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GALLERIES**

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TIMELESS  
**COMPOSITION**  
TRADITIONAL + CONTEMPORARY





**FINDLAY GALLERIES**

THREE CENTURIES IN ART

# TIMELESS COMPOSITION

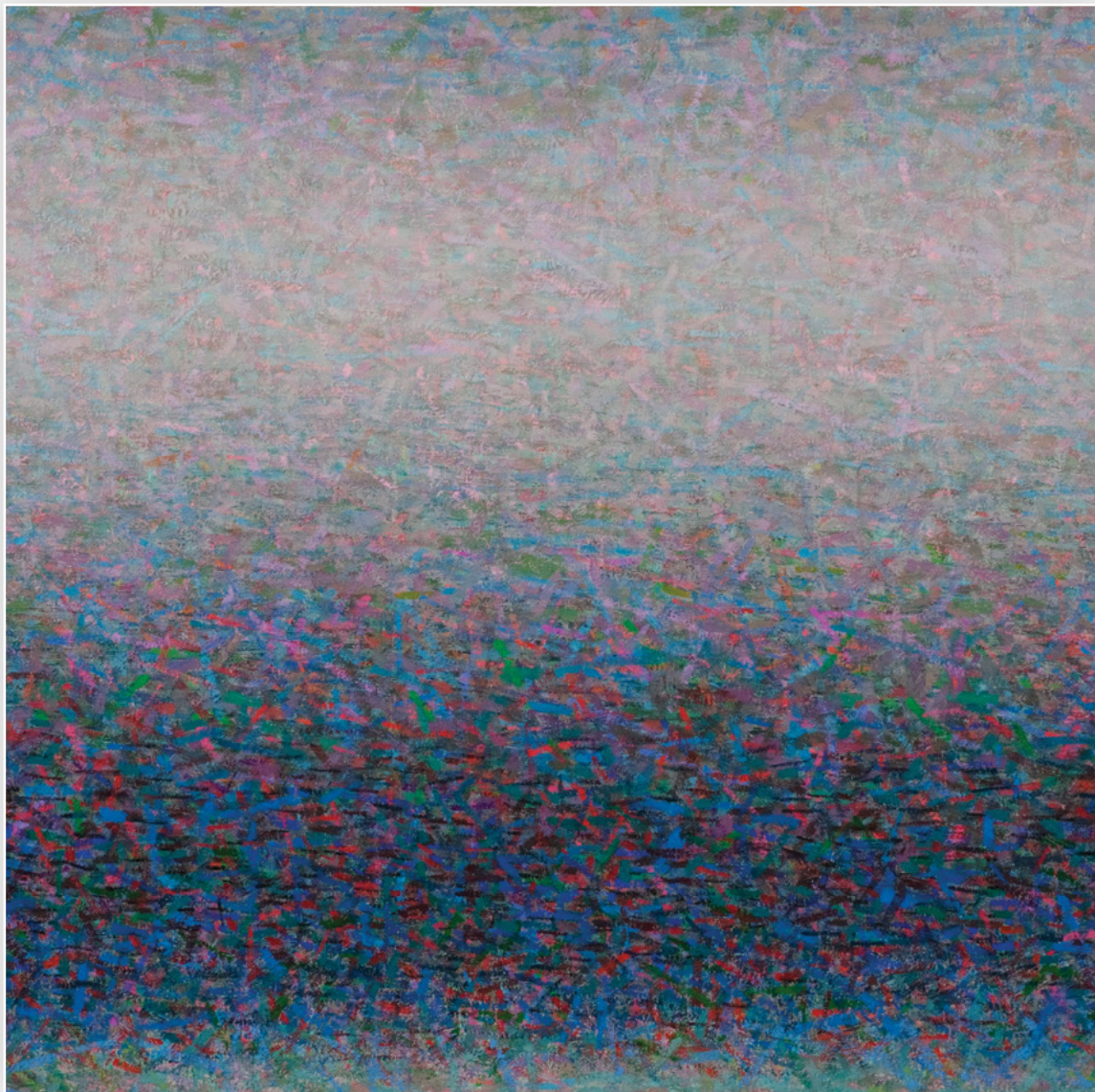
**TRADITIONAL + CONTEMPORARY**

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With a similar palette and similar gradation of color, *Love Song* by Leonard Nelson feels very much like a distillation of *Grazing in Twilight, in Edgartown* by Mary Sipp Green. Each work becomes a study of atmosphere, horizon, and fading light.



