

Ecole Normande

French Painters of the 19th & 20th Century

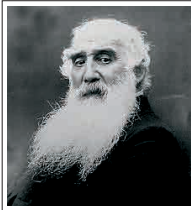


Ecole Normande

French Painters of the 19th & 20th Century



Eugène Louis Boudin
(1824 - 1898)
Honfleur, France



Camille Pissarro
(1830 - 1903)
Charlotte Amalie,
St Thomas,
U.S. Virgin Islands



Albert Lebourg
(1849 - 1928)
Montfort-sur-Risle, France



Paul Madeline
(1863 - 1920)
Paris, France



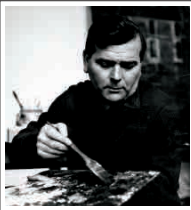
Abel Louis Alphonse
Lauvray
(1870 - 1950)
Rennes, France



Raymond Thibésart
(1874 - 1968)
Bar-sur-Aube, France



Isabelle de Ganay
(B. 1960)
Rouen, France



Gaston Sébire
(1920 - 2001)
Saint-Samson, France



Albert Malet
(1905 - 1986)
Bosc-le-Hard, France



André Hambourg
(1909 - 1999)
Paris, France



Pierre Hodé
(1889 - 1942)
Rouen, France



Alfred Dunet
(1889 - 1939)
Rouen, France



Adrien Segers
(1876 - 1950)
Belgium



François Gall
(1912 - 1987)
Cluj-Napoca, Romania



Narcisse Guilbert
(1878 - 1942)
Bouville, France



Pierre Dumont
(1884 - 1936)
Paris, France



Paul-Émile Pissarro
(1884 - 1972)
Éragny, France



Robert Antoine
Pinchon
(1886 - 1943)
Rouen, France

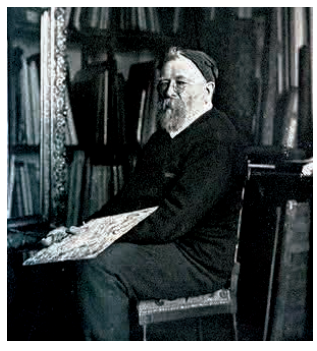




An important work by Eugène Boudin from the period of the original impressionist exhibitions (1874–1886).

Trouville, Le Marché aux Poissons, 1884.

Albert Lebourg (1849 - 1928)



Born in Montfort-sur-Risle, Albert Lebourg began his career as a clerk and architect in Rouen. He then studied drawing with Victor Delamarre, an artist in Rouen. He revealed himself as a talented landscape painter.

He studied art with Gustave Morin at l'Académie de Peinture et de Dessins, Rouen, and was also a pupil of Jean-Paul Laurens. In 1872 he taught drawing at the l'École des Beaux-Arts in Algiers, relocating to Paris in 1876. That same year, Lebourg exhibited his works for the first time together with Claude Monet, Alfred Sisley, Pierre-Auguste Renoir, and other artists on the Boulevard Montmartre.

Lebourg's training came chiefly from his observations of nature. He lived in Auvergne, but he was particularly fond of Normandy's landscapes and finally settled in Rouen. He joined the impressionists and exhibited his paintings with them in 1879 and 1880. In 1879 (the fourth impressionist exhibition), Lebourg exhibited thirty works with Claude Monet, Camille Pissarro, and Edgar Degas, presenting paintings and drawings executed in Algiers. In the exhibition the following year, he exhibited twenty works depicting mainly Rouen and Paris. In 1883 he was admitted to the Paris Salon with a harbor scene of Dieppe, and in 1887 he exhibited at the acclaimed Les XX exhibition with his friends Camille Pissarro and Berthe Morisot.

Lebourg was thus part a true member of the original impressionist generation; however, he did not play the revolutionary role of the other impressionists. He fully understood the poetic quality that impressionism had to offer and the benefits its approach brought, especially to landscape painting. In his taste for landscapes seen through the rain and monochrome skies, he follows in the tradition of Boudin and Jongkind. And yet one can only marvel at his ability to bring a touch of color that can truly inspire the soul. The light in his paintings could be coming through the clouds, enveloped by mist, or simply traveling freely through space—nothing was beyond Lebourg's capacity to capture its effects and feeling.

Lebourg became a member of the Société des Artistes Français beginning in 1893. Subsequently, he found successful representation with some of the most important galleries of the time. Galerie Mancini in Paris as well as Galerie Bernheim-Jeune, Galerie Paul Rosenberg, and Galerie Georges Petit represented him.

In 1909 the Musée des Beaux-Arts de Rouen opened a show with fifty-two paintings: thirteen by Lebourg, three by Monet, nine by Sisley, one by Renoir, three by Armand Guillaumin, five by Joseph Delattre, two by Charles Frechon, and four by Robert Antoine Pinchon. In 1918 in the same museum, Lebourg was represented along with Bonnard, Boudin, Camoin, Cross, Guillaumin, Luce, Matisse, Monet, Signac, Vuillard, and Pinchon.



Albert Lebourg • *Quai Animé à Paris, 1901* • Oil on Canvas • 15 1/8 x 21 7/8 Inches • FG©131775

He suffered a stroke in September 1920 that paralyzed the left side of his body. He nevertheless remarried in February 1921. A catalogue raisonné was organized that year that included 2,137 works and was released in 1923, which garnered united praise by the press. He was named Chevalier of the Legion of Honor on June 27, 1903 and brevetted Officer of the Legion of Honor on April 22, 1924.

Albert Lebourg died in Rouen on January 7, 1928. His works are exhibited at the Musée d'Orsay, Petit Palais, and Musée Carnavalet in Paris, as well as museums in Bayonne, Clermont-Ferrand, Le Havre, Dunkerque, Lille, Strasbourg, Sceaux, and above all Rouen at the Musée des Beaux-Arts de Rouen (François Depeaux collection).



Albert Lebourg
La Rochelle, 1905
 Oil on Canvas
 19 11/16 x 28 3/4 Inches
 FG©138230



Albert Malet
Rouen le Soir Vue de la Côte Sainte-Catherine
 Oil on Canvas
 23 5/8 x 31 7/8 Inches
 FG©137146

François Gall (1912 - 1987)



François Gall, Hungarian by birth, was born in Kolozsvár in the former region of Transylvania on March 22, 1912. From 1929 to 1930 Gall studied all media at the Royal Academy of Fine Arts Workshop Coromaldi in Rome. In 1939 the Hungarian government awarded him a scholarship, which he used to travel through Europe and continue to expand his learning.

Six years later François Gall established himself in Paris and became a student of André Devambez at the Académie des Beaux-Arts. During his time in Paris, Gall became an impressionist painter in the pure French tradition. In Paris he met artists such as Christian Bérard, Othon Friesz, André Derain, and Pablo Picasso. Gall greatly admired the first-generation impressionists and adopted their concepts for his own interpretations. Much like the impressionists, he traveled often to the beaches and resort towns of Normandy, where he depicted life by the ocean with a variety of characters in all types of weather.

Gall participated in various salon exhibitions in Paris and became a favorite with the public. His fresh approach gained overwhelming acceptance at the salons. After becoming a citizen of France in 1945, Gall approached his recent successes with enthusiasm. His creative output was rewarded with more than thirty years of successful participation in prestigious prizes and salons. In 1974 he was awarded the Médaille de Vermeil de la Ville de Paris. In 1976 Gall was elected to one of France's most coveted levels of achievement for an artist. He was appointed Chevalier dans l'Ordre des Arts et des Lettres.

Gall continued his rigorous exhibition schedule in New York, London, Rome, Montréal, Toronto, Bern, Mexico City, Stockholm, and Brussels. His works can be found in museums throughout France and in international private collections. He died in 1987 in his beloved Paris.



François Gall • *La Plage* • Oil on Canvas • 8 11/16 x 10 5/8 Inches • FG©136820



François Gall
Deauville
Oil on Canvas
18 1/8 x 21 5/8 Inches
FG©136087



Albert Malet (1905 - 1986)



It is now thirty-two years since the death of “the last of the impressionists,” as Albert Malet was considered to be by many of the major art critics of his time.

Born in 1905 at Bosc-le-Hard near Rouen, Albert Malet was greatly impressed by the work of Jean-Baptiste Corot, but his greatest inspiration came from the famous Rouen painter Robert Antoine Pinchon. A tremendous understanding developed between the two men, which evolved into a great friendship that lasted until Pinchon's death. Malet then became his successor as the head of the prestigious l'École de Rouen.

A highly talented man, Malet was also a meteorologist, a botanist, and he studied astronomy and had great knowledge of precious metals and prehistoric fossils. He held a diploma from l'École Normale Supérieure, as well as being vice president of the Société des Sciences and Chevalier des Palmes Académiques. Malet was a member of the Comité des Peintres Normandes and the Société des Artistes Rouennais. The Salon de l'École Française invited him to exhibit in the Palais de Tokyo in Paris. He was the winner of many medals in a variety of salons and exhibitions within France. The president of France has offered his work on a number of occasions as a gift to visiting heads of state, including President Ronald Reagan. Despite his many titles and achievements, Malet remained eternally modest—always encouraging his pupils and admitting the qualities of others.

“I believe Malet to be the greatest colorist of l'École de Rouen,” says Philippe de La Pomélie, “both in strength and finesse, which he combined with an innate sense of composition and a great understanding of nature and the use of light. It is unbelievable how delicate his brush strokes were.”

It is important to note that as a key member of l'École de Rouen, Malet painted regularly with the other leading Rouennais artists of that time such as Narcisse Guilbert, Pierre Le Tridivic, and Gaston Sébire. Malet's sole focus as a master was inspiring young artists to develop and continue the great tradition of the School of Rouen. Today the important title of master of the School of Rouen rests on the shoulders of Malet's own pupil, Isabelle de Ganay. As the school's stature and relevance continue to grow, we see the result of the time and effort that Malet invested in training de Ganay and his other pupils, and this could be counted as one of his highest achievements.



Albert Malet
Dorure du Soir
Oil on Panel
18 1/8 x 25 5/8 Inches
FG©137810



Albert Malet

Fermette Pommier en Fleur

Oil on Canvas

19 11/16 x 24 Inches

FG©137058



Albert Malet

Nature Morte sur Fond Vert

Oil on Canvas

13 3/4 x 10 5/8 Inches

FG©137290



Robert Antoine Pinchon

(1886 - 1943)



Robert Antoine Pinchon, born July 1, 1886, was brought up in an artistic climate, as his father was a playwright, librarian of the town of Rouen, and impassioned by music. At a young age, Pinchon met Pierre Dumont and Marcel Duchamp while studying at the Lycée Corneille. In 1901 Pinchon entered l'École des Beaux-Arts of Rouen, taking courses with Philippe Zacharie. It was around 1903 that the collector François Depaux began to notice him. Through his connection to Depaux, Pinchon had the opportunity to speak with Lebourg, Pissarro, and Monet. Much impressed by the works of Pinchon, Monet commented, "A remarkable brush combined with an amazing eye."

