

Vincent van Gogh

Sower with Setting Sun, 1888

Oil on canvas, 73 x 92 cm

Signed lower right: Vincent

De la Faille no. 450



Provenance

The artist's family (1) • Frederik Willem van Eeden, Bussum (1890 until at least 1905) (2) • Martha van Eeden-van Vloten, Laren (3) • Kunstzaal d'Audretsch, The Hague (4) • Paul Cassirer, Berlin (1914) (5) • Franz von Mendelssohn, Berlin (1914 until [d.] 1935) (6) • Robert von Mendelssohn, Berlin & Abtwil/St. Gall (1935–1951) (7) • Emil Bührle, Zurich (30 November 1951 until [d.] 28 November 1956) (8) • Given by the heirs of Emil Bührle to the Foundation E.G. Bührle Collection, Zurich, no. 49 (1960).

- (1) For the succession upon the death of the artist, see Chris Stolwijk, Han Veenenbos, *The Account Book of Theo van Gogh and Jo van Gogh-Bonger*, Amsterdam & Leiden 2002, pp. 21–22.
- (2) Received as a gift from Jo van Gogh-Bonger on the occasion of a visit to Paris on 28 October 1890, Solwijk, Veenenbos as above, n. (1), p. 24, n. 23; *Les XX Bruxelles, Huitième exposition annuelle*, Musée d'art moderne, Brussels 1891, no. 1; *Tentoonstelling Vincent van Gogh*, Stedelijk Museum Amsterdam 1905, no. 112a.
- (3) Wife of the above, de la Faille no. 450; possibly received from the above as part of a divorce settlement in 1907.
- (4) De la Faille no. 450.
- (5) Walter Feilchenfeldt, *Vincent van Gogh, Die Gemälde 1886–1890, Händler, Sammler, Ausstellungen, Die frühen Provenienzen*, Wädenswil 2009, p. 171.
- (6) Acquired from the above in March 1914, Feilchenfeldt as above, n. (5).
- (7) Son of the above, AStEGB, Inventory Card Van Gogh, *Sower with Setting Sun*.
- (8) Acquired from the above for CHF 320.000, through the medium of Dr. Fritz Nathan, St. Gall, AStEGB, Entry Book I, 20 November 1951, with mention "gekauft am 30. 11. 51" and indication of price, identifying Nathan as the consignor.

Exhibitions

Les XX Bruxelles, Catalogue de la huitième exposition annuelle, Musée d'art moderne, Brussels 1891, no. 1. • *Tentoonstelling Vincent van Gogh*, Stedelijk Museum Amsterdam 1905, no. 112a. • *Vincent van Gogh*, Kunsthaus Zurich 1954, not in catalogue. • *Chefs-d'œuvre des collections suisses de Manet à Picasso*, Exposition nationale suisse (Palais de Beaulieu), Lausanne 1964, no. 114. • *Van Gogh in Arles*, Metropolitan Museum of Art, New York 1984, no. 129. • *Magie der Bäume*, Fondation Beyeler, Riehen/Basel 1998–99, no. 44. • *L'impressionismo e l'età di van Gogh*, Casa dei Carraresi, Treviso 2002–03, no. 154. • *Van Gogh and the Colours of the Night (Van Gogh en de kleuren van de nacht; Van Gogh und die Farben der Nacht; Van Gogh et les couleurs de la nuit; Van Gogh e i colori della notte; Van Gogh y los colores de la noche)*, Museum of Modern Art, New York; Van Gogh Museum, Amsterdam 2009, no. 51 (exhibited in Amsterdam only).

References

Julius Meier-Graefe, *Entwicklungsgeschichte der modernen Kunst*, Stuttgart 1904, p. 119, n. 1. • Jacob-Baart de la Faille, *L'œuvre de Vincent van Gogh, Catalogue raisonné*, Paris & Brussels 1928, vol. 1, *Tableaux, texte*, no. 450, vol. 2, *Tableaux, planches*, fig. 122 (bottom right). • Willem Scherjon, Willem Josyah de Gruyter, *Vincent van Gogh's Great Period, Arles, St-Rémy and Auvers-sur-Oise (Complete Catalogue)*, Amsterdam 1937, p. 143 (ill.). • Jacob-Baart de la Faille, *Vincent van Gogh*, Paris 1939, no. 481 (ill.). • Werner Weisbach, *Vincent van Gogh, Kunst und Schicksal*, vol. 2, *Künstlerischer Aufstieg und Ende*, Basel 1951, p. 79. • Jean Cassou, *Les impressionnistes et leur époque*, Paris 1953, fig. 66 (German edition: *Die Impressionisten und ihre Zeit*, Lucerne 1953). • François Daulte, "Le Semeur de van Gogh", in *Arts* (14 May 1953), p. 2 (ill.). • Robert Th. Stoll, *Van*

The information presented on this website reflects ongoing research and may be revised and updated at any time.

