PAN
AMSTERDAM

KUNSTHANDEL BOB SCHOLTE FINE ART



Resting on a Sofa

Oil on canvas
52 × 65 cm
Signed lower centre

Provenance
Kunsthandel E.J. van Wisselingh & Co, Amsterdam, inv. no. S2786, as Meisje op divan;
Mr H.G.H. Samson, Amsterdam;
Frederik Muller, Amsterdam, 28 April 1896, lot 2;
Mr K. Groesbeek, Amsterdam;
Mr J.L. Swaters, Julianadorp;
Christie's, Amsterdam, 17 November 2010, lot 74;
Private collection, the Netherlands;
Kunsthandel Studio 2000;
Private collection, Haarlem.

Exhibitions
The Hague, Pulchri Studio, October 1896, cat. no. 35.
Amsterdam, Arti et Amicitiae, 1901–1902, cat. no. 75.
The Hague, Gemeente Museum voor Moderne Kunst, Breitner, 10 November–9 December 1928, cat. no. 88, as Rust.
Amsterdam, Stedelijk Museum Amsterdam, Breitner, 10 June–1 August 1933, cat. no. 81, as Meisje op sofa.

Amsterdam, Kunsthandel E.J. van Wisselingh & Co, Schilderijen en aquarellen door G.H. Breitner, Aquarellen door J. Bosboom, 25 March–4 May 1946, cat. no. 9, as Meisje op Divan.
Breitner en Amsterdam, October–November 1947, cat. no. 44, as Vrouw op divan.
The Hague, Gemeente Museum, G.H. Breitner, 23 December 1947–19 January 1948, cat. no. 27, as Vrouw op divan.

In Resting on a Sofa, George Hendrik Breitner demonstrates how an everyday moment can achieve striking painterly effect through pose, colour and light. A young woman reclines on a sofa, her face turned towards the viewer. The dark tones of her clothing and the sofa contrast with the warm reddish-brown hues of the background. Using loose, vigorous brushstrokes and a restrained palette, Breitner focuses on the model's pose and the play of light across her face. This is not a formal portrait. Instead, the painting conveys an intimate, unstudied atmosphere, in which the immediacy of the moment takes precedence over the precise rendering of detail.

George Hendrik Breitner (1857–1923) was one of the leading figures of Amsterdam Impressionism. He painted modern urban life, but also produced numerous figure paintings of women in domestic interiors. He depicted his models in a variety of poses and settings. His paintings of women in kimonos, including the celebrated Girl in a Red Kimono, demonstrate his interest in colour, the rendering of fabrics and the composition of interiors.