

The background is a colorful, abstract painting of a harbor scene. It features various boats, including a large white boat on the left and a smaller yellow boat on the right, set against a backdrop of stylized buildings in shades of orange, pink, and blue. The water is depicted with dark blue and green tones. The overall style is expressive and painterly.

WALLY FINDLAY GALLERIES

RECENT
ACQUISITIONS

Dear Friends and Collectors,

Wally Findlay Galleries is pleased to present our most recent e-catalogue, *Recent Acquisitions*, featuring the newest additions to our collection. The catalogue features works by Aizpiri, Berthelsen, Brasilier, Cahoon, Calder, Cassignieul, Chagall, D'Espagnat, Jean Dufy, Gen Paul, Hambourg, Hervé, Indiana, Kluge, Leger, Le Pho, Miró, Outin, Sébire, Sipp-Green, Simbari, Simkohvitch, and Vu Cao Dam.

For further information in regards to these works and the current collection, please contact the New York gallery.

We look forward to hearing from you.

WALLY FINDLAY GALLERIES
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AÏZPURI

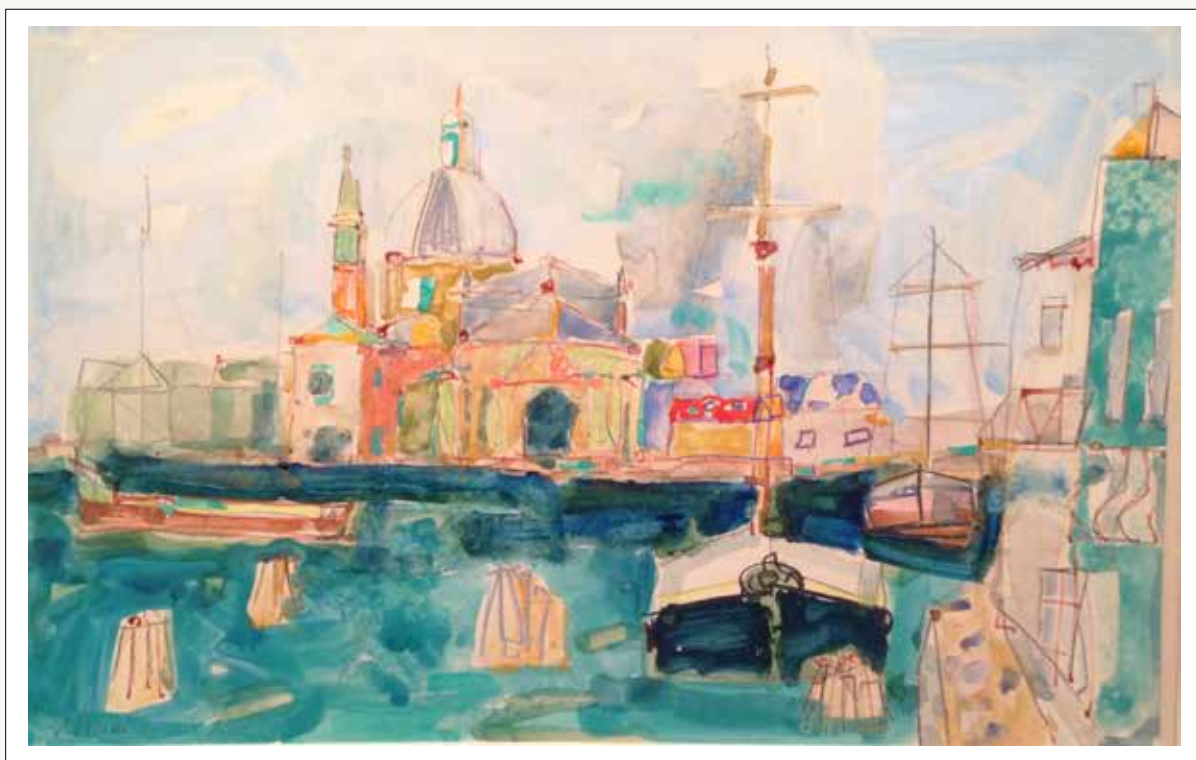
Paul Aïzpiri (b. 1919) was born in Paris on May 14, 1919. Aïzpiri entered l'École Bulle to learn antique restoration, after his father insisted that he first learn a trade as a means of assuring his livelihood. After the course he entered the Beaux-Arts to study painting. Aïzpiri was certainly encouraged as a young painter in his early 20's, during somber war-torn France, exhibiting amongst the painters of l'École Pont-Aven and the Nabis. He became a member of the Salon d'Automne in 1945, won Third Prize at the Salon de Moins de Trente Ans, of which he was a founding member and later showed at the Salon "Les Peintres Témoin de leur Temps".

In 1948, Aïzpiri won the Prix Corsica which allowed him to go to Marseilles. His stay there so impressed him, that he declared it was a turning point of his art. Not only did he find a whole new world to paint which was far different subjectively from any life he had known in Paris, but also a new world of color. He painted the port, the quays, sketched the busy streets, the people, the open air markets, and then returned to Paris with a portfolio filled with what he had seen.

The 1950's marked the beginnings of the artist's international success and recognition and major critical acclaim. In sharp contrast to the hardships of the war years, Aïzpiri's work has been represented in many art galleries, acquired by major museums, important public institutions and fine private sectors throughout Europe, Asia and the USA.



