter 1887/1888
 oil on canvas
● 44 x 37.5 cm (17 5/16 x 14 3/4)
■ Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)
- 42.* *Self-Portrait with Straw Hat*, 1888
 oil on canvas
● 42 x 30 cm (16 9/16 x 11 13/16)
■ Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)
- 43.* *Sprig of Flowering Almond Blossom in a Glass*, March 1888
 oil on canvas
● 24 x 19 cm (9 7/16 x 7 1/2)
■ Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)
- 44.* *Almond Tree in Blossom*, 1888
 oil on canvas
● 48.5 x 36 cm (19 1/8 x 14 3/16)
■ Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)
- 45.* *Field with Flowers near Arles*, 1888
 oil on canvas
● 54 x 65 cm (21 1/4 x 25 9/16)
■ Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)
- 46.* *Wheatfield*, 1888
 oil on canvas
● 54 x 65 cm (21 1/4 x 25 9/16)
■ Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)
47. *The Harvest*, 1888
 oil on canvas
● 73 x 92 cm (28 3/4 x 36 1/4)
■ Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)
48. *An Old Woman from Arles*, 1888
oil on canvas
58 x 42.5 cm (22 13/16 x 16 3/4)
Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)
- 49.* *The Zouave*, June 1888
 oil on canvas
● 65 x 54 cm (25 9/16 x 21 1/4)
■ Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)

- 50.* *The Sea at Les Saintes-Maries-de-la-Mer*, 1888
 oil on canvas
● 51 x 64 cm (20 1/16 x 25 3/16)
■ Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)
- 51.* *Fishing Boats on the Beach at Saintes-Maries-de-la-Mer*, June 1888
 oil on canvas
● 65 x 81.5 cm (25 9/16 x 32 1/16)
■ Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)
- 52.* *The Yellow House ('The Street')*, September 1888
 oil on canvas
● 72 x 91.5 cm (28 3/8 x 36)
■ Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)
53. *The Bedroom*, October 1888
 oil on canvas
● 72 x 90 cm (28 3/8 x 35 7/16)
■ Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)
- 54.* *Portrait of Camille Roulin*, December 1888
 oil on canvas
● 40.5 x 32.5 cm (15 15/16 x 12 13/16)
■ Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)
- 55.* *Portrait of Marcelle Roulin*, December 1888
 oil on canvas
● 35 x 24.5 cm (13 3/4 x 9 5/8)
■ Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)
56. *Crab on Its Back*, 1889
oil on canvas
38 x 46.5 cm (14 15/16 x 18 5/16)
Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)
57. *Portrait of a One-Eyed Man*, 1889
oil on canvas
56 x 36 cm (22 1/16 x 14 3/16)
Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)
- 58.* *Wheatfield with a Reaper*, September 1889
 oil on canvas
● 73 x 92 cm (28 3/4 x 36 1/4)
■ Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)

- 59.* *Pietà*, September 1889
 oil on canvas
● 73 x 60.5 cm (28 3/4 x 23 13/16)
■ Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)
- 60.* *A Pair of Leather Clogs*, 1888
 oil on canvas
● 32.5 x 40.5 cm (12 13/16 x 15 15/16)
■ Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)
61. *Emperor Moth*, May 1889
oil on canvas
33.5 x 24.5 cm (13 3/16 x 9 5/8)
Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)
- 62.* *Butterflies and Poppies*, 1890
 oil on canvas
● 34.5 x 25.5 cm (13 9/16 x 10 1/16)
■ Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)
- 63.* *Olive Grove*, June 1889
 oil on canvas
● 45.5 x 59.5 cm (17 15/16 x 23 7/16)
■ Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)
64. *Undergrowth*, 1889
oil on canvas
49 x 64 cm (19 5/16 x 25 3/16)
Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)
65. *Undergrowth*, July 1889
oil on canvas
73 x 92.5 cm (28 3/4 x 36 7/16)
Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)
66. *Almond Blossom*, 1890
oil on canvas
73 x 92 cm (28 3/4 x 36 1/4)
Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)
67. *Daubigny's Garden*, June 1890
oil on canvas
50.7 x 50.7 cm (19 15/16 x 19 15/16)
Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)

