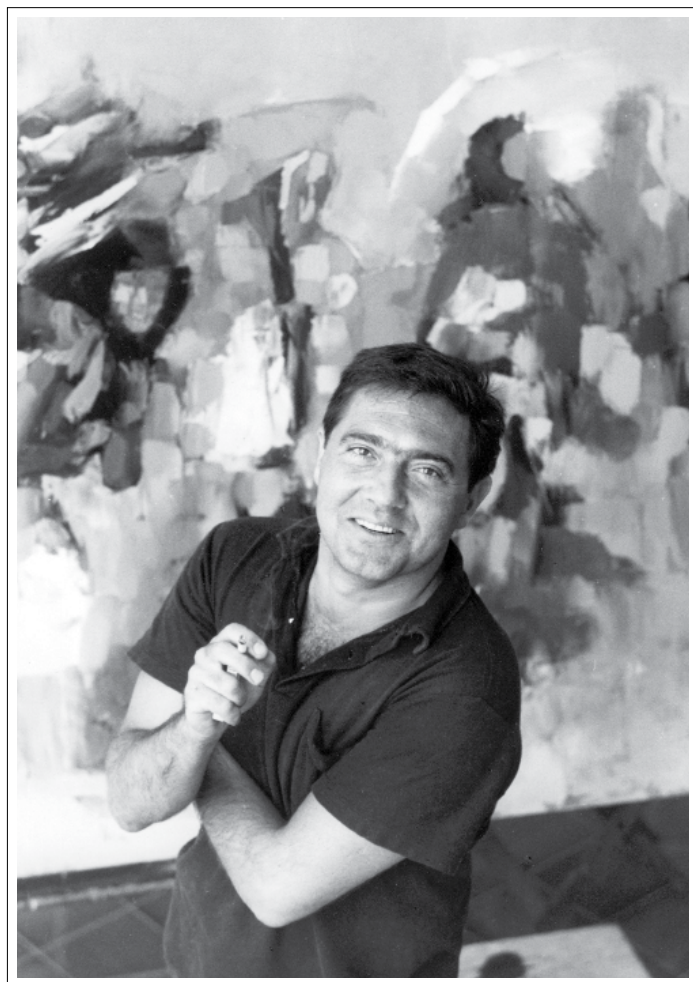


60 YEARS OF REPRESENTATION

SIMBARI • SÉBIRE • KLUGE • VU CAO DAM • LE PHO • VIGNOLES • DUFY • HAMBOURG

WALLY FINDLAY GALLERIES



NICOLA SIMBARI (B. 1927)

NICOLA SIMBARI (B. 1927)

Simbari was born in 1927 in San Lucido on the Calabrian coast of Italy. He began his art studies at the Academy of Fine Arts in Rome with painting and architecture. He subsequently became a professor of architecture at the Academy, but held the position only for a short time before devoting himself entirely to his painting. His first individual exhibition took place in 1953; the same year he was awarded the prize for the best stage decorations for the music hall performance of *Tarantella Napoletana*. In 1954 he received the gold medal for the best graphic art poster at the National Contest of the State of Italy, and in 1955 was asked to exhibit at the Rome Quadrennial. By this time he had begun to make a name for himself in the world of contemporary Italian painting. In 1957, he went on to exhibit in London for the first time and the following year was given the highly sought after commission to complete the murals for the Italian Pavilion at the International Exhibition in Brussels. He was subsequently granted an individual exhibit in New York, and was also invited to participate in an exhibit entitled *Three Directions in Italian Painting* in San Francisco and at the *Two Worlds Festival* in Spoleto, Italy.

Since his first one-man show in Rome in 1953, many important private collectors across Europe and America have acquired Simbari's paintings. They are included in the institutional collections of the Virginia Museum of Fine Arts, the Liberty Company in London, and the Christian Dior Collection in France, among others. In the United States his work has become widely known through the exhibitions presented by Wally Findlay Galleries.

Simbari painting is semi-abstract; his light, fresh colors and lively composition illustrate a wide range of subjects. Squares of vivid colors are interwoven with calligraphic lines, reinforced by a deeply-felt sense of design and composition. He creates a Mediterranean world of light, which seems to reveal colors, and at the same time obliterates them through the intensity of light. With an audacious use of the palette knife, Simbari evokes a world which is solid and one in which the human being and nature are in balance.

As a painter Simbari initially was interested in mainly the avant-garde movement. He cites Braque as one of his first influences, followed by an adoration of Miró. As he evolved as an artist, however, he gradually began to impart a narrative in his paintings, so his style evolved to a more introverted one, while appropriately developing an admiration for Gauguin, Van Gogh and the *de Staël* group of painters.

Simbari, as most great artists do, found himself freed from external influences and developed the style now recognized as *Simbaresco*. He defines himself as a figurative artist who journeyed through Abstract Expressionism, Geometric Abstraction and a number of other styles of painting, but who has always been and still is a figurative painter because of his greatest interest in people.

Just as Simbari's style in painting is his own, so his technique of painting is his own. He is meticulous and exacting in the choice of materials; he accepts only the finest canvas and prepares it with care; he has his colors ground by a family in northern Italy who have been engaged in this work for three hundred years and he mixes his own pigment. He is continuously developing new graduations of color and exults when he has succeeded in adding a more brilliant one to the range of his palette. When he uses a brush, it is only to create the background of the painting, which is then completed with palette knives of which he has about twenty-five sizes ranging from very tiny ones to huge ones.



NICOLA SIMBARI -*ENTR'ACTE*, 1976 - 32 x 39 - OIL ON CANVAS - 133918

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NICOLA SIMBARI - *LA PANTHERE NOIRE* - 55 x 59- OIL ON CANVAS - 104116

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NICOLA SIMBARI - *SARDINIA* - 35 1/2 x 35 1/2- ACRYLIC ON CANVAS - 109201

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NICOLA SIMBARI - *AMANTEA*, 1977 - 35 1/2 x 39 1/4- OIL ON CANVAS - 134591

