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## Marie Henri Mackenzie (1878-1961) - Draft Horses At A Construction Site In Amsterdam, Circa 1915

4 000 EUR



Signature : Marie Henri MACKENZIE (Rotterdam 1878-  
Hilversum 1961)

Period : 20th century

Condition : Bon état

Material : Oil painting on wood

Length : 70 (89) cm

Height : 50 (69) cm

### Description

Marie Henri MACKENZIE (Rotterdam 1878-Hilversum 1961) Draft Horses at a Construction Site in Amsterdam, circa 1915 Oil on panel 50 x 70 cm 69 x 89 cm with frame Signed lower right Located on the reverse of the panel Marie Henri Mackenzie was a Dutch painter associated with the Amsterdam Impressionist movement. Trained at the Academy of Fine Arts in Rotterdam, he moved to Amsterdam in the early 20th century and became close to George Hendrik Breitner, whose influence deeply marked his early works. Like Breitner, Mackenzie favored urban scenes, canals, harbors, demolitions, and the major construction sites that were transforming the Dutch capital at the time. After 1931, he devoted himself entirely to painting and developed a more

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personal body of work, consisting of landscapes, cityscapes, and scenes of modern life. This oil painting depicts a construction site in Amsterdam, a subject particularly characteristic of Marie Henri Mackenzie. In the foreground, two powerful draft horses, still harnessed, stand amid beams, fences, and construction materials. Behind them, workers are busy in a vast space dominated by a crane, railcars, and long red-brick facades. Mackenzie frequently focused on the transformations of the Dutch capital: demolitions, roadwork, foundations, and new neighborhoods. Here, he seeks not so much to document the construction site precisely as to capture its atmosphere: the churned-up earth, the dust, the gray sky, and the imposing presence of the horses in the midst of a city undergoing rapid change. The composition is based on a warm palette of browns, ochres, and reds, contrasting with the darker tones of the horses. The broad, energetic brushstrokes, the generous application of paint, and the preference for a modern urban subject reflect the influence of George Hendrik Breitner, with whom Mackenzie was close. The work is thus a fine example of Dutch urban Impressionism, in which Amsterdam appears not as a monumental city, but as a living organism in constant transformation.