

The Art, of Painting a Sunflower

A chamberlarp by Sebastian Nemeth

S. Nemeth 2015



Table of content

Introduction _____ 3

Running The Game _____ 22

About The Narrative _____ 9

Game Mechanics _____ 30





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Introduction to the scenario

The Art, of Painting a Sunflower, is a tragic story of humanity, love, aesthetic, art, and mania. The game's narrative centers around the last three months of the artist Vincent van Gogh's life, in the small, French village of Auvers.

It is a game featuring three muses who maintain and contain Van Gogh within an artistic mindset, as long as they can; and it is a game about an artist who longs for the world around him.

The players will shape the narrative together during the scenario, by picking scenes to play sequentially. The chosen scenes are placed in a sunflower-shape upon the table and the players will, at the end of each scene, apply brushstrokes upon a canvas, which will slowly make a painting appear.

It will take about 4 hours to play the game and requires 3 players and a facilitator. The scenario is a semi-live chamberlarp with physical elements which the players can interact with throughout the game. Most important item is

the painting *Sunflowers: Still Life, Vase with Twelve Sunflowers*, which Vincent painted in Arles, August 1888.

Within this material, there are several orange text-boxes. The textboxes are filled with context to the story of Vincent, but you can easily run the game without knowing anything/a lot about Vincent's life and art other than what is in this material. The text outside of the boxes have been narrated but only in the Danish version.

Attention: The material is separated into the main document and 5 appendices.

The appendices are A: characters, B: Side characters, C: Artworks for printing, D: Scenes- overview E: Sunflower leaves for printing.

The appendices haven't been voice-recorded but everything has been collected in one PDF.

If you are to print the material, you have to be extra attentive with printing Appendix C and appendix E as they are in A3 size. Appendix B needs to be printed double sided, flipped on the short edge and Appendix E needs to be printed double sided, flipped on the long edge.



About the Sunflowers:

The title of this game refers to one of Van Gogh's masterpieces, *Vase with Twelve Sunflowers*, known popularly as The Sunflowers.

In May 1888, Vincent rents a yellow house in Arles, wanting to gather a collective of artists around him. He invites a group of his closest friends, whereas only Paul Gauguin accepts the invitation. Vincent paints a series of pieces with sunflowers on them, wanting to create colorfulness and brightness in his good friend Paul's life. After a short and turbulent time however, they end their shared accommodation by a dramatic dispute. Vincent cuts off a part of his ear as Paul leaves the house. The piece of ear, Vincent later delivers to a working girl in town. This is the end of Vincent's time in the yellow house, but not the end of his friendship with Gauguin; the two artists still exchange letters between each other.

This game is not about the yellow house, but about Vincent's later time in Auvers. Even if the game is not about the yellow house, the memory of that time lingers on both for Vincent, and as part of his legacy to this day.





We run across the sparkling grass, covered in dewy pearls. We rest with the lazy cat, laying in the sun as it warms itself. In spring, we reach out and embrace the world that is awakening. We are the Muses who live through the arts, and we breathe creativity into the artistic mind.

Our Three Muses accompany Vincent through his last three months. When he is wandering through the yellow fields and past the old church, they point him in the direction of scenes worth painting. This scenario tells the story of Vincent that wants to paint; but most of all, it tells the story of Vincent who wants to live.

The game is played physically, by the easel, with a brush in hand as the players change between playing Vincent and the people around him. The scenario doesn't require any pre-existing knowledge of art history or Van Gogh. You should feel comfortable with themes of sexuality, self-harm, art, violence and in physical contact with others. You don't need to be able to paint, the game will help.

"I dream about painting, and then I paint my dreams" - Vincent van Gogh





The Experience

In a moment, when you are facilitating the game: *The Art, of painting a sunflower*, it'll be an experience focusing on one person's life. Vincent is torn apart by what seems like two polar opposites: the muses and the people close to him. The game focuses on the melancholia and tragedy, with an experience of character-development mainly through the different portrayals of Vincent van Gogh himself by the players. The player will choose a scene from a gallery of scenes, each time it's the individual player's turn, and the choice shapes the narrative of the game, especially in the second part. (Read more in the "Running the Scenario")

The muses

In the game, the players will each be cast into a central role in the shape of their muse; however, the muses will rarely appear together in a scene. The muses each have their own theme and intention, something they apply to the mood for each narrative. The muses' purpose is to make Van Gogh paint and will in each scene initially allow Vincent to find inspiration in exploring the world around him, before they pull him towards the canvas so he may paint. The muses will shape the aesthetics and melancholia of the scenario.

Side characters

The game also contains side characters. Side characters create the drama with, against and sometimes around Vincent. Some of them may never appear in the game, some of them may appear a lot; that is fully up to the players' choices. The only side character that will always appear in a few scenes is Theo, Vincent's Brother. The side characters will mainly create the tragedy and life around Vincent.



Vincent as a main character

All the players will be playing the artist Vincent Van Gogh, through the course of the game. No single player should claim ownership over Vincent's story, and they are free to build upon each other's portrayals as well as the material given to them.

It can be a good idea, that the players are already aware of certain elements in the game. Mainly that Vincent will be shot/shoots himself, at the end of the first act; That Vincent's suicide, accident or murder is unknown to the scenario; that the side characters will pull Vincent in different directions which may not be historically accurate but fall within a gray area of history.

During this game, Vincent may feel more like object than acting within his own life. He will be tossed between muses and the people around him. The experience of being moved around and out of agency as well as losing oneself in the tragedy of life, comes from playing Vincent.

Vincent and Loneliness

Vincent Van Gogh was surrounded by people who loved him and wanted what was best for him. The idea of Vincent Van Gogh as the lonely and misunderstood artist without any attachments to other people, is a popular and romanticized presentation of his life; and perchance we are drawn by the tormented and abandoned but brilliant artist. Vincent was – even in his darkest moments – surrounded by friends and family who loved him. Everyone around him saw him as passionate, humane, and empathetic. Most of his closest relations also saw him as ill in both body and spirit as well as hard to be around. His mental condition and recurring depressions, made it difficult for him to maintain friendships and Vincent himself, had trouble with self-loathing. Even if his art met some criticism in artistic circles and was never commercially successful in his own time, Vincent was both adored and respected by artists around him.





About The narrative

"I put my heart and my soul in my work and have lost my mind in the process" - Vincent van Gogh.

This game centers around the last months of Vincent van Gogh's life. It is inspired by the many letters, paintings, sketches, and diaries that try to recreate his last thoughts and daily activities. The game is, however, not a linear, historically accurate representation of his life. While in Auvers in France, Vincent is in his most productive phase, but it is also his most destructive period. The narrative of this game centers around this duality: manic creativity on one side and destruction of oneself on the other.

There is no doubt that Vincent van Gogh has put his mark on the traditions of artistry. It was with his innovative techniques and eye for simple beauty in the everyday life

that he challenged the proud, French school of art. The traditional artstyle of the time focused only on the aesthetically beautiful, represented in a perfectional style of capturing precise and controlled motifs; Van Gogh painted what was around him, whatever captured his attention: his portraits, both of himself and the common people around him; his landscape-paintings of the ordinary fields and forests that he walked through. His technique is not the accurate reproduction, but instead reproducing the pathos that appeared in the moment of experience.

But Vincent's story presents far more than brushstrokes and art critique. It is a story of a painter who never saw himself as successful or had much luck selling his works within his own lifetime. It is a story of a man without wealth or opportunity, full of a daily uncertainty when it came to basic painting materials, and perhaps more importantly daily necessities. Vincent was always dependent upon other's mercy, especially his younger brother Theo.

Vincent produces thousands of pieces of art where 900 of them were finished paintings. While in the village of Auvers,



in the last few months of his life, he is incredibly productive. He sketches, draws, writes, and paints. His brush makes both landscapes, everyday scenography, portraits, and self-portraits with such haste that he finishes more than 70 pieces from May to July.

It is this period of Vincent's life, that the narrative focuses on. It is also this period of his life that seems to contain the greatest mystery around Van Gogh, what became his end?

This chamberlarp does not wish to answer the question of Vincent's van Gogh's death in an investigative manner. Instead, it wants to invite the players to tell the story themselves, about his last months and especially what happened upon the tragic day of 27th of July, 1890. All that is pre-written is that he is mortally wounded by a gunshot to the stomach.

Vincent's mysterious death

Whether Vincent took his own life or others ended it for him, is unknown. Diaries and letters describe how he felt both joyful and ecstatic; and that he could not go on. Witnesses describe him as joyful and lively. Perhaps the enormous demands that he put upon himself, his compulsive painting, his mental illness, and his interchanging relationship with his brother Theo, all became too much. Vincent writes to Theo: "I feel - a failure. I feel that it is the destiny that I accept, and that it cannot be changed anymore". All we know about that day, is that Vincent returns from the yellow fields outside of Auvers, with a gunshot wound to the stomach. Vincent told the doctor Gachet, that he had shot himself, but forensic evidence re-explored point towards several inconsistencies in his explanation.



Auvers as a village

As you'll be facilitating a semi-live chamberlarp, the players are playing short scenes using the room, their body and what is available to explain happenings rather than long-stretched narratives, and so the placement and accuracy of location isn't that important. What is most important, is the mood. French village, small-town feel, with a sense of isolation.

The locals mainly focus on their own lives. They do not care much for what happens in the big city of Paris and see Vincent as an outsider both from the capitol but also a Dutch immigrant. Most of them do not understand his modern art style or think he should be in Auvers. On the next page, you'll find a map of the village of Auvers in case you need it (Made by Margaret McCarthy Hunt; 2016). Do note that there is of



course not a statue of Van Gogh in the middle of the village in 1890. What is most important however, is the small village life, the sand colored and white houses, the French mood and Vincent as an outsider. It is primarily Doctor Gachet, whom has taken Vincent in under his care, that is interested in him staying.

Locations within the village:

The medical house where Gachet lives with his wife and daughter.

The yellow cornfields, where Vincent often paints.

Eglise Notre-Dame d'Auvers, the old church, where Vincent goes, trying to find God.

Auberge Ravoux, The Restaurant where Vincent has rented the room by the attic.

L'oise is the river running next to Auvers, giving it its name.

The postal office, part of the visiting house and the public gardens.





THE WHEAT FIELD WITH CROWS

EGLISE NOTRE DAME DE L'ASSOMPTION

RUE DAUBIGNY

VINCENT'S ROOM

Auberge Ravoux

VAN GOGH

Visitors Bureau

Rue de la Saison

Rue Ferdinand de Lesseps

Rue de Cimetière

VINCENT VAN GOGH 1853-1890	THEODORUS VAN GOGH 1857-1891
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Auvers sur L'Oise

L'Oise

Vincent van Gogh Summer 1890

Vincent Van Gogh's life

This scenario primarily focuses on the last months of Vincent van Gogh's life, and extensively touches upon previous experiences before his arrival in Auvers. This is why a detailed description of his life, won't be interesting for the narrative itself. In Vincent's life there are main events, however, that you as a facilitator might want to know.

Vincent van Gogh's life does not contain much financial wealth, instead his life is full of artistic creativity and a constant hunger for expression driving him towards his next big masterpiece.

Vincent van Gogh is the son of a priest in the newly reformed, Dutch Christian church.

Vincent is deeply connected to his brother Theo who means the world to him, and through most of his life, the artist views himself as inadequate comparative to both his peers as well as in his social life and his friendship to Theo.

Vincent actively hospitalizes himself for lengthy periods of time, as he is ill within mind and soul.

As he travels to Auvers, he has recently signed himself out of one of these stays, at the Saint-Rémy asylum for the mentally weak.

In the period leading up to the hospitalization in Saint-Rémy, Vincent tried to gather a few of his artistic friends for communal living in Arles (Southern France). His close friend Paul Gauguin was the only one who moved in with him, and for a 63 day long period, the two of them lived in the small, yellow house. Their living-arrangement ended after an explosive fight between them. What they were arguing about and why it escalated, Vincent nor Paul commented on afterwards, though Gauguin retells the narrative in his letters later. This is when Vincent cuts off a piece of his ear, and delivers it to a prostitute. Vincent hospitalizes himself after the incident by the yellow house, guided and financially supported by Theo.

After recovering at Saint-Rémy is when Vincent contacts Doctor Paul Gachet who lives in Auvers and it is Gachet who agrees to take care of Vincent as well as help him paint again.



The historic context

France is yet again a republic! The time 1889 is a time of prosperity (especially for the rich and powerful) in both societal and cultural aspects. Paris' new, central attraction sets the tone for this modernity, the Eiffel Tower; the arts and fashion is taking Paris by storm. France is divided: the rich and influential in Paris and the conservative and poor of the countryside. This is over-simplifying it, but the simplification was part of how the artistic scene portrayed city and village life, and what mattered to the artistic styles. Van Gogh, as an example, painted the village and peasant life, not as a romanticized Idyllic nature-landscape as was adored by the traditional, impressionist French artschools, but life with all it's wrinkles and cracks and inaccuracies. Generally, this context of history frames this game, however in Auvers, time doesn't seem to go that fast and the locals mainly care about their own home. The setting of the game is therefore within a village where the historical progress is left aside, in favor of Auvers' proud detachment from the

roaring, loud and developing Paris. In the light of this, the most important to know is:



The villagers are mainly lower middleclass.



There is not a lot of technological presence. No cars or other forms of 1890's modernity.



The more expressionistic painting style, which Van Gogh experimented with, is new and provocative.



Absinth and opium are addictive plagues upon the land and many enjoy these substances especially in Paris.






Your general role

The general role of facilitator lies mainly in preparation to the game as well as running the workshop.

You have a room to prepare before the game, and the workshop is your responsibility to facilitate. You've read the material beforehand and have a general overview over the game's mechanics. You're ready to hand out the sunflower petals with the scenes on, to the players.

You are not responsible for setting or describing scenes, that is up to the players, but your job is to brief them on how, and help them if they need it throughout the game.

While running the game:

-  You've got the sunflower petals sorted and you're ready to help your players place them in the pattern every time they've played out a scene.
-  You're ready to play side-characters when the scene requires it. Some of the scenes have more than one side-character.
-  You'll be required to help the players through time management of each scene, if they wish for it. The scenes are each considered between 5 - 15 minutes. And it is your job to make sure they keep within the overall 4-hour timeframe of the game.



Play Casting

The players change between playing their muse, side-characters from the gallery of characters and Vincent, throughout the game.

The muses have their own distinctive aesthetic, and the scenes are sorted focused on this mood – this is also why the player-casting is focused on the muses.

Before you facilitate the workshop, you will be exhibiting three paintings. The players are to inspect the paintings in silence, giving a sense of museum and solemn respect.

They will have to choose one of the three paintings, thereby casting them. If you are casting for more than one game, the group of players go through the same process, and they are sorted evenly between the paintings.

The paintings of choice are:

Three sunflowers in a vase representing Naturalism.

Still life: Vase with fourteen sunflowers representing Idyll.

Two Cut Sunflowers representing Melancholia.

All three paintings are to be found in Appendix C



All you need, to facilitate



A large room, with enough space for the players to move effortlessly around.



You'll need the material printed, with all scenes as well as character-descriptions cut into the shape they are designed to have. The scenes should be cut as sunflower petals, and the descriptions for side-characters should be cut as round portraits.

It is suggested sorting the printed material in the correct order, before starting the game.



For putting the painting on, you'll need a free-standing easel. It is also recommended that you cover the floor with some sort of protection to avoid staining.



You'll need the painting: *Still Life, Vase with Fourteen Sunflowers* printing size A3. This painting should be laminated. Other than *Still life* in laminated form, you

need a second print of the same painting as well as the two other sunflower paintings for casting. All the paintings can be found in Appendix C in A3 size.

Secure the laminated version of *Still Life* on a normal canvas, then cover it with white chalk-paint. This should be done preferably at least a day before running the game.



You'll need paintbrushes and some sort of glass or bucket for water. The brushes shouldn't be too big, just a set of regular art brushes.



As the game has a specific scene of Vincent cutting off his ear, you can optionally bring along, a rubber ear as a prop. Some of the scenes also require Vincent to lie down, therefore blankets and pillows are recommended.



Naturalism

The muse representing humanity and the world connected, where biology and nature align with culture.

Naturalism will be first to set the scene of the game. It is the muse representative of Vincent's humanity and wants to show him life. Naturalism is inspired by human emotions and wants to show the world, as it naturally occurs. Naturalism as a muse will actively want to keep Vincent to his emotions and finds beauty in the flaws of humanity.

Idyll

The muse representing immaculate peace as well as the absence of problems.

Idyll attempts to help Vincent by confronting his problems together with him, in order to release the artist from his worries. Idyll wants to resolve conflict and lift the burdens on heavy shoulders, and the Muse doesn't understand the need for humans to feel. Idyll is the embodiment of peace, harmony and absence of pain. Idyll will actively want to release Vincent from his emotional chains and silly longings to show him the beauty of release.

Melancholy

The muse representing the deep silence just before storm. The decent into darkness.

Melancholy is representative of all the beautiful moments, just before withering. The last light before a candle expires or right before the world collapses. Melancholy searches for the hidden cracks, where darkness and gloom are slipping in. The muse wants to explore the troubled mind of the artist,



and pushes Vincent towards the corners of his existence, where his thoughts are tormented by loneliness and depression. Melancholy sees beauty in the collapsing forfeiture.

Vincent Van Gogh

The Sunflower Painter

In this scenario, Vincent as a character will bring the humane to the narrative. In contrast with the magical and wonderful of the muses, Vincent represents everyday emotions and realism. He is what interacts with and brings life to the aesthetic but at the end of the game he will also be the one to tear it apart.

From the beginning to the end of the game, Vincent is the main character. Ironically Vincent may feel more object than subject throughout the narrative, as he is pushed between the people in his life and the muses wanting to make him create more art.

Side-characters

The players will be playing their respective muse, Vincent the artist, as well as side-characters throughout the game. These characters are people in Vincent's life, as well as more abstract concepts that heavily influence Vincent.

All the side-characters can interact with Vincent; however, they cannot interact with the muses (except the concepts of Loneliness and Fear.).

The muses can interact with and influence the side-characters as they see fit.



Side-characters, an overview:

Theodorus “Theo” Van Gogh - Vincent’s beloved little brother. In this material he is named Theo, just like Vincent always calls him.



Paul Gauguin - A close friend and fellow artist. Vincent sees Gauguin as a master of the arts and respects him greatly. The two of them share a close friendship, but how close is up to the players.



Johanna Van Gogh-Bonger - Theo’s wife. Johanna feels like opposition to Vincent, even if she is supportive and loving. She cares deeply for both Theo and Vincent.



Rene og Gaston Secrétan - two young boys that frequently enjoy Vincent’s company. They are both friends to the artist and torment him.



Paul Gachet - The doctor taking care of Vincent the last few months of his life. What role Gachet plays in the life of Vincent is highly up to the players.



The woman to fall in love with - these women represent Vincent’s longing for both love and especially a family.



The people in Auvers – Random villagers that live in Auvers.



Fear – It waits, all-consuming in the darkness. Fear haunts Vincent in everything he does, and Vincent has many conversations with Fear.



Loneliness – The one that hurts Vincent the most. Loneliness is what Vincent wants to avoid at all costs and emerges when Vincent is at his worst.



The paintings:

All the icons used for the side-characters, are edited from art pieces, painted by Van Gogh. The vast collection left behind by Van Gogh contains hundreds of portraits of his friends and acquaintances; both because he found painting them, made the people around him happy, and to show Theo how he was feeling and who he was with. His paintings also contained unnamed people; their identity left as a mystery to this day. There are two versions of the painting of Gachet. One of them is the most expensive Van Gogh painting ever sold, for a price of \$83M. Today art historians generally agree however, that the painting of the doctor, looks more like a self-portrait of Vincent than a portrait of Gachet.





Running the game

This scenario is played semi-live, where the players physically act out the scenes. It might be a good idea to read this section again just before you are facilitating the game.

In this context, the semi-live format of the scenario involves physically acting out scenes and allowing them to take shape through direct speech. Players use first-person contextualization like “I and you” and body language to illustrate their actions and behaviors.

There are few scenes that involve violence or other, vicious behavior, and as a result, a mechanism exists for interrupting a scene before going too far - please refer to the Workshop for details. Because the scenario is semi-live, there may be

elements that players do not wish to physically act out, instead they can discuss these with Vincent while sitting at the easel. Ultimately, this is up to the players.


The scenario is played in one room, and in one corner stands an easel with a white canvas, a stool/chair, and a bucket of water and brushes. There should be space to move around the room, and against one of the walls is the table where players will choose scenes and build the sunflower - see the Sunflower mechanic.


The current player chooses a scene between the three ones handed out, and then instruct the others. This player has the authority to cut the scene when it is needed. As the facilitator, you can also cut scenes, but it's primarily intended for the Muse to cut scenes when it seems fitting for the narrative. The intended way to cut scenes, to have the Muse leave Vincent alone after he has painted for a while and let that be the end of each scene. All scenes end by the painting, where the player playing Vincent, uses the wet brush to paint on the canvas. The wet brushstrokes on the




canvas will slowly reveal the painting of *Still life*, behind a white layer of chalk. Throughout the scenario as scenes are played out, more and more of the painting will be revealed, and by the end of the scenario, you should have a completed the painting. It doesn't matter if the players are good at painting, as the painting is already there. They should focus on painting Vincent's emotions while holding the brush.


