

# Vincent van Gogh



1853-1890 | DUTCH

*Weaver Facing Left*



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Pen and black ink on paper | February 1884

Paper: 3 3/4" high x 5 1/4" wide | 9.5 cm x 13.3 cm  
Frame: 14 3/4" high x 17" wide x 1 3/4" deep  
37.5 cm x 43.2 cm x 4.5 cm

“  
Since I have been here, not a day has passed, I think, when I have not been working from morning ‘til night on the weavers or the peasants.

- Vincent van Gogh

”



**F**ew artists have altered the course of art history as profoundly as Vincent van Gogh. Artworks from his brief yet transformative Nuenen period are among the rarest and most coveted in his oeuvre. This extraordinary, jewel-like drawing, *Weaver Facing Left* from February 1884, is one such rarity—**the only one of its kind still remaining in private hands.**

By the end of 1883, van Gogh had reluctantly joined his family in Nuenen, where he was surprised to find renewed purpose and direction for his art. He immersed himself in the local community, reconnecting with his roots and becoming especially fascinated with the town's highly skilled weavers. The artist was enthralled by the connection between these artisans and the imposing machines that towered over them, which he captures dramatically here in *Weaver Facing Left*. He noted the incredible power he sought to depict in one of his letters to his brother Theo:

*"I'll have a lot more hard graft on those looms—but in reality the things are such almighty, beautiful affairs—all that old oak against a grayish wall—that I certainly believe it's right that they should be painted."* (Letter no. 445)

Between January and May 1884, he produced only nine oil paintings and fewer than twenty drawings and watercolors devoted to the weavers and their looms in Nuenen. Of that small and pivotal group, this drawing is the only example still remaining in private hands, placing it among the rarest survivals from van Gogh's Dutch years. This crucial period resulted in the artist's first groundbreaking masterwork, *The Potato Eaters* (1885), one of van Gogh's most famous canvases.

Importantly, van Gogh himself wrote about this very drawing in a letter to his friend Anthon van Rappard on March 13, 1884. He vividly recounts drawing a loom so imposing it seemed to take on a life of its own, with the weaver emerging almost like an apparition at its center:

*"As far as the loom is concerned, that really is a study of the machine made from start to finish in the place itself and was difficult—because one had to sit so close that it was very tricky to take measurements. I drew the figure in after all—but I don't want to say anything with it except: 'when that black monster of begrimed oak with all its slats somehow shows up like this against the greyness in which it stands, then there, in the centre of it, sits a black ape or goblin or apparition, and clatters with those slats from early till late."* (Letter no. 437)

Almost all of van Gogh's iconic weavers reside in important museum collections. The Van Gogh Museum alone owns 10 works on paper with this subject, with many more belonging to the Kröller Müller Museum and Rijksmuseum. Most of the nine weaver oil paintings are also held by renowned institutions worldwide, including the Museum of Fine Arts, Boston, the Kröller-Müller Museum, the Neue Pinakothek, Munich and the Museum Boijmans Van Beuningen.



## PROVENANCE

Hidde Nijland, The Hague

Kunstzalen Oldenzeel, Rotterdam

H. P. Bremmer (1871-1956), The Hague, after 1915

By descent from above to his son Floris Bremmer (1902-1981), The Hague

Private collection, The Netherlands, since circa 1980

M.S. Rau, New Orleans

## LITERATURE

J.- B. de la Faille, *L'oeuvre de Vincent van Gogh, catalogue raisonné*, Paris/Brussels 1928, p. 68, no. 1124 (as "Le tisserand")

W. Vanbeselaere, *De Hollandsche periode (1880-1885) in het werk van Vincent van Gogh*, Amsterdam and Antwerp, 1937, p. 257, 317 and 411, no. 1124 (illustrated)

G.J.M van den Brink, W.Th.M. Nijhoff, *De wevers van Vincent van Gogh*, Zwolle 1990, p.62 (illustrated)

E. N. Heenk, *Vincent van Gogh's drawings, an analysis of their production and uses*, London, 1995, p. 103 and 129

Jan Hulsker, *The New Complete Van Gogh, Paintings, Drawings, Sketches*, Amsterdam, 1996, p. 108-109, no. 456 (illustrated)

J.-B. de la Faille, *The works of Vincent van Gogh: His paintings and drawings*, Amsterdam 1997, p. 412-13, no. 1124 (illustrated)

H. Balk, *De Kunstpaus. H.P. Bremmer 1871-1956*, manuscript for a thesis which later was published as a book in 2006, in the 1920- 1922 and 1938 valuation lists of the Bremmer collection

## EXHIBITED

Mönchengladbach, Städtische Museum Schloss Rheydt, *Arachne: Spinnen und Weben in der Bildende Kunst*, 29 August-1 November 1982, no. 75 (illustrated)

Bezoekadres  
Gabriël Metsustraat 8  
1071 EA Amsterdam



De heer J. Nieuwenhuizen Segaa  
Laan van Meerdervoort 41  
2517 HD Den Haag

Datum Referentie Onderwerp  
4 februari 2025 ATR-007403 Aanvraag authenticiteitsonderzoek

Geachte heer Nieuwenhuizen Segaa,

Vriendelijk bedankt voor uw digitale aanvraag van 15 november 2024 voor een authenticiteitsonderzoek.

We hebben het door u (via uw gemachtigde) aan ons voorgelegde werk, *Wever naar links gekeerd*, (Papier: Tekening, 9,50 cm x 13,00 cm), zorgvuldig bestudeerd en zijn van mening dat het aan Vincent van Gogh kan worden toegeschreven. Voor onze argumenten verwijzen wij naar het bijgevoegde rapport.

Ter vermindering van misverstanden herinneren wij u eraan dat de *Algemene Voorwaarden Authentieitsonderzoek* van toepassing zijn. Deze voorwaarden zijn door u aanvaard bij het indienen van uw digitale aanvraag, en zijn te vinden op onze website. Voor de volledigheid zijn ze bij deze brief gevoegd.

Ik hoop u hiermee voldoende te hebben geïnformeerd.

Met vriendelijke groeten,



Marije Vellekoop  
Hoofd Collectie en Onderzoek

Van Gogh Museum  
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1070 AJ Amsterdam

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1/1



**Van Gogh Museum**

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[www.vangoghmuseum.nl](http://www.vangoghmuseum.nl)

**Date:** 4 February 2025

**Reference:** ATR-007403

**Subject:** Application for Authenticity Examination

Mr. J. Nieuwenhuizen Segaaar  
Laan van Meerdervoort 41  
2517 HD The Hague

Dear Mr. Nieuwenhuizen Segaaar,

Thank you kindly for your digital application of 15 November 2024 for an authenticity examination. We have carefully examined the work submitted to us (via your authorized representative), Weaver Facing Left (Paper: Drawing, 9.50 cm x 13.00 cm), and are of the opinion that it can be attributed to Vincent van Gogh. For our detailed arguments, we refer you to the enclosed report. To avoid any misunderstandings, we remind you that the General Terms and Conditions for Authenticity Examinations apply. These conditions were accepted by you upon submission of your digital application and are available on our website. For completeness, they are enclosed with this letter. I trust that this provides you with sufficient information.

Yours sincerely,

**Marije Vellekoop**

Head of Collection and Research

Visiting address:

Gabriël Metsustraat 8  
1071 EA Amsterdam

J.-B. DE LA FAILLE

L'OEUVRE

DE

VINCENT VAN GOGH

CATALOGUE RAISONNÉ

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TABLEAUX

TEXTE

PARIS ET BRUXELLES

LES ÉDITIONS G. VAN OEST

1928

LIBRARY  
THE PA. STATE  
COLLEGE

J.-B. de la Faille, *L'oeuvre de Vincent van Gogh, catalogue raisonné*, Paris/  
Brussels 1928, p. 68, no 1124 (as "Le tisserand")



Février 1884.

