

Art of Communication

Paul Gauguin - An Interpretative Chameleon

Author: Elena Petrová

Affiliation: Department of Mass Media Communication and Advertising; Constantine the Philosopher University in Nitra, Slovakia¹; Department of Journalism; Constantine the Philosopher University in Nitra, Slovakia²

E-mail: elenapetrova.02@gmail.com¹; elena.petrova@ukf.sk²

DOI: 10.26821/IJSRC.9.9.2021.9912

ABSTRACT

This paper has focused on the qualitative dimension of communication. Its substance, content and context that anchor the message in its intended purpose. The study reflects the topic of the dissertation "Use of ambivalence fact – fiction in media," which is primarily focused on distinguishing between true and false information in the media. Within the twentieth century we had begun to differentiate an increasing number of communication models. By various analogy we try to understand the transmission of information from the speaker to audience and their interaction. The models are primarily intended for reproduction features and relations to create the generally applicable rules. The qualitative aspect of communication, the inner probe into character and motives of individuals stands behind. Therefore is the basis of this paper work built on the verbal and artistic expression of the unique artist, an ingenious strategist, who had been got almost no understanding throughout his life, but over the time his legacy formed the base of genesis various art styles. The focus of the research material is based on work of Eugene Henri Paul Gauguin. Paul Gauguin's interpretive language is

*distinctive and specific in its symbolism, but it simultaneously represents the communication of any of us. It manifests the contrast between intrapersonal and interpersonal communication. The study of Gauguin's language raises and develops questions on internal dialogue. The focus of the research material is based on work of Paul Gauguin, the collection of his memories *The Intimate Journals*, and the personal correspondence with Vincent Van Gogh, Emile Bernard and others. The interpretation of symbols, their incorporation into communication and further use is not just a matter of aesthetics or semiotics, the interest goes beyond the art scene.*

Keywords: Paul Gauguin, Vincent van Gogh, Communication, Fine Art, blood element.

1. INTRODUCTION

Paul Gauguin has been the unique artist, a stubborn fighter with an adversity, fully determined to come up his fixed goal. Even-though the cosmos of Art offers a playful constellation of conflicting stars, only few artists evoke as many diverse and disparate emotions as Eugene Henri Paul Gauguin. "I have never wanted to be a Freemason, Unwilling as I am, either from an

instinct of liberty or lack of sociability to belong to any society.” [10]

Man can't be prepared for meeting with Gauguin. The necessary is to contact. The significance and message of his works is undeniable. By the influence of Ovir, Pablo Picasso created the cornerstone of Cubism, *Les Femmes d'Alger (O. J. R. M.)* (1907). The ideas of Gauguin's synthetic style were taken over and further developed by the artist group Nabis. Distinctive areas of asymmetrical decorative compositions, references to Japanese woodcuts or these lines based on music-oriented theories for the combination of colors provided the basis for the French Art Nouveau. [20] The color solutions of Gauguin's artwork influenced Henri Matisse as well. Together with the works of Vincent van Gogh, they became the key inspiration for the flourishing of Fauvism. Due to the urgency of the communication emanates from Gauguin's artwork, is Paul Gauguin considered one of the starting points of German expressionism. Paul Gauguin's paintings are not just a reflection of visual perception, but a free interpretation expressed abstractly through emotions and imagination. [22] In spite of the huge overlap to other art styles, Paul Gauguin was one of the least understood authors ever. "Oh, if the nice, good audience had finally wanted to learn to understand a little, how I would have liked them." [12] Just the way of Paul Gauguin's communication has created an interesting research problem not only for this study, but encourages a deeper understanding of communication and its pathological aspects so characteristics to present time. The interpretation of inner content Paul Gauguin's artwork is an extremely demanding process that requires a great deal of patience, commitment and a willingness to understand. "You wish to know who I am; my works are not enough for you. Even at this moment, as I write, I am revealing only what I want to reveal." [10]

2. ART OF COMMUNICATION

PAUL GAUGUIN

2.1 Ovir

Gauguin expressed his artistic vision in accordance with the ideas of symbolism via combination of real and imagined characters. "I look for the character of each medium. The character of stoneware is that of a very hot fire, and this figure which has been scored in the ovens of hell is I think a strong expression of that character." [12] After leaving Tahiti, Gauguin came back to Paris. He found himself in the familiar place, in the studio of the master ceramist and engraver Ernst Chaplet. Here, in this Parisian studio, where he'd had the opportunity to experiment with clay and had created his introductory works, also realized his largest sculpture. There was the end of 1894, when Ovir was born. Ovir - Tahitian term for savage, Gauguin's alter ego. She perfectly embodied a mysterious being, with the harsh features of the primitive culture he wanted to present. [16] "That's how Gauguin is, the potter with his hand suffocating in the oven, the scream, which wants to escape." [12] Clay as a material was very close to Gauguin. For the first time the clay had impressed him at the Parisian Salon in 1889, where especially had got his attention the production of exotic cultures. "Ceramics are not futile things ... From a little damp clay, can be created the values, from a little damp clay and talent." [22] His enthusiasm, the verve was even intensified by the work with an open fire. The art of sculpture and carving were naturally close to Gauguin. There is a presumption, that his experience in the field of decorative art, reflecting a large extent in glazed ceramics, also significantly influenced his painting style. The emphasis on two-dimensionality, simplification of the concept of colors and lines had been at the birth of cloisonnism. [22] Gauguin made no secret of his fondness for ceramics. There have been several paintings where he introduced

his own ceramic work. For example: Still Life with Apples a Pear and a Ceramic Portrait Jug; Self-Portrait Jug with Japanese Print and Flowers (1889); Self-portrait with a Yellow Christ (1889) "When I think, I was born to work in the arts industry and that I can't do that. Stained glass, furnishings or majolica... I have far greater talents in this than in painting itself." entrusted Gauguin in letter to a friend Daniel de Monfreid August 1892. [12] Although *Oviri* was not a self-portrait in the true sense, Gauguin's essence is undeniable. *Oviri* perfectly captures his savagery, his strength, his determination to sacrifice everything. In April 1897, he enthusiastically described in a letter to Ambroise Vollard: "I think my big ceramic statue, *La Tueuse* (The Murderess), is an exceptional piece and no ceramist has ever produced anything like it before." [12] When the work hadn't got sold throughout the years, Gauguin asked his friend Daniel de Monfried to send *Oviri* to Tahiti. Gauguin, flogged with fate and disease, longed for *Oviri* to become his tombstone. "I would like to store a large ceramic figure made of burnt clay, which has not yet found its collector, on a tomb in Tahiti." Only a few months passed and he took back the decision. "As for the ceramic sculpture, it would certainly be better to sell it than to send it." [12]