Saint Tropez
watercolor on paper
22 x 28 ¹¹/₁₆ inches
WFG© 135800

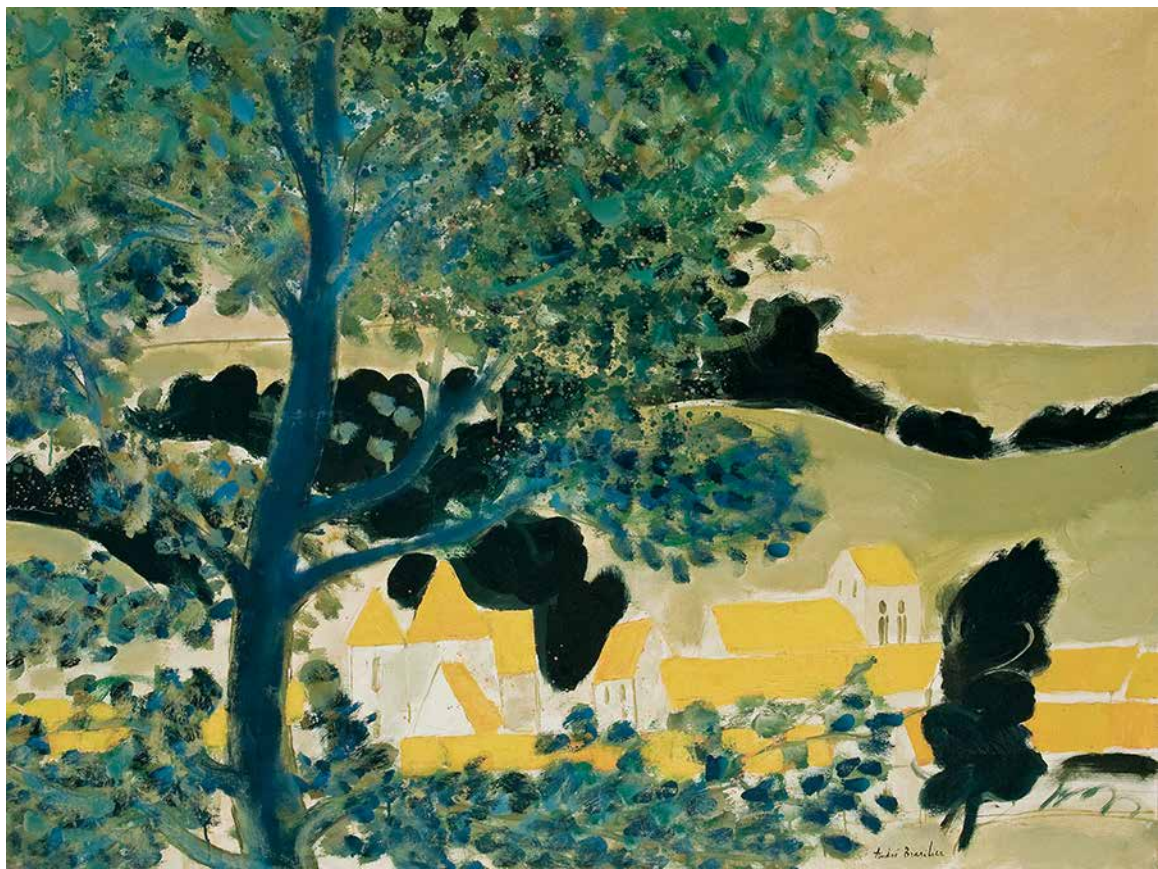


Vue de Venise
watercolor on paper
12 ¹⁵/₁₆ x 19 ⁵/₈ inches
WFG© 135801

BRASILIER

André Brasilier (b. 1929) was born in Saumur, France. He comes from a long line of painters and spent much of his childhood growing up in Meigné-le-Vicomte. Brasilier studied at Saint-Louis de Saumur Collège and at Collège de Saint-Erembert in Saint-Germain-en-Laye. In 1949, he became a student of Maurice Brianchon at l'Ecole Nationale des Beaux Arts de Paris.

Brasilier received the Florence Blumenthal Prize, the first of many awards, in 1952. The following year he was awarded the prestigious Prix de Rome launching his professional career. This enabled him to live through his art, an experience which he called a “privilege.” Brasilier lived and worked at the Villa Medici until 1957. After extensive travels throughout Europe, Brasilier had his first one man show at Galerie Drouet in Paris in 1959, with subsequent exhibitions in New York, Tokyo and Caracas. Like Picasso, he spent much time in Vallauris, executing ceramics and had an exhibition of this work in 1979. In 1980, the artist had his first retrospective at the Château de Chenonceau in France, and in 1992, Jacques Chirac organized an exhibition entitled, “Brasilier at Bagatelle”, in conjunction with the release of his catalogue raisonné of lithographs. His last major exhibition was held at the Château de Vascoeuil, in Normandy in the summer of 1996. Brasilier’s recognition has been championed by exhibitions worldwide.



L'Île de France, 1956

oil on canvas

38 ³/₁₆ x 51 ³/₁₆ inches

WFG© 135809

BOMBOIS

Camille Bombois (1883 - 1970) is a wonderful example of an entirely self-taught painter, guided from the beginning by an artistic instinct which would not be denied, which depended on no formal cultural background and was stronger than all the deterrents which circumstances put in his path. After World War I, In 1922, having resumed his avid pursuit of painting, Bombois decided that he was ready to have his first show and put his best canvas on a chair in the street, with a few small ones surrounding it on the ground. Buyers and admirers came forward. When the dealers brought Bombois' work in off the curb and started selling it against velvet-draped gallery walls, he decided he was ready to set up as a full-time studio and at last Bombois was able to devote himself entirely to painting. In the years following, Bombois grew continually in stature and recognition. The essence of the work of this unique artist is well stated in one of the publications of The Museum of Modern Art, Masters of Popular Painting--Modern Primitives of Europe and America:

"Bombois' history explains his work. It is obviously the work of a powerful man. The forcefulness of his vision is athletic, and so is his masterful fashion of transferring it to canvas without hesitation or weakness. He disdains to make things easier for himself through the use of lighting effects. He sets his composition in the middle of a brilliant light which emphasizes the volume of the masses and the perfection of details. This is the secret to his lyricism. His purpose in using such lighting is to achieve a strictly accurate portrayal of the people and things he knows."



Fort de Mendon (l'étang), ca. 1935

oil on canvas

16 ¹/₈ 10 ⁵/₈ inches

WFG© 135781

CAHOON

Martha Cahoon (1905 - 1999) was born in Boston in 1905. At a young age she became interested in art, excelling at her classes at Brooks academy. After school, she learned the craft of furniture decoration from her father. For ten years, she worked at her father's apprentice, learning to scrape and sand furniture, cut stencils and trace their designs, and decorate pieces with garlands of flowers and landscapes.