(left) **Leonard Nelson** (1912 - 1993)  
*Love Song* | 1979  
 oil and acrylic on canvas  
 36 1/4 x 48 in.  
 FG© 133390

(right) **Mary Sipp Green**  
*Grazing in Twilight, in Edgartown*  
 oil on linen  
 42 x 56 in.  
 FG© 139530



(left) **Tadashi Asoma** (1923 - 2017)  
The Bamboo Grove | 1975  
oil on canvas  
50 1/8 x 50 1/8 in.  
FG© 139669



(right) **Henrik Simonsen**  
Family  
oil and gold pigment on canvas  
59 x 59 in.  
FG© 136731







Like *La Bouille* by Robert Pinchon, *Sudden Crossing*, Ronnie Landfield's abstracted landscape, retains a foreground, middle ground, and background. Further, each composition has a balance created by a dynamic grouping on the left side that would feel lopsided, save for a vertical element and brightness on the right side that serves to balance the works.



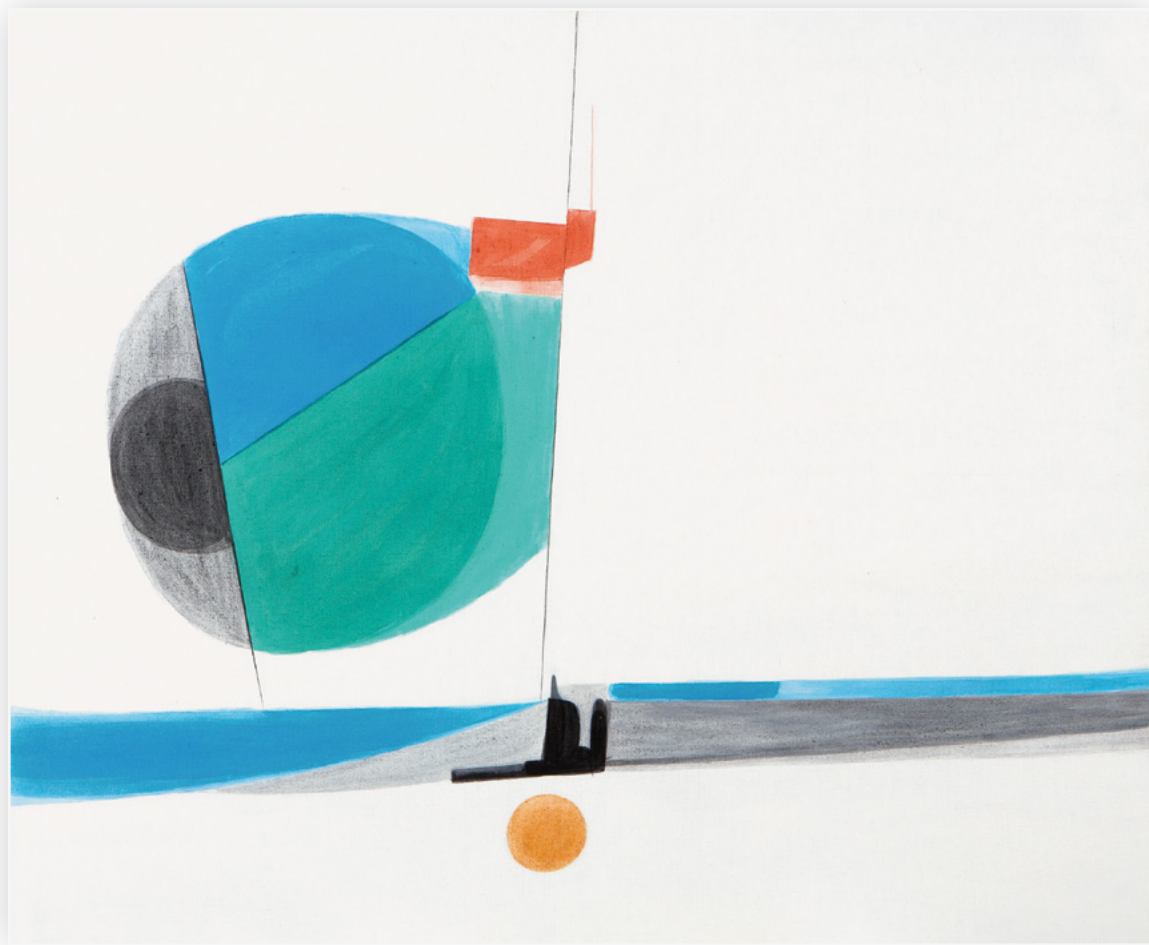
(left) **Robert Antoine Pinchon** (1886 - 1943)  
*La Bouille*  
 oil on canvas  
 19 11/16 x 28 3/4 in.  
 FG© 138299