At just nineteen years of age, Robert Pinchon faced the discerning Rouen public, when in April 1905 he exhibited a group of twenty-four paintings. At age twenty-one, the young artist responded favorably to Paul Mascal and Marcel Delaunay, who had just started the Société des Artistes Rouennais, and sent six canvases for this first salon. At this time he was associated with the fauvists, as critics speak of "his furious yellows and blue hues." Having formed a close friendship with Pierre Dumont, he followed with great interest the creation of the Group of XX. In 1909 Pinchon, Dunet, Hodé, and Tirvert founded the Société Normande de Peinture Moderne. Pinchon remained faithful to painting Rouen and the banks of the Seine. The critics described him as "the painter of light" with his delicate hues capturing the effects of light on the Seine. Pinchon continued to exhibit regularly until his death in 1943.



Robert Antoine Pinchon • *La Bouille* • Oil on Canvas • 19 11/16 x 28 3/4 Inches • FG©138299



Robert Antoine Pinchon
La Seine à Rouen sous la Neige
Oil on Canvas
19 11/16 x 25 9/16 Inches
FG©137473

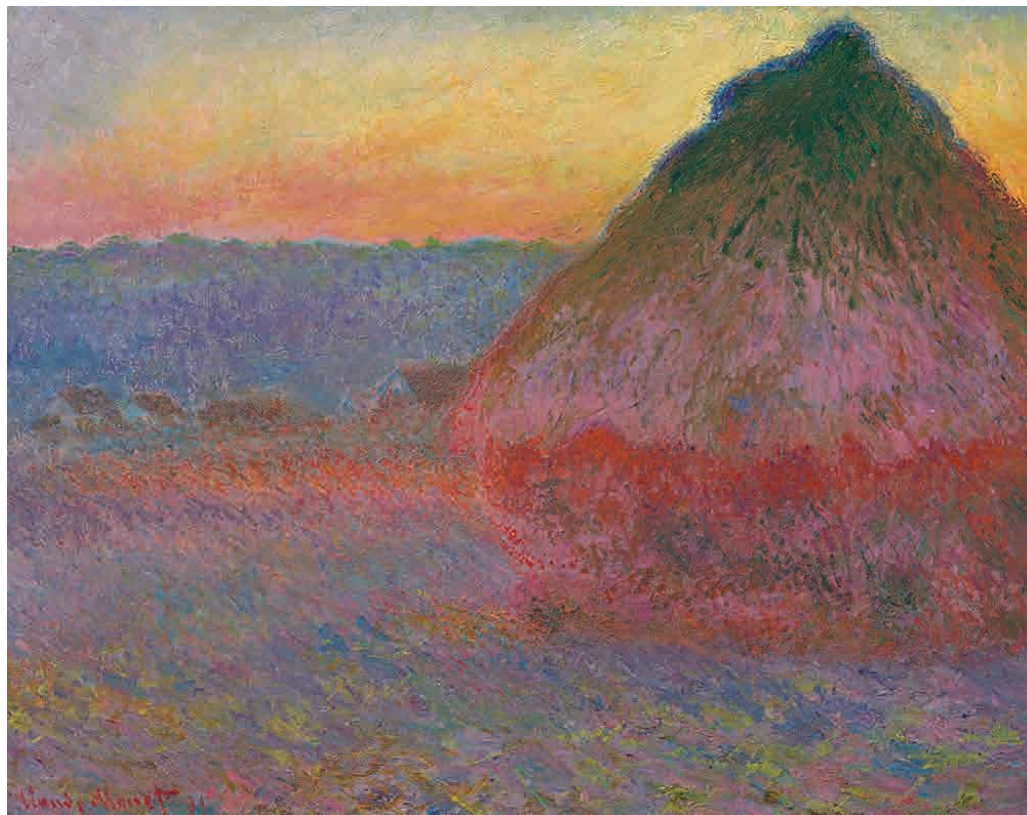
On Robert Antoine Pinchon, "A remarkable brush combined with an amazing eye".
Claude Monet

En Plein Air Painting

The French term “en plein air” or simply “plein air” refers to the practice of painting pictures outdoors. Artists had long taken to the rivers and meadows to sketch preparatory landscapes, but before the mid 19th century and the onset of impressionism, finished paintings were created in the artists’ studios.

Pioneered by the Barbizon School and John Constable c. 1813, the plein air painting movement did not become popular until 1860 when the great impressionists Claude Monet, Pierre-Auguste Renoir and Edgar Degas often left Paris for the countryside to create fully realized landscapes outside.

These artists, like the great painters of L'École de Rouen and Ecole Normande who followed, found that working outside of the studio in natural light enabled them to accurately respond to nature, creating luminous landscapes in various light and changing conditions, thus altering the course of art history forever.



Claude Monet, *Meule*, 1891 - Private Collection



Robert Antoine Pinchon

Meules de Foin au Bord de la Mer

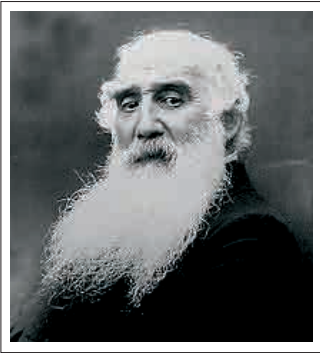
Oil on Canvas

20 1/16 x 23 9/16 Inches

FG©131809



Camille Pissarro (1830 - 1903)



Jacob Camille Pissarro was born on July 10, 1830 on the Caribbean island of St. Thomas, Danish West Indies. At the age of 12, the young Camille was sent to a small boarding school in Paris, where his love and talent for art was first nurtured. Five years later, when he returned to St. Thomas, Pissarro devoted all of his spare time to drawing and painting the ever inspiring Caribbean scenes around him on the island – donkeys and their carts on the city streets, women carrying jugs on their heads or doing their washing, sailboats gliding through the water in the harbor.

Though initially hesitant about their son's artistic pursuits, by 1852 Pissarro's parents had become resigned to his ambition and pledged their support. They supported him as he left his Caribbean home for Paris once more, to further his studies and ultimately pursue a career. However, once in Paris, Pissarro found that the academically acknowledged masters of his French classes failed to inspire him, and was instead drawn to the artists who were experimenting with new styles. By chance he was introduced to Monet and Cézanne, and through them, a network of acquaintances. These artists were painting in new and unique styles, styles which diverged from the academically accepted standards of the day, prompting much antipathy from critics of the time.

In 1874, discouraged by their attempts to pass the critical scrutiny of the Salon juries, Pissarro joined Monet for a project to organize independent exhibitions. Renoir, Sisley, Béliard, Guillaumin, Degas, Cézanne, Berthe Morisot were among those whose works were offered. Their exhibitions were met with thunderous opposition. In a community that valued technical detail and photographic realism, and expected the artist to idealize the subject, their impressionistic works were seen as absurdities. Articles panning the exhibition coined the term “impressionist” as an insult, and this term came to define their entire movement.

Through years of poverty and despair the impressionists labored to gain a place in the world. Carrying their banner, Pissarro remained true to his vision, rejecting the norms and experimenting, focusing on depicting specific moments of light and capture permanently the transient.

In his 74th year, Camille Pissarro had finally attained the respectability that had eluded him most of his life. His paintings were starting to fetch high prices at auction and a new generation of artists admired his work. An active, productive master of his art until the end, Camille Pissarro succumbed to blood poisoning on November 13, 1903. Today, he is regarded as one of the most important and pioneering painters of the Impressionist school.



Camille Pissarro
Brise-Lames Est, Retour de Régates au Havre, 1903
Oil on Canvas
17 x 20 5/8 Inches
FG©133865

Adrien Segers (1876 - 1950)

Adrien Segers was born in Belgium in 1876. He became known to French artistic circles in 1914, after his arrival in Rouen. There to temporarily escape the horrors of World War I, he fell in love with the region and settled permanently in the illustrious city.

His work reveals his classical training and a solid understanding of the principles of value and tone acquired through study of the Flemish masters. Other artists who had a significant influence on Segers' work include the Barbizon School and the Impressionists. From the former, he inherited their earth tones and their brush work. He generously applied paint in long and flat strokes; however, these fully painted works do not betray that fact through impasto. He punctuated the scenes with small areas of red which guide the eye to specific areas of the canvas, much in line with the principle espoused by Corot. From the Impressionists with whom he was quite familiar, he inherited the attention to atmospheric effects and the predilection for everyday scenes beyond nature. Segers was a painter of life; he strived to capture the people of Normandy, their activities, their buildings, and the changing landscapes, from the ports to the river banks and forests. It is no coincidence that besides his peers, many of Segers' close friends were journalists who by the nature of their work shared their time with him in the streets of Rouen and its environs.

While today Segers' work is difficult to find, when found, it represents a great opportunity for collectors to own a beautifully executed painting featuring a significant place or moment in time from the beloved region of Normandy.



Adrien Segers • *Port de Honfleur, La Criée* • Oil on Canvas • 23 5/8 x 36 1/4 Inches • FG©137821



Camille Pissarro • *Les Cordonniers* • Pastel on Paper Laid Down on Board • 23 7/8 x 18 1/4 Inches • FG©133864

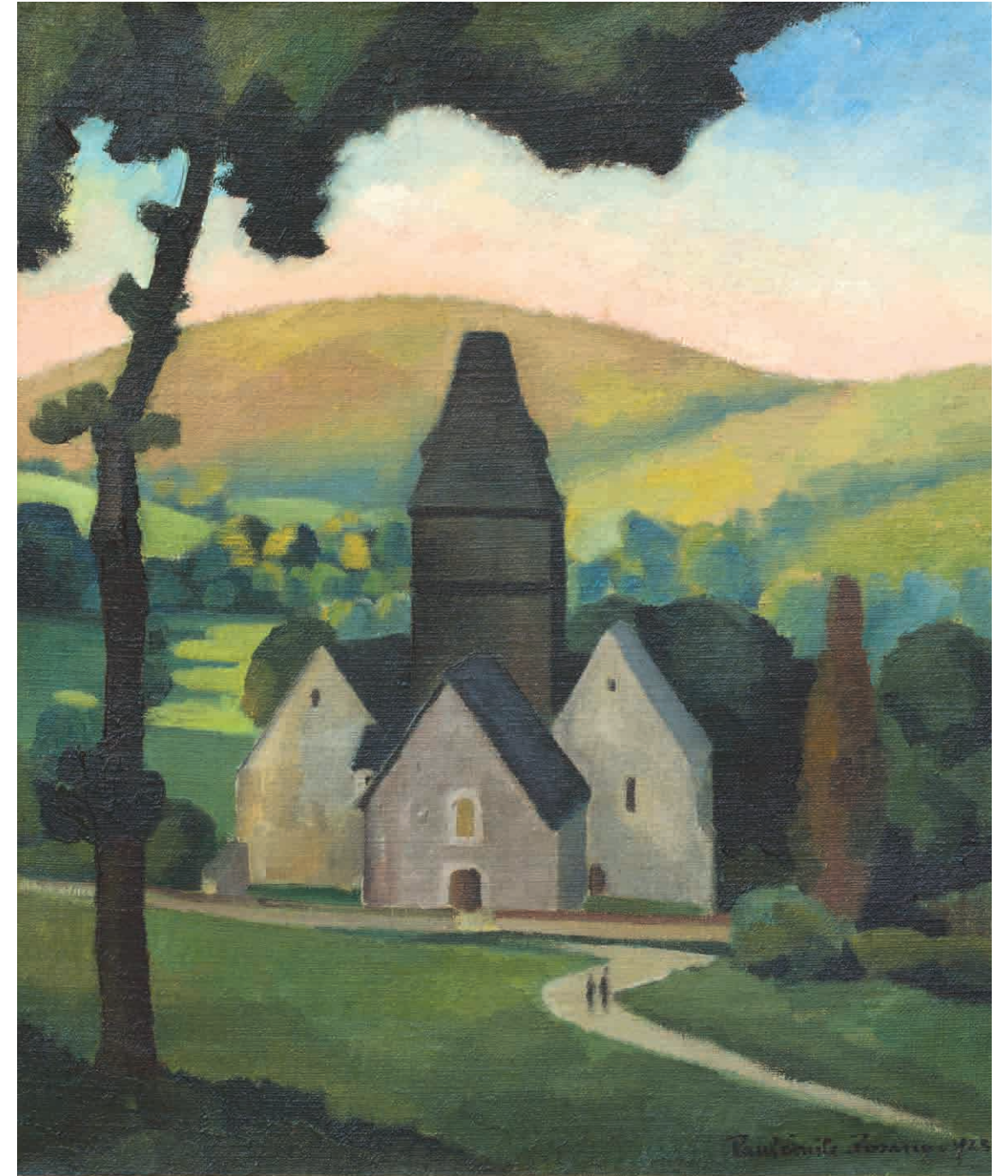
Paul-Émile Pissarro (1884 - 1972)



