

DIGITAL EXHIBITION CATALOGUE

HUMAN & NATURE

Through Van Gogh's
Eyes

梵高眼中的人与自然

A closer look at The Metropolitan
Museum of Art's Van Gogh collection

管窥大都会艺术博物馆馆藏梵高作品

TWELVE WORKS · TWO CHAPTERS

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COLLEBOOK DIGITAL EXHIBITION

Human & Nature Through Van Gogh's Eyes

梵高眼中的人与自然

A personal route through twelve works in The Metropolitan Museum of Art - six human presences, six encounters with the living world, and one continuous practice of attention.

一条穿行于大都会艺术博物馆十二件作品之间的私人路径：六种人的存在，六次与自然生命的相遇，以及一场从未中断的观看练习。

CURATORIAL TEXT

Collebook / 放云录

ARTWORK FACTS AND OPEN-ACCESS IMAGES

The Metropolitan Museum of Art

FIRST EDITION · 2026

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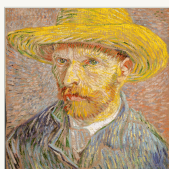
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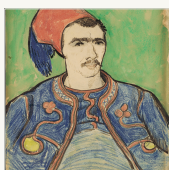
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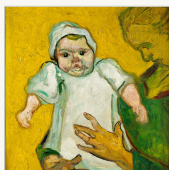
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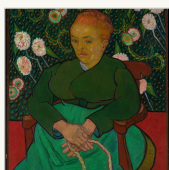
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CURATORIAL ESSAY

A practice of attention

Twelve works from The Metropolitan Museum of Art trace two connected worlds in Vincent van Gogh's art: the human figure and the living environment. Ten are paintings; two works on paper reveal how readily his visual language moved across media. Together they span the dark, earthbound palette of the Netherlands, the experimental color of Paris and Arles, and the concentrated rhythms of Saint-Remy.

Even within The Metropolitan Museum of Art's compact Van Gogh holdings, no single route is inevitable. Collebook chose these twelve works not as a definitive "top twelve," but because they kept drawing us toward one question: how did Van Gogh find the same restless life in a face, a field, a flower, and even a corridor? We arranged them into Human and Nature, two doors into one inner world. This is our personal path through the collection; yours may be different.

The first chapter begins with a remarkable physical fact. The Potato Peeler and Self-Portrait with a Straw Hat occupy opposite sides of the same canvas. A peasant bent over work and an artist facing his mirror become inseparable: observation of another person turns into reconstruction of the self. The portraits that follow widen this inquiry through uniform, friendship, motherhood, regional identity, and consolation.

The second chapter looks outward, but never leaves the inner world behind. Oleanders embody growth; wheat and cypresses turn weather into rhythm; olive trees hold the resistance of soil. The asylum corridor compresses that energy into architecture, while First Steps and Roses end the sequence with care, translation, and renewal.

Van Gogh's art is often reduced to biography or intensity. These works offer something more exacting: a practice of attention. He makes looking physical. Brushstrokes do not merely describe a face, flower, or field; they show how perception gathers force. Move slowly, compare unlike works, and notice where the boundary between human feeling and the natural world begins to disappear.

How did Van Gogh find the same restless life in a face, a field, a flower, and even a corridor?

策展序言

观看，作为一种练习

本展以大都会艺术博物馆馆藏的十二件梵高作品为线索，连接他艺术中的两个世界：人的形象与有生命的环境。其中十件为油画，两件为纸上作品；后者让我们看到，他独特的视觉语言如何自然地跨越不同媒介。作品从荷兰时期深沉、贴近泥土的色调，经过巴黎与阿尔勒的色彩实验，一直延伸到圣雷米时期高度凝聚的节奏。

即使在大都会艺术博物馆规模精炼的梵高馆藏中，也不存在唯一正确的观看路线。放云录选择这十二件作品，不是要给出一份权威的“十二佳作”，而是因为它们不断把我们带回同一个问题：梵高如何在一张脸、一片田野、一束花，甚至一条走廊里，看见同一种不肯停息的生命？我们把它们分为“人”与“自然”，作为进入同一个内在世界的两扇门。这是我们穿行馆藏的一条私人路径；您的路径也可以不同。

第一章从一个罕见的物理事实开始：《削土豆者》与《戴草帽的自画像》分处同一块画布的正反两面。低头劳作的农妇与面对镜子的画家因此无法分开：对他人的观察，转化为对自我的重塑。随后的人物作品把这一追问扩展到军装、友谊、母性、地方身份与精神慰藉。

第二章望向外部世界，却从未离开人的内心。夹竹桃象征旺盛生长；麦田与柏树把天气转译成节奏；橄榄树保留着泥土的阻力。疗养院走廊把这种能量压缩进建筑空间，而《初学步》与《玫瑰》则以关怀、转译与新生结束整段旅程。

梵高的艺术常被简化为传奇生平或情绪强度。这十二件作品提供了更准确的理解：他持续练习如何专注地观看，并让观看本身变得可触可感。笔触不只是描绘一张脸、一朵花或一片田野，它还让我们看见感知如何积蓄力量。请放慢脚步，在不同作品之间来回比较，并留意人的感受与自然世界的边界，究竟从何处开始消失。

梵高如何在一张脸、一片田野、一束花，甚至一条走廊里，看见同一种不肯停息的生命？

CHAPTER I

第一章

Faces of a Human World

人间面孔

From a peasant absorbed in work to the artist studying himself, from a soldier to the friends he found in Arles, these images ask what a portrait can hold. Van Gogh does not smooth people into types. Color, posture, clothing, and the pressure of the brush make each presence immediate and distinct.

从专注劳作的农妇到凝视镜中自己的画家，从年轻士兵到他在阿尔勒结识的朋友，这些形象共同追问：一幅肖像究竟能容纳什么。梵高并不把人物修饰成某种类型，而是让色彩、姿态、衣饰与笔触的力度，共同保留每个人独特而直接的存在。

WORKS 01-06



01

The Potato Peeler

削土豆者

ARTIST

Vincent van Gogh

DATE

1885

MEDIUM

Oil on canvas

DIMENSIONS

16 x 12 1/2 in. (40.6 x 31.8 cm)

ACCESSION

67.187.70b



VIEW IN EXHIBITION

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01

CURATORIAL NOTE

策展札记

The Potato Peeler

ENGLISH

Painted in Nuenen in early 1885, this study belongs to Van Gogh's sustained effort to represent rural labor without polish or sentimentality. A woman bends over a potato, her hands close to her body and her face absorbed in work. The restricted browns and blacks make the room feel dense, as if figure, clothing, and earth share the same material weight.