Step by Step:


 The player who plays the Muse receives a small stack of three sunflower petals with scenes on them. They chose from scenes A in act 1 and B in act 2, the player chooses which scene to play.

 The player chooses the scene they want to play and briefly instructs the others on the scene. The side-characters that are present are introduced, and it is the Muse who adds depth to their role, elaborating on

their intentions or their relationship with Vincent, or whatever makes sense, as the Muse sees fit.

 The scene is physically played out in the room between the players and potentially the facilitator if there needs to be more than one side-character.

 Each scene is intended to be between 5-15 minutes long, but when the muse feels that the time is up, it will guide Vincent back to the easel.

 **All scenes except for the last one finish at the easel, including the two transitional scenes between acts 1 and 2. The scenes are only allowed to end, when Vincent starts painting with the brush and adds at least a stroke or two.**

Structure of the game

First and foremost, you will start with the workshop, which both conveys the game's atmosphere and introduces the game mechanics. 45 minutes are allocated for the workshop. After the workshop, the narrative begins, which takes about two and a half to three hours of playtime. The players take turns setting up a scene, and they are the ones who instruct and explain the scene before it is played. Your task is to hand them the sunflower petals when they need them and play side-characters if an extra role is needed.

Scene overview and choices

The scenes are named after different paintings, which are also the illustration on the stack they belong to. They are printed in the shape of sunflower petals so that they can form a sunflower. The scenes are listed in a specific order, so the first scene, *Self-Portrait as a Painter*, is divided into A and B on each side inside the sunflower petal.

The self-portraits contain one fixed scene on one side of the petal, and one fixed scene on the other side, and there are two self-portrait petals, one at the start and one for the transition from act 1 to act 2.

The first stack of petals all has the painting "*Road with Cypress and Star*" as their illustration on one side and the painting "*The Potato Eaters*" on the other side. These petals are the first three scenes that the player playing Idyll must choose between.

When choosing, the player should not read side B, but instead choose which scene they want to play from the stack with the painting "*Road with Cypress and Star*" scene A1, A2, and A3. Once Idyll has chosen, the players play the scene together. Afterwards, the same player chooses between scene A4, A5, and A6.

Once you have transitioned to Act 2, the player chooses the B-side based on the two scenes they have already chosen (see the sunflower as a mechanic).



Scenes to choose from (Named from their paintings):

1. Naturalism, *Selfportrait as painter*, A, **No choice of scene**
2. Idyll, *Road with Cypress and Star*, A1, A2 og A3
3. Idyll, *Road with Cypress and Star*, A4, A5 og A6
4. Melancholy, *Wheatfield with Crows*, A1, A2 og A3
5. Melancholy, *Wheatfield with Crows*, A4, A5 og A6
6. Naturalism, *Girl in White*, A1, A2 og A3
7. Naturalism, *Girl in White*, A4, A5 og A6
8. Idyll, *Almond Blossom*, A1, A2 og A3

9. Idyll, *Almond Blossom*, A4, A5 og A6

10. Melancholy, *Self-Portrait with a Straw Hat* A, **No choice of scene**

Akt 2

11. Melancholy, *Self-Portrait with a Straw Hat*, B, **No choice of scene**

12. Idyll, *Sunflowers*, B choice, the former 2 choices

13. Naturalism, *Stary night*, B choice, the former 2 choices

14. Melancholy, *Tree roots*, B choice, the former 2 choices

15. Idyll, *Potatoeaters*, B choice, the former 2 choices

16. Naturalism, *Selfportrait as painter*, B, no choice of scene.





Workshop and intro

This workshop is designed to take around 45 minutes and includes the elements that will be used later to play the scenario. Once you have completed the workshop, you can seamlessly transition into the game, so it may be a good idea to take a bathroom break, etc. beforehand.



Part 1, Semi-live and physical touch 10 min

The scenario involves physical touch, so it's a good idea to make sure you're all on the same page. You'll start with a brief introduction round, answering:

What kind of role-playing games do you usually play?
What are your expectations for this scenario?

Then you introduce the players, to the semi-live form: You will be playing physically in the room, using the room's props. There are no costumes or lines, and as a general rule, you will speak as if you were the character.

Part of the scenario involves touching each other, so the players should now stand in the room within arm's reach of each other, two at a time. They should slowly get closer to each other until they reach a point where they can put their arms around each other's shoulders in a hug. Then they let go again.

Afterwards, you ask them about their boundaries for physical play. The exercise where they put their arms over each other's shoulders was meant to demonstrate a minimum level of physical contact that could occur during the game. It was also meant to let the players feel a sense of contact with each other before answering the question. If anyone is uncertain, give them time to think about it. If anyone clearly states that they are comfortable with everything, ask clarifying questions. The intention is not to play out very violent or offensive scenes, they should always

respect boundaries. Then, ask them to do the exercise again, but this time they should end with a hug for as long as they feel comfortable with (and keep on after it's awkward).



Part 2, setting scenes and the sunflower, 5 min

You start by introducing the "sunflower" mechanic. Explain to the players how it works and show them both sides of the sunflower. Introduce the supporting characters who will be placed in the middle. After you've explained the sunflower, let them know that all scenes start with a muse setting the scene and end when Vincent paints and the Muse thinks he's done. This means that the players set the scenes. Make it clear to them that the scene cards are for inspiration, and they should give directions and make decisions. They may ask for a specific mood or describe how the supporting characters feel about the situation or something else. The scenes are created by the Muses for Vincent, and therefore, it's the Muse's intention that guides their instruction. Remind them that scenes are meant to last 5-15 minutes, and they are welcome to dwell in them. Agree on how you'll help manage time if the players need it; this could be through

gestures or by saying a phrase like, "But the sun is setting soon."



Part 3, info about the context, 5 min

Briefly explain to the players where the game takes place and provide some historical context. It may be important to mention that:

Auvers is a stereotypical French village with small houses and a picturesque idyllic setting.

Everyone knows each other in Auvers.

The village is surrounded by beautiful fields, forests, and the Oise River.

There is a small church, a school, a restaurant where Vincent ate, and the doctor's house.

The town is simple and traditional.

Cars were invented in 1890, but they are not in Auvers.



This is a time of extreme progress, but not in Auvers.

There is a strong sense of nationalism in France, particularly a hard line between those from the countryside and those from the city.

Regarding art history, you may choose to focus on Vincent being groundbreaking for his time and not being able to sell his art. However, it is not crucial to have a deep understanding of the art historical context.



Part 4, handing out characters 10 min.

Now give the players their Muses, based on the painting they previously chose during the player-distribution. Let them read their roles, and while they read, set up the table where they will place the scenes after each choice. You can also lay out the cards next to or on another table.



Part 5, safety, and escalation 15 min.

Now you will practice escalating and deescalating. Ask the players to play a scene from Vincent's life in different ways. First, they should play the scene where they quickly move towards the easel, and thus deescalate the scene. Next, they should play the scene where they stay in the middle of the room, and finally they should play the scene where they keep moving away from the easel. The players can control each other in this way, and it is always the player who moves towards the easel who decides. If you move away from the easel, it is an invitation, if you move towards it, it is a clear signal wanting to deescalate and possibly end the scene, and if you stay in the middle, it means that you think the level of drama is fine.

Here's the scene description:

Vincent, Theo, and their father Theodorus are in a room together. Vincent wants to tell his father that he wants to paint instead of being a priest, but he is afraid of his father's reaction. Theodorus is disappointed because he believes it is

Vincent's calling to be a priest. Vincent thinks it is God who has given him the gift of painting, while Theo thinks their father is cruel, but he is also scared of him. Theo doesn't believe in God, Vincent does, and he is afraid of disappointing both his father and Theo. Theodorus, the father, believes in God and sees Him as the savior of everything. Switch the characters around and try it a few times.



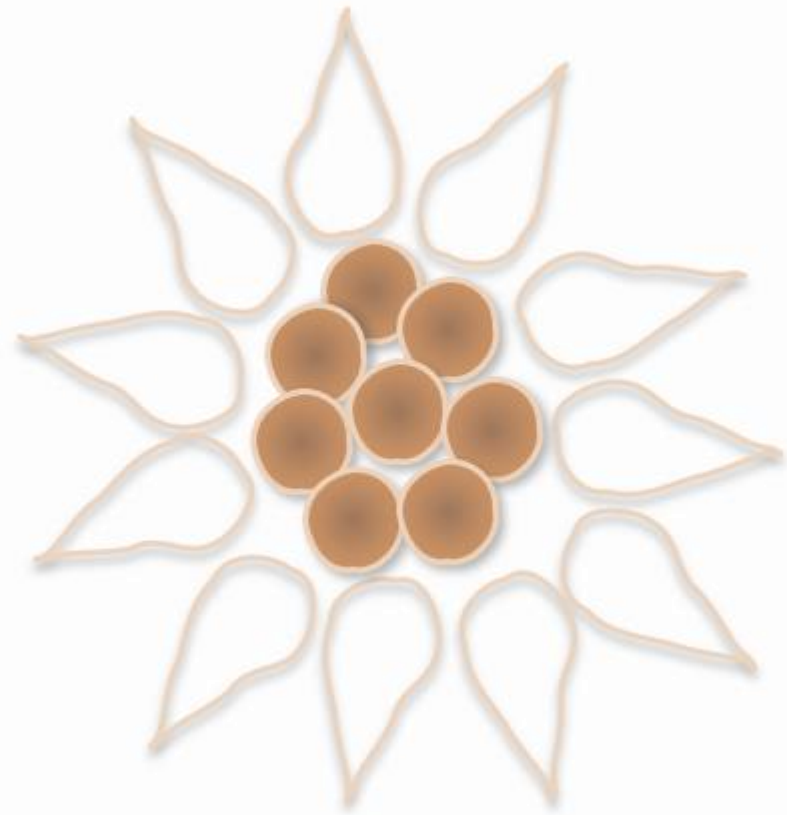
Part 6, a trip to Auvers 5 min

The workshop ends, with the players playing muses. You start the scene for them, and they play until one of them mentions seeing Vincent.

The scene is in Auvers, and the muses wake up. They don't know exactly what has awakened them, but they are happy as they enjoy exploring the city together. They talk about everything around them and everything that inspires them. They are laughing and happy at this awakening, and they

tell each other about what they hope to inspire someone into creating. They don't know Vincent yet, but the scene ends when they see him.

After this scene, the first petal is handed out.





Safety

The scenario contains scenes that may be intense for some players. It should also be played semi-live, and this can result in physical contact that requires attention to ensure that players do not exceed each other's boundaries. In the workshop, there are structured exercises that support these safety mechanisms. There is a focus on:



All scenes containing themes that point to explicit violence or sexual content focus on setup and not on playing after it becomes explicit.



It is possible and with alibi, to escalate and de-escalate during the game.



The game contains both scenes that depict lingering peace and beauty as well as scenes of depression and darkness. It is possible for the players to opt-out when it is their turn to choose a scene and thus avoid themes, they are not interested in.

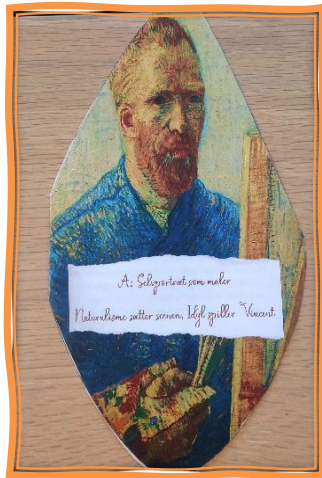
First and foremost, the safety word "cut" is used. If someone uses the word "cut", the scene stops, and you go out of character so you can talk about it.

Much of the game's pacing is left to the players. You are either a supporting character, a spectator, or preparing for the next scene while they play. Therefore, the players can always begin to de-escalate the scene by pulling away from the easel in the room. This means that with their body language, they signal whether they want to continue/escalate the scene. The further they move away



from the easel, the more they signal that they want the other person to join them in the scene. This was practiced in the workshop.

The sunflower and choice of scenes



The scenario is played out as follows:

The icons of the supporting characters are placed in the middle of the table so that they can be seen. A muse is handed a stack of sunflower petals to choose from. The first muse to set the scene is Naturalism, and the first scene is predetermined, so the player only gets one sunflower petal.

After the scene is played out, the first scene is placed on the table. Then the next scene is chosen from three scenes: 1A,

2A, and 3A from *Road with Cypress and Star*, with Idyll making the choice.

After the scene is finished, it is placed on the table. The next scene following and so on, in clockwise order. The petals are placed around the secondary characters in the center, slowly forming a sunflower.

Once the scene is played and the chosen petal from scenes 1A-3A is placed on the table, Idyll chooses again from scenes 4A-6A from *Road with Cypress and Star*. After that scene is played out it is placed on the table and then Melancholy chooses, and so on.





Once you have placed the last petal in the clockwise flowerpattern, which is a second self-portrait, the players should now choose from the B scenes.

The B scenes are chosen between the two previously chosen scenes. Idyll chooses between the last two placed petals. They are *Almond Blossom* 4A-6A and the petal just before, *Almond Blossom* 1A-3A.

Idyll flips the two petals over and chooses between the first chosen petal B-side and the second chosen petal B-side.

This means that the players' earlier choices now have an impact on the two B scenes they choose between, and otherwise, the scenes are set up as before in the scenario. This also means that there are fewer B-scenes to play than A-scenes.

The sunflower's A-side is colorful and beautiful, and the B-sides become more and more faded as Vincent fades and dies. See below for an illustration of how to place the petals.



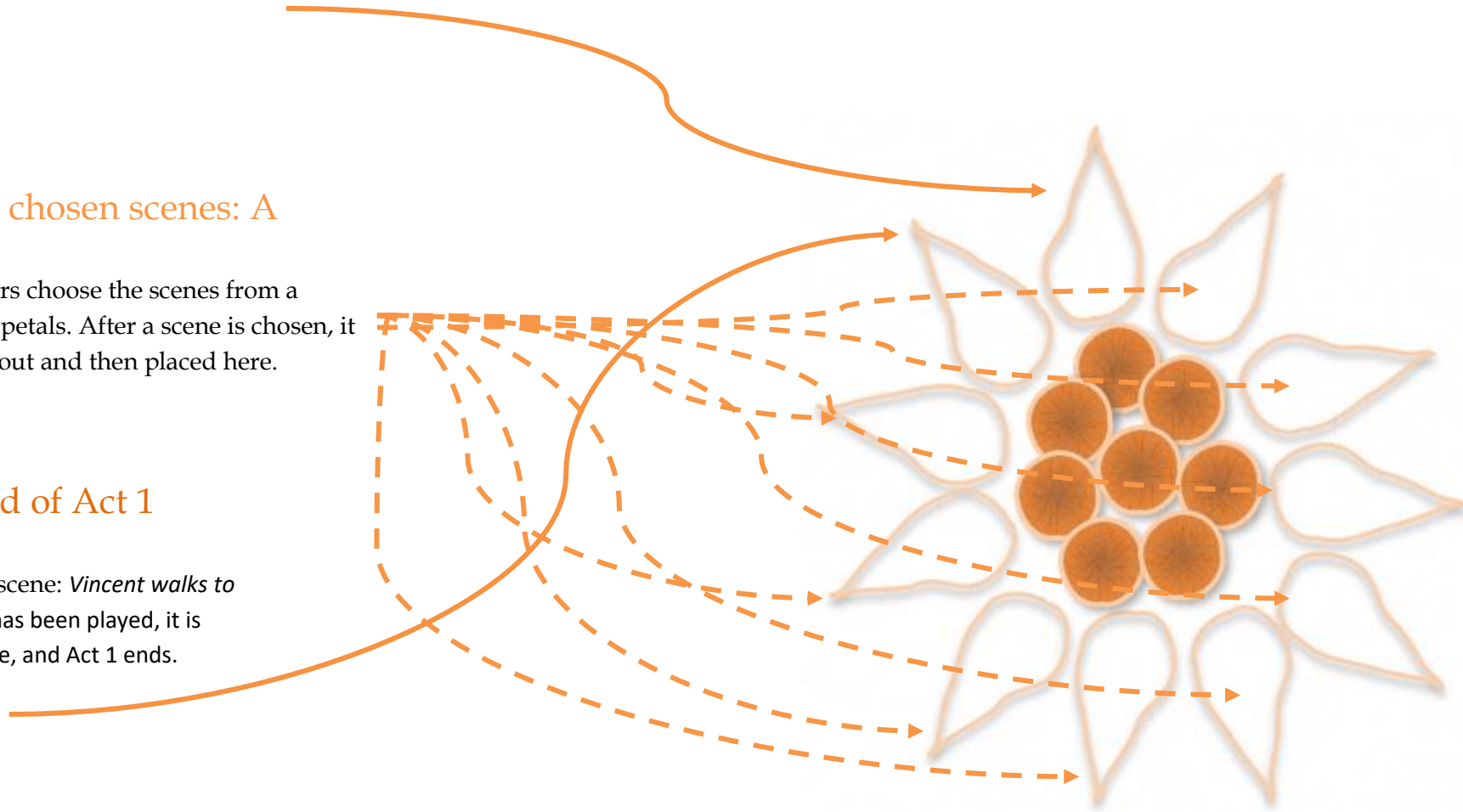
Starting scene and the first self-portrait

All the chosen scenes: A

The players choose the scenes from a stack of 3 petals. After a scene is chosen, it is played out and then placed here.

The end of Act 1

After the scene: *Vincent walks to the fields* has been played, it is placed here, and Act 1 ends.



Start of act 2

The player flips the self-portrait petal to the B-side, opens it up, and they all play the scene "No Turning Back". After the scene is played out, they place the petal back on the table.



All the chosen scenes: B

The scenes that have previously been chosen are gathered up in pairs that have the same painting on them. The player chooses between the two, and once they have chosen a scene, they play it together and then place it back. There are now fewer leaves as the sunflower "wilts".

The last scene

The scenario's act 2 concludes by playing the final scene: *A Brother Says Goodbye*; and the game is over.



The selected artworks:

All the paintings in this game, are Van Gogh paintings, except for the cover which is Paul Gauguin's work: *The Painter of Sunflowers*. The paintings for the scenes from the first act are all painted in Auvers and depict surroundings and people in Auvers. The paintings chosen for the second act go back in time as Vincent dies, and we end with *The Potato Eaters*, one of Vincent's greatest and first masterpieces. *The Potato Eaters* is considered to be a great work of art, but at the time, no one understood why Vincent painted in that way. Vincent spent over 100 days and drew more than 90 sketches of faces before completing the work. He never earned back the cost of the painting, and never saw it exhibited as beautifully as it is today in the Van Gogh Museum in Amsterdam. *Still life*, also known as *The Sunflowers*, one of Van Gogh's most recognizable works, sold for \$94 million the last time it traded hands. In contrast, Van Gogh himself only sold one of his works for a reasonable price during his lifetime: *The Red Vineyard*, sold for a price equivalent to around 15,000 Danish kroner today.



Appendix A: Characters

Below is the description of all three muses and a description of Vincent Van Gogh. Each player should have a printout of their own muse and a printout of Vincent so they can switch between their muse, Vincent, and supporting roles. The supporting roles can be found in Appendix B.

The first part of the Muse character description has an explanation on how to play a Muse; this section is the same for all characters. Similarly, the description of Vincent is the same for all character prints.



Naturalism

On playing a Muse

In this scenario, you will alternate between playing a muse, a range of supporting roles, and Vincent Van Gogh himself. When playing your Muse, which is the role that follows you the most consistently throughout the scenario, your role is to create the best opportunity for Vincent to be inspired to paint. Muses can interact with the world around them, just as the artist can move his gaze and adjust the elements he wishes to capture before he paints. It is easier for Muses to interact with nature and animals than with humans. Humans cannot see them but may hear them or be moved by them. Vincent is the exception and can see them. The Muses in this scenario are inspired by, but not copies of, the Greek Muses. The Muses are interested in getting Vincent to paint. Scenes only end once Vincent has started painting, even if a Muse must stand behind him and guide his brush.



Naturalism as a Muse

I run with other people's bare feet across soft, sparkling grass still covered with fresh pearls of dew. I dance lightly through vineyards and yellow sunflower fields, and visit every little home, inn, field, and forest with an inexhaustible curiosity about the world. I let myself be captured for a moment by the refined and noble, and in the blink of an eye, I immerse myself in the loving embrace between two insignificant peasants. I live because the world around me does, and I will never be lacking, as long as emptiness remains at a distance.

