



WALLY FINDLAY GALLERIES

NICOLA SIMBARI

Retrospective Collection by the Palette Knife Master

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Retrospective Collection by the Palette Knife Master



Nicola Simbari was born on July 13, 1927 in the fishing village of San Lucido, on the Tyrrhenian coast of Calabria, the southern-most region of Italy. Its name honors a monk who once lived there, but the literal meaning of “lucido” is “lucid” – clear, articulate, eloquent – all adjectives that could as well be used to describe Simbari and his works.

In his own words: “When I paint, I am like a writer. I must have something to say. My paintings are like entries in a diary because they are all reactions to things I have seen or felt.” Clear, articulate, eloquent.

At the age of three Simbari moved with his family to Rome where his father was employed by the Vatican as an architect. It was there that he fell in love with the frescoes of the Sistine Chapel and found that exploring the vast art treasures of the Vatican “was more fun than playing with other children.” He enrolled in the Accademia di Belle Arti at 13, and spent four years devoted to honing his skill in the classical techniques of both painting and architecture. He opened his first studio in Rome at the age of 22.

Considered by many to be Italy’s greatest living artist, until his death on December 11, 2012, Simbari’s works are filled with color and emotion, exuberance and immediacy – and an undeniable excitement over anything visual. He was able to find life and interest in moments, objects, patterns of light that most would bypass as ordinary. And always there were his figures. “I am Mediterranean,” he was once quoted as saying, “there is always the human being.” And how passionate, emotional, introspective, animated, joyous, vivid or silent they were. In an interview for American Artist magazine (April 1961), author Sterling McIlhenny quotes Simbari as follows: “I have an animal reaction to the world. Everything is physical and human. Even the marble lion of Bernini’s Fountain of the Four Rivers is human, because he is thirsty.”

A semi-abstract impressionist painter, Simbari dominates with his stunning use of color. His tones are brilliant, intense, drenched in light and applied with a palette knife to produce an atmosphere, a situation, an emotion, to which viewers respond before their minds are able to analyze the images before them. And that has been the essence of his work – his desire to communicate on seminal levels. Typical of his passionate, Italian nature, Simbari summed it up in a few words: “Most new painters don’t communicate. They have never been committed. They have never loved a woman.”

Simbari’s success began early in his career, followed by international recognition. In 1953 (just 4 years after opening his studio) he won an award for best stage design for the musical “Tarantella Napoletana”; in 1954 he won the Gold Medal for best poster, awarded by the Italian State National Concorso in Rome. His first one-man show was in London in 1957, and the following year he was commissioned to paint murals for the Italian Pavilion at the 1958 World’s Fair in Brussels. 1959 marked his first one-man show in New York, and since 1961 he has been represented by Wally Findlay Galleries. Today his works are found in museums, and in private and corporate collections stretching from Tokyo to London, Rome to Paris, and across the United States.

LE CIRQUE

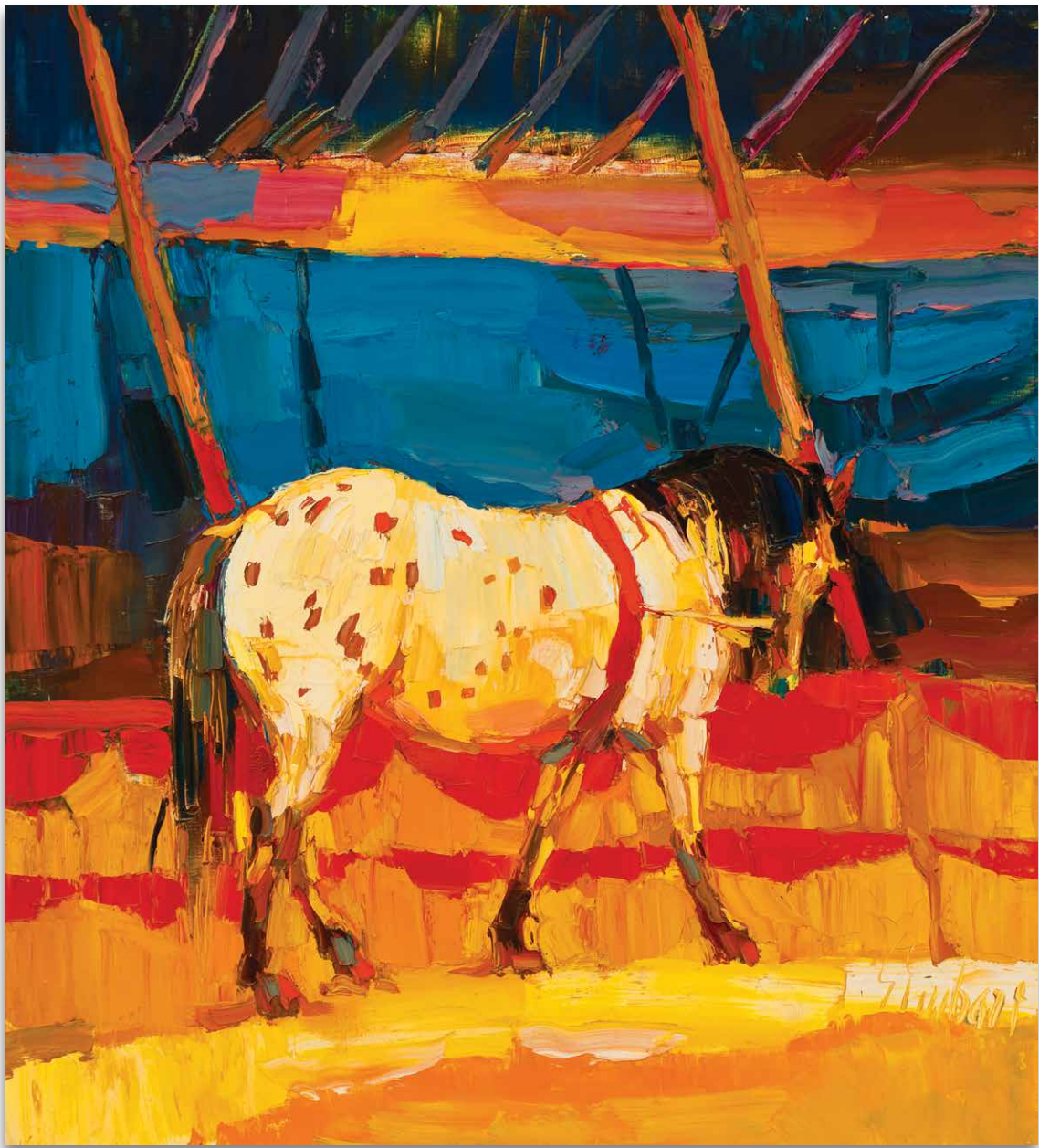


WALLY FINDLAY & NICOLA SIMBARI WITH CIRCUS PERFORMERS | WALLY FINDLAY GALLERIES, NEW YORK, 1972

In 1977, one year after the success of his Crazy Horse Saloon, Wally Findlay Galleries presented one of Simbari's most acclaimed exhibitions. Entitled *Le Cirque*, it is his unique interpretation of the circus. This theme was carried on for four years with variations producing four exhibitions internationally with Wally Findlay Galleries.

Simbari's exhilarating use of color and texture enabled him to create the same excitement on canvas that could be felt at an actual circus performance. He had all the elements at his fingertips – the clowns and acrobats, the horses, the big top, the bustle of the midway, the feathers, and glitter and glamour. The paintings explode with the energy of the performers and performances and yet, there is another world just below Simbari's surface.

The figures that inhabit Simbari's canvases are not mere cutouts from a circus poster. They are human beings, with personality and emotion. He has deftly captured the spirit of the performers, even the fatigue of the circus horse, both the poignant moments and the extravagant ones. Simbari's interest in, and desire to connect with humanity enabled him to produce paintings of enduring relevance that speak as eloquently today as they did when they were first created.