The drawing is blunt and the paint surface coarse, but that roughness is purposeful. Van Gogh wanted a figure formed by work rather than posed for display. The small knife, the potato, and the turning hands carry the action; identity resides less in facial likeness than in posture and repetition.

Two years later, in Paris, Van Gogh reused the reverse of this canvas for *Self-Portrait with a Straw Hat*. Seen together, the two sides compress an extraordinary transformation: from the dark tonal world of Dutch peasant life to bright divided color, and from observing another worker to studying himself. Yet both paintings are about discipline. The woman peels; the artist looks and paints. Each is defined by sustained attention.

中文

这件作品绘于 1885 年初的尼嫩，属于梵高长期观察乡村劳动者的一组研究。他没有美化劳动，也没有制造多愁善感的气氛。画中女子俯身削着土豆，双手靠近身体，面孔完全沉入工作。受限的棕黑色调让室内显得厚重，仿佛人物、衣服与泥土拥有相同的物质重量。

造型直接，颜料表面也显得粗粝，但这种粗粝并非能力不足，而是主动选择。梵高希望画出一个被劳动塑造的人，而不是为观看者摆好姿势的模特。小刀、土豆与反复转动的手构成真正的动作；人物的身份不只存在于面部相似，更存在于姿态与重复之中。

两年后，梵高在巴黎利用这块画布的背面画下《戴草帽的自画像》。正反两面放在一起，压缩了惊人的变化：从荷兰农民生活的深色世界转向明亮的分割色彩，也从观察另一位劳动者转向研究自己。然而两幅画都关乎训练与专注。女子削土豆，画家观察并作画；两个人都由持续的注意力所定义。



01

GUIDED LOOKING

观看路线

Begin with the hands. One holds the potato; the other guides a small knife. The action is ordinary, but Van Gogh gives it the center of gravity.

Let your eyes move upward. The face is not offered as a polished portrait. It remains partly withdrawn in shadow, while the bent neck and rounded shoulders tell us how long the body has held this position. Browns gather into the clothing, table, and room until the woman seems made from the same earth as the food she prepares.

Now remember that another painting waits on the opposite side of this canvas. In Paris, Van Gogh turned it over and painted himself in bright color. Before moving on, ask what survives that transformation. Perhaps it is the belief that a life can be made visible through the way a person works.

先看双手。一只手握土豆，另一只手控制小刀。动作极其日常，梵高却让它成为整幅画的重心。

再把目光向上移动。面孔并没有被处理成一幅精致肖像，而是部分退入阴影。弯曲的脖颈与圆起的肩膀，告诉我们身体已经保持这个姿势很久。棕色汇入衣服、桌面与房间，女子仿佛与她正在处理的食物来自同一片土地。

请记住，这块画布的另一面还等待着一幅画。到巴黎后，梵高把它翻过来，用明亮色彩画下自己。离开之前想一想：在如此巨大的变化中，什么仍然没有改变？也许正是这样一种信念--一个人的生命，会在她工作的方式里显现。

02

Self-Portrait with a Straw Hat

戴草帽的自画像

ARTIST

Vincent van Gogh

DATE

1887

MEDIUM

Oil on canvas

DIMENSIONS

16 x 12 1/2 in. (40.6 x 31.8 cm)

ACCESSION

67.187.70a



VIEW IN EXHIBITION

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02

CURATORIAL NOTE

策展札记

Self-Portrait with a Straw Hat

ENGLISH

In Paris, without money to hire models and determined to improve as a figure painter, Van Gogh repeatedly turned to the mirror. This 1887 self-portrait is not a stable declaration of identity. It is a laboratory in which the face is rebuilt through color.

Short strokes of blue, green, orange, and red do not simply fill outlined shapes. They touch, oppose, and activate one another, reflecting Van Gogh's encounter with Impressionism, Neo-Impressionism, and modern color theory. The straw hat catches light, but the eyes remain concentrated and unsmiling. Brightness does not make the sitter carefree; it sharpens his alertness.

The painting occupies the front of the same canvas whose reverse bears *The Potato Peeler*. That physical pairing makes the self-portrait more than a story of stylistic progress. Van Gogh literally carries his earlier world behind the new image. The laboring woman remains present, unseen, beneath every look at the artist's face.

中文

在巴黎，梵高无力长期雇用模特，却决心提高人物画能力，于是一次次转向镜子。1887 年的这幅自画像并不是一份稳定的身份宣言，更像是一间实验室：面孔在色彩关系中被重新建造。

蓝、绿、橙、红的短笔触并非只是填满轮廓，而是在彼此接触、对抗与激活。这反映出梵高对印象派、新印象派与现代色彩理论的吸收。草帽承接明亮光线，眼神却专注而不带笑意。明亮并没有让人物显得轻松，反而让警觉更加清晰。

这幅画位于同一块画布的正面，背面则是《削土豆者》。这种真实的物理关系，让自画像不只是一个“风格进步”的故事。梵高把自己早期的世界直接背在新形象之后；那个劳作中的女子始终存在，只是我们在凝视画家面孔时看不见她。



02

GUIDED LOOKING

观看路线

Stand first at the hat. Its yellows and loose woven marks gather the strongest light. Then descend to the face, where short strokes change direction across the brow, cheeks, beard, and jacket.

The colors are separate but not isolated. Blue makes orange more vivid; green presses against red. Van Gogh is testing how a face can emerge from relationships rather than smooth modeling. The eyes interrupt that surface play. They look steady, tired, and intensely awake.

This is also an object with a hidden side. Behind the self-portrait is The Potato Peeler, painted two years earlier. Imagine the dark figure at the back while you look at this bright face. The canvas carries two kinds of labor at once.

先停在草帽上。黄色与松散的编织状笔触聚集了最强的光。随后向下看，短笔触在额头、脸颊、胡须与外套上不断改变方向。

颜色彼此分开，却从不孤立。蓝让橙更明亮，绿与红互相施压。梵高正在试验：一张脸能否不依靠平滑明暗，而从色彩关系中出现。双眼打断了表面的活跃，显得稳定、疲惫，又异常清醒。

这还是一件拥有隐藏背面的物体。自画像之后，是两年前画下的《削土豆者》。凝视这张明亮面孔时，不妨想象背面那位深色人物。同一块画布，同时承载着两种劳动。

03

The Zouave

祖阿夫兵

ARTIST

Vincent van Gogh

DATE

ca. June 20, 1888

MEDIUM

Reed pen and brown ink, wax crayon and watercolor, over graphite on wove paper

DIMENSIONS

12 3/8 x 9 5/16 in. (31.5 x 23.6 cm)

ACCESSION

62.151



VIEW IN EXHIBITION

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03

CURATORIAL NOTE

策展札记

The Zouave

ENGLISH

This work on paper was made in Arles around June 20, 1888, when heavy rain interrupted Van Gogh's harvest landscapes and a young Zouave soldier agreed to sit. The artist described his model through compact, forceful features and the striking colors of a North African-inspired French military uniform.