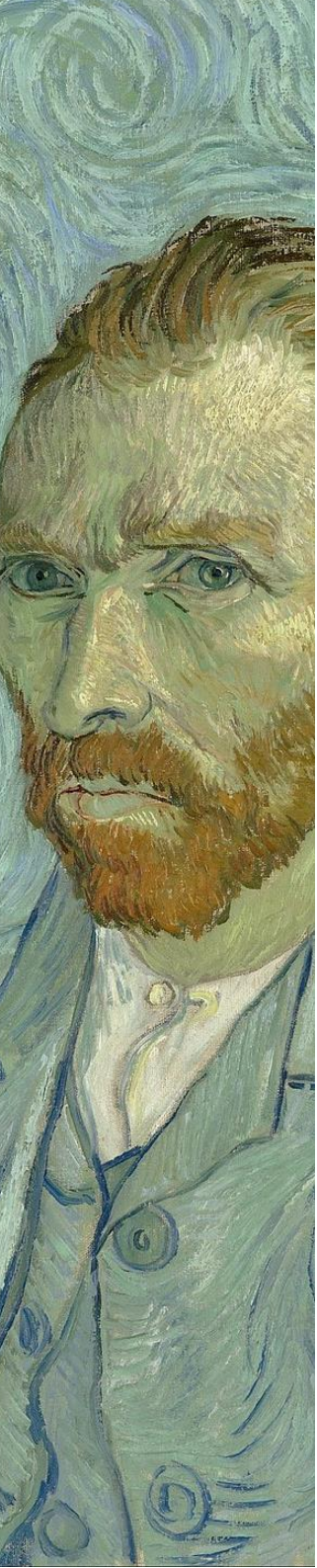
Naturalism is a wonderfully creative force. The Muse glides through the village of Auvers and touches every soul that crosses their path with such eagerness that life sprouts from its fingertips. Naturalism makes every person they touch smile and laugh; it inspires every young person lacking inspiration to eagerly embrace mischief. Naturalism makes flowers bloom and children cry to their mothers for comfort. It is this Muse that inspires every kitten to playfully tumble with its siblings, and makes the

heart thump when eyes meet in the gaze of love. Naturalism is the golden glimmers of the sun at dawn, and it is all the stories shared around the café table over a good bottle of wine.

Naturalism's intentions in the Scenario

The creatures that emerge from an artist's world will live forever as small monuments. The created stories, paintings, sculptures, symphonies, and other works of art are all that matter. Life is fleeting and slips like grains of sand through our fingers. It is in this fleeting nature that beauty appears, and art captures the moments when the transience becomes evident.

The Muse is preoccupied with human imagination, and desires to inspire creativity and freedom. Naturalism tries not to treat people as objects, because that often makes people sad and useless. Instead, it tries to find their inner inspiration so that the Muse can get the best from them. Naturalism explores human emotions because it is best to use them as creative inspiration and outlet.



Vincent Van Gogh

"How can I be useful, of what service can I be? There is something inside me, what can it be?" - Vincent van Gogh.

Vincent as an artist

Vincent is a talented artist, always preoccupied with capturing his surroundings on canvas. Vincent has never sold a painting for more than a few francs, and although he has attended the finest art schools in France, his art never garnered any recognition during his training. He is deeply dependent on, and connected to, his brother, Theo, who pays for his painting supplies and canvases. Vincent tries to find meaning – existentially and spiritually – through his art.

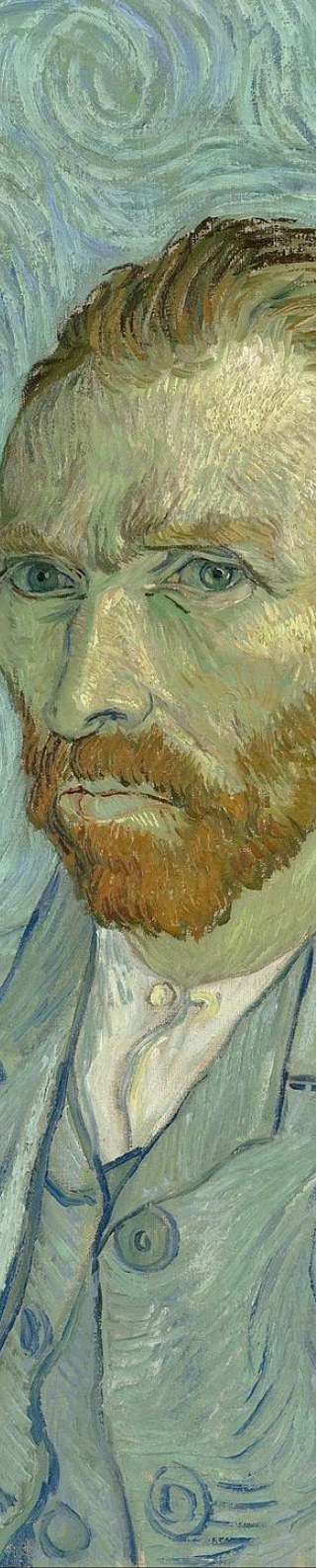
Vincent's life in short

Vincent has had a short career as an artist. Before he was an artist, he was a traveling preacher, and before that an art dealer. He speaks four languages and has always been well schooled. In his youth, Vincent fell in love with

a young woman, Eugenie. He proposed to her but was rejected. Following this rejection, he pursued brief infatuations but never really found the closeness he sought. It is only when he found companionship with another artist, Paul Gauguin, that Vincent once again experienced partnership. He rented the yellow house in Arles outside Paris and tried to turn it into an artistic community, but only Paul moved in with him. Vincent and Paul's collaboration resulted in some extraordinary paintings. However, the two also had frequent and heated discussions. Paul Gauguin worked primarily from memory and his imagination, while Vincent preferred to paint what he saw in front of him. In a heated argument one evening, Paul announced that he would leave the house. Van Gogh became so desperate that he threatened his friend with a razor, and later that evening Vincent cut off his own ear and wrapped it in a newspaper which he delivered to a nearby prostitute. Following this episode, he admitted himself to the Saint-Remy Asylum.

Vincent's illness

Vincent has been admitted several times to different hospitals for illness of the soul and spirit. He is desperate



and lost in his depression and mania, and can only find peace in his dark and meaningless existence when he paints. Vincent swings between passive, paralyzing depression and outwardly destructive self-destruction; the disease constantly grips him. He is also physically ill, eats poorly, and tends to have headaches and colds.

All of this illness calms as he arrived in the village of Auvers (where the scenario takes place) and this creates a sudden opportunity for Vincent to paint without the involvement of his ailments. At least for a while.

Playing Vincent

In this scenario, Vincent is more of an object than a subject. He is pulled between the Muses' need to paint, and the people around him who want the best for him. Vincent is present in all the scenes, and you shape Vincent together through your way of expressing him. This also means that there is no one true Vincent, but a Vincent that you create together.



Idyll

On playing a Muse

In this scenario, you will alternate between playing a muse, a range of supporting roles, and Vincent Van Gogh himself. When playing your Muse, which is the role that follows you the most consistently throughout the scenario, your role is to create the best opportunity for Vincent to be inspired to paint. Muses can interact with the world around them, just as the artist can move his gaze and adjust the elements he wishes to capture before he paints. It is easier for Muses to interact with nature and animals than with humans. Humans cannot see them but may hear them or be moved by them. Vincent is the exception and can see them. The Muses in this scenario are inspired by, but not copies of, the Greek Muses. The Muses are interested in getting Vincent to paint. Scenes only end once Vincent has started painting, even if a Muse must stand behind him and guide his brush.



Idyll as a Muse

I rest with the lazy cat when it lies in the sun and warms itself. Here, in the spring warmth, I stretch out my arms and embrace the world that awakens again. In the summer, I find the late evenings and send the fireflies out over the field. In the fall, I play music on the brown leaves, with raindrops from the sky. In the winter, I lay the snow like a blanket, quiet and untouched over the world. I whisper peace to the crying child and find peace in the silence around me. I make time go slowly and make room for thoughtfulness. I will never be lacking, for there will always be a need to dwell on the unchanging in life.

Idyll is the measured and calm Muse, creating silence and contemplation. Idyll is occupied with the natural course of things and a peaceful world. The Muse can be found in small bays and villages, in the tranquility of the forest and the quiet changing of the seasons. It is Idyll's Muse that calms the storm and makes the sun's rays fall perfectly between green leaves in the forest, or through bedroom curtains onto silhouettes that are not quite awake yet. Idyll creates music in nature with the wind and birdsong, and dislikes disturbances.

Idyll's intentions in the Scenario

The creatures that arise from an artist's world will live forever as small memorials. The frozen moments that can last forever are where art resides. The fleeting life slips through the fingers and it is only in harmony with the eternal that it is of interest. Humans are the means to experience harmony, peace, and tranquility; they are not an end in themselves, and are too easily crushed in emptiness.

Idyll is the Muse who remains composed and serene, not swayed by human emotions or trivialities. Idyll is absorbed in a world standing still, in the magic of nature's changing and yet unchanging aesthetics. Idyll is reserved and observant, not easily swayed or persuaded. This is the Muse who explores joy in ordinary life and reveals to people the significance of their daily existence. Idyll is not interested in conflicts or drama but instead would rather create harmony in the world. Their desire is to maintain harmony; they prefer the painter not to paint while overwhelmed by emotions.



Vincent Van Gogh

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Vincent as an artist

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Playing Vincent

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Melancholy

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Melancholy as a Muse

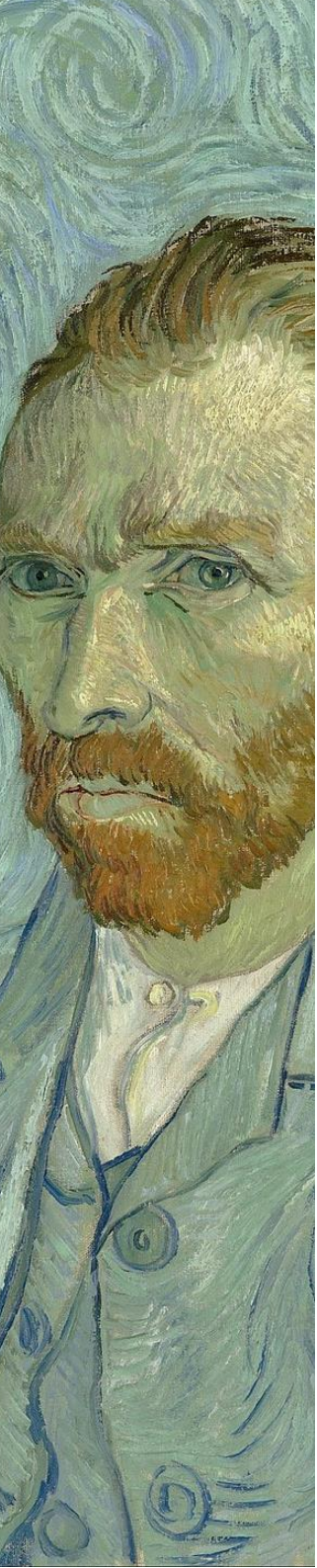
I am the hand that strokes the human's cheek when it's hard for tears to find their way. I am the beauty found in the face of depression and the world's fall into oblivion. I am the beauty in all decay. When I run through fields and meadows, and with every movement cause plants to wither, I create the beauty of new growth. I am the diplomatic, painful calm before the final and the incessant in the changing. I am the voice that says goodbye.

Melancholy is both the quiet before the storm, and the storm itself that engulfs. It inspires the artist's brush at the boundary of light and darkness, where human life comes to a close. Melancholy is interested in twilight and endings – not necessarily death – and views itself as the perspective on the spiritual and religious. It is not concerned with beautiful brushstrokes or perfect perspectives, but with the moods and emotions that rage inside, expressed with skill and proficiency.

Melancholy's intentions for the Scenario

With silence as a companion, we say goodbye. I stand by your side as we look out into the world that will soon disappear and become something new. The stars and winter darkness are my moods, and they also have room to inspire you. You, human with such a fragile fate, I see you and feel you, for I am Melancholy, and I touch your heart and mind.

Melancholy is enticing and creative, it draws the inspiration in and pulls creativity towards peaceful, immaculate moments. Melancholy sees humans as fragile and most beautiful in their mortality. As a Muse, Melancholy is preoccupied with the sighing, the lost, and the broken human. The mind that has stared into the darkness and let itself be engulfed. Melancholy devastates people but does not care for them. Melancholy will show the artist how broken they are so that he can paint in it.



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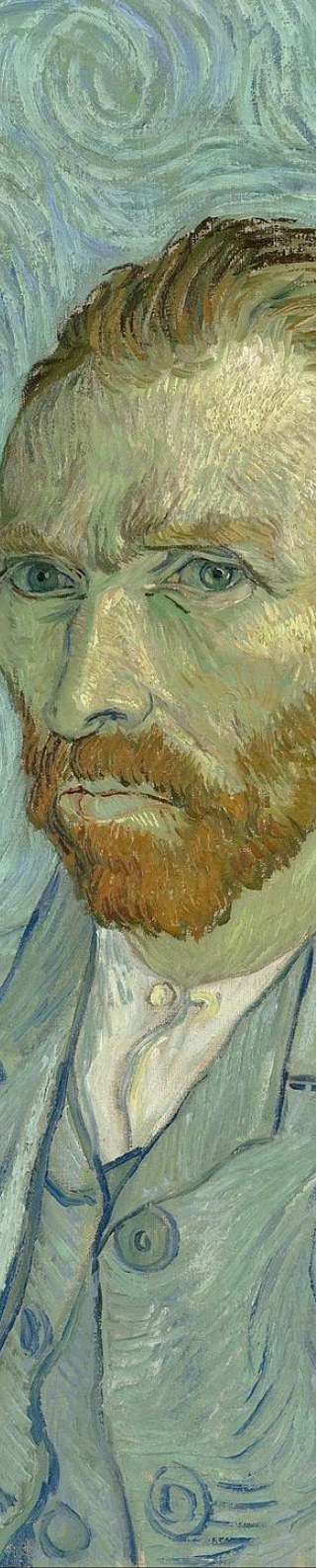
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Appendix B: Side-characters

Below are all the side-characters for printing. They should be printed so that they can be cut out into the circles they are in. The circles make it easier for the players to quickly distribute who is present in the scenes and who is playing what. The side-characters have their information on one side and a round picture on the other side.

Paul Gauguin

Paul Gauguin is not only a fellow artist but also the individual, other than Theo, who knows Vincent best. Vincent greatly admires Paul, with whom he lived for a brief period. Paul is an artist who finds inspiration in the imaginary, and he lives a flamboyant, extravagant life filled with drinking, smoking, and vice. He embodies much of what Vincent aspires to be but cannot achieve. Although Paul does not visit Vincent in Auvers, he maintains correspondence with him. Paul's influence on Vincent's life is significant, and Vincent also has a profound impact on Paul's life, though not always for the best.

Theo Van Gogh

Theodorus "Theo" is Vincent's younger brother and loves him very much. Theo works as an art dealer for a large company; he often invests in art and is a skilled businessman. Theo pays for Vincent's artistic opportunities as well as his stays at various treatment institutions. Theo and Vincent have always told each other everything and exchange letters on a weekly basis. Theo never loses faith in Vincent, and Theo's wife Johanna is also supportive of Vincent's art. Both Theo and Vincent were raised Christian, but Theo believes that religion contributes to corrupting the mind.



René and Gaston Secrétan

René and Gaston are two young boys whom Vincent spends time with. They are teenagers and can be both tyrannical as well as friendly towards him.

Although René and Gaston are not significant by name, they represent the type of young guys that Vincent generally likes to spend time with.

Doctor Paul Gachet

Paul Gachet is the doctor who takes care of Vincent while he lives in Auvers. Gachet himself is deeply involved in art and is concerned with how art can help Vincent's psyche.

Gachet lives in the Doctor's house with his wife and unmarried daughter, and he is very focused on keeping Vincent with him - perhaps to help him, perhaps to make money from his art.

Paul Gachet himself has difficulties with his own mental health at times and consumes large amounts of absinthe. Gachet is paid by Theo to take care of Vincent, but not for room and board, so Vincent does not live with him. Gachet sees Vincent both as a patient and as a close part of his family.



The woman to love

Vincent craves family and love, and the woman is therefore not a fixed character, but a personification of some of the different women in Vincent's life. These women can be locals in Auvers, Gachet's daughter, employees at cafes and galleries, or the prostitutes that Vincent often visits.

Johanna Van Gogh

Johanna is the wife of Theo Van Gogh and the two of them love each other very much, a bond which Vincent deeply respects. However, Johanna also represents the fear of losing Theo, as she pulls Theo away.

Johanna is supportive of Vincent's art, even though Vincent does not treat her as a close relative, but rather as another woman who challenges his life.



Loneliness

The presence of Loneliness is always hurtful to Vincent and is what he struggles with the most. Often, loneliness shows its true face in the form of pity. Loneliness confuses Vincent and makes him blind to the people around him, who love him. Loneliness is like a heavy burden that Vincent carries on his shoulders. It is an ever-present companion that never seems to leave his side, no matter how much he tries to shake it off. It feels like a dark cloud that constantly hovers over his head, suffocating him with its weight.

Fear

The fear of death and the fear of affliction are among the things that create chaos in Vincent's life. The anxiety of being inadequate goes hand in hand with Vincent's illness and fragility. Fear becomes both fear of God and fear of a life without God. The fear of death can be both a fear of nothingness and a fear of upheaval. Vincent struggles with these fears, and they contribute to his mental anguish and loneliness. His fear of death and illness also influence his art, as he often portrays themes of mortality and suffering in his paintings.



The peasants of Auvers

These people who randomly encounter Vincent in Auvers represent the French Villagers. Their names and titles are not important for the narrative. The villagers are generally skeptical of strangers, proudly speak their rural French accent, and consider modernity to be nonsense.



Appendix C: Sunflower Paintings

Below are the images for printing. A printout of the three sunflower paintings is needed for casting. Note that they are in A3 size. They come in this order:

Still life: Vase with fourteen sunflowers, representing Idyll

Three sunflowers in a vase, representing Naturalism

Two Cut Sunflowers, representing Melancholy

An extra print of *Still life: Vase with fourteen sunflowers* is also to be printed, as this is the painting that will be used for the canvas







Vincent

Appendix D: Scene overview

Here you will find an overview of the scenes and what the players must choose between. The scenes escalate in how dramatic the themes from choice 1 to choose 6. In the first act, players must first choose between 1 to 3, and then between 4 to 6. This means that in act 2 they will choose between a scene B either 1, 2 or 3 and a 4, 5 or 6. There will still be the possibility to adjust the tone of the drama.

