

The Development of Painting in Nineteenth Century France

Artist	Date	Subject	Location	H*W (cm)
David	1784	Death of Horatii	Paris, Louvre	330*414
David	c1800	Madame Recamier	Paris, Louvre	174*244
Cabanel	1863	Birth of Venus	Paris, Musée d'Orsay	130*225
Meissonier	1864	Napoleon on Campaign	Paris, Musée d'Orsay	52*77
Guigou	1860	The Washerwoman	Paris, Musée d'Orsay	81*59
Manet	1862	Music in the Tuileries Gardens	London, National Gallery	76*118
Manet	1868-9	The Balcony	Paris, Musée d'Orsay	170*125
Manet	1867-8	Portrait of Émile Zola	Paris, Musée d'Orsay	146*144
Caillebotte	1875	The Floorscrapers	Paris, Musée d'Orsay	102*147
Degas	1872	Foyer of the Opera House	Paris, Musée d'Orsay	32*46
.....	.....	Detail – Girls at left	.....	.....
Degas	1876	The Absinthe Drinkers	Paris, Musée d'Orsay	92*68
Bashkirtseff	1884	A Meeting	Paris, Musée d'Orsay	195*177
.....	.....	Image of Colour Wheel	.....	.....
Monet	1866	Garden Flowers	Paris, Musée d'Orsay	65*54
Monet	1867	Jeanne Marguerite Lecadre In her garden	St Petersburg, Hermitage	80*99
Monet	1866-7	Women in the Garden	Paris, Musée d'Orsay	255*205
Renoir	1876	Dance at the Moulin Galette	Paris, Musée d'Orsay	131*175
Renoir	1876	The Swing	Paris, Musée d'Orsay	92*73
Sisley	1878	Snow at Louveciennes	Paris, Musée d'Orsay	61*51
Seurat	1884	Bathers at Asnières	London, National Gallery	201*300
.....	.....	Detail – Man reclining & dog	.....	.....
.....	.....	Detail – Boy with hat in water	.....	.....
Seurat	1886-7	Bridge at Courbevoie	London, Courtauld Gallery	46*55
Gauguin	1889	La Belle Angèle	Paris, Musée d'Orsay	92*73
Gauguin	1891	Women of Tahiti	Paris, Musée d'Orsay	69*92
Gauguin	1896	Tahitians in a Hut	St Petersburg, Hermitage	65*75

Van Gogh (30 March 1853 – 29 July 1890) – First Session

Subject	Date	Location	H*W (cm)
The Whisperer (Millet)	c1846	London, National Gallery	46*38
The Winnower (Millet)	1848	London, National Gallery	101*71
Landscape with church (Millet)	c1860s	London, National Gallery	37*45
The Gleaners (Millet)	1857	Paris, Musée d'Orsay	84*111
The Angelus (Millet)	1857-9	Paris, Musée d'Orsay	56*66
Self-portrait	Summer 1887	Otterlo, Kröller-Müller Museum	34*25
Young girl in a wood	Aug 1882	Otterlo, Kröller-Müller Museum	39*59
Fisherman on the beach	Aug 1883	Otterlo, Kröller-Müller Museum	51*34
Head of peasant woman with green cap	Feb-Mar 1884	Otterlo, Kröller-Müller Museum	38*29
Head of peasant with a pipe	Nov 1884	Otterlo, Kröller-Müller Museum	44*32
Head of a peasant woman	May 1885	Edinburgh, Scottish National Gallery	.....
Head of a peasant woman	May 1885	Otterlo, Kröller-Müller Museum	44*36
The Potato Eaters – Early Version	.....	Otterlo, Kröller-Müller Museum	.....
The Potato Eaters – Famous Version	May 1885	Amsterdam, Van Gogh Museum	82*115
Detail – Coffeepot & cups	.....	.....	.....
Still-life with yellow straw hat	Summer 1885	Otterlo, Kröller-Müller Museum	37*54
Autumn landscape with four trees	Nov 1885	Otterlo, Kröller-Müller Museum	64*89
The Moulin de la Galette	Spring 1886	Otterlo, Kröller-Müller Museum	39*46
La Ginguette	Spring 1886	Paris, Musée d'Orsay	50*65
Roses in green vase	Autumn 1886	Otterlo, Kröller-Müller Museum	59*71
Still-life with flowers	Summer 1886	Otterlo, Kröller-Müller Museum	100*83
A pair of boots	Early 1887	Baltimore Museum of Art	34*42
Le Restaurant de la Sirène	Summer 1887	Paris, Musée d'Orsay	55*66
Interior of a restaurant	Summer 1887	Otterlo, Kröller-Müller Museum	46*57
Flowers in blue vase	Summer 1887	Otterlo, Kröller-Müller Museum	61*38
Still-life with plaster statuette	cSep 1887	Otterlo, Kröller-Müller Museum	55*47
Still-life with apples in basket	Autumn 1887	Otterlo, Kröller-Müller Museum	54*65
Italian Woman	Dec 1887	Paris, Musée d'Orsay	81*60
Agostina Segatori	Feb-Mar 1887	Amsterdam, Van Gogh Mus'm	56*47
Père Tanguy	Winter 1887	Athens, Niarchos Collection	65*51
Self-portrait	Late 1887	Paris, Musée d'Orsay	44*35
Peach trees in blossom/Souvenir de Mauve	Mar 1888	Otterlo, Kröller-Müller Museum	73*60
Orchard in bloom	Apr 1888	Edinburgh, Scottish National Gallery	55*65
Drawbridge at Arles with washerwomen	Mar 1888	Otterlo, Kröller-Müller Museum	55*65