Cahoon continued to produce decorated furniture until about 1957, when she transitioned to easel painting. Cahoon's work was exhibited at Country Art Gallery, George E. Vigoroux's Lobster Pot Gallery, Even Vose Galleries of Boston, and nationally at the John Nelson Bergstrom Art Center and Museum in Neenah, Wisconsin, Myer Galleries in West Hartford, Connecticut, and the Lester Kierstead Henderson Gallery in Monterey, California. Cahoon's work was admired by many, including first lady Jacqueline Kennedy, and members of the Mellon and Du Pont families.

The artist's work captures the spirit of her girlhood in Harwich. She often depicted rural scenes with nostalgia for a simply life made joyful by the fun of play, the satisfaction of working close to the land, the friendship of animals and the wonders of the changing seasons. Children, spring scenes, blossoming trees, and animals are reoccurring themes in her works.



The Lion, 1970
oil on canvas
12 x 16 inches
WFG© 135831



Tiger under the Moonlight, 1970

oil on canvas

12 x 16 inches

WFG© 135832

CALDER

Alexander Calder (1898 - 1976), sculptor and kinetic artist, was born in 1898 in Philadelphia, Pennsylvania, the son of Alexander Stirling Calder and grandson of Alexander Milne Calder, both well know sculptors. He was encouraged to sculpt and construct things in his own workshop at an early age.

A degree of stylistic and iconographic continuity exists among Calder's prints, and yet they were all created with very diverse purposes in mind. Comprised of literary illustrations, poster designs, studies related to sculptures and paintings, and ostensibly independent compositions, the artist's prints intersect with his more famous works while also providing insight into his working process and extra-artistic concerns.

Such insight is well appreciated by collectors and scholars alike, given Calder's now legendary aversion to discussing his art in any form, whether in general, in terms of other artists or of his own ideas. He has long acknowledged a debt to Mondrian and even a greater one to Joan Miró, artists of the 20th-century avant-garde, who he befriended upon his arrival to Paris in 1926.



Couleurs aux Choix, 52/75, 1970

color lithograph

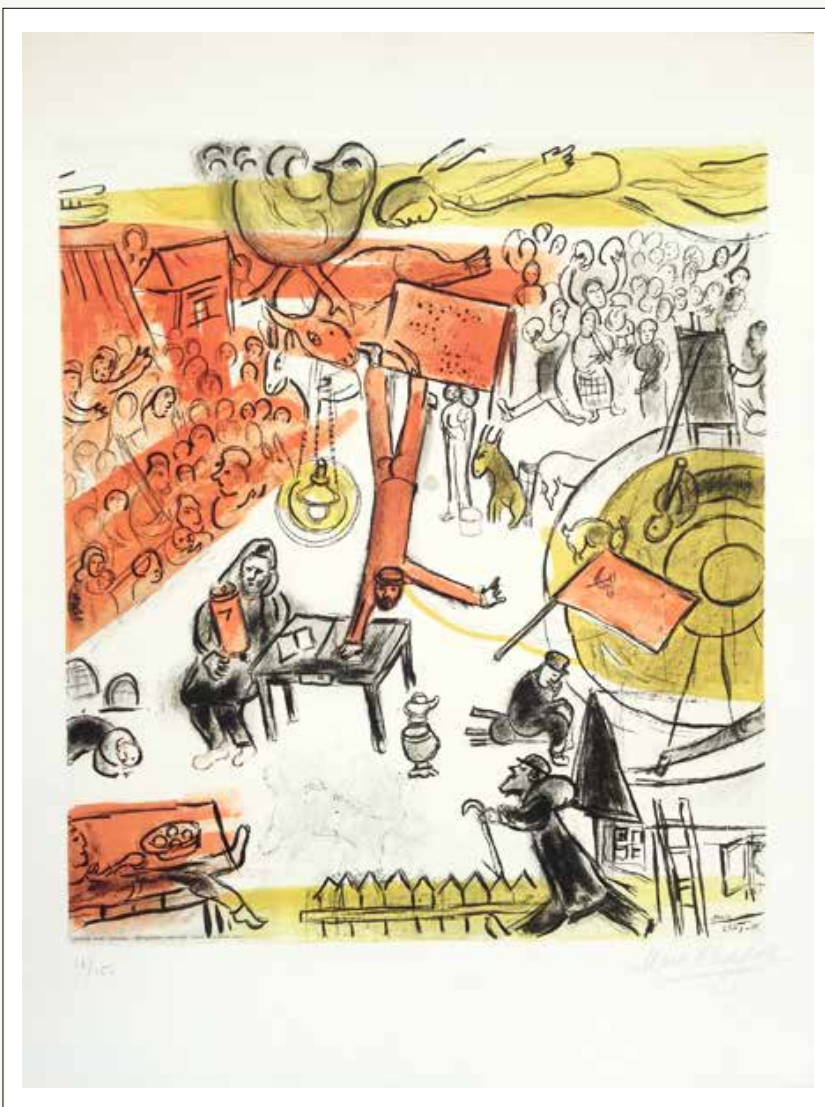
22 ¹¹/₁₆ x 30 ¹¹/₁₆ inches

WFG© 135815

CHAGALL

Marc Chagall (1887 - 1985) was born July 7, 1887, in Vitebsk, Russia. His involvement with printmaking dates to 1922 and his return to Berlin after World War I. Chagall had never before been introduced to printmaking techniques and became very enamored with them, trying his hand with woodcuts and lithography. Years later, Chagall arrived at Atelier Mourlot where he met who would become his principal collaborator in his printing endeavors, master lithographer Charles Sorlier.

Already a world famous artist with nothing to prove, Chagall nevertheless worked tirelessly to master the many nuances and subtleties of this demanding medium for his own satisfaction. He felt that in these mediums his narrative flair had found its proper expression. He chose lithography as a print medium that could offer him almost unlimited painterly freedom to explore this world. Since lithography is a technique where the artist can work directly on the printing plate or lithostone, the resultant prints convey the spontaneity of his brushstrokes and drawn lines. Lithography also allowed Chagall to work in lush color, which he viewed as his métier, and for which he has become renowned. Chagall's lithographs are now among the most collected art works of the 20th century.



La Revolution, 16/150, 1963

color lithograph

27 ³/₄ x 22 inches

WFG© 135651

CLAPP

William Henry Clapp (1879 - 1954) was an American/Canadian Impressionist painter. Because Clapp spent nearly all his professional life in Canada, France, Cuba and California, he was not part of the Eastern art establishment, and his work was largely overlooked by the New York art press.