Fig 1: Paul Gauguin, *Oviri*, 1894

Gauguin's faith in *Oviri* was not changed by other successes in the art market. Less than a year before his death, in August 1902, in a letter to Vollard, he again called *Oviri* his best work. "I was the first to attempt

ceramic sculpture, and I believe that although this is forgotten now, one day the world will be more grateful to me. [26]

2.2 Pallete of meanings

Gauguin like interpretative chameleon never hesitated inserting multiple meaning into his work. He determined the amount of how much to perform, how much to keep for himself. "You wish to know who I am; my works are not enough for you. Even at this moment, as I write, I am revealing only what I want to reveal." [10]

While Vincent van Gogh was able to paint in the open air, right here – right now, Gauguin needed a time. Time for thinking, time for realizing, for processing, for preparing a sophisticated game. Mostly everything in Gauguin's work was calculated to the last detail. The public, as well as the artist community had to be satisfied within finished work. Gauguin had been refusing to show his drafts, sketches or drawings. "A critic at my house sees some paintings. Greatly perturbed, he asks for my drawings. My drawings? Never! They are my letters, my secrets. The public man – the private man. [10] Only a small group of selected friends got a rare opportunity to look at his sketches. That how Gauguin was. Introvert, covering his thoughts in a collection of diverse materials, varied patterns. The inner meaning of the work hadn't to understand by everyone. It remains questionable how much made available by the author himself. Gauguin's uniqueness has been based on a game of symbols, allusion, passionate tango of display and secret. The same way he proceeded in "his killer." *Oviri* keeps many multiple, multilayered even conflicting connotations. The linguist and director of the Musée de Tahiti et des Iles, Hiriata Millaud,, decomposed the word „oviri“ into „viri“ the basis, which expresses „something turned over, rolled, folded into itself.“ The morpheme „o“ just emphasizes this accent. She explains

that the Polynesians adopted this term „oviri“ became a sign savage or curiosity. [26]

2.3 Woman predomination

Oviri embodies a woman as a destroyer, but at the same time she presents a symbol of femininity and motherhood. Despite her roughness, there are also gentle elements belonging to the romantic side of Gauguin. Oviri as a creature that kills a wolf, a creature that protects its cub. According to the author himself: "Gauguin is a wolf" [11] and "Oviri is his killer... [26] There was only one woman in Gauguin's life, who could Oviri present.

Gauguin's *Femme fatale*, perhaps surprising, was his wife Mette Sophie Gad. The relationship with his was also transformed into Gauguin's work. This influence is more or less obvious. Oviri is the one of the most significant. It was created after the last attempt of rapprochement to save his marriage. The action was a big fiasco. The financial issue was a crucial that the partners could not pass. The coldness which he had felt from his wife's behavior, the denial of his father rights, almost no contact with children, afflicted him more than any hardship in life. The range of emotions what Paul Gauguin felt for his wife was keeping as contradictory meanings as were the symbols contained in his works. No woman tied him down like that, no one was so important for him. She was his home. So loving mother of his children paradoxically became the biggest obstacle to his artistic career. There was an essential need for family background, on the other hand the uncompromising need for art, expression and self-transcendence pushed him forward.

At Mette, his artistic freedom met with resistance. A practical woman was thinking mostly about the family. Gauguin saw her determination and steadfastness in these issues as an act of hostility. His frustration and internal tension were escalating. In his despair mind

gave birth first suicidal thoughts. He attacked himself as well as his wife. Not to seriously harm anyone he left Denmark. Later he started describing his wife as a money-hungry monster. In front of young colleagues at the Pont Aven School he sarcastic quoted Mette's letters and warned them against poor mean bourgeois as future partners. That put the impulse to the legendary motto: "Pas de femmes!" [18] There wasn't the hatred what he felt for his wife. "The great scholar, the famous misogynist, trembled before her. There are misogynists who are misogynists only because they love women too well and tremble before them" [10] Ambivalent emotions, frustration, anger gurgled inside Gauguin and occasionally burst out. "I deeply hate Denmark. Its climate, its population ... I hate Denmark for many other reasons, but these are personal reasons, necessary to be kept for myself. " [11] He was able to address the words of the deepest hatred to Denmark, to whole society, but not to his wife. He was afraid of her somehow. She was not only the mother of his children but an integral part of him. He captures these feelings in his memoirs: "The great royal tiger is alone with me in his cage; nonchalantly he demands a caress, showing by movements of his beards and claws that he likes caresses. He loves me. I dare not strike him; I am afraid and he abuses my fear. In spite of myself I have to endure his disdain. At night my wife seeks my caresses. She knows I am afraid of her and she abuses my fear." [10] Oviri as a murderess. The murderer of a wolf. Oviri as a protector of wolf cubs. Mette, as a creature forcing Gauguin to be a dog, symbolically killed wolf in Gauguin. Her primary and only goal was to protect, support and care for their children. Mette as Oviri, Oviri as Mette. Gauguin had incorporated the word "oviri" already into the title of an oil painting "I raro te oviri" which had been made during his first visit of Tahiti. The sculpture Oviri was done the couple of years later. "Oviri" is the contact point of both artworks. The synthesis of motives referring to

Gauguin's short but intensive stay in Martinique. It presents a celebration of nature and simple rural life. A pair of women in the foreground clearly dominates to an image. Both figures, done likely according to the same model, induce the key conflict of the artwork. Conflict of the conformity and the contrast.



Fig 2: Paul Gauguin, *I raro te oviri*, 1891

A significant difference lies in the conception of placing the female figures in space and social status presented by clothing. The woman on the left staying in frontal position with bare breasts is in conflict the other one turned back to the viewer. The woman with a bare bust symbolizes a married woman. The woman in a dorsal position is a virgin. Her innocence has been further enhanced by the white cloth, in the role of the top. A chaste woman, versus a woman who has already experienced a man's touch. There has been an animal motif incorporated between the characters. The black dog walking at the side of the married woman is almost lost on a dark background, but his presence is unquestionable. Skinny black dog proves his affiliation to a married woman by a withdrawal tail. At the same time the dog with its deep red tongue carefully directs steps toward the honorable girl. The contradiction of natural instincts with social status was even noticed by the couple of women, who watching the dog. The dog thus suddenly becomes the central figure of the scene. It can be assumed the dog plays one of Gauguin's representation. The dilemma of being a dog or a wolf continued to overwhelm Gauguin. A deep relation to

his wife had prevented him to become full blooded wolf, that he repeatedly declared for. There is the significant presence of the feminine element in both *Oviri* as well as *I raro te oviri*. *Oviri*, the being who rules over a dog, but also over a wolf, just like a wife over her husband. The expression "*Oviri*" in Gauguin's work can therefore be interpreted as a symbol of the superiority of women over men.