Often the sons of geniuses inherit little of their parents' gifts. Paul-Émile, the youngest son of Camille Pissarro, one of the giants of impressionism, is an exception. He grew up in an artistic family with artistic friends to say the least—Sisley, Renoir, Monet, Morisot, Luce—so it was quite natural that he and his four brothers would be drawn to painting. At the age of fifteen, Paul-Émile attended a college in Gisors but left after a few months in order to join his father on painting trips to Le Havre, Dieppe, and Rouen. For the last few years of Camille's life, the family lived in Paris, where Paul-Émile attended a private art academy. Following his father's death in 1903, Paul-Émile returned to Éragny with his mother. When Camille Pissarro died in 1903, Claude Monet was appointed Paul-Émile's guardian. Each time Paul-Émile went to see Monet to show him his studies and ask his advice, Monet encouraged him to continue, saying, "Work! Seek! Do as your father did!"

Nevertheless, in 1908 Paul-Émile abandoned his art for a period at the urging of his mother, who longed for her son to have a steady income from a practical trade. During this time though, Paul-Émile's brother Lucien sold several of his watercolors, prompting Paul-Émile to believe that he could support himself with his art, and he decided to once and for all commit fully to a career as an artist. He had just begun to work seriously when war broke out. Exempt from military service due to illness, Paul-Émile used the war years to travel and paint, and as he strove for individuality, his confidence and passion for art grew. Highly influenced by his father's good friend Cézanne, Paul-Émile began to work in a more greenish gold, mixed-tone palette, and traded his paintbrushes for the broader gestures of a palette knife. By the 1920s Paul-Émile had become an established post impressionist artist in his own right with his own signature style.

In 1967 he had his first one-man show in the United States at Wally Findlay Galleries in New York. This led to widespread recognition and a degree of professional success that few of the Pissarro artists had known during their lifetimes. He was a poetic interpreter of nature in all its subtle moods. During the last part of his life, he lived and painted in his beloved Normandy, the scene of his happy childhood. Since his death in 1972, Paul-Émile's paintings have been exhibited on both sides of the Atlantic. Today his purity of color and the freshness of his brushstrokes is recognized more than ever, and interest in his work continues to grow.



Paul-Émile Pissarro
L' Église de Lyons-la-Forêt, 1923
 Oil on Canvas
 21 5/8 x 18 1/8 Inches
 FG©138235

Alfred Dunet

(1889 - 1939)



Alfred Dunet was born on September 14, 1889, in Rouen. Dunet was trained as a commercial textile designer and studied at l'École des Beaux-Arts de Rouen under Philippe Zacharie. His early works were primarily drawings and watercolors, ultimately changing to oil paintings.

In the 1920s Dunet moved to Paris. There, greatly influenced by the paintings of Cézanne, he produced many works with an architectural theme focusing on geometric shapes and subdued colors. His works were regularly exhibited at the Société des Artistes Rouennais and Galerie Legrip. Late in his career his style was to evolve once more, wherein the streets of the city metamorphosed into formations that spoke of anxiety and poetry.

Dunet's works had a quality of construction that is difficult to admire except by seeing the actual original works. The surfaces of his paintings had a texture that he carefully developed to serve his objective, which was to capture the world lyrically as opposed to in prose. His effect of color and texture translated into a light that has been described as kaleidoscopic. In his compositions one can sense he understood, and artfully adapted, the teachings of Cézanne, the cubists, and the moderns.

His final exhibition with the Salon des Artistes Rouennais was in 1938. Saddened by the escalating war, Dunet sought refuge in Loire-Atlantique, where he died October 7, 1939.



Rue de L'Épicerie, Rouen 1920

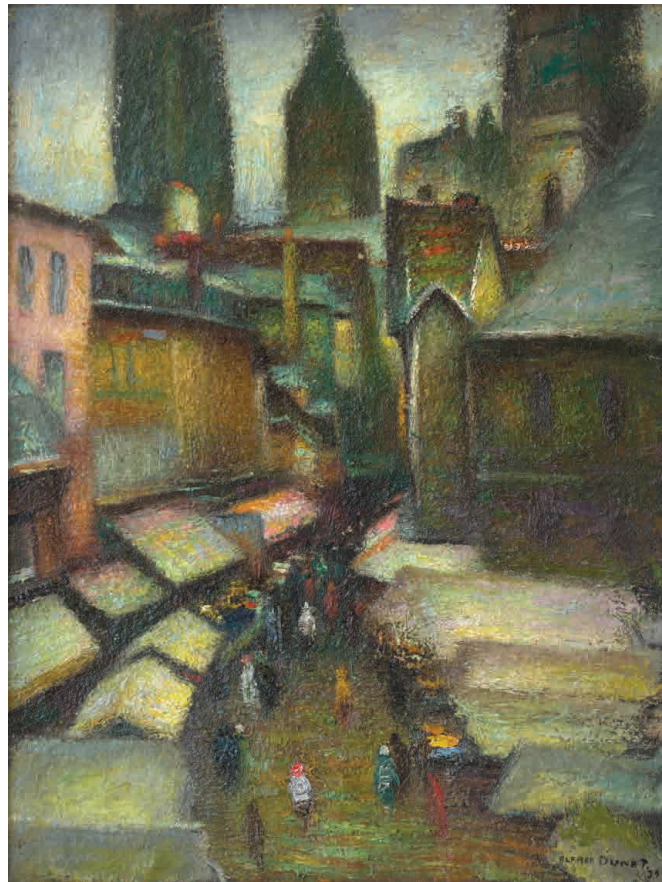
Alfred Dunet

Rouen, Rue de L'Épicerie

Oil on Canvas

24 x 18 1/8 Inches

FG©136814



Louis Jacques Vigon

(1897 - 1968)

The impressionist French painter Louis Jacques Vigon was born in 1897 in Normandy, where his parents were traveling at the time. His childhood was spent mainly in the city of Rouen, from which he would not move except during wartime and for traveling.

Vigon was a student at the École des Beaux-Arts from 1911 to 1914. After World War I, he worked in Rouen as a set designer, and developed the skills of a "décorateur", which would help his later painterly work achieve a high level of aesthetic beauty and coherence.

He started exhibiting his work in solo and group shows in various galleries in Rouen, and moved on to participating in regional exhibitions. As a result of his impressive body of work, he received numerous local distinctions. In Paris, Vigon exhibited at the Salon de la Société Nationale des Beaux-Arts, where he had been a former student. In 1971, he was awarded the prestigious Jean Revel Prize by the city of Rouen. He was honored for having depicted his native city in his paintings with the utmost sincerity and sentimentality, traits which made his work hugely popular among artistic circles in both Rouen and Paris.



Camille Pissarro, Rue de L'Épicerie, Rouen 1898

Louis Jacques Vigon

Rouen, Rue de L'Épicerie

Oil on Canvas

24 1/4 x 18 Inches

FG©131803



Pierre Dumont (1884 - 1936)



