



Since its founding in 1870, Wally Findlay Galleries has been an international leader in representing France's historic l'École de Rouen.

The term l'École de Rouen, coined in 1902 by the French critic Arsene Alexandre, refers to a group of mainly French artists who worked in the city of Rouen, in Normandy, during the late-19th and early-20th centuries. These post-Impressionist artists, born between 1849 and 1898, followed in the footsteps of earlier great Impressionists, such as Claude Monet, Camille Pissaro, and Alfred Sisley. The members of the School of Rouen were drawn to the city as an escape from the strict academic attitudes found in the salons and galleries of Paris at the time.

The artists of the School of Rouen prized artistic independence and individuality, often experimenting with movements such as Fauvism (in which artists prized painterly qualities and strong colors over representation), Divisionism (in which color is broken down into its basic elements and presented on the canvas in tiny dots), and even Cubism (a practice in which the subject is depicted from a multitude of viewpoints, in order to represent the figure in a greater context). These free-thinking characteristics resulted in the Rouennais artists' separation from other French artistic groups. The term l'École de Rouen arose as a means to differentiate these so-called rebels from the remainder of the art world that was centered in Paris at the time.

In Rouen, these artists – the first generation of whom included Albert Lebourg, Charles Angrand, and Joseph Delattre – continued to paint *en plein air*, as their predecessors had. These artists delighted in the area's ability to satisfy their love of nature, and drew inspiration from the beautiful open plains, nearby hills of Canteleu and Côte Sainte Catherine, and the river valleys surrounding the Seine. They strove constantly to capture on canvas the effects of light and atmosphere that they witnessed first-hand while at work in the outdoors. However, nature was not the only subject for the painters of the School of Rouen. Countless images also depict the city's cathedral (famously documented in a series by Monet), the churches of St. Ouen and St. Maclou, and other buildings, both cultural and industrial.

Many of the members of the School of Rouen gained their education at l'Académie de Peinture et de Dessin de Rouen. The first representatives of the group exhibited at Durand-Ruel Galerie in Paris, the Galerie Legrip in Rouen, and the Société des Artistes Rouennais (also located in Rouen, and founded by the Rouennais artists Paul Mascart and Marcel Delaunay in 1907). As time progressed, the School of Rouen became increasingly established in France. In 1925, the first salon devoted to Rouennais art – the Salon Normande – was established in Paris. This important event signaled the public's recognition of the school as a true artistic movement in Paris.

Following Lebourg, Angrand, and Delattre, the next wave in the School of Rouen saw the development of artists such as Robert Pinchon, Pierre Dumont, Georges Bradberry, and Charles Frechon. Frechon's career in particular spurred American interest in the school. In 1901, Frechon was discovered by the Durand-Ruel Galerie. The gallery began to show his work in their New York City location, and quickly attracted and encouraged the interest of American collectors, not only in Frechon's work, but also in the work of the School of Rouen as a whole.

Today, the work of artists from the School of Rouen is prized internationally as an important part of the history of French Impressionism. This is a history that Wally Findlay Galleries is proud to represent.



Born at Monfort-sur-Risle, Albert Lebourg entered l'École des Beaux-Arts of Rouen at a very young age. He was noticed in Rouen by the collector Laperlier who referred him to be appointed as a drawing professor at the Société des Beaux-Arts in Algiers. He was influenced there by Jean Seignemartin who helped him bring more clarity and light into his paintings. He married in 1873; the young couple remained in Algiers until the summer of 1877 when Lebourg resigned his teaching post and returned to Paris with numerous canvases of the Admiralty, the Casbah and mosques.

Lebourg exhibited thirty works in the Fourth Impressionist Exhibition of 1879, with Monet, Pissarro and Degas, featuring many of the paintings and drawings executed in Algiers. In 1880 he participated in the Fifth Impressionist Exhibition with twenty works of Rouen, Paris and Algiers. In 1883 he was admitted to the Paris Salon with his painting *Matinée à Dieppe*. In 1887 he exhibited in the famous "XX" exhibition which debuted Seurat's magnum opus *Un Dimanche à Grand Jatte*.