(right) **Ronnie Landfield**  
*Sudden Crossing*  
 acrylic on paper  
 22 x 30 in.  
 FG© 139965







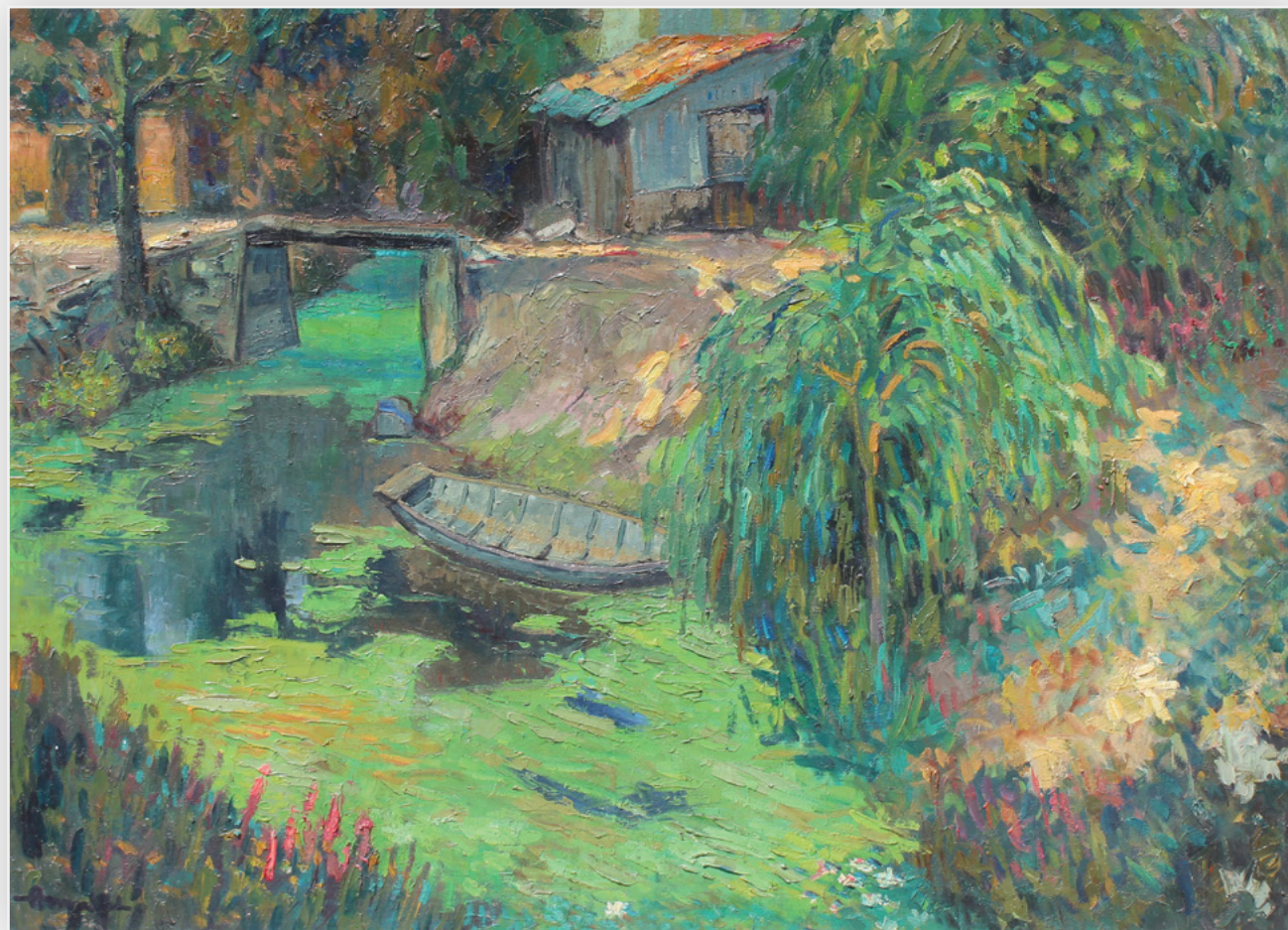


**Jean Dufy** (1888 - 1964) | l'île d'Yeu  
gouache and watercolor on paper | 16 3/8 x 21 3/8 in. | FG© 139283



**Simeon Braguin** (1907 - 1997) | C93 SB 1998.132  
acrylic on canvas | 30 x 38 in. | FG© 129350





*Marais Poitevin* by Malet and Chuang Che's *Untitled* each display patterns of movement in their respective compositions through use of form and color. Malet's use of the roof of the cabin and its downward continuation into the bridge wall to create movement that is mirrored in the top edge of the pale-yellow area in Che's work. Further, the vertical movement of the tree is present in the dark black linear brushwork on the right side of Che's work.



(left) **Albert Malet** (1912 - 1986)  
*Le Marais Poitevin*  
 oil on canvas  
 23 5/8 x 31 7/8 in.  
 FG© 136120

(right) **Chuang Che**  
*Untitled* | 1972  
 oil & acrylic on canvas  
 25 1/8 x 39 7/8 in.  
 FG© 140527