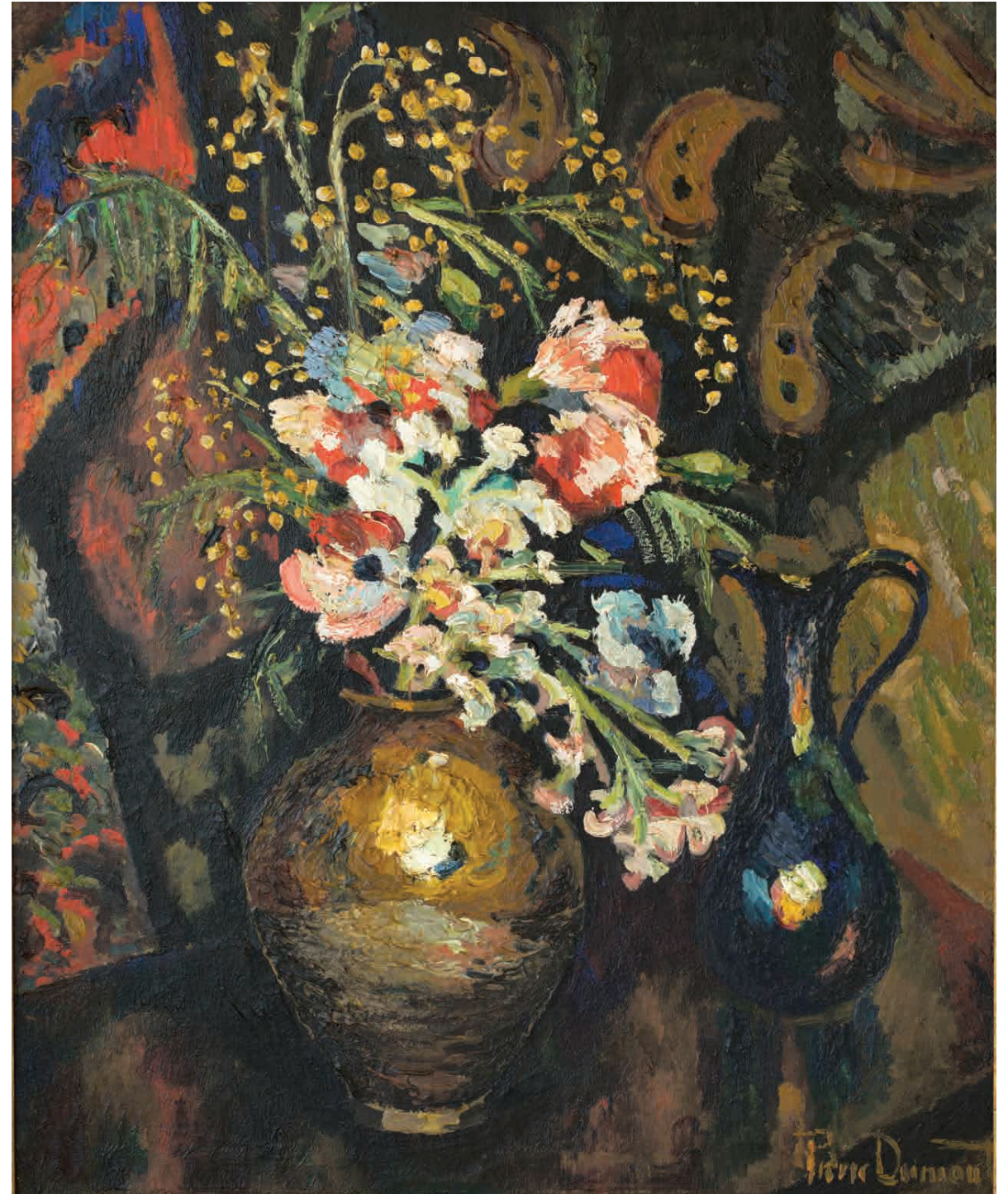
Pierre Dumont was born on March 29, 1884, in the 5th arrondissement of Paris. After his primary education, it was at the Lycée Corneille that Pierre Dumont got to know Robert Antoine Pinchon and Marcel Duchamp. Later all three studied under Philippe Zacharie. Joseph Delattre, whom the young art students respected and listened to, influenced Dumont's very first paintings. He very quickly turned toward color, moving into a fauvist period, one that would leave a vibrant mark on Dumont's work. In Rouen Dumont had the opportunity to closely observe the subtle play of daylight that brought both nature and architecture alive in his eyes. Perhaps the most significant canvases that emerged out of the artist's early career were his fourteen depictions of the Rouen Cathedral, no less successful than Claude Monet's paintings of the same building. Dumont was active both in the Paris and Rouen art scenes, exhibiting often and being a founding member of several important groups such as the Society of Rouen Artists and the Groupe des XXX (Group of Thirty).

Dumont's signature method of applying bold strong colors in thick impasto to depict light and form infuses his architectural themes, portraiture, and still life compositions with an emotion and strength that is difficult to ignore. He took advantage and magnified the expressive power to the fauvist's colors by laying them on top of dark backgrounds, very much in the style for which the fauvist Maurice de Vlaminck would become well-known later in his career.

Dumont died in 1936 at the young age of fifty-two in Paris. His thirty years of active painting left behind a great legacy, one that the artist diligently worked to create and render unique through his blending of various styles to finally create his own artistic idiom.



Maurice de Vlaminck, *Vase de Fleurs*
Private Collection



Pierre Dumont
Nature Morte
Oil on Canvas
28 3/4 x 23 5/8 Inches
FG©137474

René Sautin (1881 - 1968)

René Sautin was born in Montfort-sur-Risle in 1881. He entered the École des Beaux-Arts of Rouen in the atelier of Philippe Zacharie. Later, upon moving to Paris, he entered the Atelier Ferrier where he received guidance from Lebourg, who was born in the same village. While in Paris he entered the Société des Artistes Indépendants with his friends Paul Signac and Maximilien Luce.

Upon getting married to his wife, Marthe, in 1910, he settled in Les Andelys. There he befriended the Pissarro sons (Lucien and Paul-Émile), Derain, Guillaumin, Bigon, and Gernez, all who had come to Les Andelys to paint the Seine riverbanks.

Influenced by the Norman land, Sautin focused mainly on painting landscapes and beautiful florals. Around 1923 he left the impressionist fold for a calm and well-reasoned fauvist technique. That approach eventually subsided, as he found equilibrium by introducing a touch of expressionism to his work. His combinations of color, texture, and rhythm often took his work beyond the realm of fauvism and even expressionism, sometimes landing it one step away from the realm of abstraction. Today collectors who enjoy both abstract and representational works of art covet his landscapes and florals, with their deep sensitivity for color and a controlled violence in the application of paint.



René Sautin • *La Seine à la Vacherie* • Oil on Canvas • 10 5/8 x 18 1/8 Inches • FG©136958



René Sautin • *Bouquet de Fleurs* • Oil on Cardboard • 24 x 18 1/8 Inches • FG©135927



René Sautin

Péniche sur la Seine aux Andelys

Oil on Canvas

21 5/8 x 18 1/8 Inches

FG©136556



Pierre Dumont

Notre Dame de Mantes-la-Jolie

Oil on Canvas

36 1/4 x 28 3/4 Inches

FG©137140



Albert Malet • *Pont de Giverny*

Oil on Canvas • 21 1/4 x 31 7/8 Inches • FG©137057

Isabelle de Ganay (B.1960)



Isabelle de Ganay was born in Rouen in 1960. Art and nature very quickly occupied a predominant place in her life. De Ganay discovered the same magic of the Normandy landscape that inspired the great artists of the French schools of impressionism, Rouen, and Normandy before her.

A naturally gifted painter, de Ganay was accepted into the famous l'École des Beaux-Arts de Rouen at the age of fifteen. This was a rare honor bestowed on someone so young, and she was quickly noticed by Albert Malet, the last impressionist painter of Rouen. A leader of the School of Rouen, Malet had been a student of Robert Antoine Pinchon and would become Isabelle's mentor.

After graduating first in her class at the Académie Julian and l'École des Beaux-Arts in Paris, de Ganay returned to Rouen and began exhibiting throughout France. She was subsequently discovered by Wally Findlay Galleries, which began exhibiting her work in Chicago, New York, Palm Beach, East Hampton, and Beverly Hills.

The year 1986 was a turning point in the young career of de Ganay as well as in the leadership of the traditional l'École de Rouen. Albert Malet, who had always been aware of her gifts as a painter, designated de Ganay as his successor. Upon his death that year, she assumed his position as Maître de l'École de Rouen, a position never held by a female artist. École de Rouen was suddenly a school ahead of its time. From this point forward, a woman artist was now responsible for passing on the knowledge, technique, and practice of one of the last French schools of art. Thus she followed the trailblazing steps of other female impressionist masters like Berthe Morisot, Mary Cassatt, Marie Bracquemond, and Paule Gobillard.

Like her predecessor masters, Isabelle de Ganay is a true disciple of plein air painting. The plein air practice created and championed by the Schools of Rouen and Normandy allows her to fully sense the changes in atmosphere and light, translating onto canvas the ephemeral moments of the changing landscape. Today de Ganay continues the Rouen influence. The artist is often found alone or with her students, traveling the French countryside looking for the light to illuminate her canvases. De Ganay has had numerous successful exhibitions throughout Europe. Her position as a member of the Société des Artistes Français and the presence of her works in prestigious collections across France and the rest of the world is affirmation of her continually expanding reputation as one of the true classic impressionist painters.

Findlay Galleries is proud to have the opportunity to present this uniquely talented and highly praised French artist.

“One could not imagine a more sincere tribute to nature than that of Isabelle de Ganay, who pursues imperturbably the search of light and color which has been the quest of the Impressionists.”

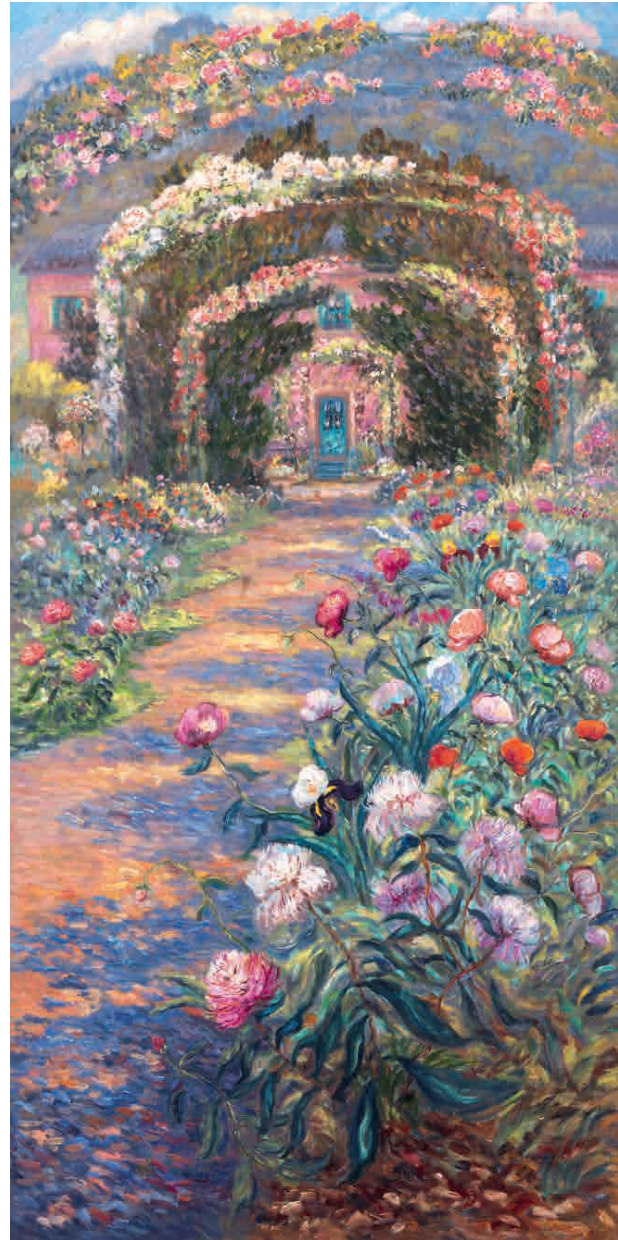
Caroline Larroche, French Art Critic



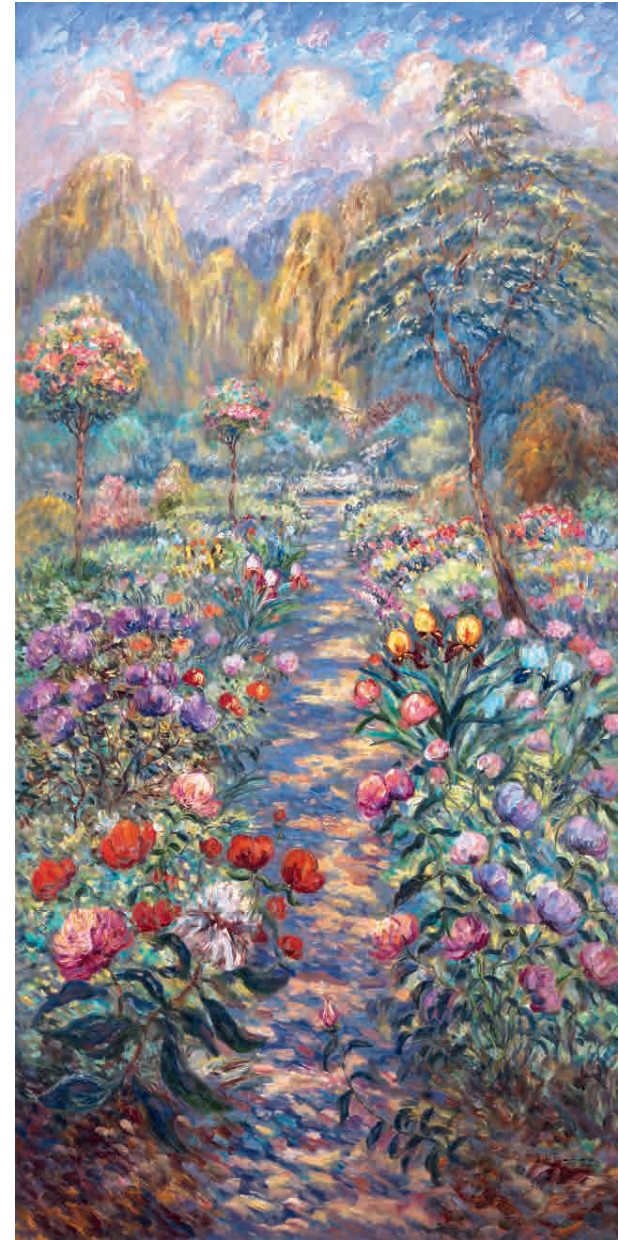
Isabelle de Ganay • Pont de Claude Monet • Oil on Canvas • 39 3/8 x 31 7/8 Inches • FG©137836