The Seine in the outskirts of Paris, with its countless subjects, kept Lebourg occupied in all seasons. He continued to paint in Auvergne, Normandy, and Île de France. From 1888 to 1895, Lebourg settled in Puteaux, where he availed himself to the surroundings of Paris. He wrote at the time: "I will paint often at the banks of the Seine: Nanterre, Rueil, Chatou, Bougival, Port-Marly. These are a source of themes and very beautiful landscapes". At that time, he painted what he regarded as his best paintings.

He moved to the Netherlands from 1895-1897, but exhibited with the Mancini Gallery in Paris to great acclaim. In 1900 he won the Silver Medal at the Exhibition Internationale Universelle. In 1903 a retrospective was organized featuring 111 works at the Gallerie Rosenberg. He continued to exhibit at the Nationale Salon annually with his fame firmly established by 1910. Yet another retrospective was organized in Paris by 1918.

In September of 1920 he suffered a stroke that paralyzed the left side of his body. Nevertheless he remarried in February of 1921. A Catalogue Raisonné was organized that year that included 2,137 works and was released in 1923, which garnered united praise by the press.

The year of 1926 bid farewell to the last of the great impressionists: Charles Angrand, Mary Cassatt and Claude Monet; in 1927: Albert Guillaumin. Albert Lebourg died in Rouen on January 7, 1928.

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Born in Rennes, France as Louis Alphonse Abel Lauvray on November 21, 1870. His family fled Vetheuil for the town of Rennes, but returned after the armistice.

Vetheuil, a remarkably beautiful primary residence for Lauvray, is located in the large valley of Mantois. This area, known for its tranquil beauty, was home to many prominent painters including Lebourge, Luce, and of course, the illustrious Claude Monet. In 1897, Lauvray lived a very short distance from Claude Monet and assisted Monet financially when Monet was poverty stricken during his early painting years. They often shared the beauty of the banks of the River Seine and would frequently set up easels together and paint the passing ships and landscapes with the village of Lauvacourt in the distance.

As a painter, Lauvray became friends with Renoir, Pissarro and Sisley. He was in the company of all the great masters of Giverny including Paul Cezanne.



 $Abel Lauvray (1870 - 1950) \\ Boucle de la Seine à Vetheuil - 23 x 31 inches, Oil on canvas 123298$ 

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Madelaine was born in St-Ouen-de Thouberville, on the 16th of April in 1871. After his scholarship, he devoted himself to drawing and painting and would often travel with his father to the Rouen countryside. To earn a living, Madelaine worked at the French railroad and was selected to draw posters for the company. He got married in 1889 and felt an incredible urge to travel the world. One year later Madelaine left with his wife for South America, with a final destination of Argentina. He stayed a year in Cordoba where he developed a passion for fauna and flora, hunting snakes and constituted an exceptional herbarium. Unfortunately, Madelaine became short of funds and then returned to Normandy. The young couple lived in Petit-Couronne and became a neighbor and a friend of Delattre a year later. In 1905, Madelaine exhibited six drawings and four watercolors at the Legrips house. Madelaine was an active man and participated in creating the Société des Artistes Rouennais with Delaunay and Mascart.

In 1906, he exhibited *Vieille rue de Rouen* at an exhibition in Rouen and received excellent reviews of his work. In 1910, he exhibited ten watercolors representing the old city and Rouen's monuments at the Salon des Artistes Rouennais. Once again Madelaine had a very successful exhibition and entered the Musée des Beaux-Arts de Rouen after being commissioned by the city. He exhibited at the Société Normande de Peinture Moderne along with Dufy.