Van Gogh – Second Session

Subject	Date	Location	H*W (cm)
Haystacks in Provence	Jun 1888	Otterlo, Kröller-Müller Museum	73*93
The Sower	Jun 1888	Otterlo, Kröller-Müller Museum	64*81
The lilac bush	Aug 1888	St Petersburg, Hermitage	73*92
Portrait of Eugène Boch	Aug 1888	Paris, Musée d'Orsay	60*45
The shepherd Patience Escalier	Aug 1888	Athens, Niarchos Collection	69*56
Gypsy encampment with caravans	Jun 1888	Paris, Musée d'Orsay	45*51
View of Saintes-Maries	Jun 1888	Otterlo, Kröller-Müller Museum	64*53
Boats at Saintes-Maries	Jun 1888	Amsterdam, Van Gogh Museum	65*82
Café terrace at night	Sep 1888	Otterlo, Kröller-Müller Museum	81*66
Starry night over the Rhone	Sep 1888	Paris, Musée d'Orsay	73*92
The seated Zouave	Jun 1888	Argentina, Private Collection	81*65
Portrait of Millet	Sep 1888	Otterlo, Kröller-Müller Museum	60*50
The Woman of Arles – Madame Ginoux	Nov 1888	Paris, Musée d'Orsay	90*72
Detail	.....	.....	.....
Detail	.....	.....	.....
The Dance Hall at Arles	Dec 1888	Paris, Musée d'Orsay	65*81
Les Alycamps	Oct 1888	Otterlo, Kröller-Müller Museum	73*92
Sunflowers	Aug 1888	London, National Gallery	93*73
Public garden with couple & blue fir	Oct 1888	Private Collection	73*92
Portrait of a man	Oct-Nov 1888	Otterlo, Kröller-Müller Museum	65*55
The Green Vineyard	Sep 1888	Otterlo, Kröller-Müller Museum	72*92
The Red Vineyard	Nov 1888	Moscow, Pushkin Museum	73*92
The Garden at Etten	Nov 1888	St Petersburg, Hermitage	74*94
The Chair and the Pipe	Nov 1888	London, National Gallery	73*92
Detail	.....	.....	.....
Detail	.....	.....	.....
Self-portrait (Gauguin)	1893	Paris, Musée d'Orsay	46*38
Gauguin's chair	Dec 1888	Amsterdam, Van Gogh Museum	91*73
Self-portrait with bandaged ear	Jan 1889	London, Courtauld Gallery	60*49
Detail	.....	.....	.....
Detail	.....	.....	.....
Portrait of Dr Felix Rey	Jan 1889	Moscow, Pushkin Museum	64*53
Portrait of Ambrose Vollard (By Renoir)	.....	London, Courtauld Gallery	.....
Still-life with drawing board & onions	Jan 1889	Otterlo, Kröller-Müller Museum	50*64