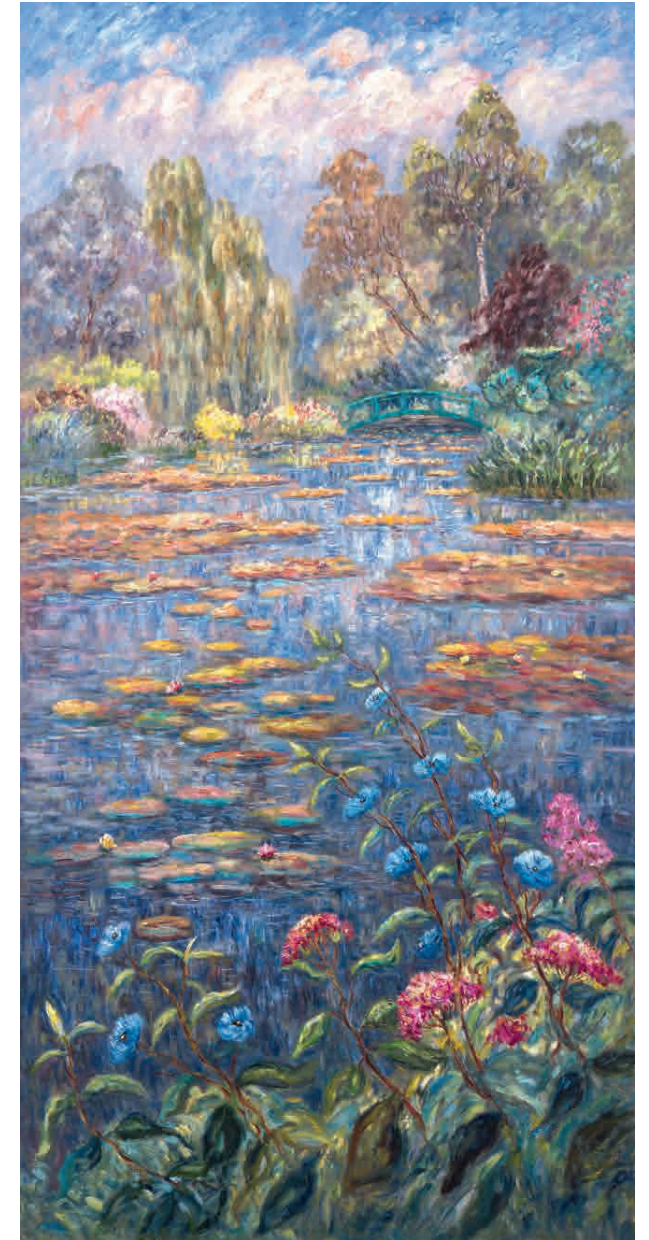
Isabelle de Ganay
Giverny 3
 Oil on Canvas
 76 3/4 x 38 3/16 Inches
 FG©137014



Isabelle de Ganay
Giverny 1
 Oil on Canvas
 76 3/4 x 38 3/16 Inches
 FG©137012



Isabelle de Ganay
Giverny 2
 Oil on Canvas
 76 3/4 x 38 3/16 Inches
 FG©137013



Isabelle de Ganay
Giverny 4
 Oil on Canvas
 76 3/4 x 38 3/16 Inches
 FG©137015



Isabelle de Ganay • *Vents dans les Champs* • Oil on Canvas • 28 3/4 x 36 1/4 Inches • FG©137845



Isabelle de Ganay • *Seine à Duclair* • Oil on Canvas • 44 7/8 x 57 1/2 Inches • FG©135881



Isabelle de Ganay • *Hydrangeas* • Oil on Canvas • 31 7/8 x 39 3/8 Inches • FG©137837



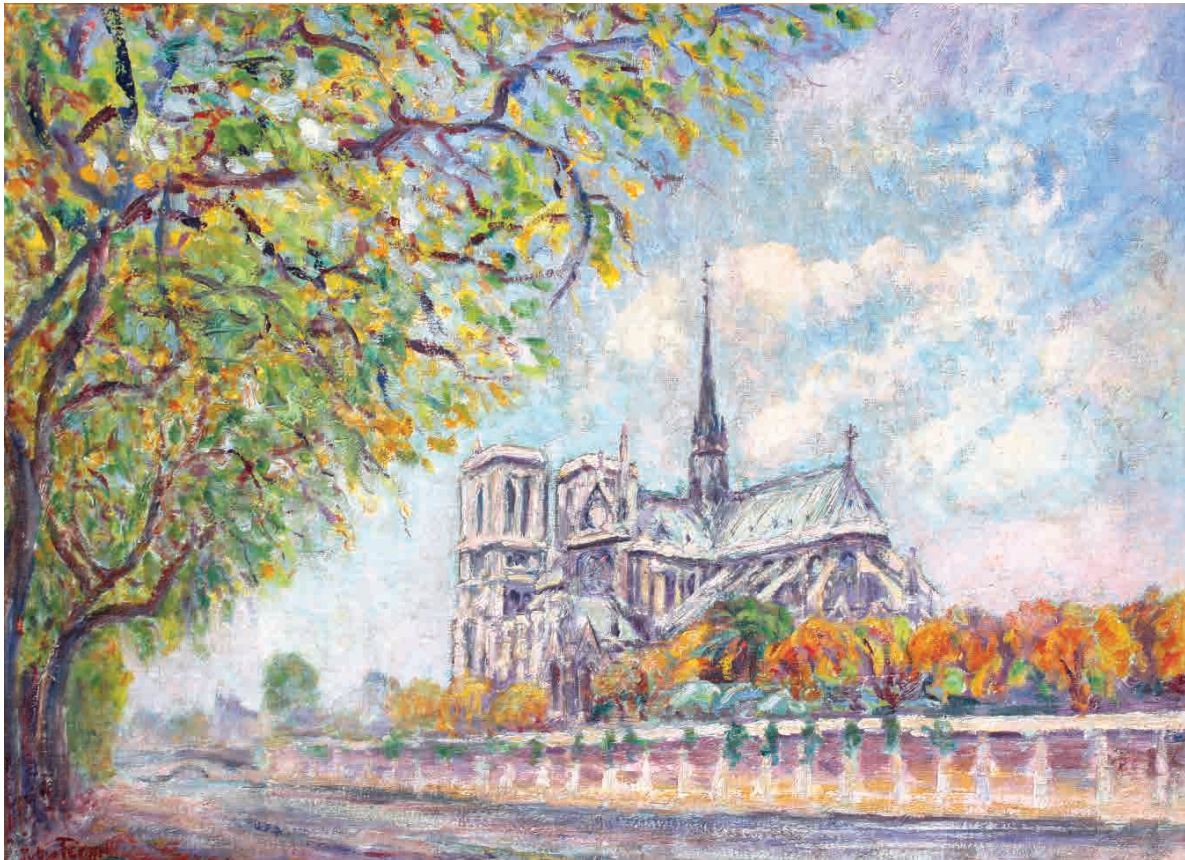
Isabelle de Ganay • *Iris à Rouen* • Oil on Canvas • 25 9/16 x 31 7/8 Inches • FG©136982

Julien Hippolyte Féron (1864 - 1944)

The self-taught painter Julien Féron began painting at age thirty-four just before the turn of the century. From the very beginning the study of color was his natural obsession and fauvism the influential force in his drive. In his formative years from 1900 to 1905, he allied himself with fellow Normandy artists Pierre Hodé, Pierre Dumont, Eugène Tirvert, and Robert Pinchon. All were interested in the budding fauvist movement. Féron's color theories mirrored the ideals of the expressive fauvists. Like them he found a lack of color in art disturbing and the presence of black equally dark and uninspiring.

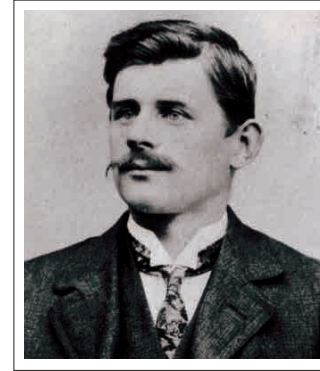
Throughout his career, Féron painted almost exclusively en plein air, traveling about the countryside with easel and palette in tow. He journeyed back and forth to Paris and Rouen to view exhibits and to network with other artists. In 1904 Féron met impressionist Armand Guillaumin, who would have a tremendous influence on his work. Féron's canvases of quick dabs of pure pigment appeared in exhibitions in Rouen beginning in 1906. Subsequently, Féron's work was accepted by the Salon des Indépendants in 1908 and the Salon d'Automne in 1911. He was also a member of Groupe des XXX with Vlaminck, Matisse, Marquet, and Dumont.

During the last thirty years of his life, Féron's style became increasingly more personal. He produced canvases with speed and ease, reflective of his level of comfort and mastery of the fauvist technique. He finished his career expanding his themes beyond Normandy and into the South of France.



Julien Hippolyte Féron • *Paris, Notre Dame* • Oil on Canvas • 21 1/4 x 28 3/4 Inches • FG©136812

Narcisse Guilbert (1878 - 1942)



Narcisse Guilbert was born June 12, 1878, in Bouville to a very modest family. He was an only son. His father, a carpenter by trade, died suddenly when Guilbert was barely twelve years old. His mother then moved with her young son from Mont-Saint-Aignan (where they had lived for three years) to Rouen, a pivotal moment for Guilbert's future. While living in Rouen Guilbert found work as a courier with a clothing house, but his true passion and talent was for art. In 1894 he painted a portrait of his mother; the work earned him admission to l'École des Beaux-Arts de Rouen the following year, where he studied with Philippe Zachary. Later he studied at the Free Academy of Joseph Delattre, whose teachings would leave an indelible mark on his pupil. Throughout his entire career Guilbert would return to paint on the same spots where Delattre taught him.

