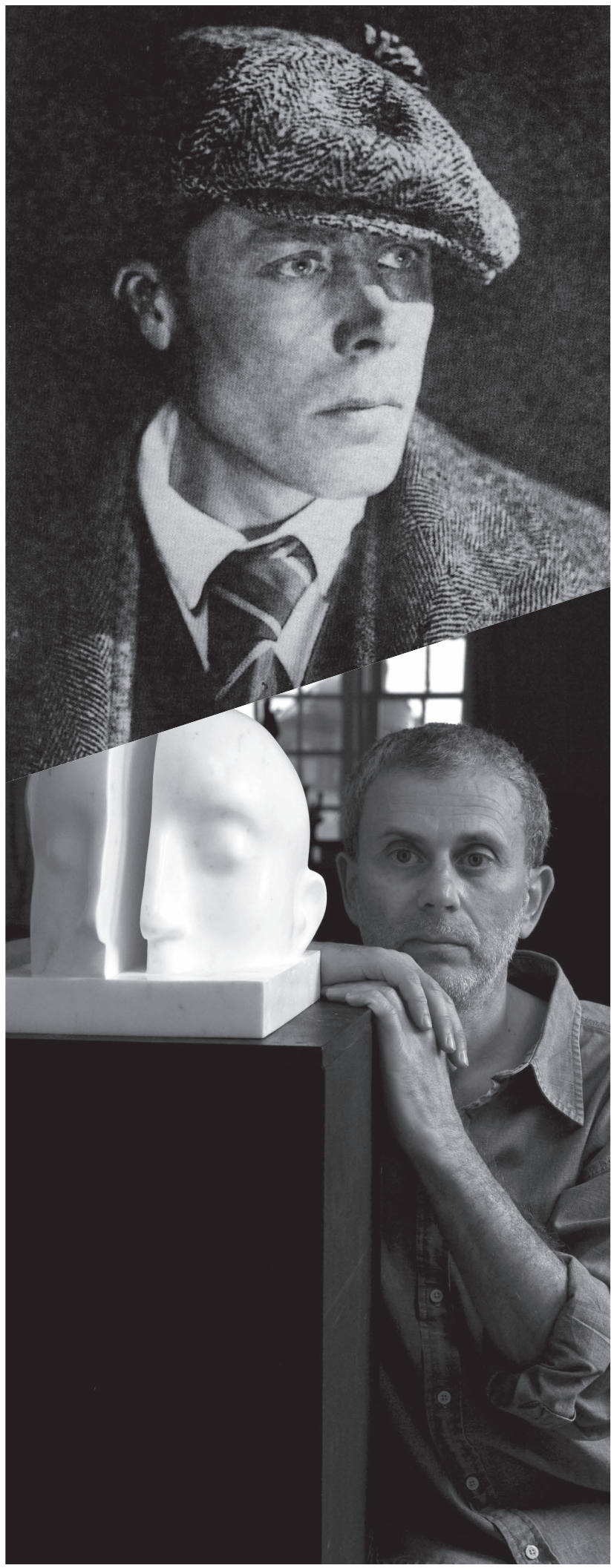


FINDLAY GALLERIES

French Expressionist



Contemporary Figurative Sculptor

PAUL GERMAN DIMITRY GERMAN

DIMITRY GERRMAN

Contemporary Figurative Sculptor

Dimitry Gerrman was born in 1955 in Gomel, Belorussia. His interest in sculpture at an early age led him to study art throughout his primary schooling, and in 1974 he graduated from the Sculpture Department of the Glebov Art College in Minsk. Furthering his early accomplishments was his first commission: a monumental relief that was dedicated to the Russian Revolution, in Gomel, Belarus.

By 1980 his extraordinary talent had been championed by the faculty of the Vera Mukhina Academy of Arts in St. Petersburg, Russia, where he graduated from the Department of Monumental Sculpture in 1985. This support continued during an active schedule of national exhibitions and commissioned projects throughout the Glasnost period. In 1990 Gerrman moved to the United States and continued to develop his artistic endeavors.

