

An abstract painting with a dense, layered composition. The background is a mix of warm and cool tones, including reds, pinks, blues, and greens. Overlaid on this are numerous thin, expressive lines in various colors, creating a sense of movement and depth. Some of these lines form faint, sketchy outlines of architectural elements like arches and windows. The overall effect is one of vibrant energy and complex visual texture.

FINDLAY GALLERIES

Jean Dufy

*La Société
Parisienne*



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FINDLAY GALLERIES

Presents

Jean Dufy

La Société Parisienne

WITH SPECIAL THANKS TO THE FINDLAY INSTITUTE FOR THEIR VALUABLE ASSISTANCE IN PROVIDING AUTHENTICATION
AND DOCUMENTED RESEARCH IN REGARDS TO THIS COLLECTION OF ART AND THE PHOTOGRAPHS INCLUDED IN THIS
CATALOG WHICH WERE DERIVED FROM MR. WALLY FINDLAY'S PERSONAL COLLECTION.



©Photographs courtesy of The Findlay Institute archives.

Jean Dufy, younger brother of Raoul Dufy, was born in Le Havre on March 12, 1888 to a large, creative family of nine children. As a young man he was employed as a clerk in an import firm at the harbor, about which he said, *“The office atmosphere was stifling, although my job as a commercial agent meant I spent time at the harbour among all the exotic products being unloaded from the cargo ships like so much treasure.”* His powers of observation, finding beauty in the ordinary, were already apparent.

He found inspiration reading Baudelaire, Mallarmé and Rimbaud, and was introduced to the works of Matisse, Derain and Picasso. Dufy went on to study at the Ecole des Beaux-Arts in Le Havre encouraged by his brother and the renowned painter, Othon Friesz. Subsequently, he moved to Paris to work in his brother’s atelier, and after serving in the French cavalry during World War I, found work designing textiles for silk manufacturers in Lyon and in decorating Limoges porcelain. Reflections of all these influences can be seen in the exquisitely delicate details and vignettes in his work.

The 1920s found him living in Montmartre with Georges Braque as his neighbor. The vibrant artistic atmosphere of the period expanded his love of music – he studied classical guitar – and added another layer to the depth of his creativity, as musical notes and staves, pianists and orchestras began to populate his works. It was during the ‘20s that he also found an interest in the colorful lifestyle of the circus and its performers.

He eventually rejected fashionable society, preferring to paint quietly at his farm in the Loire Valley near Nantes, where he remained until his death in 1964. Although he worked alone and was somewhat aloof, he was not a recluse. He lived joyously, though quietly, absorbed in his painting, and he made long trips with his wife to Paris and the coast of France, and to Greece, Spain, Italy, Portugal, Sweden and Denmark. Wherever he went, his keen eye and retentive memory absorbed all he saw, and his pencil sketches, pen and ink drawings, gouaches and oils were filled with his own exuberant wit and delight in the variety of the world’s beauty and man’s activities.

Jean Dufy passed away on May 12, 1964, in La Boissière in the village of Boussay, two months after the death of his wife Ismérie. Before his death he had solo and group exhibitions, in both Europe and the United States. There have been many retrospective exhibitions since his death.

Findlay Galleries Archives



Jean Dufy (1888 - 1964)

FINDLAY



Simone Karoff, Jean Dufy & Wally Findlay, Paris, 1961.
©Photograph courtesy of The Findlay Institute archives.

Since 1870, and through three generations of the Findlay family, Wally Findlay Galleries International has maintained a tradition of identifying, supporting and promoting artists of extraordinary talent. And our commitment to offering excellence and authenticity has become a hallmark of the gallery.