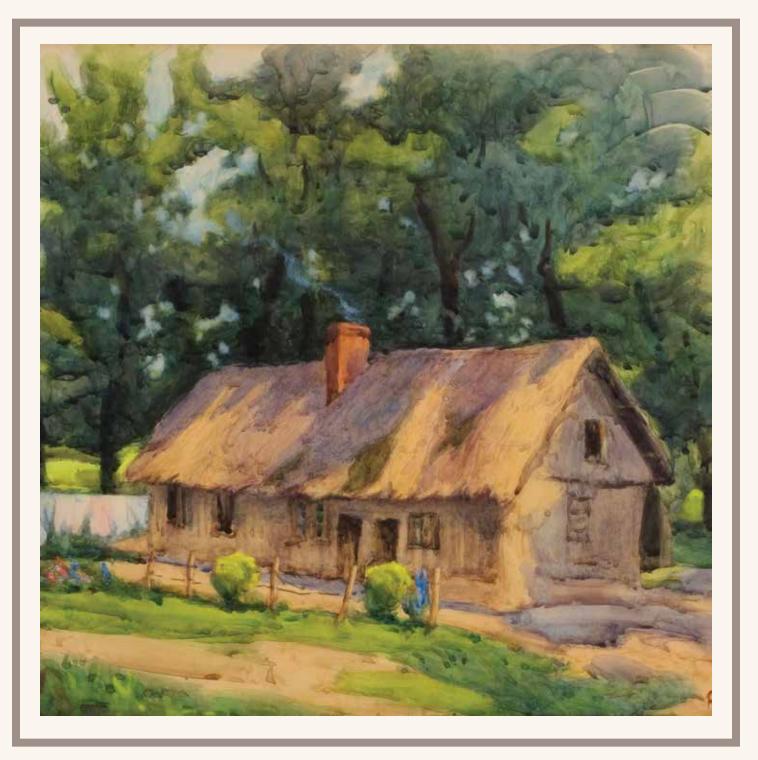
During World War I Madelaine was on duty for the French Army, but nevertheless, he continued to exhibit his work at the Legrips house. In 1925, he was appointed director of the Société des Artistes Rouennais, and then in 1932 became Vice-President and continued his vice-presidency until 1953. Madelaine participated almost every year at the Salon des Artistes Rouennais. He exhibited mainly watercolors and pastels. In 1936, he decided to leave the European continent and travel to Tahiti, where he resided until December of 1937. He brought back an incredible anthology of memories and stories from his journey, which he exhibited at the Legrip's house gallery in 1938. After this exhibit, Madelaine became a teacher at l'École des Beaux-Arts and taught until 1948. He had an extraordinary appreciation for his students. Madelaine painted unitl the ripe old age of 85, and ten years later he passed away in his house in Rouen, on rue des Faulx.

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Hippolyte Madelaine (1871 - 1966)  $La\ chaumière,\ 1949 - 16 \ge 20 \ inches,\ Oil\ on\ canvas\ 131806$ 

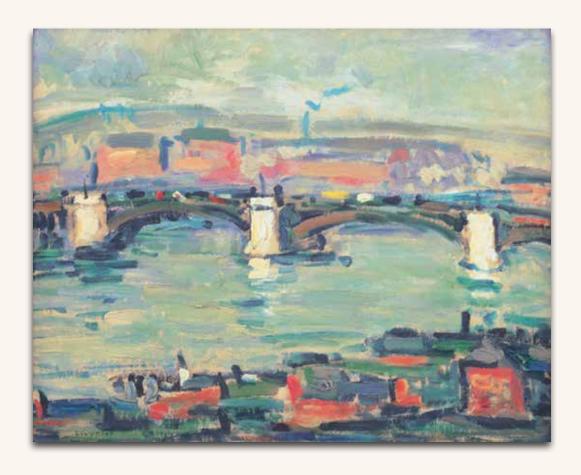
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Maurice Louvrier was born in Rouen on October 11, 1878. After studying at the Lycée Corneille with Pierre Dumont, Robert-Antoine Pinchon and Tivert, he entered l'École des Beaux-Arts in the atelier of Zacharie. There he became acquainted with Marcel Cochaux, who thaught him at the atelier of the master Delattre. Louvrier also met Camille Pissarro at this time, and later became friends with Butler and Claude Monet, who invited him to Giverny.

