

An abstract painting featuring a large, vibrant red field on the left side. To the right, there is a bright yellow area with some dark, thin vertical lines. Further right, there are patches of blue and a small, pale pinkish-white shape at the top. The overall style is expressive and gestural, with visible brushstrokes.

SIMEON BRAGUIN
(1907 - 1997)

During a long life, this one time unknown Ukrainian immigrant became an august NY fashion illustrator, an American war hero, and a modern artist who was as possessed by sailing as he was in forging his own abstract style in painting. Quietly and privately he produced an enormous body of work, mostly canvases. True to his pure approach of making painting enjoyable and accessible, he rarely talked about the meaning he himself saw in his own work. A regular exhibitor at Yale Art School shows his critics never compared his style to those of his peers, although posthumously he is regarded as a member of the Abstract Expressionist New York School.

Braguin was born in Kharköv, the Ukraine, on January 12, 1907 to Anna and Yalöv Braguin. The Braguin family were loyal to the Czar and in 1917, at the outset of the Russian Revolution and Civil War, they fled to New York, where Simeon's father supported his family as a merchant.

As he grew up, Braguin took art classes at Columbia University and the Art Students League, with Boardman Robinson. There he fell in love with fellow student, Lenna Glackens. Lenna was the daughter of William Glackens, one of the leaders of the Ashcan School. It is likely with William Glackens support, Braguin held his first exhibition in 1931 at the Marie Harriman Gallery in Manhattan, followed closely by a second at the Daniel Gallery. During that period, Braguin quickly developed into an accomplished photographer and gained more than a passing acquaintance with Alfred Steiglitz and Georgia O'Keeffe.

Like many artists of the Depression Era, Braguin relied on work in the field of illustration for sustenance. By 1932, he was a staff illustrator for Vogue, a

position which brought him high visibility in the world of fashion. His illustrations appeared in many other magazines as well, including *Mademoiselle* and the *Saturday Evening Post*. He quickly rose to become art director for *Vogue*, working closely with its leading photographers, Edward Steichen and Cecil Beaton.

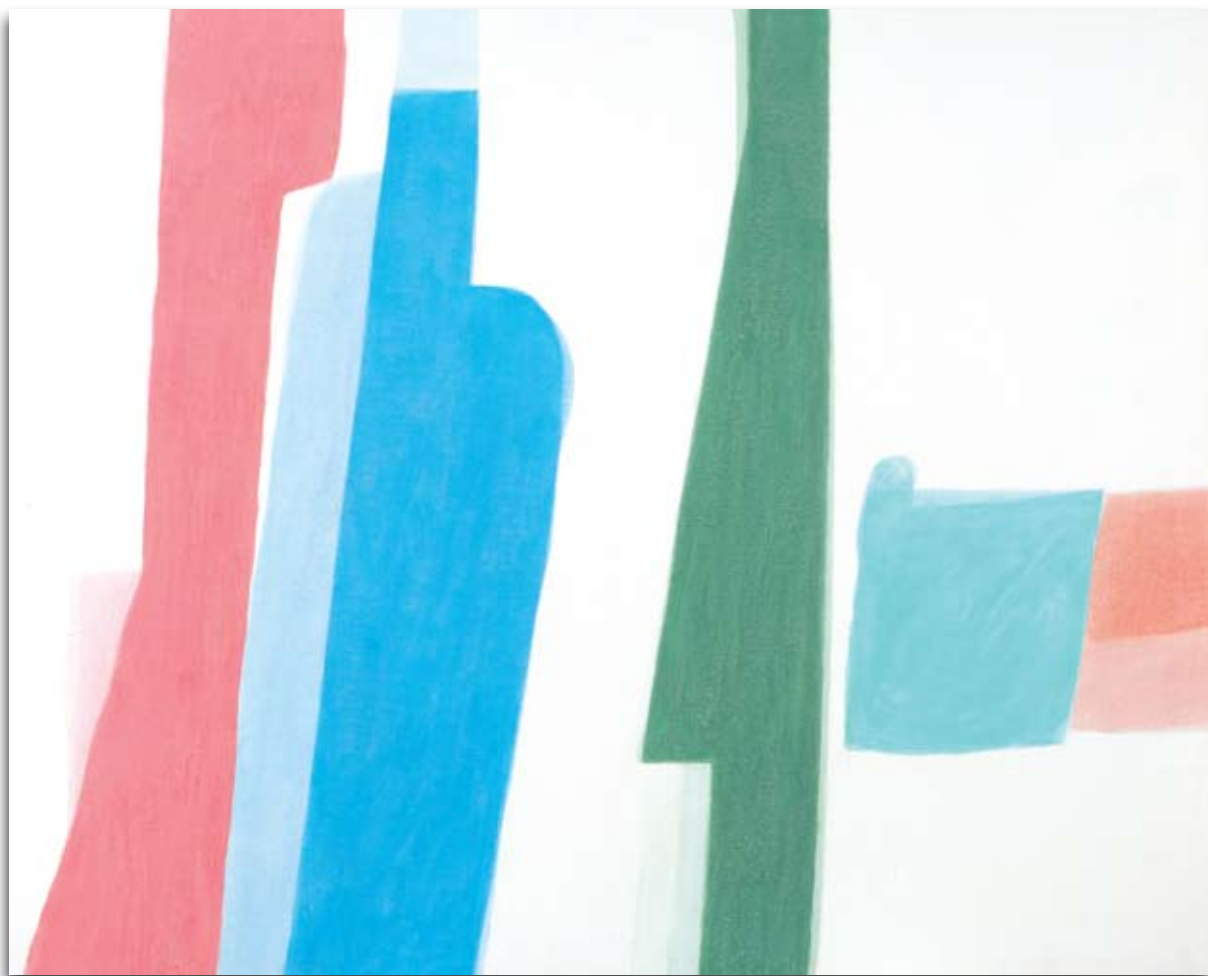
At the outbreak of World War II, Cecil Beaton left *Vogue* to work as a photographer for the British Ministry of Information and Steichen joined the U. S. Navy and formed a unit to photograph aviation combat. Braguin took a more daring step. He became a spy. In addition to being multilingual (he spoke Ukrainian, French, and Italian, as well as English), Braguin was a photographer – all skills needed by the Office of Strategic Services. His reconnaissance photographs proved essential to the success of many Allied bombing missions. After successfully completing ten daring missions, Braguin sensed he was tempting fate and happily accepted an offer to "retire" with honors.

