



Scottish Paintings (584)

Thu, 5th Dec 2019, Edinburgh

Viewing Times:

Sun 1 December 12pm - 4pm

Mon 2 December 10am - 5pm

Tues 3 December 10am - 5pm

Wed 4 December 10am - 5pm

Thurs 5 December 9am - 2pm

Lot 141

Estimate: £40000 - £60000 + Fees

◆ George Leslie Hunter (Scottish 1877-1931) Still life with marigolds

Signed, oil on board

46cm x 41cm (18in x 16in)

Note:

'Everyone must choose his own way, and mine will be the way of colour' were the words of artist George Leslie Hunter, reflecting upon his own unique practice.

Focusing for much of his life on landscapes and still life, Hunter worked in a range of mediums. His still life's of fruit are particularly distinctive, such as his 1925 painting *Still Life with Fruit and Pink Rose*. Hunter's typical impasto technique adds a luxuriously textured surface to the composition and visualises the inspiration he found in Matisse and the free, energetic work of the French Fauves. In his *Still Life with Marigolds*, we again note his vibrant palette and strong brushstrokes, demonstrating a bold and experimental new attitude that he took away from his continental counterparts.

His landscapes, such as *Street Scene, Largo*, and *Beached Boats, Lower Largo*, offer us fascinating insight into the Scottish Colourist's French influences by contemporary artists such as Monet and Cezanne. The warming colours of the buildings in *Street Scene, Largo* juxtaposed against the cooler tones of the sky are reminiscent of Cezanne's new colour theory, in which he used the natural properties of warm and cool colours to advance and recede and create a sense of depth. *Beached Boats, Lower Largo* also explores Hunter's fascination with the effects of light and colour theory, with the sharp contrast of the warmly coloured boat in the foreground against the sombre, muted cool tones of the surrounding water and sky that produces an atmospheric feeling of the cool weather.

Diverse and experimental, Hunter was always looking outwards and learning from his contemporaries; resulting in an impressive oeuvre which teaches us not just about Scottish life at the beginning of the twentieth century, but also of the intellectual and cultural interchange of artists across Europe.