<p>Themes and name of paintings</p>	<p>Self-portrait of a painter 1 and 2</p> <p>Naturalism sets the scene, Idyll plays Vincent</p>	<p>A: Road with Cypress Trees and Star</p> <p>B: Potato Eaters</p> <p>Idyll sets the scene Melancholy plays Vincent</p>	<p>A: Wheatfields with Crows</p> <p>B: Treeroots</p> <p>Melancholy sets the scene Naturalism plays Vincent</p>	<p>A: Girl in white</p> <p>B: Starry night</p> <p>Naturalism sets the scene Idyll plays Vincent</p>	<p>A: Almond Blossoms</p> <p>B: Sunflowers</p> <p>Idyll sets the scene Melancholy plays Vincent</p>	<p>Self-portrait with straw-hat 1 and 2</p> <p>Melancholy sets the scene Naturalism plays Vincent</p>
<p>Choice 1</p> <p>The themes are primarily: Vincent alone and Vincent with Theo</p>	<p>A: Arrival in the village of Auvers Vincent meets Naturalism who lures him over to a scene to get him to paint. Melancholy is waiting next to them. The muses describe how beautiful the world is, and Vincent begins to paint. The muses' intention here is to get to know Vincent and also to pull him between themselves.</p> <p>B: A brother says goodbye Vincent and Theo lie in Vincent's bed. Vincent tells Theo what happened out in the field and all the things he is now losing. Vincent dies in Theo's arms. Vincent does not need to paint in this scene. Naturalism's intention in the scene is to let Vincent say goodbye.</p>	<p>A: Destructive friendships Vincent walks through the village and meets René and Gaston. The two boys don't know him, but they talk about art together. The boys want to drink alcohol with Vincent. Idyll's intention is to show Vincent why human contact is harmful to him.</p> <p>B: What is left to say? Vincent is lying in his bed, imagining what Theo will say about him at his funeral. Idyll's intention is to show Vincent that he can let go of the painful present and find peace in art.</p>	<p>A: Pushed back and forth Vincent goes out to the fields alone and paints the fields, while Melancholy and Idyll keep him company and paint a little with him, while they talk about the fields and what they see. The Muses' intention is to pull Vincent between them and compete for which mood they can put him in.</p> <p>B: It can grow Vincent talks to Solitude and Melancholy about the last thing he wants to paint - the roots. He is in pain, but they convince him to keep painting. Melancholy's intention is to draw out the last bit of creativity from Vincent and use his dying state to create a final masterpiece.</p>	<p>A: Stars dancing Vincent has sat himself at a café by himself. A woman comes up to him and they have a good evening together, laughing and having a good time. The intention of Naturalism in this scene is to make Vincent feel the joy of other people's company.</p> <p>B: Distant Stars Loneliness visits Vincent while he is sick and dying. He rambles about existing in another dimension after death, but Loneliness tells him that there is no escape from here and from the monsters that chase him. Naturalism's intention is to get Vincent to reject loneliness.</p>	<p>A: And I name thee Vincent Vincent visits Theo and hears about his nephew who is named after Vincent. Theo, Johanna, and Vincent have a good afternoon together. The intention of the idyll is to give Vincent a calm and peaceful memory.</p> <p>B: Memories are like empty canvases A memory of Theo hugging him and telling him he loves him. They laugh and talk about the time they, as children, hid from their angry father. Idyll retrieves Vincent to paint when the muse feels he is in harmony and peacefulness.</p>	<p>A: Soon, it'll be goodbye Vincent walks towards the fields. He is sensitive and insecure. Loneliness and Fear speak to him. Vincent is pushed closer and closer to suicide by Loneliness and Fear, but he doesn't want to, because he feels good now. Melancholy's intention is to let Vincent feel the internal conflict before he continues painting.</p> <p>B: A gloomy pallet No way back. Vincent comes back from the field, bleeding from his stomach and is received by Paul Gachet. Vincent does not want to say what happened, but the wound is from a gunshot and fatal. Melancholy's intention is to get Vincent to paint, even though he neither can nor wants to.</p>

<p>Themes and name of paintings</p>		<p>A: Road with Cypress Trees and Star</p> <p>B: Potato Eaters</p> <p>Idyll sets the scene Melancholy plays Vincent</p>	<p>A: Wheatfields with Crows</p> <p>B: Tree Roots</p> <p>Melancholy sets the scene Naturalism plays Vincent</p>	<p>A: Girl in white</p> <p>B: Starry Night</p> <p>Naturalism sets the scene Idyll plays Vincent</p>	<p>A: Almond blossom</p> <p>B: Sunflowers</p> <p>Idyll sets the scene Melancholy plays Vincent</p>	
<p>Choice 2</p> <p>The themes are primarily: Paintings and feeling inadequate</p>		<p>A: The wonderful Nature Vincent stops when he sees a beautiful tree that he wants to paint. The muses Idyll and Naturalism talk to him about everything that is beautiful. The muses' intention is to interact with Vincent and get to know him.</p> <p>B: Your own fault Muses Idyll and Naturalism tell him about all the art he's now not making because he's an idiot. The muses' intention is to vent their own frustration over all that they could have accomplished, but now is impossible because Vincent is so stupid.</p>	<p>A: A hope of broken mirrors Vincent meets Gachet and the doctor shows him around. Vincent and the doctor talk about the possibilities for Vincent to paint. Vincent is hopeful. Melancholy's intention is to let Vincent feel the joy and warmth, to give him a good encounter, and then let him crush his own happiness by talking to him while he paints.</p> <p>B: Sell, sell yourself Vincent is near death, but Gachet still persuades him to paint, he must pay for his stay after all. Melancholy helps him hold the brush. Melancholy's intention is to show Vincent how he is only valued for his ability to paint, and has no other worth, neither to the muse nor to others.</p>	<p>A: Endless nights under the stars Vincent goes to a brothel one evening to visit a prostitute. Here he will try to find inspiration to paint. He finds a woman who wants something else from him. Naturalism's intention is for Vincent to experience love so that he can better paint with his emotions.</p> <p>B: The lying self-portrait Vincent writes to Theo that he is doing well. He sends him a self-portrait and describes how happy he looks in the painting. Theo replies back that Vincent seems to be doing well, but they both know it's a lie.</p> <p>Naturalism's intention is to get Vincent to step out of his own thoughts and feel life, so he can paint.</p>	<p>A: Closed bank accounts Vincent visits Theo. They talk about finances and how Theo wants to invest in a new company, so he can't afford to support Vincent anymore. Idyll's intention is to show Vincent that he doesn't need others to paint and can't rely on people anyway.</p> <p>B: Shattered dreams Vincent is fantasizing about the family he wishes he had, but never got. He tells it all to Loneliness. Idyll's intention is to cut off Vincent's need for people, so he can paint in peace.</p>	

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<p>Choice 3</p> <p>The themes are primarily: The desire for human affection and rejection</p>		<p>A: Good company Vincent sees the two boys, René and Gaston, sitting and drinking. They shout at him and are harsh in their language, but Vincent still approaches them because he wants to be friendly. Idyll's intention is to confront Vincent with human destruction and misery.</p> <p>B: Embraced by love Vincent is lying in his bed and Paul Gauguin comes to him, hugs him, and says that he loves him. Idyll's intention is to let Vincent find peace in his unfinished relationship with Paul, even though it's only in his imagination.</p>	<p>A: Love belongs to someone else Vincent is standing in the doctor's house and looking out the window. He is studying Gachet's daughter, and the doctor notices him. Gachet asks Vincent to paint his daughter. Melancholy's intention is to show Vincent the beauty of Gachet's daughter, let him fall in love with the woman and then confront him with the fact that he can never have her.</p> <p>B: Only one painting left Vincent is sitting by himself while Loneliness and Fear visit him and tell him that he will die alone. Loneliness and Fear keep him from painting until they get bored with him. Melancholy's intention is to join forces with the two emotions and then use it to get Vincent to paint.</p>	<p>A: That painful starvation from physical contact A drunk Vincent tries to seek physical comfort by approaching two women in town. One of them is repulsed by him and the other one makes fun of him. Naturalism's intention is to keep pushing Vincent towards social interaction, even though the women may not really want him.</p> <p>The secrets of the wheatfields Vincent tells Gachet about when he was in the field with René and Gaston. The boys are drunk, and Vincent with them. They have a gun they are fooling around with. Gachet takes care of Vincent and tries to convince Vincent that it was he who shot himself. Naturalism's intention is to make Vincent feel his own mortality.</p>	<p>A: A silent cry for help Vincent doesn't visit his brother Theo, instead he writes him a letter, explaining that he is working on a painting. Instead of visiting Theo, Vincent finds courage in alcohol before visiting his favorite prostitute, looking for closeness. Idyll's intentions are to help Vincent let all his emotions out, giving him peace and quiet for painting.</p> <p>B: Screaming for attention Feeling weak and sickly, Vincent hears Gachet's daughter, playing the piano in the living room. He goes to the living room to watch her, falls to his knees, and asks her to marry him, love him, hold him for a moment. She rejects him out of hand, he is too old and crazy and poor. Idyll's intentions are to let Vincent understand that no one wants him, so he might as well give up on love.</p>	

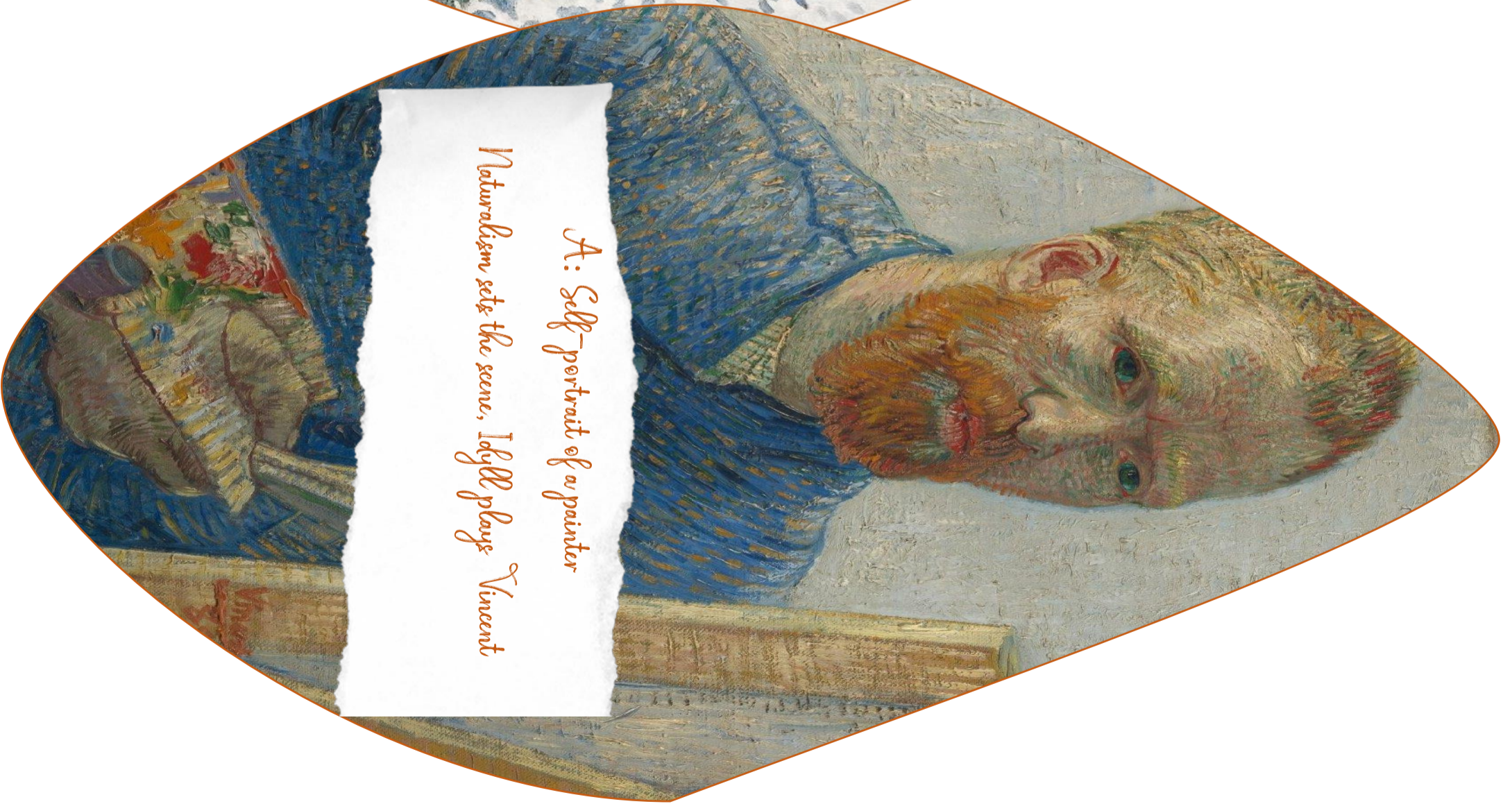
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<p>Choice 4</p> <p>The themes are primarily: bad choice and worse choice</p>		<p>A: Words going around Theo and Vincent are writing letters to each other. Vincent lets his brother know that he is happy in Auvers and Theo doesn't have to worry. Theo doesn't believe him but ends up writing to that he is happy for him anyways. Idyll's intentions are to convince Vincent that he shouldn't worry Theo and make him believe that he is doing fine.</p> <p>B: The relief following hate Vincent is in his bed, dying and imagines Theo and Paul Gauguin speaking a relieved eulogy. Idyll's intentions are to get some release for their own anger, and show Vincent how he is the ruin of everything and everyone.</p>	<p>A: Prepping soup on a painting Vincent approaches Gachet and asks him for some food. The doctor agrees to feed him if Vincent will paint a portrait of the doctor. Gachet gives Vincent money to go buy paint-supplies, but not for food. Melancholy's intentions are to let Vincent know, that his survival is secondary to his art.</p> <p>B: In sickness... Vincent is asked to stay in his best and rest by the doctor. Gachet lets him know that he'll be better soon enough. Vincent doesn't want to paint, but Fear whispers in his ear that the doctor is lying. Vincent will have to finish his last painting now, or never. Melancholy's intentions are to get Vincent to paint, even if he is suffering.</p>	<p>A: Eternally misunderstood Vincent is together with a young boy, but one of the local peasants stop them. It escalates into violence, maybe because they do not understand his intentions with the boy. Naturalism's intentions are to bring joy and life to Vincent's life, but the locals are in the way.</p> <p>B: The hidden lies in the wheatfields Vincent let Gachet know, that he was out in the wheatfields with René and Gaston. The boys seemed more and more threatening and Vincent was scared. Gachet takes care of Vincent's fears and persuades him that it was all a lie or misunderstanding. Naturalism's intentions are to help Vincent rediscover the rush of physical dangers.</p>	<p>A: Lonely brushstrokes Vincent doesn't visit Theo, instead he paints but can't find any inspiration. He is confronted with Loneliness, letting him know that Theo is disappointed and doesn't want him as a brother anymore. Idyll debates with Loneliness until either one of them forces Vincent to paint, inspiration or not.</p> <p>B: Trading yourself for talent Loneliness takes shape as Theo's disappointment and anger. It yells at Vincent, who just receives the frustrations. Idyll holds on to Vincent, keeping him unable to turn away. When Idyll finds that Vincent has had enough then he asks him to throw away Theo so they can finally paint.</p>	

Themes and name of paintings		<p>A: Road with Cypress Trees and Star</p> <p>B: Potato Eaters</p> <p>Idyll sets the scene Melancholy plays Vincent</p>	<p>A: Wheatfields with Crows</p> <p>B: Tree Roots</p> <p>Melancholy sets the scene Naturalism plays Vincent</p>	<p>A: Girl in white</p> <p>B: Starry Night</p> <p>Naturalism sets the scene Idyll plays Vincent</p>	<p>A: Almond blossom</p> <p>B: Sunflowers</p> <p>Idyll sets the scene Melancholy plays Vincent</p>	
Choice 5 The themes are primarily: Vincent as mis-understood and Vincent as reacting		<p>A: Those, left behind earlier Vincent is in a good mood and walking down the road. Here he encounters Fear and Loneliness, who both greet him and tell him they are also here in Auvers. They become hostile towards him, and he ends up leaving. The intention of the idyll is to show Vincent that he cannot escape from his problems until he has completely rejected his feelings.</p> <p>B: Are we all equal in the eyes of God? Vincent prays to God that his artworks may at least be displayed somewhere in the world. Fear replies to him that God does not care about someone like him. Idyll's intention is to let fear scare Vincent so that Idyll can then ask him to find peace in faith and that there is balance in everything.</p>	<p>A: Preparing soup on lead Vincent goes to Gachet and asks for food, but the doctor refuses. He then goes up to his studio and eats painter's leftovers from his palette. Melancholy's intention is to make Vincent even sicker by having him eat painter's leftovers so that he can better feel the pain.</p> <p>B: The sick voices of the mind Vincent is asked to lie down in his bed to rest. Gachet tells him that he will not do any more for him. Vincent begs his Muse to at least leave him now so he can stop painting. Melancholy refuses to leave Vincent until he has painted, even though Vincent does not want to.</p>	<p>A: And endless dance Vincent is with René Secrétan, whom he tries to bring home with him. René actually wants to come along at first but ends up backing out and making fun of him. The intention of Naturalism is to create love in Vincent's life.</p> <p>B: The pain will swallow all else Vincent yells his anger and love to Paul Gauguin, but Paul cannot reciprocate his feelings. Vincent ends up cutting off his ear. Naturalism's intention is to let Vincent experience his love for Paul and see if it can inspire him to paint.</p>	<p>A: As it should be? Vincent visits Theo but can't get a word in between Theo and Johanna, who are enjoying their newborn baby together. They don't notice Vincent when he leaves. Idyll's intention is to make Vincent realize that he doesn't belong and needs to paint.</p> <p>B: Unwanted masterpieces Vincent is visiting Theo and Johanna, who are having a nice moment together. They speak ill of Vincent, without him being able to do anything, and mostly just ignore him.</p> <p>Idyll's intention is to make Vincent realize that he doesn't belong there and should focus on his painting.</p>	

Themes and name of paintings		<p>A: Road with Cypress Trees and Star</p> <p>B: Potato Eaters</p> <p>Idyll sets the scene Melancholy plays Vincent</p>	<p>A: Wheatfields with Crows</p> <p>B: Tree Roots</p> <p>Melancholy sets the scene Naturalism plays Vincent</p>	<p>A: Girl in white</p> <p>B: Starry Night</p> <p>Naturalism sets the scene Idyll plays Vincent</p>	<p>A: Almond blossom</p> <p>B: Sunflowers</p> <p>Idyll sets the scene Melancholy plays Vincent</p>	
Choice 6 The themes are primarily: Vincent in his extreme and Vincent as self-destructive		<p>A: You are what you paint... pointless Vincent is in a good mood and is painting. A man criticizes what he is painting out loud. They get into a discussion about Vincent's lack of talent, and Vincent is reminded that he cannot paint properly. Idyll's intention is to let Vincent experience how his humanity is to blame for his inability to paint or trust in his own abilities.</p> <p>B: Without me, you are nothing Vincent is lying sick and dying in his bed, praying to God to be freed from the Muses now, but fear tells him how meaningless he is without his art.</p> <p>The intention of the Idyll is to squeeze the last bit of creativity out of Vincent.</p>	<p>A: I am here, my friend... Vincent writes to Theo about Gachet, saying that he cannot help him. "He is sicker than I am" and talks with fear while writing. The intention of Melancholy is to get Vincent to confide in Fear.</p> <p>B: In death, there's peace Vincent is asked to lie in his bed to rest. Gachet tells him that he can do more to help him, but Vincent says that if they save him now, he will just do it all over again. Melancholy's intention here is to get Vincent to vocalize his own desire to die, and then to force him to paint the face of death.</p>	<p>A: Innocent Lambs Vincent is with René Secrétan, whom he is trying to take home. The boy lures him behind an alley, and his brother, Gaston, is waiting to beat Vincent. Naturalism's intention is to inflict physical pain on Vincent so that he can feel his body and paint with his whole being.</p> <p>B: It smells like blood Vincent shouts his anger and love to Paul Gauguin, who mocks it. Vincent cuts off his ear. The intention of Naturalism is to make Vincent feel the physical pain and helplessness associated with his love so that he can paint from it.</p>	<p>A: To paint it in red Vincent visits Theo and Johanna, but becomes angry and upset when he learns that Theo can no longer afford to financially support his art. He accidentally strikes out at Johanna and storms out of the door. The intention of the idyll is to make Vincent realize that he is damaging those around him and that he is better off alone when he paints.</p> <p>B: Absurd brushstrokes Vincent is watching, as Theo and Paul Gauguin have a romantic encounter. Idyll holds on to Vincent and says he has to watch, while they are closing in on each other, so he will realize he will never be enough for either Theo, nor Paul.</p>	



*B: Self-portrait of a painter
Naturalism sets the scene, Idyll plays Vincent*



*A: Self-portrait of a painter
Naturalism sets the scene, Idyll plays Vincent*

A: Self-portrait

of a painter

Naturalism sets the scene, Idyll plays Vincent.

The muses' intention here is to get to know Vincent and also to pull him between themselves.

Arrival in the village of Auvers

Vincent meets Naturalism who lures him over to a scene to get him to paint. Melancholy is waiting next to them. The muses describe how beautiful the world is, and Vincent begins to paint.

B: Self-portrait

of a painter

Naturalism sets the scene, Idyll plays Vincent.

Naturalism's intentions in this scene, is to allow Vincent to say goodbye.

A brother says goodbye

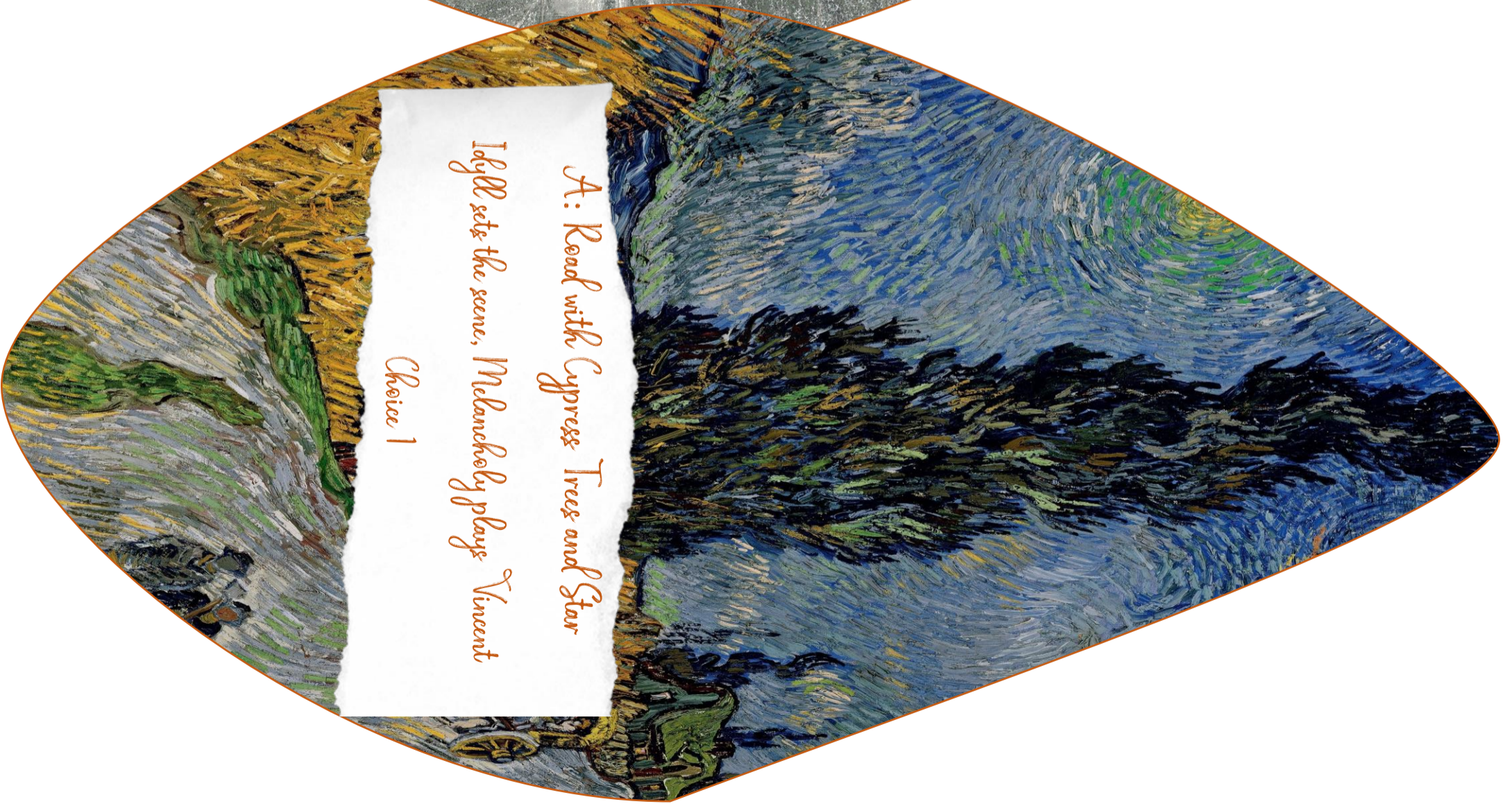
Vincent and Theo lie in Vincent's bed. Vincent tells Theo what happened out in the field and all the things he is now losing. Vincent dies in Theo's arms. Vincent does not need to paint in this scene.