In 1910, while living in Brittany, Guilbert made some painting excursions to Paris, but it was on the Normandy beaches (particularly in Étretat), where he painted his most beautiful marine landscapes.

He also loved the feeling of the small towns and villages he would visit when traveling between Rouen and the coast. Guilbert was a member of the Société des Artistes Rouennais and exhibited regularly at the Salon de Rouen from 1907 to 1936 and the Salon du Havre in 1909 and 1922.

Guilbert is undoubtedly one of the most gifted landscape painters of Rouen with his acute sense of light, the beauty of his colors, and his great sensitivity.



Narcisse Guilbert • Rue Animé • Oil on Canvas • 23 5/8 x 31 7/8 Inches • FG©136554

Raymond Thibesart

(1874 - 1968)



Raymond Thibesart was born in Troyes, France, on May 2, 1874. Soon after, his parents moved their residence to the city of Enghien-les-Bains, in close proximity to Paris. There the Thibesarts met an agreeable and large Venezuelan family, the Boggios, who had just arrived in France. Very gifted in drawing, Thibesart admired Emile Boggio, seventeen years his senior, who gave him his first lessons when he was eleven years old. Emile Boggio, the great Venezuelan impressionist master, became Thibesart's first art teacher. Thibesart began his official studies at the Lycée Rollin in Paris and entered l'École des Beaux-Arts in 1894 and later the Académie Julian. His teachers Jules Lefebvre and Tony Robert-Fleury introduced him to the movement of symbolism, which influenced the early part of the artist's career.

When Boggio settled in Vaux-sur-Seine in 1902, Raymond Thibesart followed him. They traveled to Italy to paint with another great friend, the painter Henri Martin. From this time on, Thibesart worked in the postimpressionist style. Without rest and with great enthusiasm, he sketched in pastels the light, the passage of the wind, the flowering trees, the mornings of white frost or snow, the agricultural work, and the aura of the Seine. In the tranquility of his workshop, these colored-chalk drawings allowed him to execute oil paintings that preserved all the spontaneity of the subject with a touch of something more.

For nearly seventy years, Raymond Thibesart carried out his work in a perfect, familiar balance. At the age of ninety-two, he lost his vision and was forced to stop painting. He died two years later in 1968 at the age of ninety-four.

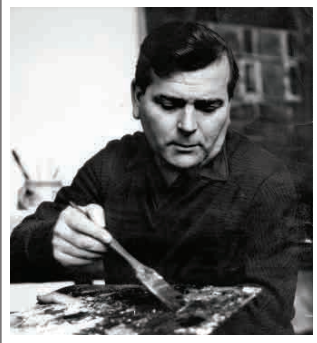


Raymond Thibesart • Bouquet de Fleurs • Oil on Canvas • 16 1/2 x 19 5/8 Inches • FG©136041



Gaston Sébire • Le Grand Bouquet Rouge et Blanc, 1989 • Oil on Canvas • 51 3/16 x 35 1/16 Inches • FG©137562

Gaston Sébire (1920 - 2001)



Gaston Sébire, born in Saint-Samson, Normandy, in 1920, is recognized as one of France's leading landscape and marine painters. Like a true Norman, Sébire was silent and solitary by nature, with a personality as strong and frank as his paintings. Self-taught, he had his first exhibition in 1952, and the following year earned a double triumph by winning both the Prix de la Critique and the Prix Casa Velazquez, which allowed him to spend eighteen months studying in Spain, free of financial concerns for the first time.

In a 1991 interview with the French magazine *Le Courrier des Galeries*, Gaston Sébire discussed his early love of poetry and music and his fascination with the sea. "As a child, I could spend hours watching its majestic motion, the range of its colors, hearing its invitation to 'come away.'" He was a true Norman, a man strongly attached to the soil, who after successful Paris exhibitions returned to

Rouen to his large house overlooking the town to plunge himself again into painting.

Wally Findlay Galleries brought Sébire's work to America late in the 1950s. Since then he has been recognized as the official painter for the Ministry of the Navy of France and was knighted by the French government with the Chevalier de l'Ordre National du Merite. He exhibited in all the important salons of Paris but remained fiercely loyal to his native Normandy where he lived.

A talented, independent, and productive painter, Sébire is recognized today as one of the premier postimpressionists from the famed l'École de Rouen and a master of plein air painting. Sébire's eloquent paintings revolve around the song of the earth, the beautiful landscapes, seascapes, and villages where life is imbued with blue skies, light winds, colorful regattas, and afternoons in the garden or by the seashore. His paintings are perfect examples of what color, passion, rhythm, and virtuosity can do on a canvas. His works bridge the gap between the traditional and the modern, with straightforward representations becoming luscious expressionistic works. Findlay Galleries is proud to present Gaston Sébire's work after sixty successful years of artistic representation.



Mr. and Mrs. Gaston Sébire with Wally Findlay, 1957



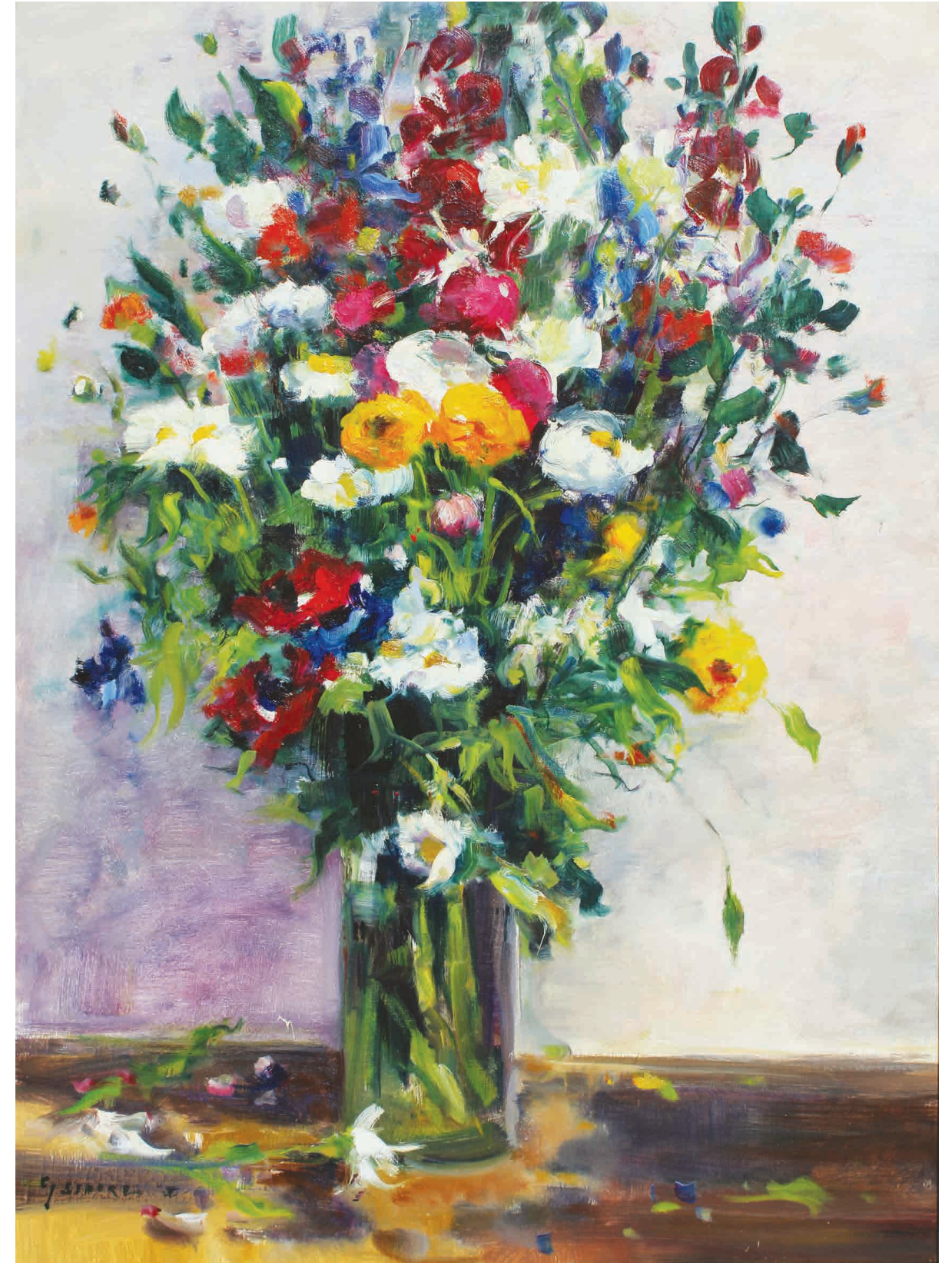
Gaston Sébire • *Fenêtre aux Rideaux Bleus* • Oil on Canvas • 36 1/4 x 28 3/4 Inches • FG©136550



Gaston Sébire • *Le Café au Bord de L' Eau* • Oil on Canvas • 31 7/8 x 39 3/8 Inches • FG©138527



Gaston Sébire • *Enfant dans le Jardin* • Oil on Canvas • 28 3/4 x 36 1/4 Inches • FG©138459



Gaston Sébire • *Le Bouquet, 1988* • Oil on Canvas • 39 3/8 x 28 3/4 Inches • FG©138541

Georges Jules Ernest Binet (1865 - 1949)

Georges Binet was born in Le Havre, France, in 1865. An undisciplined student, Binet was always fascinated by drawing and painting. He sketched continuously, recording the people and scenes he knew. While sketching the streets of Le Havre, he saw the works of Eugène Boudin, someone who surely inspired him.

By the age of fourteen, Binet had left secondary school to begin studies at l'École des Beaux-Arts du Havre under the tutelage of a local artist, Jacques L'Huillier. At eighteen he went to Paris, where he was admitted into Raphaël Collin's workshop. But the army required his service, and he left Paris for Latour-Maubourg. Upon his discharge he immediately resumed his painting at the workshop of Fernand Cormon. Cormon was one of the premier professors at l'École des Beaux-Arts and a future member of the Institut de France. Artists and writers from all over Europe frequented his studio. Many of his students, such as Toulouse-Lautrec and Binet, gained fame and recognition in their own lifetimes.

In 1900 Paris hosted the Exposition Universelle. Binet the painter had evolved. His paintings swarmed with light and with life - everything vibrated. In 1904 he received a gold medal from the Paris Salon. By 1912 he had received two gold medals from the Salon and received honors from the president of the French Republic, Armand Fallières. When his mother passed away in 1913, Binet inherited a small manor in



Georges Jules Ernest Binet • *Course de Chevaux* • Oil on Canvas • 14 15/16 x 21 5/8 Inches • FG©135692

Villequier, at the edge of the Seine between Le Havre and Rouen. It was a place of enchantment and a time of success and fortune. In 1920 Binet exhibited at the Salon d'honneur at the Grand Palais and at the Cercle Volnay; he continued to participate annually in both exhibitions. It was during these exhibitions that Binet became acquainted with Guirand de Scévola, Cyprien Boulet, Montézin, Jean-Baptiste Olive, Jules-Alexandre Grün, Albert Lebourg, and others.