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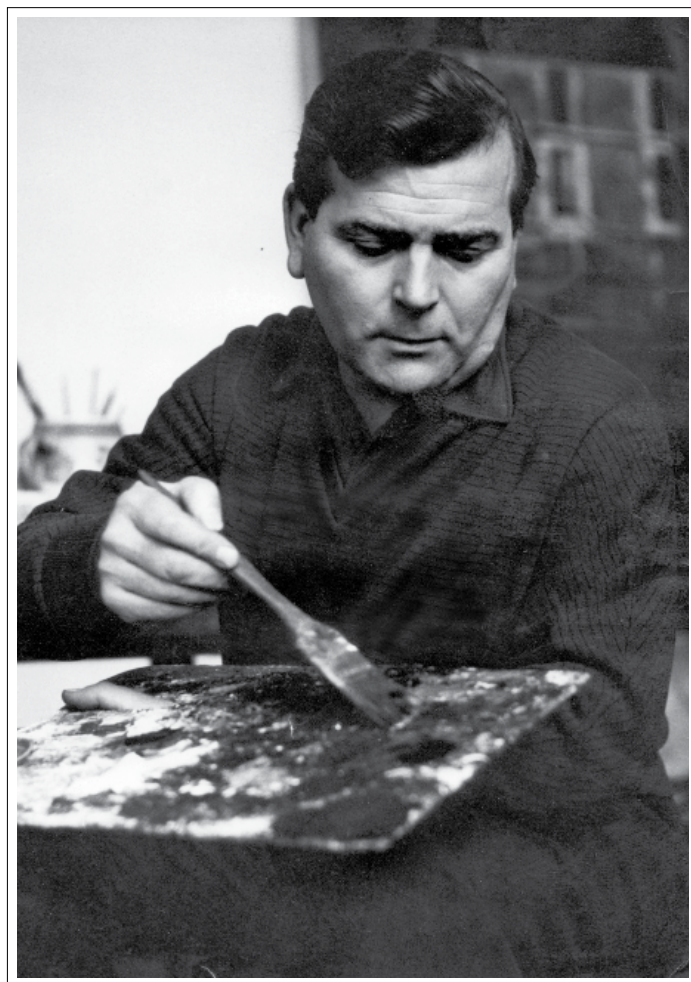
NICOLA SIMBARI - *TERRACE IN TRASTEVERE*, 1965 - 39 ⁹/₁₆ X 47 ¹/₄- OIL ON CANVAS - 133940

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GASTON SÉBIRE (1920 - 2001)

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One of the important painters of the School of Paris, Gaston Sébire, was a sensitive and original artist who won widespread recognition for his marines, dramatic landscapes and vigorously constructed flower paintings. Born in the village of Saint-Samson in Normandy in 1920, he worked for eight years as a postal clerk in Rouen, sorting letters in order to support his career as a painter. It was in the forties that Sébire's reputation as an artist gained recognition. French galleries such as Visconti, Charpentier, Drouant, and later Findlay, noticed him and ever since his first exhibitions in Rouen in 1945 he has been honored by various awards: Casa Velasquez, Critique, Green Shields, the gold medal of Salon des Artistes Français and the medal of honor of the Salon de la Marine.

He became the official painter of the Marine Nationale in 1975 and established himself as an excellent lithographer. In 1991, a retrospective of this artist's works in the Musée de la Marine in Paris showcased his talent as a figurative painter. Moreover, Normandie had honored him in 1984 at the Château Vascoeuil, and then at the Musée des Beaux Arts of Rouen in 1986, where his larger canvases had been revealed to enthusiasts. In addition, The Amateurs Rouennais d'Art published a work that compiled more than 200 pieces illustrating the career of the artist.

Carrying off so many coveted awards drew public attention to Sébire and he was given the opportunity of presenting highly successful one-man shows in Paris. But Paris was not Gaston Sébire's preferred milieu; he was a Norman, a man strongly attached to the soil, and after Paris exhibitions he always returned to Rouen to his large house overlooking the town to plunge himself again into painting.

With exceptional talent, Sébire worked for more than sixty years painting landscapes, still lifes, flowers and portraits. He full heartedly deserved every tribute given to him by his native region. He always remained independent, never following trends or fashion, but remained focused on beauty, light and colors.

Sébire was a strong man with great vitality, but silent and solitary by nature, with a personality as strong and frank as his paintings. When he tried to explain his painting, he would say: *A painting must have an element of mystery and show an effort to look beyond the surface of things.*

Sébire exhibited extensively throughout Europe and in America. He regularly exhibited in Paris at the Salon d'Automne, the Salon des Indépendants, and the Salon des Tuileries (more recently known as the École de Paris). His paintings have been purchased for the collections of the Musée d'Art Moderne, Paris, as well as the museums of Norwich and Rouen. In America, one of his paintings has been purchased by the University of Wisconsin for its permanent collection, and two of his paintings are in the permanent collection of the Joe and Emily Lowe Art Gallery of Syracuse University.



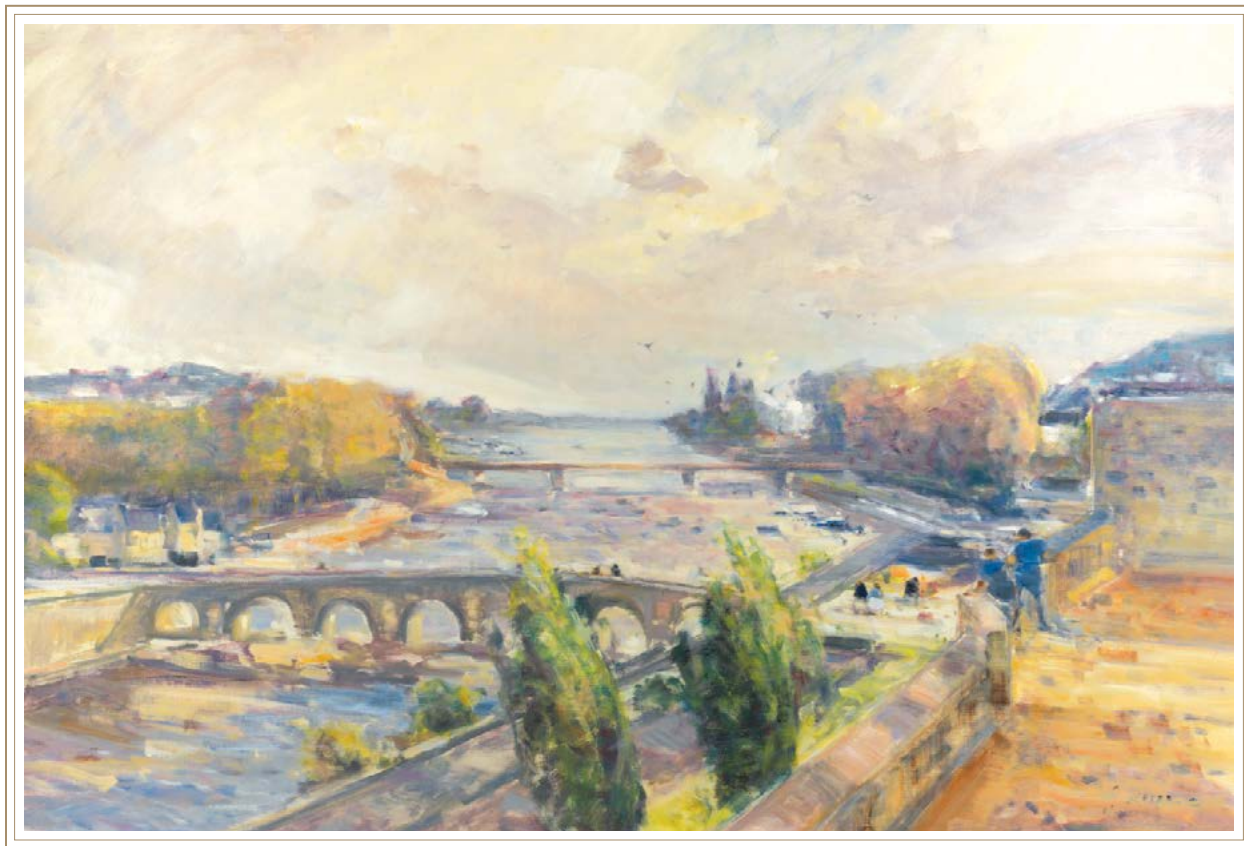
GASTON SÉBIRE - *BOUQUET JAUNE ET ROUGE*, 1980 - 57 1/2 X 44 7/8 - OIL ON CANVAS - 133125