Is it possible to realize all life experience into a single artifact? Gauguin did not explain his works. He left it up to the viewer, when showing interest, to decode the hidden meanings. Despite his passion for reading, the symbols inserted into his works didn't take only from literature. He was inspired by a whole cosmos of artists, using even elements of ancient or primitive cultures. His inconsistent use of motives has been repeatedly criticized. However, Gauguin didn't stop. These were all his toys, his tools to express his thoughts, deep internal processes. He often connected the gained information, knowledge with his feelings and experience. *Oviri* became a kind of an archive Gauguin's emotion. Despite his self-confident demeanor, Gauguin used to have feelings of fear. Fear, the essence penetrated into Gauguin's work. Like a fine line breaks the surface from the depths of stoneware, hitting the viewer attention in a strong wave. Intensive sensation accentuates the blood element. Intense sensation is further accentuated by the element of blood. The bright red shade of the glaze underlines the violent aspect of the work.

Gauguin used the element of blood rarely. There were even less artworks where he combined blood with death. Suffering transformed into a symbol of blood is a direct reference to strong moments in life and deep inner rupture. Blood and death elements in undeniable accent of violence appeared in a ceramic self-portrait from the beginning of 1889. This ceramic self-portrait had been done much sooner than artwork *Oviri*. The

dramatic expression of the ceramic sculpture presents the torso of the decapitated head of the convict, into which the author placed his face. Although there have been more than fifteen years passing between the creation of the torso of the head and the statue of Oviri, they have several features in common. The material of stoneware and its processing are the same. Burnt clay with bright red glaze imitating blood has pointed out the unified ideological basis. The presence of death, in both works, is unquestionable. Death accompanied Gauguin throughout his life. Gauguin didn't oppose. He had accepted death naturally, as a partner for living. There was a specific relationship. Paul Gauguin lost his father in very early childhood and in the age of nineteen he had become a complete orphan. Gauguin had been very thoughtful from an early age. Intensively he began to deal with existential ideas when developing his art expression. This process was further intensified when, as a father of five children, was making decision about life priorities. Family care or the career of an artist? During a stay in his wife's family in Denmark, after several setbacks, under the pressure of existential problems and remorse, appeared the first thoughts of suicide. Since a certain moment has been Gauguin's existence closely tied to art. He has tried to live by Manet's life idea: "The artist must sacrifice everything to painting."

From his wife's family he received only acts of deep contempt. Nor the exhibition he organized in Copenhagen improved the situation. After another unsuccess, fell Gauguin deep in depression. Anger with frustration erupted in feelings of hatred for the Danes, for whole society. Consequence of these feelings was manifested in thoughts of suicide. There is notice in a letter to his friend Pissarro, from 1885, where he mentioned his suicidal thoughts for the first time. [32] There were several borderline moments in Gauguin's life when he reached the bottom. However, each blow brought a new impetus into his work.

Flourishing, life, growth in the contrast of pain, suffering and loss. He was reaching out his family with one hand, but for the art he needed both. There was a big come up of death with Gauguin's 40th. Paul Gauguin celebrated his fortieth birthday alone with a bleeding heart. "I am forty years old since June 7, and I have not yet received a tenth of my family's sympathy." [12] This period was extremely difficult for Gauguin's personal life, but it became one of the most prolific for his work.



Fig 3: Paul Gauguin, *Les Misérables*, 1888

2.4 Head on the altar of Art

"In the beginning, there was only one Art, and the future of all art is to reach it again." (Paul Gauguin, Noa Noa) [12] The genesis of the head, which was burned in Ernst Chaplet's stove as an artefact, first appeared in Gauguin's self-portrait *Les Misérables*. The painting was created on request of Vincent van Gogh 1888. Gauguin identified himself with the character of Jean Valjean from Viktor Hugo's novel (*Les Misérables*, 1862). A proud fighter with an unfavorable fate and society. No doubt Gauguin was very satisfied. That was the perfect vision of himself. There are interesting elements of symbolic synthesis, which laid the foundation of other art styles. Floral patterns, ornaments, lines throughout the image, curves that give it a tone with contrasting colors, successfully predict the features of the Art Nouveau style. [20] Gauguin's self-portrait represents an important probe

into the author's inner mood. At the time of preparing this work, the gentle figure of the romantic part of Gauguin was still present. However, it was retreating before the Indian, the avenger, the one who due to unfair assessment of society took the right for vendetta. "The mask of a thief, badly dressed and powerful like Jean Valjean, who has his nobility and inner gentleness. The rutting blood floods the face, and the tones of a fiery smithy, which surround the eyes, suggest the red-hot lava that sets our painters' souls ablaze. The drawing of the eyes and the nose, like the flowers in Persian carpets, epitomizes an abstract and symbolic art. That girlish little background, with its childish flowers, is there to testify to our artistic virginity. And that Jean Valjean, whom society oppresses, outlawed; with his love, his strength, isn't he too the image of an Impressionist today? By doing him with my features, you have my individual image, as well as a portrait of us all, poor victims of society, taking our revenge on it by doing good..." [9]



Fig 4: Ceramic jug selfportrait, 1889

1888 was a year like no other. The time of the great Gauguin revolution. Changes in style, design, use of colors, goals beyond possibilities. Gauguin faced great hardship and several existential dilemmas. "I've sacrificed everything this year." confides in a letter to his friend Schuffenecker. Two of Gauguin's self-portraits - a clay jug and an oil painting by *Les Miserables* - are silent witnesses to these changes.