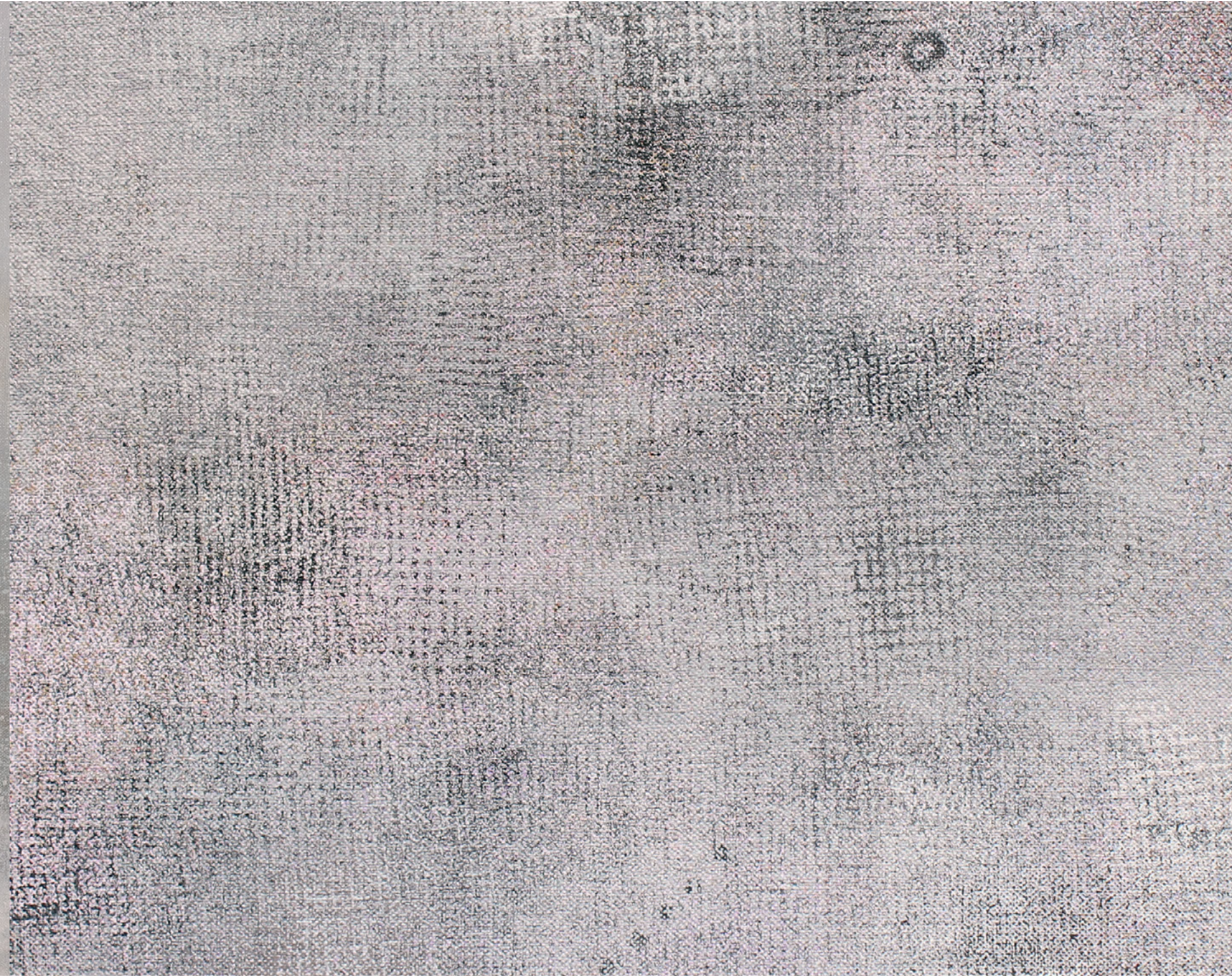
While the dark grey and white tones seem to dominate Berthelsen's *Central Park, Winter* and Robert Natkin's *Bath Series, 1975*, there are subtly hidden nuances of color that further draw similarity. Soft pink, green, yellow ochre and blue undercurrents give the Natkin the same depth and feel provided by the colorful winter clothing of revelers in Berthelsen's *Central Park*.



(left) **Johann Berthelsen** (1883 - 1972)  
*Central Park, Winter*  
 oil on canvas  
 24 7/8 x 30 7/8 in.  
 FG© 133179

(right) **Robert Natkin**  
*Bath Series | 1975*  
 acrylic on canvas  
 25 x 39 7/8 in.  
 FG© 140527









John Ferren's *The Bloom* and Gaston Sebire's *Melange de Fleurs* each represent the eternal affinity for the still life. Ferren's deliberate and controlled brushwork radiates rhythmically from two center points to form the abstract petals and vase of the implied still life. In an interesting juxtaposition, the Ferren predates the Sebire by nearly 35 years.

Cover images

(left) **Gaston Sebire** (1920 - 2001)  
*Melange de Fleurs* | 1989  
 oil on canvas  
 57 1/2 x 38 5/16 in.  
 FG© 139637

(right) **John Ferren** (1905 - 1970)  
*The Bloom* | 1956  
 oil on canvas  
 69 x 55 1/2 in.  
 FG© 140145





**Simeon Braguin** (1907 - 1997) | C93 SB 1998.132  
acrylic on canvas | 30 x 38 in. | FG© 129350



**Jean Dufy** (1888 - 1964) | l'île d'Yeu  
gouache and watercolor on paper | 16 3/8 x 21 3/8 in. | FG© 139283





# FINDLAY GALLERIES

THREE CENTURIES IN ART

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