B: Potato Eaters

Iqbal sets the scene, Melancholy plays Vincent

Choice 1



A: Road with Cypress Trees and Star

Iqbal sets the scene, Melancholy plays Vincent

Choice 1

A: Read with

*Cypress Trees and
Star*

Idyll sets the scene, Melancholy plays
Vincent
Choice 1

Idyll's intention is to show Vincent why
human contact is harmful to him.

Destructive friendships

Vincent walks through the village and
meets René and Gaston. The two boys
don't know him, but they talk about art
together. The boys want to drink
alcohol with Vincent.

B: Potato Eaters

Idyll sets the scene, Melancholy plays Vincent
Choice 1

Idyll's intention is to show Vincent that he can let
go of the painful present and find peace in art.

What is left to say?

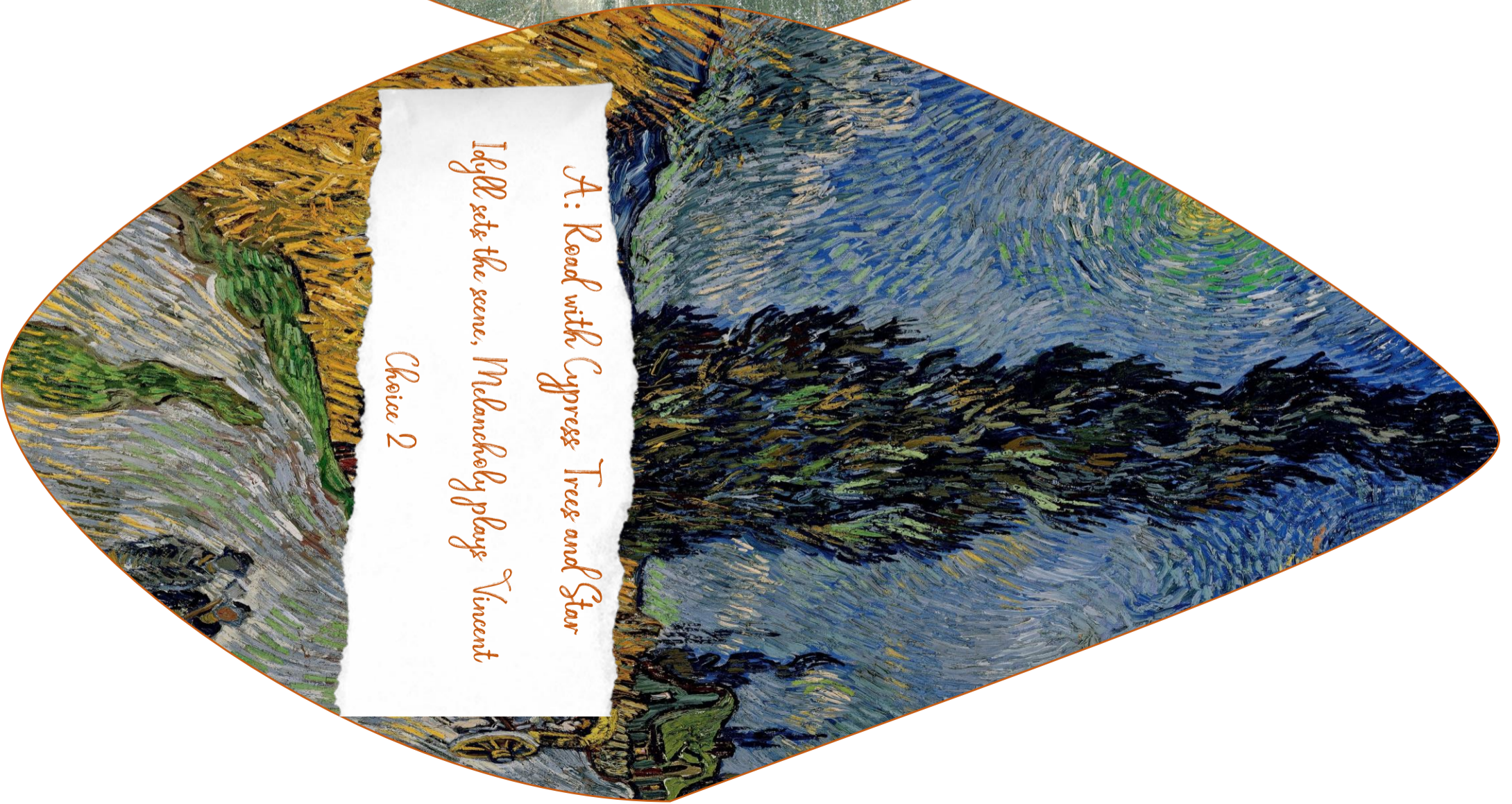
Vincent is lying in his bed, imagining what Theo
will say about him at his funeral.



B: Potato Eaters

Iqbal sets the scene, Melancholy plays Vincent

Choice 2



A: Road with Cypress Trees and Star

Iqbal sets the scene, Melancholy plays Vincent

Choice 2

A: Road with Cypress

Trees and Star

Idyll sets the scene, Melancholy plays
Vincent
Choice 2

The muses' intention is to interact with
Vincent and get to know him.

The wonderful Nature

Vincent stops when he sees a beautiful tree
that he wants to paint. The muses Idyll and
Naturalism talk to him about everything
that is beautiful.

B: Potato Eaters

Idyll sets the scene, Melancholy plays
Vincent
Choice 2

The muses' intention is to vent their own
frustration over all that they could have
accomplished, but now is impossible
because Vincent is so stupid.

Your own fault

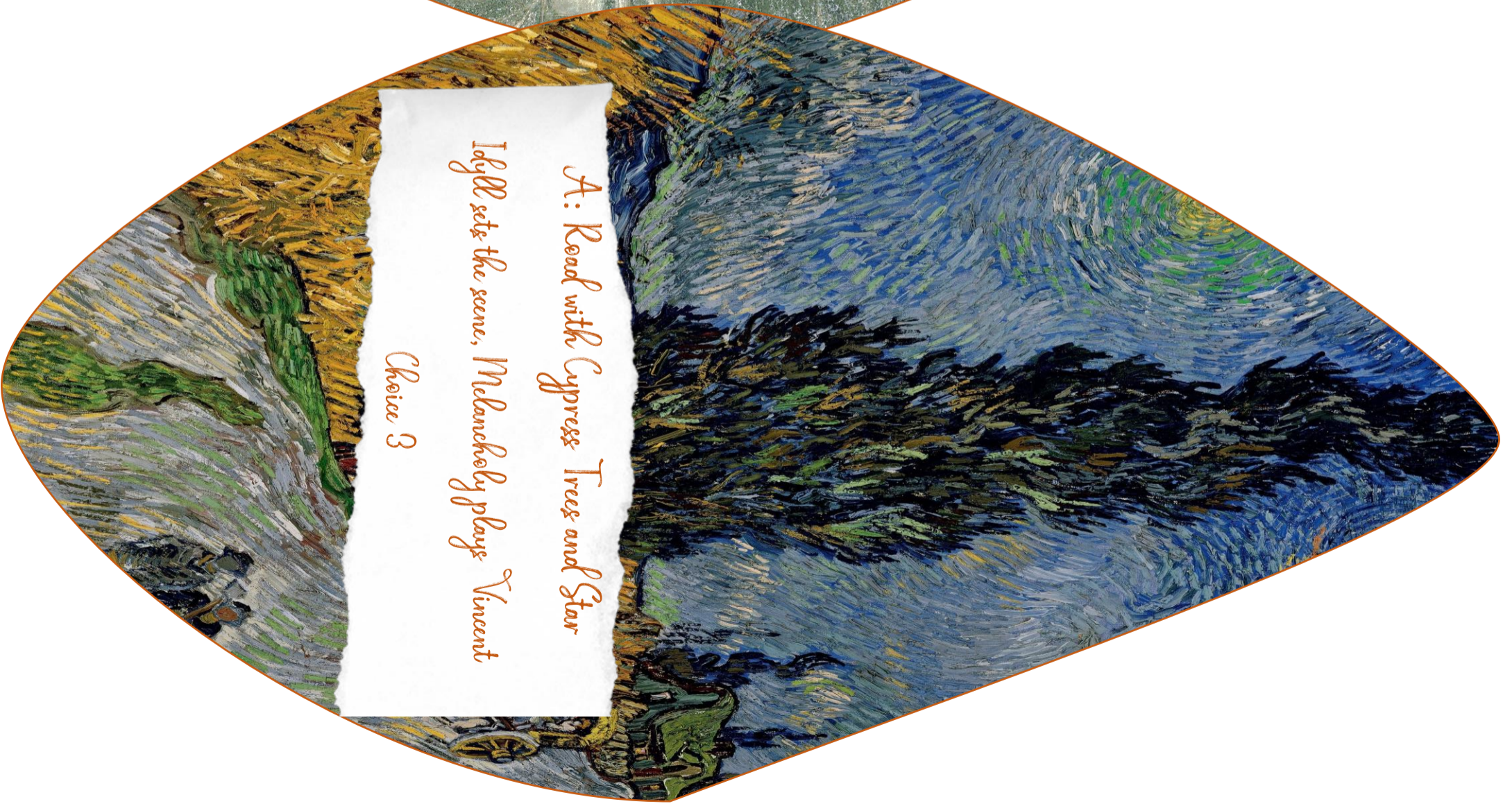
Muses Idyll and Naturalism tell him about
all the art he's now not making because
he's an idiot.



B: Potato Eaters

Iqbal sets the scene, Melancholy plays Vincent

Choice 3



A: Road with Cypress Trees and Star

Iqbal sets the scene, Melancholy plays Vincent

Choice 3

A: Road with Cypress

Trees and Star

Idyll sets the scene, Melancholy plays Vincent

Vincent

Choice 3

Idyll's intention is to confront Vincent with human destruction and misery.

Good company

Vincent sees the two boys, René and Gaston, sitting and drinking. They shout at him and are harsh in their language, but Vincent still approaches them because he wants to be friendly.

B: Potato Eaters

Idyll sets the scene, Melancholy plays Vincent

Choice 3

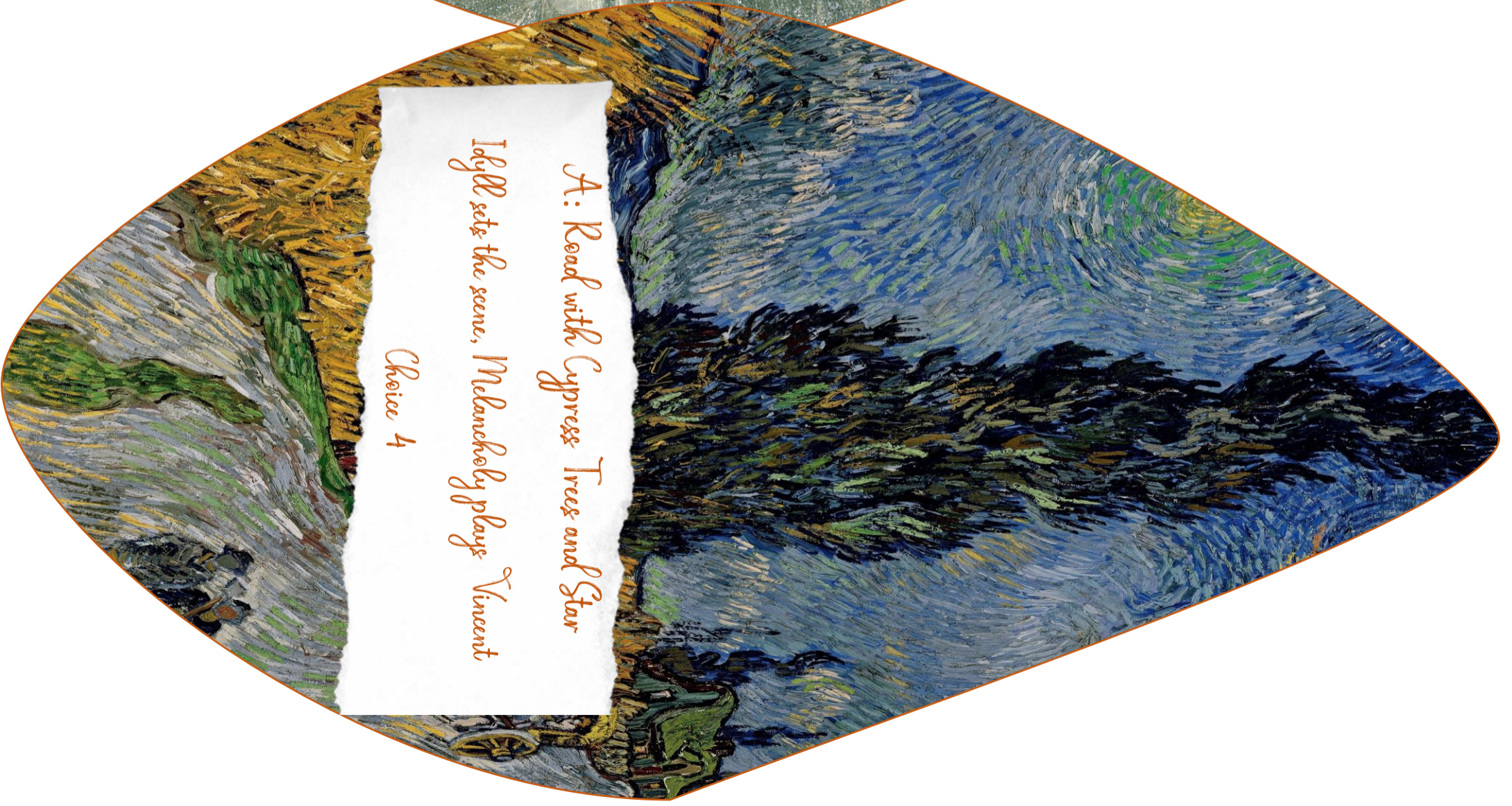
Idyll's intention is to let Vincent find peace in his unfinished relationship with Paul, even though it's only in his imagination.

Embraced by love

Vincent is lying in his bed and Paul Gauguin comes to him, hugs him, and says that he loves him.



B: Potato Eaters
Iqbal sets the scene, Melancholy plays Vincent
Choice 4



A: Road with Cypress Trees and Star
Iqbal sets the scene, Melancholy plays Vincent
Choice 4

A: Road with Cypress

Trees and Star

Idyll sets the scene, Melancholy plays Vincent

Choice 4

Idyll's intentions are to convince Vincent that he shouldn't worry Theo and make him believe that he is doing fine.

Words going around

Theo and Vincent are writing letters to each other. Vincent lets his brother know that he is happy in Auvers and

Theo doesn't have to worry. Theo doesn't believe him but ends up writing to that he is happy for him anyways.

B: Potato Eaters

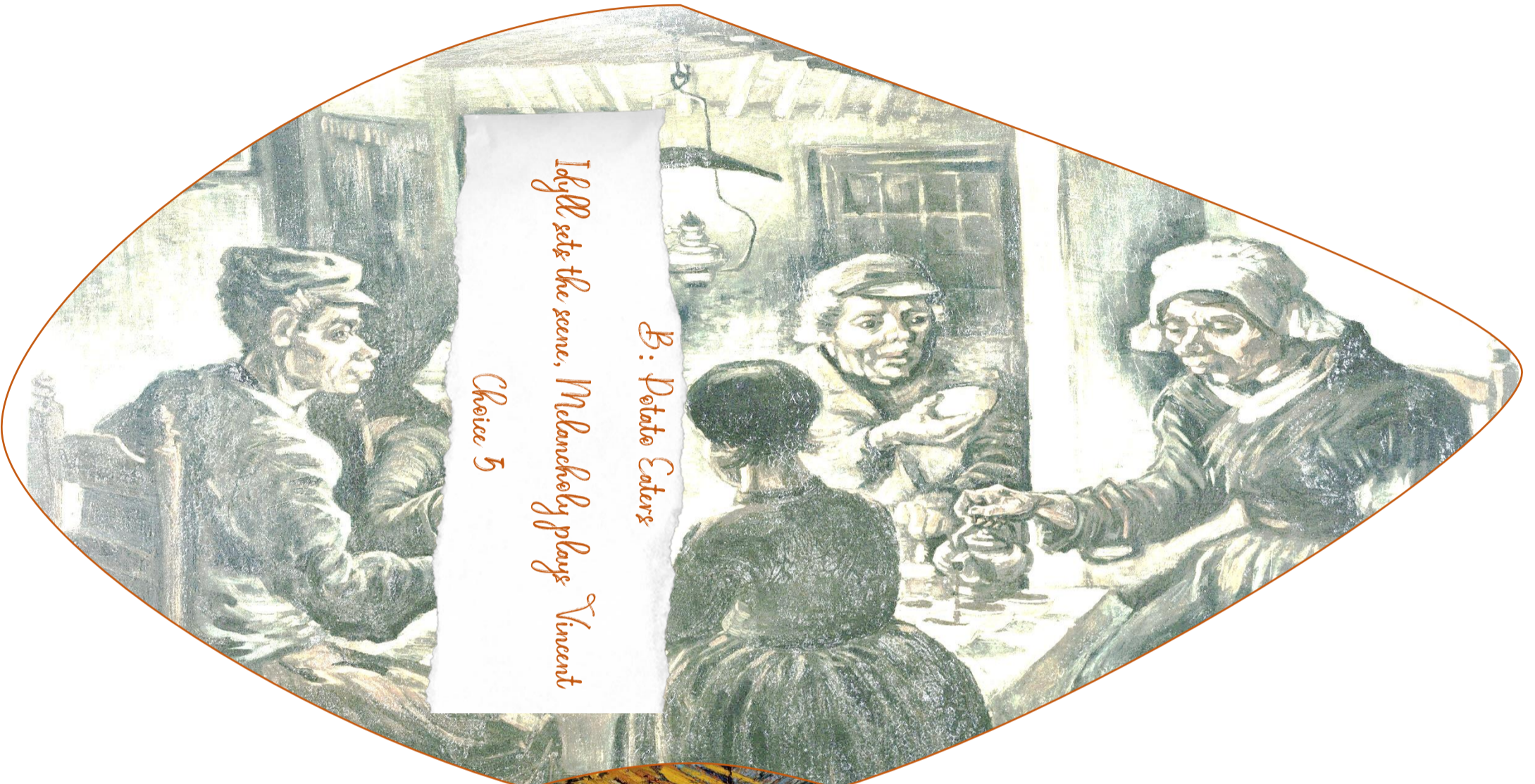
Idyll sets the scene, Melancholy plays Vincent

Choice 4

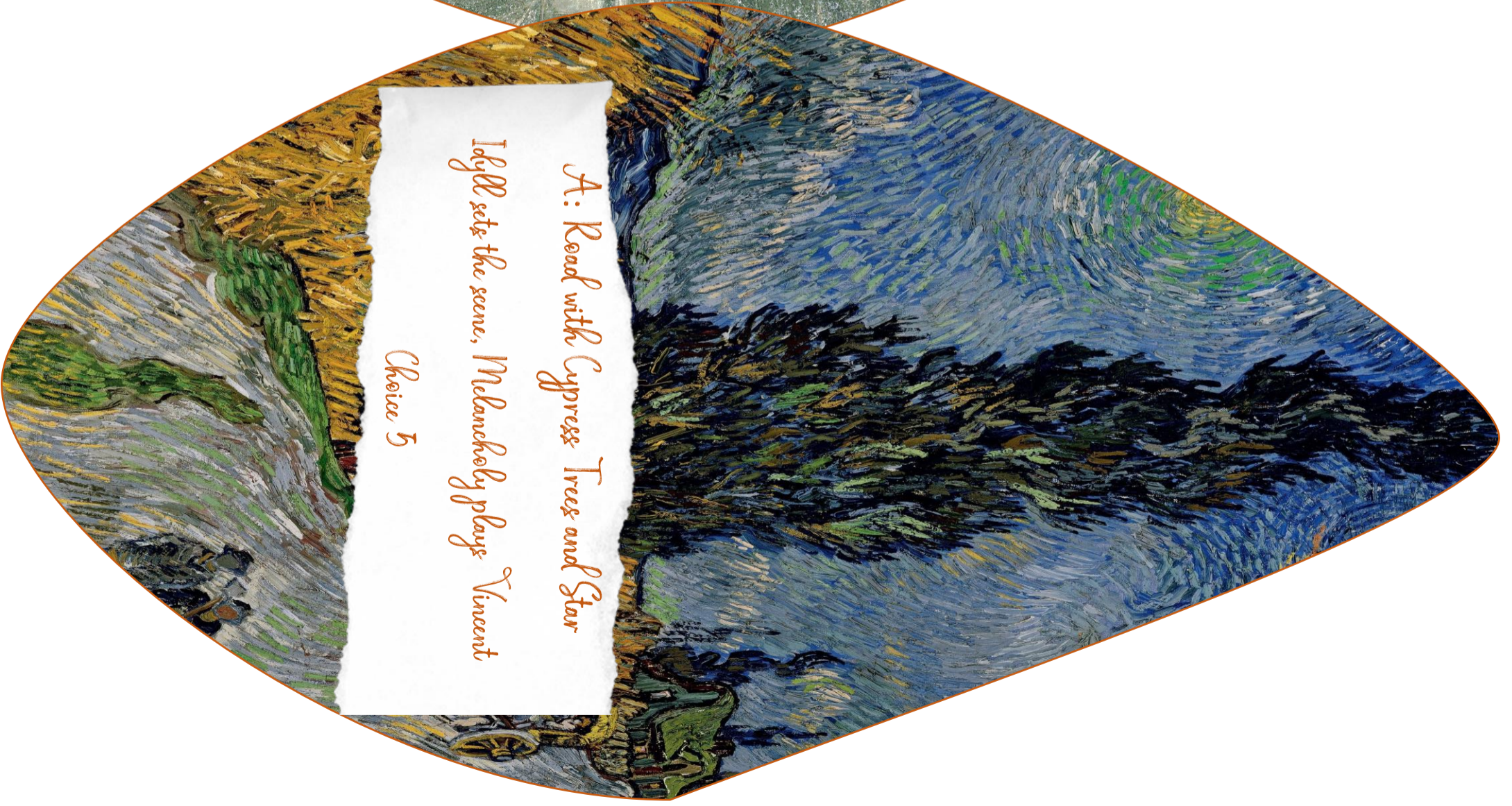
Idyll's intentions are to get some release for their own anger, and show Vincent how he is the ruin of everything and everyone.