The sheet served as a color study related to an oil portrait, yet it is not merely preparatory. Reed pen, brown ink, wax crayon, watercolor, and graphite remain visibly distinct. The materials preserve the speed of Van Gogh's looking: dark contours establish the body; sharp accents locate the eyes and moustache; blue and orange-red announce the uniform as a social costume.

The sitter is both individual and role. Military dress makes him immediately legible, but the compressed pose and guarded expression resist spectacle. Placed among the paintings in this exhibition, the sheet reveals how Van Gogh's portrait language could be assembled rapidly across line and color before being translated into oil.

中文

这件纸上作品约作于 1888 年 6 月 20 日的阿尔勒。当时暴雨打断了梵高的收割风景系列，一名年轻的祖阿夫兵同意为他做模特。画家以紧凑有力的五官，以及带有北非风格的法国军装色彩，迅速抓住人物。

这张画与一幅油画肖像有关，可视为色彩研究，却并不只是附属草稿。芦苇笔、棕墨、蜡笔、水彩与石墨仍各自清晰可辨，保留了梵高观看的速度：深色轮廓建立身体，锐利重音锁定眼睛与胡须，蓝色和橙红色则把军装作为一种社会身份推到前景。

模特既是具体的人，也承担着一个角色。军装让他一眼可辨，但收紧的姿势与有所防备的表情，又拒绝成为奇观。把这件纸上作品放入油画之间，可以看到梵高如何先在线条与色彩中快速组织肖像语言，再把它转译到油画。



03

GUIDED LOOKING

观看路线

Look at how quickly the figure has been built. A few dark lines establish the cap, jaw, shoulders, and chair. Color then enters in blocks and strokes rather than polished layers.

The blue uniform is difficult to ignore, but return to the face. Small marks hold the eyes, moustache, and tightened mouth. Van Gogh was excited to have a model, yet he did not turn the soldier into a theatrical hero. The sitter remains compact and watchful.

Because this is a work on paper, the process stays exposed. Line, crayon, and wash do not fully merge. We can almost follow the order of decisions and watch a portrait becoming possible.

请看人物是如何被迅速建立起来的。几道深色线条确定军帽、下颌、肩膀与椅子，随后色彩以块面和笔触进入，而没有被打磨成平滑层次。

蓝色军装很难忽略，但请把目光重新放回面孔。细小笔触抓住眼睛、胡须与收紧的嘴。梵高终于找到模特，显得十分兴奋，却没有把士兵塑造成戏剧英雄；人物仍然紧凑而警觉。

由于这是一件纸上作品，过程始终暴露在我们面前。线条、蜡笔与水色没有完全融合，我们几乎能追随每一步决定，看着一幅肖像逐渐成为可能。

04

Madame Roulin and Her Baby

鲁兰夫人与她的婴儿

ARTIST

Vincent van Gogh

DATE

1888

MEDIUM

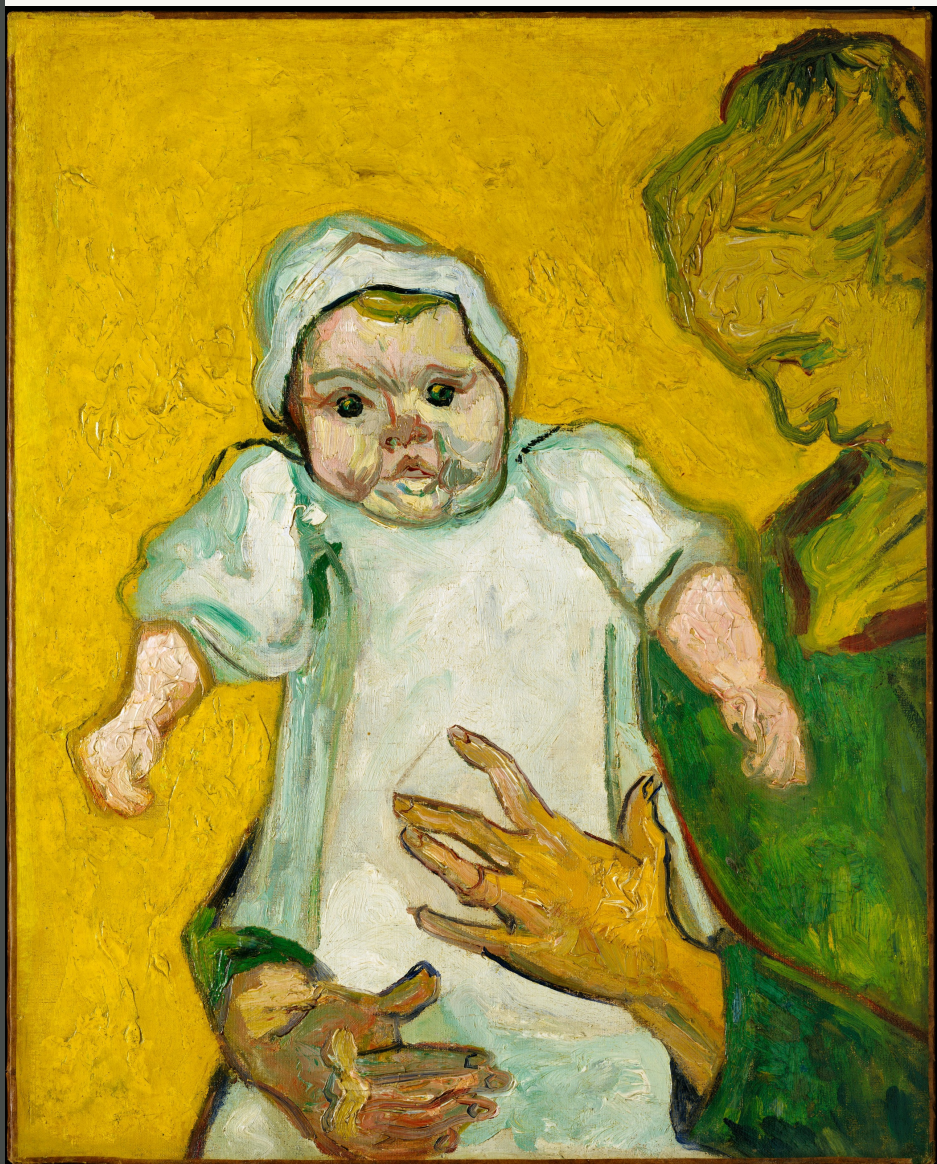
Oil on canvas

DIMENSIONS

25 × 20 in. (63.5 × 50.8 cm) Framed: 37 3/8 × 32 in. (94.9 × 81.3 cm)

ACCESSION

1975.1.231



VIEW IN EXHIBITION

collebook.cloud

04

CURATORIAL NOTE

策展札记

Madame Roulin and Her Baby

ENGLISH

Van Gogh painted Augustine Roulin and her infant daughter Marcelle in Arles in 1888, during his close involvement with the family of the local postman Joseph Roulin. The baby occupies the visual center. Thick, lively strokes round her cheeks and sharpen her startled expression, while the mother's body forms a broad structure of support.

