



TERTIUS
GALLERY

GEORGE HENDRIK BREITNER

Rotterdam, 1857 – Amsterdam, 1923

On the Nieuwe Brug with the Damrak beyond, Amsterdam

Signed lower left | oil on canvas | 53 x 93 cm



Additional Information:

Oil on canvas

Signed and dated lower left "G.H.Breitner"

Size:

53 x 93 cm (20.87 in. H x 36.61 in. W).

Provenance:

with Kunsthandel E.J. van Wisselingh, Amsterdam, 1913, no. 3176, as: Damrak, vrachtwagen; Mr. P. van Herwijnen, The Hague, 1913; with Kunsthandel E.J. van Wisselingh, Amsterdam, 1918, no. 3693, as: Damrak, vrachtwagen; Mr. Theo Stokvis, by 1918; with Kunsthandel E.J. van Wisselingh, Amsterdam, 1919, no. 4880, as: Damrak, vrachtwagen; Mrs. J. Scholten van Heek, Enschede, 1919; Anonymous sale; Christie's, Amsterdam, 26 October 1999, lot 242; with Kunsthandel Simonis & Buunk, Ede; The Former Kamerbeek Collection Sale Christie's Amsterdam 2017, lot 69.; Kunsthandel Peter Pappot Amsterdam; Dutch private collection

Description:

This painting is typical for the oeuvre of Breitner. He shows us a horse-drawn cart crossing the Nieuwe Brug with the Damrak beyond. He used mostly earth tones, but accentuates it with red and yellow. These accents direct the eye of the beholder to the people crossing the bridge on this typical rainy day in Amsterdam.

ABOUT GEORGE HENDRIK BREITNER (DUTCH, 1857-1923)

George Hendrik Breitner (12 September 1857 – 5 June 1923) was a Dutch painter and photographer. An important figure in Amsterdam Impressionism, he is noted especially for his paintings of street scenes and harbours in a realistic style. He painted en plein air, and became interested in photography as a means of documenting street life and atmospheric effects – rainy weather in particular – as reference materials for his paintings. From 1876–1880 he attended the Art Academy in The Hague where his extraordinary talent was rewarded on various occasions.

During 1880–1881 he worked at the famous Panorama Mesdag together with Hendrik Mesdag, S. Mesdag-van Houten, Theophile de Bock and Barend Blommers. In 1882 he met and worked together with Vincent van Gogh, with whom he often went sketching in the poorer areas of The Hague. Breitner preferred working-class models: labourers, servant girls and people from the lower class districts. Interest in the lot of the common people, which many artists felt in that period, was nurtured by the social conscience of French writers such as Émile Zola.

Breitner was associated with the Dutch literary group known as the Tachtigers. This was a group that championed impressionism and naturalism against romanticism, influencing other painters such as Isaac Israëls, Willem Witsen, and poets like Willem Kloos. In 1886, he entered the Rijksakademie of Amsterdam, but soon it became clear that Breitner was far beyond the level of education offered there.

Breitner saw himself as “le peintre du peuple”, the people’s painter. He was the painter of city views par excellence: wooden foundation piles by the harbour, demolition work and construction sites in the old centre, horse trams on the Dam, or canals in the rain. With his bold brush strokes, he captured the dynamic street life.

Condition Report:

The following condition report has been provided by Drs. George Boellaard, (All Good Pictures Crack on the 29th of September 2019, Amsterdam, The Netherlands, allgoodpicturescrack@outlook.com) an independent restorer who is not an employee of TERTIUS GALLERY.

Support: The painting has been proficiently relined using the wax/resin method, completely preserving the original brushstroke, and the present condition of the original canvas is excellent. In raking light some of the sharp craquelure probably prompting the relining can still be seen; a testimony to the carefulness of the restorer.

Ground layer: The painting ground is a standard prefabricated gesso ground as was supplied by Breitners (an) artist colorman and is in an overall excellent condition, showing no flaking or other deficiencies.

Paint layer: The paint layer is in a fine condition and firmly attached to the ground. Only a small area on the upper back of the horse (about 3 cm²) shows some minor abrasion.

Varnish: The painting probably was restored not long ago and thus the varnish is still clear and has not visibly yellowed. Inspection under UV light shows a completely intact painting surface speckled with remnants of old varnish and thinly applied painting medium. Especially vulnerable passages like the crimson canvas deck on the coach, and the horse pulling it, obviously, have been only partially cleaned. Another testament of the carefulness of the restorer

Retouching: no retouching was discovered.

General conclusion: This picture was made by a craftsman using good materials and excellent technique: it is structurally sound. The overall condition of the painting is exceptionally good.

Notes:

¹Literature: . ten Kate, 'Breitner: schilder van het volk', in: Origine, 2, 2003, p. 100.

²Onno Maurer, Gerdy Seegers (o.a.), Jongkind Tot Van Der Leck De Passie Van Een Collectionneur Collectie Kamerbeek, 2007, pp. 94-95, no. 24.

Exhibited:

Amersfoort, Museum Flehite, *Jongkind tot van der Leck, de passie van een collectionneur*, Collectie Kamerbeek, 21 January-9 April 2007, no. 24.



