

Contents

Preface

6

Introduction – Irony, Ovirì

10

Master and Monster 13

A new painting: Teething issues 13

Novel standards 14

Morals, painting and timing 15

With taboo as a brand? 16

The morals of the market 16

A time of reckoning 17

Cancel Gauguin 18

The Sweating Artist 20

Truth has many faces 21

Autobiography 22

1

**Moonlighting – Gauguin between
Stock Exchange and Avant-garde 1873–1880**

26

La nouvelle peinture: Painting as novelty 27

Division as the order of the day 27

Early Gauguin: Riddles and answers 29

Sunday painter 30

Weekday broker 33

The pros and cons of painting like everyone else 38

The 'missing' Salon piece 40

Inspirations for *Marine* 42

Seasons 46

Smoke and mirrors 48

Salon *Marine*? 50

Almost an Impressionist 52

Paris – Rouen – Copenhagen 1881–1885

54

Mixed media 60

Grand failures 60

The road from Rouen 63

Copenhagen winter 64

Cross cultures 68

Natural causes 71

The exhibition which was and wasn't 72

Impressionisms 1885–1886

76

The world of yesterday – and tomorrow 76

Trade secrets 79

The path back to great art 80

1886: Gauguin rising 81



223 D 1168

Impressionism as a style contest 85
The struggle between the technical and the personal 86
Japanese, Greek, Impressionist 88
Refinements: Cross-fertilisation of the arts and craft 89
Gauguin and the right to the new 90
Horsing around 94
... and become like little children 96
Hybrids 96

2

Margot, Madeleine, *Misère* 1886–1889
100
Fresh eyes 103
Sincerity 103
To give of yourself 107
Fresh and ambiguous eyes 111
Bowers 112
Gone native? 114
Sin and death 115
Bearing gifts 116
The mysterious Marguerite 122
Annah from Java, Judith from rue Vercingétorix 124
M for Eve 128
Crushes 130
M for misère 134
Paupers and heroes 134
The flesh and the shame 136
Abstraction and realities 141
The powers of divination 144
Danser en nymphes 146
Weaving everyday riddles 150
The Medium is the Message 1889
152
Primitivisms 153
Anthropologist or litera-tourist? 154
Hunters and gatherers 155
Dramas of the sea 156
Water in a bowl 162
Dream and method 166
Gauguin's music 169
Old and New Worlds 1889–1891
172
World's Fair, world citizens, pariahs 173
Africanisms 174
Art and non-art: Gauguin and the ready-mades of modernism 176
Wild east and west 178
La Belle Angèle 179

Ecce homo 182
Golgotha, north of Arles 184
Christ as an artist, the artist as Christ 188
Critics come round 191
Legion of the damned 191
Jarring 194
Hunger artist, underground man 195
The wages of sin 198

3

Chameleon 1889–1891
202
Setting the agenda in Le Pouldu 204
The temptations and pitfalls of Symbolism 208
Impressionism and imitation 210
Grinch potter 210
Oceania, *en sauvage* 1891–1893 and 1895–1903
214
A necessary farewell 214
A clumsy change of surroundings? 215
Escape artist 216
Loss of culture 218
This is not a Tahiti painting 221
Why Tahiti? 223
Fragmenting, painting, writing 224
Realisms and fictions 224
More confusions of language 228
The artist as aristocratic pariah 230
Art, modernity and doubt 232
A truly great art 234
1893: Triumph and failure 240
An art of sailors 242
To market 246
My neighbour, myself 248
Mural testament: The writing on the wall 251
Into history 259
Epilogue – Legacies 1903–2021
274
Transgressions 274
Fantasists, dreamers, eroticists 276
Morals and morality 278
Gauguin and cinema: New fictions 279
Notes 286
Bibliography 306
Index 312