Van Gogh – Third Session

Subject	Date	Location	H*W (cm)
La Berceuse/Madame Roulin	Dec88/Mar89	Otterlo, Kröller-Müller Museum	92*73
The Postman Roulin	Jan-Feb 1889	Otterlo, Kröller-Müller Museum	65*54
Peach trees in blossom in the Crau	Mar-Apr1889	London, Courtauld Gallery	65*81
Courtyard of the Hospital at Arles	Apr 1889	Winterthur, Reinhart Collection	73*92
Saint-Paul Hospital at St Rémy	Summer 1889	Paris, Musée d'Orsay	63*48
Olive Trees	Summer 1889	Edinburgh, Scottish National Gallery	51*65
The Woman of Arles/Madame Ginoux	Feb-Sep 1889	Otterlo, Kröller-Müller Museum	65*49
Cornfield with cypress trees	Sep 1889	London, National Gallery	73*93
Self-portrait	Sep 1889	Oslo, National Gallery	51*45
Self-portrait	Sep 1889	Paris, Musée d'Orsay	65*45
Portrait of Monsieur Trabuc	Sep 1889	Solothurn, Kunstmuseum	61*46
Van Gogh's bedroom at Arles	Sep 1889	Paris, Musée d'Orsay	57*74
Noon (After Millet)	Dec 1889	Paris, Musée d'Orsay	73*91
Fresh grass in park	Apr 1890	Otterlo, Kröller-Müller Museum	72*90
Long grass with butterflies	May 1890	London, National Gallery	65*81
The Good Samaritan (After Delacroix)	May 1890	Otterlo, Kröller-Müller Museum	73*60
The park of Saint-Paul's Hospital at St Rémy	May-Jun 1890	Otterlo, Kröller-Müller Museum	95*76
The Enclosed Field	cMay 1890	Otterlo, Kröller-Müller Museum	72*92
Mountain-landscape near St Rémy	Apr-May 1890	Otterlo, Kröller-Müller Museum	59*72
Irises	May 1889	Los Angeles, Getty Museum	71*93
Road with cypress & star	May 1890	Otterlo, Kröller-Müller Museum	92*73
Detail	.....	.....	.....
Detail	.....	.....	.....
Farms near Auvers	May 1890	London, National Gallery	50*100
Landscape with cart & train	May 1890	Moscow, Pushkin Museum	71*90
The church at Auvers	May 1890	Paris, Musée d'Orsay	94*74
Rouen Cathedral (Monet)	1893	Paris, Musée d'Orsay	107*73
Dr Gachet	Jun 1890	Paris, Musée d'Orsay	68*57
Detail	.....	.....	.....
Gachet's garden at Auvers	Jun 1890	Paris, Musée d'Orsay	73*52
Bank of the Oise at Auvers	Jul 1890	Detroit, Institute of Arts	74*94
Old farmhouse at Auvers	May 1890	St Petersburg, Hermitage	60*73
Thatched cottages at Auvers	Jun 1890	Paris, Musée d'Orsay	73*92
Crows in wheatfield (Central part)	Jul 1890	Amsterdam, Van Gogh Museum	51*101

Colour Theory

Primary, secondary & tertiary colours

The colour circles reveal a sequence of colours of the first, second and third order. Blue, yellow and red are known as the primary colours. Apart from the non-colours black and white, these are the only three basic colours that cannot be created by mixing other colours together, nor can they be broken down themselves. However, other polychromatic colours can be produced from the primary colours. Colours that are produced by combining two pure primary colours are known as secondary colours; these are violet, green and orange. Mixing primary and secondary colours produces colours of the third order, which are known as tertiary colours, and these complete the colour circle.

Van Gogh & Colour Theory – Van Gogh Museum, Amsterdam

Fleur Roos Rosa de Carvalho | 30 Jul 2010



The colours of *The bedroom* - Van Gogh described the colours that he had carefully selected for *The bedroom* in a letter to Theo: 'The walls are of a pale violet. The floor — is of red tiles. The bedstead and the chairs are fresh butter yellow. The sheet and the pillows very bright lemon green. The bedspread scarlet red. The window green. The dressing table orange, the basin blue. The doors lilac. . . . The frame — as there's no white in the painting — will be white.'

Although there were in fact red floor tiles in the room, Van Gogh certainly did not base this choice solely on reality. Together, the colours violet, blue, green, yellow, orange and red made up the chromatic diagram or 'colour wheel' devised by the chemist Michel Eugène Chevreul (1786-1889).

Optical effects - Van Gogh read about Chevreul's colour theory in the handbook *Grammaire des arts du dessin, architecture, sculpture, peinture* (1870) by Charles Blanc. Blanc described Chevreul's theory of the optical effects achieved by placing specific colours next to each other as 'the law of complementary colours'. Chevreul emphasised that the perception of colour is influenced by the adjacent colours and tones. In particular, opposing colours in the colour wheel (blue-orange, purple-yellow and red-green), which are therefore the farthest apart (complementary colours, as they are known) reinforce each other if they are placed next to each other.

Using complementary colours - Van Gogh was greatly influenced by this colour theory as a young artist, while he was still in the Netherlands, but it was not until his time in France, when he came under the influence of the Parisian avant-garde, that he started to place pure complementary colours next to each other.

What is more, like the Impressionists (and Neo-Impressionists) he opted for a white frame to complete the work. According to Chevreul's theory, that white frame, or the use of white in the picture itself, is an essential element of the work. He wrote: 'If white is placed next to a colour, the latter emerges strongly, as if the white light, which weakens the intensity of colour, had been removed.' In addition, white may be seen as a pause, a place in which to 'recharge' the eye for the intense experience of all those complementary colours.

Consequences of the discolorations - Now that we know how important the use of colour was to Van Gogh in painting *The bedroom*, we also have a better realisation of the dramatic consequences of the discolorations for the work's expressiveness. Although it is still a masterpiece in all its beauty and vigour, the artist's original intentions have largely been lost.