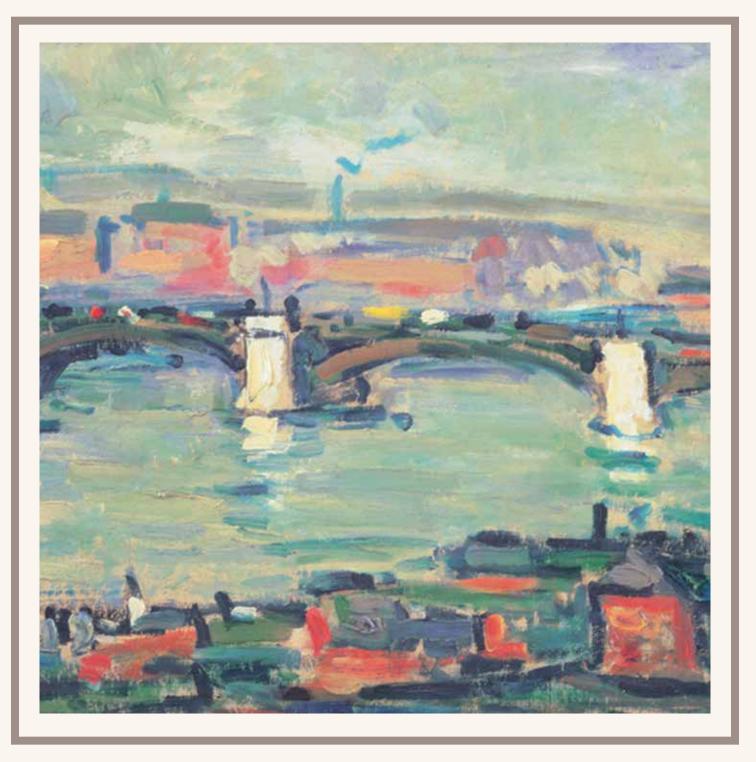
Deciding to stay in Paris, Louvrier exhibited at Master Thomas. At this time he began to write poetry influenced by the poets Francis Yard and Rene Fauchois. Louvrier exhibited alongside Dumont and Pinchon in his first exhibition of modern painting in Rouen. Remaining involved with the artistic and literary life of Rouen, Louvrier painted in the company of Delattre and Angrand and eventaully became President of the Artistes Rouennais.



Maurice Louvrier (1878 - 1954) Le Pont de Pierre à Rouen - 13 x 16 inches, Oil on board 126041

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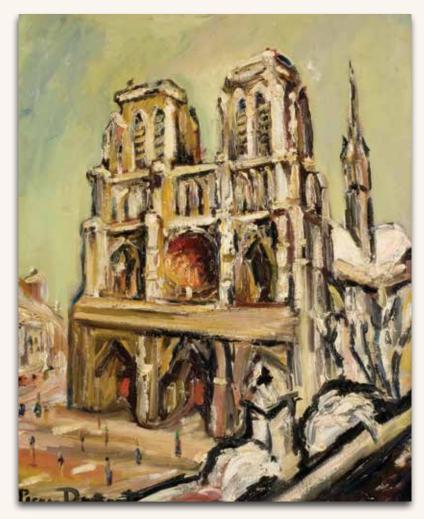
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Pierre Dumont was born in Paris, but lived most of his life in Rouen. Dumont studied at the Lycée Corneille with Robert Antoine Pinchon and Marcel Duchamp, under the supervision of Philippe Zacharie. Dumont was an extremely driven individual; his wish to become a successful artist superseded his father's opposition and his own financial challenges.

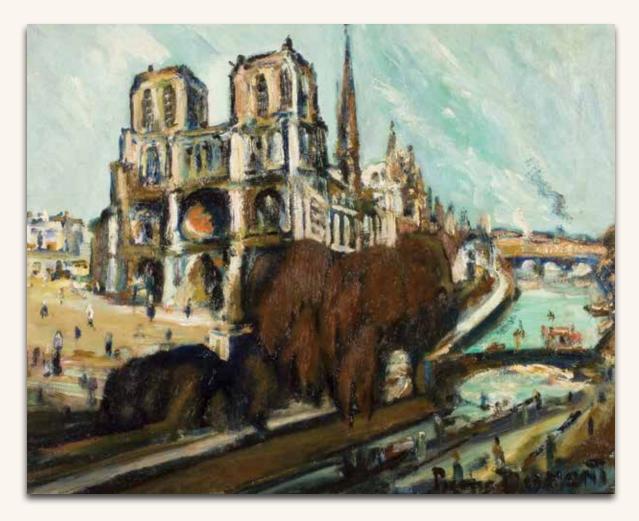
When the artist was 22, he had his first solo exhibition at Galerie Legrip, where his fiery temperament as a colorist was confirmed. Displeased with the contemporaneous Parisian art scene, Dumont took it upon himself to create a parallel salon and reunited Group XXX. At its foundation, the artist was one of the most active members of the Society of Rouen Artists. A versatile artist, Dumont painted still-lifes, landscapes, cityscapes and portraits of mostly well-known artists of the day. He exhibited with such artists as Picabia, Léger, Dufy, Duchamp, Villon, Guilbert, Louvrier, Luce, Utrillo, and Vlaminck.