Collection V. W. van Gogh, Amsterdam.  
 Collection M<sup>me</sup> J. van Gogh-Bonger, Amsterdam.  
 Exposition Musée municipal, Amsterdam, juillet-  
 août 1905, n° 313 du Cat., et décembre 1914-  
 janvier 1915, n° 72 du Cat. — Voor de Kunst,  
 Utrecht, février-mars 1923. — Rotterdamsche

Encre et mine de plomb, H. 27, L. 40 cent.

Kunstkring, Rotterdam, mars 1923, n° 69 du  
 Cat.  
 Reproduit : E. Bernard, Lettres pl. XIX.  
 Voir Lettres à son frère, tome II, lettres 357-  
 358, p. 390-393.

## 1122. Le tisserand.

Il est assis dans son métier, tourné vers la droite. De sa main droite, il tient la navette, la gauche est étendue.

Signé en bas à gauche : Vincent.

Février 1884.

Collection V. W. van Gogh, Amsterdam.  
 Collection M<sup>me</sup> J. van Gogh-Bonger, Amsterdam.  
 Exposition Musée municipal, Amsterdam, juillet-  
 août 1905, n° 295 du Cat., et décembre 1914-  
 janvier 1915, n° 59 du Cat.

Encre, rehaussé de blanc et lavis de bistre,  
 H. 26, L. 21 cent.

Voir Lettres à son frère, tome II, lettres 357 et  
 358, p. 390-396.

## 1123. Le tisserand.

Il est assis, de profil à gauche, dans son métier, coiffé d'une casquette. Sur le rouleau le linge est tendu. Une lampe à pétrole est suspendue pour éclairer le rouleau.

Signé en bas à gauche : Vincent.

Février 1884.

Collection V. W. van Gogh, Amsterdam.  
 Collection M<sup>me</sup> J. van Gogh-Bonger, Amsterdam.  
 Exposition Musée municipal, Amsterdam, juillet-  
 août 1905, n° 329 du Cat., et décembre 1914-  
 janvier 1915, n° 76 du Cat.

Plume, rehaussé de blanc, H. 30,5, L. 40,5 cent.

Reproduit : Moderne Kunstwerken, n° 81.  
 Voir Lettres à son frère, tome II, lettres 357-358,  
 p. 390-393.

## 1124. Le tisserand.

Il est assis dans sa machine à tisser, qui est vue de profil à gauche. A droite, la charpente de la machine se dessine nettement sur la muraille blanche.

Février 1884.

Collection H. P. Bremmer, la Haye.  
 Collection Hidde Nijland, la Haye.  
 Galerie d'art Oldenzeel, Rotterdam.

Plume, H. 9,5, L. 13 cent.

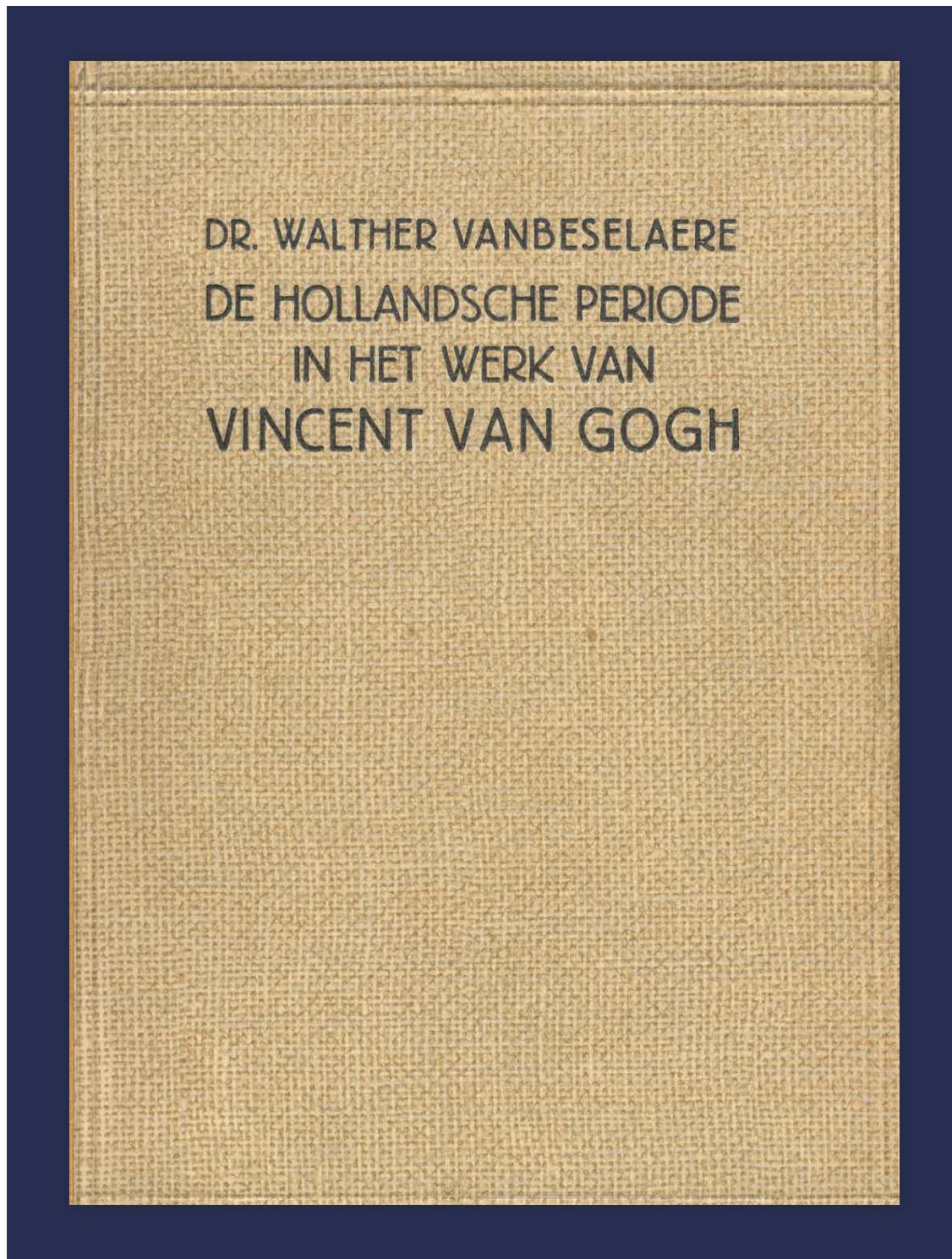
Voir Lettres à son frère, tome II, lettres 357 et  
 358, p. 390-393.

