

## Содержание:

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## The purpose of this work.

The purpose of this work is to know more about Vincent van Gogh. Find out about his early career, painting technology and his mental health.

## General information.

Vincent Willem van Gogh (born March 30, 1853, Zundert, Netherlands—died July 29, 1890, Auvers-sur-Oise, near Paris, France) was a Dutch Post-Impressionist painter who is among the most famous and influential figures in the history of Western art. In just over a decade he created about 2,100 artworks, including around 860 oil paintings, most of them in the last two years of his life. They include landscapes, still lifes, portraits and self-portraits, and are characterised by bold colours and dramatic, impulsive and expressive brushwork that contributed to the foundations of modern art. The striking colour, emphatic brushwork, and contoured forms of his work powerfully influenced the current of Expressionism in modern art. Van Gogh's art became astoundingly popular after his death, especially in the late 20th century, when his work sold for record-breaking sums at auctions around the world and was featured in blockbuster touring exhibitions. In part because of his extensive published letters, van Gogh has also been mythologized in the popular imagination as the quintessential tortured artist. However, during his lifetime he was not commercially successful, and his suicide at the age of 37 was followed by many years of mental illness and poverty.

Born into an upper-middle-class family, Van Gogh drew as a child and was serious, quiet and thoughtful. As a young man he worked as an art dealer, often travelling, but became depressed after he was transferred to London. He turned to religion and spent time as a Protestant missionary in southern Belgium. He drifted in ill health and solitude before taking up painting in 1881, having moved back home with his parents. His younger brother Theo supported him financially, and the two kept up a long correspondence by letter. His early works, mostly still lifes and depictions of peasant labourers, contain few

signs of the vivid colour that distinguished his later work. In 1886, he moved to Paris, where he met members of the avant-garde, including Émile Bernard and Paul Gauguin, who were reacting against the Impressionist sensibility. As his work developed he created a new approach to still lifes and local landscapes. His paintings grew brighter in colour as he developed a style that became fully realised during his stay in Arles in the south of France in 1888. During this period he broadened his subject matter to include series of olive trees, wheat fields and sunflowers.

Van Gogh suffered from psychotic episodes and delusions and though he worried about his mental stability, he often neglected his physical health, did not eat properly and drank heavily. His friendship with Gauguin ended after a confrontation with a razor, when in a rage, he severed part of his own left ear. He spent time in psychiatric hospitals, including a period at Saint-Rémy. After he discharged himself and moved to the Auberge Ravoux in Auvers-sur-Oise near Paris, he came under the care of the homeopathic doctor Paul Gachet. His depression continued and on 27 July 1890, Van Gogh shot himself in the chest with a revolver. He died from his injuries two days later.

## **Early life.**

Van Gogh, the eldest of six children of a Protestant pastor, was born and reared in a small village in the Brabant region of the southern Netherlands. He was not the first child of the Theodorus van Gogh and Anna Carbentus: another son (also named Vincent) had been stillborn on the same date, precisely one year earlier. Van Gogh was a quiet, self-contained youth, spending his free time wandering the countryside to observe nature. At 16 he was apprenticed to The Hague branch of the art dealers Goupil and Co., of which his uncle was a partner.

Van Gogh worked for Goupil in London from 1873 to May 1875 and in Paris from that date until April 1876. Daily contact with works of art aroused his artistic sensibility, and he soon formed a taste for Rembrandt, Frans Hals, and other Dutch masters, although his preference was for two contemporary French painters, Jean-François Millet and Camille Corot, whose influence was to last throughout his life. Van Gogh disliked art dealing. Moreover, his approach to life darkened when his love was rejected by a London girl in 1874. His burning desire for human affection thwarted, he became increasingly solitary. He worked as a language teacher and lay preacher in England and, in 1877, worked for a bookseller in Dordrecht, Netherlands. Impelled by a longing to serve humanity, he envisaged entering the ministry and took up theology; however, he abandoned this

project in 1878 for short-term training as an evangelist in Brussels. A conflict with authority ensued when he disputed the orthodox doctrinal approach. Failing to get an appointment after three months, he left to do missionary work among the impoverished population of the Borinage, a coal-mining region in southwestern Belgium. There, in the winter of 1879–80, he experienced the first great spiritual crisis of his life. Living among the poor, he gave away all his worldly goods in an impassioned moment; he was thereupon dismissed by church authorities for a too-literal interpretation of Christian teaching.