This is not a conventional double portrait built from equal likenesses. Augustine is abbreviated and partly absorbed into her clothing and background. Her presence is understood through holding: arms, lap, and torso make a protected space around the child. Marcelle, by contrast, arrives through paint as a concentrated burst of attention.

Van Gogh often sought emotional truth through exaggeration rather than refinement. Here, uneven scale and vigorous surface bring the vulnerability of an infant and the steadiness of care into the same image. The painting asks us to see family not as an ideal arrangement but as a physical relation of weight, touch, and trust.

中文

1888年，梵高在阿尔勒画下奥古斯蒂娜·鲁兰与襁褓中的女儿玛塞尔。当时，他与当地邮递员约瑟夫·鲁兰一家来往密切。婴儿占据视觉中心，厚重而活跃的笔触塑造圆润脸颊，也强化了略显惊讶的表情；母亲的身体则构成宽阔而稳定的支撑。

这不是一幅让两位人物获得同等相似度的传统双人肖像。奥古斯蒂娜的形象被有意简化，部分融入衣服与背景。她的存在通过“抱持”被理解：手臂、膝部与躯干共同围出一个保护孩子的空间。相比之下，玛塞尔则像一束高度集中的注意力，从颜料中突然出现。

梵高常通过夸张而不是精修寻找情感真实。画面中并不均衡的比例与有力表层，让婴儿的脆弱与照料者的稳定同时成立。家庭在这里不是一套理想姿态，而是一种由重量、触碰与信任构成的身体关系。



04

GUIDED LOOKING

观看路线

Begin with the baby's face. Thick strokes gather around wide eyes and full cheeks. The expression feels immediate, as if Marcelle has noticed us before we have settled into looking.

Now widen your view. Augustine's face is quieter and less defined. Her importance lies in the shape her body makes around the child. Arms, dress, and lap become a cradle within the painting.

Notice how different kinds of attention coexist: the baby's sudden alertness, the mother's steady support, and the painter's energetic touch. The image does not ask them to become calm. It lets care hold movement.

先看婴儿的脸。厚重笔触聚拢在睁大的眼睛与饱满脸颊周围，表情极其直接，仿佛在我们还未站稳时，玛塞尔已经先注意到了我们。

现在把视野放宽。奥古斯蒂娜的面孔更安静，也没有被细致刻画。她的重要性存在于身体环绕孩子的形状中：手臂、衣裙与膝部，在画内构成另一个摇篮。

请留意几种不同的注意力如何共存：婴儿突然的警觉，母亲稳定的支撑，以及画家充满能量的触碰。画面没有要求它们平静下来，而是让关怀承托住运动。

05

L'Arlesienne: Madame Joseph-Michel Ginoux

阿尔勒女子：约瑟夫-米歇尔·吉努夫人

ARTIST

Vincent van Gogh

DATE

1888-89

MEDIUM

Oil on canvas

DIMENSIONS

36 × 29 in. (91.4 × 73.7 cm)

ACCESSION

51.112.3



VIEW IN EXHIBITION

collebook.cloud

05

CURATORIAL NOTE

策展札记

L'Arlesienne: Madame Joseph-Michel Ginoux

ENGLISH

Marie Ginoux, proprietor of the Cafe de la Gare in Arles, appears in regional dress associated with the celebrated women of the city. Van Gogh first painted her rapidly in November 1888, then developed this closely related version, replacing the parasol and gloves of the earlier composition with books.

The portrait balances public identity and private concentration. The dark dress and white collar form a commanding silhouette, while the angled table and emphatic outlines keep the surface taut. Yet Ginoux does not perform for us. Her lowered gaze and folded arms create a self-contained interval, and the books suggest a life of thought beyond visible costume.

Van Gogh valued speed, but speed did not mean carelessness. Large shapes are simplified so that color relationships and posture can speak clearly. The result is less a neutral likeness than an encounter with composure: a woman known through her profession and regional identity, but not reduced to either.

中文

玛丽·吉努是阿尔勒火车站咖啡馆的女主人。画中她身着当地服饰，与阿尔勒著名的女性形象相联系。梵高于 1888 年 11 月迅速画过她，随后发展出这个相近版本，并把前一构图中的阳伞与手套换成书本。

肖像在公共身份与私人专注之间保持平衡。深色衣裙与白色衣领形成醒目轮廓，倾斜桌面和强调性的线条让画面持续紧张。然而吉努并没有为我们表演。低垂目光与交叠双臂制造出自足的停顿，桌上的书则暗示服饰与职业之外的思想生活。

梵高重视速度，但速度并不等于草率。他简化大形体，让色彩关系与姿态更清楚地说话。最终留下的并非中性相貌记录，而是一次与从容气质的相遇：人物通过职业与地方身份被认识，却没有被它们耗尽。



05

GUIDED LOOKING

观看路线

Start with the silhouette. The dark dress rises from the table to the white collar and face, giving Madame Ginoux a strong, almost architectural presence.

Then notice the diagonals: the table edge, the forearms, and the books. They lead inward toward a figure whose gaze turns away from us. Public costume meets private thought.

Van Gogh has simplified much of the scene, but not its tension. The portrait holds distance without coldness. What do the books add? They may be props, but they also open an unseen interior space around the sitter.

先看人物的剪影。深色衣裙从桌面向上延伸到白色衣领与面孔，让吉努夫人呈现出坚实、近乎建筑般的存在。

再留意斜线：桌沿、前臂与书本都把目光引向内部，而人物的视线却转离我们。公共服饰与私人思想在这里相遇。

梵高简化了许多场景细节，却没有削弱画面的张力。肖像保留距离感，但并不冷漠。书本究竟带来了什么？它们也许是道具，却同时在人物周围打开了一片看不见的内在空间。

06

La Berceuse (Woman Rocking a Cradle)

摇篮曲（摇摇篮的女人）

ARTIST

Vincent van Gogh

DATE

1889

MEDIUM

Oil on canvas

DIMENSIONS

36 1/2 × 29 in. (92.7 × 73.7 cm)

ACCESSION

1996.435



VIEW IN EXHIBITION

collebook.cloud

06

CURATORIAL NOTE

策展札记

La Berceuse (Woman Rocking a Cradle)

ENGLISH

Augustine Roulin holds a rope connected to a cradle outside the frame. Van Gogh called the image La Berceuse: both the woman who rocks the cradle and the lullaby itself. He began the series around the time of his crisis in Arles and completed five versions in early 1889; this is the canvas Augustine chose for herself.

