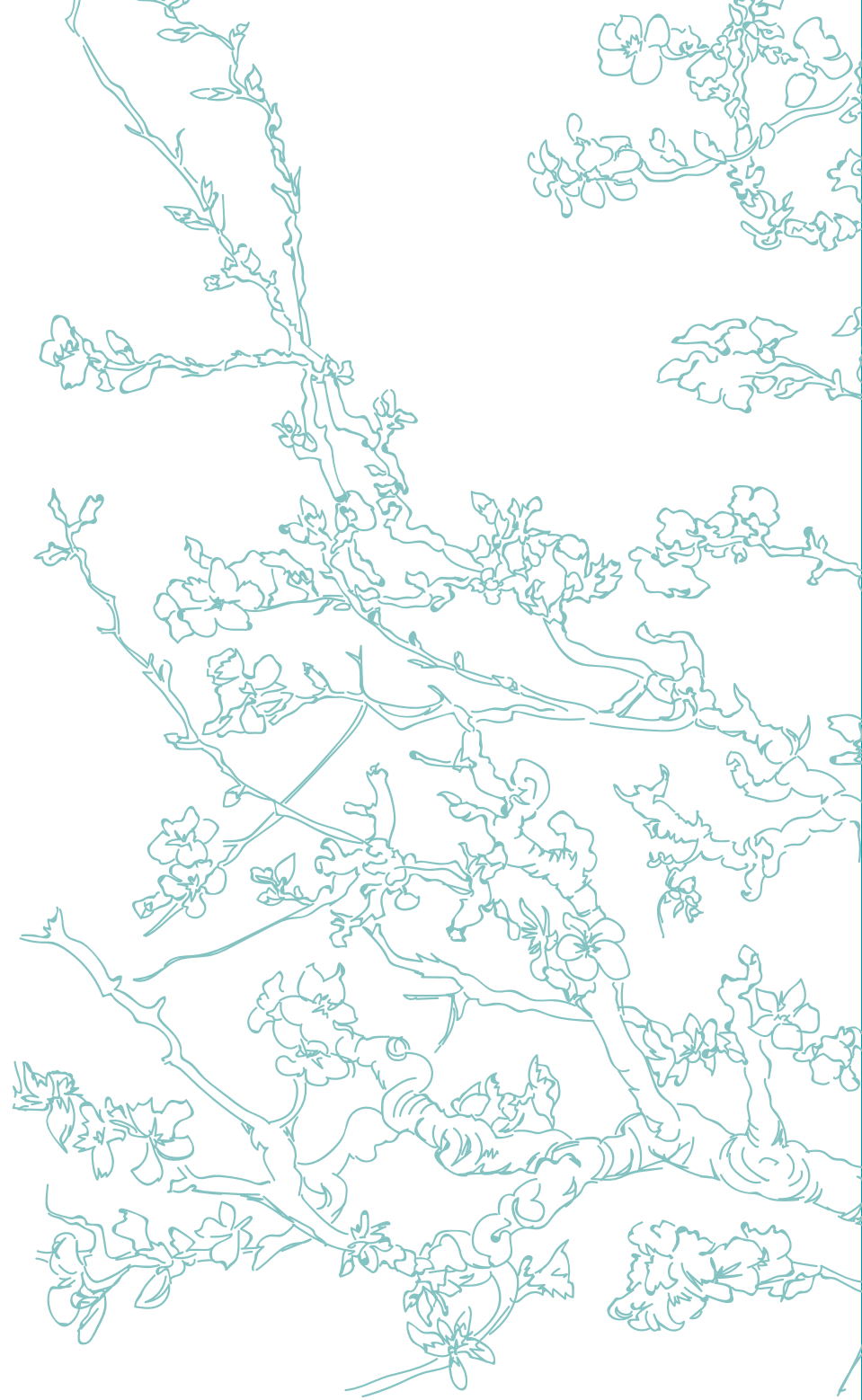


Zoe

CANGINI & TUCCI®

Van
Gogh
Museum
Amsterdam



Almond Blossom

Mandorlo In Fiore

Vincent van Gogh (1853 - 1890),
Saint-Rémy-de-Provence, February 1890

Oil on canvas, 73.3 cm x 92.4 cm
Credits (obliged to state): Van Gogh Museum,
Amsterdam (Vincent van Gogh Foundation)

Large blossom branches like this against a blue sky were one of Van Gogh's favourite subjects. Almond trees flower early in the spring making them a symbol of new life. Van Gogh borrowed the subject, the bold outlines and the positioning of the tree in the picture plane from Japanese printmaking.

