Adherence to this vocabulary of mark making was best abandoned in the works in this show. Each of the featured artists developed a distinctive way of marking from Delacroix’s loose, unfinished lines and rough sketches to Seurat’s incisive, excoriating lines and the looser, flatter lines of van Gogh and Redon. In the works in this show, each artist develops a distinctive way of marking from Delacroix’s unfinished sketches, to Seurat’s incisive, excoriating lines, and to van Gogh’s flatter lines and rough sketches. In the works in this show, each artist develops a distinctive way of marking from Delacroix’s unfinished sketches, to Seurat’s incisive, excoriating lines, and to van Gogh’s flatter lines and rough sketches. In the works in this show, each artist develops a distinctive way of marking from Delacroix’s unfinished sketches, to Seurat’s incisive, excoriating lines, and to van Gogh’s flatter lines and rough sketches. In the works in this show, each artist develops a distinctive way of marking from Delacroix’s unfinished sketches, to Seurat’s incisive, excoriating lines, and to van Gogh’s flatter lines and rough sketches. In the works in this show, each artist develops a distinctive way of marking from Delacroix’s unfinished sketches, to Seurat’s incisive, excoriating lines, and to van Gogh’s flatter lines and rough sketches. In the works in this show, each artist develops a distinctive way of marking from Delacroix’s unfinished sketches, to Seurat’s incisive, excoriating lines, and to van Gogh’s flatter lines and rough sketches. In the works in this show, each artist develops a distinctive way of marking from Delacroix’s unfinished sketches, to Seurat’s incisive, excoriating lines, and to van Gogh’s flatter lines and rough sketches. In the works in this show, each artist develops a distinctive way of marking from Delacroix’s unfinished sketches, to Seurat’s incisive, excoriating lines, and to van Gogh’s flatter lines and rough sketches. In the works in this show, each artist develops a distinctive way of marking from Delacroix’s unfinished sketches, to Seurat’s incisive, excoriating lines, and to van Gogh’s flatter lines and rough sketches. In the works in this show, each artist develops a distinctive way of marking from Delacroix’s unfinished sketches, to Seurat’s incisive, excoriating lines, and to van Gogh’s flatter lines and rough sketches. In the works in this show, each artist develops a distinctive way of marking from Delacroix’s unfinished sketches, to Seurat’s incisive, excoriating lines, and to van Gogh’s flatter lines and rough sketches. In the works in this show, each artist develops a distinctive way of marking from Delacroix’s unfinished sketches, to Seurat’s incisive, excoriating lines, and to van Gogh’s flatter lines and rough sketches. In the works in this show, each artist develops a distinctive way of marking from Delacroix’s unfinished sketches, to Seurat’s incisive, excoriating lines, and to van Gogh’s flatter lines and rough sketches.
see of how his art was progressing as he worked in isolation in Arles and then 1888—or to other confidants along with his letters to give them a sense
laborers digging but also to the farmhouse and terrain.

Workers in the Field, ca. 1890, executed in the town where he was institution-
Saint-Rémy, shared the expressiveness of his predecessors. His late drawing
sought to exercise his vision in similarly forceful and energetic drawings that
years of his short life, believed that drawing does not have to be descriptive
Bernard. Vincent van Gogh, who lived and worked in France during the prolific final
for the older artist in the letter on view to the writer and painter Émile
innovations were in many ways

Lacking formal academic training, van Gogh also rebelled against tradi-
the older artist as well as his similar attraction to

Vincent Van Gogh (1853–1890)
Wayfinding.

Workers in the Field, ca. 1889, consisted in this time when he was introspec-
tional standards of artistic achievement. He connected with Delacroix's
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To the left, "Workers in the Field" dates from 1889–90. (New Haven, CT: Yale University Press, 2010), 36.

he frequently used drawing to reproduce his finished works. He often sent

The Menil Collection, Houston.

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