The portrait joins domestic fact to an ambitious idea of consolation. The sitter is monumental, framed by a floral background whose repeated shapes resist ordinary depth. Green, red, and yellow do not recede politely; they press forward and surround her. The small rope turns stillness into implied motion, extending beyond the visible picture toward an unseen child.

Van Gogh imagined La Berceuse between paintings of sunflowers, offering sailors the memory of a lullaby. That vision reveals how seriously he treated art as emotional shelter. Consolation here is not soft or passive. It is built from intense color, a steady gaze, and the repetitive labor of rocking someone through the night.

中文

奥古斯蒂娜·鲁兰手中握着一根绳子，它连接着画框之外的摇篮。梵高把这个形象称为“La Berceuse”：既指摇篮的女人，也指摇篮曲本身。他在阿尔勒精神危机前后开始这一系列，并于1889年初完成五个版本；这一幅正是奥古斯蒂娜为自己选中的作品。

肖像把家庭生活的事实与宏大的“慰藉”理想连接起来。人物具有纪念碑般的体量，背景花纹以反复形状拒绝普通的空间深度。绿、红、黄并不礼貌后退，而是向前推挤并包围她。细小绳索让静止画面产生暗示性的运动，越过可见边界，指向一个看不见的孩子。

梵高曾设想把《摇篮曲》置于两幅《向日葵》之间，让远航水手想起童年的摇篮曲。这一构想表明，他多么认真地把艺术视作情感庇护。这里的慰藉并不柔弱或被动，而由强烈色彩、稳定凝视，以及整夜摇动摇篮的重复劳动共同建立。



06

GUIDED LOOKING

观看路线

Look first at the rope in Augustine Roulin's hand. It leaves the picture, connecting her to a cradle we cannot see. A nearly still portrait therefore contains a repeated movement.

Now take in the floral field behind her. The pattern does not behave like distant wallpaper. It comes forward, surrounding the figure with green, red, and yellow rhythms. Augustine remains steady inside that pressure.

Van Gogh hoped this image could console, like a lullaby remembered at sea. Ask what makes it comforting. Is it the sitter's gaze, the rocking motion, the color, or the knowledge that someone remains awake to care for another person?

先看奥古斯蒂娜·鲁兰手中的绳子。它伸出画面，把她与我们看不见的摇篮连接起来。于是，一幅几乎静止的肖像内部，包含着持续重复的运动。

再看她身后的花纹。它并不像远处的壁纸那样退后，而是向前靠近，以绿、红、黄的节奏包围人物。奥古斯蒂娜在这股压力中仍然稳定。

梵高希望这幅画能像远航中被重新想起的摇篮曲一样带来慰藉。请问问自己：真正令人安心的是什么？是人物的目光、摇动的动作、强烈色彩，还是“有人仍醒着照料另一个人”这件事？

CHAPTER II

第二章

Nature and the Inner World

自然与内在世界

Flowers, fields, trees, a corridor, and a child's first step form one emotional landscape. Van Gogh treats nature neither as scenery nor escape. It is a living structure through which energy, confinement, memory, care, and renewal can be seen.

花、麦田、树木、走廊与孩子迈出的第一步，在这里组成同一片情感风景。梵高不把自然当作布景，也不只把它视为逃离现实的出口；自然是一种有生命的结构，让力量、禁闭、记忆、关怀与新生得以被看见。

WORKS 07-12





07 Oleanders

夹竹桃

ARTIST

Vincent van Gogh

DIMENSIONS

23 3/4 x 29 in. (60.3 x 73.7 cm)

DATE

1888

ACCESSION

62.24

MEDIUM

Oil on canvas

07

CURATORIAL NOTE

策展札记

Oleanders

ENGLISH

Van Gogh painted this still life in Arles in August 1888. Oleanders filled a majolica jug he used in other compositions, while Emile Zola's novel *La joie de vivre* rests open on the table. For Van Gogh, the plant's continuous new growth made it a life-affirming subject.

The arrangement refuses stillness. Long leaves thrust outward, blossoms crowd the upper field, and the table tilts forward as if offering everything at once. Pink, green, yellow, and red are not decorative additions to a neutral structure; color is the structure. Even the book participates, linking biological growth to a modern story about endurance and the will to live.

Still life traditionally suspends objects outside time. Van Gogh does the opposite. Flowers are shown at a peak that already implies change, and the open book suggests reading in progress. The painting turns a tabletop into an argument: vitality is not ease, but the ability to continue producing new shoots.

中文

1888年8月，梵高在阿尔勒画下这件静物。夹竹桃盛放在他多次使用的陶壶中，埃米尔·左拉的小说《生之喜悦》摊在桌面。对梵高而言，夹竹桃不断抽出新枝，因而是一种肯定生命的植物。

整个陈设拒绝静止。长叶向四周伸展，花朵挤满画面上部，桌面则向前倾斜，仿佛要一次性把所有东西推给观看者。粉、绿、黄、红并非装饰在中性结构上的色彩；色彩本身就是结构。书也参与其中，把植物生长与现代小说中关于承受和生存意志的故事连接起来。

传统静物常把对象悬置于时间之外，梵高却反其道而行。盛放已暗含变化，摊开的书则暗示阅读仍在继续。桌面因此变成一个判断：生命力不是轻松无忧，而是在压力中仍能长出新枝。



07

GUIDED LOOKING

观看路线

Let the leaves set the pace. They push left, right, and upward, carrying the eye beyond the vase. The flowers seem abundant, but their abundance is organized by these strong green directions.

At the lower left, a book interrupts the still life. It is Zola's *La joie de vivre*. Van Gogh places written life beside growing life, and both remain open.

Notice how close the table feels. The tilted plane brings flowers and book toward us. This is not nature observed at a distance. It is vitality brought into the room and made almost impossible to contain.

让叶片决定观看节奏。它们向左、向右、向上伸展，把目光带出花瓶。花朵显得繁盛，但这种繁盛由强有力的绿色方向组织起来。

左下角，一本书打断了静物陈设。它是左拉的《生之喜悦》。梵高把文字中的生命与生长中的生命放在一起，两者都保持打开状态。

请注意桌面离我们有多近。倾斜平面把花与书推向观看者。这不是远距离观察的自然，而是被带进室内、几乎无法容纳的生命力。



08

Wheat Field with Cypresses

有柏树的麦田

ARTIST

Vincent van Gogh

DIMENSIONS

28 13/16 × 36 3/4 in. (73.2 × 93.4 cm)

DATE

1889

ACCESSION

1993.132

MEDIUM

Oil on canvas

08

CURATORIAL NOTE

策展札记

Wheat Field with Cypresses

ENGLISH

In late June 1889, only weeks after entering Saint-Paul-de-Mausole at Saint-Remy, Vincent van Gogh carried his canvas outdoors and painted this landscape directly from nature. It was not a retreat from looking, but an intensification of it: wheat, shrubs, mountains, clouds, and cypresses all seem to answer the same wind.