The painting was a gift for his brother Theo and sister-in-law Jo, who had just had a baby son, Vincent Willem. In the letter announcing the new arrival, Theo wrote: 'As we told you, we'll name him after you, and I'm making the wish that he may be as determined and as courageous as you.' Unsurprisingly, it was this work that remained closest to the hearts of the Van Gogh family. Vincent Willem went on to found the Van Gogh Museum.



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1. There are over 35 self-portraits by Vincent but just one portrait photo of him.

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Only one portrait photo of Vincent has survived. It shows him at the age of 19 with a slightly gruff expression. Almost everything else we know about his appearance comes from the many self-portraits he painted.

No fewer than 35 of them are known. They tell us that he had red hair, green eyes and an angular face. Yet each of those faces is different. Vincent himself wrote:

‘People say – and I’m quite willing to believe it – that it’s difficult to know oneself – but it’s not easy to paint oneself either.’

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2. Vincent didn’t paint self-portraits because he was vain.

There are over 35 self-portraits by Vincent but just one portrait photo of him

Vincent produced his self-portraits because he wanted to practise painting people.

The majority of them – over 25 – were done while he was in Paris (1886–88). He was short of money in that period and struggled to find models. So the artist chose the simplest solution and painted himself.

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3. The self-portraits tell us something about his personality.

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Vincent often presented himself as restrained and serious in his self-portraits, with a look of concentration on his face..

All the same, something of Vincent’s personality can be found in each self-portrait. He described the last one he did in Paris as ‘quite unkempt and sad’ [...] something like, say, the face of – death’. That’s how he felt at the time: mentally and physically exhausted.

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4. Three self-portraits hint at Vincent’s illness.

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On 23 December 1888, Vincent cut off his left ear in a state of total confusion. It would be the first of a series of mental breakdowns. He was reluctant to discuss the incident in his letters, but he did ‘report’ on it in two self-portraits.

Vincent did not portray himself as a sick, broken man for the sake of effect or to arouse pity. He was convinced that painting would help him to heal. ‘I retain all good hope’, he wrote to Theo.

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5. The self-portraits have shaped our image of Vincent.

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Many artists have drawn inspiration from Vincent's self-portraits. They have been reproduced an infinite number of times since the early 20th century.

The self-portraits put a face to the man who became the archetype of the artist as tortured genius. The yellow straw hat is now firmly associated with Vincent and his love of the sun and the colour yellow.

