

Q&A: Richard Green Gallery

14 June 2024

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With the return of The Treasure House Fair imminent, we are delighted to feature an interview with Richard Green Gallery: an international family business located in the heart of London’s art world, Mayfair; one of the Fair’s founding galleries and member of the board. For four generations, the gallery has been dealing paintings of the highest quality from the 17th to 21st century, and is proud to exhibit a constantly changing selection of paintings in the gallery and at international art fairs, including The Treasure House Fair and Frieze Masters in London; TEFAF Maastricht and TEFAF New York; and the Winter Show in New York.

Why are you participating in The Treasure House Fair this year?

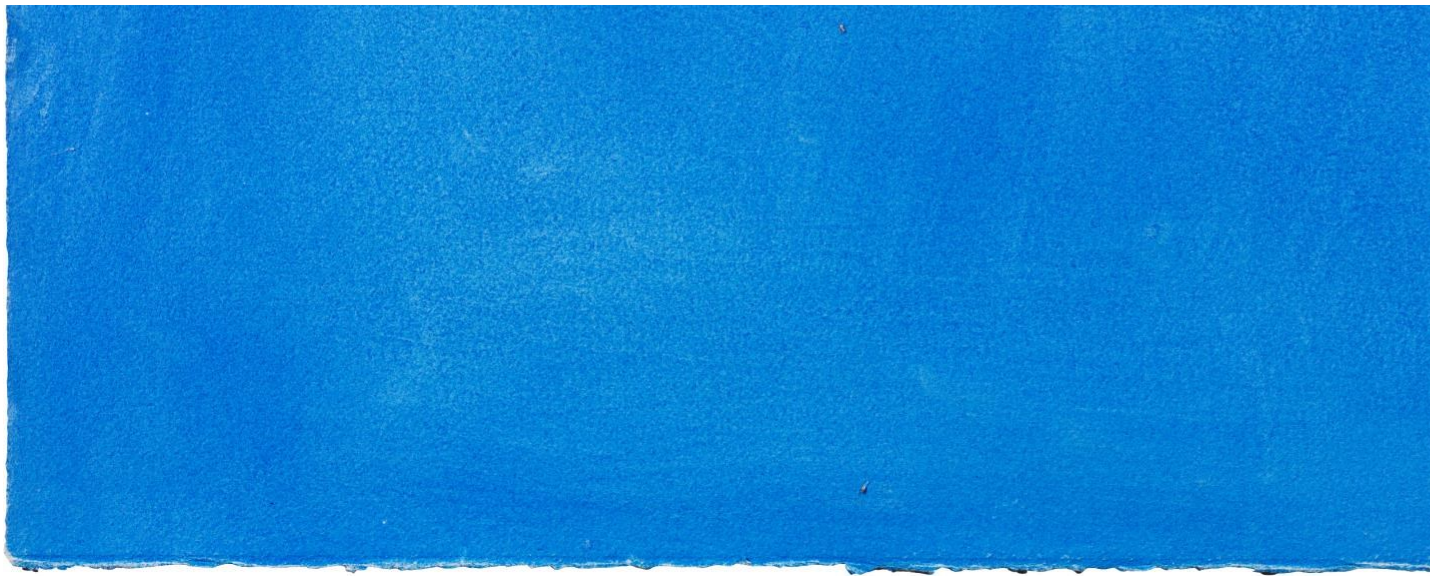
As one of London’s preeminent fine art fairs, it is a privilege to present our collection amongst the world’s top art and design dealers. Richard Green is delighted to have exhibited at Treasure House since its inception last year as one of its founding galleries, and we look forward to its continued success. The Fair holds a unique DNA, attracting the top dealers, collectors and museums worldwide.

What are you most looking forward to exhibiting during the Fair?

We are exhibiting an exceptional group of masterworks at this year’s Treasure House. A particular highlight for me is William Scott’s, Bowl with lid on blue, 1975, a mature, minimalist gouache. It has everything you want from a Scott; contemplation, meditative qualities and in perfect condition, of course. We are also very excited to show Bryan Wynter’s masterpiece, Meeting place, 1957, recently deaccessioned from the Museum of Modern Art, New York, as well as a selection of works by Ben Nicholson including 1943 (painted relief), a magnificent modernist, abstract work of architectural musing and influence, inspired by the distinct light and colours of the Cornish landscape.

Below: William Scott, Bowl with lid on blue, 1975





How did you first learn about The Treasure House Fair?

The gallery was approached by the organisers in its early stages and we were excited to support Harry van der Hooft and Thomas Woodham-Smith who, with their expertise and knowledge, were able to pull together and efficiently organise a new fair in record time and establish a much needed London Summer Art Fair. We are proud to be on the Board of this important, highly selective, dealer-run fair with a uniquely intimate atmosphere.

What advice would you give to people visiting the fair for the first time?

Visit the Richard Green booth, of course.