

FINDLAY GALLERIES

NAÏVE & MODERN PRIMITIVES PALM BEACH EXHIBITION



NOVOA • OLLIVARY • MAÏK • POUCKETTE • MILINKOV • BOMBOIS • BULMAN

ANNETTE OLLIVARY

As a young woman, the beautiful things in her grandfather's collection were fascinating objects to study and cast a poetic spell over the work she did in the shop. Along with those thoughts, her grandfather told her of his adventures on the island of Madagascar, where he went on lion hunts and encountered natives who in his eyes were "good savages", dreamed of in the philosophical system of Jean-Jacques Rousseau.

From Marseille Annette Ollivary went to Paris to study painting at the Académie Julian. Those who see her paintings today are inevitably reminded of the work of Rousseau, but the resemblance is actually only superficial. Annette herself declares that she had never seen any of his work when she started to paint. An attentive study of her canvases reveals that any parallel between her work and that of Rousseau is not really justified. Annette paints in a manner that is distinctly her own.

The initial impression of "primitive" or "naïve" painting is evoked by her subjects. There is nothing "primitive" of "naïve" about her work. Every line, every stroke of her brush betrays sure craftsmanship, a sense of composition, a planned use of color, a solid foundation of design. She is occupied with a world that seems linked to a Golden Age or a lost Garden of Eden. Her forests and fields are filled with gentle creatures of the jungle living together in peace. The benign lions and tigers are the pets of the bemused children who play in the forests.



TOP
Annette Ollivary
La Bain de Petit Frère
Oil on Canvas
9 7/16 x 7 1/2 Inches
FG©135797



TOP
Annette Ollivary
La Cueillette des Fleurs, 1980
Gouache
9 7/8 x 11 3/4 Inches
FG©134180



BOTTOM
Annette Ollivary
Petit Fermière
Gouache on Paper
10 5/8 x 8 11/16 Inches
FG©136674



LEFT
Annette Ollivary
Pendans la Sieste de Maman
Oil on Canvas
9 7/16 x 7 1/2 Inches
FG©135796

ORVILLE BULMAN

It is interesting to note that most people who don't know about Bulman's life assume he was African American or Haitian because he painted images of people who were a different color than he, not as an outsider would, but with empathy and grace. He was an artist whose expression and genius transcended color barriers, and the humor in his art was, and remains today, universally appealing. The people of his 'island' were those to be admired, as they were able to get along with each other much more successfully than the people in our real world.

Bulman continued to maintain a winter home in Palm Beach and a summer home in Grand Rapids until he died, and it was in these home studios where he was to create more and more colorful and fantastical paintings. In the 1950s, 1960s and 1970s, his popularity burgeoned throughout Palm Beach, New York, California, the Midwest, and Europe. He became the darling of society and Hollywood, consistently selling out one-man shows in venues throughout the United States and Europe. Collectors of his work included the Duchess of Windsor and Marjorie Merriweather Post, as well as President Gerald Ford and Senator Robert F. Kennedy.

“ When I first started to paint years ago, there was so much sadness, strife and outright mayhem in work back then, that I decided to bring, if I could, some laughter into painting.”

- Orville Bulman



Orville Bulman • Garder vos Distances • Oil on Canvas • 30 1/4 x 36 1/4 Inches • FG©135616



Orville Bulman
Suivez le Premier
Oil on Canvas
16 x 30 Inches
FG©135343



POUCETTE

Poucette (1935 - 2006) known solely as Poucette. For this thimble sized 23 year old Parisienne name Poucette, which translates from french little thumb, it is mostly a matter of go for her art. Since 1952 she had been on the march from one Paris café to another, peddling her paintings to tourists and local folk who were won by her artful look of innoesence and the innocent look of her art. So succesful was Poucette on the French Café circuit that she decided to go after a wider US market.

