

RICHARD GREEN AT THE PALM BEACH JEWELRY, ART AND ANTIQUES SHOW
10th-16th February 2016



Pierre Auguste Renoir, *La coiffure de l'enfant*, signed, oil on canvas, 11 7/8 x 11in

Richard Green brings a further sparkle of sunlight to Palm Beach's fine February weather with an outstanding group of Impressionist, Post-Impressionist and British paintings. They include **Pierre-Auguste Renoir's** *La coiffure de l'enfant*, 1901, exploring a favourite theme of a pair of young girls engaged in the harmonious domestic task of hairdressing. The child's silky blonde hair and the soft red dress of the elder girl evoke Renoir's ideas about the tenderness and joyousness of youth.

The Post-Impressionist **Achille Laugé** was the master of the dazzling, clear spring light in the country round his home village of Cailhau, near Carcassonne. *Paysage de printemps*, painted in 1910, shows a typically unpeopled road where the blue of the sky intersects with the fresh foliage of the renewing countryside. Laugé paints in dabs of colour which pulsate on the picture surface.

Francis Picabia's *Bords du Loing à Moret, effet du soleil*, 1908, is another powerful example of how Post-Impressionism took the theories of Impressionism to an even higher pitch of emotional engagement with the landscape. The flamboyant Franco-Cuban, later to be known as a Surrealist, burst upon the Parisian art world in his precocious twenties. Here he takes a scene beloved of his mentor Alfred Sisley, the riverbank at Moret, and recasts it in the most vibrant of colours and richest of impasto. The painting pushes far beyond naturalism, but is true to Picabia's passionate response to nature.



Sir Alfred Munnings *The ford – evening*, signed and dated 1910, oil on canvas, 23 x 29

Vivid colours are also a hallmark of *The ford: evening* by Alfred Munnings, the British painter who trained in Paris and who was deeply influenced by Impressionism. In this work of 1910 Munnings draws skeins of royal blue, citron, apricot and lime green out of shallow water irradiated by the setting sun. Munnings's theme is the major one of his career, the beauty of horses in landscape.

Montague Dawson's *The glorious American – the 'Constitution'* celebrates one of the most famous frigates of the newly-formed United States' Navy, whose success against *Guerriere* and *Java* in the War of 1812 shocked Britain's Royal Navy, which was accustomed to having

most of the victories to itself. Dawson depicts the *Constitution* cracking on with all sails set, in pursuit of her quarry through a churning Atlantic ocean, haloed by a shaft of sunlight. Dawson's command of light and atmosphere pays homage to an American national treasure which is, astonishingly, still afloat and in commission.

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