

Jean Dufy
&
Gen Paul

Génération de Montmartre

WALLY FINDLAY GALLERIES

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Since 1870, and through three generations of the Findlay family, Wally Findlay Galleries International has maintained a tradition of identifying, supporting and promoting artists of extraordinary talent. And our commitment to offering excellence and authenticity has become a hallmark of the gallery.

Our current exhibition, *Jean Dufy & Gen Paul / Génération de Montmartre* continues this tradition. For close to sixty years - since the 1950s - beginning when Wally Findlay and Jean Dufy forged a lasting friendship that evolved into Dufy's emergence as one of the premier artists of the century – we have been proud to celebrate his paintings, watercolors, gouaches and drawings worldwide. We were one of the first to bring Dufy's magical artistic vision to an American audience, and were privileged to continue

providing American collectors with authentic works after his death, by conferring closely with his sister, Germaine Dufy, appointed by the French Government as sole owner of the moral rights to the complete work of her brother.

And there could be no better artist to exhibit alongside Dufy's works than Gen Paul. It was Dufy who first brought him to Wally Findlay's attention, and again, an enduring forty-year relationship ensued.

Both were observers of the swirling, energetic, colorful world of France in the flamboyant early years of the 20th century. For Dufy the sights and sounds of Paris, the city he knew so well, became animated, visionary images capturing beauty and joy, yet still serene. The oils and watercolors included in the current exhibition span the years from 1913 through 1960. From Paul's hand comes a different kind of energy - staccato, focused, filled with nervous intensity. His forms seem ready to spring from the canvas as if they were living things captured and vibrating in an invisible container of his own creation, ready to burst forth.

We are pleased to reunite two of the foremost artists of the 20th century in this exhibition. In addition, on June 23, 2014, Dufy will accompany Edgar Degas, Edward Hopper and Georges Braque as the Poste Française honors the artist with a stamp commemorating the 50th year of his passing.

We are proud to share this Notable Event with our collectors, who over the last 60 years have acquired Dufy's paintings through our historical gallery locations in Chicago, New York, Beverly Hills, Palm Beach and East Hampton.

James R. Borynack
Chairman & CEO, Wally Findlay Galleries International



Gen Paul (1895 - 1975)



GEN PAUL, 1924

Eugène Paul was born in Montmartre on July 2, 1895, and began painting and drawing as a child, producing a Self Portrait in 1908. After his father died in 1910, he was trained to work on decorative furnishings. He served in the French army in World War I, where he was wounded and lost a leg. It was during his convalescence that he turned to painting.

Gen Paul (he Americanized his name in 1916) never received any formal training and yet was able to make a living from his art for almost 60 years, only stopping painting in oils in 1964, but continuing to draw and produce lithographs until his death in 1972. Spending his entire life in Montmartre, save a few sporadic trips to Spain, Switzerland, Holland and the U.S., Paul found himself continuously immersed in the strong currents of the constantly evolving contemporary art of the time. From 1850 to 1914 Montmartre was the center of the creative universe for painters, writers, poets and musicians. Paul's friends included Juan Gris, Utrillo, Vlaminck and

Frank Will, and drawing on influences as diverse as Toulouse-Lautrec, Van Gogh, Goya and Velázquez, he developed a dynamic form of expressionism. However, between 1925-1929 his work incorporated motion, through gestural brushstrokes, the juxtaposition of abstract and realistic forms, diagonal lines and zig-zags, and forced perspectives. Due to the inherent motion in many of his paintings, some consider Paul to be the first action painter, and a precursor to the abstract expressionists of the 1950s.

The succeeding decades show the progression of Paul's vision. In the 1930s, a time in which he struggled with alcoholism, his works were somber, with carefully drawn lines and chosen colors – emphasizing rhythm over motion. But the 1940s saw him return to “action” paintings that incorporated many elements from the 1920s, but never reaching the emotion and expression of the earlier paintings.

In 1934 he was awarded the Legion of Honor and in 1937 was asked to create a large fresco for the Pavilion of Wines of France at the Paris International Exposition - the same Exposition in which Jean Dufy and his brother were creating the huge mural for the Pavilion of Electricity.