During the 1950s, Braguin's unique amalgam of art and design was passed along to a young disciple named Andy Warhol. Warhol had arrived in New York in 1949 and produced many assignments under Braguin's commission and direction. It was natural that Warhol's drawings from this period should reflect his strong attraction to Braguin's light and playful style.

It wasn't until the 1970's that Braguin found his passion in abstract painting. This was his lifetime achievement. Over the last three decades of his life he produced a treasure trove of colorful canvases bringing to life his vision of the Essex Harbor. Wally Findlay Galleries is proud to present a retrospective of this artist's finest works.

1970

After acquiring a summer house in Essex, Connecticut, in the late 1960s, Braguin engaged in his love of sailing. He often could be found racing his Blue Jay at the Pettipaugh Yacht Club. In Essex he also painted on a regular basis, going on to evolve his own highly poetic brand of abstraction. On the occasion of a solo exhibition of his work at the Poindexter Gallery in New York in 1971, a critic for Arts magazine described his paintings as “powerful in their understatement and wonderful in their evocations.”



SB 1998.210, 1971 • 34 x 42 inches, acrylic on canvas 134344

WALLY FINDLAY GALLERIES INTERNATIONAL, INC.
124 EAST 57TH STREET, NEW YORK, NY 10022 • +1 (212) 421 5390
WWW.WALLYFINDLAY.COM



SB 1998.218, 1970 • 28 x 42 inches, acrylic on canvas 134324

WALLY FINDLAY GALLERIES INTERNATIONAL, INC.
124 EAST 57TH STREET, NEW YORK, NY 10022 • +1 (212) 421 5390
WWW.WALLYFINDLAY.COM



SB 1998.195, 1972 - 34 x 48 inches, acrylic on canvas 134327

WALLY FINDLAY GALLERIES INTERNATIONAL, INC.
124 EAST 57TH STREET, NEW YORK, NY 10022 • +1 (212) 421 5390
WWW.WALLYFINDLAY.COM



SB 1998.237, 1972 - 34 x 42 inches, acrylic on canvas 134346

WALLY FINDLAY GALLERIES INTERNATIONAL, INC.
124 EAST 57TH STREET, NEW YORK, NY 10022 • +1 (212) 421 5390
WWW.WALLYFINDLAY.COM



SB 1998.197, 1972 - 38 x 48 inches, acrylic on canvas 134328

WALLY FINDLAY GALLERIES INTERNATIONAL, INC.
124 EAST 57TH STREET, NEW YORK, NY 10022 • +1 (212) 421 5390
WWW.WALLYFINDLAY.COM

1980

From the early 1980's onward, each of Braguin's paintings is marked by carefully balanced geometric shapes, painted in unique hues of pastel colors. These geometric shapes of color never bear a sharp precisionist edge; rather, they are purposely softened with a rough finish. The translucency of the color fields show that he worked and re-worked sections, layering one color atop another until achieved the desired effect of establishing a careful harmony of shape and color.