68. *Ears of Wheat*, June 1890
oil on canvas
64.5 x 48.5 cm (25 3/8 x 19 1/8)
Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)
- 69.* *Landscape at Twilight*, June 1890
 oil on canvas
● 50 x 101 cm (19 11/16 x 39 3/4)
■ Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)
70. *Wheatfield with Crows*, July 1890
 oil on canvas
● 50.5 x 103 cm (19 7/8 x 40 9/16)
■ Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)

**Van Gogh's Van Goghs: Masterpieces
from the Van Gogh Museum, Amsterdam**

National Gallery of Art
October 4, 1998 – January 3, 1999

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● 19 x 14 cm (7 1/2 x 5 1/2)
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24. *Boulevard de Clichy*, 1887
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26. *Flowerpot with Chives*, 1887
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34. *A Park in Spring*, 1887
 oil on canvas
● 50 x 65 cm (19 11/16 x 25 9/16)
■ Private collection
35. *Portrait of a Restaurant Owner, Possibly Lucien Martin*, 1887
 oil on canvas
● 65.5 x 54.5 cm (25 13/16 x 21 7/16)
■ Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)
36. *Still Life with Books*, 1887
 oil on panel
● 31 x 48.5 cm (12 3/16 x 19 1/8)
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37. *The Courtesan* (after Eisen), 1887
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43. *Sprig of Flowering Almond Blossom in a Glass*, February–March 1888
 oil on canvas
● 24 x 19 cm (9 7/16 x 7 1/2)
■ Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)
44. *Almond Tree in Blossom*, April 1888
 oil on canvas
● 48.5 x 36 cm (19 1/8 x 14 3/16)
■ Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)
45. *Field with Flowers near Arles*, April–May 1888
 oil on canvas
● 54 x 65 cm (21 1/4 x 25 9/16)
■ Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)
46. *Wheatfield*, June 1888
 oil on canvas
● 54 x 65 cm (21 1/4 x 25 9/16)
■ Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)

47. *The Harvest*, June 1888
 oil on canvas
● 73 x 92 cm (28 3/4 x 36 1/4)
■ Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)
48. *An Old Woman from Arles*, February–March 1888
 oil on canvas
● 58 x 42.5 cm (22 13/16 x 16 3/4)
■ Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)
49. *The Zouave*, June 1888
 oil on canvas
● 65 x 54 cm (25 9/16 x 21 1/4)
■ Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)
50. *The Sea at Les Saintes-Maries-de-la-Mer*, June 1888
 oil on canvas
● 51 x 64 cm (20 1/16 x 25 3/16)
■ Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)
51. *Fishing Boats on the Beach at Saintes-Maries-de-la-Mer*, June 1888
 oil on canvas
● 65 x 81.5 cm (25 9/16 x 32 1/16)
■ Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)
52. *The Yellow House ("The Street")*, September 1888
 oil on canvas
● 72 x 91.5 cm (28 3/8 x 36)
■ Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)
53. *The Bedroom*, October 1888
 oil on canvas
● 72 x 90 cm (28 3/8 x 35 7/16)
■ Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)

54. ***Portrait of Marcelle Roulin***, December 1888
 oil on canvas
● 35 x 24.5 cm (13 3/4 x 9 5/8)
■ Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)
55. ***Portrait of Camille Roulin***, December 1888
 oil on canvas
● 40.5 x 32.5 cm (15 15/16 x 12 13/16)
■ Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)
56. ***Crab on Its Back***, winter 1888–1889
 oil on canvas
● 38 x 46.5 cm (14 15/16 x 18 5/16)
■ Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)
57. ***Portrait of a One-Eyed Man***, December 1889
 oil on canvas
● 56 x 36.5 cm (22 1/16 x 14 3/8)
■ Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)
58. ***Wheatfield with a Reaper***, July–September 1889
 oil on canvas
● 73 x 92 cm (28 3/4 x 36 1/4)
■ Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)
59. ***Pietà*** (after Delacroix), September 1889
 oil on canvas
● 73 x 60.5 cm (28 3/4 x 23 13/16)
■ Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)
60. ***A Pair of Leather Clogs***, 1889
 oil on canvas
● 32.5 x 40.5 cm (12 13/16 x 15 15/16)
■ Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)
61. ***Emperor Moth***, May 1889
 oil on canvas
● 33.5 x 24.5 cm (13 3/16 x 9 5/8)
■ Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)
62. ***Butterflies and Poppies***, May 1890
 oil on canvas
● 34.5 x 25.5 cm (13 9/16 x 10 1/16)
■ Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)