His work received strong interest from major collectors and several institutions, including a commission for the highly regarded Lester Levy Humanitarian Award. In 1994 Gerrman created another sculpture, the Crying Violin, which became the International Elie Wiesel Holocaust Remembrance Award. The inaugural presentation was given for outstanding dedication and service to Steven Spielberg for his movie Schindler's List. By 1996 Gerrman was settled in the American lifestyle and became a member of the prestigious National Sculpture Society.

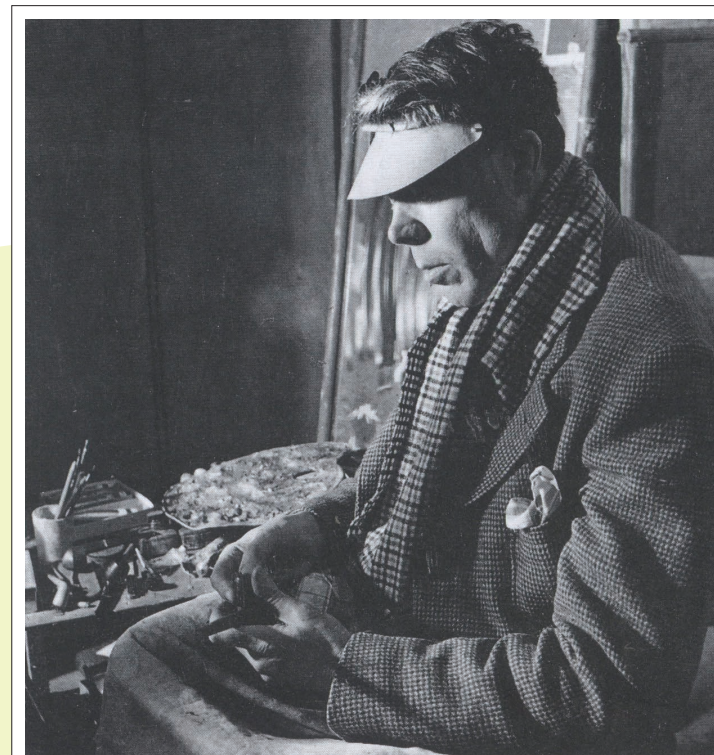
Having found inspiration and comfort from the continuing demand for his editions and newer sculptures, his commissions continued to receive critical acclaim and were endorsed by leading architects around the globe. Many of his newer sculptures, including Circle of Time, 1999, were commissioned for a major interior project at a renowned Beaux Arts Building in New York, while his sculpture Reflection, 2000 was acquired by The State Russian Museum, St. Petersburg. Both of these astounding works reflect his philosophical point of view in their simplicity and continuity of movement. It is often noted that Gerrman's Russian cultural heritage combined with his classical training underlie his work.

Dimitry Gerrman constantly searches for self-expression in his art by exploring variations of themes and compositions, and by experimenting with plasticity of form and rhythm. Gerrman's works can be found in numerous museums around the world, including The State Russian Museum in St. Petersburg, which he truly feels is an exalted honor from his Mother Russia. We, too, feel honored in representing Gerrman on an exclusive basis in America since 2003.

The Golden Gate, 1/7
Bronze on Granite Base
35 x 24 x 9 Inches
FG©136609



Le Picador • Oil on Canvas • 15 11/16 x 9 7/16 Inches • FG©136383



Gen Paul in his Studio 1943.

GEN PAUL

French Expressionist

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

Gen Paul (he Americanized his name in 1916) never received any formal training and yet was able to make a living from his art for almost 60 years. Spending his entire life in Montmartre, save a few sporadic trips to Spain, Switzerland, Holland and the U.S., Paul found himself continuously immersed in the strong currents of the constantly evolving contemporary art of the time. From 1850 to 1914 Montmartre was the center of the creative universe for painters, writers, poets and musicians. Paul's friends included Juan Gris, Utrillo, Vlaminck and Frank Will, and drawing on influences as diverse as Toulouse-Lautrec, Vincent Van Gogh, Francisco Goya and Diego Velázquez, he developed a dynamic form of expressionism. Beginning in 1925 his work incorporated motion through gestural brushstrokes, the juxtaposition of abstract and realistic forms, diagonal lines and zig-zags, and forced perspectives. Due to the inherent motion in his paintings, some consider Paul to be the first action painter, and a precursor to the American Abstract Expressionists of the 1950s.

