Discovering Amsterdam through Özdamar’s Visual Writing

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Emine Sevgi Özdamar is one of the most representative authors of contemporary literature in German. Her protagonists spend most of their lives in big cities passing through different neighbourhoods which are still far apart in time and space: from European Istanbul to Asian Istanbul, from West Berlin to the East Berlin of the Cold War, and vice versa. In Fahrrad auf dem Eis her writing succeeds in depicting the urban “stage” of a city like Amsterdam, full of non-places, provoking a sense of disorientation, a city – as Marc Augè would put it – of supermodernity. The protagonist experiences Amsterdam with an intensity that allows her to create poetic images. The visuality of her language is a fundamental part of a writer who trained at drama school and worked for a long time in the theatre as assistant stage manager, actor and director. Here Özdamar goes beyond what Mieke Bal would define as “word images”, while at the same time using an approach similar to that attributed to Van Gogh’s painting method, far closer than those of any other painter to the labour of an artisan.

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The work of Emine Seygi Özdamar is intertwined with her life. Her characters, like herself, go beyond borders, crossing frontiers and limits of reality and conventions. Indeed, the work of the Turkish-German writer questions the very idea of borders, frontiers and boundaries. The protagonists of her works emigrate from Turkey to Germany for work. They are not women who move to Europe solely to be with their husbands. They are also, like men, guest workers (Weber 2010), thus crossing the boundary of a certain conventional image of the Turkish woman in the current collective imagination. They also come from a country, Turkey, where there is more than one ethnic group and culture, testimony to different identities that refute and transcend the traditional concept of the nation. A reality that is reflected in her own biography and that, in turn, sheds light on a considerable part of the meaning of her work, giving an account of what Adelson calls post-national intimacy (Adelson 2005, 39-77)

A multifaceted life and career

Emine Seygi Özdamar is an author of Turkish origin living in Berlin, who mainly writes in German. As a Turkish woman in Germany she is part of a minority within a minority. She describes the world from a woman’s perspective, together with those worlds she has experienced in the past and those she still belongs to. A unique author, neither definable nor classifiable, she has a language, style and personal vision of reality and place in her narrative. As an actor on both stage and screen, and as a theatre director, she is constantly in motion both in her life and in her work, which continually interact. Many diverse places are portrayed in her short stories, novels and plays: Turkish villages and towns, great cities like Malatya, Bursa and Istanbul, as well as German cities such as Berlin and Düsseldorf. Furthermore, her experiences and interests also lie in other metropolises such as Amsterdam, with original but never outlandish results in her writing. Her life and work reflect a post-modern and multiethnic society in continuous transformation.

Emine Seygi Özdamar was born in 1946 in Malatya, a central-southern Turkish city, a region in which there is a significant presence of Kurdish and Alevi minorities. She settled in Germany as an adult. Because of her father’s work as a building contractor, she left Malatya with her parents and siblings when she was only a few months old. The family moved from one city to another, but spent most of those years in Bursa and then in Istanbul. At the age of nineteen, without finishing high school, Özdamar decided to go and work in Berlin in order to save money to pay for her tuition at the Istanbul Drama Academy. She spent two years in West Germany as a Gastarbeiterin, a guest worker, before returning to Istanbul and attending the Academy. She actively participated in the student movements and workers protests in Turkey during the Sixties and Seventies, and then returned to Berlin in 1976 after the repression that followed the military coup.

Her decision to settle in Germany could be considered one of intellectual exile (Konuk 2014). She was accepted at the Volksbühne by Bertolt Brecht’s pupil Benno Besson, with whom she worked as assistant director, playwright and actor. For a while she lived in West Berlin, journeying to the East every day for work. She settled in East Berlin upon obtaining a visa, and later moved to Bochum and then Paris, where she worked as an assistant theatre director and actor (Nuove Migrazioni n.p.).

Her childhood and emigration to Europe, the movements of 1968 and the Seventies, her work with the Volksbühne at the time of the Wall, and her life in the
cities of the multiethnic Europe of the Eighties all form part of the background to her work. The places in her biography often - but not always - act as a backdrop for her stories. At times they play a leading role and are portrayed from various perspectives. They are, above all, urban settings. Özdamar is a “metropolitan” author, but one also at ease in the rural settings of Anatolia that act as the backdrop for important works such as Life is a Caravanserai: Has Two Doors, I Came in One, I Went Out the Other (Özdamar 1992).