Our current exhibition, *Jean Dufy: La Société Parisienne* continues this tradition. For over to sixty years - since the 1950s - beginning when Wally Findlay and Jean Dufy forged a lasting friendship that evolved into Dufy's emergence as one of the premier artists of the century – we have been proud to celebrate his paintings, watercolors, gouaches and drawings worldwide. We were one of the first to bring Dufy's magical artistic vision to an American audience, and were privileged to continue after his death, working closely with his sister, Germaine Dufy, appointed by the French Government as a legal authenticator of her brother's work because of her extensive knowledge of his style, his spirit and his subject matter.

Dufy was an observer of the swirling, energetic, colorful world of France in the flamboyant early years of the 20th century. The sights and sounds of Paris, the city he knew so well, became animated, visionary images capturing beauty and joy, yet still serene. The oils and watercolors included in the current exhibition span the years from 1913 through 1960.

In addition, on June 22, 2014, Jean Dufy was accompanied by Edgar Degas, Edward Hopper and Georges Braque as the Poste Francaise

honors the artist with a stamp which commemorated the 50th year of his passing.

We are proud to share this Notable Event with our collectors, who over the last 65 years have acquired Jean's paintings through our historical gallery locations in Chicago, New York, Beverly Hills, Palm Beach and East Hampton.

James R. Borynack, Chairman & CEO
Findlay Galleries





Le Pont Alexandre III • Oil on canvas • 15 x 18 Inches • FG©121698





Clown au concertina • Gouache & watercolor on paper • 16 3/16 x 22 9/16 Inches • FG©138599



Bal populaire • Gouache & watercolor on paper • 16 7/8 x 25 Inches • FG©135725



His career was specifically affected by two events in the postwar Parisian cultural scene: the comedy *Le Boeuf sur le Toit*, in 1920, which gave him the chance to meet the great French musicians of the era (Darius Millard, Georges Auric, Erik Satie, Francis Poulenc, Arthur Honegger), and *La Revue Nègre*, in 1925 which crystallized for him the marriage of color and music in his paintings, leading to exceptional works of art. Jean's interest in music inspired many depictions of pianists and orchestras, awash with analogous color schemes. During the same period, Jean also paid homage to the Fratellini brothers in paintings of circuses and clowns that teem with the music and language of color, plays of light, and a penchant for the liberal use of white, seen in his clowns, horses, and athletes. In his oil paintings and watercolors, Jean Dufy chose to represent Paris is using a constantly evolving creative process, dominated by a harmony of blue tones. For Jean, blue was an insatiable source of inspiration for the Gates of Paris, the streets, the horse-drawn carriages, the Eiffel Tower, the sky, and the Seine.

Calèches et cavalier, 1956

Gouache on paper

12 1/2 x 19 Inches

FG©138172





La Place d'Espagne à Rome

Oil on canvas • 19 5/8 x 24 Inches • FG©135556





Bouquet champêtre, 1913

Watercolor and ink on paper
18 7/8 x 12 1/4 Inches
FG©131358



Bouquet de fleurs, 1927

Gouache & watercolor on paper
21 7/8 x 16 1/2 Inches
FG©137887



La Seine à Paris

Gouache on paper • 15 3/4 x 20 1/2 Inches • FG©138039



COVER: Paris, La Seine vers Notre Dame

Gouache on paper laid down on canvas • 18 1/16 x 21 5/8 Inches • FG©135783



Calèche

Gouache on paper • 18 1/2 x 24 1/4 Inches • FG©138789



Calèches et cavalier près du bois de Boulogne, 1956

Gouache on paper • 7 1/4 x 10 3/4 Inches • FG©138692



Bouquet de roses et de marguerites, c. 1940

Watercolor on paper • 17 3/4 x 22 3/4 Inches • FG©138412

When Jean Dufy was at home in the country, the greater part of each day was spent painting. From painting, he turned daily to playing his guitar. He was an accomplished guitarist, having inherited this musical gift from his father. In the evenings he left his studio to go dancing or to the café where he chatted and observed the personality and individuality of his fellow countrymen. He would then return to his home refreshed and ready to resume painting the next day.