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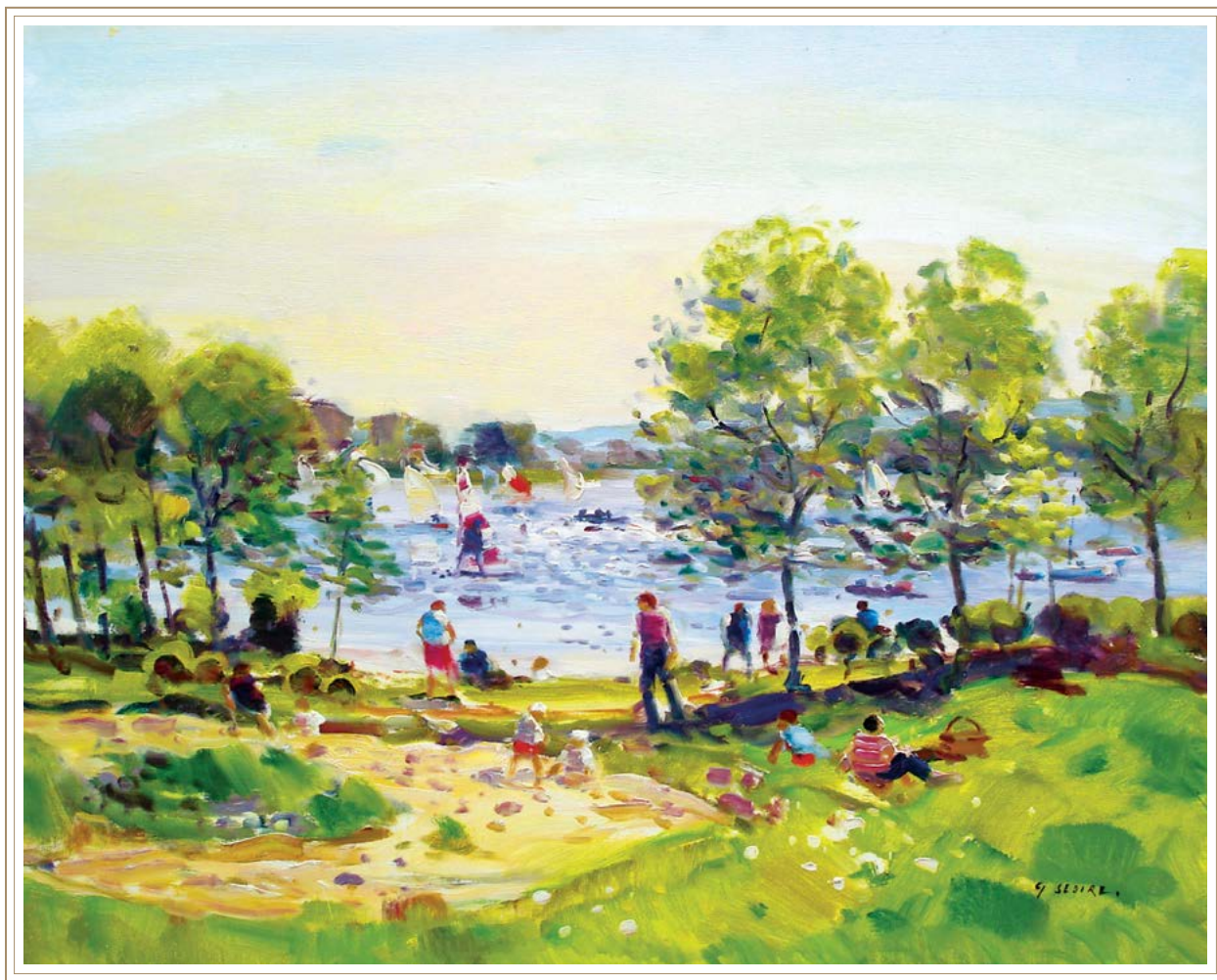
GASTON SÉBIRE - *LE PONT À ANGER* - 38 ³/₁₆ X 57 ¹/₂ - OIL ON CANVAS - 123340

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GASTON SÉBIRE - *APRÈS MIDI ENSOLEILLÉ*, 1991 - 28 ³/₄ X 36 ¹/₄ - OIL ON CANVAS - 130739

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GASTON SÉBIRE - *BOUQUET AU VASE JAPANESE* - 57 1/2 X 38 3/16 - OIL ON CANVAS - 130998

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GASTON SÉBIRE - *BOUQUET AUX DELPHINIUMS* - 57 1/2 x 44 7/8 - OIL ON CANVAS - 130748

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GASTON SÉBIRE - *LUMIÈRE DE MIDI*- 57 1/2 X 44 7/8 - OIL ON CANVAS - 123363

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CONSTANTIN KLUGE (1912 - 2003)

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Constantin Kluge was a tremendously interesting painter, who had a most unusual background full of broad experiences and training. Kluge was born in Riga, Latvia, on January 29, 1912 of Russian parents. His father was a graduate of the Polytechnic Institute of Riga and his mother a Professor of Literature. Kluge's father was drafted into the Czar's army in 1914. The chaos of the 1917 Bolshevik Revolution and the ensuing Civil War completely uprooted his family. They moved frequently, always eastward, eventually arriving in Manchuria in 1920. In Manchuria as a small boy he learned to speak Mandarin. In 1925, the émigré family moved to the French "concession" of Shanghai, where Kluge would graduate from the French Municipal High School. By the time he was seventeen, he was a very active member of the Shanghai Art Club. During this period of his life he took up the violin and cello, which served him later in Paris to meet his expenses by giving music lessons. At this time, his parents decided art was not a dependable career, and consequently Kluge left Shanghai for Paris in 1931 to study architecture. He spent six years at the L'ecole des Beaux-Arts and in 1937 graduated with the title of French Government Architect.