It should also be noted that Paul was fascinated with jazz and traveled through the U.S. from New York to New Orleans and on to California, discovering subjects that begin to appear in his paintings. Paul's canvases touch on surrealism, even abstraction, and yet are founded in drawing. A single painting required from twenty to fifty preparatory drawings from which the work evolved. According to Maurice Rheims, from these sketches came “some of the best paintings of the century.”



No 1

Longchamps sous la pluie

c. 1960

Signed *Jean Paul* lower right

19 1/2 x 25 1/2 inches

Watercolor and gouache on paper

135691





No2

Chemin de fer près de la Tour Eiffel
c. 1960

Signed *Gen Paul* lower left

19 ⁵/₈ x 25 ¹/₂ inches

Watercolor and gouache on paper

135690



No 3

La course de chevaux

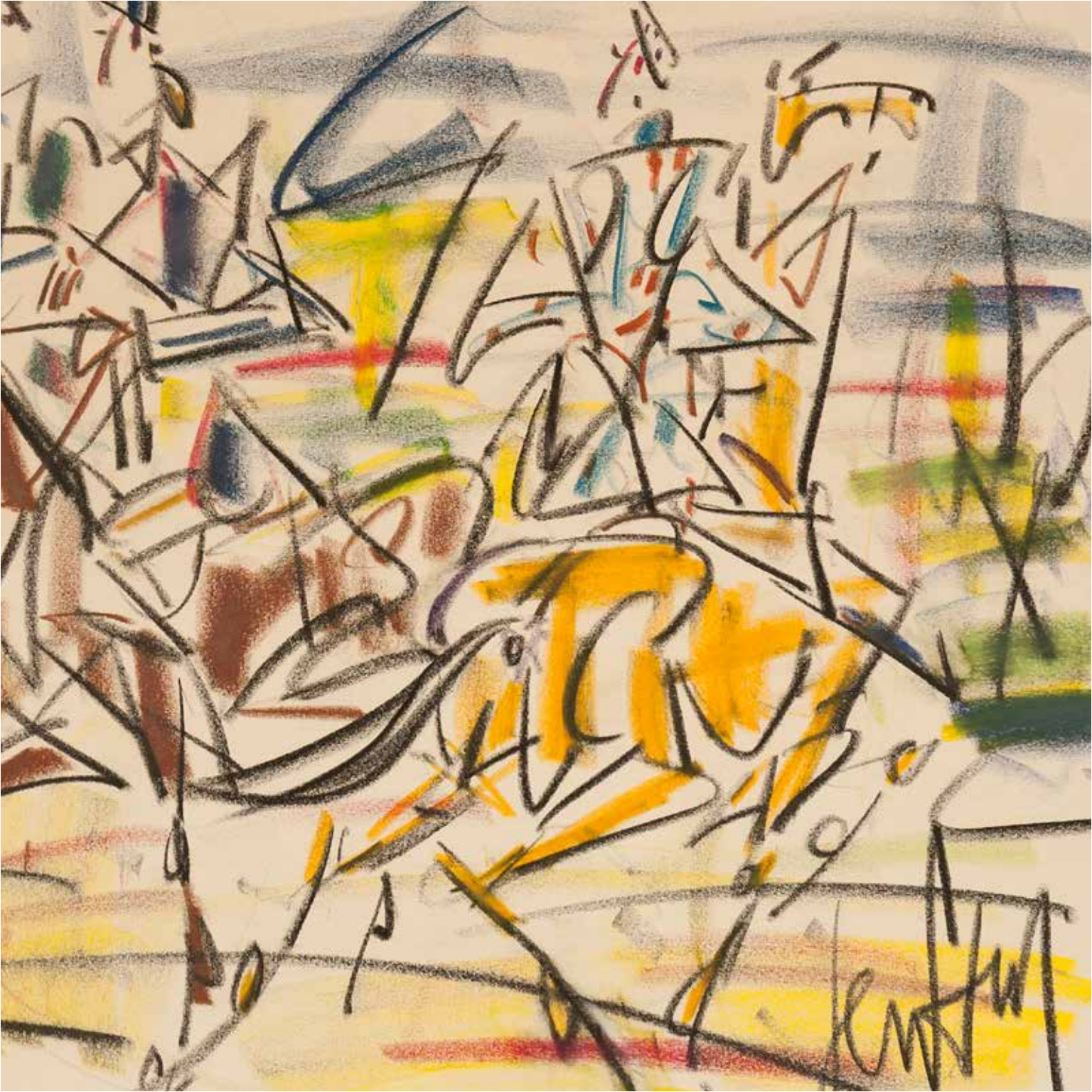
c. 1960

Signed *Gen Paul* lower right

15 ¹¹/₁₆ x 19 ⁵/₈ inches

Gouache on paper

135635





N^o4

Antibes, les bateaux

1954

Signed *Jean Paul*, inscribed *Antibes* and dated *54* lower left

12 1/2 x 15 1/2 inches

Gouache on paper

135636



No 5

À Daniel Mon Pote
c. 1960

Inscribed *À Daniel Mon Pote*, signed *Gen Paul* and printed *GEN* top left
17 x 12 ¹/₂ inches
India ink on paper

125383



N^o6

Notre Dame du quai de la Tournelle
1937

Signed *Gen Paul* and dated 37 lower right

19 ¹/₂ x 25 ³/₈ inches

Charcoal, crayon and gouache on paper laid on board

135199





No 7

Le Château d'If

c. 1960

Signed *Gen Paul* lower right

19 ⁵/₈ x 25 ¹/₂ inches

Watercolor and gouache on paper

135689



No 8

Gabrielle

c. 1945

Inscribed *Gabrielle* and signed *Gen Paul* lower right

12 1/2 x 16 1/2 inches

Pencil on paper

131349



No 9

rue Parisienne

c. 1960

Signed *Gen Paul* and inscribed *Paris* lower right

19 ⁵/₈ x 25 ⁵/₈ inches

Watercolor and gouache on paper

135688





No 10

Notre Dame and the Seine

c. 1970

Signed *Gen Paul* lower right

18 ¹/₂ x 24 ¹/₂ inches

Gouache on paper

131332



Jean Dufy (1888 - 1964)



JEAN DUFY | COURTESY OF THE PINDLAY INSTITUTE

Jean Dufy, younger brother of Raoul Dufy, was born in Le Havre on March 12, 1888 to a large, creative family. As a young man he was employed as a clerk in an import firm at the harbor, about which he said, “The office atmosphere was stifling, although my job as a commercial agent meant I spent time at the harbour among all the exotic products being unloaded from the cargo ships like so much treasure.” His powers of observation, finding beauty in the ordinary, were already apparent.