SB 1998.158, 1986 - 89 • 40 x 50 inches, acrylic on canvas 134355

WALLY FINDLAY GALLERIES INTERNATIONAL, INC.
124 EAST 57TH STREET, NEW YORK, NY 10022 • +1 (212) 421 5390
WWW.WALLYFINDLAY.COM



C38 Abstraction 125, 20 x 25 inches, acrylic on canvas 128133

WALLY FINDLAY GALLERIES INTERNATIONAL, INC.
124 EAST 57TH STREET, NEW YORK, NY 10022 • +1 (212) 421 5390
WWW.WALLYFINDLAY.COM



SB 1998.48, 1988 • 48 x 60 inches, acrylic on canvas 134336

WALLY FINDLAY GALLERIES INTERNATIONAL, INC.
124 EAST 57TH STREET, NEW YORK, NY 10022 • +1 (212) 421 5390
WWW.WALLYFINDLAY.COM



SB 1998.148, 1981 • 30 x 32 inches, acrylic on canvas 134326

WALLY FINDLAY GALLERIES INTERNATIONAL, INC.
124 EAST 57TH STREET, NEW YORK, NY 10022 • +1 (212) 421 5390
WWW.WALLYFINDLAY.COM



Untitled 1982 • 26 x 20 in. Oil on Canvas - 128130

WALLY FINDLAY GALLERIES INTERNATIONAL, INC.
124 EAST 57TH STREET, NEW YORK, NY 10022 • +1 (212) 421 5390
WWW.WALLYFINDLAY.COM