Penniless and feeling that his faith was destroyed, he sank into despair and withdrew from everyone. “They think I’m a madman,” he told an acquaintance, “because I wanted to be a true Christian. They turned me out like a dog, saying that I was causing a scandal.” It was then that van Gogh began to draw seriously, thereby discovering in 1880 his true vocation as an artist. Van Gogh decided that his mission from then on would be to bring consolation to humanity through art. “I want to give the wretched a brotherly message,” he explained to his brother Theo. “When I sign [my paintings] ‘Vincent,’ it is as one of them.” This realization of his creative powers restored his self-confidence.

## **The productive decade.**

His artistic career was extremely short, lasting only the 10 years from 1880 to 1890. During the first four years of this period, while acquiring technical proficiency, he confined himself almost entirely to drawings and watercolours. First, he went to study drawing at the Brussels Academy; in 1881 he moved to his father’s parsonage at Etten, Netherlands, and began to work from nature.

Van Gogh worked hard and methodically but soon perceived the difficulty of self-training and the need to seek the guidance of more experienced artists. Late in 1881 he settled at The Hague to work with a Dutch landscape painter, Anton Mauve. He visited museums and met with other painters. Van Gogh thus extended his technical knowledge and experimented with oil paint in the summer of 1882. In 1883 the urge to be “alone with nature” and with peasants took him to Drenthe, an isolated part of the northern Netherlands frequented by Mauve and other Dutch artists, where he spent three months before returning home, which was then at Nuenen, another village in the Brabant. He remained at Nuenen during most of 1884 and 1885, and during these years his art grew bolder and more assured. He painted three types of subjects—still life, landscape, and figure—all interrelated by their reference to the daily life of peasants, to the hardships

they endured, and to the countryside they cultivated. Émile Zola's *Germinal* (1885), a novel about the coal-mining region of France, greatly impressed van Gogh, and sociological criticism is implicit in many of his pictures from this period—e.g., *Weavers* and *The Potato Eaters*. Eventually, however, he felt too isolated in Nuenen.

His understanding of the possibilities of painting was evolving rapidly; from studying Hals he learned to portray the freshness of a visual impression, while the works of Paolo Veronese and Eugène Delacroix taught him that colour can express something by itself. This led to his enthusiasm for Peter Paul Rubens and inspired his sudden departure for Antwerp, Belgium, where the greatest number of Rubens's works could be seen. The revelation of Rubens's mode of direct notation and of his ability to express a mood by a combination of colours proved decisive in the development of van Gogh's style. Simultaneously, van Gogh discovered Japanese prints and Impressionist painting. All these sources influenced him more than the academic principles taught at the Antwerp Academy, where he was enrolled. His refusal to follow the academy's dictates led to disputes, and after three months he left precipitately in 1886 to join Theo in Paris. There, still concerned with improving his drawing, van Gogh met Henri de Toulouse-Lautrec, Paul Gauguin, and others who were to play historic roles in modern art. They opened his eyes to the latest developments in French painting. At the same time, Theo introduced him to Camille Pissarro, Georges Seurat, and other artists of the Impressionist group.

By this time van Gogh was ready for such lessons, and the changes that his painting underwent in Paris between the spring of 1886 and February 1888 led to the creation of his personal idiom and style of brushwork. His palette at last became colourful, his vision less traditional, and his tonalities lighter, as may be seen in his first paintings of Montmartre. By the summer of 1887 he was painting in pure colours and using broken brushwork that is at times pointillistic. Finally, by the beginning of 1888, van Gogh's Post-Impressionist style had crystallized, resulting in such masterpieces as *Portrait of Père Tanguy* and *Self-Portrait in Front of the Easel*, as well as in some landscapes of the Parisian suburbs.

After two years van Gogh was tired of city life, physically exhausted, and longing "to look at nature under a brighter sky." His passion was now for "a full effect of colour." He left Paris in February 1888 for Arles, in southeastern France.

## **Days in Arles.**

Vincent was delighted with the bright light and colours in Arles, and set to work enthusiastically, painting orchards in blossom and workers gathering the harvest. He also made a trip to the coast, where he painted the boats.