A follower and a pioneer, Clapp was taken by the Impressionism and Post Impressionist he found in France, and was particularly influenced by Seurat and Signac. He established himself at the Salon d'Automne in 1906. Clapp became the director of the Oakland Art Gallery in 1918, and held the position until 1952. In 1923 he organized the first of six annual Society of Six exhibitions at the venue.

In the 1920s he began to experiment with pointillist dabs and broken color, believing that one should paint "nature as seen, not as it is." His early works reflect the Impressionist style of Renoir, while his later works were influenced by the pointillist style of Seurat. His works can be found in various museum collections, including the National Gallery of Canada; Montreal Museum of Fine Arts; Musée National des Beaux-Arts du Québec; Oakland Museum; Oklahoma City Museum of Art; Smithsonian American Art Museum; Utah Museum of Fine Arts; Art Gallery of Ontario; Art Gallery of Hamilton; Art Gallery of Windsor.



Reclining Nude in a Landscape

oil on board

24 x 20 inches

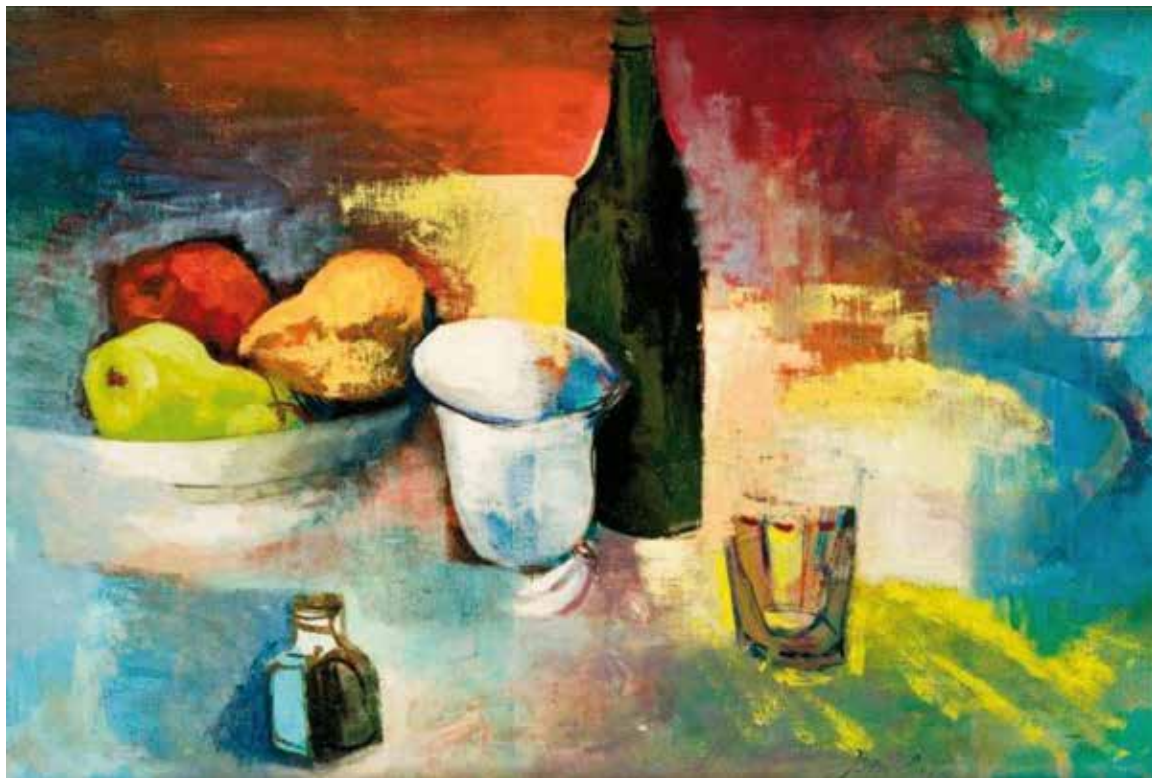
WFG© 135766

D U F Y

Jean Dufy (1888 - 1964), 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.

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.



Nature Morte aux Fruits et a la Bouteille, ca. 1925

oil on canvas

21 ⁵/₈ x 14 ¹⁵/₁₆ inches

WFG© 135789



Honfleur, 1947
gouache and watercolor on paper
13 1/2 x 26 1/2 inches
WFG© 135793

D'ESPAGNAT

Georges d'Espagnat (1870 - 1950) was born in Melun. Although he studied briefly at the Académie Colarossi, he was mainly self-taught. In 1891, d'Espagnat had his first exhibition at the Salon des Indépendants. His early work was greatly influenced by his friends, Renoir, Paul Signac, Henri Edmond Cross, and Louis Valtat, and therefore reflected their Impressionist style.

In 1898 d'Espagnat returned to France from Morocco and began concentrating on his studies of nature, women, children, flowers, and decorative projects for private patrons. Beginning in the early 1910's, d'Espagnat's painting became more simplified, fluid, and intimate, and it was during this time that he painted a number of portraits, including several of his musician friends.

In 1914, he worked on the set of Alfred de Musset's play "Fantasio" at the Théâtre de Batignolles in Paris. During World War I, d'Espagnat worked in a camouflage unit. After the war, d'Espagnat returned to theater designs and decorated the Palais de Justice in Toulouse in 1938 and the ceiling of the Salle Victor Hugo in the Palais du Luxembourg in Paris in 1939. From 1936 until 1940, he was a professor at l'Ecole des Beaux-Arts in Paris.



Bouquet de Fleurs
oil on canvas
25 ⁹/₁₆ x 21 ¹/₄ inches
WFG© 135684

GEN PAUL

Eugène Paul (1895 - 1975) 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., Gen Paul found himself continuously immersed in the strong currents of the constantly evolving contemporary art of the time.

It should be noted that Gen 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. Gen 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."