There are many keys to understanding the work of this most multifaceted of authors. In the beginning she was considered within the framework of Gastarbeiterliteratur, the literature of guest workers, and thereby relegated to the position of a niche author. A minor one. She gained increasing visibility in the 1990s when she won the Ingeborg-Bachmann Prize. The award of this prestigious prize made her not only the subject of newspaper articles, but also of academic studies (Dayıoğlu Yücel 2005) and criticism. According to Zafer Şenoçak, Özdamar simply complies with that image of the East that the West has created for itself (Şenoçak 1993). This is a position from which various scholars are now clearly distancing themselves, among them Michael Hofmann (Hofmann 2014). Wolfram Schütte described the novel Brücke vom Goldenen Horn as “ein großes Buch”, a great book, and compared it to the giants of German language literature (Schütte 1998). The diversity of this writer, according to Claudia Breger, does not lessen the importance of her work when compared to that of those poets commonly considered more representative of German culture. On the contrary, it is precisely because of her eastern origins that the author, throughout her work, is able to narrate an Orientalism from both a critical and parodistic position. Her work can therefore be read as an example of “mimicry” and thus acquires an added value (Breger 1999).

Identity, migration and Orientalism; the ingenuous nature of some of her characters; the hybrid language: these elements were for a long time the favoured “perimeters” of critics. Her work has also been investigated within the framework of genre studies (Hofmann 2014). Over time Özdamar revealed herself as a far more complex and multifaceted writer, one well suited to multiple and different levels of interpretation. More recent studies of her work include important ones presented at the Hamburg International Conference in 2014, in the presence of the author. In the two months before this conference, she had held three classes on her poetry as well as a lecture discussing the roles she had played as a film actor. This event, organised by Hamburg University, was entitled Sprach-Rollen-Wechsel, exchanging roles and languages; a title dedicated to the language of literature and its trans-cultural poetics. More recently, an entire issue of the journal Text und Kritik (Dayıoğlu Yücel, Gutjahr 2016) was dedicated to the author.

Özdamar is often mentioned as the representative of German language trans-cultural literature (Thühne, Leonardi 2009). However, although she mainly writes in German, she is also considered important in the Turkish literary context. Lea Nocera sets her work within the tradition of Turkish women’s literature, which, since the 1980s, has focused on the subject of migration. The scholar reveals how the author observes and narrates migration, the linguistic transformation and the cultural consequences this involves. She also observes how she often addresses aspects of

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Turkish society that have profoundly marked her, as well as ongoing processes beyond national borders, dealing with issues such as the relationship with tradition, the juxtaposition of city and suburb, the modernisation and change of customs as well as the position of women within the family and society. In the background is the history of the republic, which also coincides with part of the author’s biography and her accurate and heartfelt description of Turkish society (Nocera 2006).

As noted, Özdamar has a personal specificity that goes beyond these various aspects which are all nevertheless present in her work. Of all the different autobiographical and cultural elements that have been the focus of critics, whether individually or taken together, none in particular can contain and qualify her, nor can their sum define her (Paoli 2018).

**Places in motion**

Analyses of the places she describes highlight how her work questions traditional concepts of identity and belonging, and how her writing is able to “pass from one language to another in a movement from East to West and vice versa” (Perrone Capano 2007, 8). Furthermore, her novels and short stories are described as “an alternative biography of the German nation in a very specific and complicated period of its history: the separation into two Germanies” (Minnaard 2008, 71). Finally, her work encourages the imagination of transnational relations and communities in the present, the past and the future (Minnaard 2008, 105).

The narrative figures, usually women, are, as Sohelia Ghaussy observes, distraught and displaced (Ghaussy 1999, 4). Cities such as Berlin are portrayed from the perspective of migrants (Prinz 2010). The storylines are characterised by continuous movement and a constant crossing of borders and thresholds, as pointed out by Müzezzen Ege (Ege 2016). Places are often areas of transit, of passage (Ette 2011). The narrative suggests heterotopical spaces, bringing together a number of settings - that are usually mutually exclusive - in a single place (Allocca 2016, 71-73). There are often close fusions of reality and experience, reality and fiction, between the author’s life and works. The narrator’s story is interwoven with her memories, or with quotations from writers, as happens in *Der Hof im Spiegel* (2001). Here the lead character, a female author who lives in Düsseldorf, recounts both what happens around her and that which is distant from her. She portrays Istanbul via the sounds she hears on the telephone when she is in touch with her mother or her friend, the poet Can Yücel. She enriches the story with quotations from the work of poets such as Heinrich Heine.²