For a brief 63 days during the fall of 1888, a yellow house at the corner of Place Lamartine in the southern French town of Arles was home to Vincent van Gogh and Paul Gauguin, a pair of Post-Impressionist painters on divergent artistic paths.

Van Gogh had moved to Arles from Paris in order to establish what he called a “studio of the south”—a utopian place to live and collaborate with fellow painters while studying the surrounding countryside. Gauguin accepted Van Gogh’s enthusiastic invitation, swayed heavily by the promised financial support from his art dealer, Van Gogh’s older brother, Theo, that accompanied his consent.

Here is how I would describe van Gogh and Gauguin’s relationship in one word: turbulent. Gauguin was a strong willed person with a good dose of self confidence. His paintings are strong with lots of bright colors and his execution of those paintings were just far enough ahead of his time to make him a leader among artists.

As haughty and prideful as Gauguin was, van Gogh was humble, needy and subservient. Van Gogh moved to Provence in the south of France to the small town of Arles. Once there, and living in the yellow house, he came up with an idea to start an artist’s colony where he and Gauguin could paint with other artists. He was filled with ideas for this artist’s colony and, as he did so often, he became obsessed with the idea.

Van Gogh and Gauguin worked hard together and their collaboration resulted in some exceptional paintings. At the same time, however, the two men had very different views on art, which led to frequent, heated discussions:

*“Gauguin and I talk a lot about Delacroix, Rembrandt &c. The discussion is excessively electric. We sometimes emerge from it with tired minds, like an electric battery after it’s run down.”*

Vincent to Theo, Arles, 17 or 18 December 1888

## **The ear incident.**

Gauguin worked mainly from memory and his imagination, while Vincent preferred to paint what he could see in front of him. Their very different characters caused the tension

between them to rise steadily.

Vincent began to display signs of agitation and when Gauguin threatened to leave, the pressure became too much. Van Gogh became so distraught that he threatened his friend with a razor. Later that evening, he sliced off his own ear at the Yellow House, wrapped it in newspaper and presented it to a prostitute in the nearby red-light district.

The morning after he cut off part of his ear, Vincent was admitted to the hospital in Arles. Theo rushed down on the train as soon as he heard the news.

Theo returned to Paris immediately after visiting the hospital, accompanied by Gauguin. Vincent's dream of a shared studio had proved to be short-lived.

He remembered little about the ear incident and when he was discharged from the hospital in early January 1889, he resumed painting. In the months that followed, however, his mental health fluctuated sharply. Fearing a fresh bout of illness, he had himself voluntarily admitted to Saint-Paul-de-Mausole psychiatric hospital in Saint-Rémy in May.

## **Hospitalization.**

Once Vincent had recovered sufficiently at the clinic in Saint-Rémy, he began working again. On his good days, he often painted in the institution's walled garden and he was later allowed to work outside the hospital too.

He was also given an extra room inside the clinic to use as a studio, where he produced a series of works, including copies of prints after paintings by artists like Rembrandt and Millet.

Vincent's mental health continued to fluctuate. During one period of extreme confusion, he ate some of his oil paint, following which he was restricted to drawing for a while. Despite such relapses, however, Vincent was exceptionally productive at Saint-Rémy, where he completed around 150 paintings in the space of a year.

Theo married Johanna ('Jo') Bonger in Amsterdam in April 1889. In January 1890, Vincent received a birth announcement in the mail at Saint-Rémy. Theo and Jo had named their son after him: Vincent Willem van Gogh. Vincent sent them a special painting from the hospital: Almond Blossom.

Six of Vincent's paintings were shown in Brussels in early 1890 at a group exhibition of the Belgian artists' association 'Les Vingt' ('The Twenty').

The art critic Albert Aurier had already published a positive article about Van Gogh's work and one of the exhibited paintings, *The Red Vineyard*, was sold during the show: Vincent's work was beginning to be appreciated. This was not the first time it had been shown, however: Theo had been submitting his paintings since 1888 to the annual 'Salon des Indépendants' in Paris. Ten of Vincent's works were selected for inclusion in March 1890, and the response was very positive.

## **Vincent's final months.**

Vincent left the mental hospital in Saint-Rémy in May 1890 and headed north to Auvers-sur-Oise, where several artists were already residing.