Gogh, Gauguin, Cézanne, Zurich 1960, p. 31, 34, fig. 12. • Jan Hulsker, in *Maatstaf* (1) 1960, p. 333. • Heinz R. Graetz, *The Symbolic Language of Vincent van Gogh*, New York etc. 1963, pp. 127–128. • *Schätze aus Museen und Sammlungen in Zürich*, Zurich 1969, pp. 308–309 (ill.). • Jacob-Baart de la Faille, *The Works of Vincent van Gogh, His Paintings and Drawings*, Amsterdam 1970, no. F 450 (ill.). • Mark Roskill, *Van Gogh, Gauguin, and the Impressionist Circle*, Greenwich (Connecticut) & London 1970, p. 152, fig. 147. • Paolo Lecaldano, *L'opera pittorica completa di Van Gogh e i suoi nessi grafici*, vol. 2, *Da Arles a Auvers*, Milan 1971, no. 594 (ill.; ²1977; French edition: *Tout l'œuvre peint de Vincent van Gogh*, vol. 2, Paris 1971; German edition: *Das gemalte Gesamtwerk des Van Gogh*, vol. 2, *Von Arles bis Auvers*, Lucerne etc. 1971; Spanish edition: *La obra pictórica completa de Van Gogh*, vol. 2, Barcelona 1971). • *Dr. Fritz Nathan und Dr. Peter Nathan, 1922–1972*, Zurich 1972, no. 96 (ill.). • Jan Hulsker, *Van Gogh door Van Gogh*, Amsterdam 1973, p. 176. • Jan Hulsker, *Van Gogh en zijn weg, Het complete werk*, Amsterdam 1977, no. 1627 (ill.; ²1979, ³1985, ⁴1985, ⁵1986, ⁶1989; English edition: *The Complete Van Gogh, Paintings, Drawings, Sketches*, Oxford & New York 1980). • Sophie Monneret, *L'Impressionnisme et son époque, Dictionnaire international illustré*, vol. 3, Paris 1980, p. 140. • Bogomila Welsh-Ovcharov, *Vincent van Gogh and the Birth of Cloisonism*, (exh. cat.) Art Gallery of Ontario, Toronto etc. 1981, p. 139. • Ronald Pickvance, *Van Gogh in Saint-Rémy and Auvers*, (exh. cat.) Metropolitan Museum of Art New York 1986–87, p. 316. • Walter Feilchenfeldt, *Vincent van Gogh and Paul Cassirer, Berlin, The Reception of Van Gogh in Germany from 1901 to 1914*, Zwolle 1988, p. 95. • Victor Merlhès, *Paul Gauguin et Vincent van Gogh, 1887–1888, Lettres retrouvées, sources ignorées*, Taravao (Tahiti) 1989, p. 175 (ill.). • Rainer Metzger, Ingo F. Walther, *Vincent van Gogh, Sämtliche Gemälde*, Cologne 1989, vol. 2, Arles, *Februar 1888–Auvers-sur-Oise, Juli 1890*, p. 452 (ill.; ²1993; ³2001; Hungarian edition: *Van Gogh, A festői életmű*, Budapest 2005). • Wilfred Niels Arnold, *Vincent van Gogh, Chemicals, Crises and Creativity*, Boston 1992 (German edition: *Vincent van Gogh, Ein Leben zwischen Kreativität und Krankheit*, Basel etc. 1993, fig. 3.1). • Jan Hulsker, *The New Complete Van Gogh, Enlarged Edition of the Catalogue Raisonné of the Works of Vincent van Gogh*, Amsterdam & Philadelphia 1996, no. 1627 (ill.). • William W. Meissner, *Vincent's Religion, The Search for Meaning*, New York etc. 1997, pp. 200–202, fig. 8. • Hans Belting, *Das unsichtbare Meisterwerk, Die modernen Mythen der Kunst*, Munich 1998, p. 211, fig. 70. • Ronald Pickvance, *Van Gogh*, (exh. cat.) Fondation Pierre Gianadda, Martigny 2000, p. 83. • Debora Silverman, *Van Gogh and Gauguin, The