

An impressionistic painting featuring a reclining figure, possibly a woman, in the center. The figure is rendered with soft, blended colors like pale yellow, pink, and lavender. To the left, there is a large, vibrant green shape, possibly a plant or a piece of clothing. The foreground is dominated by a large, textured area of orange and red, with patches of teal and white. The background is a complex mix of colors including blue, purple, and pink, suggesting an outdoor setting with foliage. The overall style is loose and expressive, with visible brushstrokes and a rich, varied color palette.

WALLY FINDLAY GALLERIES

HUGO GRENVILLE  
*The Colour of Light*



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Hugo Grenville is a renowned British Romantic painter whose work stands as a symbol of promise in a world where satire and irony predominate. Like the paintings made by Bonnard and Matisse during the Second World War, none of which allude to the grim reality of daily life, his work is grounded in the need to celebrate life, and to express our sense of existence through the recognition of the transforming power of colour and light.

Through the arrangement of shape, line, pattern and colour the world that is conjured is lyrical, dreamlike and at peace with itself. The still life, landscape and figure paintings do not represent an actual moment in time, but are rather the result of a process of reflection, recollection and reinvention, a distillation of human experience. The flowers in the jug, or the nude on the bed belong not to now, but to all time, just as the abstract elements of colour and light are timeless, and connect us to both the past and the future, to the visible world, and to the invisible.



WALLY FINDLAY GALLERIES



*Freyja, Late Afternoon - Golden Light*

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oil on canvas · 30 x 60 inches · WFG© 136834









"I find my sense of existence is defined by the spaces I inhabit: my sitting room, my garden, my street. We are connected to the past through the objects that surround us, but the abstract elements of colour and light are timeless and connect us to both the past and the future, to the visible world, and to the invisible."

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*A Sunday in Summer*

oil on canvas · 30 x 50 inches · WFG© 136843



*A Waking Dream*

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oil on canvas · 38 x 46 inches · WFG© 136844





*Return of the Light, Springtime*

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oil on canvas · 46 x 38 inches · WFG© 136836





*Freyja and the Turkish Screen*

oil on canvas · 46 x 38 inches · WFG© 136831



*Blue Afternoon*

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oil on canvas · 38 x 46 inches · WFG© 136825









*Irises, Blue Jug and Colour Cards*

oil on canvas · 42 x 42 inches · WFG© 136857





“This is the last in this series of flower paintings: the evening light in the landscape has suffused the interior space, dissolving the shadows and solid shapes so that the flowers become diaphanous, and the room seems to float way into the landscape.”

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*Still Life with Irises and Yellow Jug*

oil on canvas · 34 x 42 inches · WFG© 136949



"I love painting flowers. They are of nature, and yet they are cultivated by man, and seem to express what is best about our relationship with the natural world. But most of all they provide a conduit for expressing feelings through harmonies of colour, so that colour is less concerned with describing a surface than expressing a state of mind."

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*Summer Light*

oil on canvas · 34 x 42 inches · WFG© 136846









"I first noticed the fecund shape and sumptuous colour of peonies when, many years ago, I was looking for flowers on a market stall in Bandol on the Mediterranean coast. Whenever I paint them now I am reminded of the seaside and that feeling of promise and possibility that is suggested by the sea itself."

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*Still Life with Peonies and Screen*

oil on canvas · 42 x 34 inches · WFG© 136853





“The young girl is asleep, at peace, but all around her the flowers, vases, jugs and bottles are dancing with joy.”

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*Studio Interior with Sleeping Figure*

oil on canvas · 42 x 34 inches · WFG© 136854



“The scent of thyme and sunburnt earth float into a room that smells of furniture polish and old leather-bound books. The light of outside fills the room so that the inside and outside merge into a single entity.”

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*Memories of Pienza I*

oil on canvas · 42 x 42 inches · WFG© 136852





*Green Thoughts in a Green Shade*

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oil on canvas · 36 x 34 inches · WFG© 136832









“Simple objects enthrall me: the curves of a jug, the ellipses of a cake stand, the reflected light on a glaze, the saturated pigment in a petal, sunlight scintillating on glass, and in those negative spaces between objects the deep, dark, jagged shapes without which there would be no illusion of light.”

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*Still Life in Blue*

oil on canvas · 36 x 34 inches · WFG© 136848



“But the faith and the love and the hope are all in the waiting.”

- T.S. Eliot (1888 – 1965), *The Four Quartets*

*In Reflection*

oil on canvas · 34 x 36 inches · WFG© 136838





*Laura*

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oil on canvas · 36 x 34 inches · WFG© 136855



“Since childhood I have always been fascinated by boats. There is an exotic quality about sailing vessels: from which distant land of sun and spice have they sailed? What stories are there to tell? I can sit and watch boats for hours, and wonder at their tumultuous journeys, especially when the approaching evening adds a sense of urgency and drama to the scene.”

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*Watching the Boats - Approaching Dusk*

oil on canvas · 24 x 48 inches · WFG© 136835









“The flowers and the objects on the garden table had come from inside the house. Sometimes my still life paintings bring the outside inside, but this painting shows the opposite, where the garden has become a kind of complex still life, in which the interior objects, the dog and the figure are united with the flowers and garden, a jigsaw of different patterns, colours and shapes.”

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*Summer II*

oil on canvas · 24 x 48 inches · WFG© 136845





“Others are drawn to the mysteries of the sea as well as me, and this promenade along the beach is where people meet for morning coffee and put the world to rights, and watch the very last of the late Aegean summer dissolve in a haze of golden light. The day after I finished the studies for this painting the autumn rains scoured the promenade, pounded on the beach and turned the sea a deep gray.”

