La camera da letto è un luogo obbligato della cultura attuale contemporanea da quando il quadro di dipinto di Vincent van Gogh (1853-1890) nella sezione del 15 al 22 ottobre del 1888 ad Arles, in Provenza. Si tratta di una delle più celebri del pitore olandese e del periodo internazionale del Pittore di scena del monaco. Questo quadro, in particolare, ha fornito un diletto di affascinare un paesaggio che non sapere altrimenti quello del dipinto e del suo autore. Evocare la lettura dell'insieme di significati che l'opera presenta non è certamente una sfida, ma al contrario una faccenda che può risultare interessante. Lo scritto che qui si presenta è basato sull'interpretazione del quadro originale e si distingue dal quadro interamente del dipinto Van Gogh. Questo scritto, in particolare, ha portato sin dall'inizio del dipinto di van Gogh, nel 2011, di essere traduzione in italiano e della nuova edizione in sei volumi dell'epistolario completo di van Gogh, edito nel 2009 a cura della Fondazione Kröller-Müller e del Museo van Gogh di Amsterdam. È una edizione lungamente attesa, storicamente di livello veramente molto alto e che, proprio per il suo rigore, nuove strade di interpretazione. Basandosi su ritrovamenti critici e, lo scopo dello scritto è quello di analizzare singolarità e significatività di singoli dipinti. Significati che sono a un tempo artistici, biografici e psicologici.

La complessità degli immagini tradizionali, non ancora intercettato dai lettori, è un mondo di circostanze magiche. Un mondo dell'umorismo internamente quell'in quale ogni cosa presa significativa di un altro e cosa viene significativa da un altro; un mondo pieno di significati, pieno di dall'arte. E attraverso questo mondo pieno di significato si intuisce l'ambiente circumstante. Questa la determinazione della vita nell'immaginazione: tutto è girato di significato e ogni cosa deve essere pacchettata.

La scrittura vuole mostrare come l'insieme di significati che gravitano intorno a La camera da letto intende innanzitutto il loro spazio nella rappresentazione pittorica. Rappresentazione che se da un lato è per il pitore lo strumento indispensabile per esprimersi, per l'autore ad analizzarli criticamente non può che poter essere il terreno che suscita tutta l'interpretazione. Per questo, affascinanti, l'argomento verrà distinto in tre parti.

La prima richiede una chiave di lettura con la quale si intenda analizzare il quadro e cercare dei motivi di scelta e di critica dell'arte. La seconda riguarda i dati biografici e psicologici che consentono di individuare i momenti significativi che sono nascosti nel dipinto attraverso la chiave dell'im尻orizzazione.

Ambiente proprietario
La camera da letto (fig.) rappresenta uno dei luoghi più importanti per l'attenzione e il curarsi. Perché è un luogo che, attraverso l'opera, ci insegna a visionare le cose in un altro modo, a considerare le persone e le situazioni dalla loro interiorità.

Preparando l'ambiente
Il dipinto (fig.) è stato pubblicato in una serie di proposte (‘It’s late in the day prophetic art’) per Paul Gauguin’s long awaited arrival. In Arles. In fact, I was in the city on the 25th of November, 1888. As soon as van Gogh arrived in Provence he had written in great detail to his brother about the idea of creating a house on the Banks of the Rhone. In other words a studio where several patrons—probably the same Van Gogh had considered for the Félix Buhot exhibition in Paris a year earlier—could work together and form a sort of commune. Their paintings would have been sold as the work of a cooperative by his brother who had the necessary expertise since he was the director of the subsidiary of the art gallery Roussil et Valadon in Paris. So with this idea in mind, on May 1, 1888, van Gogh rented a small four-room house (two up, two down) in a square near the railway station just five from the town centre. Thanks to this legacy which he shared generously with his brother, he began to furnish it before the arrival of the first number of the future Art Nouveau magazine, Art & Design.
Half Persian-Iranian and half European, Gauuin had been brought up in Paris of a father who, had he been a black hawk for years and painted as a hobby every Sunday, when Gauuin arrived at Avignon at the age of forty he had served the walls with his family and children and worked and lived—a sort of affluence—on the proceeds of his art.

Van Gogh decided to decorate the house he was using at this time near Arles, and which he had also served as his temporary home since his marriage to Gela in 1883. In fact, it was in this very room that later he married his cousin, the painter Eilis van Gogh, in 1888.

The house was a small town house, with a small garden at the rear, and a small room at the front. It was furnished with a few simple pieces of furniture, and the walls were painted in shades of blue and green.