After completing the oil in October 1888 wrote to his friend Schuffenecker: "Color is far from reality, imagine vague the memory of the clay twisted by tremendous heat. All those red, purple, brindle explosions of fire like a blast furnace..." [12] It was the blast furnace, stove and the memories of pottery making that brought him the original idea of himself. Even though the jug ceramic self-portrait was done months later the oil painting *Les Miserables*, the three-dimensional artifact created in the hot furnace was closer to Gauguin. Only the burning flame was considered the worthy partner for Gauguin

2.5 Public man, private man

Gauguin had tried to find the most appropriate of art expression. The own language, specific style for communication his artistic intentions, but even the one that would give him a certain space of privacy. An expression tool for the public person, without harming the interests of the private one. Gauguin's communication was characterized by a kind of bipolarity. Whether it was for the art or personal. Gauguin enjoyed making a variety of fanciful stories that entertain company. But fiction was never perfect. He usually narrated modified versions of what he actually experienced. He was able to captivate the audience with his expressive speech. Although some friends of him doubted about the truth of the stories, they just enjoyed having fun. Anyway, who really cares about the truth? According to Nietzsche or Freud, the truth has of little value for people. The man is more familiar with lying. Pure knowledge without any consequences is just indifferent to man. Only when he realizes the benefits resulting from it, the truth becomes the desired object. [23]

Thoughtful Gauguin was an excellent observer. "I've learned to focus on myself and to pay constant attention to the game of professors..." [11] He thoroughly analyzed his surroundings and adapted his

communication accordingly. He perceived the reactions of others intensively and worked with them. "Study your adversary carefully, find out what are his favorite parades, unless he is too clever and plays the game they play at school... In this case, you must have very irregular and unexpected movements in order to make your adversary believe you are about to do something quite different from what you intend." [10] Peculiar initiative originally created as a kind of defense mechanism. Over time, these elements have become part of Gauguin's life strategy.

No more painting, no more literature; the time has come to talk about weapons... Have a good hand and good legs and you will touch often. Add a good head and you will always touch." [10] The special bipolarity of Gauguin communication also applies to the will to be or not to be understood as an author. "Oh, if that nice, good audience finally had wanted to learn to understand a bit how I would have liked them." [12] In his work, he often combined incoherent elements, motives, symbols from different periods, cultures, which significantly complicated the readability of his work. He was irritated by unflattering critics, but the quest for recognition never exceeded the quest for understanding. In matters of art, he was consistent, high principled, refusing to back down in his values. Gauguin as an author, with a clear artist intention, was willing to communicate only his own original ideas. "Gauguin sees heaven rather red, than blue with crowd." [31] "It is only the sign-painter who should copy the work of others. If you reproduce what another has done you are nothing but a maker of patchwork." [10] The need of self-actualization was significant in Gauguin. "I hate nullity, the half-way... I must have everything!" [10] Gauguin had no interest to do something less than his principles, less than his name. The need for art language grew. Unwilling to be satisfied with the current offer forced Gauguin to be

constantly thinking about how to change, how to improve what had already been created.

2.6 Man on the edge of two manifestos

The Symbolist Manifesto versus The Manifesto of Cult of Ugliness. Sophisticated conundrum versus uncompromising reality. In both cases figured as the key person Emil Zola. Zola, as the central representative of naturalism, preferred a real depiction of reality. He enthusiastically praised the work of Eduard Manet, which resonated in the same way in Gauguin. Paul Gauguin created his groundbreaking image *the Nude* in terms of a faithful interpretation. "This meat is roughly alive, this is not the smooth straight skin, immersed in a tub of pink color and then ironed, as other artists do. This is the skin under which the blood flows, the nerves tremble, and finally how TRUE all the parts of the body are, the massive abdomen that flows down to thighs, the hanging dewlap, the chin with dark spots, the angular knee joints and the distinctive wrists... Gauguin is the first artist in all years who try to introduce the woman of today!" wrote Joris-Karl Huysmans in his critique. Huysmans's even comparing Gauguin's work to Rembrandt's non-idealized women. [36] Truth as the highest value, pain over beauty, aesthetics of ugliness, immorality were the key points of the Manifesto of the Cult of Ugliness. Even though there were many Impressionists involved, not all of them shared the ideas of this manifesto. Cezanne and Seurat were fundamentally opposed, so the manifesto of the Cult of Ugliness cannot be renamed as the Manifesto of Impressionism. Degas, Lautrec, Van Gogh, Gauguin strongly sympathized with the ideas conceived by Emile Zola. Zola, as an orthodox revolutionary, wanted to unleash the same rebellion he had achieved with his novel *The Germinal*. [30]

Unlike symbolism, which combined dreamy vision with reality, Zola built the manifesto on the ideas of

pure, uncompromising, nasty truth, which he wanted to throw to the face of society. He considered symbolism as a backward movement. Paradoxically, it was Emile Zola who provided an important impulse for developing the ideological conception of this style. The Symbolist Manifesto was based on Zola's critique of Gustav Moreau's work. He defined symbolism as an anti-realistic, anti-positivist direction, containing elements of action. "The Content composed of symbols communicated through old primitive forms along with the author's hatred of realism." [32] Jean Moreau later followed this characteristic and in 1886 published the Manifesto of Symbolism in Le Figaro newspaper. The basis of the manifesto was built on the linking the elements from the real life and the world of art. Other features of symbolism were preferring a hint over a detailed description, irrationality over reality, focus on the inner meaning of things. Synthesis, the key word of the symbolists, allowed the birth of a new more exciting reality. With the rise of symbolism was associated the writer Stephan Mallarme, mostly as a translator of the American author Edgar Allan Poe. Edgar Allan Poe was recognized as a father of symbolism by young French artists for his writing mastery of evocating mood. Elements of violence, rudeness, hideousness and immoral acts were common sign of both manifestos. Society tended to violence as a form of artistic expression. "Decadent obsessions with death and violence are typical of late nineteenth-century literature." [32] This psychological aspect is reflected not only in the ideas of the Cult of Ugliness, but also in symbolism, where through Poe it becomes one of the main pillars of artistic expression. That's all was water for Gauguin's mill. On the one hand, the related views of Emil Zola and the positive criticism of Huysmans and on the other hand, the need for the own space for his private part, the need for the own expression which was becoming more and more urgent. Primitive forms, basic colors, intensive

emotions, elements on the edge of existentialism. Symbolism, which attracted Gauguin still more, provided him together with its synthesis the ground for the new synthetic style.

Cloisonnism became Gauguin's language of expression for the visual arts. Within the Pont Aven School, Gauguin together with Emil Bernard, managed to create a new synthetic style, characterized by art techniques. The name cloisonnism was created by the poet Édouard Dujardin. The word derived from the Gothic decorative art of enamels "cloisonné," where the contours of the engraved image are framed by metal wire and the content is filled with colored enamel also determined the method of processing in the fine art. There was created a decorative style with sharply divided colored areas, as a result of transferring this formal effect into the painting, The synthesis of shapes and colors was supposed to answer the question of aesthetics and content. Unlike the impressionists, who preferred the naturalistic point of view, synthetists focused on the image in the viewer's imagination. Cloisonnism enables to get over the depicting reality. There was possible to reach the purest emotional qualities in terms of sign and idea. Using the so-called cloisons were originally made of various first-class goldsmith's works, mostly depicting Christian motives. [23]

During late summer 1888, Gauguin started to incline to various religious motives, but his motivation was of a bit obscure. There was a time Vincent van Gogh was demanding the Gauguin's self-portrait, when he created a key work of cloisonnism, the oil painting Vision after the Sermon. A trunk of an apple tree crosses the canvas and divides the scene into a sphere of reality and mysticism. In a letter to Vincent van Gogh, he writes about him: "I've just done a religious painting, very badly done, but which was interesting to do, and which I like. I wanted to give it to the church at Pont-Aven.

