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HUBERT DE WATRIGANT

HUBERT DE WATRIGANT, FRENCH EQUESTRIAN ARTIST, HAS ATTRACTED IMPORTANT COLLECTORS WORLDWIDE FOR HIS PAINTINGS AND DRAWINGS OF THE RACECOURSE.

A MAJOR EXHIBITION OF SIXTY NEW WORKS IS BEING SHOWN AT LONDON'S LEADING GALLERY FOR SPORTING ART, THE OSBORNE STUDIO GALLERY IN BELGRAVIA.

THE GALLERY IS A FEW MOMENTS AWAY FROM SOME OF THE MOST ELEGANT HOUSES, SHOPS, RESTAURANTS AND HOTELS IN LONDON. THE EXHIBITION RUNS FROM JUNE 15th - JULY 10th (WWW.OSGUK.COM)

Hubert de Watrigant was born in 1954 in the South West of France, where his father bred and trained racehorses. He did not attend an art college, but may have inherited a natural talent from distant members of his family. Hubert started sketching in his father's stables, and drew ceaselessly in the margins of school notebooks. There is no doubt that his imagination is fired by a passion for horses, a constant theme throughout the history of art.

Chairman of The Osborne Studio Gallery, Sir Peter O'Sullivan, 'The Voice of Horseracing' for decades, when he presented 'The Sport of Kings' on radio and television, writes that Watrigant 'continually displays glorious examples of a lively imagination interpreted with breathtaking flair'.

Geoffrey Hughes of The Osborne Studio Gallery, was first struck by the 'quality and diversity, and outstanding draughtsmanship of his paintings and drawings.' This will be the eighth Watrigant exhibition at the Osborne Studio Gallery, each one 'hugely successful', a testament to Geoffrey's gift to capture a fleeting moment, and the transient effects of light.

Watrigant uses a wide variety of materials including charcoal, pastel, watercolour and oils, and works on many different surfaces: paper, cardboard, wood, cork or canvas, sometimes including collage.

Influences on Watrigant's work include the great French painters of animals Delacroix, Gericault and Rene Princeteau, the first teacher of Toulouse Lautrec, another artist of noble family with a 'passion cheval.' To quote Watrigant himself who describes his own approach: 'I don't focus on the main events and principal actions, I prefer to linger on details. At the racecourse, I am more interested in the jockey adjusting a stirrup or the lad waiting with his horse. I have a tendency to pick up my binoculars when others put them down.'

Final Instructions -
mixed media - 16x10 inches