Pierre Dumont (1884 - 1936) Notre-Dame de Paris, 1911 - 28 x 23 inches, Oil on canvas 131760

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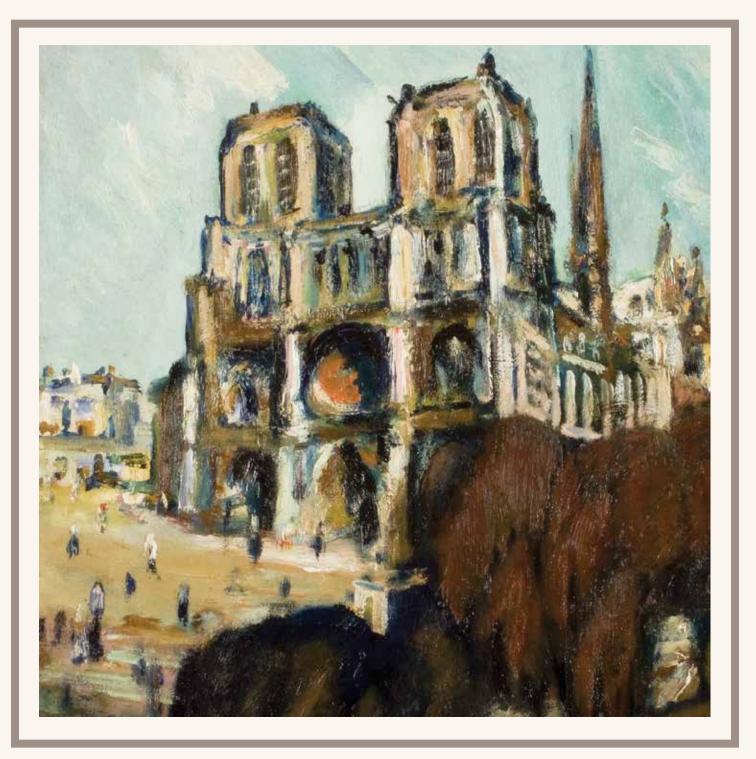




Pierre Dumont (1884 - 1936) Notre-Dame de Paris, 1912 - 25 x 31 inches, Oil on canvas 131761

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Pierre Dumont (1884 - 1936) Rouen, La Tour de Beurre, 1920 - 18 x 21 inches, Oil on canvas 131804

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Robert-Antoine Pinchon was born on July 1, 1886, the second and last child of the Pinchon-Dehame family. He studied at the Corneille Lycée, and soon fell in love with drawing and painting. At the Lycée he met Pierre Dumont and Marcel Duchamp, and exhibited his first painting in March 1900. He studied at the l'École des Beauxarts de Rouen, where Zacharie taught. In 1903, at the exhibition of the Society of Friends of the Arts of Rouen, the young artist hung two paintings.

At age 21, the young artist was recieved favorably by P. Mascart and M. Delaunay, who had just started the Society of Rouen artists. Pinchon sent six canvases for this first salon. Having formed a close friendship with Dumont, Pinchon followed with great interest the creation of the Group XXX.

Over the next few years the artists exhibited at the Gallery of Modern Artists, the Salon of Rouen Artists, the 38th Municipal Exhibition of Beaux Arts of Rouen, Legrip, Havre, the 7th Exhibition of the Society of Modern Painting, and many others. In 1932 he was named a member of the Academy of Rouen, and in 1935 he became President of the Society of Rouen Artists.

Pinchon's beginnings were influenced by the three Rouen masters: Lebourg, Delattre, and Frechon. Some works easily show the sure influence of these masters, but this early period was quickly succeeded by a colorist period. This style was brought to light under the stimulus of his friend Dumont and the Paris exhibitions, where Pinchon gave free rein to the magic of colors. From the war to the period 1925-1930, Pinchon became more and more the colorist while ornamenting his art with a manifest decorative concern. At the end of his career he executed highly designed landscapes where he attained perfect synthesis of the elements; he proved himself to be a master of capturing Normandy light, honoring the lineage of Lebourg.