The composition moves in broad horizontal bands, then the cypresses interrupt them. Their dark, rising forms steady the right side of the canvas while also pulling the eye upward. Van Gogh compared the cypress to an Egyptian obelisk: a strong silhouette in a sun-filled landscape. Around it, short strokes of ochre and green make the wheat flicker; longer blue and white currents turn the sky into something almost woven. He described that sky as resembling a multicolored Scottish plaid.

This is the first, on-site version of a composition Van Gogh returned to in the studio that September. Its thick paint preserves the urgency of the encounter. Yet the painting is carefully organized rather than uncontrolled. Repeated curves carry energy from foreground to distance, while the pale Alpilles offer a brief pause before the clouds begin moving again. Van Gogh considered the subject one of his strongest summer landscapes.

Try following one line through the picture: begin with the wheat at lower left, cross the rounded shrubs, climb the cypresses, and enter the sky. Where does your eye finally come to rest? The painting's power may lie in the fact that it never quite does.

Artwork facts and open-access images: The Metropolitan Museum of Art. Curatorial text: Collebook.

中文

1889年6月下旬，梵高入住圣雷米的圣保罗疗养院仅数周，便带着画布走到户外，直接面对风景作画。这并不是逃离现实，而是一次更专注的观看：麦田、灌木、山峦、云层与柏树，仿佛都在回应同一阵风。

画面先以宽阔的水平色带展开，柏树却突然打断了这种节奏。深色而向上生长的树形稳住画面右侧，也把目光带向高处。梵高曾把柏树比作埃及方尖碑：在阳光充盈的风景中，形成一道坚定的深色剪影。周围短促的赭黄与绿色笔触让麦浪闪动；更长的蓝白色曲线把天空织成近乎有纹理的表面。他曾形容这片天空像一块多彩的苏格兰格子呢。

这是梵高在现场完成的第一版；同年9月，他又在画室里重新处理这一构图。厚重颜料保留了初次相遇的紧迫感，但画面并非失控，而是经过严密组织。反复出现的曲线把能量从前景推向远方，浅色的阿尔皮耶山脉带来短暂停顿，随后云层又重新流动起来。梵高认为这一主题是自己最出色的夏日风景之一。

不妨沿着画中的一条线观看：从左下角的麦穗出发，越过圆润的灌木，攀上柏树，再进入天空。你的目光最后停在哪里？这幅画的力量，也许正在于它始终不肯真正停下。



08

GUIDED LOOKING

观看路线

Begin at the lower edge of the painting. The wheat does not form a quiet carpet. Each mark tilts, curls, or presses against another, so the field appears to breathe.

Now let your eyes travel right. Two cypresses rise like dark flames. Van Gogh admired their proportions and compared them to an Egyptian obelisk. They are the strongest vertical forms here, but they do not freeze the landscape. Their contours join the rhythm already moving through the wheat.

Beyond them, pale blue hills fold across the horizon. They might have offered calm, yet the sky refuses stillness. Blue, white, and green strokes cross one another like threads in fabric. Van Gogh called it a multicolored Scottish plaid.

He painted this first version outdoors near Saint-Remy in late June 1889. The thick surface records speed, weather, and physical effort, but also deliberate choices. Notice how curves repeat from the shrubs to the hills and clouds. The whole landscape is connected without becoming uniform.

Before moving on, choose one small area and look slowly. Is it a description of wind, a memory of wind, or a new visual language for movement? Van Gogh leaves that question open, and the painting remains alive inside it.

先从画面最下方开始看。麦田并不是一张安静的地毯。每一道笔触都在倾斜、卷曲，或挤向旁边的笔触，于是整片田野像在呼吸。

现在让目光向右移动。两株柏树如深色火焰般升起。梵高欣赏柏树的比例，并把它比作埃及方尖碑。它们是画面中最强的垂直形体，却没有让风景凝固；树的轮廓反而接入了麦田里已经开始的节奏。

再往后，浅蓝色山峦沿地平线层层展开。它们本可以带来平静，但天空拒绝静止。蓝、白、绿色笔触像织物的线一样交错。梵高把它称作一块多彩的苏格兰格子呢。

1889年6月下旬，他在圣雷米附近的户外完成了这一最初版本。厚重的画面表层记录了速度、天气与身体的投入，也记录了清醒的选择。请留意那些曲线如何从灌木延续到山峦和云层：整片风景彼此相连，却没有变得单调。

离开之前，选一小块区域慢慢观看。它是在描绘风，回忆风，还是为运动创造一种新的视觉语言？梵高没有替我们回答，而画也因此一直鲜活。



09

Olive Trees

橄榄树

ARTIST

Vincent van Gogh

DIMENSIONS

28 5/8 x 36 1/4 in. (72.7 x 92.1 cm)

DATE

1889

ACCESSION

1998.325.1

MEDIUM

Oil on canvas

09

CURATORIAL NOTE

策展札记

Olive Trees

ENGLISH

This canvas belongs to a group of five olive orchards Van Gogh painted directly from nature in November 1889 at Saint-Remy. He understood his approach in contrast to the more abstract work of Gauguin and Emile Bernard, calling his own response a harsh, coarse realism that would carry the smell of the soil.

The trees are neither botanical specimens nor stable symbols. Trunks twist, branches open and close, and broken touches of green, blue, yellow, and violet make the orchard vibrate. Stippled marks recall Neo-Impressionism, but Van Gogh refuses its cool regularity. Every interval changes pressure.

Olive cultivation binds landscape to human labor, even when no worker appears. The orchard has been shaped, tended, and harvested over time. Van Gogh lets that history remain inside the trees' resistant forms. Nature here is not untouched wilderness; it is a difficult, enduring collaboration between earth, weather, plant, and hand.

中文

这幅画属于梵高 1889 年 11 月在圣雷米直接面对自然创作的五件橄榄园作品。他把自己的方法与高更、埃米尔·贝尔纳更趋抽象的作品相比较，称自己的回应是一种严厉、粗粝的现实主义，却仍会带来“泥土的气味”。

树木既不是植物学标本，也不是稳定象征。树干扭转，枝条开合，绿、蓝、黄、紫的碎笔触让整片果园振动。点状笔触让人想到新印象派，但梵高拒绝其冷静均匀的秩序，每一段间隔都在改变压力。

橄榄种植把风景与人的劳动连接起来，即使画面没有出现劳动者。果园经过长期塑造、照料与收获，这段历史仍保留在树木抗拒而顽强的形体中。这里的自然并非未经触碰的荒野，而是土地、天气、植物与人手之间艰难而持久的合作。



09

GUIDED LOOKING

观看路线

Do not search first for a horizon. Enter through the trees. Their trunks bend and divide, refusing a single clear outline. Around them, small strokes of color accumulate like changing pressure in the air.