In 1937 he was honored as a Chevalier of the Legion of Honor for his works. The city of Le Havre commissioned a large triptych of the town for its city hall. The work was completed in 1938 but was destroyed during the bombardment of World War II. Binet and his wife were forced to evacuate Le Havre during the war and in 1941 finally settled in Toulon.

Despite his age, Binet continued to paint and returned to Normandy and Paris in 1946 and 1947. At the age of eighty-four, Binet died on July 9, 1949.



Georges Jules Ernest Binet • *Le Bassin des Yachts à Deauville* • Oil on Canvas • 14 15/16 x 18 1/8 Inches • FG©137954

Abel Louis Alphonse Lauvray (1870 - 1950)



Lauvray was born in Rennes, France, as Louis Alphonse Abel Lauvray on November 21, 1870. His family fled Vêtheuil for the town of Rennes but returned after the armistice. Vêtheuil, a remarkably beautiful primary residence for Lauvray, is located in the large valley of Mantois. This area, known for its tranquil beauty, was home to many prominent painters including Albert Lebourg, Maximilien Luce, and of course, the illustrious Claude Monet.

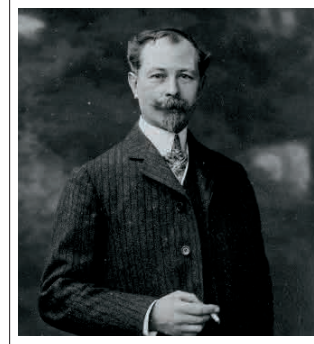
In 1897 Lauvray lived a very short distance from Claude Monet, and his family assisted Monet financially when Monet was poverty-stricken during his early years of painting. They often shared the beauty of the banks of the River Seine, and frequently they would set up easels together and paint the passing ships and landscapes with the village of Lavacourt in the distance.

After studying law on the advice of his family, Abel Lauvray enrolled in the academy, painting under the aegis of Claude Monet. He created over fifteen hundred paintings during his sixty years of active painting. A third of these paintings were destroyed in the fire at his studio in Mantes-la-Jolie in events related to the liberation of France during World War II. This great loss would effectively make his work difficult to find in the years ahead. The public rediscovered him during his first posthumous exhibitions in 1963. The major exhibition organized for the centenary of his death in 1970 at the Galerie Yves Jaubert consolidated his status as one of the most solid and talented painters of his generation. While a painter Lauvray made friends with Renoir, Pissarro, and Sisley. He was in the company of all the great masters of Giverny including Paul Cézanne. Strongly influenced by impressionism and his adoration of Claude Monet, Abel Lauvray excelled at representing softly lit landscapes. The majority of his work involves depictions of the Seine at Vêtheuil in Mantes-la-Jolie; it also illustrates his frequent travels in Touraine and in Villeneuve-lès-Avignon and his trips to Normandy, Antibes, the Somme, Venice, and Greece.



Abel Louis Alphonse Lauvray • *Boucle de la Seine à Vêtheuil* • Oil on Canvas • 23 5/8 x 31 7/8 Inches • FG©123298

Paul Madeline (1863 - 1920)



When Paul Madeline was born in Paris on October 7, 1863, both Renoir and Guillaumin were twenty-two years old; when Madeline died in 1920, Renoir had preceded him in death by one year, and Guillaumin still had seven years of life before him. In spite of the fact that few details are available concerning the life of this landscape painter of the French School, that statement of chronology explains to some degree the art of Paul Madeline, for he lived and painted during the period when both the impressionist and postimpressionist painters dominated the French art world. Madeline lived in an age of giants, but he was no mere imitator of the masters of his time. He brought to his canvases his own vision, bearing out Corot's remark that "the soul of each artist is a mirror in which nature reflects herself in an individual fashion."

Paul Madeline used color somewhat in the manner of the impressionists, but his style is more akin to that of the great postimpressionist Armand Guillaumin. And no painter of this period surpasses Madeline in transmitting through canvas and paints the serenity of nature as revealed in the French countryside.

Overshadowed for a time by the luminaries in whose age he lived, Paul Madeline's work was not well known for some years after his death. One source states that his studio was not opened until 1960, forty years after his death, which could account for the relative obscurity in which for a time his work rested. But in recent years Madeline's paintings have gradually become better known and are increasingly receiving the appreciation they so richly deserve. France, too, has recognized one of its native artists, for the paintings of Madeline are now in museums in Châteauroux, Nantes, and Paris.



Paul Madeline • *Brume Ensoleillée sur la Sedelle, Crozant, 1912* • Oil on Canvas • 23 5/8 x 28 3/4 Inches • FG©134304



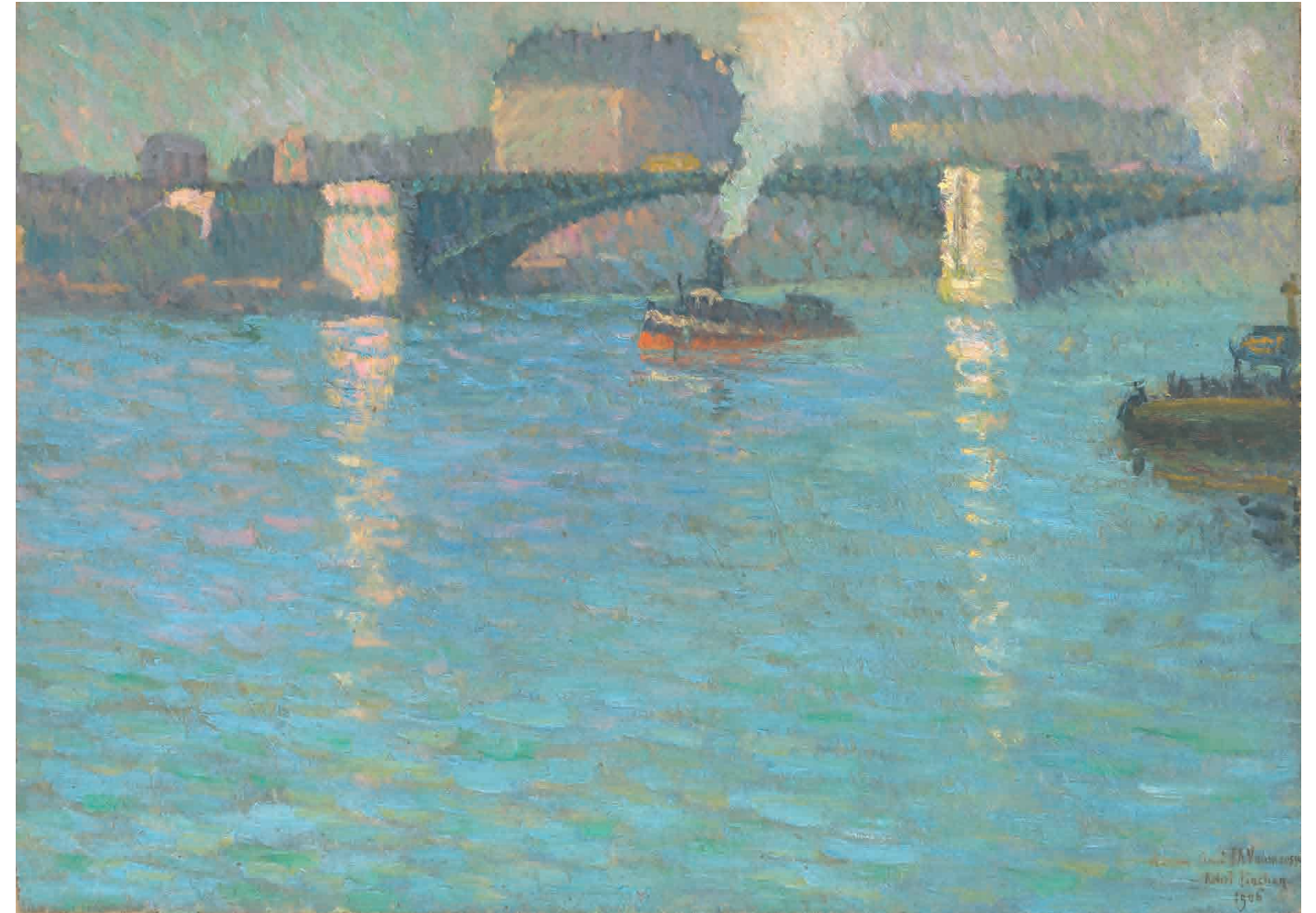
Albert Malet

Les Falaises dans la Brume

Oil on Canvas

14 15/16 x 24 Inches

FG©134892



Robert Antoine Pinchon

Remorqueur Près du Pont Boieldieu, Rouen

Oil on Canvas

15 7/8 x 22 1/8 Inches

FG©136957

André Hambourg (1909 - 1999)



Few artists attain the international acclaim in their lifetimes that has been accorded to André Hambourg, the distinguished laureate of French contemporary art. His paintings hang in more than fifty museums in France and other countries, and private collectors from all over 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.

André Hambourg was a rare creative talent, a truly well-rounded artist. As one of France's most esteemed artists, Hambourg received the Cross of the Chevalier of the Legion of Honor, his country's highest honor, in 1951. Vincent Auriol, the president of the French Republic, presented the award to him at a reception in his honor at the Élysée Palace. In 1961 André Malraux named him an Officer of the Legion of Honor.

Among an impressive list of cultural awards and honors, he also holds the Croix de Guerre, which he received for his military service from 1939 to 1945, as well as the prestigious Grande Médaille de Vermeil de la Ville de Paris, which he accepted in 1961.

André Hambourg was born in Paris in 1909. His artistic career began at l'École Nationale Supérieure des Arts Décoratifs, where he studied sculpture in the studio of Paul Niclausse. In 1927 he enrolled in l'École Nationale Supérieure des Beaux-Arts as a student of painting with Lucien Simon. The dealer for Zborowski, Modigliani, and Soutine introduced him to Henri Bénézit, who presented Hambourg's first



André Hambourg
Fin de Jour sur la Plage, 1963
Oil on Canvas
7 7/8 x 19 11/16 Inches
FG©138143



André Hambourg • *Le Spinacker Mauve, Deauville* • Oil on Canvas • 5 1/2 x 7 1/16 Inches • FG©132484



André Hambourg • *Bateaux en Fête au Large de (Trouville)* • Oil on Canvas • 4 3/4 x 8 11/16 Inches • FG©137125



André Hambourg • *A Midi, à Trouville, 1977* • Oil on Canvas • 23 5/8 x 28 3/4 Inches • FG©138180

important solo exhibition in Paris in 1928. Hambourg was only nineteen years old at the time. Soon after he became active in the important Paris salons, starting with his first exhibition at the Salon des Tuileries in 1929 and followed by shows at the Salon des Indépendants, the Salon d'Automne, les Peintres Témoins de leur Temps, the Salon du Dessin, the Salon de la Peinture à l'Eau, and the Salon des Terres Latines.