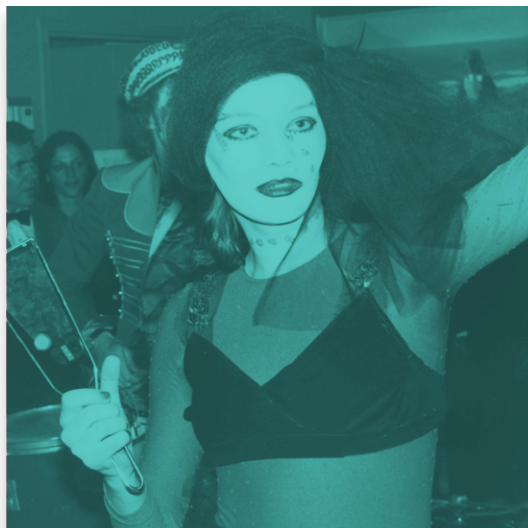
Kikoo le Pony, 1977

43 ¹/₈ x 39 ³/₁₆ inches
oil on canvas
WFG© 135146

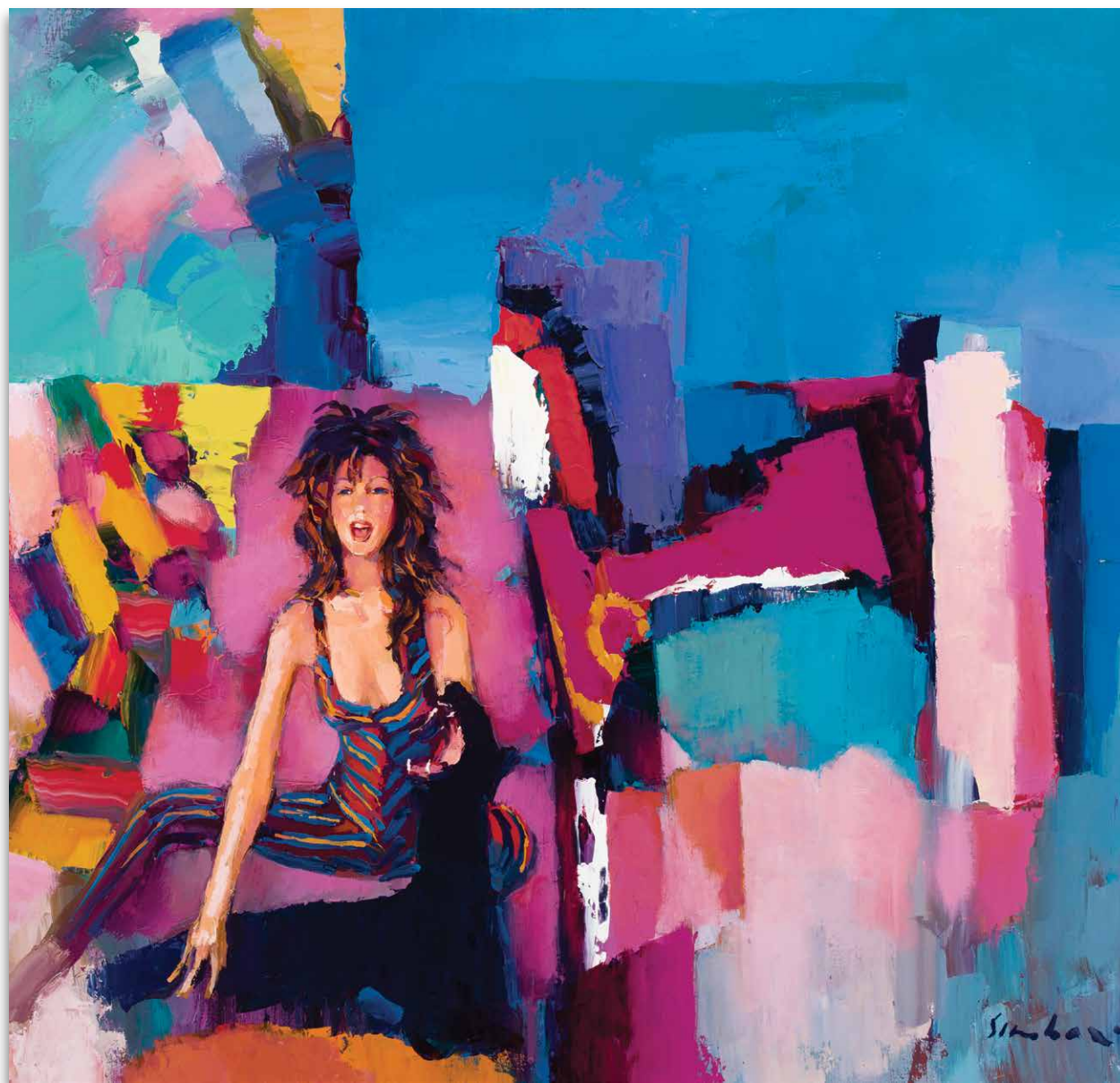


Evening Circus, 1978

31 x 35 inches
acrylic on canvas
WFG© 132926



WALLY FINDLAY GALLERIES, NEW YORK, 1972



La Panthère Noire

55 x 59 inches
oil on canvas
WFG© 104116



La Jeune Fille et Le Clown, 1977

63 x 78 inches
acrylic on canvas
WFG© 135922

An Art Gallery Throws a Circus



Regine and the rented snake

By ENID NEMY

A lot of parties end up as circuses, so it's kind of a relief to walk into one that's a circus right from the start. By design.

This circus wasn't exactly Barnum & Bailey, but for midtown Manhattan, it wasn't bad at all. And for an art gallery, well, as some of the guests said, it was pretty far out. One guest described it as "groovy," but that was after he described himself, quite accurately, as a gray panther.

Anyway, it was quite a mob scene last night at the Wally Findlay Galleries, where the windows were full of bars that looked like animal cages, and the second-floor walls were covered with enormous, colorful circus paintings by Nicola Simbari. You did know that there was a reason for all this, didn't you?

And there, dotted among the social, the shakers, the collectors, the friends of friends and the just plain rich, were clowns, jugglers, a mime and a magician, and that famous snake charmer who also operates a few nightclubs, Regine.

Regine said she was once scared stiff of snakes but that Federico Fellini, the Italian movie director, had, for a charity party some years ago, coaxed her into wrapping a snake around her neck. Most of the audience last night, never having listened to Mr. Fellini's pep talk, were scared stiff.

"Hey, take it easy," said Mr. Simbari, who was standing next to Regine as scores of photographers' flashbulbs clicked. "You'll make him nervous."

"Oooh, my gawd," cried Janet Scaduto of Wayne, N. J., who was at the exhibition with her friends, Lorraine and Hy Rabin, who own 10 Simbari paintings.

Candy McVillan of Washington, who with her husband, Robert, came in especially for the party, said she hated snakes so much, she didn't even want to look at one. Her husband said he could take or leave snakes but, occasionally he had other problems. "I'm independently wealthy," he said. "Sometimes that's a prob-



The New York Times/D. Gordon

Rosalind Esakof and the artist, Nicola Simbari, watch Abner Dixon's magic tricks

lem.... sometimes I'm conned."

His wife giggled, but then she remembered the snake was due to be unveiled and she disappeared.

Regine said the 12-foot boa constrictor, rented for \$30 (with a rebate if it was returned intact), was harmless.

"If there's anything I wouldn't trust, it's a rented snake," said Jack Osborn, who is in the talent developing business but doesn't much care about reptile talent.

The party delighted a lot of people, especially those who survived the crush and didn't get a strange elbow or knee somewhere on their anatomy. For Mr. Simbari, who might be called a "circus freak," it was like living a dream.

"I've been an acrobat, a clown, a magician—in my head," he said. As Mr. Simbari's current paintings sell for \$5,000 to \$25,000, his remark could stimulate a good deal of mental activity.

Last night, he was a clown, with one eye ringed in black and colored sequins dotting a cheek bone.

A Siberian Wolf Coat

Phyllis Diller took one look at him and laughed like a drain.

"Your makeup is worse than mine," she said.

Still, had makeup or not, she wore a chinchilla coat. Jacques Morali, a French composer, was the only one who topped her—he wandered into the packed room in a coat of Siberian wolf.

And what's a circus without smells? They were all there—well almost. There were hamburgers, hot dogs, cotton candy, popcorn and peanuts—the classicst possible kind because at a gathering like this, you get Marina de Brantes, the sister-in-law of the President Valéry Giscard d'Estaing of France, to do the catering.

The guest list included such as Marylou Whitney, Marilyn and Serge Obolensky, Rosalind and Dr. Ernest Esakof, Drew Dudley, Bert Whitley, Doris Stein, Yanie Kosciusko-Morizet, Nanette and Howard Ross, John Young of Bermuda, Lillian de Cabrol, and a lot of others for whom hamburgers and hot dogs are a real treat.





Les Coulisses du Cirque

27 ¹/₂ x 39 ³/₈ inches
oil on canvas
WFG© 111101

CRAZY HORSE

Opened in 1951 by Alain Bernardin, Le Crazy Horse Saloon in Paris became a world-renowned cabaret almost immediately, featuring nude female dancers in flamboyant (although minimal) costumes and seductive production numbers, coupled with diverse magic and variety acts between each show. Although no longer run by the same family, it is still going strong as an attraction in Paris today.

In 1976, Wally Findlay Galleries proudly presented Simbari's Crazy Horse Saloon, a landmark exhibition that documented the famous nightclub and its showgirls – on and off stage – and catapulted Simbari to the top of the international art world.