## 1125. Le tisserand.

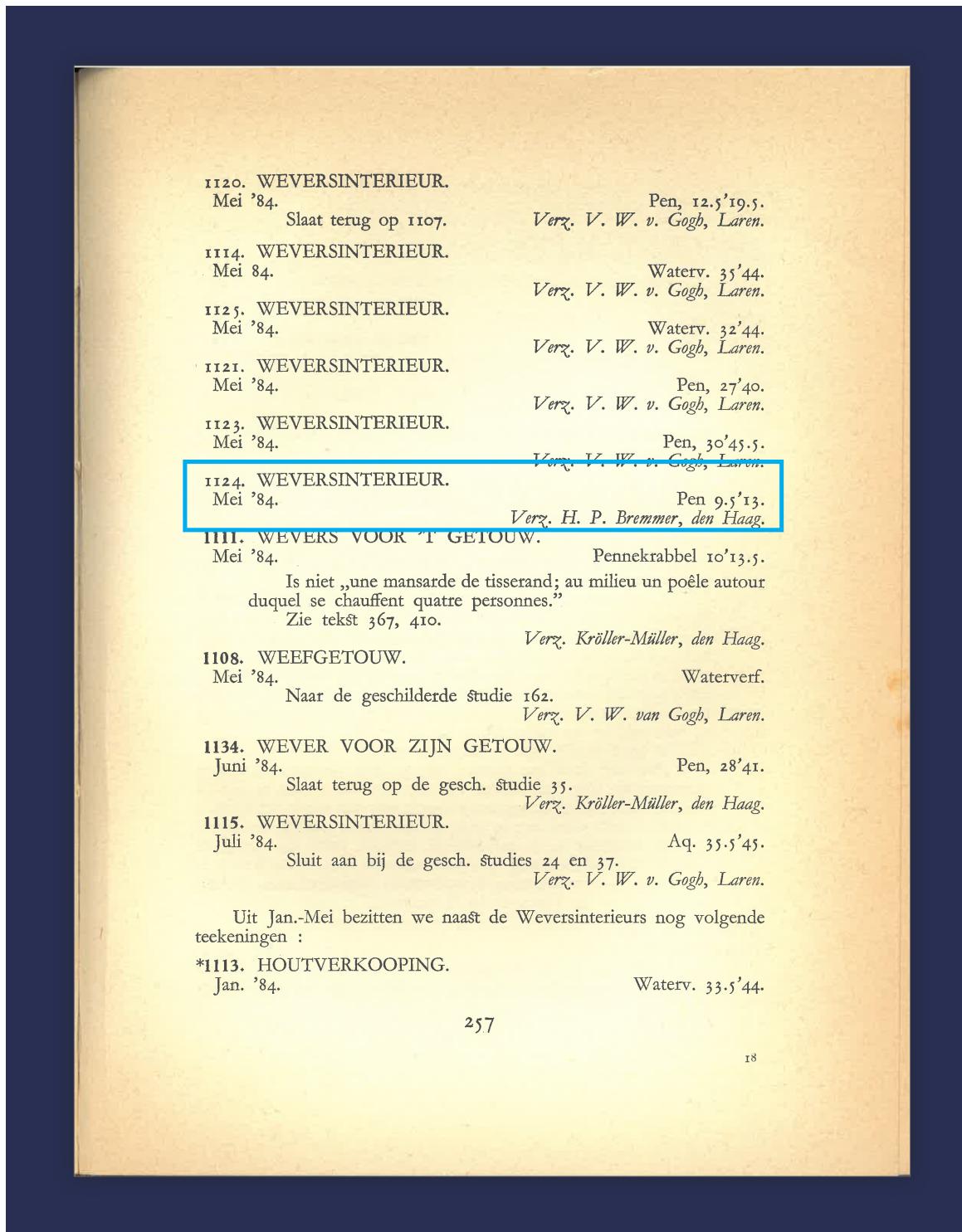
Il est assis dans son métier, vu de profil à droite. De sa main droite, il tient un fil. Il est en manches de chemise bleu gris et porte un gilet noir. Sa tête est coiffée d'un bonnet brun.

J.-B. de la Faille, *L'oeuvre de Vincent van Gogh, catalogue raisonné*, Paris/  
 Brussels 1928, p. 68, no 1124 (as "Le tisserand")





W. Vanbeselaere, *De Hollandsche periode (1880-1885) in het werk van Vincent van Gogh*, Amsterdam and Antwerp, 1937, p. 257, 317 and 411, no. 1124 (illustrated)



W. Vanbeselaere, *De Hollandsche periode (1880-1885) in het werk van Vincent van Gogh*, Amsterdam and Antwerp, 1937, p. 257, 317 and 411, no. 1124 (illustrated)

1113	Jan. '84	id.	1156	Jan. '85	Jan. '85
1114	Jan.-Apr. '84	Mei '84	1157	Jan. '85	Apr. '85
1115	Jan.-Apr. '84	Juli '84	1158	Jan. '85	id.
1116	Jan.-Apr. '84	Jan. '84	1159	Jan. '85	Apt.-Mei '85
1117	Febr. '84	id.	1160	Jan. '85	Mei '85
1118	Febr. '84	Jan. '84	1161	Jan. '85	Apr. '85
1119	Febr. '84	Jan. '84	1162	Jan. '85	Apt.-Mei '85
1120	Febr. '84	Mei '84	1163	Jan. '85	Apt.-Mei '85
1121	Febr. '84	Mei '84	1164	Jan. '85	id.
1122	Febr. '84	Jan. '84	1165	Jan. '85	Apt.-Mei '85
1123	Febr. '84	Mei '84	1166	Jan. '85	Apt.-Mei '85
1124	Febr. '84	Mei '84	1167	Jan. '85	Apt.-Mei '85
1125	Febr. '84	Mei '84	1168	Jan. '85	Apt.-Mei '85
1126	Febr. '84	Maart '84	1169	Febr.-Apr. '85	Mei '85
1127	Maart '84	id.	1170	Febr.-Apr. '85	Jan.-Ma. '85
1128	Maart '84	id.	1171	Febr.-Apr. '85	Apr.-Juni '85
1129	Maart '84	id.	1172	Febr.-Apr. '85	Apr.-Juni '85
1130	Maart '84	id.	1173	Febr.-Apr. '85	Dec. '84
1131	Maart '84	id.	1174	Febr.-Apr. '85	Jan.-Ma. '85
1132	Apr.-Mei '84	Jan. '84	1175	Febr.-Apr. '85	Jan.-Ma. '85
1133	Apr.-Mei '84	id.	1176	Febr.-Apr. '85	Dec. '84
1134	Mei '84	Juni '84	1177	Febr.-Apr. '85	Apr. '85
1135	Mei '84	Maart '84	1178	Febr.-Apr. '85	Mei '85
1136	Juni '84	id.	1179	Febr.-Apr. '85	den Haag
1137	Juni '84	id.	1180	Febr.-Apr. '85	Okt.-Dec. '84
1138	Juni '84	id.	1181	Febr.-Apr. '85	Maart '85
1139	Mei '84	Juni '84	1182	Febr.-Apr. '85	Maart '85
1140	Mei-Juni '84	Juni '84	1183	Febr.-Apr. '85	Maart '85
1141	Aug. '84	id.	1184	Febr.-Apr. '85	Maart '85
1142	Aug. '84	id.	1185	Febr.-Apr. '85	niet afgebeeld
1143	Aug. '84	id.	1186	Febr.-Apr. '85	niet afgebeeld
1144	Aug. '84	id.	1187	Febr.-Apr. '85	Zomer '85
1145	Dec. '84	Maart '85	1188	Febr.-Apr. '85	Zomer '85
1146	Dec. '84	Maart '85	1189	Febr.-Apr. '85	Jan.-Ma. '85
1147	Dec. '84	Maart '85	1190	Febr.-Apr. '85	Jan.-Ma. '85
1148	Dec. '84	id.	1191	Febr.-Apr. '85	Okt.-Dec. '84
1149	Dec. '84	id.	1192	Febr.-Apr. '85	Okt.-Dec. '84
1150	Jan. '85	Dec. '84	1193	Febr.-Apr. '85	Dec. '84
1151	Jan. '85	Dec. '84	1194	Febr.-Apr. '84	Okt.-Dec. '84
1152	Jan. '85	Okt.-Nov. '85	1195	Febr.-Apr. '85	Zomer '85
1153	Jan. '85	Apr. '85	1196	Febr.-Apr. '85	Zomer '85
1154	Jan. '85	Apr. '85	1197	Febr.-Apr. '85	Niet afgebeeld
1155	Jan. '85	Apr. '85	1198	Febr.-Apr. '85	April '85

W. Vanbeselaere, *De Hollandsche periode (1880-1885) in het werk van Vincent van Gogh*, Amsterdam and Antwerp, 1937, p. 257, 317 and 411, no. 1124 (illustrated)



