



Painting By Horace Richeb  - Bouquet Of Anemones / Port Of Marseille (front/back)



1 200 EUR

Signature : Horace Richeb 

Period : 20th century

Condition : En l'etat

Width : 49

Height : 61

Description

Horace RICHEB  (Algiers 1871-1964 Nice)  
Anemones and mimosas; the port of Marseille  
(two sides) oil on strong cardboard recto/verso  
(old cutter marks) 61 x 49 cm; 73 x 63 cm  
(framed) signed 'H. Richeb ' lower right; several  
labels on the back including a label from the  
Marseille exhibition (undated) Originally from  
Algiers, Horace Richeb  studied at the 艂cole des  
Beaux-Arts in Marseille, then in Paris where he  
became a student of Jean-L on G r ome. He  
exhibited at the Paris Salon from 1866. After  
presenting his work at the colonial exhibition in  
Marseille in 1906, he obtained a scholarship to  
study in Tunisia. The very favorable reception of  
his regular submissions to the Paris Salon earned  
him several awards. In 1924, he was appointed  
director of the 艂cole des Beaux-Arts and curator

Dealer

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Symbolist and nabi paintings, drawings and sculptures

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of the Arles Museums. He was made a Knight of the Legion of Honor in 1926. A painter of flowers, views of Marseille, and orientalist scenes, the artist was never part of a specific artistic genre. Enjoying great renown during his lifetime, he became known as a painter of still lifes and color. In his work, however, two influences are often identifiable: those of the Fauves and the Nabis. The work on offer surprises with its originality. Presented at a Marseille exhibition, dating from between 1908 and 1920, it offers us a view, on one side, of a still life with anemones and mimosas, while on the reverse, we find the port of Marseille. These are the artist's two favorite subjects. Each of them is executed in a distinct way. The flowers in bright and vibrant colors invite us to participate in a muted and warm intimacy. The different planes are treated in flat tints, in the manner of a work by Pierre Bonnard. This is the praise given to his still lifes in 1928: "Horace Richebé, without ceasing to be modern, has rediscovered tradition, the true one, I mean the classical tradition. A few fruits, a plate, a pottery (...) are enough for him to create the atmosphere. His canvases (...) go beyond the frame, they evoke the interior, the house, the soul of things. He proves to be an unusual painter of intimacy." (Le Petit Parisien, November 21, 1928, p. 4.) The port, itself, is executed in a more lively and brushed manner, which reminds us, for its part, that of the Fauvist Charles Camoin.