He found inspiration reading Baudelaire, Mallarmé and Rimbaud, and was introduced to the works of Matisse, Derain and Picasso. Dufy went on to study at the École des Beaux-Arts in Le Havre, encouraged by his brother and the renowned painter, Othon Friesz. Subsequently, he moved to Paris to work in his brother’s atelier, and after serving in the French cavalry during World War I, found work designing textiles for silk manufacturers in Lyon and in decorating Limoges porcelain. Reflections of all these influences can be seen in the exquisitely delicate details and vignettes in his work.

The 1920s found him living in Montmartre with Georges Braque as his neighbor. The vibrant artistic atmosphere of the period expanded his love of music – he studied classical guitar – and added another layer to the depth of his creativity, as musical notes and staves, pianists and orchestras began to populate his works. It was during the ’20s that he also found an interest in the colorful lifestyle of the circus and its performers.

Although immersed in the times, Dufy remained aloof from organized art activities and preferred to work alone and without contact with other artists. It is rumored that this is a result of an experience he had with his older brother, Raoul. Raoul had been asked to create an immense mural for the Pavilion of Electricity at the 1937 Paris Exposition. Entitled “La Féé Electrcité” (The Electric Fairy), it was to be 60 meters long by 10 meters high. Jean received a letter from his brother stating, “I can only do this with your help,” to which Jean writes, “I was flattered by his confidence and accepted.” Unfortunately, when the work was widely hailed as a sensation, Raoul took all the credit, never mentioning the participation of his brother. The mural, one of the largest paintings in existence, is now installed in the Musée d’Art Moderne in Paris.

Jean Dufy travelled throughout Europe, but spent most of his life living in the country near Loire with his wife, Ismérie. It was there that he quietly passed away on May 12, 1964, leaving behind a legacy of excellence that marks him as an artist of distinction, originality and importance to this day.