63. *Olive Grove*, June–July 1889
 oil on canvas
● 45.5 x 59.5 cm (17 15/16 x 23 7/16)
■ Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)
64. *Undergrowth*, June–July 1889
 oil on canvas
● 49 x 64 cm (19 5/16 x 25 3/16)
■ Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)
65. *Undergrowth*, June–July 1889
 oil on canvas
● 73 x 92.5 cm (28 3/4 x 36 7/16)
■ Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)
66. *Almond Blossom*, February 1890
 oil on canvas
● 73.5 x 92 cm (28 15/16 x 36 1/4)
■ Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)
67. *Daubigny's Garden*, June 1890
 oil on canvas
● 50.7 x 50.7 cm (19 15/16 x 19 15/16)
■ Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)
68. *Ears of Wheat*, June 1890
 oil on canvas
● 64.5 x 48.5 cm (25 3/8 x 19 1/8)
■ Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)
69. *Landscape at Twilight*, June 1890
 oil on canvas
● 50 x 101 cm (19 11/16 x 39 3/4)
■ Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)
70. *Wheatfield with Crows*, July 1890
 oil on canvas
● 50.5 x 103 cm (19 7/8 x 40 9/16)
■ Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)

National Gallery Works

71. ***Roulin's Baby***, July 1888
 oil on canvas
● 35 x 23.9 cm (13 3/4 x 9 3/8)
■ National Gallery of Art, Washington, Chester Dale Collection
72. ***Girl in White***, 1890
 oil on canvas
● 66.7 x 45.8 cm (26 1/4 x 18)
■ National Gallery of Art, Washington, Chester Dale Collection

Related Works

- A. ***Tracing of the cover of Paris Illustré: The Courtesan***, July–September 1887
 pencil, pen, and ink, on tracing paper
● 39 x 25 cm (15 3/8 x 9 7/8)
■ Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)
- B. ***Special edition of Paris Illustré: Le Japon***, May 1886
 Van Gogh Museum, Amsterdam
●
■

Archival Images

- C. ***Vincent van Gogh aged thirteen***
 Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)
- D. ***The nineteen-year-old Vincent van Gogh***, 1873
 Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)
- E. ***Vincent van Gogh's brother Theo in 1889***
 Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)
- F. ***Johanna Bonger with her son, Vincent van Gogh, and second husband, Johan Cohen Gosschalk, in Amsterdam***, c.1905
 Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)
- G. ***The 'Yellow House' in Arles***, c. 1920?
 Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)

NATIONAL GALLERY OF ART

Paintings by Vincent van Gogh in the Permanent Collection

On View in West Building, Main Floor, Gallery 58 (Beginning October 4, 1998)

- Farmhouse in Provence, 1888*
National Gallery of Art, Ailsa Mellon Bruce Collection
- Flower Beds in Holland, c. 1883*
National Gallery of Art, Collection of Mr. and Mrs. Paul Mellon
- La Mousmé, 1888
National Gallery of Art, Chester Dale Collection
- The Olive Orchard, 1889
National Gallery of Art, Chester Dale Collection
- White Roses, 1890
National Gallery of Art, Gift of Pamela Harriman
in memory of W. Averell Harriman

On View in *Van Gogh's Van Goghs: Masterpieces from the Van Gogh Museum, Amsterdam* (October 4, 1998 - January 3, 1999)

- Girl in White, 1890
National Gallery of Art, Chester Dale Collection
(*Ears of Wheat, June 1890 [cat. 68]* is a background study for this painting)
- Roulin's Baby, July 1888
National Gallery of Art, Chester Dale Collection
(*Portrait of Marcelle Roulin, December 1888 [cat. 54]* is another version of
this painting, which is the first version)

On View in *Gifts to the Nation from Mr. and Mrs. John Hay Whitney* (October 18, 1998 - January 3, 1999)

- Self-Portrait, 1889
National Gallery of Art, Collection of Mr. and Mrs. John Hay Whitney

* On view through mid-December 1998

Washington, D.C.