Simbari's intense command of the language and emotion of color brings these performers to life: onstage, in the heat of the lights and of the unseen but obviously burning stares of the audience, and offstage, where a feeling of sadness, heaviness and resignation creeps in under the makeup and costumes. The paintings are an impressive statement about humanity, communicated without sentimentality.

Originally previewing at Wally Findlay Galleries, Paris, this theme continued to overwhelm Simbari, inspiring him to paint echoes of this theme for more than ten years. All together, Simbari painted five major Crazy Horse collections.



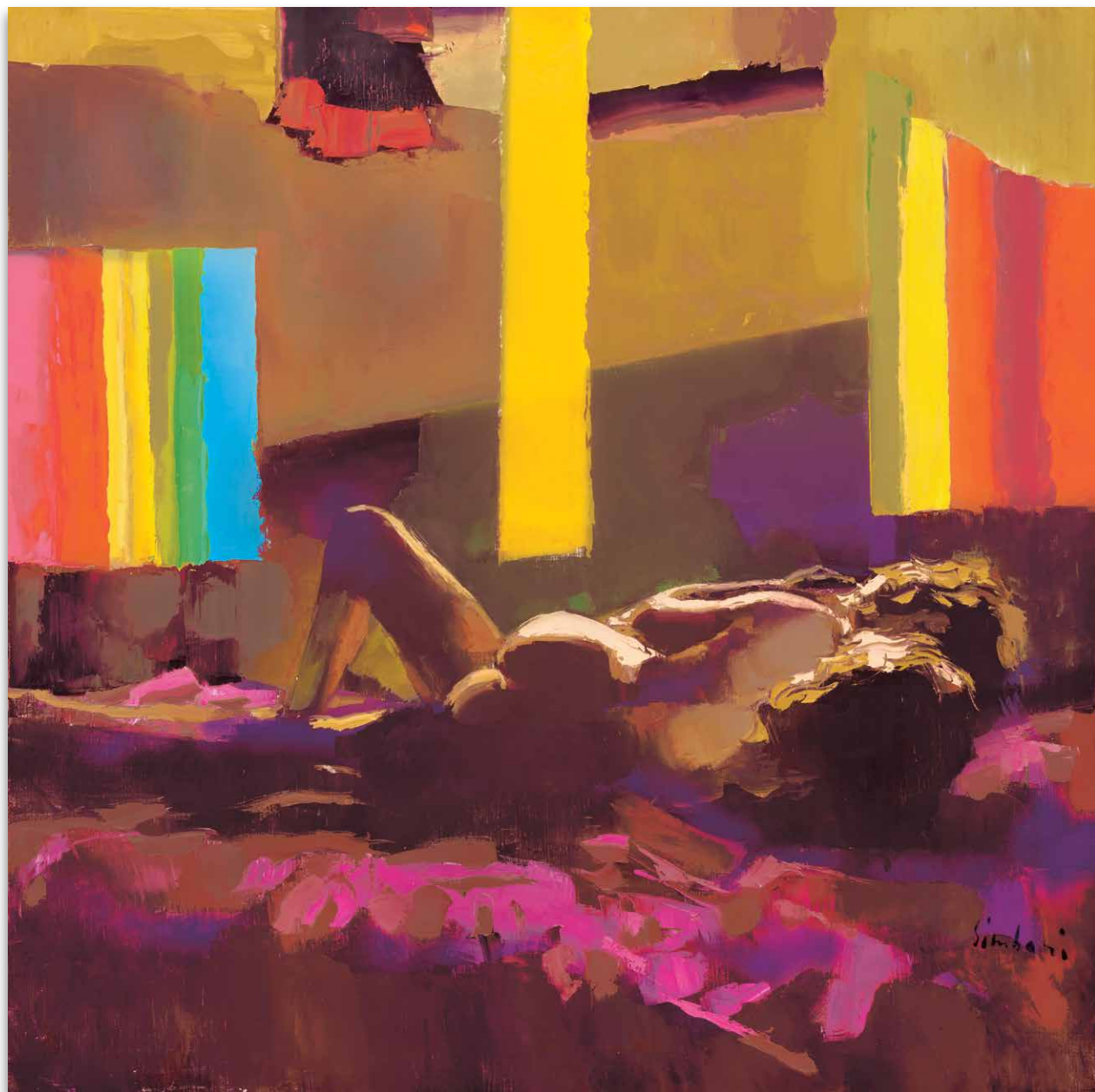
Trois Nus, 5/50

18 ¹/₂ x 25 inches
b&w etching
WFG© 130063



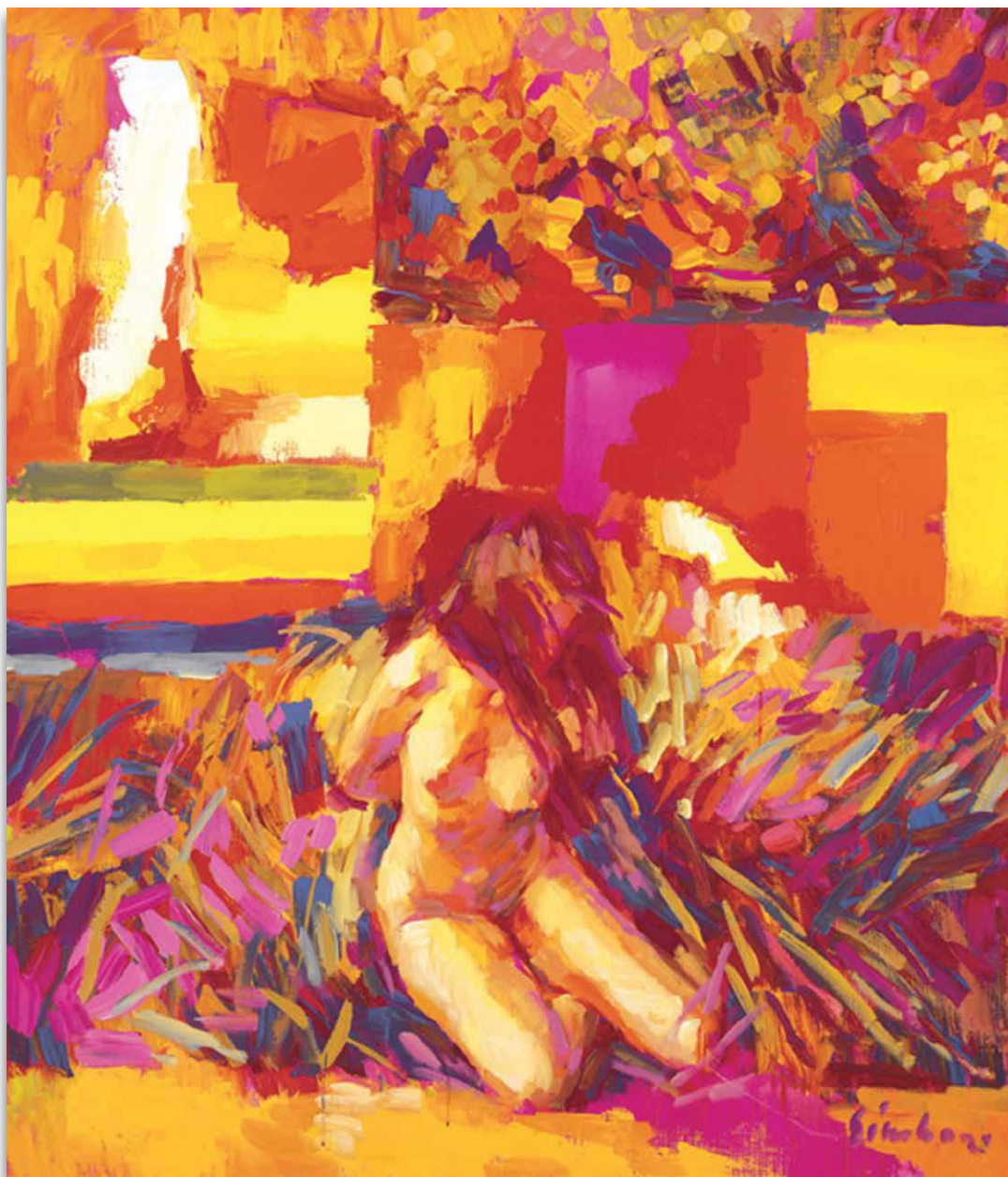
St. Pauli

27 1/2 x 39 1/4 inches
oil on paper on canvas
WFG© 112975



L'amour, 1975

59 x 59 inches
oil on canvas
WFG© 125703

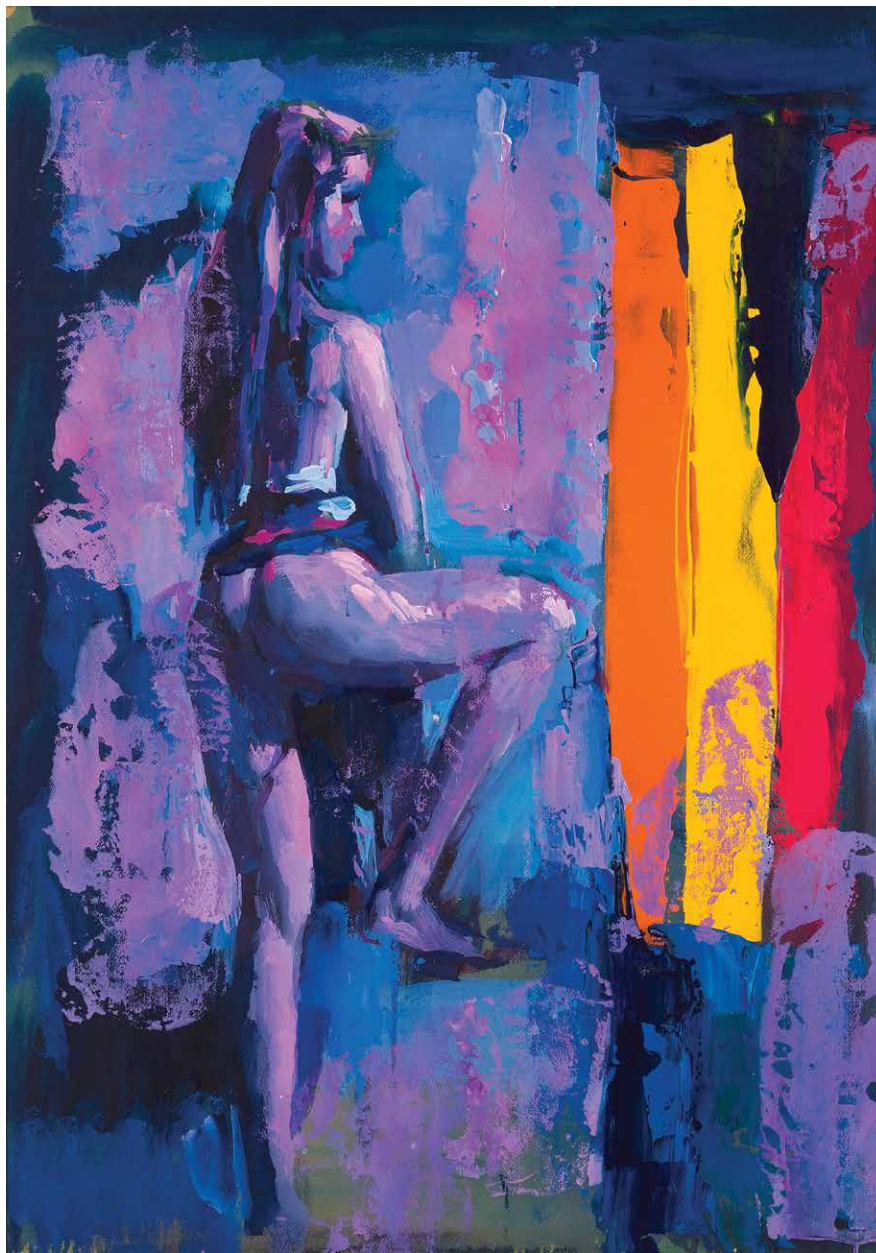


Nude in Red and Yellow

55 x 47 ¹/₄ inches
acrylic on canvas
WFG© 111105



NICOLA SIMBARI & ALAIN BERNARDIN (OWNER OF CRAZY HORSE SALOON)



Intérieur

39 ¹/₈ x 27 ³/₈ inches
oil on canvas
WFG© 134843



NICOLA SIMBARI & ELFRIDA SIMBARI | WALLY FINDLAY GALLERIES, PALM BEACH, 1964

Born in Calabria, Italy, Simbari's earliest paintings were scenes from his daily life: fishing villages, gypsies, cafés, and the surrounding countryside. The magical allure of the Mediterranean area, with the intense blues of the sky and the water, the bright colors of the flowers, the shimmering tones of the houses and the all-pervasive light, a force of its own, impacted his works as it had so many others. But for Simbari, this magical atmosphere served as a springboard for his innovative style of painting. For most of his career, the Mediterranean subject and style was always the collectors favorite. Today the astoundingly colorful works are the highlights of his collection.