Robert-Antoine Pinchon (1886 - 1943) Les Viottes en bord de Mer - 19 x 24 inches, Oil on canvas 131809

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Léonard Bordes was born in Paris in 1898. His mother was a pianist and his father a cellist. Bordes received a musical education, but the rigorous discipline involved did not fit the artist's personality. He moved to Rouen at a very young age with his sister and attended classes in 1913 at l'École des Beaux-Arts de Rouen. Bordes met with Frechon and Guilbert, and at the age of 17, he presented to the public a "Trio" of Beethoven. In 1916, he participated in an exhibition of Belgian and Norman Painters.

After World War I, Bordes tended to work as an independent although he was extremely attracted by Lebourg's impressionism and Louvrier's work. In 1919, he was a guest at the Société des Artists Rouennais where he exhibited six watercolors. From 1922 to 1925, Bordes exhibited at the same salon regularly, but before leaving Paris he also participated at two exhibitions at the Gallerie Moderne.

In 1929, Bordes traveled in the South of France and Corsica and presented works from his journey at the Gallerie Prigent in 1931. The landscapes of Bearn, the views of Marseilles, and the Mont-Gargan became his three favorite subjects. In 1932, he stayed in The French Alps where he developed a full talent for snow scenes. In June of 1932, Bordes joined the group of the "Seize", and exhibited a nude for the first time and a landscape of the Mont Gargan. Bordes presented his work in two galleries, Prigent and Gosselin, during this period. He developed his own style and expressed very direct and spontaneous sensations through his art.

During World War II, Bordes expressed all the misery and anger through his work and participated at the "Rouen et L'Exode" where he exhibited more dramatic depictions. He exhibited his work at the Menuisement Gallery until the end of his career. In 1953, he gathered 40 years of his labor into one exhibit for which he received excellent reviews.

From 1960 to 1965, Bordes worked in the company of Gaston Sebire, in Fontenay and in Spain. This trip became a true revelation for the artist. Bordes came back to Rouen and executed lithographs through which he expressed all the charm and the spirit of Spain. His health deteriorated the following year and Bordes died in the Charles Nicoll Hospital in Rouen in 1969.

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Léonard Bordes (1898 - 1969) Les Filles du Peinture au Jardin - 19 x 24 inches, Oil on canvas 126558

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Born in 1912, at Bosc-le-Hard, near Rouen, Albert Malet was greatly impressed by the work of Jean-Baptiste Corot However, his greatest inspiration to pursue a career in the world of art came from the famous Rouen painter, Robert Antoine Pinchon. A tremendous understanding developed between the two men, which evolved into a great friendship that lasted until Pinchon's death. Malet became his successor as the head of the prestigious l'École de Rouen.

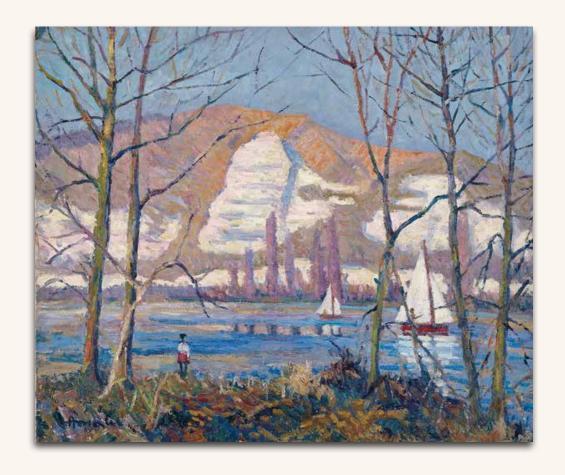
It is important to note that as a key member of l'École de Rouen, Malet painted regularly with the other leading Rouennais artists of the time such as Narcisse Guilbert, Marcel Couchaux, Pierre Le Trividic, Narcisse Hénocque and Maurice Louvrier. His work also inspired a number of noted poets of the time, namely Philippe Tournaire, Pierre Laurent, Roger Vaccaro and Olivier Costa de Beauregard.

