

RICHARD GREEN

FINE PAINTINGS • ESTABLISHED 1955



John Atkinson Grimshaw, *Southwark Bridge from Blackfriars*, 1882

**RICHARD GREEN TO EXHIBIT JOHN ATKINSON GRIMSHAW (1836-1893)
AT
THE AMERICAN INTERNATIONAL FINE ART FAIR, PALM BEACH
3-12 February 2012**

A selection of paintings by the renowned 19th century artist, John Atkinson Grimshaw (1836-1893) will be exhibited by leading international art dealer Richard Green at the American International Fine Art Fair in Palm Beach (3-12 February 2012). The art and life of Grimshaw provides a fascinating insight into the culture and history of Victorian England (see biography below). In celebration of the 175th anniversary of Grimshaw's birth, Richard Green will exhibit eleven atmospheric moonlit views by Grimshaw. When director Tim Burton was making the film *Sweeney Todd* (2007), he looked at Grimshaw's paintings to capture the mood he wanted. The opening sequences of Burton's film could almost be the painting of Southwark Bridge brought to life. "Grimshaw painted 19th century London very much how we saw it," says Gary Brozenich, who supervised the film's visual effects. "The paintings have a fantastical quality. Grimshaw's treatment of reflections and the effects of mist and fog are quite beautiful."

In juxtaposition, a group of French paintings from 1840-1949, will also be exhibited. These emphasize the joy of life, ranging from the naturalistic landscapes of Jean Baptiste Camille Corot and works by two of the outstanding female painters in the Impressionist circle, Berthe Morisot and Éva Gonzalès, to the search for light and atmosphere by the Post-Impressionists Henri Edmond Cross, Henri Le Sidaner and

Pierre Bonnard. Morisot's *Jeune fille étendue*, made in 1893, reflects her delicate balance of domestic intimacy and poetic reverie. *La fenêtre*, a portrait of two young girls made c.1865-70, is a rare painting by Gonzalès, who was to become Manet's only formal pupil. This charming double portrait shows her dancing brushwork and harmonious palette. Bonnard is represented by a striking portrait of his wife Marthe, *Le corsage rayé*, c.1922

Richard Green has the widest holding of fine art in the UK, covering more than four centuries of the highest quality paintings, from Old Masters to modern art, and combines breadth with in-depth specialism. The still lifes that the gallery will bring to the fair range from the 18th century Dutch master Jacobus Linthorst to the 20th century Scottish colourists, Samuel John Peploe and George Leslie Hunter. Fine marine paintings will range from the 19th century Robert Salmon to the popular 20th century artist, Montague Dawson; sporting art will be represented by paintings from the 19th and 20th centuries by John Emms and Sir Alfred Munnings.

Editor's notes:



147 New Bond Street



33 New Bond Street

Richard Green is proud to announce the completed reconstruction of a magnificent new purpose-built gallery in the heart of Mayfair, London, at 33 New Bond Street.

Under the direction of Richard's sons, Jonathan and Matthew Green, 33 New Bond Street will specialise in paintings by leading masters of modern art, complementing the gallery at 147 New Bond Street, which will show works from the Dutch Golden Age to Impressionism. This is the first purpose-built gallery in Bond Street since the early 20th century, a confident statement of Richard Green's support of Mayfair and Bond Street as the very heart of the international art market.

John Atkinson Grimshaw (1836-1893)

Of strictly non-conformist parentage (his father was a policeman, his mother kept a grocery shop), it was against their wishes that, at the age of 24, Grimshaw left his secure job with the expanding Great Northern Railway to become an artist.

Betraying the influence of John Ruskin and the Pre-Raphaelites, Grimshaw found success early on, and in 1870, moved with his young family to live in some style in Knostrop Old Hall, a 17th century mansion near his birthplace in Leeds, which he furnished with exotic artistic props which were to feature in a number of paintings of interiors and garden scenes with fashionably dressed women. Sometimes compared to the successful French artist, James Tissot, these paintings also found a ready market with the wealthy industrial middle classes, and in 1876 Grimshaw moved to the magical sounding 'Castle by the Sea' in Scarborough, which he named after a poem by Longfellow. Before long he was exhibiting in London at Tooth's and Agnews.

Living in an age of relentless industrial expansion, where the harsh reality of poverty and pollution was the price most people paid, Grimshaw tackled the industrial landscape by romanticising it, by shrouding it in shadows and enhancing it with poetic light effects. This is reflected in his personal life. Attracted by the poetry of Keats, Shelley, Longfellow and Tennyson, he not only named his house after a Longfellow poem, but his children were named after characters in Tennyson's 'Idylls of the King,' evoking another time, another culture.

And, just as much of his art has an air of mystery – few of his suburban mansions are identifiable – so also is Grimshaw's life. While parts of the jigsaw – some recently discovered early photographs for instance – continue to be assembled, historians have been left with frustratingly little to work on. There was no archive left after his death at the age of 57. Or if there was, it has not survived. And so he remains an enigma.

Perhaps the best known quote to live on is the comment of his contemporary, James McNeil Whistler, celebrated for his nocturnal Thames views, who was reported as saying: "I thought I had invented the nocturne until I discovered Grimmy's moonlights."

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