Bouquet de fleur

Watercolor

24 x 18 1/16 Inches

FG©136061





Place de la Concorde • Oil on Canvas • 15 x 18 Inches • FG©137631





Bouquet de fleurs, 1921

Watercolor on paper • 18 1/2 x 16 1/2 Inches • FG©134154



Coupe de fruits et bouquet de fleurs à l'atelier, 1924

Watercolor and gouache on paper • 22 7/8 x 18 1/2 Inches • FG©138463



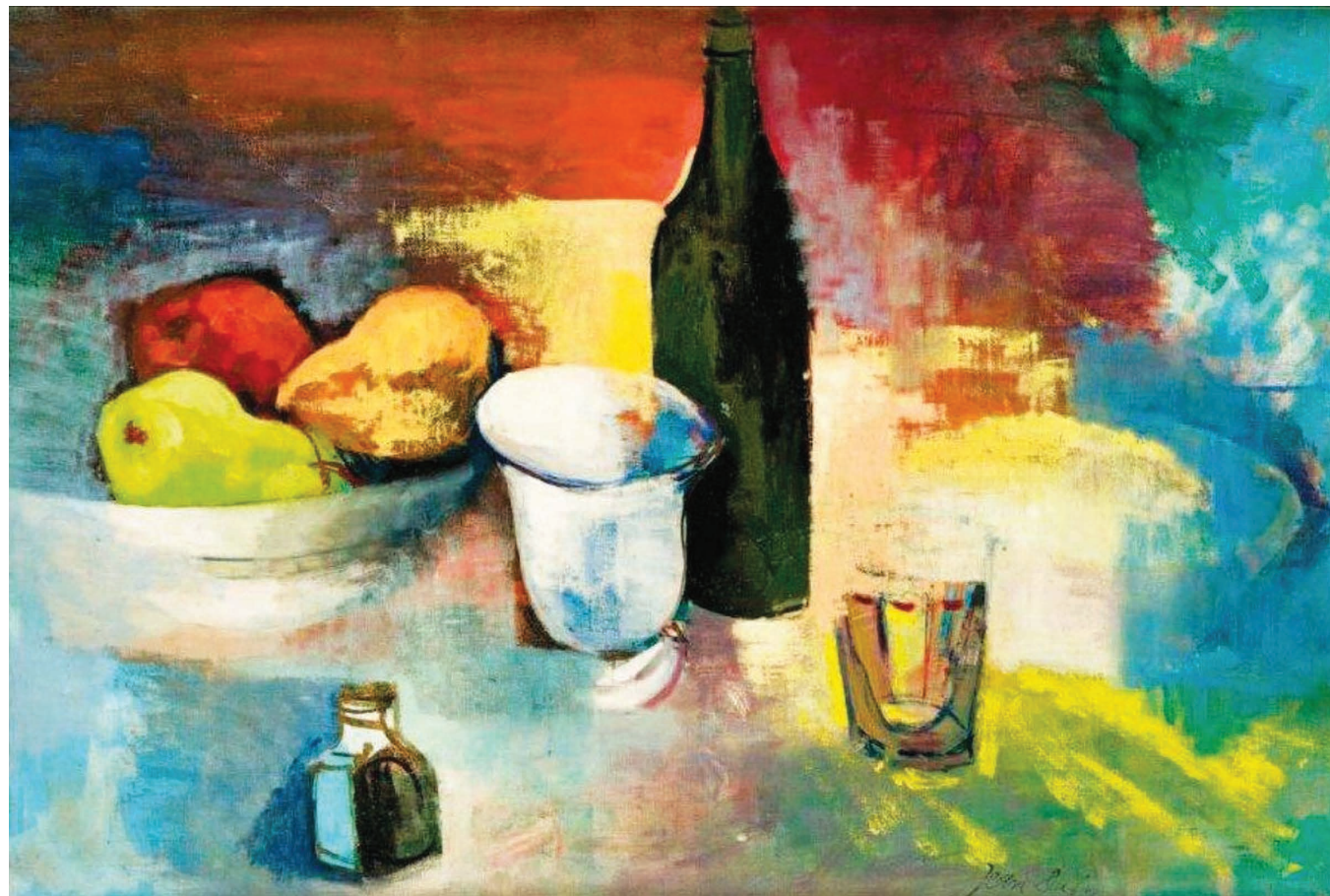
Eze, vue de la Corniche

Watercolor & gouache on paper • 18 1/8 x 21 5/8 Inches • FG©136647

Paysage de Touraine

Oil on canvas
25 3/16 x 18 Inches
FG©135039





Nature morte aux fruits et à la bouteille
Oil on canvas • 14 15/16 x 21 5/8 Inches • FG©135789



Nature morte avec fruits
Aquarelle on paper • 17 1/2 x 21 3/4 Inches • FG©135620



Viuduc du Point-du-Jour, Paris

Watercolor on paper • 16 1/2 x 23 9/16 Inches • FG©137084

Nature morte aux fleurs et aux fruits

Watercolor on paper

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FINDLAY GALLERIES

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CHICAGO TRIBUNE, SUNDAY, MARCH 1, 1964

Right Is the Word for Dufy's Art

By Edward Barry

Tribune Art Editor

dial, Jean ks only the ours. In his s, the month be June and lmost Medi- The houses to be mak- xuberant is ne and so or. same spirit ns blow on s and the with pig- till lifes are ut share to the nervous ier works. ither of the -will be 76 onservatism ow in a sin- or so paint- are on view lleries, 320

the Belgian Magritte, go Renaissance 59th st., to- n thru April that I paint h evoke the iverse," the as said. A

viewer often finds familiar things in these as in most other surrealist paintings, but they are in fantastic, dream-like contexts. For example, a meticulously drawn horse and rider streak thru a living room in "L'Enfance d'Icare." A Chicago collector, Edwin A. Bergman, who has been acquiring Magrittes for years, has not only lent generously to the exhibition but has used his good offices to induce other connoisseurs to do the same. Works from these private collections will be supplemented with others from the Museum of Modern Art and the Bodley and Alexander Iolas Galleries in New York.