Arriving in New York City in 1958, Poucette installed herself at the Hotel Plaza and launched herself with one man shows at 57th Street Findlay Galleries. Up to this point Poucette had never, yet, sold \$1000 dollars worth of paintings and she had now reached a moment in her artistic career were she received several commissions. In between sales at the gallery she hawked with her charm and wares around town and made many friends and contacts in several artist cafés' and the Plaza's Palm court restaurant.

Poucettes works capture costume parades, horse races and modern cabarets of post war France. Her paintings are works of decorative, childlike, and lighthearted nature and which relate to the viewers inner emotions and memories. Her works were widely collected by many in New York and around the globe, for example Marilyn Monroe and Zsa Zsa Gabor.



Poucette
Panther
Lithograph
30 x 22Inches
FG©127829



Poucette • La Parade • Oil on Panel (4 panel screen) • 75 x 71 1/2 Inches • FG©51144



Poucette • Longchamps • Oil on Panel (4 panel screen) • 70 3/8 x 78 1/4 Inches • FG©47267

CAMILLE BOMBOIS

Camille Bombois (1883 - 1970) was born in Venarey-les-Laumes, in the Côte-d'Or region of France. Bombois' early life was utterly different than what one would imagine an artist having. His childhood was spent on the canals of his birthplace on a barge owned by his father. His schooling was brief and when he was twelve years old he was sent to work as a farmhand. This fact only makes it all the more remarkable that he achieved such great distinction among France's important painters. The first indication of any interest in drawing or painting developed when he was sixteen. He began to draw scenes from his life as a shepherd and a worker in the fields. His self taught style gained Bombois an international reputation as a painter of the common man focused on nature and daily life in France. Bombois' work may be found in major museum collections the US and France.



Camille Bombois • Pêcheur à la Rivière • Oil on Canvas • 6 5/16 x 8 11/16 Inches • FG©135279



Camille Bombois • Fillettes dans la Clairière • Oil on Masonite • 10 5/8 x 16 1/8 Inches • FG©131365

LJUBOMIR MILINKOV

Milinkov's primitive paintings met with almost instant success. In 1967 Milinkov left Paris for America, and after five years he became an American citizen.

Tall and dark, Milinkov's appearance is a striking contrast to the small paintings he creates with infinite patience. He paints an average of ten hours a day, and each painting represents three to four weeks of work. Milinkov's work is astonishingly rich and varied. Though his main theme is peasant life, he finds new facets of that life each time he paints. His exuberance for living is expressed by his joyous use of color.

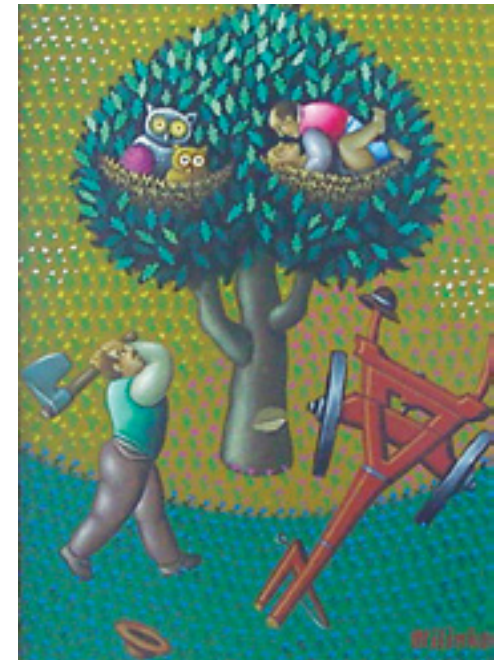
On one occasion Milinkov was asked what message he wished to transmit in his paintings. He replied, "A message? That's a rather pretentious word. It is enough for me to know that I bring a little joy to those who purchase my paintings." The essence of Milinkov's work lies in those words, for joy is the quality imparted by his paintings.