To the traditional beauty of the area he added the vigor and intensity of his own vision and his natural desire to partake to the fullest in all aspects of life. His use of color and texture evoke the feeling of the sun's rays on warm flesh, the soft touch of an ocean breeze, the introspective lull that such a day can cause, or an anticipatory tension that lurks just below the surface. His palette is luminous, vibrant and pulsing.

MEDITERRANEAN



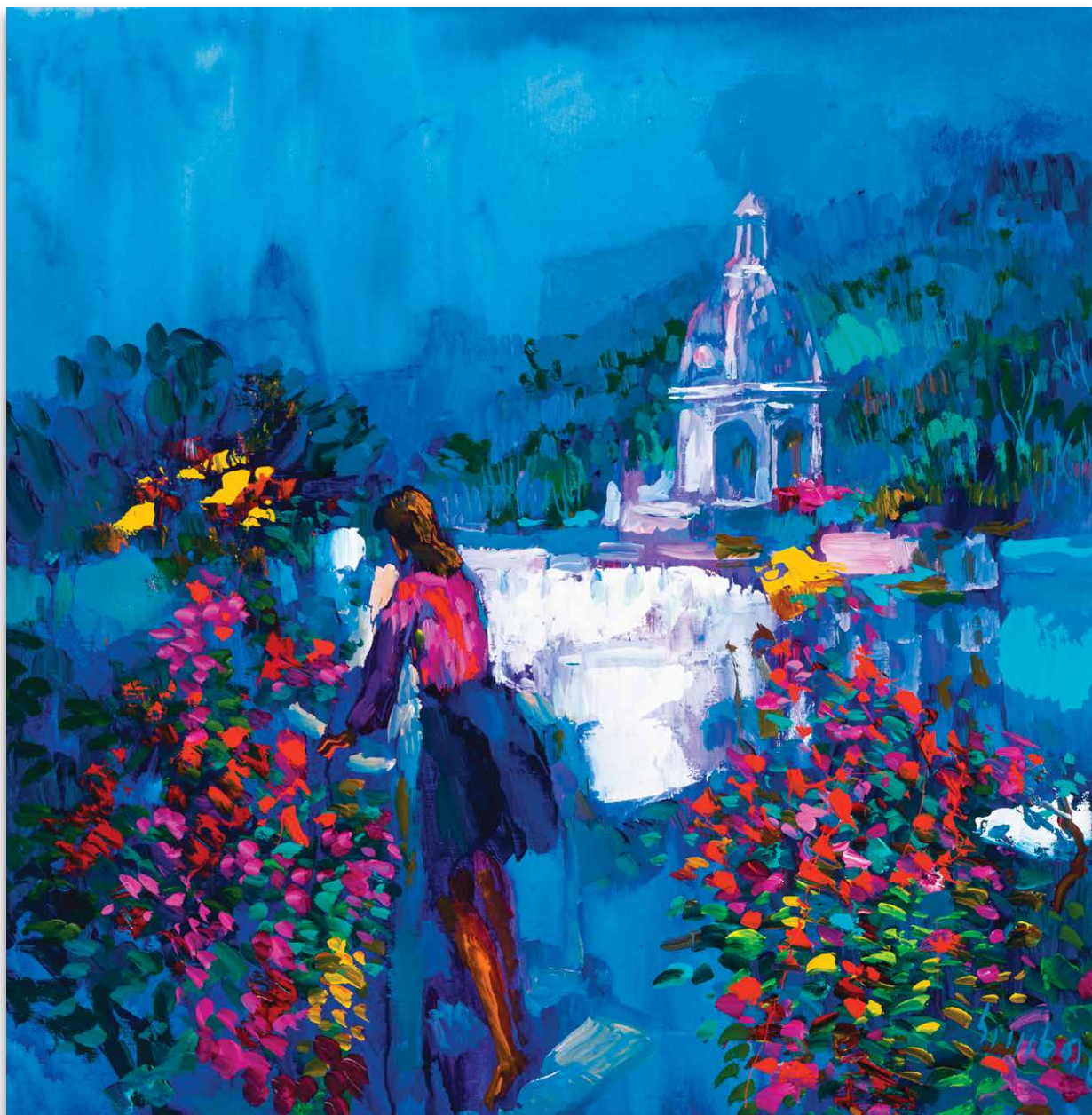
Artena, 1984

47 x 63 inches
acrylic on canvas
WFG© 136364



Fishing Boats on the Beach, 1964

28 ¹/₄ x 39 ¹/₈ inches
oil on canvas
WFG© 135267



Positano

39 ¹/₄ x 39 ¹/₂ inches
acrylic on canvas
WFG© 110173



Rosa

43 ¹/₂ x 39 ¹/₄ inches
acrylic on canvas
WFG© 113940



La Seine, 7/50

18 1/2 x 25 inches

b&w etching

WFG© 130065



Noon in Mykonos, 1969

43 ¹/₄ x 47 ¹/₄ inches
oil on canvas
WFG© 134733



Amantea, 1977

35 ¹/₂ x 39 ¹/₄ inches
oil on canvas
WFG© 134591



Ostia Beach, 1970

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



Camminando Sulla Spiaggia

35 1/2 x 39 1/2 inches
oil on canvas
WFG© 135949



La Salute

23 ⁵/₈ x 31 ¹/₂ inches
oil on canvas
WFG© 135173





Marina Piccola, 1982

39 ¹/₄ x 47 ³/₈ inches
oil on canvas
WFG© 136093

MEXICO AND THE CARIBBEAN

After a visit to Mexico and the Caribbean islands, Simbari began an evocative series of paintings of the scenes and people he had encountered. A perfect venue for his enthusiastic style, the canvases could almost be considered photographic records of Simbari's trip.