J.-B. de la Faille

# The Works of Vincent van Gogh

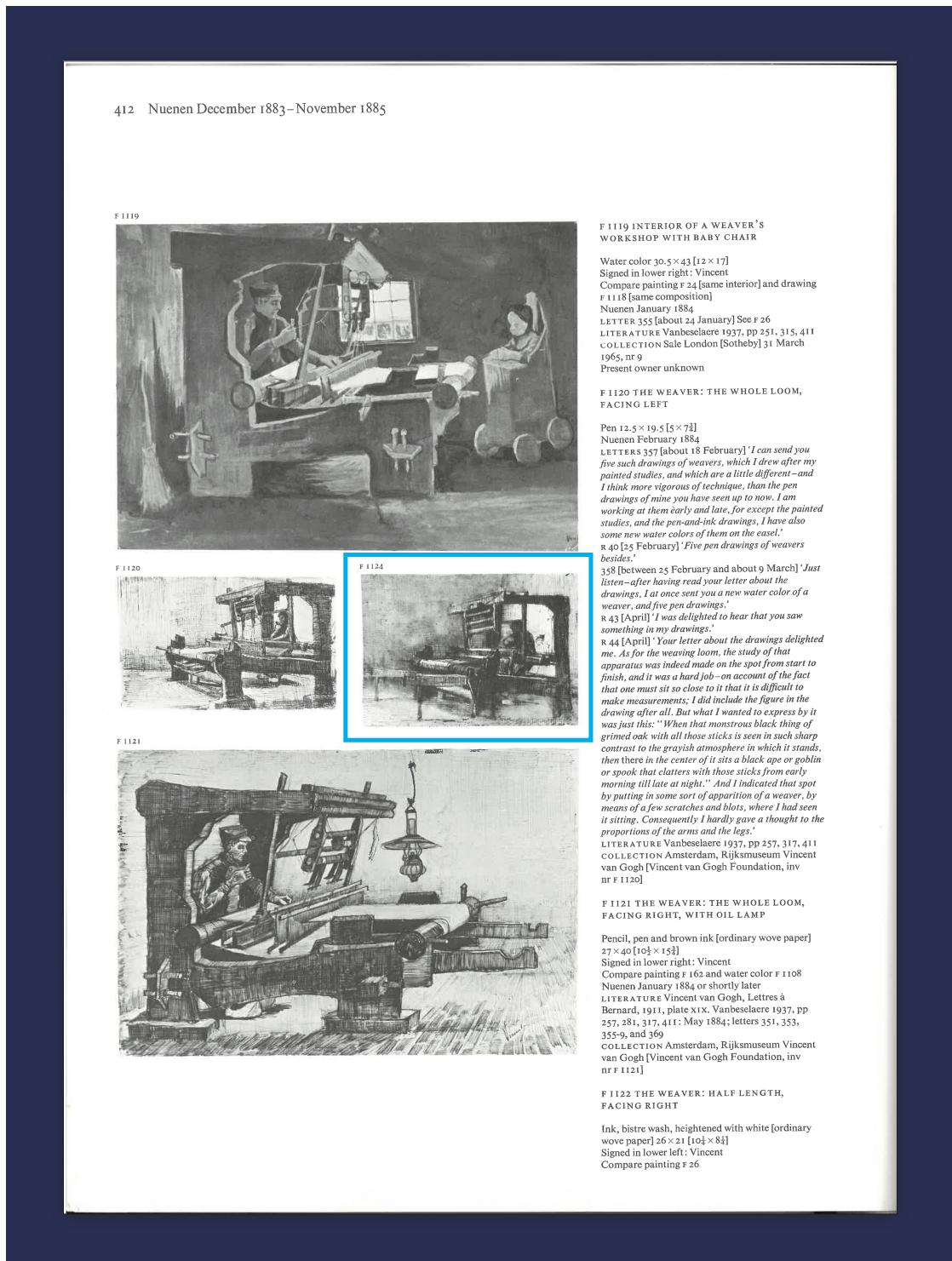
His Paintings and Drawings

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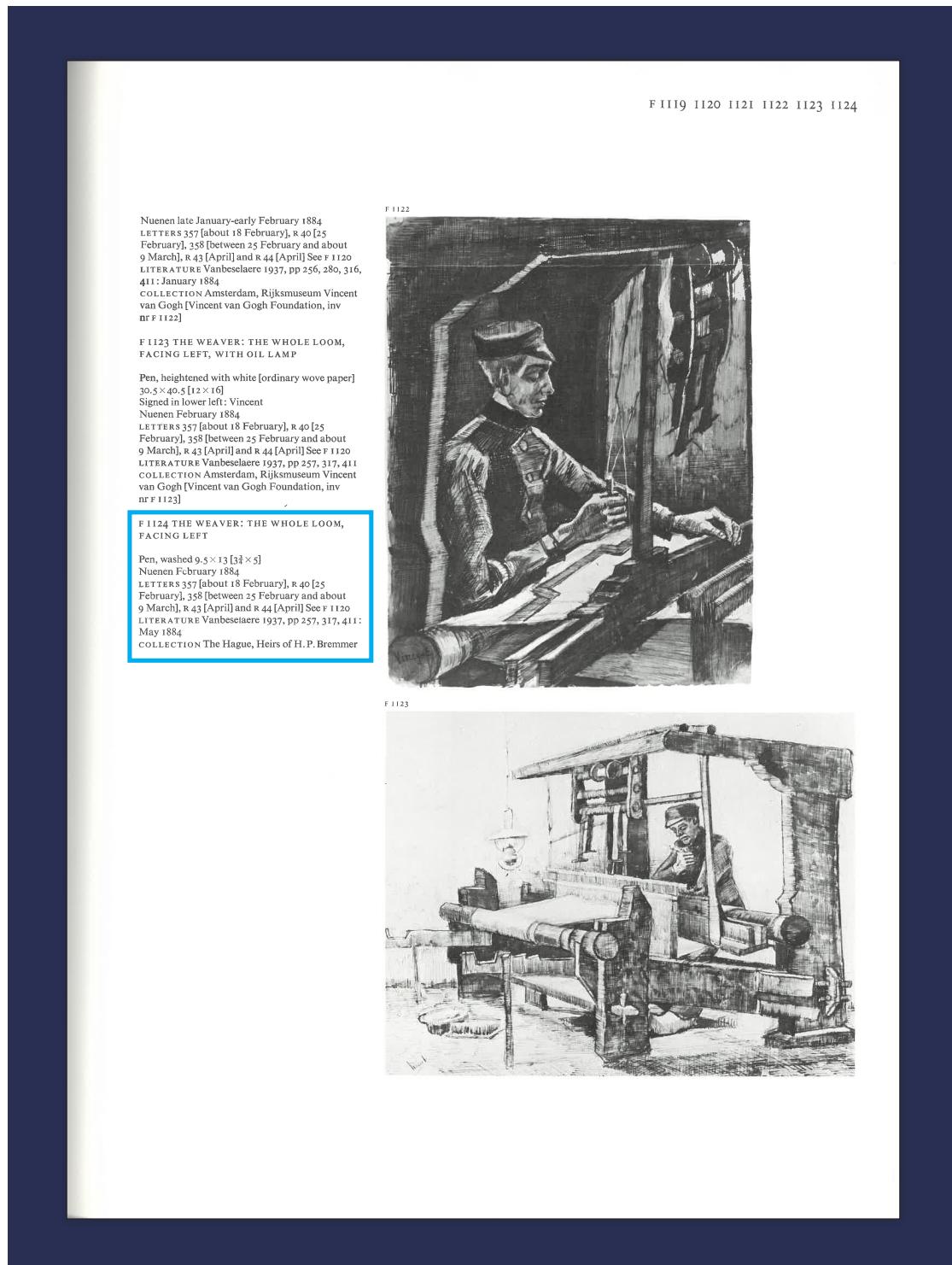
J.-B. de la Faille, *The works of Vincent van Gogh: His paintings and drawings*, Amsterdam  
1997, no. 1124 (illustrated)





J.-B. de la Faille, *The works of Vincent van Gogh: His paintings and drawings*, Amsterdam 1997, p. 412-13, no. 1124 (illustrated)





J.-B. de la Faille, *The works of Vincent van Gogh: His paintings and drawings*, Amsterdam 1997, p. 412-13, no. 1124 (illustrated)