The Relief following hate

Vincent is in his bed, dying and imagines Theo and Paul Gauguin speaking a relieved eulogy.



B: Potato Eaters
Iqbal sets the scene, Melancholy plays Vincent
Choice 5



A: Road with Cypress Trees and Star
Iqbal sets the scene, Melancholy plays Vincent
Choice 5

A: Road with Cypress

Trees and Star

Idyll sets the scene, Melancholy plays Vincent

Choice 5

The intention of the idyll is to show Vincent that he cannot escape from his problems until he has completely rejected his feelings.

Those earlier left behind

Vincent is in a good mood and walking down the road. Here he encounters Fear and Loneliness, who both greet him and tell him they are also here in Auvers. They become hostile towards him, and he ends up leaving.

B: Potato Eaters

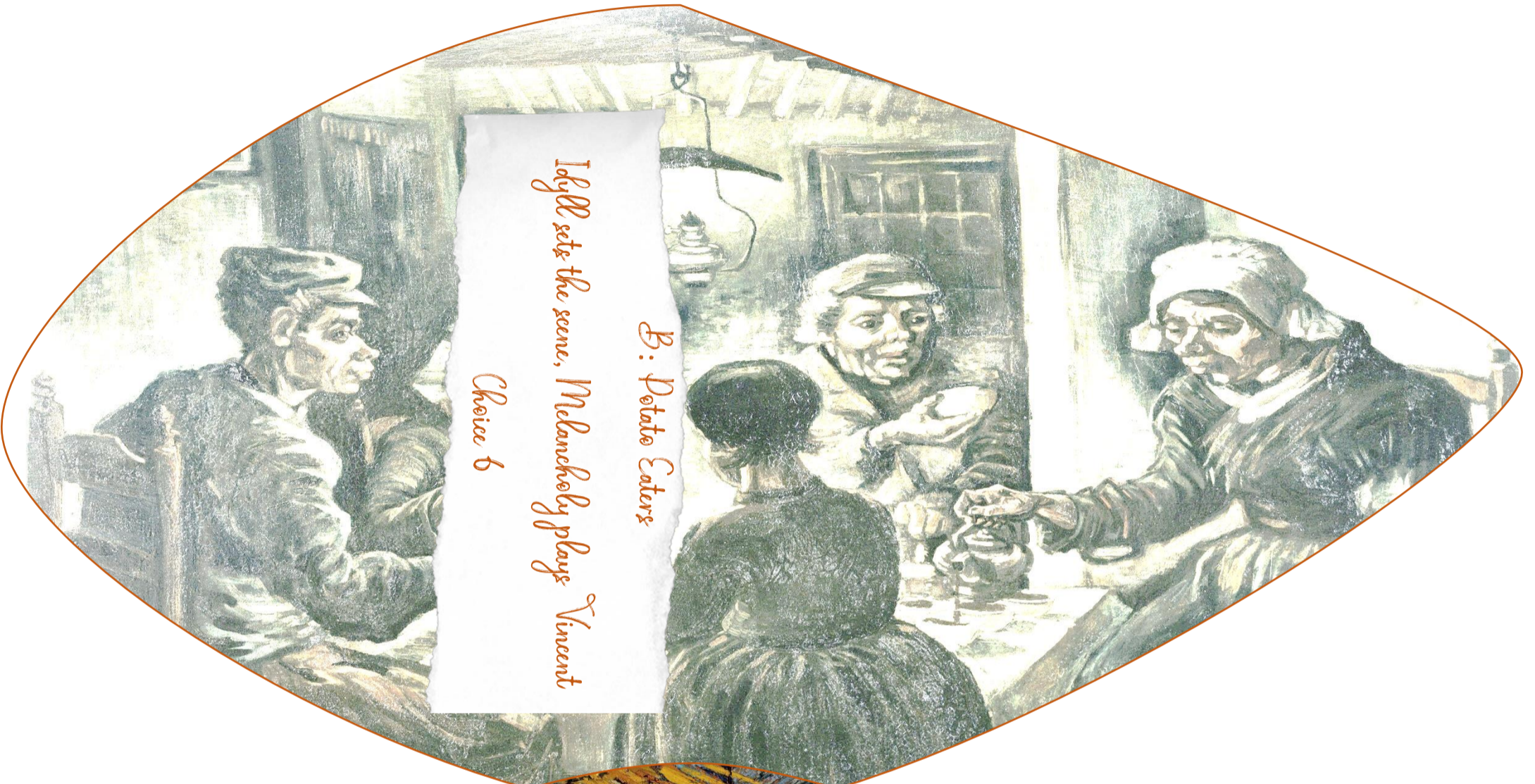
Idyll sets the scene, Melancholy plays Vincent

Choice 5

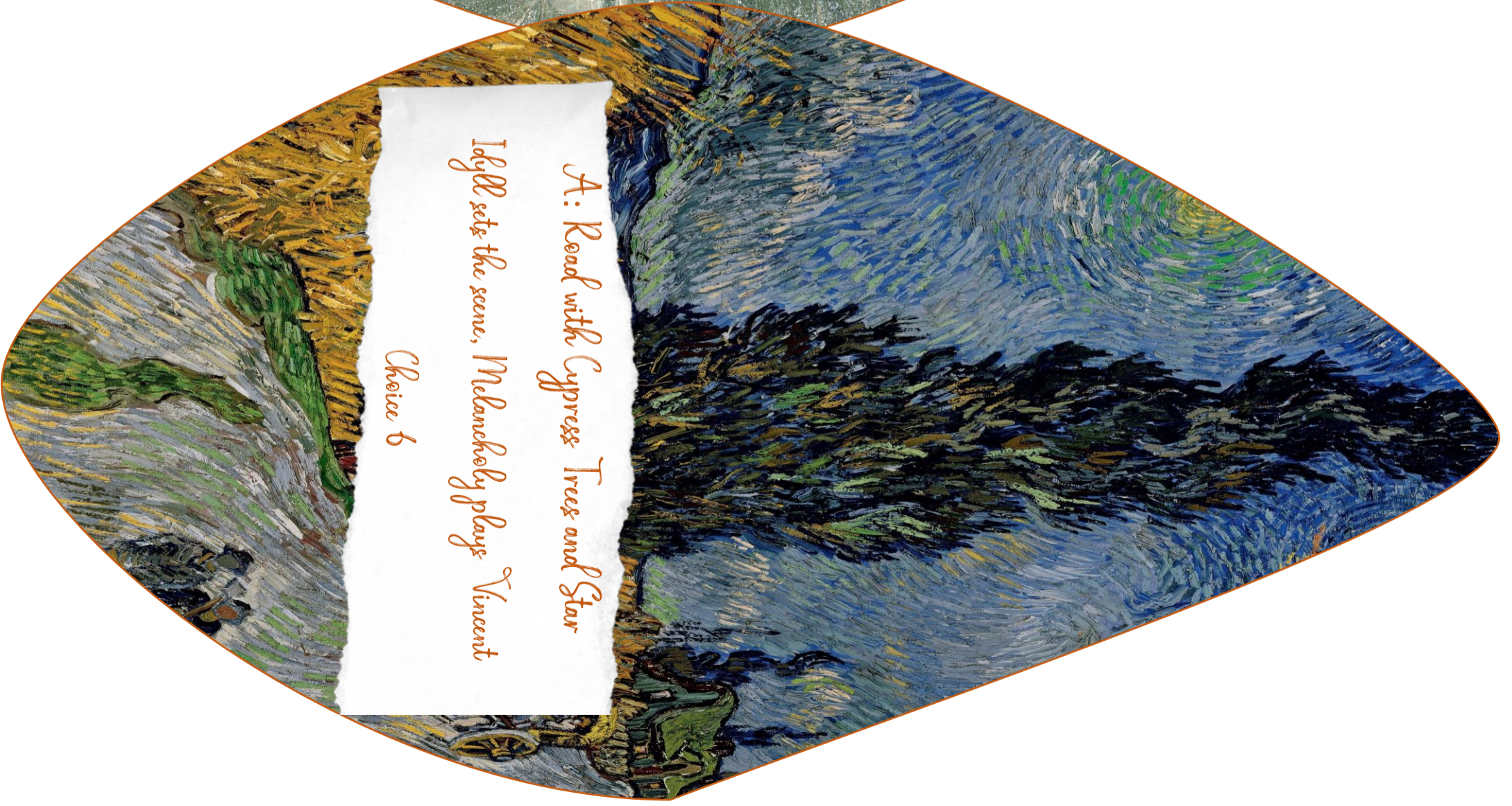
Idyll's intention is to let fear scare Vincent so that Idyll can then ask him to find peace in faith and that there is balance in everything.

Are we all equal in the eyes of God?

Vincent prays to God that his artworks may at least be displayed somewhere in the world. Fear replies to him that God does not care about someone like him.



B: Potato Eaters
Iqbal sets the scene, Melancholy plays Vincent
Choice 6



A: Road with Cypress Trees and Star
Iqbal sets the scene, Melancholy plays Vincent
Choice 6

A: Road with Cypress

Trees and Star

Idyll sets the scene, Melancholy plays Vincent

Choice 6

Idyll's intention is to let Vincent experience how his humanity is to blame for his inability to paint or trust in his own abilities.

You are what you paint... pointless

Vincent is in a good mood and is painting. A man criticizes what he is painting out loud. They get into a discussion about Vincent's lack of talent, and Vincent is reminded that he cannot paint properly.

B: Potato Eaters

Idyll sets the scene, Melancholy plays Vincent

Choice 6

The intention of the Idyll is to squeeze the last bit of creativity out of Vincent.

Without me, You are nothing

Vincent is lying sick and dying in his bed, praying to God to be freed from the Muses now, but fear tells him how meaningless he is without his art.



B: Tree Roots

Melancholy sets the scene, Naturalism plays Vincent

Choice 1



A: Wheatfields with Crows

Melancholy sets the scene, Naturalism plays Vincent

Choice 1

A: Wheatfields

with Crows

Melancholy sets the scene, Naturalism plays Vincent

Choice 1

The Muses' intention is to pull Vincent between them and compete for which mood they can put him in.

Pushed back and forth

Vincent goes out to the fields alone and paints the fields, while Melancholy and Idyll keep him company and paint a little with him, while they talk about the fields and what they see.

B: Tree Roots

Melancholy sets the scene, Naturalism plays Vincent

Choice 1

Melancholy's intention is to draw out the last bit of creativity from Vincent and use his dying state to create a final masterpiece.

Det der kan gro

Vincent talks to Loneliness and Melancholy about the last thing he wants to paint - the roots. He is in pain, but they convince him to keep painting.



B: Tree Roots

Melancholy sets the scene, Naturalism plays Vincent

Choice 2



A: Wheatfield with Crows

Melancholy sets the scene, Naturalism plays Vincent

Choice 2

A: Wheatfields

with Crows

Melancholy sets the scene, Naturalism plays Vincent

Choice 2

Melancholy's intention is to let Vincent feel the joy and warmth, to give him a good encounter, and then let him crush his own happiness by talking to him while he paints.

A hope of broken mirrors

Vincent meets Gachet and the doctor shows him around. Vincent and the doctor talk about the possibilities for Vincent to paint. Vincent is hopeful.

B: Tree Roots

Melancholy sets the scene, Naturalism plays Vincent

Choice 2

Melancholy's intention is to show Vincent how he is only valued for his ability to paint, and has no other worth, neither to the muse nor to others.

Sell, Sell yourself!

Vincent is near death, but Gachet still persuades him to paint, he must pay for his stay after all. Melancholy helps him hold the brush.



B: Tree Roots

Melancholy sets the scene, Naturalism plays Vincent

Choice 3



A: Wheatfields with Crows

Melancholy sets the scene, Naturalism plays Vincent

Choice 3

A: Wheatfields with Crows

Melancholy sets the scene, Naturalism
plays Vincent

Choice 3

Melancholy's intention is to show

Vincent the beauty of Gachet's
daughter, let him fall in love with the
woman and then confront him with the
fact that he can never have her.

Love belongs to someone else

Vincent is standing in the doctor's
house and looking out the window. He
is studying Gachet's daughter, and the
doctor notices him. Gachet asks
Vincent to paint his daughter.

B: Tree Roots

Melancholy sets the scene, Naturalism
plays Vincent

Choice 3

Melancholy's intention is to join forces
with the two emotions and then use it to
get Vincent to paint.

Only one painting left

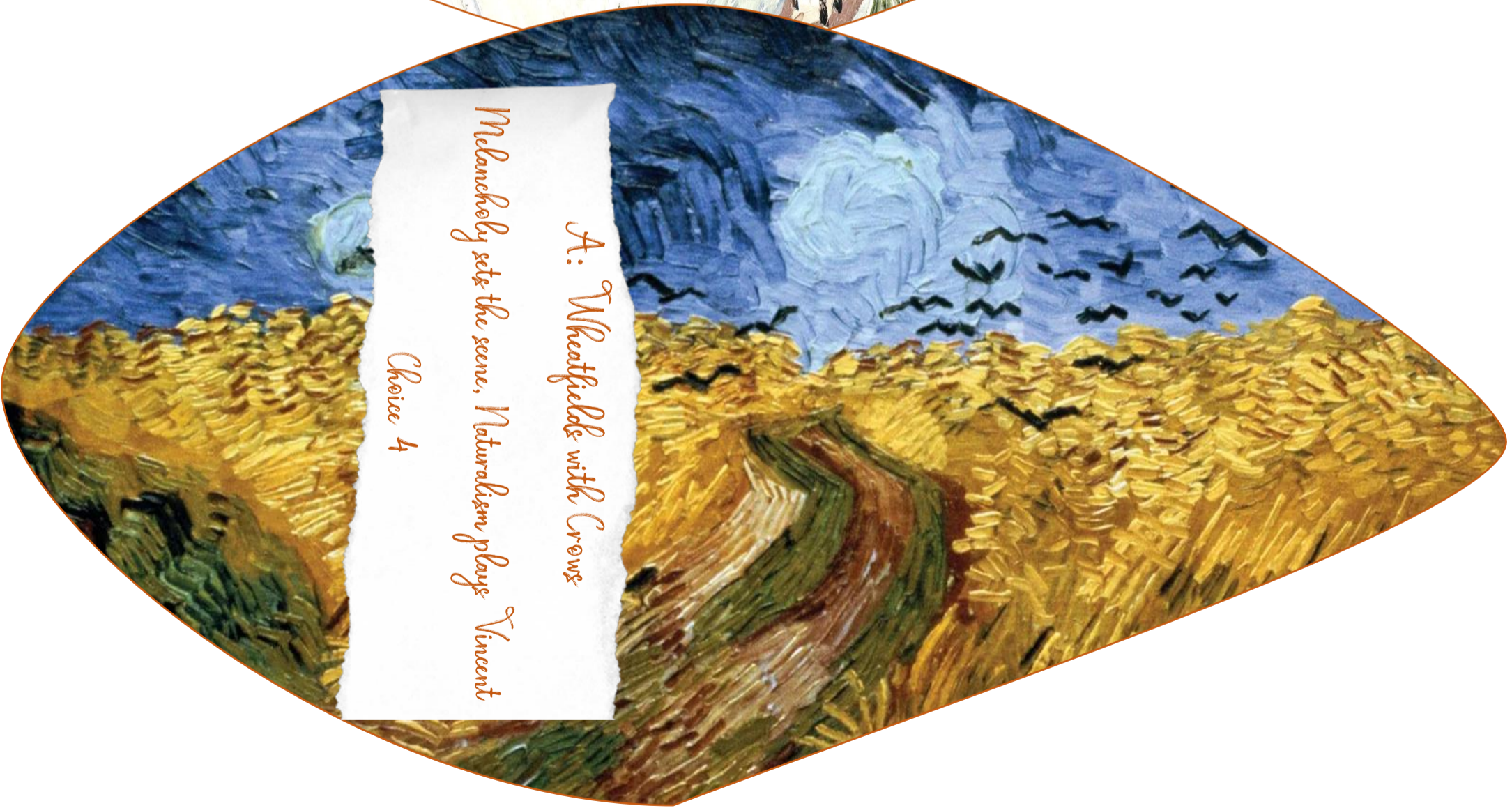
Vincent is sitting by himself while
Loneliness and Fear visit him and tell him
that he will die alone. Loneliness and Fear
keep him from painting until they get
bored with him.



B: Tree Roots

Melancholy sets the scene, Naturalism plays Vincent

Choice 4



A: Wheatfield with Crows

Melancholy sets the scene, Naturalism plays Vincent

Choice 4

A: Wheatfields with Crows

Melancholy sets the scene, Naturalism
plays Vincent

Choice 4

Melancholy's intentions are to let
Vincent know, that his survival is
secondary to his art.

Prepping soup on a painting

Vincent approaches Gachet and asks
him for some food. The doctor agrees
to feed him if Vincent will paint a
portrait of the doctor. Gachet gives
Vincent money to go buy paint-
supplies, but not for food.