Polo, 1970
gouache on paper
19 ³/₄ x 25 ¹/₂ inches
WFG© 135808



Les Courses, 1962
oil on canvas
25 ⁹/₁₆ x 21 ¹/₄ inches
WFG© 135817

HAMBOURG

André Hambourg (1909 - 1999), the distinguished laureate of French contemporary art, is one of few artists to attain international acclaim during their lifetime. His paintings hang in more than fifty museums in France and other countries, and private collectors from all parts of the world have acquired his luminous marines and beach scenes, his poetic compositions of Venice, his landscapes and still lifes - works which brilliantly transcend the art of Impressionism. His name and paintings are synonymous with the highest standards of French art.

Hambourg is that rare creative talent, a complete artist. Apart from his oils, pastels, watercolors and drawings, he has developed an enviable reputation in the fields of lithography, engravings, ceramics, mural decorations and illustrations for deluxe editions of books by such important authors as Saint-Exupéry, George Duhamel, Sully Prudhomme, Henri de Regnier, Henry de Montherlant, Joseph Kessel and many others. Year after year, his one-man shows in Paris, Honfleur, Cagnes-sur-Mer, Brussels, London, North Africa and in the Wally Findlay Galleries in New York, Chicago, Palm Beach and Beverly Hills, have added to both his fame and stature in the art world.



Vers le Large par Beau Temps, Deauville, 1969

watercolor on paper

10 x 12 ³/₄ inches

WFG© 135827



Les petits chevaux sur la plage, 1963

oil on canvas

13 x 21 ⁵/₈ inches

WFG© 135839

HERVÉ

Jules René Hervé (1887 - 1981), an impressionist for our time, was the type of artist who worked mainly on his own, indifferent to the fashion and trends of the day. He never ceased to deepen the technical secrets of his art; and after fifty years of artistic experience, he arrived at complete mastery of the science of this art which absorbed him. Born in 1887 in Langres, a town in the eastern part of France, he began his art studies at an evening school in his hometown. As far back as he could remember, Hervé always wanted to become an artist and thus to be able to express through color, the beauty of everything he saw.

Hervé was both a painter of daily country themes in which there are characters at their daily tasks, and a painter of Parisian scenes. He interpreted his scenes with sensibility, putting all his heart into his work. All his artistic sensitivity was achieved by incredible strokes of light and color. Paris as seen by Hervé is a city of poetry. The City of Lights under its most touching aspects, and at its most charming. It is the real part of Paris, with its sentimental life and feelings, its special character, that inspired Hervé to paint.

Not only was Hervé a painter of great talent, he represented the purest tradition of French art. He painted like the great impressionists of former times, playing with his colors as a musician does with his musical instruments.



Porte Saint-Martin
oil on canvas
10 ⁵/₈ x 8 ¹¹/₁₆ inches
WFG© 135830

INDIANA

Robert Indiana (b. 1928), originally Robert Clark, studied at the School of the Art Institute of Chicago, The Skowhegan School of Art and Sculpture in Skowhegan, Maine and the Edinburgh College of Art in Scotland before establishing himself in New York City. Indiana came to prominence through an early Pop art exhibition and in 1964 he achieved international fame when he created his LOVE design, commissioned by the Museum of Modern Art for a Christmas Card.

Much of Indiana's childhood was spent along busy highways. He grew up with a strong awareness of the local road signs, the numbers of the routes, the colors and symbols and he put their shapes into his artwork. He also likes to use the colors of his father's gas-company truck—red and green—with the blue and white of the sky and clouds behind it. Although often grouped with the Pop artists, Indiana considers himself a “sign painter.” His work recalls the flat primary colors and hard edges of early Americana.

Indiana's LOVE is the most frequently quoted artistic image of recent times, capturing both a historic moment and sensibility with its bold graphic design. The contrast between cool formalist lettering and the emotive significance of the word “love” produces a tension characteristic of Indiana's work.



Chosen Love, 1995
hand woven wool tapestry
96 x 96 inches
WFG© 135558

KLUGE

Constantin Kluge (1912 - 2003) was born in Riga, Latvia, on January 29, 1912, of Russian parents. He spent six years at the l'Ecole des Beaux-Arts and in 1937 graduated with the title of French Government Architect. The years spent studying and living in the Latin Quarter of Paris had created in Kluge a strong attachment to the characteristic scenes of Paris.

In mid-1946, he accepted an architectural post in Hong Kong and continued to paint in his spare time. In March 1950, amid rumors that the Chinese Communists might invade Hong Kong, 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 won an award and considerable attention at the Paris Salon in 1951. Since that time he has been a frequent exhibitor in the Salon shows, which have proved to be his gateways to ever increasing public attention. Kluge is a member of the Societe' des Artistes Francais, was awarded the Medaille d'Argent. In 1990, Kluge earned one of the most prestigious non-military awards bestowed by the French government - he was named a Chevalier de legion d'Honneur by the French Ministry of Culture.

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



L'Institut et le Pont Neuf

oil on canvas

25 ⁹/₁₆ x 21 ¹/₄ inches

WFG© 135764

LE PHO

Le Pho's (1907 - 2001) sensitive, subtle beautiful paintings are a fascinating blending of Oriental artistry with influences of contemporary Western art. For the most part this artist specialized in semi-Impressionist studies of flowers and figures and handled them with delicacy and an unusually fluid transparency of color. In his early years, Le Pho preferred painting on silk instead of canvas, and to do so, developed a technique all his own. He then painted on canvas, and even on this sturdier material he achieved great richness and a completely unique surface texture, which suggests the delicacy of the silk formerly used.

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

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.



