

**Summary – I research in the year 2010-2011,
II research in the year 1988, III research in the year
2010-2011**

In the summary we want to show once again the most important conclusions and results:

1. Composition:

This type of composition recurs very often in van Gogh's work, in the period of 1881-1885 - add. 5

It is particularly similar in terms of character, atmosphere and mood to the composition of van Gogh's favourite artist – Georges Michel (1763-1843) - add. 6, 7. Vincent van Gogh wrote to his brother Theo, that he would gladly paint in Michel's genre and style, specifically for sale - add. 8, 9.

2. Iconographic description

**This type of hat on the researched painting is very similar to the hats on van Gogh's drawings from the period Summer-Autumn 1885 in Nuenen.
– add. 10-15**

The blue shirts of the Brabant farmers are similar to the one in the researched painting. – add. 16, 17, 18

The horses are harnessed in typical „Brabantse" or "Gelderse" horse collars, called "Brabantse haam" and "Gelderse haam". – photo 11, add. 19

**Almost identical Composition and iconographic elements of the farm are present on another painting by Vincent van Gogh. – add. 20
Similarly painted sheaves, just like on the researched painting.
– add. 21, 22**

Similar type of "Hooiberg", reminiscent of a typical big covered dutch haystack. - add. 23, 24

**This grey rectangular roofless object could be the old cemetery tower in Nuenen. Its roof was disassembled in May 1885 – add. 25
There is an almost identical iconographically presented area of the cemetery tower on van Gogh's painting – add. 26
It is possible that both paintings depict the same location.**

**The white elongated paint element on the researched painting - photo 14, is a light reflection and may come from the bright plates or tiles that cover the wall, which stands on the outer edge of the tower and cemetery grounds.
This type of light reflection on the researched painting also appears on van Gogh's other paintings - add. 27 - 31**

3. Material description and condition

Information about identical density of canvas, that was used by van Gogh in Antwerp and brought from Nuenen - „ Van Gogh’s Antwerp and Paris Picture support (1885 – 1888) reconstructing choices – Ella Hendriks and Muriel Geldof – p. 45 - 46 ¹⁾

4. Painting technique

Underdrawing, outline:

In black, applied thin:

**On the cottage-roof – left side,
haystack or peat stack – left side,
plough trail – right side in front of the horses,
horses – applied outline on the upper part and hind leg
- photo 24, 25, 26**

There are two clear indications in van Gogh’s letters concerning this technique. - add. 33, 34

**This second “manner” technique is present on the researched painting.
– see underlined text passage in add. 33**

There is an interesting sentence in one of van Gogh’s letters from the 28.05.1885, which could give us a clue about when Vincent van Gogh had changed his style and painting technique to more pastosity. - add. 37

5. Graphological research in the year 1988 - II Research

-Translation of an excerpt from the expertise of Dr. Peter Baier:

Quote: "The goal of this graphological research is to determine the answer to the question, whether the writing “Vincent” on the oil painting has been executed by Vincent van Gogh, or is an imitation of his signature."

"Altogether as a summary, based on my research, it can be affirmed, that by using methods of document research and comparison, nothing indicates, that the presented signature has been imitated by a third party.” – add. 42

6. Pigment research in the year 1988

The following pigments were found on the researched painting:

Zinc white, Baryte white, Chalk, Lead white, Cadmium yellow, Yellow Ochre, synthetic ultramarine, organic red.

We came to the conclusion, that all pigments in the researched painting were used by painters before 1890. – add. 43

They were also used by Vincent van Gogh.

7. Physical-chemical research in the year 2010 - 2011

Other pigments and components were found, such as: Prussian blue, Cobalt blue, organic yellow, Zinc soaps, Lead soaps. These types of pigments and components are present in the works of Vincent van Gogh.

Dr. Wachowiak also found the same pigments and additionally confirmed the presence of ultramarine.

Special photographs prove that the signature *Vincent* hadn't been corrected and that it is an integral part of the painting.

On the white priming of our researched painting, there is a pinkish-grey (violet-grey) paint layer. Due to the fact that this paint layer isn't present on all of our cross-section samples, it can be assumed that we're dealing here with some kind of lower paint layer. That paint layer can be seen in many parts of the painting with the naked eye.

This exact paint layer was observed and is present on a painting by Vincent van Gogh: *Self-Portrait with Straw Hat*, Paris, summer 1887, F 61v, JH 1302 – see www.vangoghsatelierpraktijk.nl

More can be found on the following website:

<http://www.vangoghsstudiopractice.com/2011/05/taking-samples-the-restorers-choice/>

Video from May 13th 2011

Analysis of research on: composition, iconography, style, material and painting technique allows us, with full responsibility and objectivity, to specify the location, time and author of the painting.

In our opinion, based on facts and convincing clues, we have come to the conclusion, that the researched painting „Landscape with ploughman”, 1882-1885, is very probably an authentic work by the hand of Vincent van Gogh.

The researched painting was painted with great precision and contains many details. It is a kind of a painting equivalent, an extension of the perfect drawings and watercolors of van Gogh.

Vincent van Gogh wanted to sell his paintings; he wanted people to enjoy his works. He also tried, as he wrote in his letters, to do that - add. 44, 45, 46. Perhaps this researched painting was given as a present or sold by him.

Quote:

A subject indeed such that I believe, if Michel had passed by, it would have brought him to a halt and struck him.

For my part, I certainly don't put myself on a par with master Michel — but I definitely don't therefore *imitate* Michel either.

Well, I may perhaps try to sell something in Antwerp, and I'd like to put a couple of those selfsame Drenthe studies in black wooden frames — which I'm looking for at a carpenter's here — I prefer to see my work in a deep black frame, and he makes them cheaply enough.

To Theo van Gogh. Nuenen, on or about Sunday, 2 March 1884,

vangoghletters.org: Letter nr. 432

add. 44

Quote:

The man I now have in The Hague is Leurs, who doesn't live in Praktizijnshoek any more but in Molenstraat. He's asking me to send him more than one painting in order to have more than one chance, and is offering me his *two* windows.

And since he's very hard pressed for money himself, he won't shrink from making an effort. I'm sending him a couple of cottages, the old tower and smaller ones of figures. And while he shows those, I'll make a few new ones to keep him going. I've also got a chance of persuading a second in The Hague.

To Theo van Gogh. Nuenen, on or about Wednesday, 19 August 1885,
vangoghletters.org: Letter nr. 529

add. 45

Quote:

Now I can inform you that I've sent my crate to Leurs with 7 different things and, to make it more complete, another 12 smaller painted studies.

To Theo van Gogh. Nuenen, between about Friday, 21 and about Wednesday, 26 August 1885,
vangoghletters.org: Letter nr. 530

add. 46

Important bibliography and sources:

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