They don't want it, of course... For me, the landscape and the wrestling exist only in the imagination of the people at prayer after the sermon; that's why there's a contrast between the real people and the wrestling in its landscape, not real and out of proportion." [8] Gauguin described the painting as a duel that takes place only in the minds of praying people. Another meaning line, placed in the space of the private man, reveals the penetration into Gauguin's heart. The painting, presenting the battle between good and evil, describes the real state of Gauguin's mental condition. There the struggle of several existential dilemmas took place there.



Fig 5: Paul Gauguin, Vision after the Sermon, 1888

Gauguin tried to cover up his inner tears with a sharp teasing mockery, which was addressed in particular to believers. Whether it was the bold plan to install the expressive painting into a local church, or a shameless critique of a priest, who refused the work. Disappointed wrote to Vincent van Gogh about the incident and mockingly pointed out the stupidity of clerics or even the blind faith of the praying women in his own painting. The present irony was just Gauguin's bitter laugh over tears. The dagger in his wound. Jacob struggle with angel reflected Gauguin's struggle with life. In this period deep red color has gained a strategic position in Gauguin's work. Whether in the form of distinctive areas in oil painting or crimson red, evoking blood, in ceramic glazes. Dramatic scenes referring to the crossing borders, suffering or good and evil battle

reflected the author's inner mood. Gauguin continued to feel the constant need for self-reflection. The portrait with a Yellow Christ, The Christ in an olive garden, or a ceramic self-portrait with a decapitated head testify to the search for a position within a scale of values. Solving the dilemma had intensified in period shortly before and after the stay with Vincent van Gogh. Searching for answers about himself Gauguin was accompanied by his entire subsequent life. "I used to be good, I don't congratulate myself on that. I have often been evil, I do not regret it." [11]

2.7 Color as a matter of soul.

By the words of Johann Wolfgang Goethe: "Color is a matter of the soul" [13] Color was for Gauguin one of the key tools of expression. The color on Gauguin's palette was not only a means of aesthetic value of the work. "Color is a conundrum itself as regards to the feelings it evokes in us." [12] He was willing to sacrifice everything for color. Being very consistent in their selection paid a great attention to quality, composition and combinations of colors. According to Gauguin aesthetics, the intensity of the color should show its true nature. Each object is naturally associated with a certain color. What is naturally blue should be painted more intensely with blue. For example, the sea will be painted more intense blue than the trunk of a tree that has been given a blue color but was originally gray. [12] Cloisonnism brought intense and primary colors into Gauguin's work. Significant was especially using of red color. Its importance, as well as another various expressive element of his work, the author hasn't clarified into detail. This fact can be based on Gauguin's nature not to communicate about things, which were for him too personal. Color is a matter for the soul, it manifests itself as a force connecting man with the universe and its effects are subordinated to natural laws. [13] Symbolists sought to penetrate behind the representation of reality and to achieve an

emotional quality through the synthesis of character and idea. [23]

The importance of knowing what symbolic ideas the color evokes, has persisted till today. This interest has expanded to other areas that no longer concern only the arts. Marketing psychology explains communication processes that are based on a similar basis. Grab the viewer's attention, audience interaction are the interfaces that connect marketing professionals with the authors of works of art. Marketing communication is just a more sophisticated analogy of artistic dialogue. "It is important what symbolic ideas of color evoke and to what basic principles, in the sense of expressing the essence of being, the distinction between good and evil, life or death, are they related." [37] The red color has long been considered by various cultures to be the most significant color. Related meanings were mostly derived from the connotation with blood. Red as a symbol of energy, strength, human body, male principle, passion, fire, sin, crime, struggle, war, revolution, but also martyrdom and suffering of Christ which leads to the purification and God's grace of the Holy Spirit. [3] Vysekalová also highlights the exceptional position of red color. Explanation of the meaning further delegates to interpretations by Max Lüscher. According to him, the red color has several meanings. It refers to the inner energy of the individual, strength, self-confidence, power. From a psychological point of view, a weak individual may feel threatened by this color. Red color has been also attached with particular physiological aspects of a person, his appetite in basic needs. [37] At a certain time Gauguin took over the role of a martyr. By the oil *Les Misérables* transferred it into the art sphere. On the canvas of this oil painting, the red color was used only very gently into tender little blossoms balancing the harsh expression of the author face in the role of an indomitable fighter persecuted by society. The red color element was encrypted also in the deep

restless flaming view: "The rutting blood floods the face, and the tones of a fiery smithy, which surround the eyes..." [9]

With its distinctive yellow background, the self-portrait refers to Vincent van Gogh and his request on the basis of which the painting was created. The distinctive yellow, so characteristic for Vincent van Gogh's works, used in the background has symbolizes the medium, the means of expression, some kind of plate where Gauguin had put his portrait and offered it to a friend. The concept of this painting was preparing when the oil *Vision after the Sermon* was done. *Wrestling men on the battlefield*, which color is rightly red. Red as a symbol of strength, passion, struggle, but also of human vulnerability. The combination of red and yellow in the above paintings is designed in the opposite position, but on the same ideological basis. Intensive color tones are clear signs of Gauguin's symbolism confirming cloisonnism. The struggle executing on bold surfaces of primary colors presents the common idea of the author's inner struggle, vigor for the work and reflection on moral norms.

2.8 Blood as a color

"Now here, without the slightest doubt, we're in the presence of an unspoiled creature with the instincts of a wild beast. With Gauguin, blood and sex have the edge over ambition." Vincent expressed his concern in letter to Emile Bernard from 1st November 1888. [33] That was Vincent's first impression about Gauguin, when they finally met after a long time in Arles. Vincent van Gogh was one of the most loyal people ever. He respected his friends regardless of their mistakes. He never carried out what was meant only for his ears. He tried to look for people's good side. This was the fundamental difference in character between him and Paul Gauguin. Vincent expected a lot from Gauguin's stay in the Yellow House. His entire existence was built on this friend and art collaboration.