Van Gogh: The Story of a Life*

Vincent van Gogh was born on March 30, 1853, in Zundert, a village in the southern province of North Brabant, The Netherlands. He was the eldest son of the Reverend Theodorus van Gogh (1822-1885) and Anna Cornelia Carbentus (1819-1907). At the age of sixteen he started work at The Hague gallery of the French art dealers, Goupil & Co., in which his uncle Vincent was a partner. His brother Theo, who was born on May 1, 1857, later worked for the same firm.

In 1873 Goupil's transferred Vincent to London. Two years later they moved him to Paris, where he lost all ambition to become an art dealer. He immersed himself in religion, threw out his modern, worldly books, and became "daffy with piety," in the words of his sister Elisabeth. He was dismissed from Goupil's at the beginning of 1876. Van Gogh then took a job as an assistant teacher in England, but disappointed by the lack of prospects, he returned to Holland at the end of the year. He then decided to follow in his father's footsteps and become a clergyman. Although disturbed by his fanaticism and odd behavior, his parents agreed to pay for the private lessons he would need to gain a place at a university.

This proved to be another false start. Van Gogh abandoned the lessons, and after a brief spell of training as an evangelist, went to the Borinage mining region in the south of Belgium. His ministry among the miners led him to identify deeply with them and their families. In 1879, however, his appointment was not renewed, and his parents despaired, regarding him as a social misfit. In an unguarded moment his father even spoke of committing him to a mental asylum.

Future as an Artist

Vincent, too, was at his wits' end, and after a long period of solitary soul-searching in the Borinage he resolved to become an artist. His earlier desire to help his fellow men as an evangelist gradually developed into an urge, as he later wrote, to leave mankind "some memento in the form of drawings or paintings -- not made to please any particular movement, but to express a sincere human feeling." His parents could not go along with this latest change of course, and the financial responsibility for Vincent passed to his brother Theo, who was now working in the Paris gallery of Boussod, Valadon & Cie., the successors of Goupil & Co. It was because of Theo's loyal support that Vincent later came to regard his oeuvre as the fruits of his brother's efforts on his behalf.

Unsuspected Talents

When Van Gogh decided to become an artist, no one, not even he himself, suspected that he had extraordinary artistic gifts. He evolved rapidly from an inept but impassioned novice into a truly original master. He eventually proved to have an exceptional feel for bold, harmonious color effects, and an infallible knack of choosing simple but memorable compositions.

Initially Van Gogh lived at his parents' home in Etten, North Brabant, where he set himself to the task of learning how to draw. At the end of 1881 he moved to The Hague, and there too he concentrated mainly on drawing. In late 1883, after a brief stay in the wilds of the moorland province of Drenthe, he went back to live with his parents, who had moved to the village of Nuenen, near Eindhoven. It was here that he first began painting regularly, modeling himself chiefly on the French painter Jean-François Millet (1814-1875), who had caused a sensation throughout Europe with his scenes of the harsh life of peasants. After two years spent in the countryside of Brabant, Van Gogh left for Antwerp at the end of 1885, where he studied briefly at the art academy. In early 1886 he went to live with his brother in Paris. There, at last, he was confronted with the modern art of the impressionists and post-impressionists. He discovered that the dark palette he had developed back in Holland was hopelessly out-of-date, and mastered the modern style within two years -- a remarkable achievement. At the beginning of 1888, now a mature artist, Van Gogh went south to Arles, in Provence, where he at last began to feel confident about his choice of career. He set out to make a personal contribution to modern art with his daring color combinations. Toward the end of the year, though, his optimism was rudely shattered by the first signs of illness, a type of epilepsy that took the form of delusions and psychotic episodes. It was during one of those seizures that he cut off his left earlobe.

