



1. **‘(155) interieur versie 2024’** – *Kees van Burg*  
oil on canvas, 115 x 90 cm

This painting is a fascinating and sophisticated representation that continues to amaze. We see an interior or perhaps better a portrait of an office with endless perspectival 'spiels' that keep the painting in constant motion. There are so many different aspects to this painting that it sometimes makes one dizzy without the canvas overwhelming the viewer. To begin with, there is the subtle color scheme of bashful hues, with only a few exceptions such as the yellow book on the desk or the blue folder on the floor that help define the composition as well-placed, almost Mondrian-like areas of color.

Then there is the interplay of lines that nowhere for long follows the logic or rules of perspective. A plane of shadow shifts and becomes an abstract plane of color, a wall suddenly comes forward or slides back. A wall is sometimes in front then it seems to disappear into the background.

Also striking is the contrast between the very detailed and technically cleverly worked out map of Amsterdam and reproduction on the one hand and the large areas of color that are nowhere dull or smoothly painted on the other.

This painting is a very gifted and constant play with the rules of perspective, composition, color, figuration and abstraction. Just look at what seems to be a painted frame around the scene: one time it is the wall, then the ceiling, then the floor and never is it clear or simple or dull.

Very clever how so many elements are put together and held together in such an exciting way without becoming annoying or distracting. Indeed, the whole thing is raised to a higher plane. The highest plan even, that of number 1, or the undisputed winner of *Painting of the Year 2024*.



2. **‘Le Petit Angelier’** – *Astrid Hoge*  
acrylic on canvas, 120 x 150 cm

A monumental painting. In size and style. We look at a gutsy and nicely cheeky insight into what appears to be a classic interior, overlooking a garden. And despite the grand gesture, we still feel the intimacy and warmth of a cozy place in the house overlooking the garden.

The bright pink magenta/red in the background provides that warmth and at the same time something alienating without being overpowering or disturbing. The dark areas all around create a natural frame that draws the viewer's eye to the center. And there we find on the table or desk, in the midst of all that painting violence, a sensitively arranged bouquet in a vase that looks like a painting within a painting.

The lighting effect in this painting is cleverly set up with some large and bold highlights that very effectively create the spaciousness. Thus you see a very modern classic interior where the joy for painting literally spills out. And with a glance through the eyelashes, this large canvas comes to life and you can clearly see why this is a more than deserved number 2.



3. **'Ganzendons'** – *Milan Smidt*  
oil on canvas, 60 x 80 cm

A much more powerful painting in terms of colors and painting style than the number four. Darker and more “densely” painted. But still a very beautiful stilled scene. You could call it a portrait of a quilt - a very interesting angle. After looking at it for a long time, the judges saw the quilt almost come to life. Are those the chair legs or two legs sticking out of the comforter? Do we see a face there now?

The painting is very strong in its simplicity. The classic and masterfully realistic technique and coloring are right up against the alienating choice of subject matter. The plank floor in the foreground with its parallel lines creates an exciting composition and draws you into the room. The play of light in the dark old room is austere but creates exactly the right atmosphere and mood: a fresh spring morning where the down blanket catches the first rays of sunlight.

Very clever, this technically perfectly painted still life with references to classical painting and yet with 1 chair leg in today's world. Rightfully at number 3.



#### 4. 'Lily' – *Mary Theobald*

Cobra paint on canvas, 60 x 60 cm

This painting too seemed at first to disappear among the larger sizes and more powerful colors of the other canvases. But in the end it managed to touch the jury intensely. We see a fragile, vulnerable portrait, due to the color scheme ton-sur-ton, where everything is soft and frilly: from the pastel-colored floral motif in the model's background to the mournful gaze and sagging shoulder strap of the negligee.

The painting was clearly painted with respect for the model. The central composition draws all attention to the woman in question. Despite the minute differences in color, she still stands out clearly through the slightly coarser and darker set-up of the background. Almost all parts of the painting are boldly painted with a coarse and apt brushstroke from which the artist's mastery of technique and materials is evident. The painting also has very beautiful nuances of light within the limited color palette, where the transitions between skin, textiles and background are very cleverly done.

A painting that rightly made it to number 4, according to the jury.