Unknowingly, Gauguin was providing him an immense amount of creative energy through his uncontrollable spirit, progressive opinions and his unwavering determination. Vincent was dreaming about the Studio of South. His vision was simple. Young artists would live on the ground of the Yellow House would create, support each other, share their cost with the aim of artistic growth. The desire to create the Study of the South made Vincent's life meaningful. Gauguin should be the head of this art group. Gauguin was a strong individualist, seeing the stay in Arles as a short-term affair. He had intended, through Vincent's brother Theo van Gogh, to resolve his financial issues.

What sense did Vincent refer to blood, when he wrote: "With Gauguin, blood and sex have the edge over ambition..."? [33] For Vincent, the blood was primarily a life-giving fluid. He used to write about blood mainly in connection with health. The wild creature in association with blood and sex evokes a primitive nature controlled by instincts. Blood as a wild unbridled energy, the power of the male principle in contrast of Gauguin processing blood in his work. Gauguin has joined blood with fight, pain, suffering and death. Gauguin's self-portrait ceramic jug or Oviri contains a bloody-like crimson enamel which can also be interpreted as blood, a substance that washes the guilt and relieves the soul. Blood as a symbol of reconciliation according to the third book of Moses. [28] The ambiguity of Gauguin's symbolism and expression was confusing even for close friends of his. Reticent Vincent van Gogh was so upset by his behavior that he confided in him in a letter to brother Theo: "If Gauguin were to examine himself properly in Paris or have himself examined by a specialist doctor, my word I don't really know what the result of it would be. Several times over I've seen him do things that you or I wouldn't permit ourselves to do, having consciences that feel things differently; I've heard two

or three things said of him in the same vein; but I, who saw him at very, very close quarters, I believed him led by his imagination, by pride perhaps but – quite irresponsible." [35]

Blood was such a strong inspiration to Gauguin that it's supposed to be appropriate paying closer attention to this fact. Due to the events in year 1888 and development of his own interpretive language the focus should be based on the following works: The Vision after the Sermon, Mistral, Human misery and especially the Heat of the Day also known as Woman with pigs (En pleine chaleur, Dans les foins or La femme aux cochons).



Fig 6: Paul Gauguin, Heat of the Day (Dans les foins, En pleine chaleur) 1888

The extraordinary painting attracts with the nude female body. The masculine body dominates to image. It's a retrospective Gauguin's previous work with a reference to his predecessors. Degas or Delacroix's figurativeness cannot be overlooked. The noticeable desire of Gauguin to follow up his groundbreaking image *the Nude* which was done in a naturalistic view. The naked body of a woman tired of the heat leaning over a huge stack of straw evokes an erotic undertone, which is further enhanced by the presence of pigs. The female element incorporated among pigs has been symbolizing lascivious male desire. There is an assortment of the naturalistic vision of the female body with the using of symbols and color composition

typical of cloisonnism.

Depiction of men in the form of pigs refers to statements from Gauguin's memories – Intimate journals (*Avant et après*), where men – pigs speak about women as pieces of meat. The distinctive coloring of large surfaces absorbs details that are not so obvious at first sight. However, the disparate elements undoubtedly disrupt the scene and their presence forces them to question of the core idea of painting.

“Gauguin's working on a very original nude woman in some hay with some pigs. It promises to be very beautiful, with great style.” [34] Vincent was enthusiastic about this artwork even though he did not understand it well. With confidence and respect for his colleague, tried to extract only the good, inspiring stimuli that could broaden his artistic horizons. “Gauguin gives me courage to imagine, and the things of the imagination do indeed take on a more mysterious character...” wrote Vincent van Gogh to Theo van Gogh in letter early November 1888 [34] The disturbing elements in the painting were bond by the common shade of red. The hand, colored red from the fingertips up to the length almost whole forearm, corresponds with color of thick fibers coming out the abdominal cavity woman's body. The fibers imitating the loose loops of the intestines confer the work even dramatic expression. Red as blood. Blood as a color, as a color of desire, passion, life but also pain and suffering. The rural environment in contrast to the lasciviousness of the motif with elements of violence confers mystical character of the work. The painting *The Heat* confirms Gauguin as an artist standing on the borderline of two manifestos, two art styles. The presence of blood in the painting may be a reference to the work of Edgar Allan Poe or Emil Zola. The end of the nineteenth century is strongly associated with the development of new journalism. The new journalism was built on recognizing the needs of society.

Decadent hobby in crime and gossiping got the thumbs up. Pathological phenomena in the society of "social ills" ensured massive sales and social interest. [24] The newspapers were full of murderers, thieves, the greatest hideous acts that only the human mind could imagine. At the time, when Gauguin created mentioned works, the press reported on the murders of Jack the Ripper as well.

Gauguin was fascinated by the crime. Gauguin's Intimate journals (*Avant et après*) are full of fragments various violent crimes. Reflections on the meaning of life combined with variety of stories about murders, executions or cut head of a mother-in-law. Already at the first meeting with Vincent van Gogh, initiated by Theo van Gogh, Gauguin boasted a story from the morning when, at the urging of a neighbor, he had to cut off from the rope of her hanged husband. [11] Gauguin had no respect to authority. He liked to oppose. His passion for solving crimes is also included in his memoirs, where he boasted of his abilities. "The police-sergeant knew well enough, everyone knows here, that Pastor Vernier and I have extensive medical knowledge ... I declare without hesitation that if I had been called, this third wound would not have passed unobserved and that it would have been easy for me to tell whether it had been made with a knife." [10] There was an incident in which a woman was stabbed. Gauguin often criticized the work of the police. He appreciated to take a role of an amateur detective or medical examiner. He did not hesitate to write to the judge who had been to investigate the case because he was convinced that they had been arrested the wrong and the real killer had been not even charged. Gauguin's fascination by crime, stubbornness and contempt for authority had been manifested into open sympathy for certain offenders. No matter was it a fantasy character like Jean Valjean or a real criminal. Gauguin almost heroized the convicted murderer by

nickname Prado. "The murderer, quite small but of a sturdy appearance, had a handsome proud head." wrote in his journals. [10] In the self-portrait near Golgotha, Gauguin even stylized himself into the figure of a convicted murderer shortly before the execution, exactly how he had seen Prado on the Place de la Roquette on the twenty-eighth of December 1888. There were just a few days after arriving from Arles, when Gauguin stood at half past two in the morning on the square to have the best possible view of the tragic performance. He yearned to see the killer's head after it had been pulled out of the box under the guillotine. Regardless the sins that Prado had committed, for Gauguin he was the symbol of a hero. The warrior against social conventions. "Vive Prado!" [10]

2.9 "Le meurtrier a pris la fuite"