Auvers offered Vincent the peace and quiet he needed, while being close enough to Paris for him to visit his brother Theo. There was a doctor there too, Paul Gachet, who could keep an eye on him. Vincent quickly befriended Gachet, himself an amateur painter, who advised Van Gogh to devote himself completely to his art. He did precisely that, painting the gardens and wheatfields around the village at a feverish rate.

Vincent threw himself entirely into his painting in this period, completing virtually a work a day. His health seemed to be improving, too.

Vincent visited Theo and his family in Paris in early July 1890, where he learned that his brother was thinking of quitting his job at the art dealers' he had managed over many years.

Theo wanted to set up his own business, which inevitably represented a certain financial risk. Vincent returned to Auvers a worried man.

Both Theo and his wife Jo wrote to Vincent to reassure him. But financial uncertainty and fear that his nervous attacks might return took a heavy toll on Van Gogh's health. He could not shake off his gloom about the future.

## **Suicide.**

*"...knowing clearly what I wanted I've painted another three large canvases since then. They're immense stretches of wheatfields under turbulent skies, and I made a point of trying to express sadness, extreme loneliness. You'll see this soon, I hope - for I hope to bring them to you in Paris as soon as possible, since I'd almost believe that these canvases will tell you what I can't say in words, what I consider healthy and fortifying about the countryside."*

Vincent to Theo, Auvers-sur-Oise, around 10 July 1890

No matter how 'healthy and fortifying' Vincent found the countryside, it was to no avail. His illness and his uncertainty about the future became too much.

On 27 July 1890, he walked into a wheatfield and shot himself in the chest with a pistol. The wounded artist staggered back to his room at the Auberge Ravoux. Theo rushed from Paris to Auvers and was present when his brother died of his injuries on 29 July.

Vincent was buried at Auvers on 30 July 1890. His legacy was a large body of art works: over 850 paintings and almost 1,300 works on paper.

## **Letters.**

The Letters of Vincent van Gogh refers to a collection of 903 surviving letters written (820) or received (83) by Vincent van Gogh. More than 650 of these were from Vincent to his brother Theo. The collection also includes letters van Gogh wrote to his sister Wil and other relatives, as well as between artists such as Paul Gauguin, Anthon van Rappard and Émile Bernard.

Vincent's sister-in-law and wife to his brother Theo, Johanna van Gogh-Bonger, spent many years after her husband's death in 1891 compiling the letters, which were first published in 1914. Arnold Pomerans, editor of a 1966 selection of the letters, wrote that Theo "was the kind of man who saved even the smallest scrap of paper", and it is to this trait that the public owes the 663 letters from Vincent. By contrast Vincent infrequently kept letters sent him and just 84 have survived, of which 39 were from Theo.

Nevertheless, it is to these letters between the brothers that is owed much of what is known today about Vincent van Gogh. Indeed, the only period where the public is relatively uninformed is the Parisian period when they shared an apartment and had no need to correspond. The letters effectively play much the same role in shedding light on the art of the period as those between the de Goncourt brothers did for literature.



Theo van Gogh's wife, Johanna van Gogh-Bonger, devoted many years to compiling the letters about which she wrote: "When as Theo's young wife I entered in 1889, our flat in the Cité Pigalle in Paris, I found at the bottom of a small desk a drawer full of letters from Vincent". Within two years both brothers were dead: Vincent as the result of a gunshot wound, and Theo from illness. Joanna began the task of completing the collection, which was published in full in January 1914. That first edition consisted of three volumes, and was followed in 1952–1954 by a four-volume edition that included additional letters. Jan Hulsker suggested, in 1987, that the letters be organized in date order, and undertaking that began in 1994 when the Van Gogh Letter Project was initiated by the Van Gogh Museum. The project consists of a complete annotated collection of letters written by and to Vincent.

In the last days of December 1901, running through January 1902, Bruno Cassirer and his cousin Paul Cassirer organized the first van Gogh exhibition in Berlin, Germany. Paul Cassirer first established a market for van Gogh, and then, with the assistance of Johanna van Gogh-Bonger, controlled market prices. In 1906 Bruno Cassirer published a small volume of selected letters of Vincent's to Theo van Gogh, translated into German.

Of the 844 surviving letters that van Gogh wrote, 663 were written to Theo, 9 to Theo and Jo. Of the letters Vincent received from Theo, only 39 survive. The first letter was written when Vincent was 19 and begins, "My dear Theo". At that time Vincent was not yet developed as a letter writer – he was factual, but not introspective. When he moved to London, and later to Paris, he began to add more personal information.