He captures the riotous and distinctive colors of Caribbean life – in its plants and flowers, homes and fabrics, marketplaces and shorelines. The images are instilled with such vigor by the sweeping strokes and density of his application of paint, that they overflow with excitement and invite the viewer to step into that sun-blessed world.

There is heat and activity everywhere, and an openness that is seductive and welcoming. And suddenly we encounter the image of a young woman hanging out her sheets to dry, stirred by a soft wind. And another seated figure quietly observed by a small cat. Delicate and quiet images that ground the energy bursting forth from the other canvases. Simbari's paintings speak wordlessly of the dichotomy that exists between that which is seen and that which exists behind and in tandem to everyday life.

New Simbari Show To Open At Findlay

Italian painter Nicola Simbari, who has won international recognition for his still life, landscape and figurative subjects, will have a one-man exhibition of his latest work titled "Paintings of Mexico and the Caribbean" at the Wally Findlay Galleries here beginning with a preview showing this Thursday.

The show is to remain at the galleries through March 18.

The Simbari preview will be held in conjunction with a reception honoring Mrs. Frank McMahon and committees chairman of the St. Mary's Hospital Flamingo Ball and committees working on the Feb. 25 social event.

In line with policy announced earlier in the season by Wally Findlay, president of the galleries, ten per cent of the Simbari exhibition for one week will be donated to the St. Mary's Hospital benefit.

The exhibition, which the artist painted on a recent tour of Mexico and the islands in the Caribbean, includes 47 paintings, including beach scenes, figurative subjects of native men and women, boats, flowers, street scenes, and landscapes.

Simbari arrived in this country last November for a major exhibition of his work held at the new Wally Findlay Galleries on 57th Street in New York.

Born in 1927 in San Lucido, a fishing village on the Tirenian Coast of Calabria, Simbari was raised and educated in Rome where his father worked as a builder for the Vatican. Many of his childhood memories center around art in the Vatican.

He received his art training at the Accademia Belle Arti in Rome. During his four years of study there his interests were divided between painting and architecture. Upon graduation he was made a member of the Academy's faculty in architecture, a post he relinquished to pursue his work and study as a painter.

In 1953 he had his first one-man show in Rome at the Asterisco Gallery, and the same year won the award for the best stage-design for the Italian musical, "Tarantella Napoletana" produced in Rome.

Since that time he has had successful exhibitions at the Arthur Jeffers Gallery in London and the Obelisco Gallery in Rome. He had his first New York exhibition in 1959 at the Bianchini Gallerv.

His paintings also have been included in the Rome Quadriennale, "Three Directions of Italian Painting" in San Francisco and "Two Worlds Festival" in Spoleto.

In 1964 he was awarded the Gold Medal by the Italian State National Concorso in Rome and in 1968 he was commissioned to paint the murals in the Italian Pavilion at the Brussels World's Fair.

Using a palette knife, he usually begins a canvas with a blue and ochre underpainting, building up vivid patterns and colors from there; brushes are seldom used, except for definition when he wants a more realistic effect.

The exhibition will be open to the public daily, Monday through Saturday from 9:30 a.m. to 5:30 p.m.

Palm Beach Daily News, Sunday, February 14, 1966 Page 7



ITALIAN PAINTER, Nicola Simbari is shown above with a group of his latest paintings which are included in an exhibition titled "Paintings of Mexico and the Caribbean," set to open at the Wally Findlay Galleries in Palm Beach with a preview on Thursday.

WALLY FINDLAY GALLERIES

AMERICA'S LARGEST CONTEMPORARY ART GALLERIES
175 Worth Ave. • Palm Beach • 833-9717

Exclusive American Representative
for Fifty World Famous Artists

Prestige Exhibition

Paintings OF MEXICO

AND THE

CARIBBEAN

by

Simbari
ROMAN PAINTER

Personal Appearance

FEBRUARY 18th THRU MARCH

A Gay, Colorful Panorama
of Tropical Landscapes,
Still Lives and Figure Subjects by
Italy's Most Important
Young Painter, Nicola Simbari

Specializing in
FRENCH IMPRESSIONISTS

5 YEAR EXCHANGE POLICY AND GROWTH PLAN
NEW YORK CHICAGO PALM BEACH



ITALIAN PAINTER Nicola Simbari and his wife Elfrieda, pictured above while on a recent tour of the Caribbean, arrived in Palm Beach Sunday for his one-man exhibition, "Paintings of Mexico and the Caribbean," which will open with a preview at the Wally Findlay Galleries here on Feb. 18.

WALLY FINDLAY GALLERIES

AMERICA'S LARGEST CONTEMPORARY ART GALLERIES
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Exclusive American Representatives
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MEXICO and the CARIBBEAN

Prestige Exhibition by

SIMBARI

ROMAN PAINTER

Personal Appearance

February 18 thru March 10

A gay panorama of Tropical Landscapes,
still lifes, and figurative subjects by
Nicola Simbari, Italy's Most
Popular Painter

TEN PERCENT OF THE SIMBARI
EXHIBITION SALES FOR ONE WEEK
WILL BE CONTRIBUTED TO ST. MARY'S
HOSPITAL "FLAMINGO BALL" BENEFIT