Meditation
oil on canvas
36 ¹/₄ x 25 ⁹/₁₆ inches
WFG© 135717

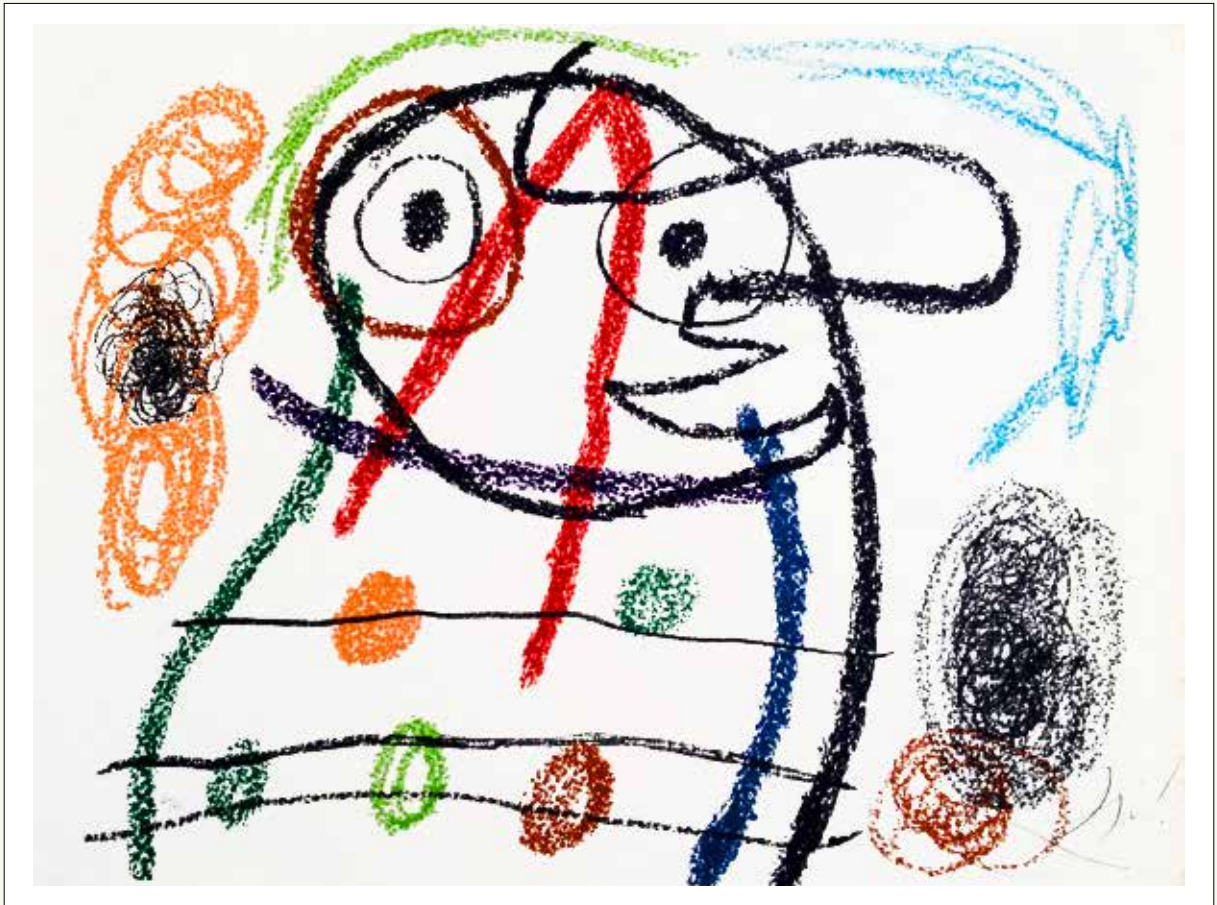


Fleurs
oil on canvas
28 ³/₄ x 21 ¹/₄ inches
WFG© 135718

M I R Ó

Joan Miró's (1893 - 1983), exploration of graphic arts came about through his relationships and friendships with the circle of poets and writers he met through André Masson, his neighbor at the Rue Blomet studio in Paris starting in 1925. The enormous potential offered by printed media fired Miró's interest in editions, through work in the various printing methods he gradually succeeded in fulfilling one of his great aspirations: to move beyond the boundaries of painting and merge it with poetry, thus creating an inextricable, indivisible whole, where both realms shared a common space and purpose.

When Miro worked on his prints, he did not begin with a preconceived notion, but rather proceeded according to what he was feeling at the moment. The only difference took place in lithographs for which he would prepare a preliminary design. Once he got started, Miró would draw directly on the stone with his fingers or with anything that happened to be on hand, just to get a sense of the matter: he was fascinated by surprises and loved playing with the unforeseen.



Album 21, 21/75, 1978

color lithograph

19 ³/₄ x 25 ¹/₂ inches

WFG© 135662

OUTIN

Julien Outin (b. 1923), a painter and printmaker, was born in the picturesque village of Landernau in the department of Finistère in Brittany. He went to study in Paris as a young man and lived and worked there for the rest of his life.

His work was included in the 1992 exhibition at the Bibliothèque Nationale in Paris: De Bonnard à Baselitz - Dix ans d'enrichissements du Cabinet des Estampes, 1978-1988 (From Bonnard to Baselitz - Ten Years of Enrichment of The Print Room). His work is also in the permanent collection of the Bibliothèque Nationale. In 1970, the French publisher Fayard brought out *Ouvrages de Dames* (Women's Work), a humorous collection of collages/pen & ink drawings by Outin.

After the Second World War, Outin was part of a circle of young artists, many American, including Ellsworth Kelly (b.1923) and Avel DeKnight (1921-1995), who were in Paris studying under the G. I. Bill. His long-time companion was the American composer of contemporary classical music, Eugene Kurtz (1923-2006).



Six Dancing Sailors, 1991

watercolor, pen and ink on white wove paper

9 x 8 inches

WFG© 135834



Two Sailors, 1988
watercolor and charcoal on white wove paper
9 ⁷/₈ x 5 ⁷/₈ inches
WFG© 135835

S É B I R E

Gaston Sebire (1920 - 2001) was born in Calvados in 1920 at Saint Samson and studied in the Maitrise Sainte Evode in Rouen. It was in the forties that the Sebire's reputation gained recognition. French galleries such as Visconti, Charpentier, Drouant and later Findlay, noticed him; and since his first exhibitions in Rouen in 1945 he was honored by various awards: Casa Velasquez, Critique, Greenshields, 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 Musee de la Marine in Paris showed his talent as a figurative painter. Moreover, Normandie had honored him in 1984 at the Chateau Vascoeuil, and then at the Musee des Beaux Arts of Rouen in 1986, where his large canvases had been revealed to enthusiasts.