The years he spent studying and living in the Latin Quarter of Paris created in Kluge a strong attachment to the characteristic scenes of Paris. Therefore, instead of returning immediately to Shanghai and his family, Kluge stayed in Paris for six more months painting views of Paris in oils in order to portray and preserve the scenes he so loved. The childhood years spent in Asia had contributed to his love of painting as well. His professor of Chinese had taught him a respect for the handling of the brush and a respectful attitude toward the beauties of nature. The young artist was drawn to the depiction of beauty rather than the ugly and sordid, which were more in vogue at this time. Upon returning to China, Kluge practiced his profession of architecture. His friends finally persuaded him to exhibit his paintings, and his exhibitions were so successful and aroused such enthusiasm that Kluge felt that painting, his first love, could now afford him a livelihood. Kluge spent the years of World War II in Shanghai and was convinced he only avoided trouble with the Japanese occupiers due to their respect and love for painting.

In mid-1946 he accepted an architectural post in Hong Kong, but continued to paint in his spare time. In March, 1950, amid rumors that the Chinese Communists might invade Hong Kong, Constantin Kluge left Asia for good and returned to his beloved Paris. Already a mature and successful painter by the time he reached Paris, it is not surprising that he received considerable attention at the Paris Salon in 1951, even winning an award. He then became a frequent exhibitor in the Salon shows, which proved to be a gateway to ever increasing public attention. Kluge was a member of the Societe des Artistes Francais, and his works have won prizes at their Salon. In 1961 he was awarded the Modaille d'Argent, as well as the special Raymond Perreau prize given by the Taylor Foundation at the Salon. In 1962 he received the coveted Gold Medal of the Salon.

In 1990, Kluge earned one of the most prestigious non-military awards bestowed by the French government: he was named a Chevalier de la Ugion d'Honneur by the French Ministry of Culture. In 1991, Kluge was awarded the Grand Medal of the City of Senlis. Completely captivated by the many moods of Paris, Kluge had become absorbed in painting this beautiful city.

French art critics have declared that Constantin Kluge is a painter of poetic realism. Kluge painted without affectation, in a frank and straightforward style. His firm drawing and well-constructed forms are bathed in an atmosphere of subtle colors. He found great joy in painting and continues to communicate that joy to the beholder.



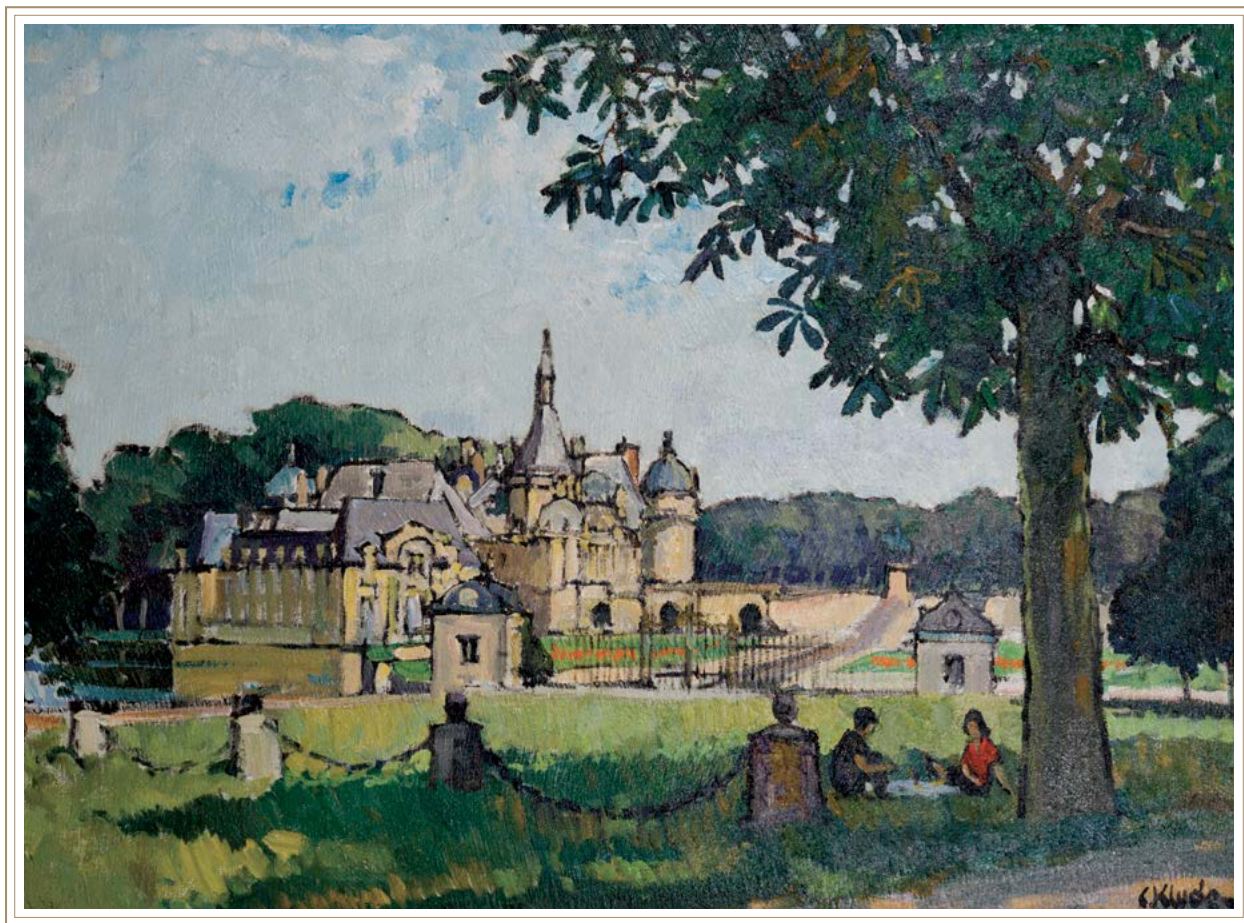
CONSTANTIN KLUGE - *LE PONT MARIE* - 23 ⁵/₈ X 36 ¹/₄ - OIL ON CANVAS - 134560