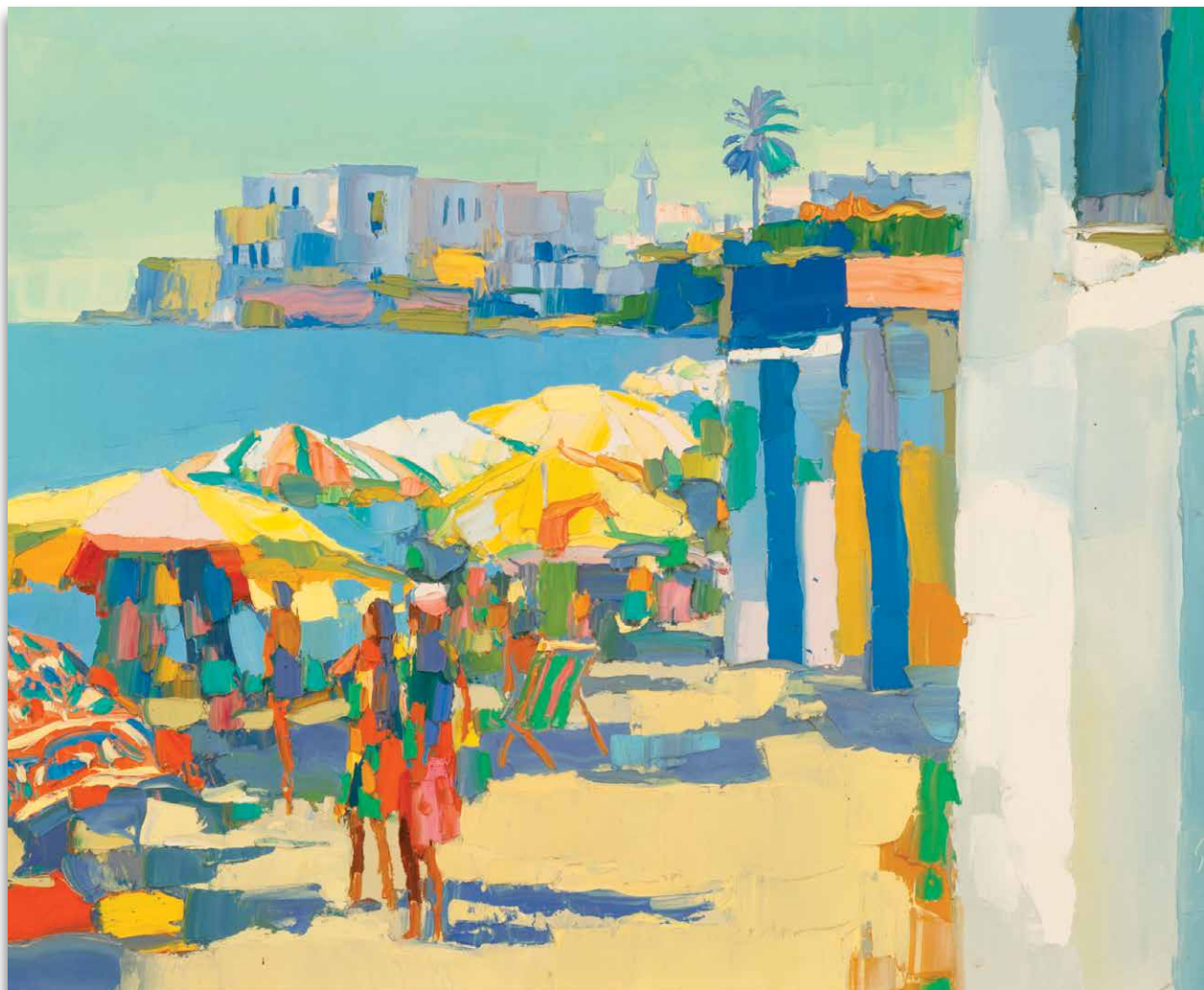
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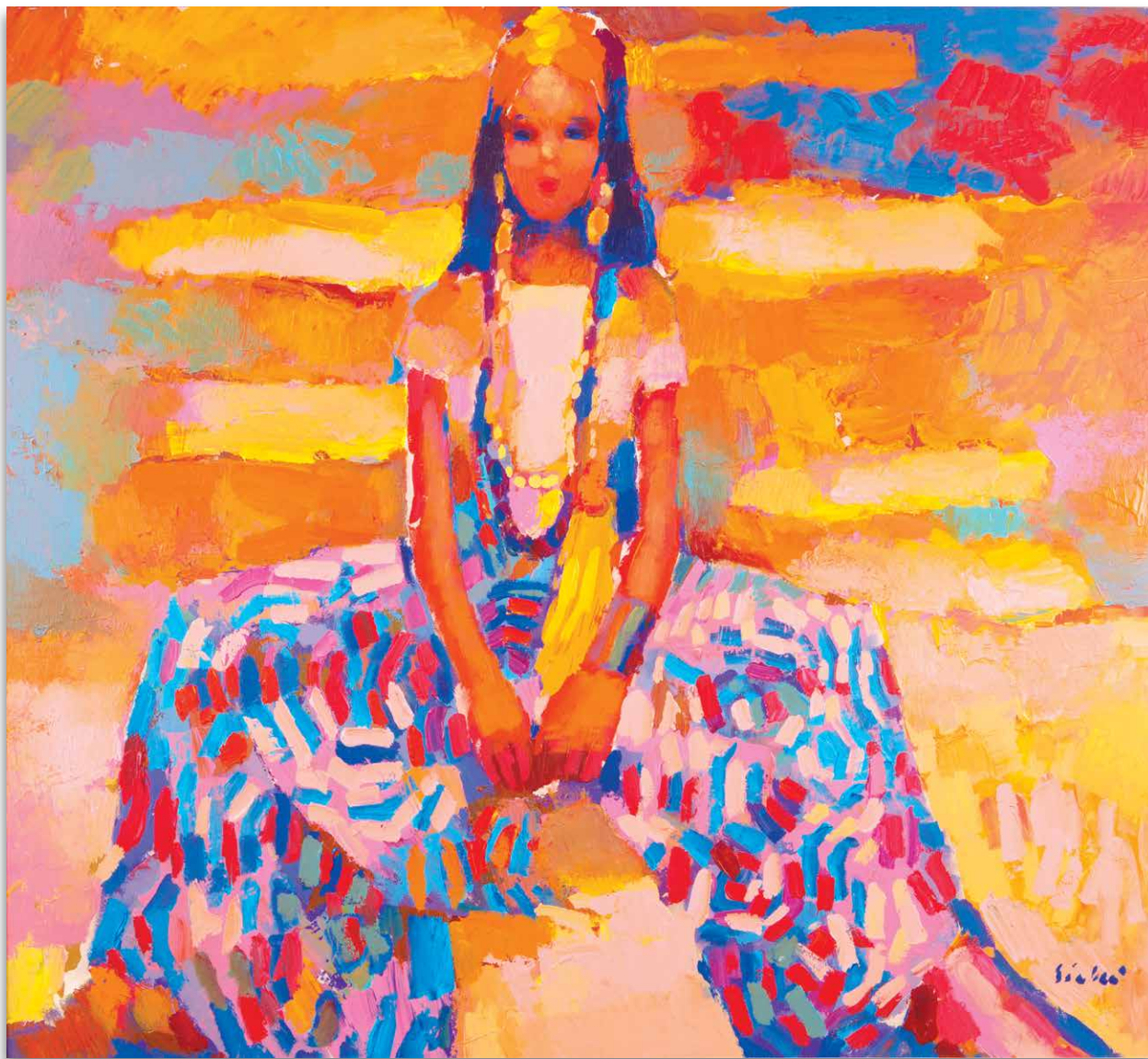
Seascape with Still Life, 1965

