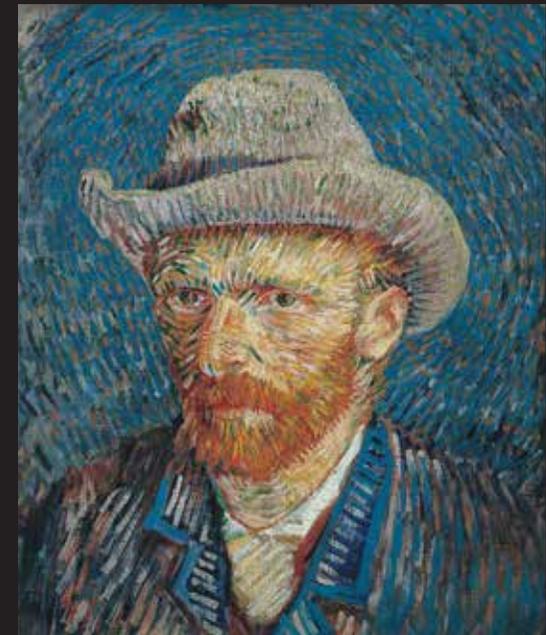




The RELIEVO™ collection by the Van Gogh Museum, Amsterdam



The Passion Recaptured

Relievo™

“I don’t have a fixed plan about this myself as yet, only in order to have it clear in my mind I’ll have things to do relating both to the drawings themselves and to the pro reproduction.

But I don’t doubt the possibility of doing something like this, nor its usefulness.... In short, I believe it could be done inuch a way that no one would need regret having taken part”

Vincent van Gogh

Almond Blossom, 1890

Vincent van Gogh
Van Gogh Museum
Amsterdam

On January 31, 1890, Vincent's brother Theo wrote to Van Gogh that his wife Jo had given birth to a son. The baby was to be named Vincent Willem, after his godfather. As a gift for the new arrival Vincent painted a picture of one of his favorite subjects: blossoming branches against a blue sky. Vincent chose the branches of an almond tree as a symbol of this new life, for the almond is one of the earliest trees to blossom, heralding spring in February. The artist drew his inspiration for the well-defined contouring and positioning of the tree from Japanese prints. Theo and Jo received the canvas in early May, and gave it a place of honour in their apartment, hanging it above the piano.



Dimensions (cm)

	W	H	D	Kg
Relievo	94,50	72,70	2,50	
Frame	109,00	90,20	4,50	
Box	102,60	122,60	14,60	
Weight Relievo				5,95
Weight boxed Relievo				21,06

The Harvest, 1888

Vincent van Gogh
Van Gogh Museum
Amsterdam

While in Arles, Vincent van Gogh painted a number of series on various subjects. He had already carried out a sequence of blossoming orchards in the spring of 1888, and in June of that year he turned his attention to the harvest and wheatfields. In little more than a week he executed as many as ten paintings and five drawings on the theme.

Van Gogh intended to capture the mood of a summer's day through 'an opposition of blues against an element of orange in the golden bronze of the wheat'. In this painting the artist has successfully depicted such a 'summer sun effect'. However, Van Gogh was not simply interested in portraying a sunny landscape. His primary intention was to reflect rural life, and the painting also depicts the various stages of harvest. Although the peasant's activities are presented at a distance, Van Gogh considered these an essential part of the painting. The artist regarded this work as one of his most successful paintings. 'The [...] canvas thoroughly beats all the others', he declared in a letter to his brother Theo.

Dimensions (cm)

	W	H	D	Kg
Relievo	91,70	73,00	2,50	
Frame	112,00	93,50	4,00	
Box	122,60	102,60	14,60	
Weight Relievo				7,70
Weight boxed Relievo				25,30



Sunflowers, 1888

Vincent van Gogh
Van Gogh Museum
Amsterdam

'I am working with the enthusiasm of a man from Marseilles eating bouillabaisse [Provençal fish soup], which shouldn't come as a surprise to you because I am busy painting huge sunflowers.' It was August, the sunflowers were blooming, and Van Gogh desperately wanted to capture them in a series of 12 pictures. Because the flowers wilted so quickly, he worked on his canvases every day.

He painted the series to decorate the room where Paul Gauguin would stay when he arrived in Arles. He chose this subject because his friend had previously admired his paintings of sunflowers run to seed.

In the end, Vincent executed four sunflower still lifes; however, he felt only two were good enough to hang in Gauguin's bedroom. Gauguin considered the paintings highly successful and declared that sunflowers should be Van Gogh's trademark. In 1889 Van Gogh tackled the motif once more, in this canvas now in the Van Gogh Museum.