# THE COMPLETE VAN GOGH

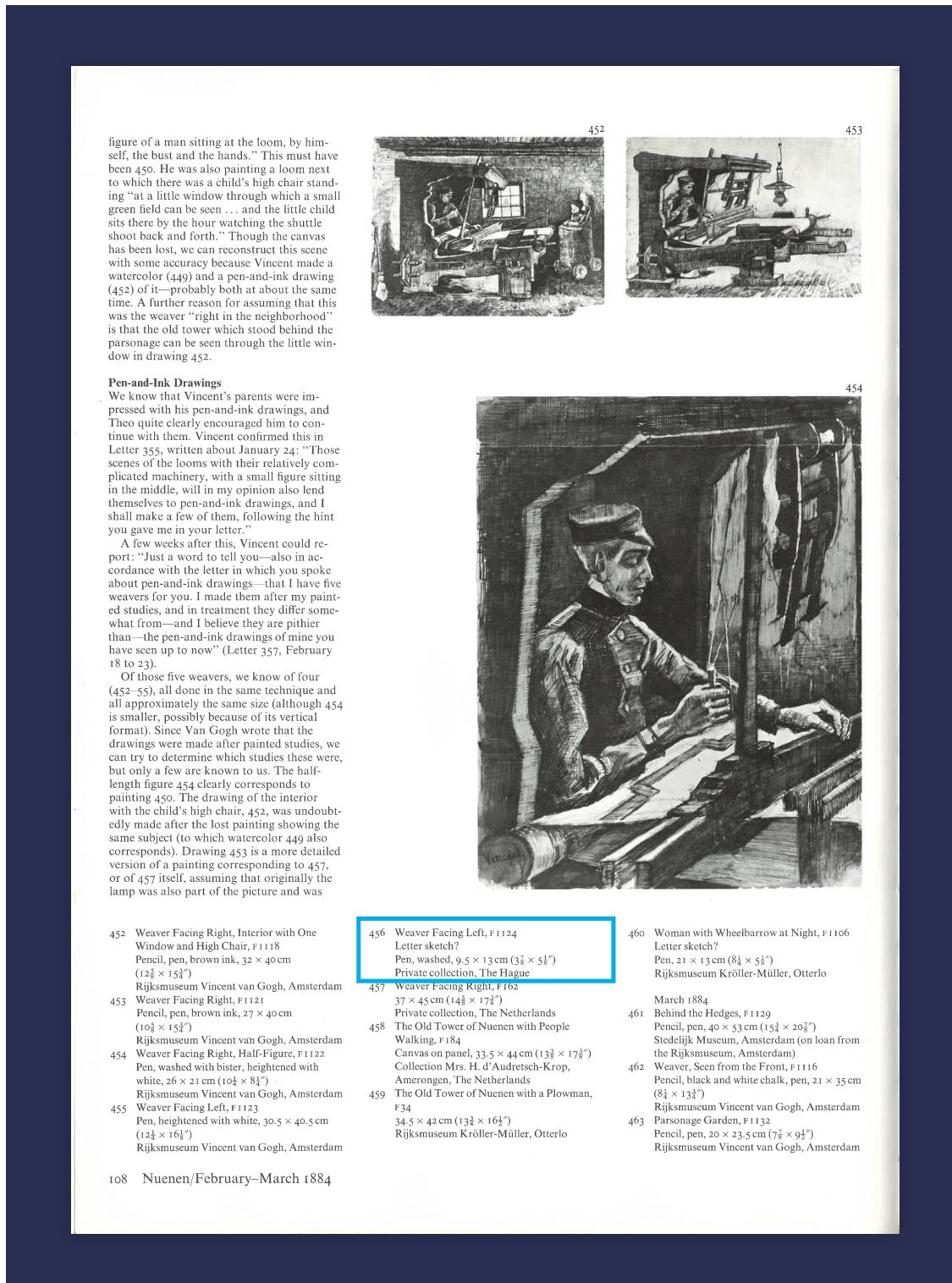
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Jan Hulsker

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New York

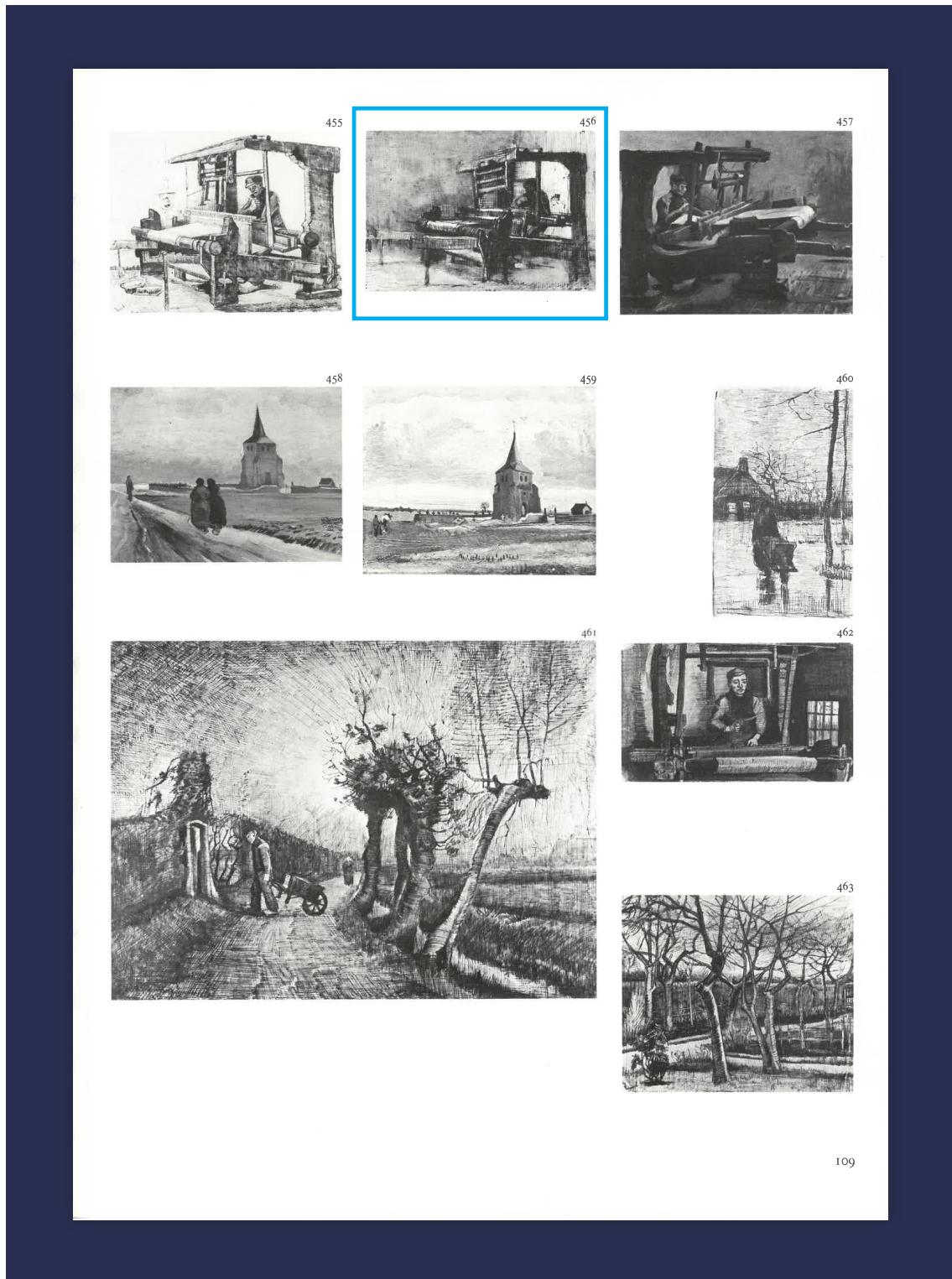
Jan Hulsker, *The New Complete Van Gogh, Paintings, Drawings, Sketches*, Amsterdam,  
1996, p. 108-109, no. 456 (illustrated)





Jan Hulsker, *The New Complete Van Gogh, Paintings, Drawings, Sketches*, Amsterdam, 1996, p. 108-109, no. 456 (illustrated)





Jan Hulsker, *The New Complete Van Gogh, Paintings, Drawings, Sketches*, Amsterdam, 1996, p. 108-109, no. 456 (illustrated)



Van Gogh Museum huygens ing

**Vincent van Gogh**  
*The Letters*

by period  
by correspondent  
by place  
with sketches

Search  
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Van Gogh as a letter-writer  
Correspondents  
Biographical & historical context  
Publication history

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437 435 437 436 434 433 432 431 430 420 446

« 436 | 438 »

SEARCH THIS LETTER  
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My dear friend Rappard,

I was pleased with your letter about the drawings. As far as the loom is concerned, that really is a study of the machine made from start to finish in the place itself and was difficult — because one had to sit so close that it was very tricky to take measurements. I drew the figure in after all 1 — but I don't want to say anything with it except: 'when that black monster of begrimed oak with all its slats somehow shows up like this against the greyness in which it stands, then *there*, in the centre of it, sits a black ape or goblin or apparition, and clatters with those slats from early till late'. 2 And indicated the spot by setting down a sort of a shape of a weaver with a few scratches and blotches at the place where I saw him. Consequently, I didn't give the slightest thought to the proportions of arms or legs at the time.