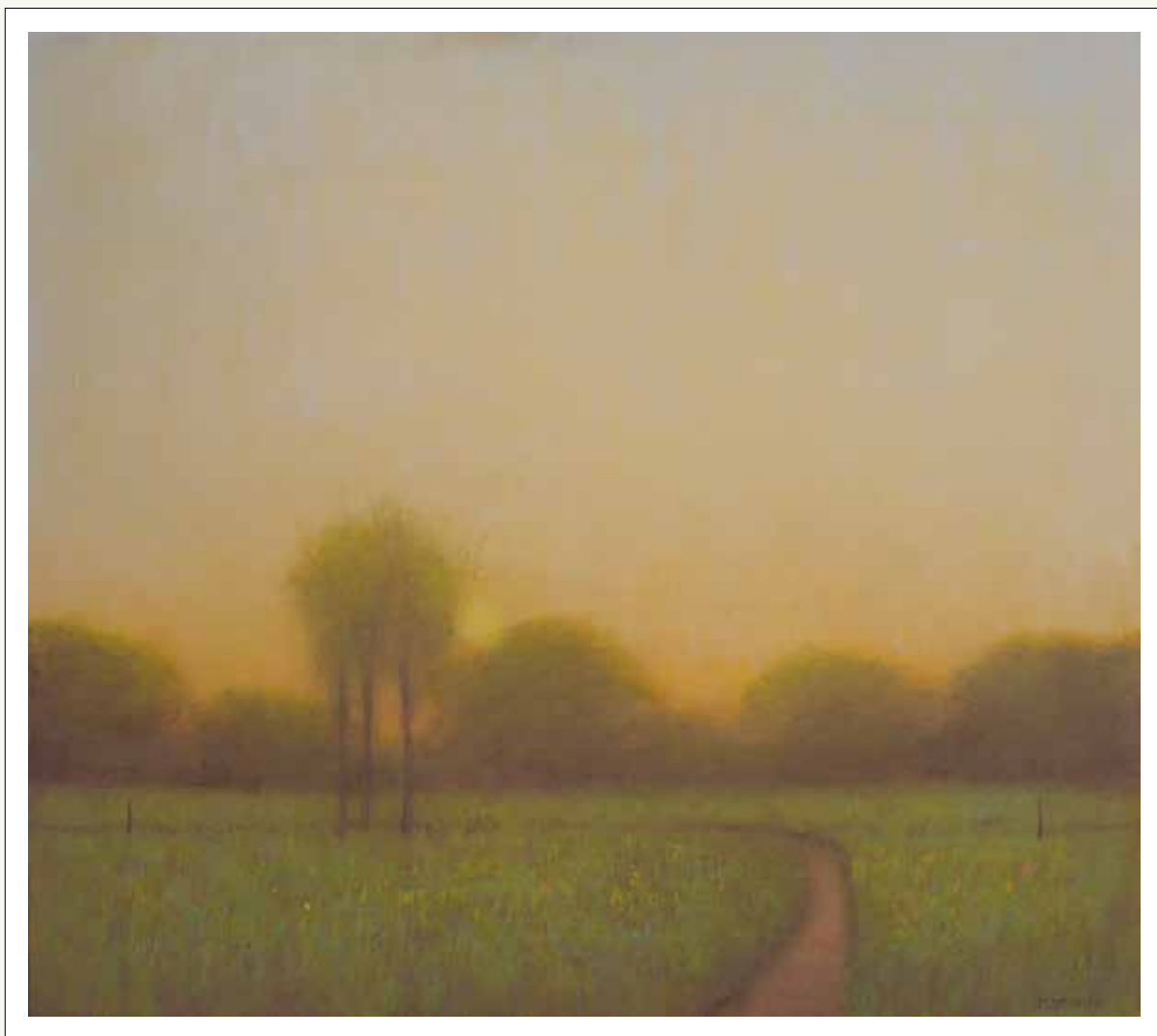
Nature Morte
oil on canvas
57 ¹/₂ x 38 ³/₁₆ inches
WFG© 135687

SIPP-GREEN

Mary Sipp-Green's trademark skies, with their layers of color have a perception beyond the merely visible. Sipp-Green excels at depicting the land around her. It is not the tangible qualities that are highlighted in her paintings; it is the softly washed memories of a place.

Mary's father was an artist and had a studio in New York City where she drew and painted as a child. She attended FIT (the Fashion Institute of Technology in New York) where she studied apparel design. For years she had a clothing boutique in Greenwich Village. Eventually she moved with her family to the Berkshires. Mary said "I decided I wanted to paint...I wanted to see what my paintings would look like, and I knew that I would be most regretful if I did not get that chance."

Mary Sipp-Green has always admired the late work of George Inness, the work of Albert Pinkham Ryder, James Whistler, and Rothko's spirituality and the way he loosens an edge, and some of the Luminist painters.



Springtime in Texas

oil on linen

30 x 38 inches

WFG© 133771

SIMBARI

Nicola Simbari (1927 - 2012) In Calabria there are records going back hundreds of years of “Simbari” as a family name, yet Nicola Simbari is the first of that long line to be an artist.

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

Simbari gradually found himself freed from influences, developed the style now recognized as Simbaresco. He defines himself as a figurative artist who went 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 his greatest interest is in people. 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; he mixes his own pigment. He is continuously developing new graduations of color or new colors, 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 ones.