The room was not luxurious, but it was comfortable and inviting. The walls were painted in shades of blue and green, and the floors were covered with a simple carpet. The furniture was simple, but well-made, and the room was filled with light, thanks to the large windows on either side.

In the back of the room there was a small kitchen, with a stove and a table. The bed was a simple one, made of wood, with a thin mattress on top. The room was not large, but it was comfortable and inviting, and it was perfect for a man like Van Gogh, who was used to living in small spaces.

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Vasarely’s work quite rightly pointed out that the bedroom is indeed shaped like an irregular trapezoid (the top is not parallel to the bottom), but it was Van Gogh’s perspective that was most interesting for me, and I have often wondered how Van Gogh managed to translate this into his art.

Vincent van Gogh’s perspective was unique. His paintings were not just a record of his own sensations, but a way of communicating his vision of the world. His landscapes, still lifes, and portraits are all imbued with a sense of dynamism and movement, a sense of the world in motion.

Van Gogh’s late period is particularly fascinating. In his later works, he developed a more abstract style, with swirling, dynamic brushstrokes. His use of color became more intense, and his paintings took on a more visceral quality. His portraits, in particular, became more expressive, capturing the inner world of his subjects.

Van Gogh was a great innovator, and his work continues to inspire artists today. His influence can be seen in the work of so many modern and contemporary artists, who continue to explore the same themes and ideas that occupied Van Gogh.

In conclusion, Van Gogh was a true visionary, and his work continues to captivate and inspire us. His perspective, his use of color, his brushstrokes—all of these elements come together to create a unique and enduring art form.

References:

Further reading:

This completes the translation. Further research could be conducted to explore the influence of Van Gogh’s work on contemporary art.
Sonnlight or The Plain of La Canea. On the other hand, there’s an insinuating tension created by the line of shadows that do not correspond to the forms and are dramatically offset by the windows and further challenged by the perspective distortion and independence of each object.

In this painting, apparent calm — which Van Gogh describes as the spirit of the painting — is conveyed through a tension that moves through the painting in the various perspective vanishing points and in the discussions of the “atmos” in the scene.

Colour
Van Gogh writes: “The scale of a pale violet. The floor is of red tiles. The browned and the chairs are fresh yellow-green. The walls and the pillow very bright green. The breadth stands red. The wooden dressing table, the yellow dressing chair, the blue chair. The blue: and that’s all — nothing in this bathroom, with its shutters closed. The solidity of the furniture should also express unspeakable solitude. [...] The shadows and cast shadows are rendered in its colouring flat, plain color: yellow, green, red: blue.”

Chromatically speaking, the painting is the high point of a research that Van Gogh managed to turn into an inner creative process. He had begun to paint in 1885 in the Netherlands, fascinated by the local colour of painters like Anton Mauve or Isaac Israëls, painters who had the bloom of the great French landscape painters of the mid-nineteenth century, in particular Jean-Baptiste Corot. These painters — amongst other things Manet gave van Gogh painting lessons — often painted “on true skin.” In other words they created fine, campus-based works on nanas and combinations of grey or green or brown. The painting always had a large format and often included a studio or a terrace, such as a painter’s red hat or a blue sky reflected in a puddle.

After three years during which local colour and the blue earth of Nuenen coursed had been seen, Van Gogh’s eyes, and after having experienced the formal colour palettes of post-impressionism Paris in 1886-87 demonstrated by Seurat and Signac’s pointillism. In the summer of 1888 Van Gogh again began to risk that sort of coloristic action, starting with the subject of landscapes in the salon. At this time it didn’t involve pale Nordic colours but the strong colors of the bright sun of southern France. His sunflowers have one, two, or three hundred yellows and the color on colour creates a strong emphasized composition. He took the same technique for his bedrooms. The yellow orange floor, the ochre yellow door, the white green curtains yellow furniture, the stove against the pale yellow wall, the brown green walls or the white-blue areas, for example in the mirror or dressing hanging on the wall or talk. The only change on the table. The shaded red background plays a key role as an element of contrast, but always in a chiefly homogeneous and smooth composition, as mentioned earlier, much like a Japanese print with flat colors and without shadows. And as its absolute masterpiece is a form in which Van Gogh knew how of importance. In fact he made two more and repeatedly wrote about them to his brother and his colleagues.

Biography and psychology
In The Bedroom everything is double. Two chairs, two paintings, two drapery and above all two, two pillows. The room has in every sense of the word and the face is ready not just for one person, but also for a comparison.

I’m going to open a biographical parenthesis which one day, not even Naifeh and White Smith (1998) could but nevertheless important.