The Final Years

In April 1889 he went to nearby Saint-Rémy, where he entered the Saint-Paul-de-Mausole asylum as a voluntary patient. He left at the end of May 1890 and went north again, this time to the rustic village of Auvers-sur-Oise, near Paris. Although he now had a small but growing circle of admirers, Van Gogh had lost his original passion. "I feel -- a failure," he wrote to his brother. "That's it as far as I'm concerned -- I feel that this is the destiny that I accept, that will never change."

On July 27, 1890, he shot himself in the chest. He died two days later. Theo, who had stored the bulk of Vincent's work in Paris, died six months later. His widow, Johanna van Gogh-Bonger (1862-1925), returned to Holland with the collection, and dedicated herself to getting her brother-in-law the recognition he deserved. In 1914, with his fame assured, she published the correspondence between the two brothers. From that moment on Van Gogh's oeuvre became inextricably interwoven with the story of his remarkable and tragic life.

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Washington, D.C.

Van Gogh Museum, Amsterdam*

The Van Gogh Museum, which opened in 1973, contains more than 200 paintings, 580 drawings, seven sketchbooks, and around 750 letters by Vincent van Gogh. The collection also includes works by Vincent's contemporaries that the artist and his brother Theo bought or acquired through exchanges. A few years ago the museum adopted a supplementary purchase policy designed to enlarge this group and create a broader framework than simply that of Vincent van Gogh surrounded by his artist friends. The museum has evolved into an institution where, with Van Gogh at its core, attention is also focused on the visual arts in Europe in the second half of the nineteenth century, with works by French artists such as Puvis de Chavannes, Léon Lhermitte, and Odilon Redon.

History

The museum may be young but its collection has a long history. Van Gogh's works originally belonged to Theo (1857-1891), Vincent's younger brother, who worked at the art gallery of Goupil & Co. (later Boussod, Valadon & Cie.) in Paris. From the very beginning of his career Vincent sent most of his works to Theo in exchange for the latter's moral and financial support.

After Theo's death in 1891 the collection passed to his widow, Johanna van Gogh-Bonger (1862-1925). She moved back to Holland, where she did everything in her power to promote Vincent's work. She was the moving force behind exhibitions and also began selling pictures from the collection. Her efforts were rewarded, and when Van Gogh had gained international recognition in the second decade of the twentieth century she decided to preserve what remained of the original collection. From 1920 she rarely sold any more works.

After Johanna's death in 1925 the collection was inherited by her son, Vincent Willem van Gogh (1890-1978). In 1930 he decided to loan the bulk of it to the Stedelijk Museum in Amsterdam. This loan was largely due to Johanna's daughter-in-law, Josina van Gogh-Wibaut (1891-1933), who felt that it was a pity that the public was unable to enjoy the many paintings by Van Gogh in the family collection.

Vincent Willem van Gogh, popularly known as the "Engineer" (he was a mechanical engineer by profession) was at first rather diffident about his uncle's artistic legacy. It was only after the Second World War that he became actively involved with the collection, organizing numerous exhibitions at home and abroad. In the 1950s he

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decided that the time had come to secure the future of the collection. On the initiative of the Dutch state, which pledged to build a museum devoted to Van Gogh, he transferred the works he owned to the newly formed Vincent van Gogh Foundation in 1962.

Gerrit Rietveld (1888-1964), an important architect of the De Stijl movement, produced the first sketches for the museum a year later. Construction began in 1969, and the museum was officially opened on June 2, 1973. The collection, which the Vincent van Gogh Foundation gave on permanent loan to the Dutch state, had found its permanent home.

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Andersen Consulting: Supporting and Celebrating Human Excellence

Andersen Consulting sponsors select cultural and sporting events worldwide. Each of them celebrates the extraordinary human achievement possible when knowledge, skill and intellect all work together in the pursuit of excellence.

As global management and technology consultants, Andersen Consulting is in the business of creating new knowledge, pooling skills and applying human intellect to the most difficult problems of enterprise and government. Just as the firm brings the best ideas from all over the world to its clients, through its sponsorships Andersen Consulting helps dramatize some of the world's most masterful artistic and athletic achievements.