A highly talented man, Malet was also a meteorologist, a botanist, an astronomist and had a great knowledge of precious metals and prehistoric fossils. He held a diploma from l'École Normale, and was Vice-President of the Société des Sciences and Chevalier des Palmes Académiques.

Malet was a member of the Comité des Peintres Normandes and the Société des Artistes Rouennais. The Salon de l'École Française invited him to exhibit at the Palais de Tokyo in Paris. He won a gold medal at the Salon U.F.O.L.E.A. and a bronze in the exhibition for Artistes Français. Malet's paintings have been shown throughout the major galleries around the world and the President of France offered his work on numerous occasions as a gift to visiting heads of state, including President Ronald Reagan.

Despite his many titles and achievements, Malet remained eternally modest - always encouraging his pupils and admiring the qualities of others. Malet's sole focus was inspiring young artists to develop and continue the great tradition of l'École de Rouen.

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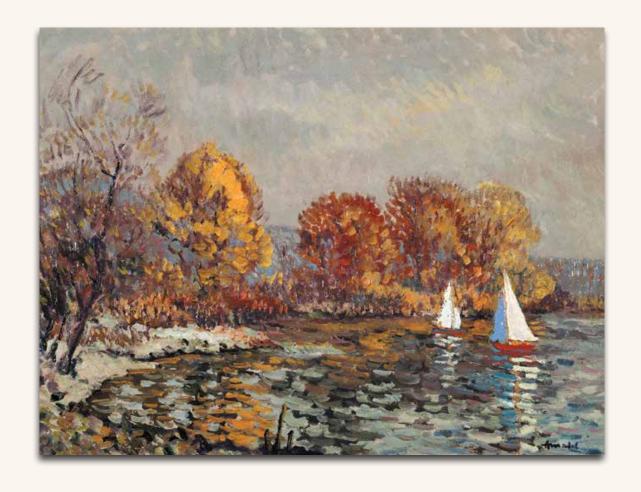


 $Albert\ Malet\ (1912 - 1986)$   $Falaises\ de\ St.\ Adrien\ près\ de\ Rouen,\ le\ Soir\ -\ 21\ x\ 25\ inches,\ Oil\ on\ canvas\ 126190$ 

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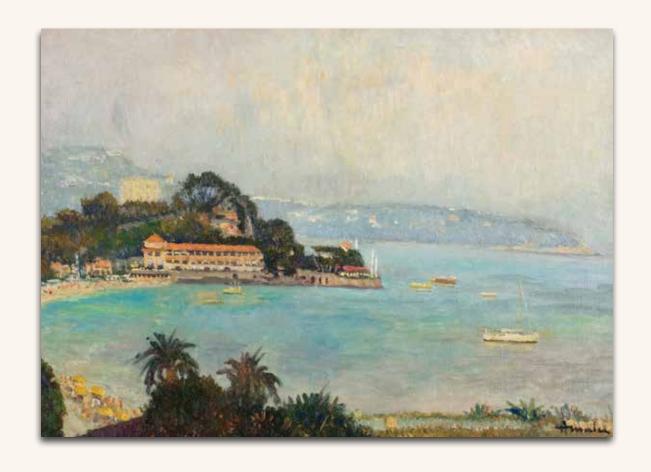