Search for Sacred Art*, New York 2000, pp. 269–270, fig. 109. • Daniel Wildenstein, *Gauguin, Premier itinéraire d'un sauvage, Catalogue de l'œuvre peint (1873–1888)*, Paris & Milan 2001, vol. 2, p. 528 (ill.). • Bradley Collins, *Van Gogh and Gauguin, Electric Arguments and Utopian Dreams*, Cambridge (Massachusetts) 2001, p. 153, fig. 5.10 (²2004). • Daniel Wildenstein, *Gauguin, Premier itinéraire d'un sauvage, Catalogue de l'œuvre peint (1873–1888)*, Paris & Milan 2001, vol. 2, p. 527 (ill.). • *Van Gogh and Gauguin, The Studio of the South*, (exh. cat.) Art Institute of Chicago; Van Gogh Museum Amsterdam 2001–02, p. 218, fig. 77. • *Van Gogh, Felder, Das Mohnfeld und der Künstlerstreit*, (exh. cat.) Kunsthalle Bremen 2002–03, p. 130 (ill.). • *Vincent's Choice: The Musée imaginaire of van Gogh*, (exh. cat.) Van Gogh Museum, Amsterdam 2003, fig. 137. • *The Paintings of Vincent van Gogh in the Collection of the Kröller-Müller Museum*, Toos van Kosten, Mieke Rijnders (editors), Otterlo 2003, p. 236. • Stefan Koldehoff, "Van Gogh in Germany until 1918, Catalogue of Collections and Exhibitions", in *Van Gogh and Expressionism*, (exh. cat.) Neue Galerie, New York 2007, p. 171. • Christoph Wetzels, *Das Grosse Lexikon der Symbole*, Darmstadt 2008, p. 67 (ill.). • Walter Feilchenfeldt, "Theo van Gogh als Sammler der Landschaftsbilder seines Bruders", in *Vincent van Gogh, Zwischen Himmel und Erde*, (exh. cat.) Kunstmuseum Basel 2009, p. 53, fig. 24. • Walter Feilchenfeldt, *Vincent van Gogh, Die Gemälde 1886–1890, Händler, Sammler, Ausstellungen, Die frühen Provenienzen*, Wädenswil 2009, p. 171 (ill.). • *Vincent van Gogh, The Letters, The Complete Illustrated and Annotated Edition*, Leo Jansen etc. (eds.), London & New York 2010, vol. 4, *Arles, 1888–1889*, entry for no. 722, fig. 1; entry for no. 723, fig. 4; entry for no. 767, n. 1; vol. 5, *Saint-Rémy-de-Provence–Auvers-sur-Oise, 1889–1890*, entry for no. 774, fig. 5, n. 4; entry for no. 776, fig. 11; entry for no. 784, fig. 36, n. 15; entry for no. 800, fig. 3. • *Van Gogh, The Adventure of Becoming an Artist* [in Japanese], (exh. cat.) National Art Center, Tokyo, etc. 2010, p. 22, fig. 14.

The information presented on this website reflects ongoing research and may be revised and updated at any time.

Catalogues of the Bührle Collection: 1966 & 1971, no. 49; 1973/86, no. 87; 1994/95, pp. 44 (ill.), 45; 2004/05: no. 130. ▪ Exhibitions of the Bührle Collection: Zürich 1958, no. 241; Munich 1958–59, no. 72; Edinburgh 1961, no. 59; London 1961, no. 59; Washington D.C. etc. 1990–91, no. 60; Zurich 2010, no. 49. ▪ Articles on the Bührle Collection: Daulte 1956, p. 35 (ill.); Elvin 1958, p. 54; Huggler 1958, p. 370; Wehrli 1963, pp. 218 (ill.), 221; Bührle 1998, p. 136, fig. 5.

Catalogues, exhibitions and articles cited in full see <http://www.buehrle.ch/pdf/egbcat.pdf>.

AStEGB = Archive of the Foundation E.G. Bührle Collection, Zurich