When my machine drawing had been finished fairly carefully, I found it so unbearable that I couldn't hear it clatter that I let the apparition appear in it after all. Very well — and — say it's only a machine drawing — just put it next to a *design* for a loom and — — — — I tell you, mine will *really* be more HAUNTING. *Otherwise* it's nothing but a machine drawing — otherwise, apart from a *je ne sais quoi*. 1v:2 And — putting my study next to a drawing by a mechanical engineer — who had drawn a design for a loom — mine would more clearly express that the thing's made of oak begrimed by sweaty hands, and would every now and then, when you looked at it (*even if I absolutely did not* draw him in, or even if I drew him out of proportion), every now and then you couldn't help thinking of the *workman*, whereas absolutely no ideas of this kind would occur to you looking at the design for a loom by a mechanical engineer. A sort of sigh or lament must sometimes come out of all that clutter of the slats.

I like to see your drawings of machines very much — why? — because when you draw *only* the flywheel, *I* for one also can't help thinking about the boy who turns it and feels his presence, I don't know how. And those who regard your machine drawings as *designs for machines* understand *nothing* about your art.

Yet — for oneself — if one draws a machine like this — I agree with you that one should make it as mechanical as possible if one wants the study to be of any use.

Meanwhile, I completely understand your idea that, were it to be a *drawing* — which I still *hope* to make if I can get hold of my model — then the black apparition in the background must become the centre, the starting-point, the *heart*, and the most felt, worked up — the rest 1v:3 kept subordinate to it.

1. Irml

2. Irml

3. Irml

4. Irml

5. Irml

6. Irml

7. Irml

8. Irml

9. Irml

10. Irml

11. Cf. for this recommendation for a grey mount: letter 216, n.

12. Irml

13. It is not certain which drawings Van Gogh is referring to here. He gave both *Parsonage garden in the snow with one figure* (F 1127 / JH 426) and *Parsonage garden in the snow with three figures* (F 1131 / JH 427) a French title ('Mélancolie' and 'Jardin d'hiver'). This suggests that he sent the sheets to Theo in Paris in the hope that they were marketable, or at any rate that they would build up his reputation'. Cat. Amsterdam 1997, p. 38.

14. Johanna Hendrika Amilda van Renesse, an unmarried woman of independent means, lived in De Berg no. 505 (district F, now Breekstraat) in Nuenen (FR b2255 and b2254;

437

Br. 1990: 438 | CL: R44

From: Vincent van Gogh

To: Anthon van Rappard

Date: Nuenen, on or about

Thursday, 13 March 1884

more...

original text + line endings facsimile translation notes artworks

We cannot say for certain which drawing this is. A little later Van Gogh writes that he depicted the figure of the weaver with a few 'scratches and blotches'; the only surviving small pen-and-ink drawing of a weaver from this period which might possibly fit the bill is *Weaver* (F 1124 / JH 456); it measures just 9.5 x 13 cm.

a. Means: 'spooksel' (apparition).

b. Zemel linked this passage with the ideas of George Eliot and Thomas Carlyle; see Zemel 1997, pp. 62-64.

b. Means: 'die wanorde, warboel van latten' (this disorder, confusion of slats).

3. The small sketch *Parsonage garden* (F 1133 / JH 485); since Van Rappard was familiar with it, we assume that it must have been sent with letter 433. The sketch is after *Parsonage garden* (F 185 / JH 484).

4. Probably *Winter garden* (F 1128 / JH 466).

c. Means: 'drasland, waterland' (marshland).

5. This drawing is not known.

6. *Pollard birches* (F 1240 / JH 469).

7. *Avenue of poplars* (F 1239 / JH 464).

8. 'Behind the hedgerows' (F 1129 / JH 461).

9. *The kingfisher* (F 1135 / JH 468).

10. *Parsonage garden* (F 1130 / JH 465).

11. Cf. for this recommendation for a grey mount: letter 216, n.

12. Van Gogh used the same metaphor in letter 432.

13. It is not certain which drawings Van Gogh is referring to here. He gave both *Parsonage garden in the snow with one figure* (F 1127 / JH 426) and *Parsonage garden in the snow with three figures* (F 1131 / JH 427) a French title ('Mélancolie' and 'Jardin d'hiver'). This suggests that he sent the sheets to Theo in Paris in the hope that they were marketable, or at any rate that they would build up his reputation'. Cat. Amsterdam 1997, p. 38.

14. Johanna Hendrika Amilda van Renesse, an unmarried woman of independent means, lived in De Berg no. 505 (district F, now Breekstraat) in Nuenen (FR b2255 and b2254;

Vincent van Gogh: *The Letters*, no. 437, March 13, 1884



## AUCTION COMPARABLES



**Vincent van Gogh**  
*Planteuse de betteraves*  
black chalk on paper  
Height 46.2 x Width 52.8 cm.  
Height 18.189 x Width 20.787 in.  
1885

**08 May 2018** almost 8 years ago

Christie's New York  
*The Collection of Peggy and David Rockefeller: 19th and 20th Century Art, Evening Sale* – [Lot 00017]

est. 1,800,000 - 2,500,000 USD **3,612,500 USD** (P)  
↑ 44% est



**Vincent van Gogh**  
*Landschap met Lopende Vrouw*  
gouache, pen and brush and ink and pencil on paper  
Height 29.8 x Width 43.5 cm.  
Height 11.732 x Width 17.126 in.  
1883

**01 March 2022** almost 4 years ago

Christie's London  
*20th/21st Century: London Evening Sale* – [Lot 00054]

est. 800,000 - 1,200,000 GBP **1,722,000 GBP** (P)  
est. 1,065,388 - 1,598,082 USD **2,293,248 USD** (P)  
↑ 44% est



**Vincent van Gogh**  
*Sorrow*  
pencil and wash on paper  
Height 46.7 x Width 30.2 cm.  
Height 18.386 x Width 11.89 in.  
1882

**20 June 2012** over 13 years ago

Christie's London  
*Impressionist/Modern Art Evening Sale* – [Lot 00014]

est. 600,000 - 900,000 GBP **1,329,250 GBP** (P)  
est. 944,733 - 1,417,099 USD **2,092,977 USD** (P)  
↑ 48% est



**Vincent van Gogh**  
*Boerin bij de wastobbe, in een tuin (Woman by the Wash Tub, in a Garden)*  
black crayon, pen, brush and black and sepia ink and pencil on paper  
Height 32.5 x Width 26.5 cm.  
Height 12.795 x Width 10.433 in.  
1885

**28 June 2023** over 2 years ago

Christie's London  
*20th/21st Century: London Evening Sale* – [Lot 00036]

est. 1,200,000 - 1,800,000 GBP **1,492,000 GBP** (P)  
est. 1,535,312 - 2,302,968 USD **1,885,028 USD** (P)





**Vincent van Gogh**  
***La prière***  
 charcoal and ink  
 Height 60 x Width 50 cm.  
 Height 23.622 x Width 19.685 in.  
 1882