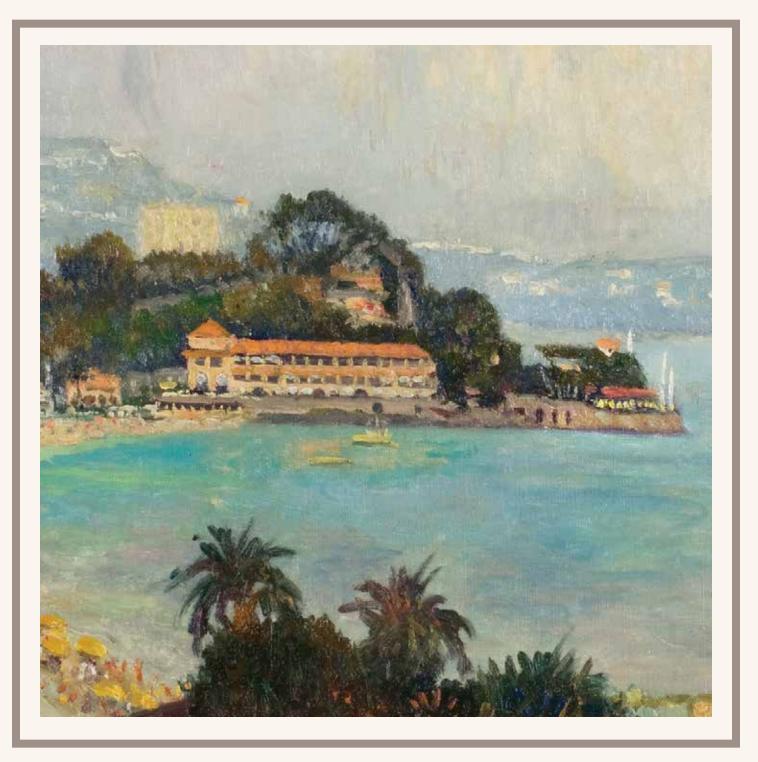
 $Albert\ Malet\ (1912-1986)$   $Autumne\ sur\ la\ Seine\ \grave{a}\ Henouville\ -21\ge 28\ inches,\ Oil\ on\ canvas\ 126190$ 

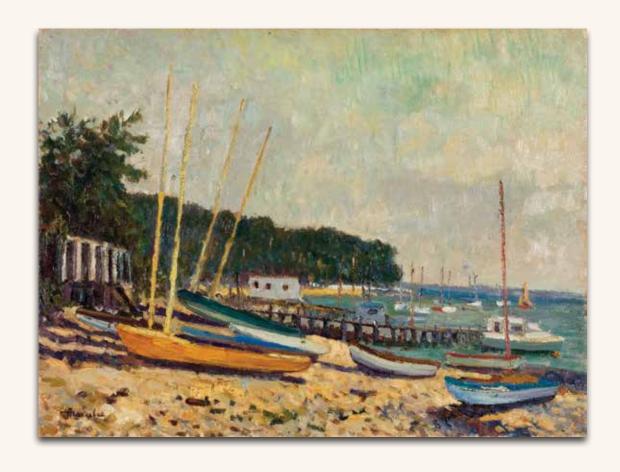
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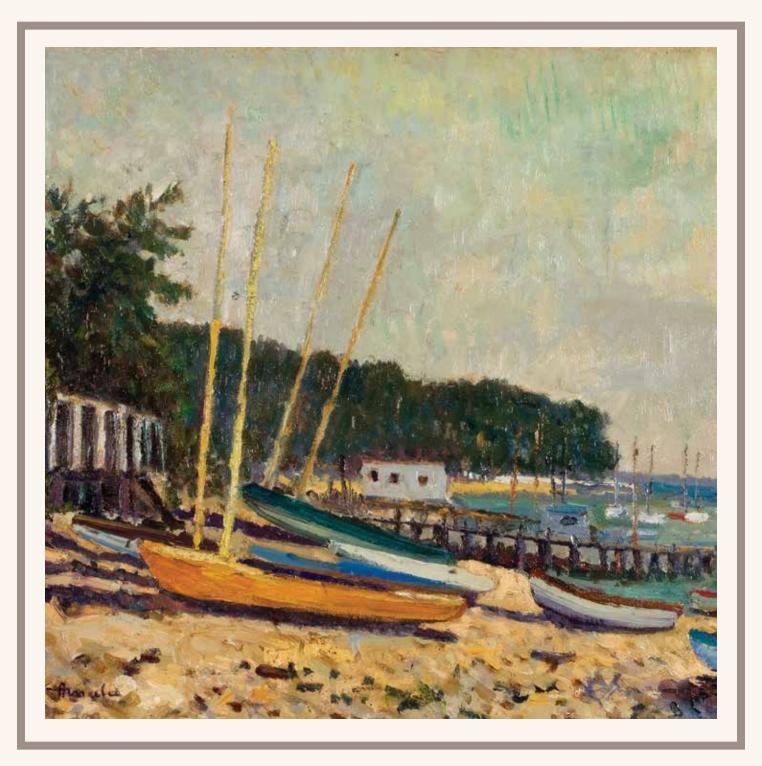
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