Findlay Galleries has represented the work of André Hambourg since 1963. His exhibitions throughout the years with Findlay Galleries in New York, Chicago, Palm Beach, Beverly Hills, and Paris have added to his fame and stature in the art world.

André Hambourg is often remembered as a sensitive interpreter of the Normandy coastline and of the Venetian canals, but his distinctive style was achieved through his different artistic experimentations over the course of a lengthy career. Hambourg's adventuresome career in the French army and navy resulted in his receiving not only the Croix de Guerre but also the honor of Laureate of the Salon de la Marine, honorary painter of the army, and official painter of the Marine Ministry. So many of France's most qualified art critics have evaluated and praised the art of André Hambourg that even a partial list of their names constitutes a galaxy: Germain Bazin, Maximilien Gauthier, Max-Pol Fouchet, Waldemar George, Raymond Cogniat, Pierre Descargues, André Warnod, Jean-Paul Crespelle, Raymond Charmet, Marcel Mithois, Dr. C. Lévêque, Guy Dornand, Jacqueline Colliex, René Barotte.

To appreciate Hambourg's art one must understand landscapes in which the mind can rest in beauty and in fantasies freed from constraint. In all his wide-ranging travels, Hambourg carried his own artistic ambience with him. His ever-increasing, absolute search for movement and light took him from working in monotonous and mutations of light into interpretations of color through a pastel color palette. Color assumed the same importance as proportion, and the muted light accentuated its impact and detail. It was the transient, the immense universal mutability of world and sky to which he unceasingly returned.

His works of Normandy and Venice reflect this dramatic change. He transformed these scenes on canvas into a spontaneous world; the least touch of color is a suggestion rather than a form. A painter of atmosphere, he owed the certainty that characterized his work to an almost rustic knowledge of the elements, which enabled him to harmonize the tree with its reflection in the water, the ship with the sea, the human figure

with the sand. Everything is alive, not only the surging crowds on a beach, but the water, the sands, and, above all, the skies, which change the atmosphere from one canvas to another. The relationship of the sea and the sky, the winds and the waves are poetic statements. The air moves freely above his clouds; one senses not only the movement but also the wind, almost the very temperature. If Boudin and Jongkind have a successor, the lone contender is Hambourg.



André Hambourg

Beau Temps, Deauville, Midi, 1960
Oil on Canvas
18 1/8 x 21 5/8 Inches
FG©137429



André Hambourg • *Deauville, Temps Doux* • Oil on Canvas • 6 5/16 x 10 5/8 Inches • FG©137054



André Hambourg • *A Marée Basse à Trouville, 1975* • Oil on Canvas • 13 x 21 5/8 Inches • FG©138165





André Hambourg • *L'Après Midi Marée Haute, Deauville* • Oil on Canvas • 6 5/16 x 10 5/8 Inches • FG©137428



Gaston Sébire • *Plage en Normandie* • Oil on Canvas • 28 3/4 x 36 1/4 Inches • FG©137152



André Hambourg • *Soleil à Marée Haute, Trouville* • Oil on Canvas • 21 1/4 x 25 9/16 Inches • FG©135619



Gaston Sébire • *La Plage de Trouville* • Oil on Canvas • 28 3/4 x 39 3/8 Inches • FG©137435

Pierre Hodé (1889 - 1942)



Pierre Hodé was born January 3, 1889, in Normandy. Best known for his cubist work, he started painting at the young age of fourteen and quickly found success. One of the first exhibitions Hodé participated in was at the Société Normande de Peinture Moderne, where he exhibited beside Pierre Dumont, Roger de la Fresnaye, Marcel Duchamp, and Jacques Villon. The following year Hodé would expand his role with the organization by working for them and would later become secretary.

In 1915 Hodé moved and settled in Paris. There in Paris he lived with fellow friend and compatriot Pierre Dumont in the famous Bateau-Lavoir in Montmartre. Pierre Hodé's work can be distinguished by three essential periods. The first period of Hodé's work was of structure inspired by the post impressionism and the fauvism movements. His second period and most famous was his cubist period, which occurred during his stay at the Bateau-Lavoir. While living there, Hodé was influenced by great masters such as Picasso and Juan Gris, who both lived at the Bateau-Lavoir. At the time Georges Braque, Picasso, and Gris made up what were called the three musketeers of cubism. Picasso would become an acquaintance of Hodé and would help direct him throughout his cubist period. The last period from 1921 on, Hodé replaced the neocubist ideals with a synthesized form of painting that tended to discard the superfluous and keep only the essential, without losing himself in the intellectual correctness of the elements of a dislocated reality. Works from this period include soft landscapes of Normandy and the Rouen Harbor.

He exhibited at the Salon de la Section d'Or in 1912 with a group of cubist artists and had numerous exhibitions at the Salon d'Automne and at Salon des Indépendants. He also painted stage sets and ornamental panels for several productions in Paris and Rouen.

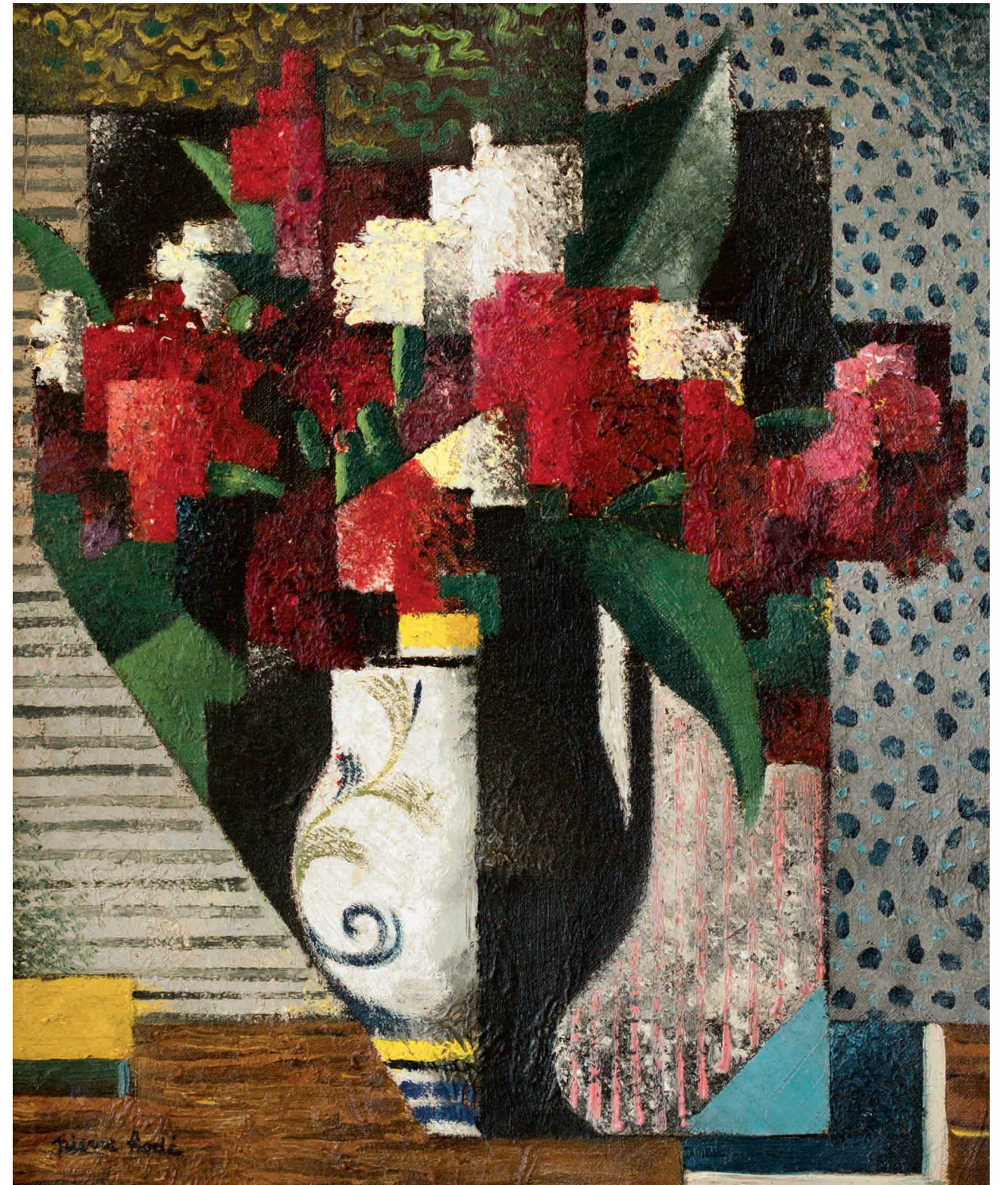
After World War I, Hodé divided his time between Paris and Normandy, his favorite subject, and continued to paint until the end. He passed away in 1942.



Juan Gris

Siphon, Glass and Newspaper

Collection Museum Ostwall, Dortmund, Germany



Pierre Hodé • *Nature Morte* • Oil on Canvas • 18 1/8 x 14 15/16 Inches • FG©135794

Pierre Michel (1889 - 1969)



Pierre Michel • *Le Pont des Saints-Pères et L'Institut*, 1921 • Oil on Canvas • 13 x 18 1/8 Inches • FG©138117

Pierre Michel was born in Laon, France, in 1889. He was a student at the l'École des Beaux-Arts in Paris, apprenticing at the ateliers of William Laparra and most significantly, Fernand Cormon, the legendary teacher of van Gogh and Toulouse-Lautrec.

Michel was accepted as a member of the Société des Artistes Français in 1920 and began exhibiting his paintings at the Paris Salon. As an accomplished painter he was in great demand as a conservator and fine art restorer for the museums of France. He became known for his portraiture and landscapes.

Pierre Michel was awarded the Chevalier de la Légion d'Honneur et l'Ordre des Arts et des Lettres by the French government. He passed away in Paris at the age of eighty.



André Hambourg

Le Pont des Arts

Oil on Canvas

13 x 21 5/8 Inches

FG©137291



Isabelle de Ganay

Cargo à la Fontaine

Oil on Canvas

31 7/8 x 39 3/8 Inches

FG©137042



Gaston Sébire

Descente à la Mer

Oil on Canvas

36 1/4 x 28 3/4 Inches

FG©136641

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Baie du
Mont -Saint-
Michel

Bretagne

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BACK COVER: Camille Pissarro, Brise-Lames est, Retour des Regates au Havre, 1903 • Oil on Canvas, 17 x 20 5/8 Inches • FG©133865

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FINDLAY GALLERIES

PALM BEACH

165 Worth Avenue
Palm Beach, Florida 33480
+1 (561) 655 2090
palmbeach@findlayart.com

NEW YORK

724 Fifth Avenue, 7th Floor
New York, New York 10019
+1 (212) 421 5390
newyork@findlayart.com

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