No 1

Bouquet champêtre

1913

Signed *Jean Dufy* and dated *1913* lower right

18 ⁷/₈ x 12 ¹/₄ inches

Watercolor and ink on paper

131358





No 2

Bouquet de fleurs

1921

Signed *Jean Dufy* and dated 1921 lower right

18 1/2 x 16 1/2 inches

Watercolor on paper

134154



No 3

Port du Havre

1924

Signed *Jean Dufy* and dated 24 lower right

16 ¹/₂ x 19 ⁵/₈ inches

Watercolor on paper

135763



N_o4

Clowns musiciens

1938 - 39

Signed *Jean Duffy* lower left

12 ¹/₄ x 17 ¹/₂ inches

Watercolor and gouache on paper

135161





N^o5

L'écurière

1960

Inscribed and dated *Bonne année 1960 à mes amis de Rome* and signed *Jean Dufy* lower right

5 x 7 ⁵/₁₆ inches

Watercolor and gouache on paper

135204



Nº6

La place d'Espagne à Rome
c. 1955

Signed *Jean Dufy* and inscribed *Rome* lower right

19 ¹¹/₁₆ x 24 inches

Oil on canvas

135556





No 7

Bouquet de roses

1928

Signed *Jean Dufy* and dated 28 lower right

25 ³/₁₆ x 21 ¹/₁₆ inches

Oil on canvas

132221



No 8

Paysage de Touraine

c. 1925

Signed *Jean Dufy* lower right

25 ⁹/₁₆ x 18 ¹/₈ inches

Oil on canvas

135039



No 9