The performance in Berlin of *Seltsame Sterne starren zur Erde* (Özdamar 2003) in which a young Turkish woman both lives in and observes the divided metropolis of the Seventies, is worthy of note. In this play the author demonstrates the ability to create a personal map of the city, as in *Der Hof im Spiegel* and in *Fahrrad auf dem Eis* (Özdamar 2018) and as observed by Adelson (Adelson 2005, 39).

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² Düsseldorf is not named in the short story *Der Hof im Spiegel*. One does however, understand that the story is set in this city thanks to a reference to Heinrich Heine, stating that this was the town of his birth.
In *Der Hof im Spiegel* the protagonist states that every individual has his or her own personal city. She demonstrates this by recounting how individual members of a group all portrayed Paris in a different manner when asked to draw a map of the city. *Der Hof im Spiegel* is set in Düsseldorf, the city in which the story’s lead character finds herself. It is here that the protagonist, an author, settles for a long period of time.

**Amsterdam, a cobweb**

The approach in *Fahrrad auf dem Eis* is different. Here Amsterdam is the object of the narrator’s attention. The city of canals is almost unknown to her, at least as a direct experience. She spent just a few days in the city, twenty years earlier. She returns there to gather her own “impressions of Dutch metropolitan culture” (Özdamar 2018, 88-9; my translation). She has won a scholarship from the *Kulturaustausch Niederlande-Deutschland* foundation, allowing her to stay in the Dutch capital for three or four weeks. The protagonist finds herself in a modern metropolis that corresponds to Marc Augé’s analysis. A large and complex European city, which can easily evoke a powerful sense of bewilderment in those unfamiliar with it. Mobility is facilitated, but establishing relationships with others can prove difficult. To once again refer to Marc Augé, it is a city that represents super-modernity. It is rich in areas created for circulation, communication and consumption; but also in non-places where people meet but do not relate to one another (Augé 1996, 2017). Amsterdam can be a city that excites curiosity, but one that could be observed in a superficial and trivial manner. The narrator of *Fahrrad auf dem Eis*, however, has no problem in finding her bearings, in establishing a relationship with locals, talking with them and consequently reflecting in great depth on the city.

Özdamar realises what Gaston Bachelard defines as a *poetic image*. There is also the image of the Dutch capital’s *retentissement* evoked by the scholar. The Turkish-German writer applies the dialectic of the *inside-out*. The portrayal of the city arises from a state of mind caused by a very particular moment in the lead character’s life. This is an essential premise for the creation of poetic images. Furthermore, she describes a city in continuous evolution and changing in its essentials (Bachelard 2006, 8). The protagonist begins her description of Amsterdam after recounting her experiences during the period of mourning that followed her mother’s death. This is achieved through a picture of intimacy, the place where she sleeps in her apartment in Berlin. It is from there that she begins to observe what she sees of the external world, from inside to outside. It is this that gives the story a particular depth, and an openness to the most varied aspects of the objects of her observations. She is able to do this because she is able to orient herself even in places unknown to her.

“In an unknown city”, she explicitly states, “we need some kind of fixed point” (Özdamar 2018, 103; my translation). In order to find such points, she resorts to a device she had made use of in New York, another city equally unknown to her. There she had chosen a beggar as her central subject location. In *Fahrrad auf dem Eis* the young woman’s reference points once again reveal the author’s original perspective. She alludes directly to one such point, a chair, but there are actually two more – a bicycle and Van Gogh. These are three reference points, three recurring elements,
linked to one another not in reality but in her imagination. They provide her with security. The objects and the painter are elements that lead her to create a visual form of writing. It is a form of writing that allows one to observe the city with detachment but also with acuity. In this story there are various “sentences that produce images” or “sentence-images”. This is an important choice made by the author, because, to quote Mieke Bal, “sight is the approach of another, be it a fragment of the external world or a person. But [...] it does not admit proximity. [...] Too much proximity deprives us of sight.” (Bal 2003, 280). She evokes a fallen bicycle on an icy canal, which she had seen during her first visit to Amsterdam and imagines what it would have been like if the famous Dutch painter had portrayed it. She sees a link between the chair and the artist.