The succeeding decades show the progression of Paul's vision. In the 1930s, a time of great personal struggle for Gen Paul, his works were somber, with carefully drawn lines and chosen colors – emphasizing rhythm over motion. But the 1940s saw him return to “action” paintings that incorporated many elements from the 1920s.

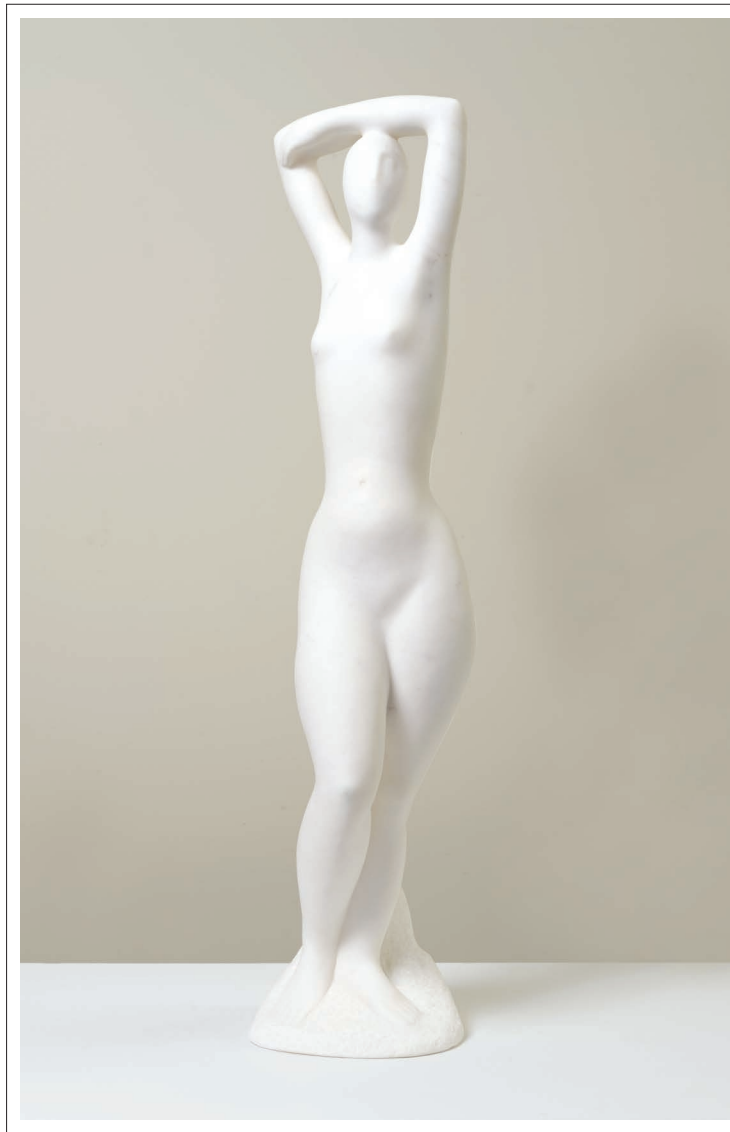
In 1934 he was awarded the Legion of Honor and in 1937 was asked to create a large fresco for the Pavilion of Wines of France at the Paris International Exposition - the same Exposition in which Jean Dufy and his brother Raoul Dufy were creating the huge mural for the Pavilion of Electricity.

Gen Paul was fascinated with jazz and decided to travel through the United States from New York to New Orleans and on to California, discovering subjects that inspired his paintings. Paul's canvases touch on surrealism, even abstraction, and yet are founded in drawing. A single painting required from twenty to fifty preparatory drawings from which the work evolved. According to Maurice Rheims, from these sketches came “some of the best paintings of the century.”