The orchard is cultivated land. Human labor is absent from view but present in the spacing of the trees and the promise of harvest. Van Gogh called this realism harsh and coarse, something that would smell of the soil.

Choose one trunk and follow it upward. Does it become more stable or more restless as it branches? The painting lets endurance and movement occupy the same form.

先不要寻找地平线，请从树木进入画面。树干弯曲、分叉，拒绝单一清楚的轮廓；周围细小色彩笔触不断积聚，仿佛空气中的压力正在变化。

这是一片被耕作的土地。人的劳动没有直接出现，却存在于树木的间距与收获的可能之中。梵高把自己的现实主义称为严厉而粗粲，并说它会带着泥土的气味。

任选一根树干，沿着它向上看。分枝之后，它变得更稳定，还是更不安？画面让持久与运动同时占据一个形体。

10

Corridor in the Asylum

疗养院走廊

ARTIST

Vincent van Gogh

DATE

September 1889

MEDIUM

Brush and oils over black chalk on pink laid paper

DIMENSIONS

25 5/8 x 19 5/16 in. (65.1 x 49.1cm)

ACCESSION

48.190.2



VIEW IN EXHIBITION

collebook.cloud

10

CURATORIAL NOTE

策展札记

Corridor in the Asylum

ENGLISH

Made in September 1889, this unusually large work on pink laid paper shows a corridor inside Saint-Paul-de-Mausole, the asylum at Saint-Remy where Van Gogh lived for a year. He sent it to his brother Theo to communicate the physical setting of his daily life.

The corridor narrows sharply toward a distant doorway. Repeated arches and floor lines create forceful perspective, but the space does not feel orderly. Energetic hatching makes walls, ceiling, and tiles vibrate, while a small figure near the far end intensifies the scale and isolation. Oil color and essence over black chalk allow architecture to behave almost like weather.

Placed among landscapes, the corridor becomes an interior counterpart to the cypresses and olive groves. Outside, Van Gogh organized movement through plants, hills, and sky; here, motion is constrained by stone and institutional geometry. Yet the drawing is not lifeless. Color and mark-making reclaim the corridor as a field of perception, proof that attention could remain active even within confinement.

中文

这件尺寸异常宽大的纸上作品完成于 1889 年 9 月，描绘圣雷米圣保罗疗养院内部的走廊。梵高在那里生活了一年，并把这件作品寄给弟弟提奥，让他了解自己每日所处的真实环境。

走廊迅速收窄，通向远处门口。重复拱券与地面线条建立强烈透视，空间却没有因此变得井然有序。充满能量的排线让墙面、天花与地砖同时振动，远处小小人影更强化了尺度与孤立感。黑色粉笔之上的油彩与稀释颜料，使建筑几乎像天气一样流动。

把它放在风景作品之间，走廊就成为柏树与橄榄园的室内对应物。在户外，梵高通过植物、山丘与天空组织运动；在这里，运动被石墙与制度化几何压缩。然而作品并不死寂。色彩与笔触重新把走廊夺回为一片感知的场域，证明即使身处禁闭，注意力仍可以保持活跃。



10

GUIDED LOOKING

观看路线

Stand at the near end of the corridor. Floor tiles and arches pull hard toward the center, making the distance feel longer than the sheet itself.

Now find the small figure near the doorway. Architecture dominates, but the person prevents the space from becoming empty. The scale is human precisely because the human presence is so reduced.

Look at the marks on the walls and ceiling. They do not sit still. Van Gogh has carried the energy of his outdoor landscapes indoors. Here, however, movement has nowhere to spread; it travels down a narrow passage. What changes when nature's rhythm enters a place of confinement?

请站在走廊近端。地砖与拱券用力拉向中心，让距离显得比纸张本身更长。

现在寻找门口附近的小人影。建筑占据主导，但这个人让空间不至于完全空洞。正因为人的存在如此微小，尺度反而变得格外真实。

再看墙壁与天花板上的笔触，它们从不静止。梵高把户外风景的能量带进室内，只是在这里，运动无处扩散，只能沿狭窄通道向前。当自然的节奏进入一个禁闭空间，会发生什么变化？



11

First Steps, after Millet

初学步（仿米勒）

ARTIST

Vincent van Gogh

DIMENSIONS

28 1/2 x 35 7/8 in. (72.4 x 91.1 cm)

DATE

1890

ACCESSION

64.165.2

MEDIUM

Oil on canvas

11

CURATORIAL NOTE

策展札记

First Steps, after Millet

ENGLISH

During the winter of 1889-90 at Saint-Remy, Van Gogh made twenty-one painted translations after Jean-Francois Millet, an artist he had admired for years. For First Steps he worked from a black-and-white reproduction supplied by Theo, transferring the composition to canvas and improvising its color.

The scene is simple: a child moves from the mother's support toward the father's open arms. Yet the surrounding garden is not passive setting. Blue-green plants, yellow ground, and rhythmic fence posts hold the family within a cultivated world. The adults' bent bodies echo one another across the child's uncertain motion.

Calling the work a translation rather than a copy matters. Van Gogh preserves Millet's structure while changing its emotional weather through color and brushwork, as a musician might interpret a score. The image also joins this exhibition's two chapters. Human trust takes form through a movement across earth: the first step is both family event and encounter with the world.

中文

1889 至 1890 年冬天，梵高在圣雷米根据让-弗朗索瓦·米勒的作品完成了二十一件“绘画转译”。米勒是他多年敬仰的艺术家。《初学步》以提奥寄来的黑白复制品为基础，梵高先把构图转移到画布，再为它即兴创造色彩。

场景十分简单：孩子离开母亲的扶持，走向张开双臂的父亲。然而花园并不是被动背景。蓝绿色植物、黄色土地与有节奏的篱笆木桩，把一家人安置在被耕作的世界中。两位成人弯下的身体隔着孩子尚不稳定的动作彼此呼应。

梵高把它称为“转译”而不是“复制”，这一点十分重要。他保留米勒的结构，却用色彩与笔触改变作品的情感天气，如同音乐家诠释一份乐谱。这幅画也连接本展两个章节：人与人之间的信任，通过跨越土地的动作获得形体；第一步既是家庭事件，也是孩子第一次走向世界。



11

GUIDED LOOKING

观看路线

Begin with the child at the center. The body leans forward, balanced between the mother's releasing hands and the father's open arms.