The chair she uses to find her bearings in Amsterdam is near the flower market mentioned by Van Gogh in a letter to his brother Theo, dated June 4th, 1877. She chooses a particular chair on which she was sitting in a nearby bar, after having been shown the letter and having searched in real life for the image described by the artist. Later, talking to a friend, she remembers that Van Gogh always used two chairs when he painted: “You know, Rudi, Van Gogh used two chairs. One to sit on and the other placed in front of himself for the painting or the drawing he was working on”; she feels a powerful bond between herself and the artist, "[p]erhaps those were the very chairs we are sitting on" (Özdamar 2018, 124-5; my translation).

Mobility is always very personal, because reality and fantasy overlap, and because referring to Van Gogh could be considered an arbitrary choice when one considers that the artist spent most of his life in France. For Özdamar Amsterdam is Van Gogh. Her personal idea of a city is closely linked to the figure of a genius who suffered a great deal in his life and whose importance was only acknowledged after his death. Her own suffering, as a result of her mother’s death ten years earlier, had allowed her to find comfort in Van Gogh. The work of the Zundert artist had been ever-present in one of the most difficult periods of her life, well summarised in the passage quoted below:

> It was November in Berlin. I was lying in the bed of a large attic apartment, and I was very sad; I didn’t eat, I didn’t drink and I also wanted to die. Next to the bed were six books containing all the letters Van Gogh had written to his brother Theo. I could see the garden from my bed. For a month that garden remained hanging like a painting in the November light, almost as if at any moment the sky might envelop the earth. (Özdamar 2018, 88-89; my translation)

This is an image within an image – the garden hanging like a painting – portraying nature during the season of autumnal decline, the end of life, closing over the earth. Reading the words of the Dutch painter would help her get through this anguished period of her life. And soon after “I read Van Gogh’s letters, his voice helped me”. It is an auditory experience that she perceives. The feeling of being able to hear Van Gogh’s voice brings an intimate closeness to him. As Adriana Cavarero observes, each voice is unique, different from all others (Cavarero 2003, 10).

The letters to his brother Theo are used to outline the main character in Fahrrad auf dem Eis during the period in which she was mourning her mother’s death. This

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3 As happens for other cities, Amsterdam is once again a heterotopia here, with the author merging locations that are not comparable in reality.
period in the life of the main character is set out at the beginning of the story, a starting point that allows one an immediate and intimate access to the character, a “red thread” that guides the reader through the narrative. The familiarity of the restricted space of a room in the author’s Berlin, open to her dreamlike digressions, allows the narrator to move freely through the expansive and complex space of the Dutch capital.

There is no lack of varied perspectives on the metropolis. Before leaving, the woman “borrows, so to speak, the eyes of other people to better understand the city” (Bal 2003, 281). She asks various people to advise her on what she should write about the city; she turns to a Turkish friend who has lived in Amsterdam for years as well as a Dutch friend in Utrecht. Each of them provides her with different but complementary ideas of the city and the Dutch people. In Amsterdam she comes across characters that help her find other pieces of her work; a Turkish girl, a Dutch girl and her father, a German boy, a masseur, a Jewish pilot, a Dutch gentleman. Each one of them illustrates the most characteristic aspects of the city and its history; Van Gogh, Beckmann, prostitution, an open and liberal mentality, its colonial past, the flower market, the substantial presence of foreigners (among them the Turks), a passion for football, the *packhuizer*, a reserved temperament, the monarchy, the presence of gay bars, shops and unconventional clubs. She also writes her personal observations about men, about the importance of water for the city, the presence of foreigners, what she has been told by the people she meets and what she has read. The city reveals itself as changeable. It is rhizomatic (Esposito 2016).