Ljubomir Milinkov • Que de Beautés • Oil on Canvas • 8 11/16 x 10 5/8 Inches • FG©109297



Ljubomir Milinkov • Le Grand Duc Tamoin • Oil on Canvas • 10 5/8 x 8 11/16 Inches • FG©108300



Ljubomir Milinkov • Bucheron Bucheur • Oil on Canvas • 13 x 9 7/16 Inches • FG©108297

HENRI MAÏK



Henri Maïk • *Le Paradis*, 1977 • Oil on Canvas • 35 1/16 x 45 11/16 Inches • FG©138603

Maïk's palette ranges from muted, nearly monochromatic tonalities to accents of brilliant, sharp color notes, which have an intense staccato quality. His colors incline toward the arresting and exotic, which is in keeping with the provocative imagery of his overall designs. In essence, Maïk combined into his paintings qualities which suggest elements of folk art, primitive painting and of work in mosaics and textiles. He drew strongly on the world of fantasy for images, which have overtones reminiscent of Mayan or Aztec legends, the Arabian Nights Tales, and even Hans Christian Andersen.

It is amazing to find that such an imaginative painter and one so skillful in achieving great diversity in pigmentation and mood, has had his background in a variety of brief careers such as a medical corpsman in the French Navy, lumberman in Normandy and actor in the French theater.

This versatile and creative person was born in Paris on March 27, 1922. His father was a painter and engraver, Joseph Hecht. Consequently, in his younger days Maïk had the opportunity of becoming familiar with this highly specialized art form. However, there is no indication that he was greatly interested in developing a career in this field. In 1939, under his father's direction, he printed a book entitled "Fraternity" which featured the work of Kandinsky, Mirl, Hayter, Hecht and other artists. That was his sole youthful excursion into the field of art. He received no formal art training, and it was not until about 1956 that Maïk gave serious thought to devoting his energies to art.



Henri Maïk • *Chicago Water Tower*, 1979
Oil on Canvas • 21 5/8 x 18 1/8 Inches • FG©138616



Henri Maïk • *Marché dans les Hautes Herbes*, 1971
Oil on Canvas • 57 1/2 x 44 7/8 Inches • FG©133033



COVER

Henri Maïk • *Un Beau Plongeur* • Oil on Canvas • 28 3/4 x 36 1/4 Inches • FG©128832



GUSTAVO NOVOA

Novoa made his debut as an artist in the early 1960's selling watercolors and works in crayon on the streets of Paris, principally Montmartre. His first one-man show was sponsored by the Chilean Ambassador at the Maison de L'Amerique Latin in 1961. The late Queen Victoria Eugenia of Spain sponsored his second show in Lausanne, Switzerland in 1962. Showing in galleries in the Faubourg St. Honoré and the Salon de la Jeune Peinture, Novoa completed his Parisian background. By 1965, he had become an adopted "New Yorker". He admits to having been lured like many others by the American dream.

A successful partnership with Guy Burgos and later, Lady Sarah Churchill, led to the opening of the Burgos Gallery on Manhattan's East Side in 1965. Novoa's style had evolved into textured oils. By the late sixties, however, his subjects had changed into the gentle jungle denizens that were to be his trademark.

"Bonds with reality are very hard to shake once you establish them." With this premise in mind, Novoa constructed a dream-like new jungle where the lion lies down with the zebra. Panthers and pandas share the shade with African monkeys and American raccoons. The radiant colors of Novoa's luxuriant foliage seem to wield a mystical power of bringing together predator and prey, the meek and the strong.

Far Right TOP
Gustavo Novoa

Big Ben
Acrylic on Canvas
30 x 24 Inches
FG©136654

Far Right BOTTOM
Gustavo Novoa

The Intruder
Acrylic on Canvas
48 x 36 Inches
FG©133748



Gustavo Novoa • Reserved Paradise (Triptych) • Acrylic on Panel • 79 x 53 1/4 Inches • FG©136117







Gustavo Novoa • Zebra Lake • Acrylic on Canvas • 30 x 40 Inches • FG©133577



Gustavo Novoa • Virtual Forest • Acrylic on Canvas • 36 x 48 Inches • FG©129307



Gustavo Novoa • Photo Pose • Acrylic on Canvas • 40 x 30 Inches • FG©134839

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