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*The Promenade*

oil on canvas · 24 x 48 inches · WFG© 136856



*The Path to the Sea: Evening I*

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oil on canvas · 28 x 36 inches · WFG© 136847





*Winter Roses*

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oil on canvas · 28 x 36 inches · WFG© 136833



*The Path to the Sea: Evening II*

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oil on canvas · 28 x 36 inches · WFG© 136849





*Still Life with Peonies and Colour Cards*

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oil on canvas · 36 x 28 inches · WFG© 136850



*Study for Sellia*

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oil on canvas · 24 x 30 inches · WFG© 136837





*Sunday Morning*

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oil on board · 22 <sup>7</sup>/<sub>8</sub> x 30 <sup>1</sup>/<sub>2</sub> inches · WFG© 136839





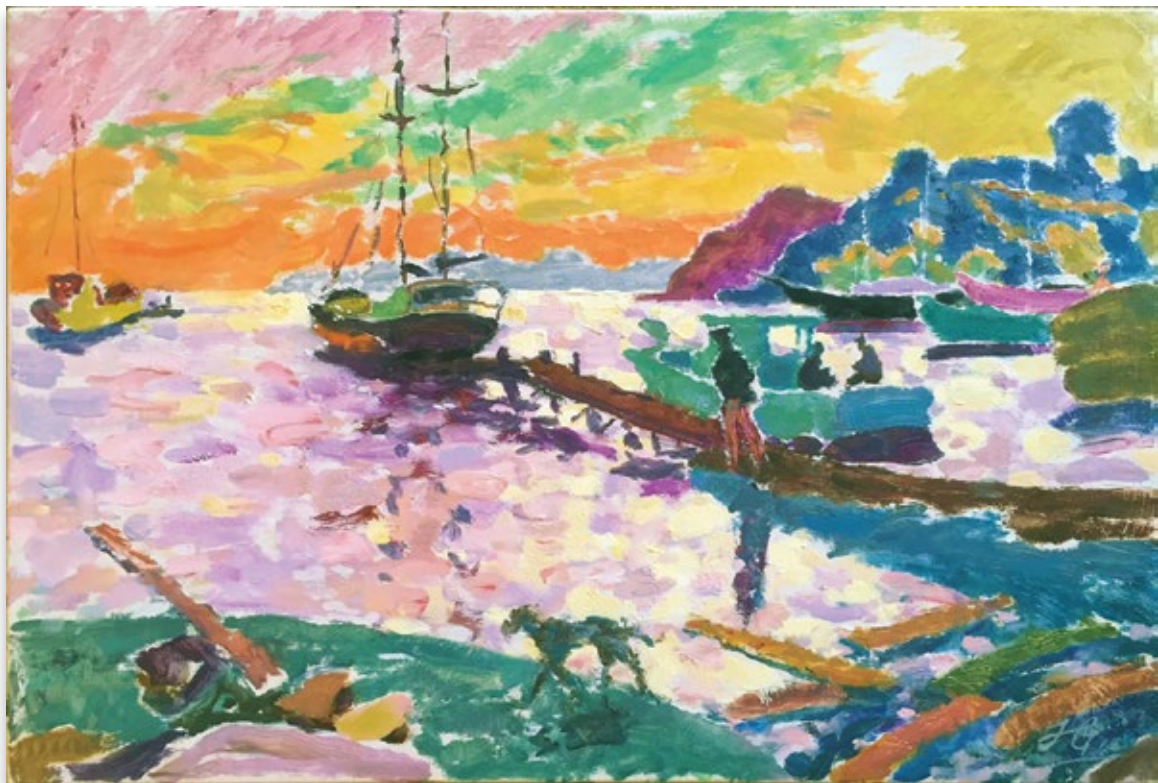




*August Flowers - Dorset*

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oil on board · 22 <sup>7</sup>/<sub>8</sub> x 30 <sup>1</sup>/<sub>2</sub> inches · WFG© 136840



*Departure at Dusk*

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oil on canvas · 24 x 36 inches · WFG© 136950





*Study of Resting Figure I*

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oil on canvas · 20 x 20 inches · WFG© 136851



*The Turkish Garden*

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oil on board · 18 x 15 inches · WFG© 136828





*A Seaside Town on the Aegean*

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oil on board · 16 x 22 inches · WFG© 136826



*The Harbour - Breeze Afternoon (diptych)*

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oil on board · 14 <sup>5</sup>/<sub>8</sub> x 29 <sup>1</sup>/<sub>4</sub> inches · WFG© 136827









*On the High Tide - Lyme Regis*

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oil on board · 15 <sup>1</sup>/<sub>4</sub> x 23 inches · WFG© 136842





*The Path to the Sea - Early Evening II*

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oil on board · 14 <sup>1</sup>/<sub>2</sub> x 22 <sup>1</sup>/<sub>4</sub> inches · WFG© 136829



*Evening in the Hills I*

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oil on board · 15 <sup>1</sup>/<sub>2</sub> x 8 <sup>1</sup>/<sub>4</sub> inches · WFG© 136830





*High Summer*

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oil on board · 11 <sup>1</sup>/<sub>2</sub> x 29 inches · WFG© 136841







# WALLY FINDLAY GALLERIES



For further information and pricing of these artworks please contact the gallery:

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