Andersen Consulting's sponsorship of Van Gogh's Van Goghs: Masterpieces from the Van Gogh Museum, Amsterdam represents the latest in a series of standard-setting initiatives to communicate the power of its brand and celebrate the human potential. The Van Gogh exhibition and other sponsorships -- the World Golf Championships, Andersen Consulting Match Play Championship, the Archives of La Scala, Williams Grand Prix Racing, and the World Economic Forum in Davos -- give a flavor of Andersen Consulting's commitment to supporting important cultural and sporting events.

Van Gogh's Van Goghs: Masterpieces from the Van Gogh Museum, Amsterdam

This fall, hundreds of thousands of Americans will have the rare opportunity to experience first-hand the priceless artwork of Vincent van Gogh. The 70-painting exhibition will be the largest survey of Vincent van Gogh's career outside The Netherlands in more than a quarter of a century and will include works never before seen in the United States.

The National Gallery of Art on the Mall in Washington, D.C. will be the setting for this important exhibition from October 4, 1998 through January 3, 1999. Passes will be available free of charge on a first come first served basis. This extraordinary level of accessibility is almost as remarkable as the artwork on display and would not have been feasible without the financial support of Andersen Consulting.

Andersen Consulting hopes this exhibition will introduce a new generation of Americans to the work of Vincent van Gogh. Van Gogh's genius was his ability to see in the ordinary world what no one else ever has. The artist rendered what he saw before him in ways so vivid that they not only excite the eyes but they arouse the mind and soul. Andersen Consulting values such powers of perception and understanding and it is proud to be associated with this important cultural event.

The World Golf Championships & Andersen Consulting Match Play Championship

The goal of Andersen Consulting's sponsorship of professional golf has always been to raise the level of competition ever higher. First through the Andersen Consulting World Championship of Golf, then through Andersen Consulting Match Play Championship and now through the World Golf Championships, Andersen Consulting has promoted head-to-head, single-elimination match play competition among the very best of the world's golfers.

These three golf events neatly capture the spirit and culture of Andersen Consulting -- to continually achieve through the very best performance, and then raise the bar higher.

Archives of the Teatro alla Scala

In Milan, Andersen Consulting is applying its technical know-how to the preservation and protection of the priceless musical archives of Teatro alla Scala, the world's foremost operatic theater. More than 5,000 hours of rare musical performances recorded at La Scala over the past 50 years by some of the immortals of opera are being painstakingly transferred to digital format so they can be studied and enjoyed by future generations. By preserving the archives, Andersen Consulting is helping La Scala make its artistic patrimony instantly accessible and faultlessly reproducible far into the future.

Team Williams Formula One Racing

A successful Formula One racing team is an intricate business enterprise. At this level of complexity, smooth management can contribute as much to the winning of races as can aerodynamics and split-second reactions. For four seasons, Andersen Consulting has partnered with Williams Grand Prix Engineering to bring the very best technology and knowledge to bear on the sport of high performance motor racing.

As a result of Andersen Consulting's sponsorship/partnership, Team Williams is today a leader in the sports of Formula One and British Racing Cars

The World Economic Forum

Not only is Andersen Consulting a participant in the World Economic Forum and the Forum's annual business summit meeting in Davos, Switzerland, it has also formed a strategic technology partnership with the Forum to deliver state-of-the-art information technology to all of the its operations.

Andersen Consulting's role extends from the development of a new technology infrastructure at the Forum's headquarters in Geneva, Switzerland to support for the organization's major conference sessions themselves. The intention is to make the Forum the reference point for the effective use of technology to improve communications and business efficiency.

Andersen Consulting

Andersen Consulting is a \$6.6 billion global management and technology consulting organization whose mission is to help its clients change to be more successful. The organization works with clients from a wide range of industries to link their people, processes and technologies to their strategies. Andersen Consulting has more than 59,000 people in 46 countries. Its home page address is <http://www.ac.com>.