31 ⁵/₈ x 35 ¹/₂ inches
oil on canvas
WFG© 136094



Forio d'Ischia

23 ³/₄ x 31 ⁵/₈ inches
oil on canvas
WFG© 136075



Marrakech

43 ¹/₄ x 47 ¹/₂ inches
gouache on canvas
WFG© 113986



Mercato, 1970

23 ³/₄ x 31 ³/₄ inches
oil on canvas
WFG© 133719



Barca a Vela in Porto, 1970

19 ⁵/₈ x 23 ⁵/₈ inches
oil on canvas
WFG© 135771



Una Giornata in Spiaggia, 1970

24 x 19 ¹/₂ inches
oil on canvas
WFG© 135770



Susanna, 1980

35 ⁵/₈ x 31 ¹/₂ inches
acrylic on canvas
WFG© 135628



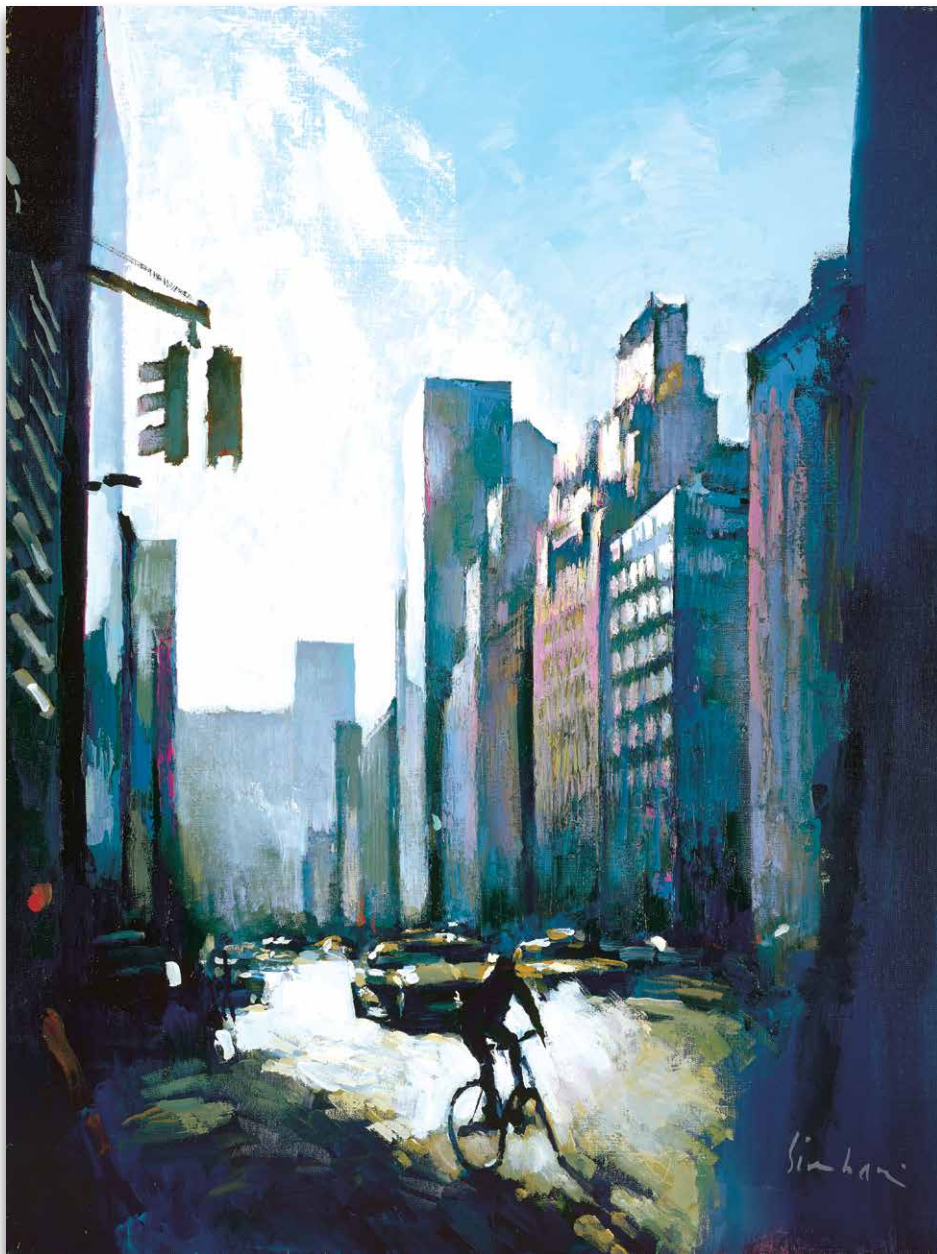
NICOLA SIMBARI IN HIS STUDIO

URBAN LIFE

Simbari first visited New York City in 1959 and determined that he would one day do a show devoted to Manhattan. He achieved his dream some 30 years later by producing thirteen canvases (his birthdate and good luck number) celebrating the spirit of the city.

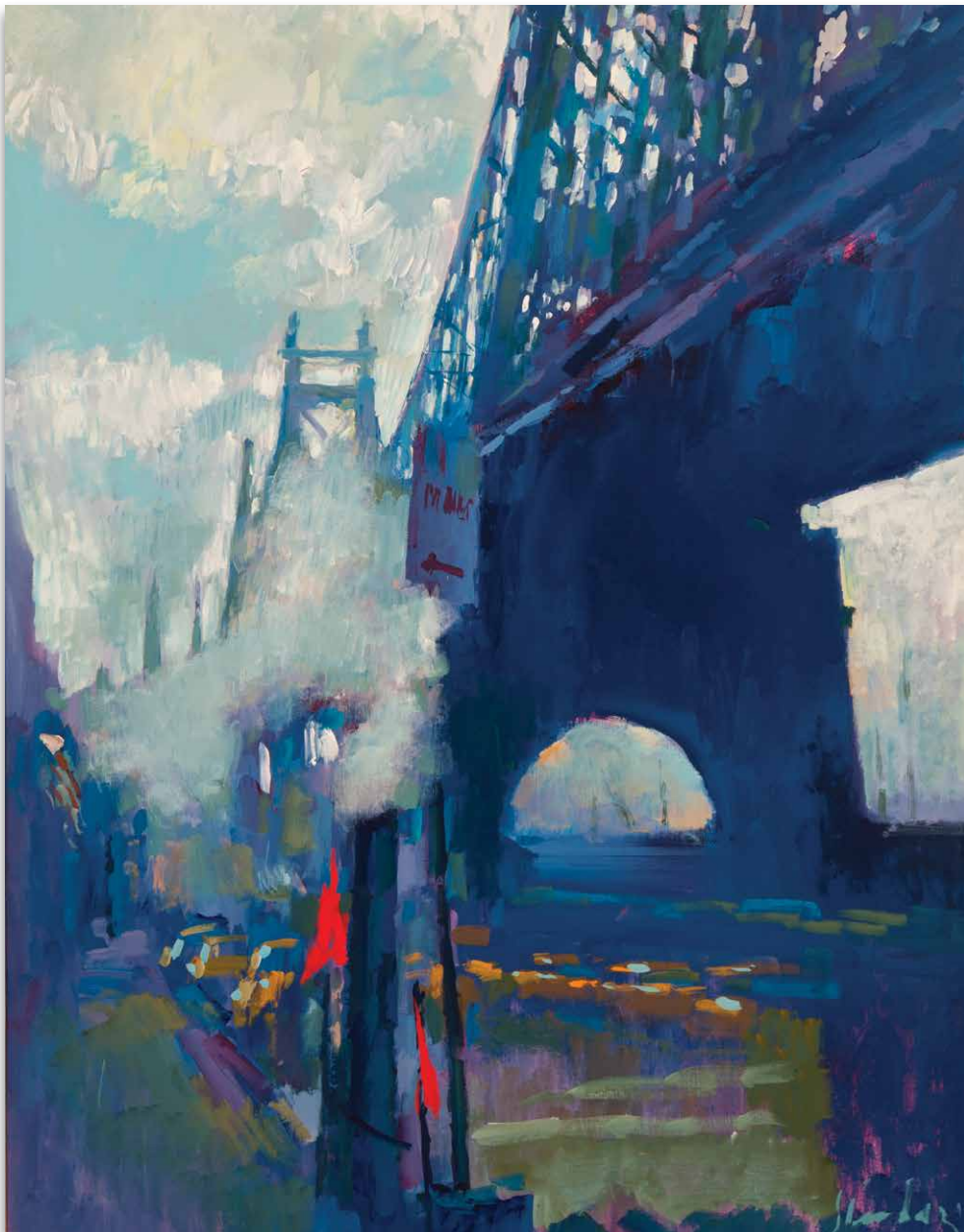
Impressed by the size and strength of the buildings he saw around him, Simbari has embodied that in his paintings. Some show people going about their lives, a student, perhaps, with a backpack in the park, but others focus entirely on the infrastructure that makes New York what it is. There is a view of the Brooklyn Bridge, looming above its powerful supporting arch. And there is the now poignant view looking downtown, of the World Trade Center towers. The partially shadowed street, the lone bicyclist and few cars, seems almost a foreshadowing of what was to come. The older, red brick buildings in the foreground add stability to the scene – and a sense of continuity and permanence. Confirming that New York is built on a solid core that cannot be destroyed.

Simbari found New York a city of surprises, and his works show his admiration and his enjoyment in discovering its many personalities.