The exhibit is open to the public Monday thru Friday from 10 to 5 and Saturday from 1 to 5.

"Ten Years Later" is the title of the exhibit opening Tuesday in the art room of the downtown Chicago Public library. Consisting of works by artists who showed in the same place a decade ago, it offers a chance to study the changes — slight in some cases, substantial in others — that the years have brought.

The artists are Antimo Beneduce [drawings and watercolors], Richard Epperly [landscapes and a portrait], Harold L. Martin [cloisonne enamels], Hannah Weber Sachs [ceramic sculpture].

Goodnough. This American artist who was in a position to be strongly influenced — even dominated — by the abstract expressionism of the mid-century, instead developed an individual style which sets him off from the "New York school." This exhibit, which remains thru March, will consist of 17 oils, 10 drawings, and one collage. The Arts club's gallery is open to the public from 9:30 to 5:30 daily except Sunday.

The Second Biennial of Prints, Drawings, and Watercolors by Illinois Artists starts Friday at the Art In-

stitute and continues thru April 12. The works have been selected by Edgar Breitenbach, chief of the prints and photographs division of the Library of Congress; the artist, Max Kahn, and Harold Joachim, the Institute's curator of prints and drawings. The same jury will award the prizes, of which the Mr. and Mrs. Frank G. Logan Art Institute medal and award of \$1,000 is the highest. There are other Logan awards of \$500 and \$250 — also the Illinois Coolbaugh prize of \$250, the Joseph N. Eisendrath prize of \$200, and the William H. Tuthill prize of \$100.



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Flower Study in oil by the famous French artist Bernard Buffet, painted in 1963 at the artist's chateau in Aux au Provence, is included in a major Buffet exhibition on view at Findlay Galleries. The exhibition features the first United States showing of Buffet's miniature paintings.

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