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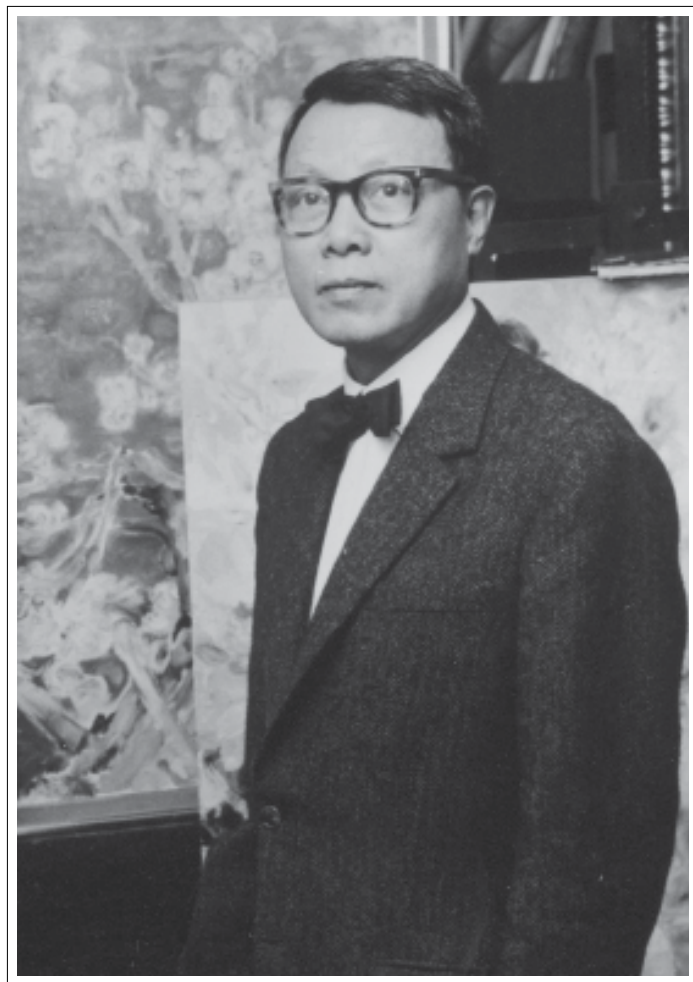
CONSTANTIN KLUGE - *LA CHATEAU DE CHANTILLY*, 1966 - 28 ³/₄ X 39 ³/₈ - OIL ON CANVAS - 134137

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LE PHO (1907 - 2001)

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The sensitive, subtle, and beautiful paintings by Vietnamese artist Le Pho are a fascinating blend of Oriental artistry and contemporary Western art influences. For the most part, Le Pho specialized in semi-Impressionist studies of flowers and figures, handling his subjects with both delicacy and an unusually fluid transparency of color. In his early years, Le Pho preferred painting on silk rather than canvas, and to do so, he developed a technique all of his own. When he switched to painting on canvas, he achieved great richness and a completely unique surface texture, even on its sturdier material, which suggests the delicacy of the silk formerly used.

Le Pho's work has a distinctive elegance, imagination and artistry, which immediately suggests a background of culture and taste. Consequently, one is not surprised to learn that Le Pho was the son of the Viceroy of Tonkin (Viet Nam) and that his first one-man show in Paris was considered of sufficient importance to be sponsored by the Embassy of Indo-China.

Born in Viet Nam on August 2, 1907, Le Pho had a cosmopolitan background even as a young art student. He first studied at the Ecole des Beaux-Arts of Hanoi from 1925 to 1930, and then at the Ecole des Beaux-Arts in Paris the following two years. In 1933, on his return to Hanoi, he was appointed professor in the Hanoi Ecole des Beaux-Arts, a post that he held from 1933 to 1936. While studying in Paris he had the good fortune of being a student of Victor Tardieu, who during his own days as an art student had been a friend and companion of Matisse.

Le Pho's professorship in Hanoi came to an end when he was sent back to Paris in 1937 to serve as a delegate and as a jury member at the International Exposition in Paris. From that time on, Le Pho remained a resident of Paris. His first one-man show in Paris in 1938 was his first step toward his subsequent active and important painting career in Europe. In recent years he has had numerous one-man shows in Paris, Nice, Lyon, Strasbourg, Nantes, Rouen, Brest, Algiers, Casablanca, Brussels, Caracas and Buenos Aires, as well as in New York and San Francisco. He also served as artistic advisor to the Embassy of Viet Nam in Paris, had been a prizewinner in the International Exhibition of Beaux-Arts of Saigon, and had become an annual exhibitor at the Salon d'Automne and the Salon des Indépendants in Paris.

Already his paintings are in the permanent collection of the Musée d'Art Moderne of Paris as well as in the collections of numerous French museums outside Paris.



LE PHO - *LA FEMME EN BLEU*, 1984 - 23 ⁵/₈ x 28 ³/₄ - OIL ON CANVAS - 134140

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LE PHO - *TULIPS ROUGES*, 1964 - 39 ³/₈ X 28 ³/₄ - OIL ON CANVAS - 129769

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LE PHO - *COMPOSITION* - 31 $\frac{7}{8}$ X 25 $\frac{9}{16}$ - OIL ON CANVAS - 129153

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LE PHO - *LES PIVOINES ROSES* - 39 ³/₈ x 28 ³/₄ - OIL ON CANVAS - 120355

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LE PHO - *FLEURS* - 25 $\frac{9}{16}$ X 31 $\frac{7}{8}$ - OIL ON CANVAS - 130312