**14 May 1997** over 28 years ago

**Christie's New York**  
*Impressionist and Modern Paintings, Drawings and Sculpture, Part I – [Lot 00027]*

est. 500,000 - 700,000 USD **1,800,000 USD** Ⓜ  
 ↑ 157% est



**Vincent van Gogh**  
***OLD MAN PRAYING***  
 pencil and brush and ink on paper  
 Height 66.1 x Width 52.9 cm.  
 Height 26.024 x Width 20.827 in.  
 1882

**04 February 2016** about 10 years ago

**Sotheby's London**  
*Impressionist & Modern Art Day Sale – [Lot 00343]*

est. 300,000 - 500,000 GBP **1,085,000 GBP** Ⓜ  
 est. 437,254 - 728,756 USD **1,581,402 USD** Ⓜ  
 ↑ 117% est



**Vincent van Gogh**  
***View from the window of Vincent's studio***  
 pen and ink and pencil on paper  
 Height 20.7 x Width 13.5 cm.  
 Height 8.15 x Width 5.315 in.  
 1883

**05 February 2014** about 12 years ago

**Sotheby's London**  
*Impressionist, Modern & Surrealist Art Evening Sale – [Lot 00007]*

est. 150,000 - 200,000 GBP **962,500 GBP** Ⓜ  
 est. 244,578 - 326,104 USD **1,569,378 USD** Ⓜ  
 ↑ 381% est



**Vincent van Gogh**  
***Sien's mother's house seen from the back yard***  
 pen and ink and pencil heightened with white gouache on paper  
 Height 29.3 x Width 45.8 cm.  
 Height 11.535 x Width 18.031 in.  
 1882

**10 October 2024** over 1 year ago

**Bonhams London**  
*20th/21st Century Art Evening Sale – [Lot 0012A]*

est. 800,000 - 1,200,000 GBP **1,137,400 GBP** Ⓜ  
 est. 1,044,250 - 1,566,375 USD **1,484,662 USD** Ⓜ



**Vincent van Gogh**  
***Paysanne au bassin dans un jardin***  
 charcoal, pen, brush and black and sepia ink and pencil on paper  
 Height 33 x Width 26.4 cm.  
 Height 12.992 x Width 10.394 in.  
 1885

**05 November 2013** over 12 years ago

**Christie's New York**  
*Impressionist & Modern Evening Sale – [Lot 00003]*

est. 1,000,000 - 1,500,000 USD **1,445,000 USD** Ⓜ





**Vincent van Gogh**  
*Woman by the wash tub in the garden*  
 chalk, pen, ink and pencil  
 Height 32 x Width 26.4 cm.  
 Height 12.598 x Width 10.394 in.  
 1885

**09 May 2007** almost 19 years ago

Christie's New York  
*Impressionist and Modern Art Evening Sale* – [Lot 00020]

est. 900,000 - 1,200,000 USD      **1,272,000** USD  ↑ 6% est



**Vincent van Gogh**  
*Aardappelrooier*  
 black chalk on paper  
 Height 27.4 x Width 21.7 cm.  
 Height 10.787 x Width 8.543 in.  
 1885

**30 June 2021** over 4 years ago

Christie's London  
*20th/21st Century: London Evening Sale* – [Lot 00052]

est. 300,000 - 500,000 GBP      **862,500** GBP    
 est. 414,193 - 690,321 USD      **1,190,804** USD  ↑ 73% est



**Vincent van Gogh**  
*Planteuse des betteraves*  
 charcoal w/white heightening  
 Height 45 x Width 52.1 cm.  
 Height 17.717 x Width 20.512 in.  
 1885

**09 May 2007** almost 19 years ago

Christie's New York  
*Impressionist and Modern Art Evening Sale* – [Lot 00002]

est. 600,000 - 800,000 USD      **1,160,000** USD  ↑ 45% est



**Vincent van Gogh**  
*MAN WITH AN AXE ON HIS SHOULDER*  
 pencil watercolor and pencil on paper  
 Height 46 x Width 23.4 cm.  
 Height 18.11 x Width 9.213 in.  
 1882

**21 June 2016** over 9 years ago

Sotheby's London  
*Impressionist & Modern Art Evening Sale* – [Lot 00018]

est. 400,000 - 600,000 GBP      **725,000** GBP    
 est. 586,682 - 880,023 USD      **1,063,361** USD  ↑ 21% est