5. **‘De achtervolging’** – *Peter van Oostzanen*  
oil on linen, 80 x 100 cm

The jury saw in this entry a very successful mix of photorealistic painting and cartoon drawing that seemed to open up new stories with each subsequent look. Constantly you are caught off guard. On the one hand, it is the composition itself, with the tire tracks in the sand in the foreground that pull you into the painting. Not only are they extremely cleverly painted technically, but they also perform both a compositional function and a narrative one, as they refer to the title and to what is happening on the canvas. No idea what this is, but it captivates the viewer. Does the crash in the comic book send Tintin hurtling out of the car, into reality and onto the beach where he sees his car in amazement? And what is Mont Saint Michel doing in the background? Perhaps a reference to the comic book? And what exactly is reality here? For Tintin, perhaps the strip on the billboard. Nice how the bubbles and folds in the paper are painted as a trompe l'oeil. Precisely because the whole thing is painted so technically flawlessly - including the magically realistic sky - the story can come to life and get all the attention. A handsome painting that finishes halfway through the top 10 at No. 5 for good reason.



6. **'Geeske 101'** – *Tally van Oosterum*  
Acrylic on canvas, 80 x 100 cm

A poignant and not easy theme literally put in the spotlight. We are looking at a painting technically very clever portrait, full of feeling for the subject. From the hands to the sheets, everything is set up with the right material expression. Skin is skin. Textile is textile.

What immediately draws attention is the captivating contrast between the popping bright disco colors on the one hand and the frail scene of the sick old woman on the other. That choice lifts the portrait just a level higher, but that is also due to the good composition. Not only of the shapes and lines such as those of the hands, arms and lamp, but also, as already mentioned, of the colors: the magenta-fluoro-red as a kind of halo at the top in the center of the canvas, but certainly also the blue handkerchief that literally and figuratively gives the hands context and grip.

All in all, an overwhelming portrait that steps off the beaten path and deservedly finishes in sixth place.



7. **‘Once upon a time 1’** – *Debbie Nijland*  
oil on linen, 150 x 120 cm

This painting is again a lot larger than the previous one and initially gave the jury the “vibe” of some kind of yellowed photograph from the 1950s or 1960s. Not only because of the color scheme, but also because of the subject matter. We are looking at a kind of nostalgic portrait of an unknown family in an unknown time. Are they sitting in their favorite spot having a picnic, the car in the background parked along the road? Is it a family resting after a long car ride, somewhere in Los Alamos in the New Mexico desert? The whole canvas tells a story that intrigues the viewer.

In doing so, the mix of the figuratively painted people and the more abstract parts of the canvas with splatters and wild smudges is very cleverly balanced. At the same time, the technical approach with the faded faces and the almost monochromatic coloring adds to the mysterious aspect of the painting.

Very nice to see how this painting with color, composition and technique takes you to yet another universe. A very well deserved 7th place.



8. **‘Duuk’** – *Hans van Weerd*  
oil on paper, 60 x 48 cm

At first sight we see a tough dog painted in a very tough way. But at second glance we notice the vulnerable position in which the dog lies, on a pink pillow of note, and that first tough impression disappears. There is love for the subject in this portrait.

The bold and swaggering way in which the paint is thickly applied clearly shows the painter's mastery of materials. The way the dog's head is painted, with a few messy strokes, is particularly well struck. Because of the unusual composition in which the dog is somewhat crammed into picture frame, we literally cannot see past the subject. It seems as if the painting came about quite spontaneously: what started as a sketch in a sketchpad gradually degenerated into a successful painting that was torn from the block and now hangs here framed at number 8 of *Painting of the Year 2024*. Very well done!





9. **‘The Mountain And The Sea\_I’** – *Barbera Ploeg*  
oil on Arches oilpaper, 17 x 17 cm

This is by far the smallest work in the top 10. It is a dreamy little scene that, despite its modest size, easily holds its own among the visual violence of the other entries. We see a hushed little landscape that is particularly strong in its simplicity. It is a classic coulisse landscape in a ton-sur-ton color scheme in which the subtle nuances are technically particularly well executed. Everything in this little work is balanced: the differences in color, the play of lines, but also the composition in which a fleetingly set up sailboat in the middle attracts attention. As simple and straightforward as it may seem, you need tremendous material control and technical skills to be able to paint a landscape so tightly, especially in this small format. All in all, a clever little painting that shows that power can also be found in simplicity.



10. **‘Stilte voor de storm’** – *Louis van der Linden*  
oil on linen, 90 x 80 cm

The desolate character is well chosen and struck. There is a nice balance between the two almost abstract color areas of the sky and the sand on the one hand. Those two parts of the painting keep the detailed elaborate centerpiece with the dilapidated building nicely balanced. The lines of the pillars and the roof form a solid composition.

Color is also “played with” particularly efficiently here. Not only the previously mentioned color areas of the sky and sand are rendered with a great sense of nuance. A detail like the yellow stripes of the awning in the middle of the canvas also plays an important role. And the color scheme of the whole exudes an atmospheric sunny winter light that suits the almost apocalyptic atmosphere of the subject. The strength of this painting is that despite its subject and desolate atmosphere, it invites one to enter the scene. A handsome painting in a well-deserved tenth place.