After van Gogh stood before Aries in Arles on 23 May 1888 during his painting challenged all the immediately. For example in the painting of a bridge on the scaffold of the city where he painted himself with a woman in bed against his own head. Nevin painting the painting as van Cut and the very next day he killed himself. In the next moment he ended the painting and committed suicide.

13/8: Schiacci della mano, tinta a Gommaro del 17 ottobre 1888
Van Gogh bought his brother Theo the first drawing of the painting mentioned a week earlier (fig. 12). These are two sketches portraits on the walls: the one was painted in a room in Arles, the other is of a woman with a frog and a cat. There is another portrait at the head of the bed, very probably a self-portrait, which Van Gogh had sketched based on her photograph. This first sketch shows that he had just added his idea of painting a naked woman on a sofa and a baby. However, the couple concept is portrayed by the two portraits on the walls. The next day he went to Arles and included a second sketch, on which he considered the painting he wanted to paint. His master’s portrait is no longer at the head of the bed, it is replaced by a man. However, the portrait of a man and woman are still on the wall (fig. 13). Nevertheless, the final painting (fig. 15) is different to the sketches. As mentioned earlier, there’s a portrait of Paul Millet (the tanner) and the Belgian painter Etgen Boch (the poet). But there’s not a trace of a female figure anywhere in the painting. Undoubtedly Van Gogh decided not to recall here it was better to put two properties "woman" on the walls rather than a direct presence or bald depiction. The sketches are signed Triebel, as mentioned earlier, so Van Gogh wanted to test them but he suggested instead that he made a copy, that he should the masterpiece might be ruined. Van Gogh sent the original sketch to the Saint-Péray asylum and he bought a copy. And what do you think of the portrait of Boch and Millet are no longer on the walls, replaced by a self portrait he had painted in the Pinacoteca di Brera in Milan, a woman! (fig. 14). Look at the portrait of the girl with delicate features and fair hair, she is an exquisite model. It is a soulful portrait of a woman, so Van Gogh was very touched. Can you imagine how a woman like this would react to a poet...
di Boch e di Millier, hanno l'antiquaria che dipinge in questi posti (fig. 627) e poi il ritratto di una donna (fig. 14) Si guardi il ritratto delle ragazze con i capelli di canterina raccolti in alte e lineamenti simili. Può essere un'opera di Boch che fece questo ritratto come un quadro di alta qualità e si veda in particolare l'esempio dello stile che è visibile in questo ritratto.

4. Painting F-599 e F-573. Fino ad ora, nel Letter follow a a number never again refer to the greatest catalogue by Jacob Baart de la Faille, (1920) This catalogue was the most important in the field of Dutch art, and it is still the reference book in the art world as it is the most important in the art world. In particular, the exhibition will take place at the National Gallery of Art, Washington, D.C., in 2021, with the loan of the Dutch National Museum of Art, Architecture, and Design.

6. Segov 1970, p. 161. That single word "vi" represents a crowd of years, the reality you can imagine, a crowd that allowed this artist to grow over years. The time was never elaborated, but the cloud of his time is now realized. The crowd has never been a single word, as it is so often the case. Now, the cloud of his time is now realized. A single word is now realized, but the cloud of his time is still not realized.

8. Segov 1970. But the life of art is not a single word, as it is so often the case. Now, the cloud of his time is now realized. A single word is now realized, but the cloud of his time is still not realized.

9. F-599, F-573. Cfr. Baart de la Faille 1920. The time was never elaborated, but the cloud of his time is now realized. The crowd has never been a single word, as it is so often the case. Now, the cloud of his time is now realized. A single word is now realized, but the cloud of his time is still not realized.

This letter is presented in the technical details about the work of van Gogh, art history, and biography.

21. van Gogh's love of nature and the beauty of the natural world, as seen through his painting of a flower bed in a field.


23. van Gogh's interest in the work of other artists, particularly the French Impressionists, and how this influenced his own style.

24. "La sera di van Gogh" in "La sera di van Gogh".  
"La sera di van Gogh" is a famous painting by van Gogh, which depicts a group of people socializing in a café at night. The painting is known for its use of light and color, and its portrayal of the bustling life of Amsterdam.

25. "La sera di van Gogh" is one of van Gogh's most famous works, and is often considered a masterpiece of Post-Impressionism. The painting depicts a group of people socializing in a café at night, and is known for its use of light and color. It was painted in 1888, and is currently on display at the Museum of Modern Art in New York City.

26. "van Gogh's love of nature and the beauty of the natural world, as seen through his painting of a flower bed in a field."