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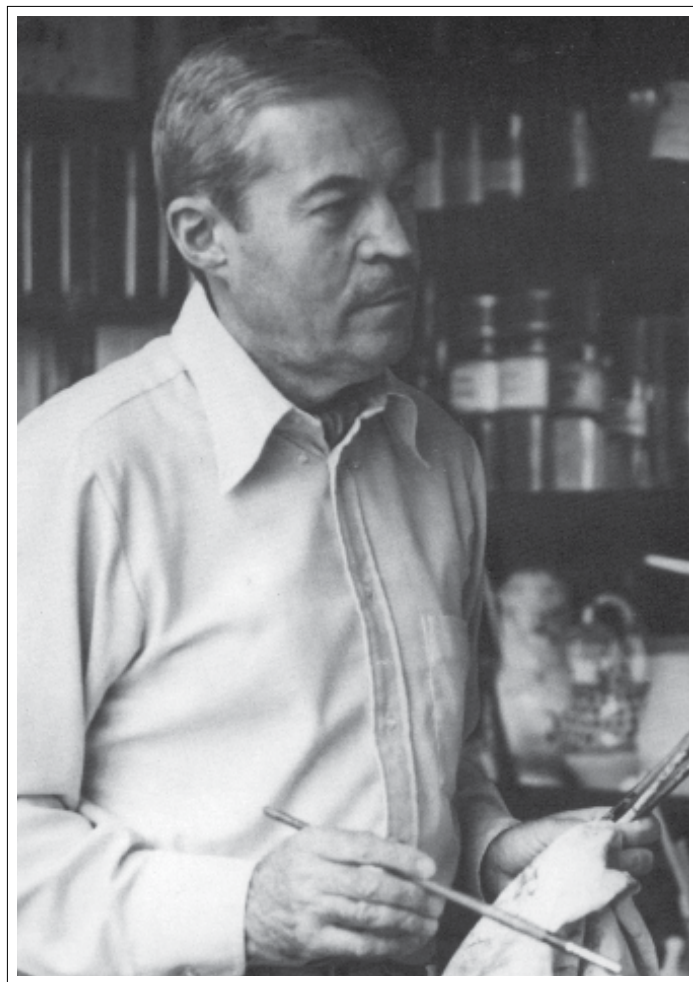
LE PHO - *TULIPES ROUGES*, 1964- 39 ³/₈ X 28 ³/₄ - OIL ON CANVAS - 129769

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ANDRÉ VIGNOLES (B. 1920)

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André Vignoles feels that the basic function of painting is the effective representation of nature, but he feels many artists have confused a painting's means for its end. It is his belief that it is time to come back to the painting of pictures, to the expression of sentiment and mystery, and to the sharing of the artist's personal vision.

André Vignoles has a very distinguished painting style. His richly colorful still life and landscape subjects demonstrate a truly creative imagination and an extraordinary craftsmanship. Vignoles was born at Clairac in the southwest part of France on August 5, 1920. He was attracted to drawing at an early age, and was formally trained in the classics. He began to paint with a student of Flandrin, one of the first Fauves, who had studied in the atelier of Gustave Moreau. As he continued his study of painting, Vignoles was attracted to the art of Cézanne, Van Gogh and the Primitives of the 15th Century. When he discovered Modern art, his admiration of Picasso led him to experiment with Cubism. His Cubist phase lasted from 1943 to 1945.

In 1945, Vignoles married and went to live in Nice, but shortly thereafter moved to Vallauris. In Vallauris he produced ceramics to earn a living, though in his spare time he was completely devoted to painting. It was at this time that Vignoles met Pierre Bonnard, who both advised and encouraged the young artist. Acting upon Bonnard's strong recommendation, Vignoles moved to Paris in 1946. In Paris, he continued to decorate ceramics as a source of income, but he never stopped painting. The artistic community in Paris during late 1940's favored Cubism and abstraction, but despite his interest in Cubism, Vignoles became repelled by this type of art he considered to have become too intellectual, too decorative. He was convinced that art must return to nature, a conviction reinforced by his numerous visits to the Louvre, which had just reopened after the war. At the Louvre he discovered Louis Le Nain, Chardin, Watteau, Poussin and El Greco. He sketched at l'Académie Libre de la Grande Chaumière and at the Louvre by himself, concentrating on patient studies of nature, perfecting his skills in drawing, as well as mastering the use of color.

Having studied the paintings of El Greco in the Louvre, Vignoles felt compelled to visit Spain. He had the good fortune to win a traveling scholarship from the French Government that allowed him to make several trips to Spain. While in Spain he gained an even greater appreciation of El Greco as well as inspiration from studying so many of this master's fine works at the Prado Museum in Madrid and in Avila and Toledo. Vignoles felt very close to the spirit and superb craftsmanship of his idol. However, despite the fact that he painted several landscapes of Toledo, Vignoles' style has no obvious elements reminiscent of El Greco.

Vignoles won the Prix de la Cadière d'Azur in 1954. In 1955, he presented his first one-man show in Paris, which initiated more exhibitions not only in Paris, but also in London and New York. He also participated in group exhibitions mainly in Paris, but in London as well.



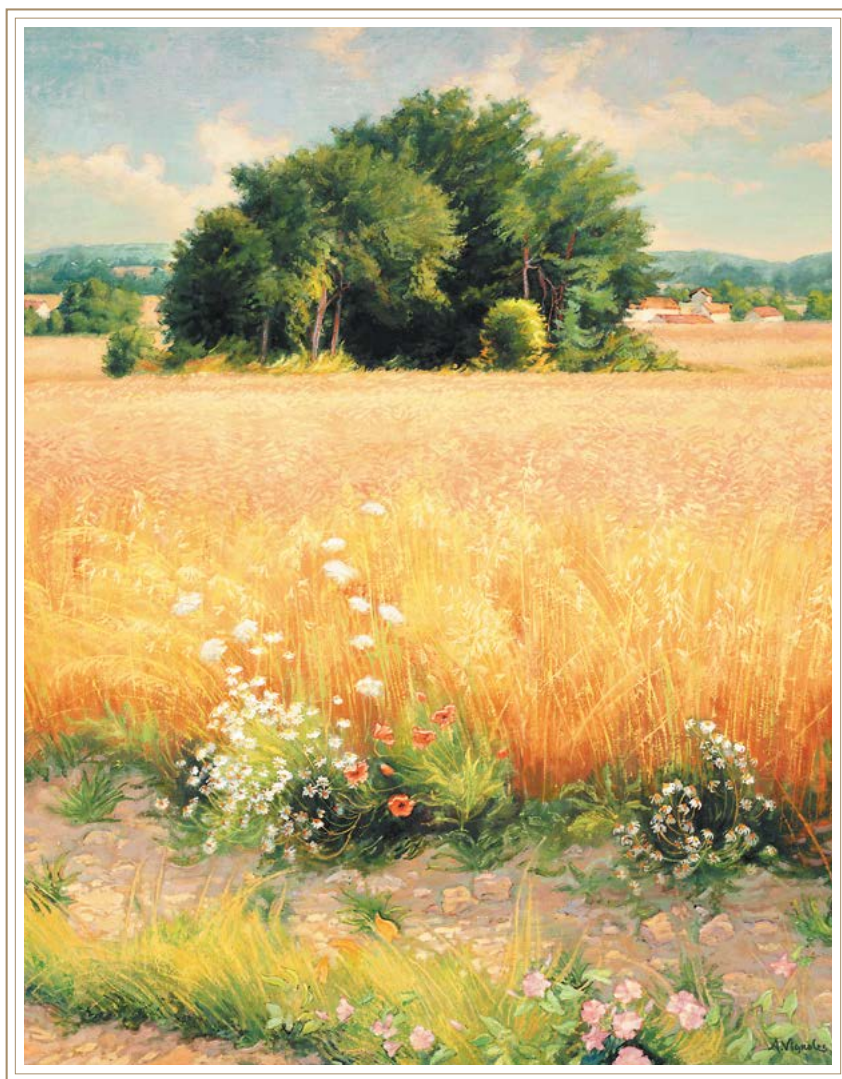
ANDRÉ VIGNOLES - *CINQ BOUQUETS AUX FLEURS MAUVES*, 1999 - 36 $\frac{1}{4}$ X 28 $\frac{3}{4}$ - OIL ON CANVAS - 124036