Beginning in 1888 and ending a year later, van Gogh wrote 22 letters to Émile Bernard in which the tone is different from those to Theo. In these letters, van Gogh wrote more about his techniques, his use of color, and his theories.

Van Gogh was an avid reader, and his letters reflect his literary pursuits as well as a uniquely authentic literary style. His writing style in the letters reflects the literature he read and valued: Balzac, historians such as Michelet, and naturalists such as Zola, Voltaire and Flaubert. Additionally he read novels written by George Eliot, Charlotte Brontë, Charles Dickens, Keats' poetry, reading mostly at night when the light was too poor for painting. Gauguin told him "that he read too much".

Van Gogh scholar Jan Hulsker wrote of van Gogh's letters, "Vincent was able to express himself splendidly, and it is this remarkable writing talent that has secured the letters their lasting place in world literature". Poet W. H. Auden wrote about the letters, "there is scarcely one letter by van Gogh which I ... do not find fascinating". Pomerans believes the

letters to be on the level of "world literature" based on style and the ability to express himself. In the letters Vincent reflects different facets of his personality and he adopts a tone specific to his circumstances. At the time he went through a stage of religious fanaticism, his letters fully reflect his thoughts; at the time he was involved with Sien Hoornik his letters reflect his feelings.

Van Gogh's letters paint a chronicle of an artist's life, with the notable omission of the period when he lived in Paris and therefore had no need to correspond with his brother. The letters can be read as an autobiography of an artist; time spent in Brabant, Paris and London, The Hague, Drenthe, Nuenen, Antwerp, Arles, Saint-Remy and Auvers chronicle his corporal travels as well as his artistic growth. Sometimes Vincent wrote Theo every day—beyond the need to acknowledge financial support, describing England and the Netherlands. He included in the letters sketches of common people such as miners and farmers for he believed the poor would inherit the earth. Van Gogh's spiritual and theological thought and convictions are revealed in his letters throughout his life.

For much of his adult life he was lonely and pushed to learn as much as he could about the world around and about his craft. Margaret Drabble describes the letters from Drenthe as "heart-breaking", as he struggled to come to terms with the "darkness of his hereditary subject matter", the bleak poverty and meanness of Dutch peasant life. This struggle culminated with his painting *The Potato Eaters*. His friend and mentor Van Rappard disliked the painting. Undeterred, van Gogh moved south, via Antwerp and Paris. His letters from Arles describe his utopian dream of establishing a community of artists who lived together, worked together, and helped each other. In this project he was joined by Paul Gauguin in late 1888.

Letter 716 is a letter sent jointly by Vincent van Gogh and Paul Gauguin to Émile Bernard around 1 November 1888 shortly after Gauguin had joined van Gogh in Arles. Late that summer, van Gogh had completed his second group of Sunflower paintings, amongst his most iconic paintings, two of which decorated Gauguin's room, as well as his famous painting *The Yellow House* depicting the house they shared.

The letter is unique in being a joint letter from the two, and can be read in both the original French and an English translation at the website of the Van Gogh Museum's edition of the letters. In it they discuss, amongst other matters, their plans to form an artists' commune, possibly abroad. In reality their relationship was always fraught, and by the end of the year they had parted for good, van Gogh himself hospitalised following a breakdown in which he had mutilated one of his ears.

The autograph fetched €445,000 at a sale in Paris 12–13 December 2012.

## **Mental Illness.**

Vincent was combating his anguishing mental illness — frequent episodes of depression, paralyzing anxiety and, according to some accounts, the symptoms of bipolar disorder — which would eventually claim his life in 1890, shortly after his 37th birthday.

In one of the early letters, Van Gogh expressed an aspiration that remained significant for him throughout his life.

It's also a thought bittersweet in hindsight, given the self-compassion it implies for being eccentric. Years later, that very eccentricity would be interpreted as madness by his neighbors, who would evict him from his house and lead to his checking into an insane asylum.

Meanwhile, his bouts of depression, when they descended upon him, were unforgiving.

But underlying his deep despair is a subtle sense of optimism that carries him and enables him to continue painting despite the mental anguish.

Having at one point subsisted primarily on bread, coffee and absinthe, he embraces work as life's highest reward, worth any sacrifice.