Paris, Avenue Foch vers le bois
c. 1950

Signed *Jean Dufy* lower left

18 ¹/₈ x 21 ⁵/₈ inches

Oil on canvas

135782



N^o10

Paris, la Seine vers Notre Dame

c. 1950

Signed *Jean Dufy* lower left

18 ¹/₈ x 21 ⁵/₈ inches

Gouache on paper laid down on canvas

135783



N^o11

Bal populaire
c. 1950

Signed *Jean Dufy* lower left

16 ⁷/₈ x 25 inches

Watercolor and gouache on paper

135725



Teun Dufy



N^o12

Honfleur

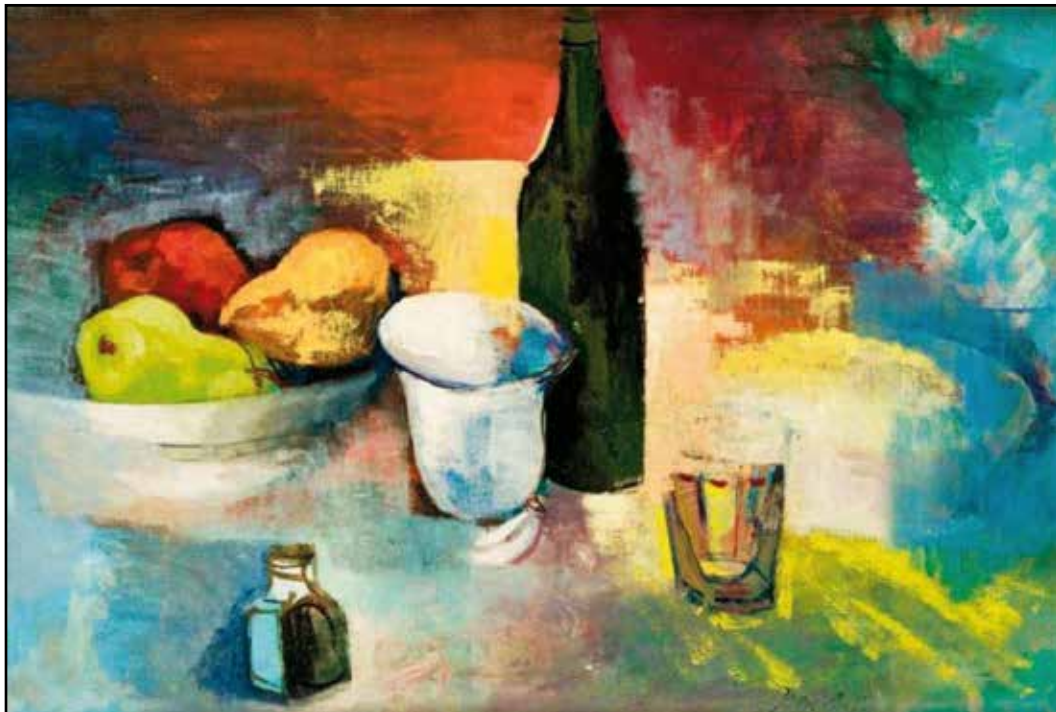
1947

Signed *Jean Dufy* lower right

13 ¹/₂ x 26 ¹/₂ inches

Watercolor and gouache on paper

135793



N^o13

Nature morte aux fruits et à la bouteille
c. 1925

Signed *Jean Dufy* lower right

14 ¹⁵/₁₆ x 21 ⁵/₈ inches

Oil on canvas

135789



No14

Corbeille de fruits et bouquet de roses

1928

Signed *Jean Dufy* and dated 28 lower right

8 ⁵/₈ x 10 ⁵/₈ inches

Oil on canvas

135676



Jean Duf
28



No15

Jetee de Fleurs

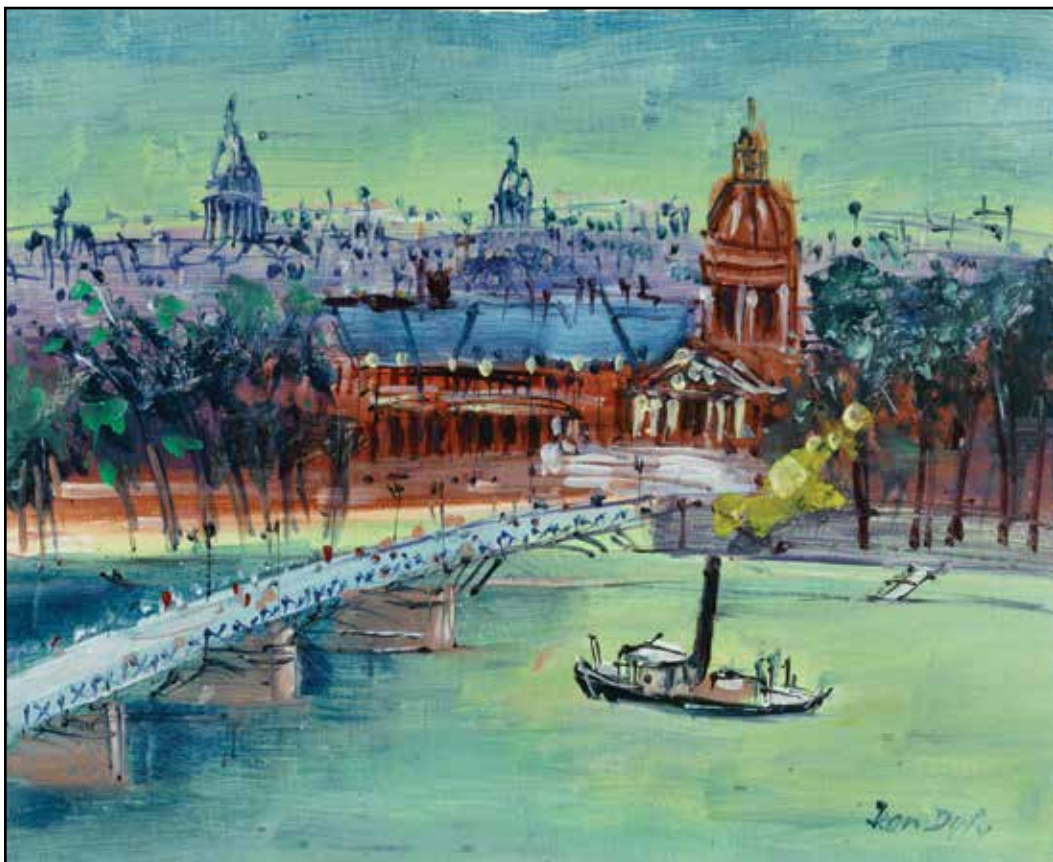
1925

Signed *Jean Dufy*

22 ¹/₂ x 18 ¹/₂ inches

Watercolor on paper

134221



N^o16

La Passerelle des Arts

c. 1950

Signed *Jean Dufy* lower right

13 x 16 ¹/₈ inches

Oil on canvas

134614