Camp di Fiori, 1983

acrylic on canvas

39 ¹/₄ x 43 ¹/₈ inches

WFG© 135828



Osti Beach
oil on canvas
35 ³/₈ x 39 ⁵/₁₆ inches
WFG© 135795



La Clownese
acrylic on canvas
39 ¹/₄ x 43 ⁵/₈ inches
WFG© 135754



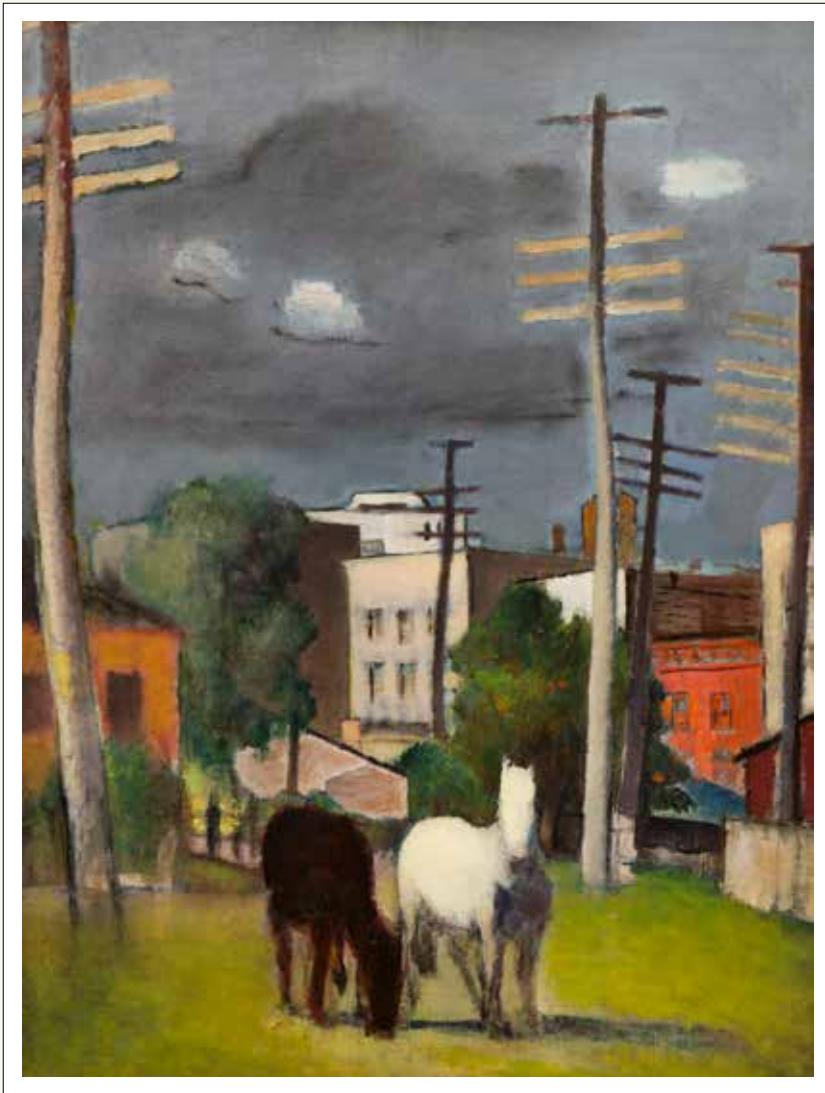
Acrobat
acrylic on canvas
29 x 36 ¹/₈ inches
WFG© 135753

SIMKHOVITCH

Simkha Simkhovitch (1893 - 1949), born near Kiev in the Ukraine, studied at an art school in Odessa and later at the Academy of Fine Arts in St. Petersburg. He won First Prize in the first exhibition of Soviet art after the Russian Revolution. In 1924, he went to live in America where he exhibited at the Marie Sterner Gallery in New York and was closely associated with the Whitney Museum of American Art.

He received commissions from the Federal Arts Project of the Works Progress Administration and painted murals for the Federal Court House in Jackson, MS and the U. S. Post Office in Beaufort, NC. For many years, he worked in and around Greenwich, Connecticut. In February, 1949, while moving with his family into a new house and studio in Milford, Connecticut, he contracted pneumonia and died at the age of 55. The Whitney Museum planned a memorial exhibition of his work, but his widow was too grief-stricken to work with the curators and the exhibition was cancelled.

Today, Simkhovitch's work is found in many important private and public collections worldwide.



Early Morning in Connecticut, ca. 1940

oil on board

24 x 18 inches

WFG© 135833

VOLLON

Alexis Vollon (1865 - 1945) was born in Paris on 12th May, 1865, the son of a renowned landscape, genre and still life painter, Antoine Vollon. The young Vollon grew up in Paris at the time of the great Impressionist painters. From this artistic environment he became a highly regarded painter in his own right, an engraver and eventually a juror for the Paris Salon.

Vollon achieved early success, achieving an honorable mention in the Salon des Artistes Français in 1885. In 1888 he was awarded a Third Class Medal, a Second Class in 1889, and was elected a full member of this body in 1891. In 1900 he was recognized by the French government as a Chevalier de la Légion d'Honneur and won a silver medal at the Exposition Universelle. These accolades brought him the honor to be a member of the Salon's jury and thus out of the competition. His life was marked by success and he had a glorious career.

His figure paintings of women have a radiant quality. Such paintings include: "Tendress Maternelle" (Motherly Love), "Filles Amorque" (Loving Girls); "Scene de Famille", (The Family); "Le Petit Dejeuner" (Breakfast); "La Jeune Femme au Corsage Blanc" (A young woman in a white dress); and "La Couseus" (The bookbinder).



Pont Alexandre III
oil on canvas
10 ⁵/₈ x 13 ³/₄ inches
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VU CAO DAM

Vu Cao Dam (1908 - 2000) was born in 1908 in Hanoi, North Vietnam. The subtle simplicity, the style and the color of the Primitives made a strong impression on Vu Cao Dam. But much as he admired them, he did not accept their technique. He dreamed of trying to regenerate Indo-Chinese painting and believed conserving the qualities of the past and adding to them certain characteristics of Occidental painting could do it. He felt such a synthesis was possible, and in his own paintings one can see that he attained a balance between the two types of art whose results seem entirely natural.

With the exception of some landscapes, Vu Cao Dam concentrated his talent to figure painting. The women and young girls of his native country and its folklore and poems were his favorite subjects. The black hair and eyes of these lovely women are all the more striking because they are the only dark accents in a total composition of fresh and ravishing colors in which blue and a variety of other delicate tones of the palette dominate. All the nuances of color – rose, lilac, yellow, gradations of white – are marvelously blended, so that these paintings, in which the forms are clearly drawn by the strokes of a fine, sensitive brush, resemble bouquets of rare flowers.

Vu Cao Dam exhibited at the Salon des Independants, the Salon des Tuileries, and the Salon d'Automne. He was a member of the latter Salon since 1943. He had many exhibitions in Paris and in the south of France. His paintings have been added to the permanent collections of the Museums of Algiers, Beziers, the Musee de la France d'Outre Mer, and the Musee d'Art in Paris.



Jouere de Lune, 1976

oil on canvas

21 ⁵/₈ x 18 ¹/₈ inches

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Le Poete, 1963
oil on canvas
45 ¹¹/₁₆ x 31 ⁷/₈ inches
WFG© 135719

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

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