And yet, Van Gogh ultimately sees his psychological struggles not as something to negate but as his artistic truth, as a vital part of his honest experience, which is the necessary foundation of great art.

## **Features unique painting technology.**

If you carefully study the paintings of Van Gogh, you can see how the artist makes unusual strokes, creating turbulence. Mathematicians who studied the paintings of Van Gogh argue that these twists on some canvases almost exactly describe the turbulent air flow, which are invisible to the human eye. This is expressed in the fact that a higher or lower brightness of points in the pictures is proportional to the velocities of the flow points in the corresponding coordinates in the mathematical modeling of turbulence. At the same time, it is known that these pictures were painted during the period of the artist's mental health disorder.

Vincent van Gogh developed his own style. In the pictures he through color expressed their feelings, experiences. You may notice that many of his paintings have a bright, rich contrast. Vincent wrote to his brother that it works mainly with the contrasts of complementary colors.

Yellow is Van Gogh's favorite color. Exactly this color most often he uses in his paintings.

In one of the letters, the artist confesses to his brother that he loved to collect paint residues and eat them. Most of all he preferred yellow. It caused great harm to him, because the paint contained lead, which led to mental health disorder. Later works of the artist testify to this. Pictures have become more vivid. Maybe it was a sign of blurred vision and color perception due to lead exposure. Still one version of the love of yellow is that the artist used absinthe - strong alcoholic drink based on bitter wormwood extract containing in itself poisonous substances. This led to hallucinations and distorted color perception.

## **Some interesting facts.**

Few people suspect that Van Gogh made more than 1,100 drawings (he usually painted them on days when the weather was too windy to paint or he simply did not have the money to buy a canvas).

Unlike most artists who made sketches as a draft of a future picture, Van Gogh usually made a drawing / sketch of his already painted pictures, as if in an attempt to rethink them. He was so “prolific” that he wrote a painting a day for two months.

Most artists understand their passion quite early in childhood, and by the age of 18 they have already formed their own style. Van Gogh, when he decided to become an artist (at that time his attempts to become an art dealer and a priest failed safely) was almost 27. Moreover, although he was engaged in painting, Vincent didn't care a damn about formal education, instead he studied engineering other artists.

Considering that he died at the age of only thirty-seven, this means that Van Gogh created eighty-seven paintings a year. This is a lot even in the current framework, with all the modern digital equipment, which is able to simplify and cheapen the process. Art historians claim that he was not recognized in life because he simply “did not have time” - he began writing too late, and died too early.

At 23, Van Gogh taught at the British boarding school of William Stokes in Ramsgate. He had 24 pupils in the class from 10 to 14 years old. He was not paid any money for this, and Van Gogh wrote to his parents how difficult it was for him to work with children. At this work, he did not last long - just two months.

In search of himself, Van Gogh had a chance to work as a preacher in coal mines in Borinage, Belgium (after leaving the UK). This abrupt change in activity was not surprising, since his father was a pastor who really wanted Vincent to follow in his footsteps. The sketches of one of his sermons, which began with the phrase "Our life is a constant pilgrim pilgrimage", survived.

Interestingly, he completely plunged into a new occupation for himself, despite the rather poor living conditions. The miners noted that Vincent is very kind and modest, but not very eloquent. After eighteen months, Van Gogh was removed from his post as a preacher for his excessive zeal (he was so imbued with "bringing good" into people's lives that he constantly went to the leadership of the mines with requests to improve the working conditions of the workers).

Despite the seemingly acquired piety, Vincent van Gogh constantly visited brothels. He had a system according to which he believed that it was necessary to visit this institution once every fifteen days (of course, if Brother Theo sent him enough money for such visits) in order to maintain his physical strength, but not lose his mental clarity and reduce the quality of their work. Nevertheless, the system, so unusual and strange for many of his friends, did not protect Van Gogh from the gonorrhoea, which put Vincent to hospital for three weeks.

It is believed that Vincent Van Gogh was an underestimated artist and during his lifetime sold only one of his paintings (to be more precise, this was done by his very loyal and patient brother Theo, who was an artist dealer). This picture is the work of 1888 "Red vineyards in Arles", which was sold in 1890 for four hundred francs, which at that time was about \$ 100. In fact, it is known that Van Gogh sold at least one more painting in the UK - his self-portrait. A drawings and sketches of Van Gogh and did sell much more often.

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