There was the only person who informed about the course of action the Arles drama of 23rd to 24th December 1888, when Vincent van Gogh had cut off his ear. Vincent was not the main speaker of what had really happened that night, but Paul Gauguin was. As it was typical for Gauguin's interpretation, the story of the incident night varied. The original version, which Gauguin had confided to friend Emil Bernard, speaks about a newspaper scrap, which had supposed to be a corner stone of final quarrel between Vincent van Gogh and Paul Gauguin. Indeed, in the newspaper *L'Intransigeant* of December 23rd 1888, there has been published a report [20] which ends with the words: "Le meurtrier a pris la fuite" The killer escaped. (See fig. 7)

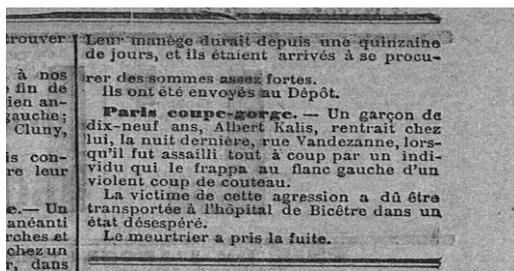


Fig 7. „Le meurtrier a pris la fuite“
L'Intransigeant 23.12.1888

On a brief report about the Parisian murderer, Gauguin constructed his entire story of the events of the fateful night in Arles. According to Gauguin, Vincent had thrown the newspaper scrap in front of Gauguin's eyes, when he informed Vincent about his final decision to leave Arles for good. Emile Bernard, as a friend of both artists, was strongly impressed by the whole affair and immediately sent on Gauguin's version to Albert Aurier. [1] Gauguin's no longer mentioned this version anywhere. Nor in any narration or memoirs.

Vincent van Gogh kept a detailed description of the incident to himself. As a guardian of secrets with sealed lips, he didn't reveal any compromising details about his friend. His loyalty was infinite. After the Gauguin's departure he allowed to write about his real character and the ground of incident but only in insinuation: "If Gauguin were to examine himself properly in Paris or have himself examined by a specialist doctor, my word I don't really know what the result of it would be. Several times over I've seen him do things that you or I wouldn't permit ourselves to do, having consciences that feel things differently; I've heard two or three things said of him in the same vein; but I, who saw him at very, very close quarters..." [35] Gauguin sympathy with the convicted murderer is of the utmost concern. On the other hand, they represent an important aspect for understanding his inner world. René Huyghe, a prominent art theorist who looked at artworks comprehensively, through the prism of extensive knowledge of psychology, philosophy and history, talks about the undoubted penetration of the author's life into his work. Huyghe emphasizes the contribution of the content components. "Every element brought into the picture bears the painter's seal, thereby strengthening the overall value of the image as an expression of the author's personality. Everything reveals here, everything points to a common origin. Although is the

essence as invisible as it is, or vice versa no matter how real, it controls the whole, and everything we can see on the canvas is reminiscent of invisible to obsessive presence of the author.” [17]

The true understanding of Gauguin's communication in any form is not simple. For a rather clear idea, it is necessary to decode the essence of his thinking. The main line, which he tried so intensely cover with many variations of facts, forms or names, can only be revealed by a thorough investigation of his works and notes with an effort to understand unburdened by a subjective view. According to Eco's theory of interpretation, each piece of work contains two dimensions. It is possible to distinguish the semantic level and within the critical interpretation the semiotic level. Not everyone, therefore not every author, deliberately presupposes the viewer's reactions to both of these aspects. The viewer, as the recipient of the content, gets the first the meaning and then he can appreciate or not appreciate the way of interpretation. [5] In Gauguin's work is a presence of the definite effort to attract at first by the way of expression and then the audience is provided with the opportunity to pay attention to the details or decode the meanings in the work.

At the end of this study, I would like to propose a short hypothesis. As a result of Gauguin's unquestionable interest in creating riddles or interpreting various dramatic stories, taking into account Vincent van Gogh's words about Gauguin's fascination with blood – What if the using of blood element in Paul Gauguin work is present also in the other way as we know it till today? Other than just a decorative article of ceramic glazes. A time when human or animal blood was used as a dye, were among primitive cultures. In the fine arts, blood is not used as a pigment, with the exception of dried beef blood for the production of Prussian blue. [2] Due to the stability of the color, most pigments are

of inorganic origin. Blood as a color, as a medium, has been served for its expressiveness especially in contemporary art. For example, in the work of the Austrian artist Professor Hermann Nitsch.

Blood could also be part of Gauguin's painting. Hidden in dark tones approaching black in the role of a symbol. Blood as an organic element, a reminder of life, suffering, the evidence of the existence, uniqueness and transcendence that Gauguin has been seeking. In accordance with his specific style of expression. In the way: say or not to say. To be a public or a private man: Making things invisible just in front of the open eyes. "Everything must be sacrificed to color." [12] I suppose it would be worthwhile to stimulate an professional discussion on this topic and perhaps to investigate the certain artworks.

3. CONCLUSION

Paul Gauguin's interpretive language is distinctive and specific in its symbolism. Simultaneously it represents the communication of man. Manifesting the contrast between intrapersonal and interpersonal communication develops questions on internal dialogue. Paul Gauguin exceeded not only the frame of the time period of his existence, but also the field frame of work. He became not only a painter, a carver or a sculptor. Paul Gauguin was a strategist of his Art. He became what we call the marketer today. He had considered how to fulfill the work with content, how to promote it and communicate it to the public. Of course, he wasn't alone in this process, Theo van Gogh, Daniel de Monfried, William Mollard and others helped him with the sale, but Gauguin was the author of an idea and the strategist of symbolism in his art work. Study of the qualitative dimension of communication even with Gauguin specifics is showing its importance for today in connection with pathological phenomena in social communication related to the half-truths, alternative facts or disinformation. The Insight of

information from the broader and relevant contexts, extracting the substance with kind regard to the circumstances I consider as the basis for successful communication, development and sharing of knowledge. The importance of knowledge is unquestionable and necessary for us to evolve as humans.