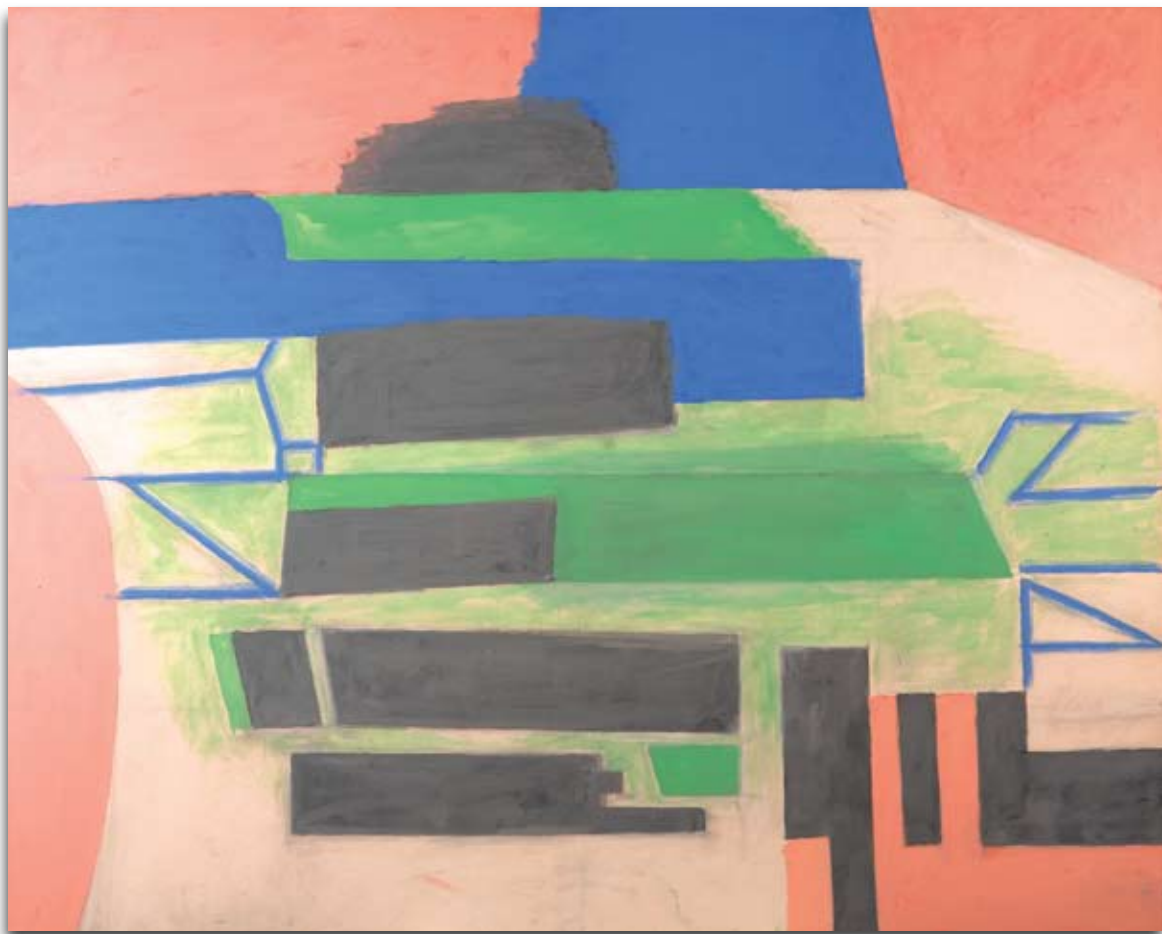
1990

In 1994 Braguin suffered a stroke that curtailed his artistic activity. He passed away three years later at the age of ninety, leaving the bulk of his estate to Yale University to establish the Janet and Simeon Braguin Fund for American Art. He is represented in numerous public collections, including the Kresge Art Museum, East Lansing, Michigan; Yale University Art Gallery, New Haven, Connecticut; the Lyman Allyn Art Museum, New London, Connecticut; and the Twentieth Century Foundation Museum, New York.



SB 1998.14, 1989 - 1990 • 50 x 64 inches, acrylic on canvas 134342

WALLY FINDLAY GALLERIES INTERNATIONAL, INC.
124 EAST 57TH STREET, NEW YORK, NY 10022 • +1 (212) 421 5390
WWW.WALLYFINDLAY.COM



SB 1998.36, 1994 • 48 x 60 inches, acrylic on canvas 134337

WALLY FINDLAY GALLERIES INTERNATIONAL, INC.
124 EAST 57TH STREET, NEW YORK, NY 10022 • +1 (212) 421 5390
WWW.WALLYFINDLAY.COM



SB 1998.90, 1994 • 50 x 64 inches, acrylic on canvas 134341

WALLY FINDLAY GALLERIES INTERNATIONAL, INC.
124 EAST 57TH STREET, NEW YORK, NY 10022 • +1 (212) 421 5390
WWW.WALLYFINDLAY.COM



Abstraction 42, 1996, 1996 - 1990 • 48 x 60 inches, acrylic on canvas 128141

WALLY FINDLAY GALLERIES INTERNATIONAL, INC.
124 EAST 57TH STREET, NEW YORK, NY 10022 • +1 (212) 421 5390
WWW.WALLYFINDLAY.COM



SB 1998.81, 1995 • 60 x 48 inches, acrylic on canvas 134339

WALLY FINDLAY GALLERIES INTERNATIONAL, INC.
124 EAST 57TH STREET, NEW YORK, NY 10022 • +1 (212) 421 5390
WWW.WALLYFINDLAY.COM



SB 1998.46, 1996 • 48 x 60 inches, acrylic on canvas 134334

WALLY FINDLAY GALLERIES INTERNATIONAL, INC.
124 EAST 57TH STREET, NEW YORK, NY 10022 • +1 (212) 421 5390
WWW.WALLYFINDLAY.COM



C13 Abstraction 43, 1996 • 48 x 60 inches, oil on canvas 128148

WALLY FINDLAY GALLERIES INTERNATIONAL, INC.
124 EAST 57TH STREET, NEW YORK, NY 10022 • +1 (212) 421 5390
WWW.WALLYFINDLAY.COM



SB 1998.41, 1994 • 60 x 48 inches, acrylic on canvas 134338

WALLY FINDLAY GALLERIES INTERNATIONAL, INC.
124 EAST 57TH STREET, NEW YORK, NY 10022 • +1 (212) 421 5390
WWW.WALLYFINDLAY.COM



SB 1998.80, 1995 • 48 x 60 inches, acrylic on canvas 134335

WALLY FINDLAY GALLERIES INTERNATIONAL, INC.
124 EAST 57TH STREET, NEW YORK, NY 10022 • +1 (212) 421 5390
WWW.WALLYFINDLAY.COM



02:0523C/22 *Abstraction 84*, 1995 • 48 x 60 inches, acrylic on canvas 128144

WALLY FINDLAY GALLERIES INTERNATIONAL, INC.
124 EAST 57TH STREET, NEW YORK, NY 10022 • +1 (212) 421 5390
WWW.WALLYFINDLAY.COM

For a hard copy of this catalogue
please contact the New York Gallery

+ (1) 212.421.5390
email : newyork@wallyfindlay.com