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Vincent









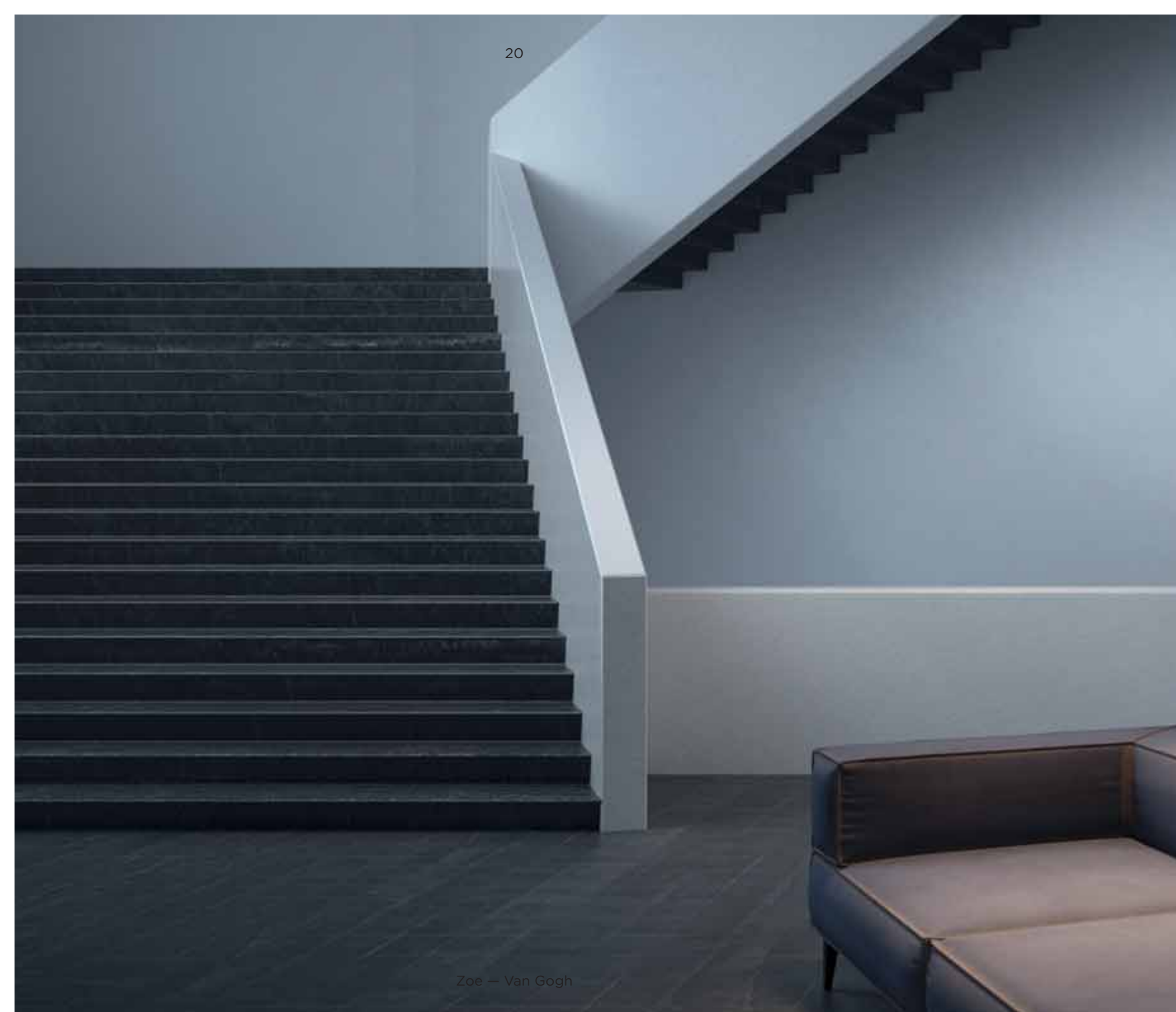
Zoe — Van Gogh



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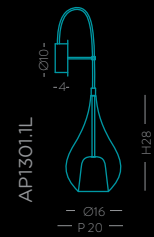






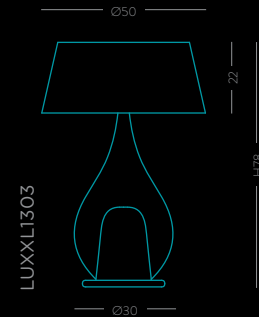
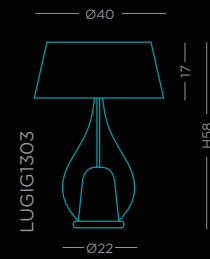
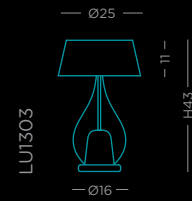
APPLIQUE

Wall lamp



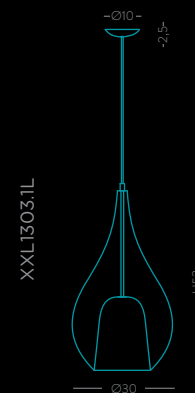
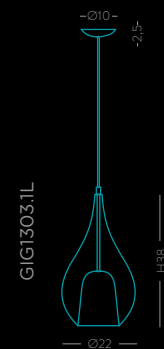
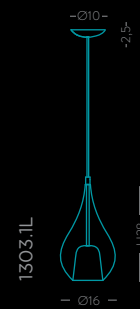
LAMPADA DA TAVOLO

Table lamp



SOSPENSIONE

Hanging lamp



Struttura metallica disponibile

Available metal structure:

(a richiesta: rosone bianco, nero, acciaio spazzolato, foglia oro-argento)

(on demand: white, black, brushed steel, gold-silver leaf canopy)



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