Dimensions (cm)

	W	H	D	Kg
Relievo	73,00	94,70	2,50	
Frame	94,50	116,50	6,00	
Box	102,60	122,60	14,60	
Weight Relievo				7,70
Weight boxed Relievo				25,30

Boulevard, 1887

Vincent van Gogh
Van Gogh Museum
Amsterdam

The Boulevard de Clichy in the artists' quarter of Montmartre lay close to the apartment on the Rue Lepic where Vincent van Gogh stayed with his brother Theo from March 1886. The Boulevard played an important role in Van Gogh's life. The Café du Tambourin and the Moulin Rouge were located here, as was the studio of Fernand Cormon, where he studied for a time. Several of his artist friends lived here as well: John Russell, Georges Seurat and Paul Signac.

Van Gogh recorded various places in the district in drawings and paintings. On the far right of this work that depicts the Boulevard de Clichy the beginning of the rue Lepic can be seen, winding up the hill of Montmartre. The painting chiefly displays the influence of Impressionism. A fleeting, spontaneously painted impression of a Paris street scene was a popular subject among the artists in this movement. Van Gogh used a short, rapid brushstroke to represent the people, the buildings and the lights reflecting on the road.



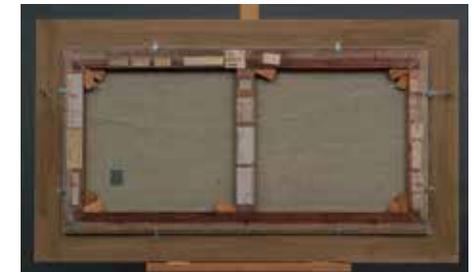
Dimensions (cm)

	W	H	D	Kg
Relievo	55,00	46,80	2,50	
Frame	72,00	62,20	5,00	
Box	80,00	70,00	14,60	
Weight Relievo				4,50
Weight boxed Relievo				

Wheatfield under Thunderclouds, 1890

Vincent van Gogh
Van Gogh Museum
Amsterdam

In Auvers, Vincent van Gogh painted a number of landscapes with wheatfields in an unusual, elongated format (50 x 100,5 cm). He wrote about these canvases in a letter to his brother Theo: 'They are enormous sweeping wheatfields beneath stormy skies and I have intentionally tried to express sadness, extreme loneliness in them'. The simple composition of Wheatfield under thunderclouds - a division into two horizontal planes - emphasises the boundless quality of the open fields. There is no tree, bird or figure to interrupt the horizontal character of the landscape. However, the painter claimed that these works also contained a positive meaning: 'I am almost sure that in these canvases I have articulated what I cannot express in words, namely how healthy and heartening I find the countryside'. Van Gogh intended to take these elongated canvases to Paris in the near future, but this was not to be.



Dimensions

	W	H	D	Kg
Relievo	100,50	50,50	2,50	
Frame	116,60	66,50	5,00	
Box	126,00	74,00	14,60	
Weight Relievo				6,55
Weight boxed Relievo				20,54

Van Gogh Museum

The Van Gogh Museum in Amsterdam, The Netherlands, houses the world's largest collection of works by Vincent van Gogh (1853-1890): more than 200 paintings, 500 drawings and 800 letters as well as the artist's own collection of Japanese prints. The core of the collection originally comes from the artist's family and is now the property of the Vincent van Gogh Foundation.

The museum aims to provide a rich overview of the art of Van Gogh and the century in which he lived. Masterpieces such as *The potato eaters*, *The yellow house*, *Sunflowers* and *The bedroom* are just a few of the world-famous works on display. Alongside the core collections, the museum presents a broad range of paintings, graphic art and sculpture from the period c. 1840-1920 including displays of Realism, Impressionism and Post-Impressionism as well as Salon and Symbolist art. Many of these works are by artists Van Gogh admired, including Henri de Toulouse-Lautrec, Paul Gauguin and Georges Seurat.

Since it opened in 1973, the Van Gogh Museum has enjoyed increasing popularity. Now, every year, some 1.5 million people come to Amsterdam from all over the world to admire the work of Van Gogh. The visitor can see from his paintings how, just in ten years, he evolved from a rather old-fashioned working artist into one of the forerunners of modern art. Temporary exhibitions, educational displays, publications and an extensive library covering 19th and early 20th-century art offer visitors and researchers the opportunity to explore the period in more depth.