Amsterdam is a unique city: it is enough just to look at a map with its U shape configuration and the sense of a spider’s work abandoned – not merely on a whim – halfway through. The incomplete half speaks of a Holland with a past as a colonial power; a history that it does not flaunt and which clashes with its reputation as a tolerant and open nation:

> On the sloping side hung a postcard of Amsterdam. The horseshoe shaped canals looked like a half-finished cobweb as if the spider had not felt like completing his web. Christiany’s father said, “because as old colonialists, we have weaved the other half of the cobweb on the heads of foreign nations. That is why.” (Özdamar 2018, 102-5; my translation)

Associations of ideas also appear in the narrative, such as one developed in the entrance of a cinema theatre, when she has the impression that some of those present were seated in a ship. At that moment she alludes to Frans Hals’ painting *The Banquet of the Officers of the St George Militia Company* (1627). On a second occasion John Berger and his essay *About Looking* (Berger 1980) are referenced, as is the reproduction of Hals’ work present in Berger’s own studio. Özdamar recreates both the painting and a passage from Berger’s essay, after having reworked it in a personal manner. She quotes a passage which provides historical information on both Amsterdam and Holland, after having first explained who is depicted in Hals’ painting. The final paragraph of the quotation is taken from the same book, a passage that appears earlier in the original version. Özdamar does not say to which period the painting and Berger’s study refer to: it is evident that with the quotation written in the present tense, she wishes to emphasise elements that have shaped the metropolis up to the present day.

Throughout the story she is accompanied by the artist, who, in turn, provides her with different points of view and who is himself observed from various perspectives...
and by various people. The author refers to Van Gogh’s correspondence, a correspondence somewhat out of the ordinary in the field of art. In his letters the artist determinedly argues for the importance of his paintings and his technique; meditating on the role played by art, and on the meaning of expressions such as “artistic life” and “real life”. Furthermore, he experiments with his ideas, outlining the fundamental principles and theoretical framework of his own painting. His ability to write, described as “art in words”, emerges as an integral part of his creative process (Saltzman 2013, IX). The author is accompanied by him, quoting actually existing texts (the artist’s letters and studies concerning him) and following her own imagination. And she allows herself to be carried away by the creative process.

The description of the artist’s creative process, by scholar John Berger, appears on the first page. Berger underlines how Van Gogh is closer than any other artist to those craftsmen who create the very objects portrayed by the artist himself:

Take a chair, a bed, a pair of boots. His act of painting them was far closer than that of any other painter to the carpenter’s or the shoemaker’s act of making them. He brings together the elements of the product – legs, cross bars, back, seat; sole, upper, tongue, heel – as though he too were fitting them together, joining them, and as if this being joined constituted their reality (Berger 1985, 280-81, in Özdamar 2018, 86-7; my translation).

It is thus that Özdamar creates Fahrrad auf dem Eis, piece by piece, through her writing. She achieves the same creative process as the artist (Minn aard 2008, 91). Van Gogh is a fixed point of reference for her. It is not his paintings that are the object of her reflections, but his writings. She includes quotations in which Van Gogh describes corners of Amsterdam, in which his background emerges, as well as his relationships with his brother Theo and Paul Gauguin. She creates Amsterdam through Van Gogh’s writings and his own eyes. Sometimes the artist’s gaze is the product of her imagination, such as when he observes a gallery attendant from a painting in the very museum named after him.

What emerges on other occasions is what Van Gogh really did perceive. For example, when, in a letter to his brother, he describes the Buitenkant and the embankment near the railway and expresses, above all, his wonder upon seeing that corner of the city. However – after not even two lines – he refines his observations via recourse to Rembrandt, Michel and other unnamed artists. His writing, like that of the Turkish-German author, becomes an image-sentence (Bal 2003, 279-91), an ensemble of brush strokes bearing witness to his attention to colour, light and line:

Letter 100, Amsterdam, June 4th 1877

We walked along the Buitenkant and the embankment near the East railway. I describe to you how beautiful it was there in the twilight. Rembrandt, Michel and others have sometimes painted it: the ground dark, the sky still lit by the glow of the setting sun, the row of houses and steeples against it, lights in the windows everywhere, and the whole mirrored in the water. And the people and the carriage like little black figures, such as one sees sometimes in a Rembrandt. We were so struck by the beauty of it that we began to talk about many things (Van Gogh Museum n.d., in Özdamar 2018, 88-9; my translation).

The intensity of the passage allows the reader to see the city in the specific light of the sunset. The narrator appropriates the famous artist’s approach and the imagery of
his language. She uses this later on, as when she sees “a house reflected in the water” (Özdamar 2018, 92-3; my translation). Quotations alternate during the course of the story. In addition to those by John Berger, there are passages of letters to Theo and to Gauguin as well as testimonies of those who knew him personally, such as the artist Anton Hirschig and a woman who lived close to the bookshop in which he worked. It is a perspective on a perspective. The artist’s character is recreated in his tenacity, depth, gifts, sensitivity, his acuteness, his attention to colour, his madness and his experiences, his poverty, his appearance, the way others perceived him, his dedication to painting (“you gave a part of your soul painting this canvas you are selling”; Özdamar 2018, 110-1; my translation), his great closeness to simple people, his particular empathy for miners and weavers, his admiration for other artists such as Rembrandt, and his friendship with Gauguin.