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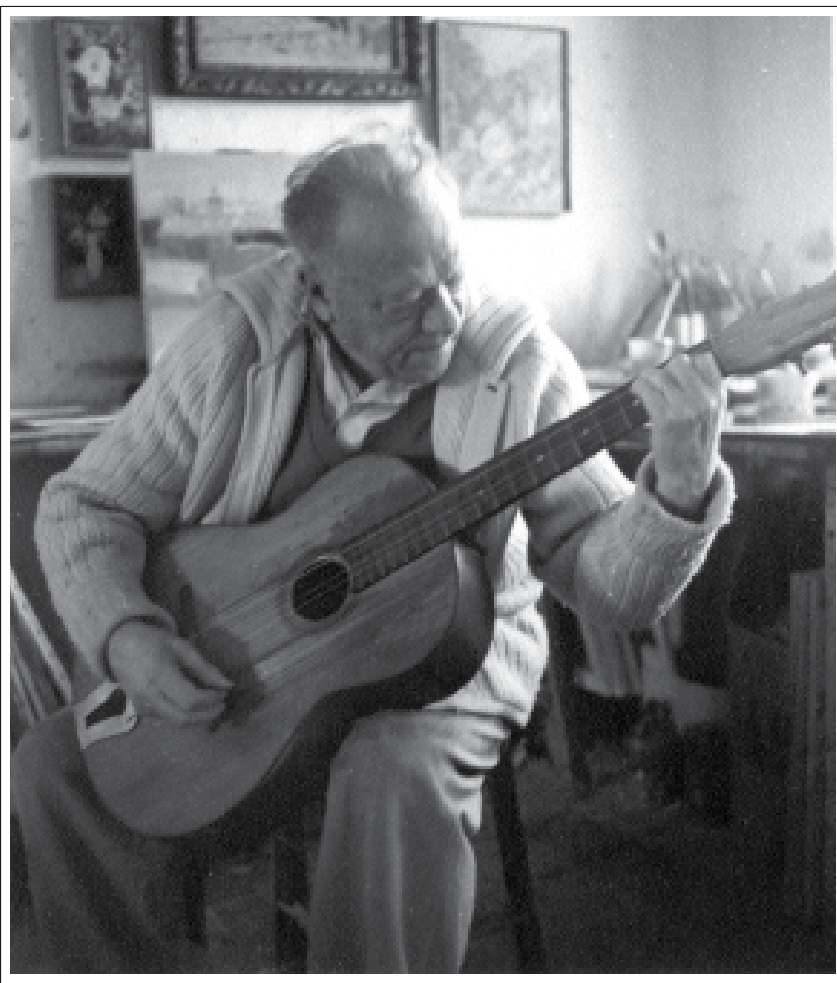
ANDRÉ VIGNOLES - *BOSQUET DANS LES BLES*, 1999 - 36 1/4 X 28 3/4 - OIL ON CANVAS - 124081

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JEAN DUFY (1888 - 1964)

JEAN DUFY (1888 - 1964)

Wally Findlay Galleries represented Jean Dufy in the United States during his lifetime and has continued to exhibit his work for many years after.

Born in Le Havre on March 12, 1888 into a family of nine children, Jean was the younger brother of Raoul Dufy. His was from an artistic family, most particularly devoted to music, and the young Jean showed considerable talent at an early age. He was encouraged in his artistic endeavors by his elder brother Raoul and his friend Emile Othon Friesz. Jean first studied at the Ecole des Beaux-Arts in Le Havre alongside Raoul, Friesz and Braque. After completing his studies, he traveled extensively throughout Europe, the West and North Africa. He first exhibited in Paris at the Salon d'Automne of 1920.

His career was specifically affected by two events in the postwar Parisian cultural scene: the comedy *Le Bœuf sur le Toit*, in 1920, which gave him the chance to meet the great French musicians of the era (Darius Milhaud, Georges Auric, Erik Satie, Francis Poulenc, Arthur Honegger), and *La Revue Nègre*, in 1925, which crystallized for him the marriage of color and music in his paintings, leading to exceptional works of art. Jean's interest in music inspired many depictions of pianists and orchestras, awash with analogous color schemes. During the same period, Jean also paid homage to the Fratellini brothers in paintings of circuses and clowns that teem with the music and language of color, plays of light, and a penchant for the liberal use of white, seen in his clowns, horses, and athletes. In his oil paintings and watercolors, Jean Dufy chose to represent Paris using a constantly evolving creative process, dominated by a harmony of blue tones. For Jean, blue was an insatiable source of inspiration for the Gates of Paris, the streets, the horse-drawn carriages, the Eiffel Tower, the sky, and the Seine.

He eventually rejected fashionable society, preferring to paint quietly at his farm in the Loire Valley near Nantes, where he remained until his death in 1964. Although he worked alone and was somewhat aloof, he was not a recluse. He lived joyously, though quietly, absorbed in his painting, and he made long trips with his wife to Paris and the coasts of France, and to Greece, Spain, Italy, Portugal, Sweden and Denmark. Wherever he went, his keen eye and retentive memory absorbed all he saw, and his pencil sketches, pen and ink drawings, gouaches and oils were filled with his own exuberant wit and delight in the variety of the world's beauty and man's activities.

When he was at home in the country, the greater part of each day was spent painting. From painting, he turned daily to playing his guitar. He was an accomplished guitarist, having inherited this musical gift from his father. In the evenings he left his studio to go dancing or to the café where he chatted and observed the personality and individuality of his fellow countrymen. He would then return to his home refreshed and ready to resume painting the next day.