Lower Park Avenue, 1989

63 x 47 ¹/₂ inches
acrylic on canva
WFG© 107521



59th Street Bridge, 1989

63 x 47 ¹/₂ inches
acrylic on canvas
WFG© 107523



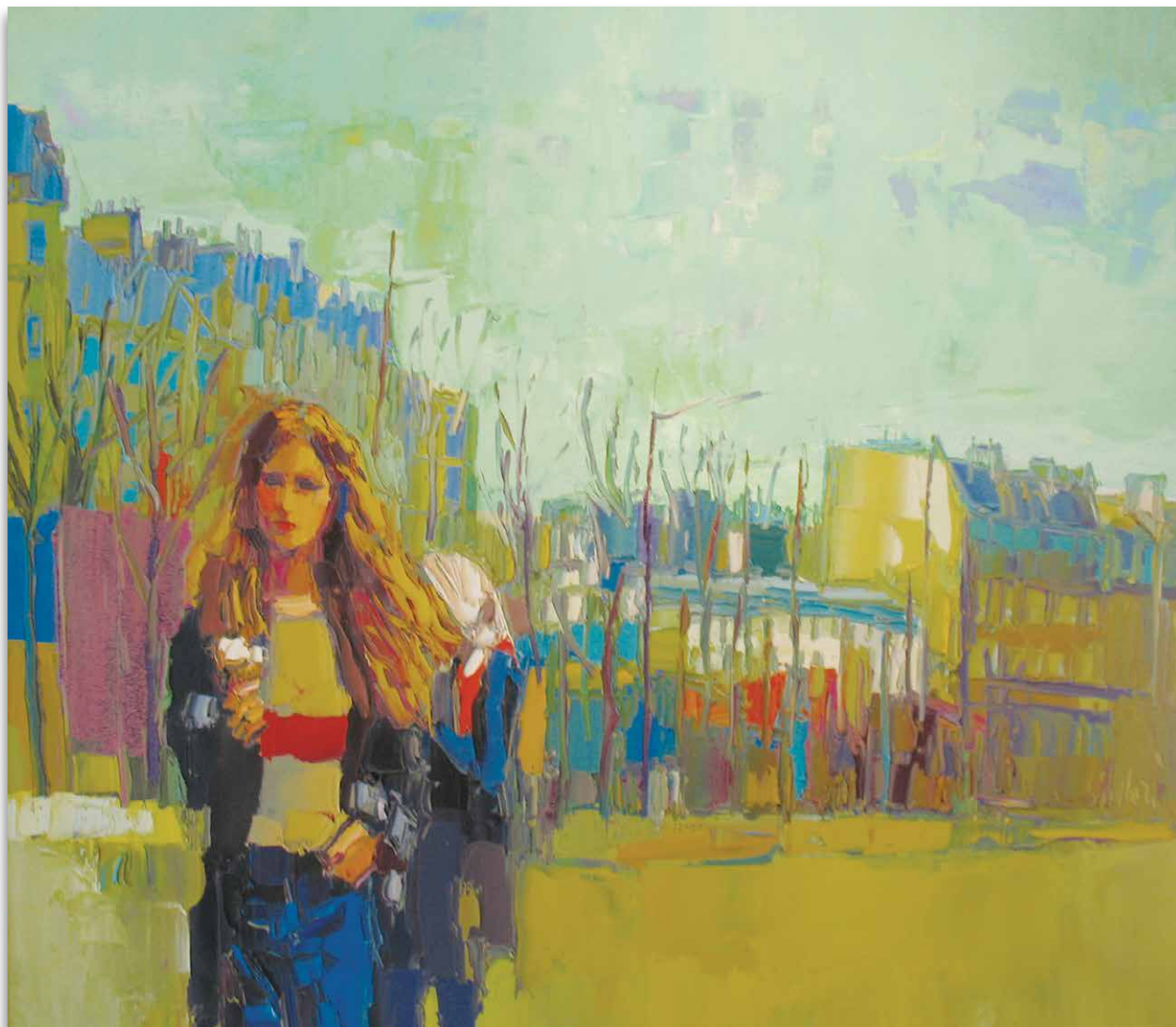
Le Boulevard, 7/50

18 ¹/₂ x 25 inches
b&w etching
WFG© 130061



Dans la Rue, 1973

51 x 64 inches
oil on canvas
WFG© 133478



Young Girl in Clichy, 1972

35 ¹/₂ x 38 ³/₈ inches
acrylic on canvas
WFG© 134581



Boulevard Saint-Michel, 1973

23 ⁵/₈ x 31 ¹/₂ inches
oil on canvas
WFG© 136344



Campo di Fiori, 1983

39 ¹/₄ x 43 ¹/₈ inches
acrylic on canvas
WFG© 135828



Bois de Boulogne, 1972

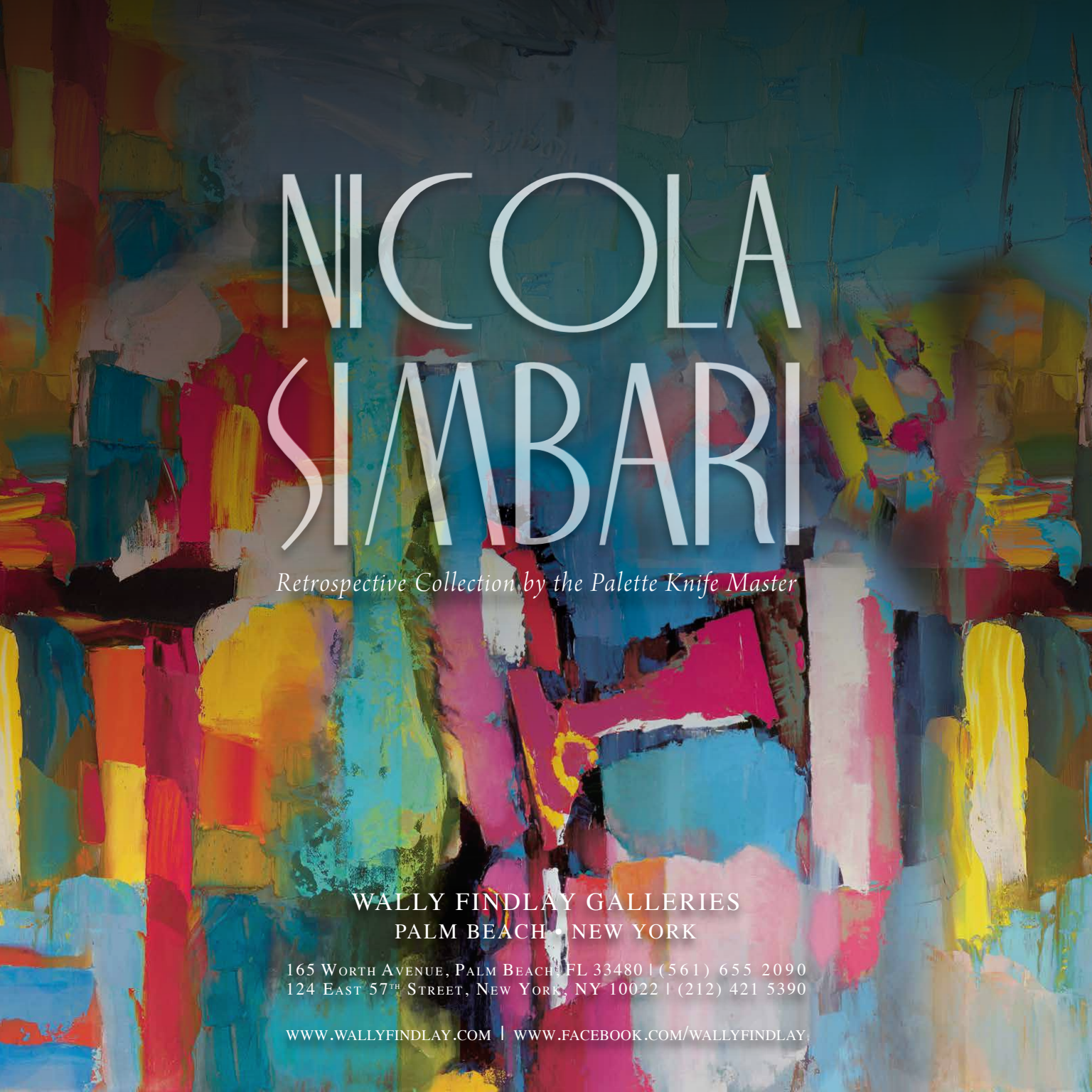
80 x 72 inches
oil on three panels
WFG© 135147



NICOLA SIMBARI, SIMONE KAROFF & WALLY FINDLAY | ARTIST'S STUDIO, 1960

EXHIBITIONS

1961 **October** - Chicago: *Premiere American Exhibition*
1962 **September** - Palm Beach: *Nicola Simbari*
1962 **January** - Palm Beach: *Nicola Simbari*
1963 **July** - New York: *Parrish Art Museum Exhibition*
1964 **December** - New York: *Nicola Simbari*
1965 **February** - Palm Beach: *Paintings of Mexico and the Caribbean*
1966 **April** - Palm Beach: *Italia Romantica*
1967 **January** - Chicago: *Simbari A Favorite From Rome*
1967 **January** - Palm Beach: *From Rome to Palm Beach*
1968 **October** - Chicago: *Recent Paintings*
1969 **January** - Palm Beach: *Nicola Simbari*
1971 **November** - New York: *Paris '71*
1972 **November** - New York: *Circus*
1972 **November** - New York: *First Twenty Years*
1973 **November** - Chicago: *The Portrait of an Artist and His Gallery*
1975 **June** - Chicago: *Sea Moods*
1975 **November** - Beverly Hills: *Sea Moods*
1976 **June** - Paris: *Crazy Horse Saloon Vu Pair Simbari*
1977 **December** - New York: *Le Cirque*
1977 **April** - Beverly Hills: *Crazy Horse Saloon*
1977 **February** - Palm Beach: *Sea Moods*
1977 **November** - Chicago: *Nicola Simbari*
1978 **July** - Beverly Hills: *Sun and Sea*
1979 **January** - Palm Beach: *Le Cirque*
1979 **September** - Beverly Hills: *Nicola Simbari*
1980 **October** - New York: *The Mediterranean*
1981 **January** - Palm Beach: *Le Cirque*
1983 **February** - Palm Beach: *New Paintings*
1988 **June** - Paris: *Un Lointain Regard*
1988 **December** - Palm Beach: *Soar with Simbari*
1989 **November** - New York: *Simbari's Manhattan*
1989 **November** - New York: *The Caribbean*
1990 **June** - New York: *Soar with Simbari*
1990 **January** - Palm Beach: *The Caribbean*
1990 **November** - Chicago: *Simbari*
1990 **January** - Palm Beach: *Simbari*
1991 **January** - Palm Beach: *Simbari*
1992 **February** - Palm Beach: *Simbari and His World*
1993 **February** - Palm Beach: *Simbari for Collectors*
1993 **June** - New York: *Simbari for Collectors*
2001 **June** - London: *The Retrospective, Celebrating 50 Years of Achievement*
2005 **March** - Palm Beach: *Nicola Simbari*
2006 **October** - Palm Beach: *Nicola Simbari*
2008 **November** - Palm Beach: *Nicola Simbari*
2009 **August** - Los Angeles: *Figure and Composition*
2011 **November** - Palm Beach: *Seven Decades of Representation*
2012 **October** - Palm Beach: *60 Years of Representation*



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Retrospective Collection by the Palette Knife Master

WALLY FINDLAY GALLERIES
PALM BEACH • NEW YORK

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