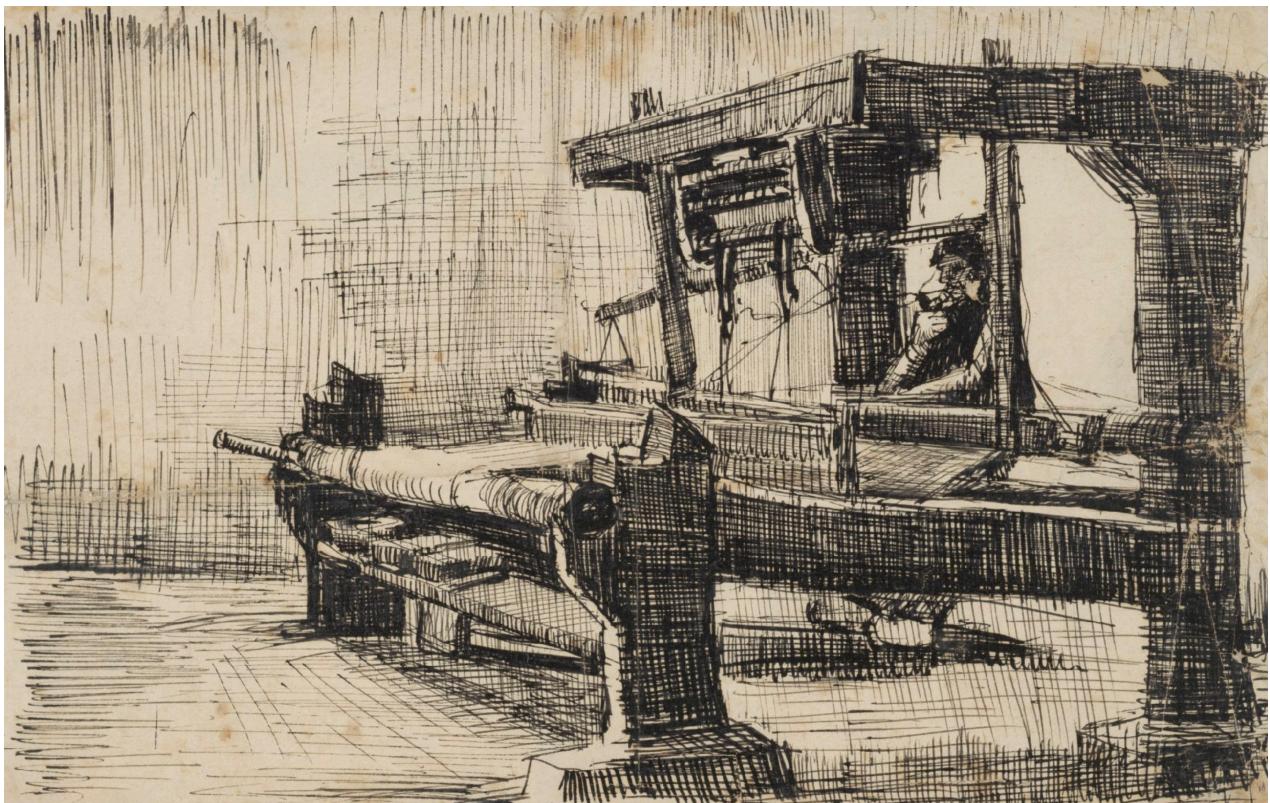


## Vincent van Gogh | *Sketch of a Weaver*

January - August 1884

**Medium:** Pen and ink on paper

**Dimensions:** 5 x 7<sup>3/4</sup> inches | 12.5 x 19.5 cm



Van Gogh Museum  
Amsterdam, The Netherlands

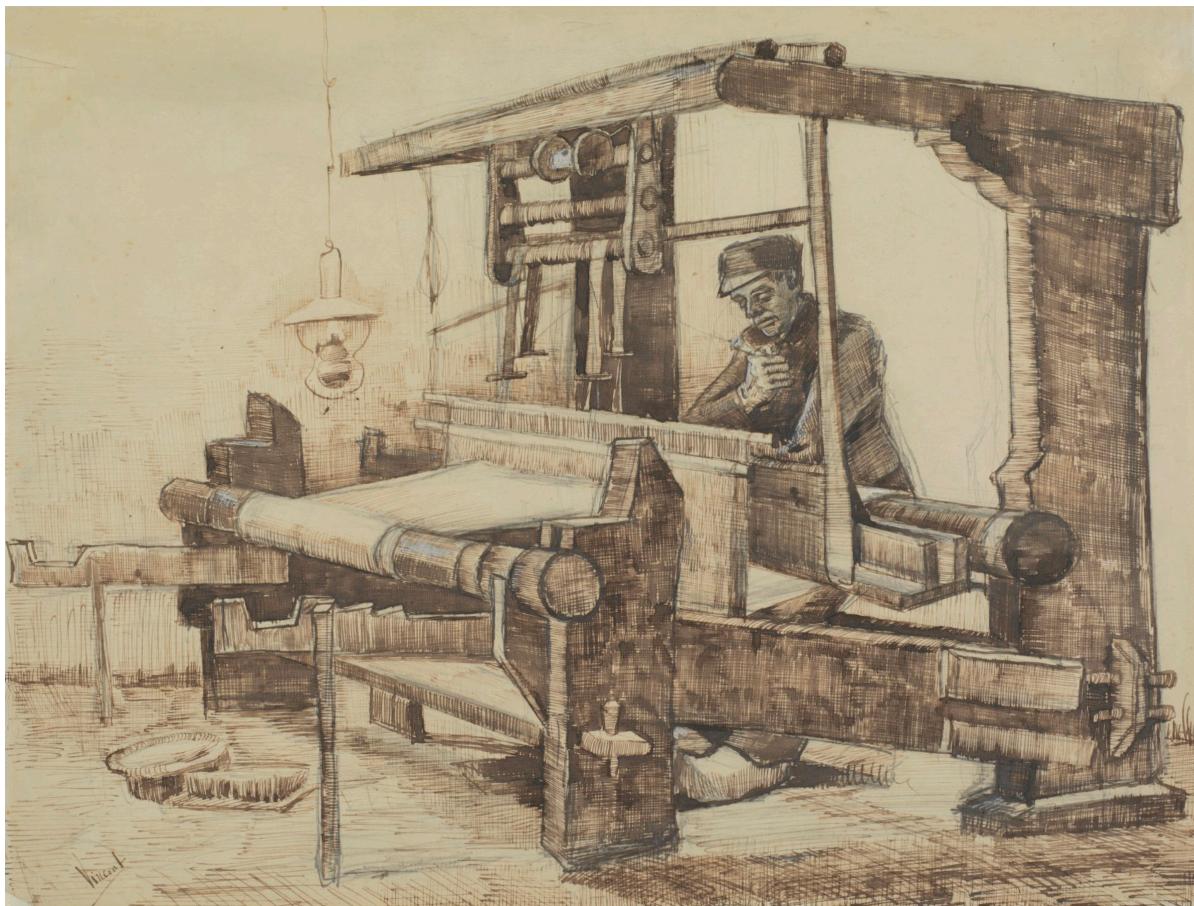


## Vincent van Gogh | Weaver

January - August 1884

**Medium:** Pencil, pen and ink, watercolor, on paper

**Dimensions:** 12 x 15<sup>3/4</sup> inches | 30.5 x 40 cm



Van Gogh Museum  
Amsterdam, The Netherlands

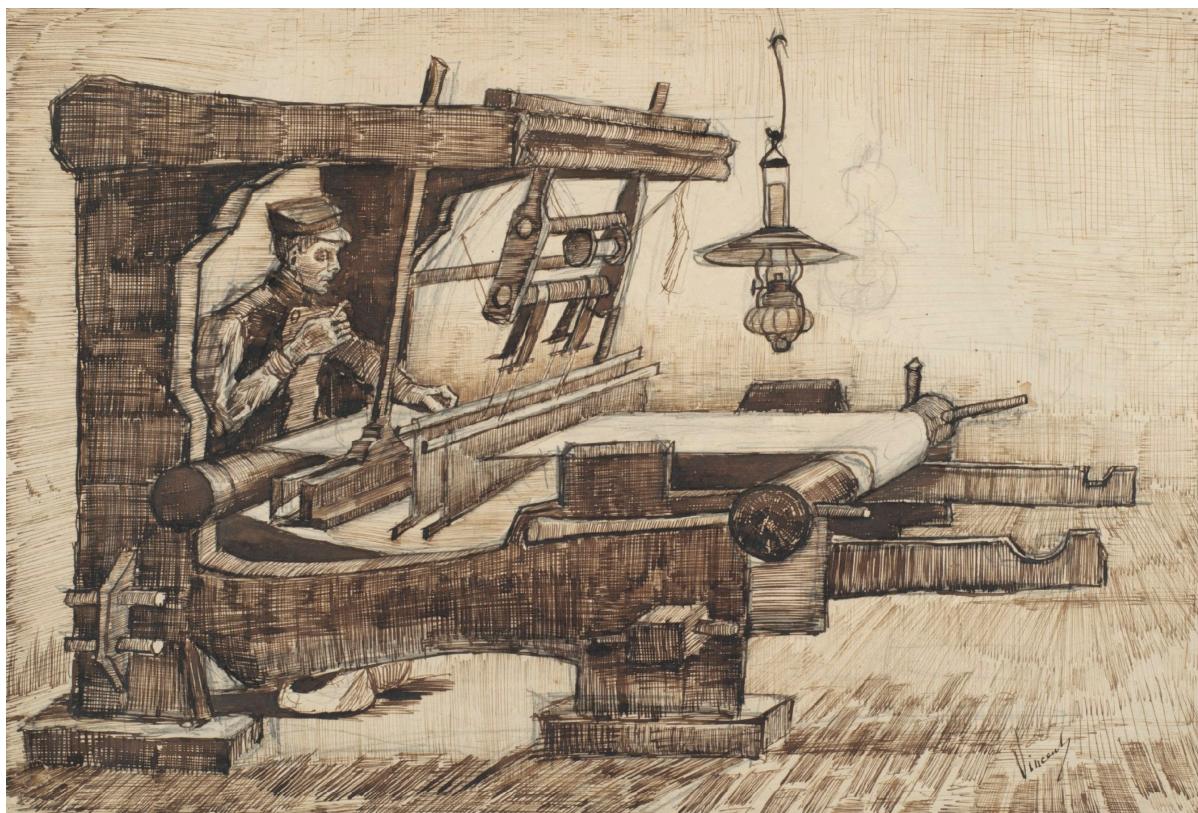


## Vincent van Gogh | Weaver

January 1884

**Medium:** Pencil, pen and ink, on paper

**Dimensions:** 10<sup>3/4</sup> x 15<sup>7/8</sup> inches | 27.2 x 40.3 cm



Van Gogh Museum  
Amsterdam, The Netherlands



## Vincent van Gogh | *Weaver*

December 1883 - June 1884

**Medium:** Pencil, pen in black ink, black chalk, and transparent watercolor on laid paper

**Dimensions:** 8<sup>7/8</sup> x 11<sup>1/2</sup> inches | 22.5 x 29.3 cm



Kröller Müller Museum  
Otterlo, The Netherlands



## Vincent van Gogh | *Figures in Front of a Loom*

April - May 1884

**Medium:** Pen and brush in black/brown ink on wove paper

**Dimensions:** 4 x 5<sup>1/4</sup> inches | 10.3 x 13.3 cm



Kröller Müller Museum  
Otterlo, The Netherlands





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