4. REFERENCES

- [1]. E. Bernard, "Emile Bernard letter Albert Aurier 1 January 1889," Note 1 In letter Vincent van Gogh and Félix Rey to Theo van Gogh, [online], 2 January 1889 [cit. 2021-07-07] Available: <http://vangoghletters.org/vg/letters/let728/letter.html>
- [2]. B.H. Berrie in E.W Fitzhugh, "Prussian blue" pp. 191-218 in Artists pigments," vol 3, Washington: Board of Trustees, National Gallery of Art, 1997. ISBN: 9781904982760
- [3]. J. Černý and J. Holeš, "Sémiotika," Praha: Portál. 2004. pp. 195-198. ISBN: 8071788325
- [4]. H. Dorra, "The symbolism of Paul Gauguin," University of California Press. 2007. 361 pp. ISBN: 9780520241305
- [5]. U. Eco, "Meze interpretace," Praha: Karolinum, Transl. L. Nagy, 2004. 330 pp. ISBN: 9788024607405
- [6]. U. Eco, "Teorie sémiotiky," Praha: Argo, Transl. M Sedláček, vol.2, 2009, 440 pp. ISBN: 9788025701577
- [7]. E. Eckermann, D. Gamboni, J. Hargrove, R.Rapetti, J.Simpson, "Van Gogh Studies 3, Visions: Gauguin and his Time," Amsterdam: Van Gogh Museum, Zwolle: Waanders Publishers, 2010. 208 pp. ISBN: 9789040076596
- [8]. P. Gauguin, "Paul Gauguin letter to Vincent van Gogh, [online] 26 September 1888 [2021-07-07]. Available:<http://vangoghletters.org/vg/letters/let688/letter.html>
- [9]. P. Gauguin, "Paul Gauguin letter to Vincent van Gogh, [online] 1 October 1888 [cit. 2021-07-07]. Available:<http://vangoghletters.org/vg/letters/let692/letter.html>
- [10]. P. Gauguin, "Gauguin's Intimate journals," Avant of Après. English, NY: Dover Publication Inc., Transl. Van Wyck Brooks, French 1997. 118 pp. ISBN 9780486294414
- [11]. P. Gauguin, "Před a po," Avant of Après. Czech, Praha: Vydavatelství Labyrint, Transl. A. Fárová, French, 2001. 190 pp. ISBN 8085935228
- [12]. P. Gauguin, "Noa-Noa, Před a po, Dopisy," Praha: Státní nakladatelství krásné literatury, hudby a umění. Transl. J.R. Marek, A. Fárová, J. Masák, French, 1959. pp. 153-396.
- [13]. J.W. Goethe, "Zur farbelehre" Hofenberg, 2016, 586 pp, ISBN: 9783843090285
- [14]. Ch. Gray, "Sculpture and ceramics of Paul Gauguin." Baltimore: The John Hopkins Press. 1963. 348 pp.
- [15]. G. Groom, D. Gamboni, H.K. Stratis, I. Cahn, C. Bernardi, A. Perelman, E. Bégué, N. Horner, O. Ferlier-Bouat, E. B. Modiri, "Gauguin - Artist as Alchemist," Chicago: The Art Institute of Chicago. 2017. 336 pp. ISBN: 9780865592865
- [16]. N. Horner, "Oviri" in Groom, "Gauguin - Artist as Alchemist," Chicago: The Art Institute of Chicago, 2017, pp. 270-277
- [17]. R. Huyghe, "Řeč obrazů." Praha: Odeon. 1973. pp. 103-152.
- [18]. H. Kaufmann, R. Wildegans, "Van Goghovo ucho. Paul Gauguin a pakt mlčení." Praha: Grada, Transl. A. Fejglová, German, 2013. 240 pp. ISBN: 9788024743950
- [19]. L'Intransigeant „Le meurtier a pris la fuite“ [online] 23 Decemebr 1888 [cit. 2021-07-10] Available:<https://gallica.bnf.fr/ark:/12148/bpt6k77>

- 7793f/f2.item.zoom
- [20]. B. Mráz, M. Mrázová, "Secese(-ismy 5)," Praha: Obelisk. 1971. 88 pp.
- [21]. L. Mynaříková, "Psychologie lži." Praha: Grada Publishing, 2015. 200 pp. ISBN: 9788024754727
- [22]. F. Nicosia, "Gauguin: Život umělce." Praha: Euromedia Group. Transl. K. Křížová, Italy, 2009. 160 pp. ISBN 9788024225616
- [23]. F. Nietzsche, "O pravdě a lži ve smyslu nikoli morálním." Praha: OIKOYMENH, 2007, Transl. V. Koubová, German, 59 pp. ISBN: 9788072982813
- [24]. D. Oldrige, "Casting the spell of terror: the press and early Whitechapel murders." In Warwick and Willis, 2007, pp.46-55.
- [25]. H. Perruchot, "Gauguinův život." Praha Nakladatelství československých výtvarných umělců, Transl. F. Zvěřina, French, 1968. 317 pp.
- [26]. A. Pingeot, "Oviri" in Shackelford and Fréches-Thory, 2004. pp. 136-141.
- [27]. S. Roe, "Impresionisté: Soukromé životy." Praha: Metafora, Transl. B. Kučerová, English, 2012, 384 pp. ISBN: 9788073593377
- [28]. G. Schury, "Miazga života. Kultúrne dejiny krvi." Bratislava: Kalligram. Transl. M. Szabó, German, 2004. 207 pp. ISBN: 8071496537
- [29]. G.T.M. Shackelford and C. Fréches-Thory, "Gauguin Tahiti." Boston: Museum of Fine Arts. 2004. 371 pp. ISBN: 9780878466672
- [30]. I. Stone, "Lust for life." UK: Cornerstone, 2018. pp. 287-290, ISBN: 978 1787461390
- [31]. A. Strindberg, "Letter" in Gauguin, 2001, pp. 29-31
- [32]. D. Sweetman, "Gauguin." Praha: BB/art. Transl. V. Viták, English, 2006. 622 pp. ISBN 8073419203
- [33]. V. van Gogh, "Vincent van Gogh letter to Emil Bernard." [online] 1 or 2 November 1888, [cit.2021-07-22]. Available:<http://vangoghletters.org/vg/letters/let716/letter.html>
- [34]. V. van Gogh, "Vincent van Gogh letter to Theo van Gogh, [online] 11 or 12 November 1888 [cit.2021-07-22]. Available:<http://vangoghletters.org/vg/letters/let719/letter.html>.
- [35]. V. van Gogh, "Vincent van Gogh letter to Theo van Gogh, [online] 17 January 1889 [cit.2021-07-14]. Available: <http://vangoghletters.org/vg/letters/let736/letter.html>
- [36]. M. Vároš, "Osudy umeleckých diel a ich tvorcov." Martin: Matica slovenská, 2011. pp.175-216. ISBN: 9788081280184
- [37]. J. Vysekalová, R. Komárková, J. Herzmann, O. Herink, "Psychologie reklamy" Praha: Grada Publishing, 2007. 294 pp. ISBN: 9788024721965
- [38]. A. Warwick, M. Willis, "Jack the Ripper. Media, Culture, History". Manchester University Press, 2007. 268 pp. ISBN: 9780719074943