Jean Dufy passed away on May 12, 1964, in La Boissière in the village of Boussay, two months after the death of his wife Ismérie. Before his death he had solo and group exhibitions, the list too numerous to list, in both Europe and the United States. There have been many retrospective exhibitions since his death.



JEAN DUFY- *BOUQUET DE FLEURS*, 1921 - 18 1/2 x 16 1/2 - WATERCOLOR ON PAPER - 134154

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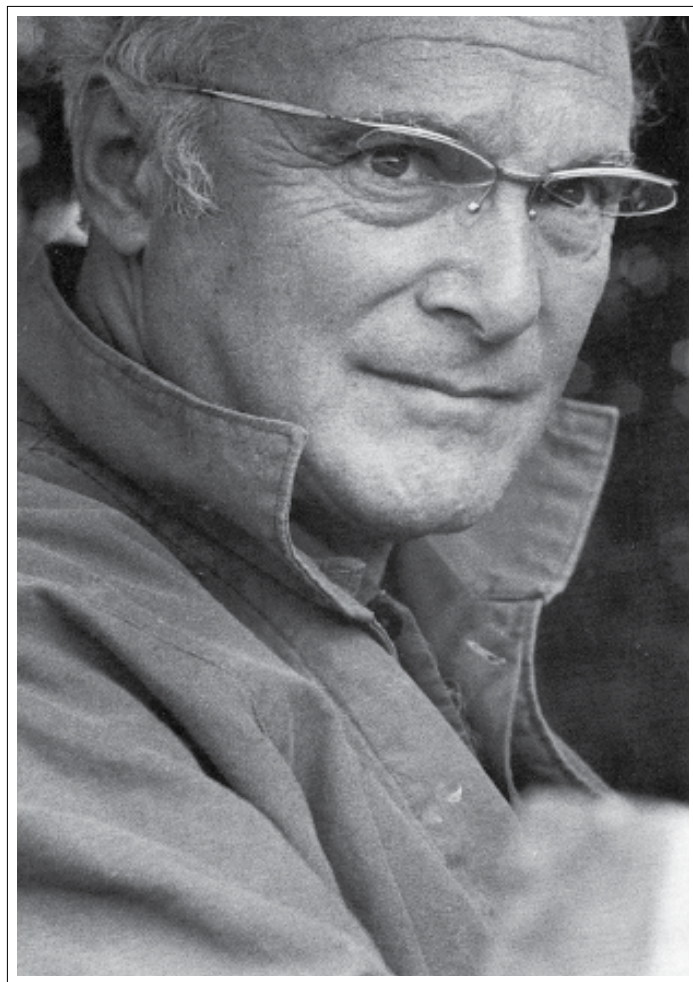
JEAN DUFY- *BOUQUET DE ROSES*, 1928 - 25 $\frac{5}{8}$ X 21 $\frac{1}{2}$ - OIL ON CANVAS - 132221

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ANDRÉ HAMBOURG (1909 - 1999)

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André Hambourg was born in Paris in 1909. He began his career in the arts at the Ecole Nationale Supérieure des Arts Décoratifs where he studied sculpture in the studio of Niclausse. In 1927, he enrolled in the Ecole Nationale des Beaux-Arts as a student of painting with Lucien Simon. Zbrowski, who was Modigliani and Soutine's dealer, introduced him to Henri Bénézit. Bénézit hosted Hambourg's first significant one-man show in Paris in 1928. Hambourg was only nineteen years old at the time. After this exhibition, Hambourg became very active in all of the important Paris Salons.

With his friends Francis Grüber, Brabo, Launois, and Garbell, he participated in the art movement of Montparnasse. Derain, Friesz and Kisling encouraged him as well. In 1930, he had his second one-man show in Paris, and in 1931 he was admitted as member of the Committee of the Salon de l'Art Français Indépendant and the Salon de l'Oeuvre Unique, thereby indicating his increasing prominence. His third one-man show in Paris in 1932 has been termed the final phase of his early work. André Hambourg is considered a renowned and sensitive interpreter of the Normandy coastline and of the Venetian canals, but in order to achieve this distinction, his life and work had to pass through many formative stages.

To appreciate Hambourg's art one must understand its development and its transitions from the youthful dark canvas, featuring scenes of conflict and the sudden perception of light, to his later landscapes in which the mind can rest in beauty and in fantasies freed from constraint. In all his wide-ranging travels, Hambourg always carried his own artistic ambience with him. Venice, Paris, Honfleur and even London all had the same spiritual and artistic climate for Hambourg. In his works, color assumes the same importance and proportion, and the muted light, so unlike that of North Africa or the Mediterranean, accentuates its impact and detail. With this change in emphasis, his scenes differ greatly from his earlier paintings, but more in their perception and aim, but not in sensitivity. It is the transient and the immense universal mutability of the land and sky to which he unceasingly returns.

His paintings of Normandy and Venice reflect this dramatic change. He transforms these scenes into a spontaneous world on the canvas; even the least touch of color is a suggestion rather than a form. As a painter of atmosphere, Hambourg is indebted to a rustic knowledge of elements of certainty, which characterize his work and enable him to harmonize the tree with its reflection in the water, the ship with the sea, and the human figure with the sand. Everything is alive on his canvases, not only the surging crowds on a beach, but the water, the sands and, above all, the skies that change the atmosphere from one canvas to another. The relationships of the sea and the sky and of the winds and the waves are poetic statements in and of themselves. The air moves freely above his clouds; one senses not only the movement but can almost feel the wind, almost the very temperature. If Boudin and Jongkind have a successor, the lone contender is Hambourg.

Life, in all of its guises, has always been the overriding passion of Hambourg's work. In the development of his art, perhaps it is not the change in life around him that changed his work, but his apprehension of it. From his changing perspective, he progressed from a painter of life's sorrow to a painter of its joy, its dynamism, and its constantly renewed creation. He always caught the color of the particular transient moment, and held and magnified it in a dynamic mutability. By means of his own reactions to life and the spontaneity of human contact, he relayed to the world what the world expects from the artist - the possibility of renaissance.



ANDRÉ HAMBOURG - *LE SPINACKER MAUVE*, DEAUVILLE - 5 1/2 x 7 1/16 - OIL ON CANVAS - 132484

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ANDRÉ HAMBOURG - *LES PETITS CHEVAUX*, 1967 - 6 ⁵/₁₆ X 8 ¹¹/₁₆ - OIL ON CANVAS - 133355

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