In addition to Berger, Van Gogh’s creative process is evoked by the words of Van de Wakker, the telegrapher who had taken painting lessons from him. These are two quite different points of view. The first is that of an expert scholar, as seen in the quote above, whilst Van de Wakker expresses his passion for the master’s work by recounting his actions and explaining them by reference to what the artist himself had said. He tells us that Van Gogh squashed flies on the paper on which he was painting in order to prove that he had worked outdoors. His extravagances and his appearance are underlined. He might seem to be a coarse or crude person at first glance, but an attentive observer will realise that it would be a mistake to see him only in this way. Other letters describe the places loved by the artist, such as the flower market, the Jewish cemetery or the Buitenkant. The references are not only to Amsterdam, but also to other locations to which he had travelled or in which he had spent part of his life, such as Belgium or France.

All of these elements emerge in the voice of the narrator, who herself frequently formulates sentence-images. These phrases are sometimes enriched by adding to Van Gogh’s idea of the sentence-image and become, at times, sentence-fragrance-dream-images. The portrayal of a corner of the city under the rain is a prime example, with elements that recall icons of Holland and Amsterdam, such as flower vases. The narrator adds her olfactory experience to her attention to light, which seems to have been inherited from Van Gogh. But there is no lack of imagination: “The houses, that at times in the daylight look like brown flower pots, smelling of mildew, now seemed large religious books standing in the dim light” (Özdamar 2018, 122-3; my translation).

What reappears in Özdamar’s words is the closeness to people who are not ordinarily the object of reflection, such as the attention paid to the attendant at the Van Gogh museum, both at the beginning and towards the end of the story. The mood of the lead character has undergone a change between her first recollection of the attendant and the later one. At the beginning of her stay in Amsterdam, her attention is focused on outward appearances, the way he walks and the sound made by his shoes; whilst during her final visit to the museum she expresses her feelings. The work done by the gallery attendants makes her sad because no one ever looks at them. The attendant’s feelings and working conditions are associated with an image, in which he is compared to an “out-of-focus painting” (Özdamar 2018, 140-1; my translation). This out-of-focus painting is the perception of the unaware visitor. The author – unusually for someone visiting a museum of Dutch paintings – sees the condition of the worker and experiences profound empathy with him. This attention to simple people
corresponds to Van Gogh’s empathy for craftsmen, for miners and weavers as emphasised by Berger (Berger 2013, 288-91).

Van Gogh is upheld as an extremely sensitive figure, but also a tragic one who lived in poverty and was a victim of madness. Paul Gauguin describes the occasion in which he cut off his ear, and both he and the artist Anton Hirschig tell of how he took his own life, a life he was no longer able to bear because he understood that there was no way out of his personal tragedy. Van Gogh’s letters to his brother Theo, and his tragedy, had accompanied the protagonist during a difficult period before her stay in Amsterdam. As we have seen, they are mentioned at the beginning of her story, when she writes about her mother’s death ten years earlier; when she kept the books containing all the letters next to her bed to find comfort in reading them. Death is recalled here in the first and last pages and is always linked to the figure of Van Gogh. The death of the protagonist’s mother is initially mentioned in regard to the letters to Theo, while at the end of the story the memory of Van Gogh’s death appears in the words of Anton Hirschig.

That is how the painter’s story ends, but not Fahrtrad auf dem Eis. Van Gogh leaves his mark on her, just as he left his mark on the city. But the inside-outside dialectics have allowed the author to process the artist’s experience and work. They did not prevent her from maintaining her creativity and enjoying the city’s most delightful aspects. She ends her story in a bar with a man named Bartje, on her last evening. His drunkenness and her sense of humour allow her to live that moment lightly, as they smoke cigarettes and cigars, joke and flirt.

She cheerfully says goodbye to Amsterdam, taking her leave by imitating a donkey and imagining she is talking to Humphrey Bogart in Casablanca.

Works Cited


**Links**