Findlay Galleries introduced the work of Gen Paul to the American public in the late 1940's. Today through our extensive collection, we proudly continue presenting choice opportunities to acquire works of the highest caliber by Gen Paul, the last Monstre sacré of Montmartre.



House of Cards, 1/7
Bronze on Granite Base
22 x 12 x 9 Inches
FG©136610



Bather, 2011 • Marble • 29 Inches • FG©138641

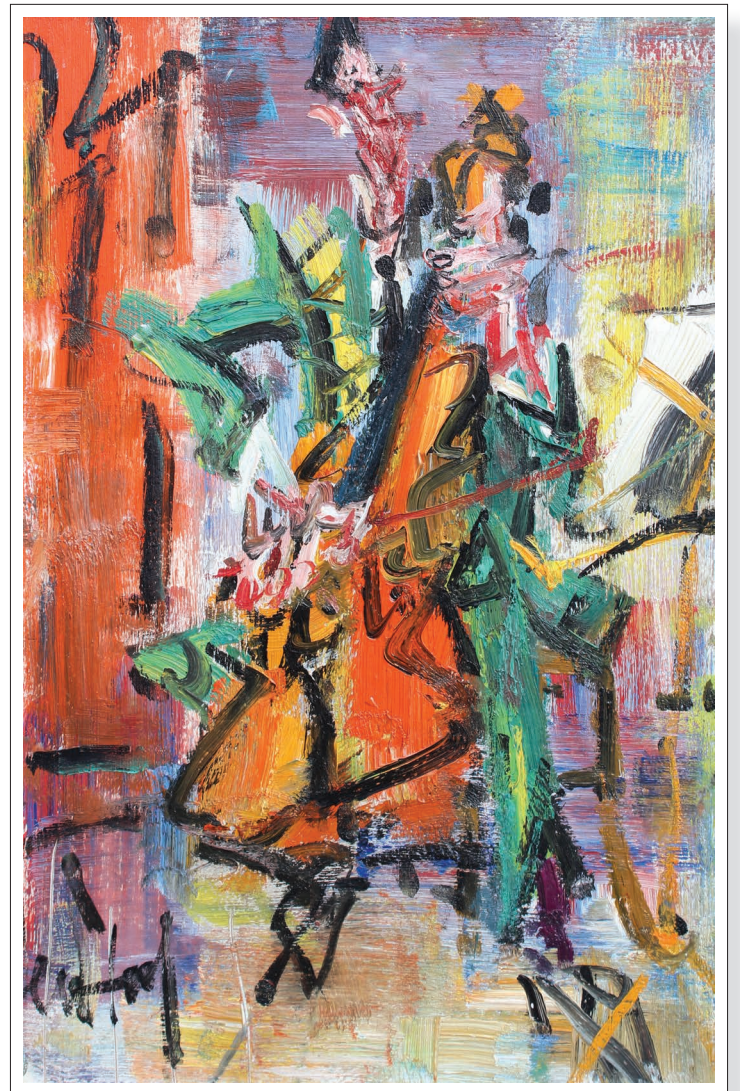


Jardins Bosquets • Gouache • 19 11/16 x 25 9/16 Inches • FG©137153



Eclipse, 1/7
Bronze on Granite Base
33 Inches
FG©136711

Contrebassiste
Oil on Masonite
16 1/8 x 10 5/8 Inches
FG©137107



Le Saxophoniste
Pastel and Charcoal on Paper
11 x 7 13/16 Inches
FG©136378



Apple Picker, 1/7
Bronze on Granite Base
54 Inches
FG©136710



Le Chevet de Notre Dame • Gouache on Paper • 19 1/4 x 24 3/4 Inches • FG©136105



Paris, Place de Pont Neuf • Gouache on Paper • 19 1/4 x 25 Inches • FG©137407



Infinity, 2015, 1/7
Bronze on Granite Base
46 x 46 x 22 Inches
FG©137493

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