B: Tree Roots

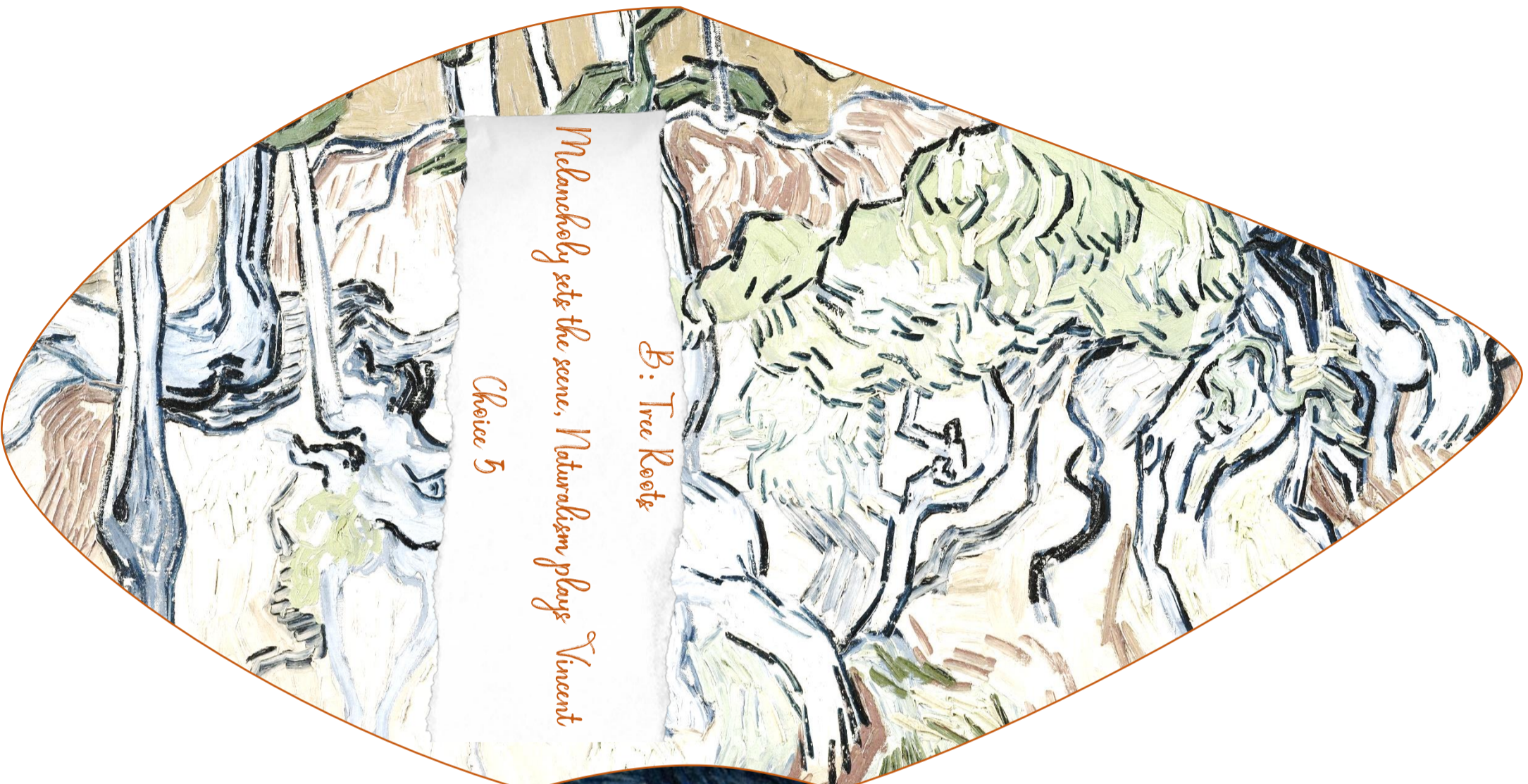
Melancholy sets the scene, Naturalism plays
Vincent

Choice 4

Melancholy's intentions are to get Vincent to
paint, even if he is suffering.

In sickness...

Vincent is asked to stay in his best and rest by
the doctor. Gachet lets him know that he'll be
better soon enough. Vincent doesn't want to
paint, but Fear whispers in his ear that the
doctor is lying. Vincent will have to finish his
last painting now, or never.



B: Tree Roots

Melancholy sets the scene, Naturalism plays Vincent

Choice 5



A: Wheatfield with Crows

Melancholy sets the scene, Naturalism plays Vincent

Choice 5

A: Wheatfields

with Crows

Melancholy sets the scene, Naturalism plays Vincent

Choice 5

Melancholy's intention is to make Vincent even sicker by letting him eat painter's leftovers so that he can better feel the pain.

Preparing soup on lead

Vincent goes to Gachet and asks for food, but the doctor refuses. He then goes up to his studio and eats painter's leftovers from his palette.

B: Tree Roots

Melancholy sets the scene, Naturalism plays Vincent

Choice 5

Melancholy refuses to leave Vincent until he has painted, even though Vincent does not want to.

The sick voices of the mind

Vincent is asked to lie down in his bed to rest. Gachet tells him that he will not do any more for him. Vincent begs his Muse to at least leave him now so he can stop painting.



B: Tree Roots

Melancholy sets the scene, Naturalism plays Vincent

Choice 6



A: Wheatfield with Crows

Melancholy sets the scene, Naturalism plays Vincent

Choice 6

A: Wheatfields

with Crows

Melancholy sets the scene, Naturalism plays Vincent

Choice 6

The intention of Melancholy is to get Vincent to confide in Fear.

I am here, my friend...

Vincent writes to Theo about Gachet, saying that he cannot help him. "He is sicker than I am" and talks with fear while writing.

B: Tree Roots

Melancholy sets the scene, Naturalism plays Vincent

Choice 6

Melancholy's intention here is to get Vincent to vocalize his own desire to die, and then to force him to paint the face of death.

In death, there is peace

Vincent is asked to lie in his bed to rest. Gachet tells him that he can do more to help him, but Vincent says that if they save him now, he will just do it all over again.



B: Starry Night
Naturalism sets the scene, Iqbal plays Vincent
Choice 1



A: Girl in White
Naturalism sets the scene, Iqbal plays Vincent
Choice 1

A: Girl in

White

Naturalism sets the scene, Idyll plays Vincent

Choice 1

The intention of Naturalism in this scene is to make Vincent feel the joy of other people's company.

Dancing Stars

Vincent has sat himself at a café by himself. A woman comes up to him and they have a good evening together, laughing and having a good time.

B: Starry Night

Naturalism sets the scene, Idyll plays Vincent

Choice 1

Naturalism's intention is to get Vincent to reject loneliness.

Distant Stars

Loneliness visits Vincent while he is sick and dying. He rambles about existing in another dimension after death, but Loneliness tells him that there is no escape from here and from the monsters that chase him.



B: Starry Night
Naturalism sets the scene, Iqbal plays Vincent
Choice 2



A: Girl in White
Naturalism sets the scene, Iqbal plays Vincent
Choice 2

A: Girl in

White

Naturalism sets the scene, Idyll plays Vincent

Choice 2

Naturalism's intention is for Vincent to experience love so that he can better paint with his emotions.

Endless nights under the stars

Vincent goes to a brothel one evening to visit a prostitute. Here he will try to find inspiration to paint. He finds a woman who wants something else from him.

B: Starry Night

Naturalism sets the scene, Idyll plays Vincent

Choice 2

Naturalism's intention is to get Vincent to step out of his own thoughts and feel life, so he can paint.

The lying self-portrait

Vincent writes to Theo that he is doing well. He sends him a self-portrait and describes how happy he looks in the painting. Theo replies back that Vincent seems to be doing well, but they both know it's a lie.



B: Starry Night
Naturalism sets the scene, Iqbal plays Vincent
Choice 3



A: Girl in White
Naturalism sets the scene, Iqbal plays Vincent
Choice 3

A: Girl in

White

Naturalism sets the scene, Idyll plays Vincent

Choice 3

Naturalism's intention is to keep pushing Vincent towards social interaction, even though the women may not really want him.

The painful starvation from physical contact

A drunk Vincent tries to seek physical comfort by approaching two women in town. One of them is repulsed by him and the other one makes fun of him.

B: Starry Night

Naturalism sets the scene, Idyll plays Vincent

Choice 3

Naturalism's intention is to make Vincent feel his own mortality.

The secrets of the wheatfields

Vincent tells Gachet about when he was in the field with René and Gaston. The boys are drunk, and Vincent with them. They have a gun they are fooling around with. Gachet takes care of Vincent and tries to convince Vincent that it was he who shot himself.



B: Starry Night
Naturalism sets the scene, Iqbal plays Vincent
Choice 4



A: Girl in White
Naturalism sets the scene, Iqbal plays Vincent
Choice 4

A: Girl in White

Naturalism sets the scene, Idyll plays Vincent

Choice 4

Naturalism's intentions are to bring joy and life to Vincent's life, but the locals are in the way.

Eternally misunderstood

Vincent is together with a young boy, but one of the local peasants stop them. It escalates into violence, maybe because they do not understand his intentions with the boy.

B: Starry Night

Naturalism sets the scene, Idyll plays Vincent

Choice 4

Naturalism's intentions are to help Vincent rediscover the rush of physical dangers.

Hidden lies in the wheatfields

Vincent let Gachet know, that he was out in the wheatfields with René and Gaston. The boys seemed more and more threatening and Vincent was scared. Gachet takes care of Vincent's fears and persuades him that it was all a lie or misunderstanding.



B: Starry Night
Naturalism sets the scene, Iqbal plays Vincent
Choice 5



A: Girl in White
Naturalism sets the scene, Iqbal plays Vincent
Choice 5

A: Girl in

White

Naturalism sets the scene, Idyll plays Vincent

Choice 5

Naturalismes intention er at skabe
kærlighed i Vincents liv.

An endless dance

Vincent is with René Secrétan, whom
he tries to bring home with him. René
actually wants to come along at first
but ends up backing out and making
fun of him.

B: Starry Night

Naturalism sets the scene, Idyll plays Vincent

Choice 5

Naturalism's intention is to let Vincent
experience his love for Paul and see if it can
inspire him to paint.

The pain will swallow all else

Vincent yells his anger and love to Paul
Gauguin, but Paul cannot reciprocate his
feelings. Vincent ends up cutting off his ear.



B: Starry Night
Naturalism sets the scene, Iqbal plays Vincent
Choice 6



A: Girl in White
Naturalism sets the scene, Iqbal plays Vincent
Choice 6

A: Girl in

White

Naturalism sets the scene, Idyll plays Vincent

Choice 6

Naturalism's intention is to inflict physical pain on Vincent so that he can feel his body and paint with his whole being.

Unnocent lamb

Vincent is with René Secrétan, whom he is trying to take home. The boy lures him behind an alley, and his brother, Gaston, is waiting to beat Vincent.

B: Starry Night

Naturalism sets the scene, Idyll plays Vincent

Choice 6

The intention of Naturalism is to make Vincent feel the physical pain and helplessness associated with his love so that he can paint from it.

It smells like blood

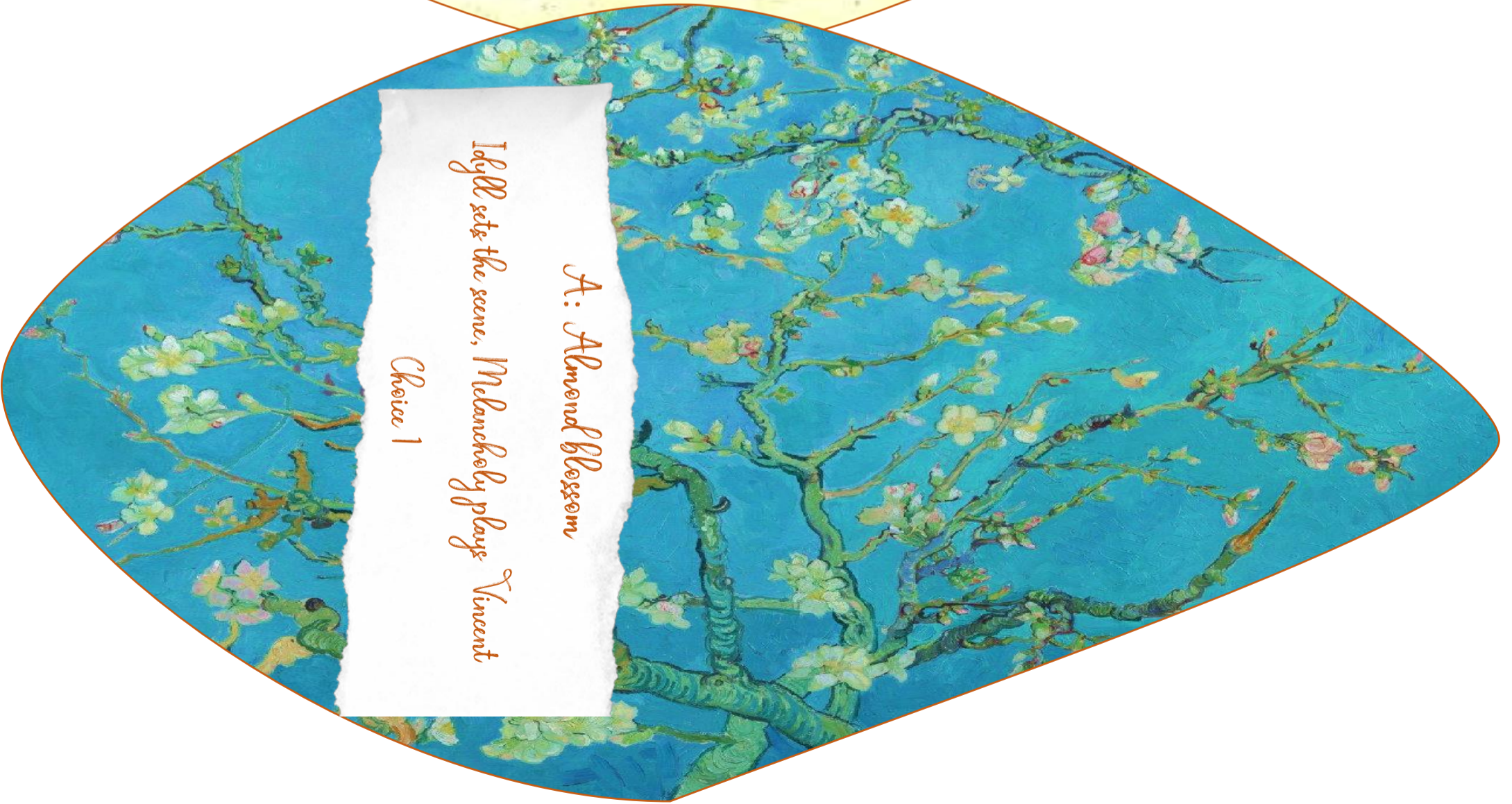
Vincent shouts his anger and love to Paul Gauguin, who mocks it. Vincent cuts off his ear.



B: Sunflowers

Iqbal sets the scene, Melancholy plays Vincent

Choice 1



A: Almond Blossom

Iqbal sets the scene, Melancholy plays Vincent

Choice 1

A: Almond

blossom

Idyll sets the scene, Melancholy plays
Vincent

Choice 1

The intention of the idyll is to give
Vincent a calm and peaceful memory.

And I name thee, Vincent

Vincent visits Theo and hears about his
nephew who is named after Vincent.
Theo, Johanna, and Vincent have a
good afternoon together.

B: Sunflowers

Idyll sets the scene, Melancholy plays Vincent

Choice 1

Idyll retrieves Vincent to paint when the
muse feels he is in harmony and
peacefulness.

Memories are like empty canvases

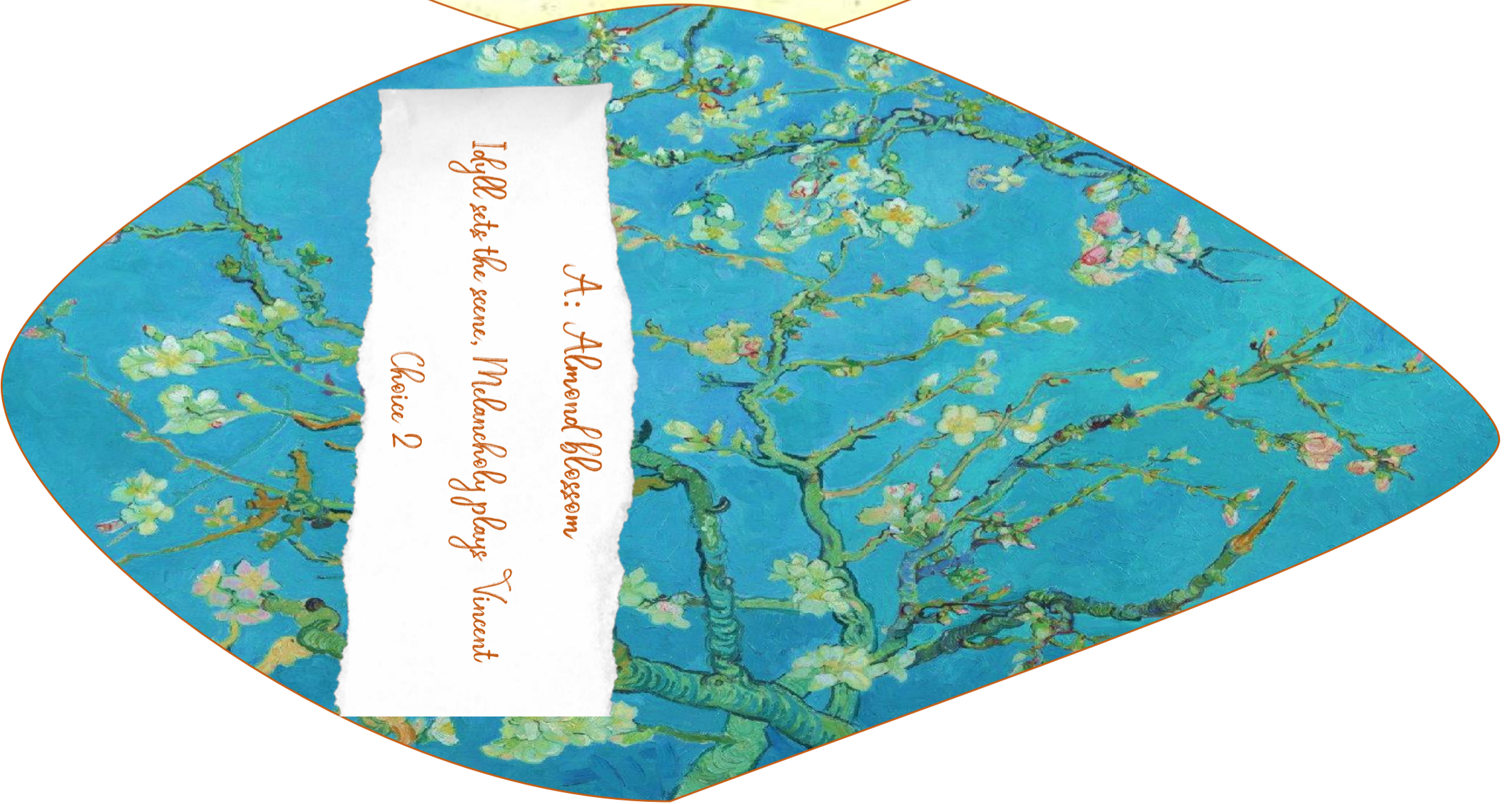
A memory of Theo hugging him and telling
him he loves him. They laugh and talk about
the time they, as children, hid from their
angry father.



B: Sunflowers

Iqbal sets the scene, Melancholy plays Vincent

Choice 2



A: Almond Blossom

Iqbal sets the scene, Melancholy plays Vincent

Choice 2

A: Almond

Blossom

Idyll sets the scene, Melancholy plays Vincent

Choice 2

Idyll's intention is to show Vincent that he doesn't need others to paint and can't rely on people anyway.

Closed Bankaccounts

Vincent visits Theo. They talk about finances and how Theo wants to invest in a new company, so he can't afford to support Vincent anymore.

B: Sunflowers

Idyll sets the scene, Melancholy plays Vincent

Choice 2

Idyll's intention is to cut off Vincent's need for people, so he can paint in peace.

Shattered dreams

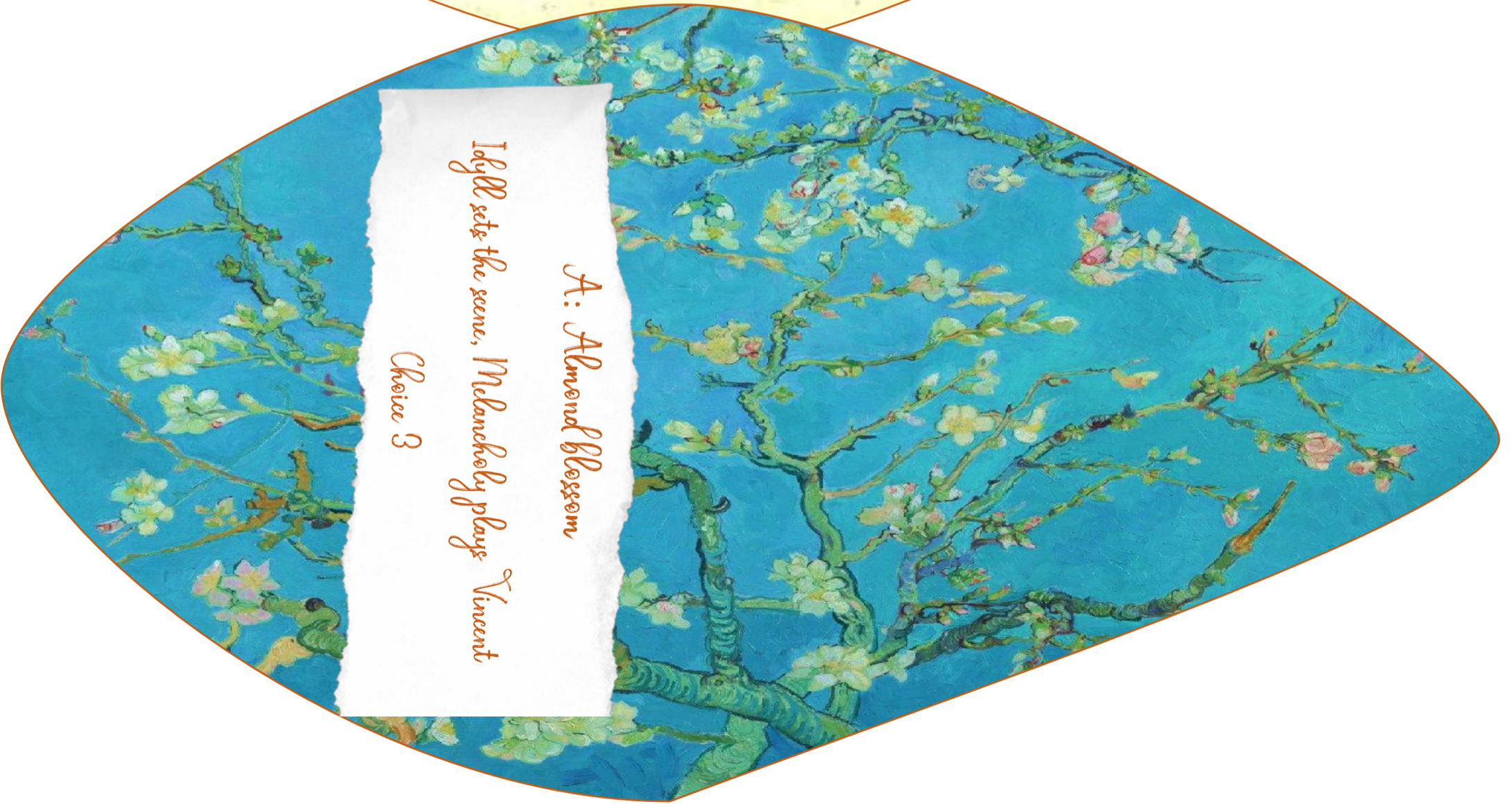
Vincent is fantasizing about the family he wishes he had, but never got. He tells it all to Loneliness.



