

Letters To An Artist From Vincent Van Gogh To Anton Ridder Von Rappard 1881 1885

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Dive into the formative years of Vincent Van Gogh through his revealing correspondence with fellow artist Anton Ridder Von Rappard from 1881 to 1885. These intimate letters offer unparalleled insight into Van Gogh's artistic theories, struggles, and personal development during a crucial period, highlighting a significant friendship and mentorship.

Every lecture note is organized for easy navigation and quick reference.

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Letters to an Artist : from Vincent Van Gogh to Anton Ridder Van Rappard, 1881-1885

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Letters to an Artist

Letters to an Artist From Vincent van Gogh to Anton Ridder van Rappard 1881-1885 Translated from the Dutch by Rela van Messel With an Introduction by Walter Pach Published by the Viking Press, New York 1936 FIRST PUBLISHED IN SEPTEMBER 1936 COPYRIGHT 1936 BY THE VIKING PRESS, INC, PRINTED IN U. S. A. BY THE HADDON CRAFTSMEN AQXJATONE ILLUSTRATIONS BY EDWARD STERN COMPANY DISTRIBUTED IN CANADA BY THE MACMILLAN COMPANY OF CANADA, LTD, ALL RIGHTS RESERVED. NO PART OF THIS BOOK, INCLUDING THE FACSIMILE LETTERS AND DRAWINGS, MAY BE REPRODUCED FOR COMMERCIAL PURPOSES IN ANY FORM WITHOUT THE WRITTEN CONSENT OF THE PUBLISHERS. Translators Note In rendering these letters into English I discovered that a strictly literal translation would be confusing, for van Goghs peculiar style, to say nothing of many Dutch expressions, is all but untranslatable. Nevertheless, I have kept as close to

the text as possible in order to preserve the distinct flavour and vigorous colour of the letters. Van Goghs handwriting is also unique it is uneven and variable, now slanting, now perpendicular, sometimes so small that one has to use a magnifying-glass, at other times, especially when he wishes to give extra emphasis to what he says, unusually thick and large. He habitually used different nibs in the same letter, and frequently it looks as if he had dipped them into India ink, thus making the reading of the next page almost impossible, for he wrote on a certain type of thin ruled paper common in Holland. Often van Gogh, after concluding a letter, would go back and make additions in tiny script at the end of paragraphs in order to reinforce a statement or to make clearer what he was afraid he had not expressed well enough. Such additions are to be found in nearly every letter they are typical of him, as are his rugged style and enthusiasm which I have tried to convey. Nothing, however, has been omitted except a few passages of sheer repetition and some lists literally, catalogue notes of van Goghs acquisitions for his print collection. As most of the letters are undated, the task of arranging them chronologically was extremely difficult, if not impossible but I feel that the order in which they here appear will at least not interfere with the readers sense of continuity. A casual conversation about the exhibition of van Goghs works, then current in New York, first revealed to me the existence of the contents of this volume. Closer access to the hitherto unpublished letters of the Dutch artist has only increased my belief in their significance, and I am most happy to see them now made available to the public. RELAVAN MESSEL Introduction BY WALTER PACH IT is not unfitting that the first presentation of the letters of Vincent van Gogh composing the present volume should be made on this side of the Atlantic, his hold on the admiration of Americans having proved a strong one from the very first. Any number of our cities have applied for the loan of that great collection of the painters work which is travelling about the country as I write these lines, but circumstances have made it necessary to limit the places for the exhibition to New York, Philadelphia, Boston, Cleveland, San Francisco, Kansas City, Minneapolis, Chicago, Detroit, and Toronto. Even so, with over a hundred thousand visitors in each of the places where the pictures have been shown so far, it is almost certain that more Americans will have attended the exhibition than have ever gathered before to see the production of a single artist. But American interest in van Gogh is of far earlier date. Well before the Armory Show of 1913 brought to this country a splendid group of his paintings, he was represented in such collections as those of John Quinn and Katherine S. Dreier in New York, and of Sir William Van Home in Montreal. In 1920 an important showing of his works, from those in the possession of the van Gogh family, was eagerly welcomed in New York...

Letters to an Artist. From Vincent Van Gogh to Anton Ridder Van Rappard, 1881-1885. Translated from the Dutch by Rela Van Messel. [With Plates.].

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This study addresses itself to the formal (in the topological sense) aspect of literature and literary words, and concludes that if logos (discursive language) and mythos (literary language) are indeed contiguous

complementary forms, they are then essentially no different from those forms with which the painter or sculptor deals in the formation of his art object.

Letters to an Artist from Vincent Van Gogh Anton Ridder Van Rappard 1881 1885 - Primary Source Edition

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Letters to an Artist; From Vincent Van Gogh to Anton Ridder Van Rappard, 1881-1885. Translated From the Dutch by Rela Van Messel. With an Introd. by Walter Pach

"This book is a companion volume to Biographical books, 1950-1980, completing a comprehensive one hundred and five year bibliography of biographical and autobiographical works published or distributed in the United States"--Preface.

Letters to an Artist

This volume reinstates a large number of passages omitted from earlier editions of Van Gogh's letters and includes, whenever possible, the wonderful pen-and-ink sketches Van Gogh added to his written messages. Ronald de Leeuw's notes provide informative links between the letters. 49 sketches. 4 facsimile letters. 560 pp. 10,000 print. Copyright © Libri GmbH. All rights reserved.

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