The adults mirror one another. Both bend low, creating a bridge of attention across the garden. Between them, a few steps become an enormous distance.

Van Gogh did not invent this composition; he translated Millet's black-and-white image into color. Look at what color adds: blue-green plants, yellow earth, and a sky that makes the family feel held within a larger living world. A first step is never made alone.

先看中央的孩子。身体向前倾斜，处在母亲逐渐松开的双手与父亲张开的双臂之间。

两位成人互相映照。他们都俯低身体，在花园两端架起一座由注意力构成的桥。对孩子而言，中间几步变成了巨大的距离。

这个构图并非梵高原创，而是他把米勒的黑白图像转译为色彩。请看色彩增加了什么：蓝绿色植物、黄色土地与天空，让一家人被更大的生命世界包围。一个人的第一步，从来不是独自完成。

12

Roses

玫瑰

ARTIST

Vincent van Gogh

DATE

1890

MEDIUM

Oil on canvas

DIMENSIONS

36 5/8 x 29 1/8 in. (93 x 74 cm)

ACCESSION

1993.400.5

VIEW IN EXHIBITION

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ENGLISH

On the eve of leaving Saint-Remy in May 1890, Van Gogh painted four large flower still lifes: two of irises and two of roses. He conceived them as related works in contrasting formats and color harmonies. The Met's roses were originally pink against a yellow-green field, but fugitive red pigments have faded, leaving only traces of the earlier color.

That change is not incidental to how we see the painting today. Blossoms that once announced themselves in pink now approach white, turning historical time into part of the image. The composition remains vigorous: sprays expand beyond the vase, petals fall onto the table, and sure brushstrokes make abundance feel lucid rather than chaotic.

Van Gogh wrote that he felt serene as the brushstrokes followed one another logically. Coming after the asylum corridor in this exhibition, *Roses* does not promise that suffering has vanished. It offers a different achievement: concentration without strain, renewal without denial, and an order discovered through the act of painting.

中文

1890年5月，离开圣雷米前夕，梵高画下四幅大型花卉静物：两幅鸢尾花与两幅玫瑰。他把它们构想为一组在画幅方向与色彩和谐上彼此对照的作品。大都会艺术博物馆的这幅玫瑰原本是黄绿色背景前的粉色花朵，但不稳定的红色颜料逐渐褪去，如今只留下原有色彩的痕迹。

这种变化并非观看时可以忽略的附带信息。曾经以粉色鲜明出现的花朵，如今趋近白色，让历史时间成为图像的一部分。构图仍充满力量：枝条伸出花瓶，花瓣落在桌面，果断笔触让繁盛显得清晰，而非混乱。

梵高曾写道，自己感到完全平静，笔触也自然而有逻辑地接续而来。在本展中，它紧随疗养院走廊之后，却并不承诺痛苦已经消失，而是呈现另一种成果：不紧绷的专注、不否认现实的新生，以及在作画过程中被发现的秩序。



12

GUIDED LOOKING

观看路线

At first the roses may appear nearly white. Look longer for faint pink along petals and tabletop. The painting has changed because some red pigments faded, so time now participates in its color.

Follow the sprays outward from the vase. They expand in several directions, while fallen blossoms bring the movement back to the table. Abundance remains balanced by the certainty of each stroke.

Van Gogh completed this group just before leaving Saint-Remy and described feeling serene as the brushstrokes followed one another logically. End the exhibition here, not with a simple happy ending, but with a moment when attention, change, and renewal can coexist.

最初，玫瑰也许近乎白色。请多看一会儿，寻找花瓣与桌面边缘残留的淡粉色。部分红色颜料已经褪去，因此时间本身也参与了今天的色彩。

沿花瓶向外追随枝条，它们朝不同方向展开；落在桌面的花朵又把运动带回下方。繁盛并未失控，而由每一道果断笔触保持平衡。

梵高在离开圣雷米前完成这组作品，并写道自己感到平静，笔触也有逻辑地连续出现。让展览在这里结束，不是为了给出简单的幸福结局，而是停在一个专注、变化与新生可以同时存在的时刻。

ILLUSTRATED CHECKLIST

作品索引



01

The Potato Peeler

削土豆者

1885 · Oil on canvas · 67.187.70b

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[THE MET RECORD](#)



02

Self-Portrait with a Straw Hat

戴草帽的自画像

1887 · Oil on canvas · 67.187.70a

[COLLEBOOK NOTE](#)

[THE MET RECORD](#)



03

The Zouave

祖阿夫兵

ca. June 20, 1888 · Reed pen and brown ink, wax crayon and watercolor, over graphite on wove paper · 62.151

[COLLEBOOK NOTE](#)

[THE MET RECORD](#)



04

Madame Roulin and Her Baby

鲁兰夫人与她的婴儿

1888 · Oil on canvas · 1975.1.231

[COLLEBOOK NOTE](#)

[THE MET RECORD](#)



05

L'Arlesienne: Madame Joseph-Michel Ginoux

阿尔勒女子：约瑟夫-米歇尔·吉努夫人

1888-89 · Oil on canvas · 51.112.3

[COLLEBOOK NOTE](#)

[THE MET RECORD](#)



06

La Berceuse (Woman Rocking a Cradle)

摇篮曲（摇摇篮的女人）

1889 · Oil on canvas · 1996.435

[COLLEBOOK NOTE](#)

[THE MET RECORD](#)

ILLUSTRATED CHECKLIST

作品索引



07

Oleanders

夹竹桃

1888 · Oil on canvas · 62.24

COLLEBOOK NOTE

THE MET RECORD



08

Wheat Field with Cypresses

有柏树的麦田

1889 · Oil on canvas · 1993.132

COLLEBOOK NOTE

THE MET RECORD



09

Olive Trees

橄榄树

1889 · Oil on canvas · 1998.325.1

COLLEBOOK NOTE

THE MET RECORD



10

Corridor in the Asylum

疗养院走廊

September 1889 · Brush and oils over black chalk on pink laid paper · 48.190.2

COLLEBOOK NOTE

THE MET RECORD



11

First Steps, after Millet

初学步（仿米勒）

1890 · Oil on canvas · 64.165.2

COLLEBOOK NOTE

THE MET RECORD



12

Roses

玫瑰

1890 · Oil on canvas · 1993.400.5

COLLEBOOK NOTE

THE MET RECORD

COLOPHON

A catalog that continues online

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This publication preserves the first public edition of Collebook's Human & Nature exhibition while keeping every artwork connected to its live exhibition page, expandable Collebook note, and official museum record.

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Looking is not passive.

观看从来不是被动的。

HUMAN & NATURE THROUGH VAN GOGH'S EYES