B: Sunflowers

Iqbal sets the scene, Melancholy plays Vincent

Choice 3



A: Almond Blossom

Iqbal sets the scene, Melancholy plays Vincent

Choice 3

A: Almond

Blossom

Idyll sets the scene, Melancholy plays Vincent
Vincent

Choice 3

Idyll's intentions are to help Vincent let
all his emotions out, giving him peace
and quiet for painting.

A silent cry for help

Vincent doesn't visit his brother Theo,
instead he writes him a letter,
explaining that he is working on a
painting. Instead of visiting Theo,
Vincent finds courage in alcohol before
visiting his favorite prostitute, looking
for closeness.

B: Sunflowers

Idyll sets the scene, Melancholy plays Vincent
Choice 3

Idyll's intentions are to let Vincent
understand that no one wants him, so he
might as well give up on love.

Screaming for attention

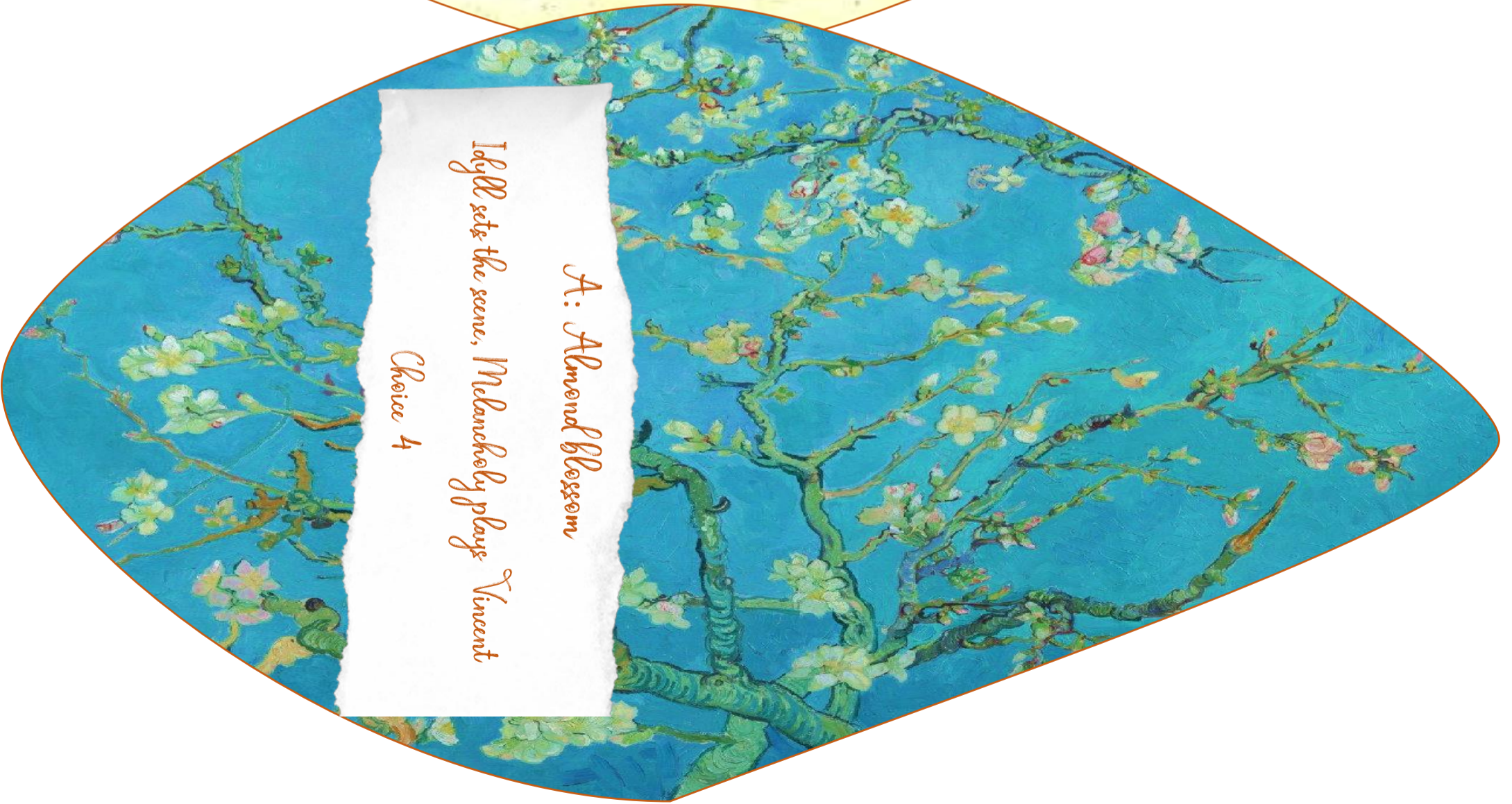
Feeling weak and sickly, Vincent hears
Gachet's daughter, playing the piano in the
living room. He goes to the living room to
watch her, falls to his knees, and asks her to
marry him, love him, hold him for a moment.
She rejects him out of hand, he is too old and
crazy and poor.



B: Sunflowers

Iqbal sets the scene, Melancholy plays Vincent

Choice 4



A: Almond Blossom

Iqbal sets the scene, Melancholy plays Vincent

Choice 4

A: Almond

Blossom

Idyll sets the scene, Melancholy plays Vincent

Choice 4

Idyll debates with Loneliness until either one of them forces Vincent to paint, inspiration or not.

Lonely Brushstrokes

Vincent doesn't visit Theo, instead he paints but can't find any inspiration. He is confronted with Loneliness, letting him know that Theo is disappointed and doesn't want him as a brother anymore.

B: Sunflowers

Idyll sets the scene, Melancholy plays Vincent
Choice 4

Idyll holds on to Vincent, keeping him unable to turn away. When Idyll finds that Vincent has had enough then he asks him to throw away Theo so they can finally paint.

Trading yourself for talent

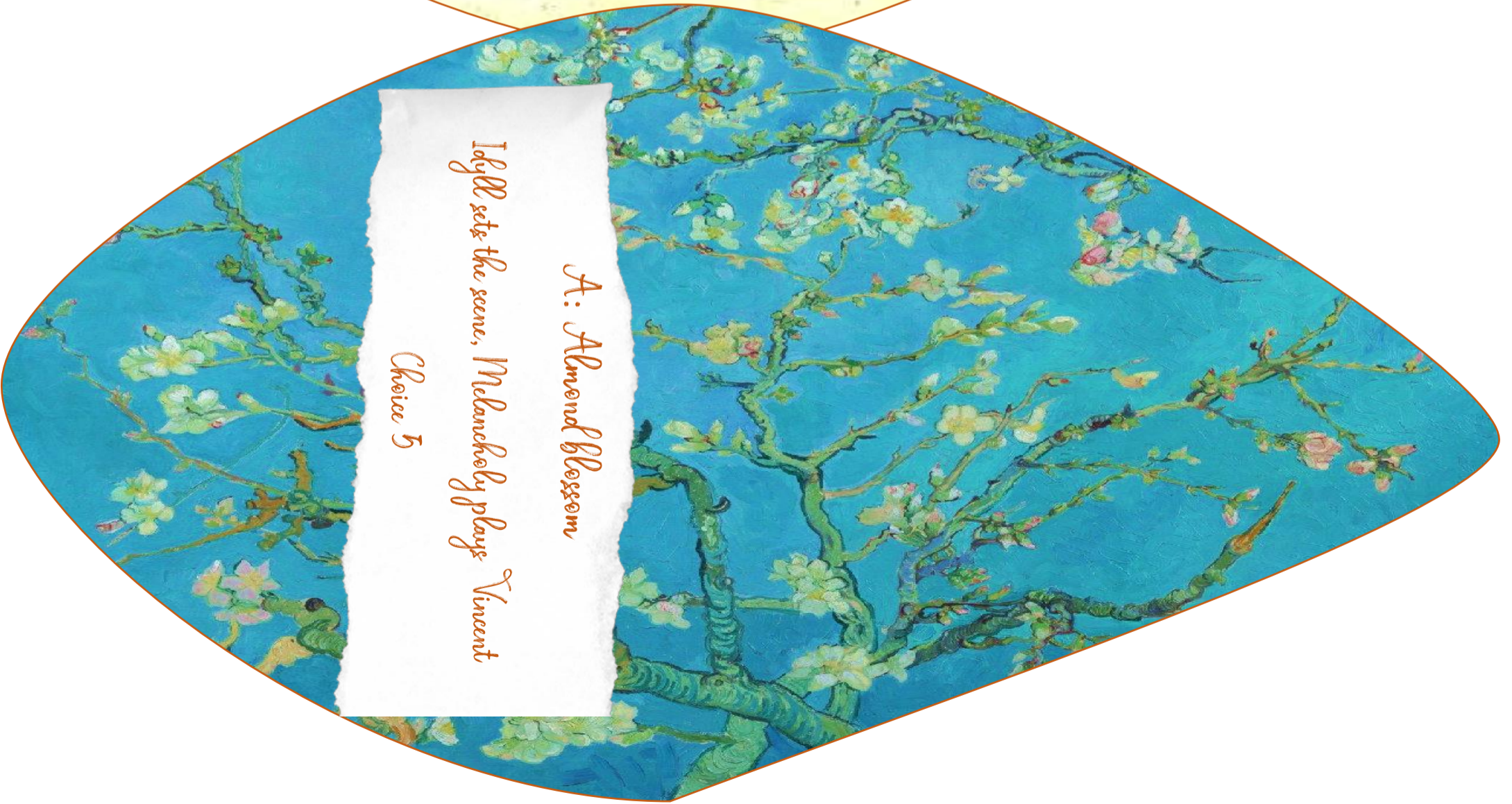
Loneliness takes shape as Theo's disappointment and anger. It yells at Vincent, who just receives the frustrations.



B: Sunflowers

Iqbal sets the scene, Melancholy plays Vincent

Choice 5



A: Almond Blossom

Iqbal sets the scene, Melancholy plays Vincent

Choice 5

A: Almond

Blossom

Idyll sets the scene, Melancholy plays

Vincent

Choice 5

Idyll's intention is to make Vincent realize that he doesn't belong and needs to paint.

As it should be?

Vincent visits Theo but can't get a word in between Theo and Johanna, who are enjoying their newborn baby together.

They don't notice Vincent when he leaves.

B: Sunflowers

Idyll sets the scene, Melancholy plays Vincent

Choice 5

Idyll's intention is to make Vincent realize that he doesn't belong there and should focus on his painting.

Unwanted masterpieces

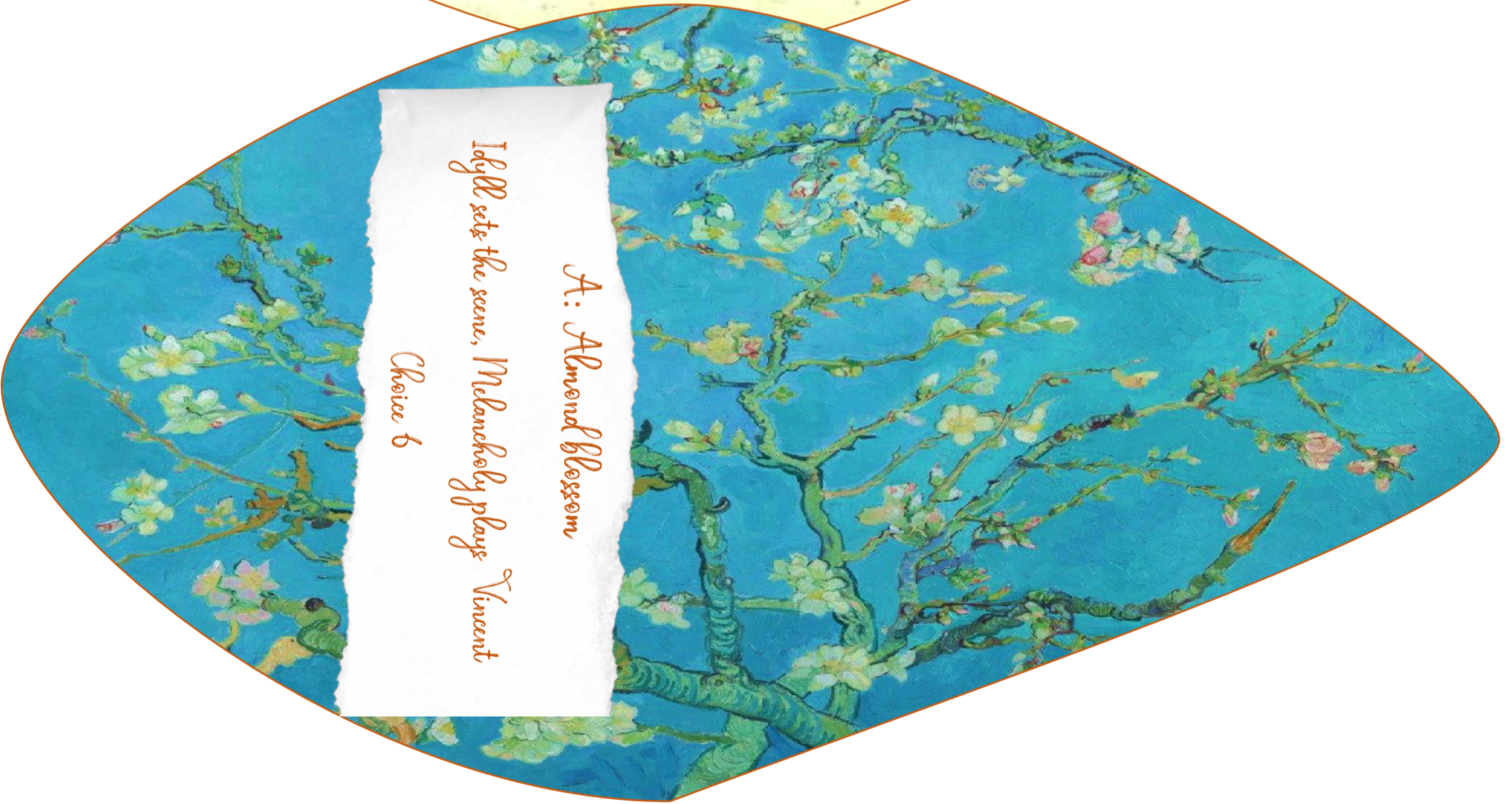
Vincent is visiting Theo and Johanna, who are having a nice moment together. They speak ill of Vincent, without him being able to do anything, and mostly just ignore him.



B: Sunflowers

Iqbal sets the scene, Melancholy plays Vincent

Choice 6



A: Almond Blossom

Iqbal sets the scene, Melancholy plays Vincent

Choice 6

A: Almond

Blossom

Idyll sets the scene, Melancholy plays Vincent
Vincent

Choice 6

The intention of the idyll is to make
Vincent realize that he is damaging
those around him and that he is better
off alone when he paints.

To paint it in red

Vincent visits Theo and Johanna, but
becomes angry and upset when he
learns that Theo can no longer afford to
financially support his art. He
accidentally strikes out at Johanna and
storms out of the door.

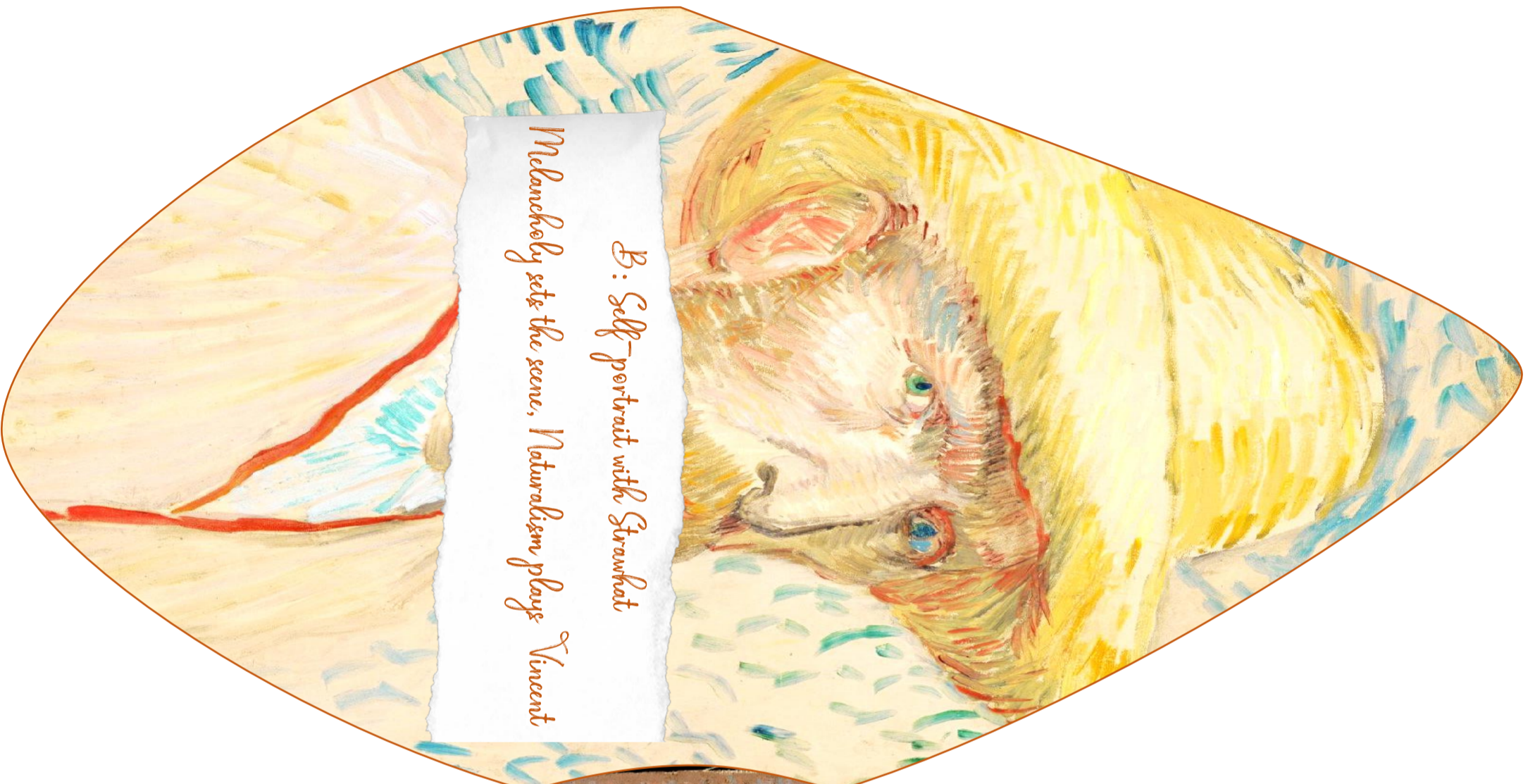
B: Sunflowers

Idyll sets the scene, Melancholy plays Vincent
Choice 6

Idyll holds on to Vincent and says he has to
watch, while they are closing in on each
other, so he will realize he will never be
enough for either Theo, nor Paul.

Absurd Brushstrokes

Vincent is watching, as Theo and Paul
Gauguin have a romantic encounter.



*B: Self-portrait with Strawhat
Melancholy sets the scene, Naturalism plays Vincent*



*A: Self-portrait with Strawhat
Melancholy sets the scene, Naturalism plays Vincent*

A: Self-portrait

with Strawhat

Melancholy sets the scene, Naturalism plays Vincent

Melancholy's intention is to let Vincent feel the internal conflict before he continues painting.

Soon it'll be goodbye

Vincent walks towards the fields. He is sensitive and insecure. Loneliness and Fear speak to him. Vincent is pushed closer and closer to suicide by Loneliness and Fear, but he doesn't want to, because he is doing so well at the moment.

B: Self-portrait

with Strawhat

Melancholy sets the scene, Naturalism plays Vincent

Melancholy's intention is to get Vincent to paint, even though he neither can nor wants to.

A gloomy pallet

No way back. Vincent comes back from the field, bleeding from his stomach and is received by Paul Gachet. Vincent does not want to say what happened, but the wound is from a gunshot and fatal.