



André Hambourg  
& *L'École Normande*

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**André Hambourg**  
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32 EAST 57<sup>TH</sup> STREET, 2<sup>ND</sup> FLOOR, NEW YORK, NEW YORK 10022 • (212) 421-5390

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# André Hambourg

(1909-1999)

During their lifetime few artists attain the international acclaim that has been accorded to André Hambourg. His paintings hang in more than fifty museums and his name is synonymous with the highest standards of French art. Hambourg is that rare creative talent, a complete artist. Apart from his oils, pastels, watercolors and drawings, he has developed an enviable reputation in the fields of lithography, engravings, ceramics, mural decorations and illustrations. Year after year, his one-man shows in Paris, Honfleur, Cagnes-sur-Mer, Brussels, London, North Africa and the United States added to his fame and stature in the art world.

One of France's most honored artists, Hambourg received his country's highest tribute in 1951 - the Cross of the Chevalier of the Legion of Honor – before becoming an Officer of the Legion of Honor in 1961. Among an impressive list of awards and honors, he also holds the Croix de Guerre, which he received for his wartime services from 1939 to 1945, and the Grande Médaille de Vermeil of the City of Paris.

André Hambourg was born in Paris in 1909. He began his career at the École Nationale Supérieure des Arts Décoratifs and, in 1927, enrolled in the École Nationale des Beaux-Arts as a student of painting. Modigliani and Soutine's dealer introduced him to Henri Bénézit, who presented Hamburg's first important one-man show in Paris in 1928; he was only nineteen years old at the time. Derain, Friesz and Kisling encouraged his involvement with the art movement in Montparnasse. In 1931, his increasing prominence was indicated by being made a member of the Committee of the Salon de l'Art Français Indépendant and the Salon de l'Oeuvre Unique.

One thinks of André Hambourg as a sensitive interpreter of the Normandy coastline or Venetian canals, but his life and work have passed through many formative stages to achieve this distinction. In 1933, he received the first honor of his developing career. He was awarded the Prix de la Villa Abd-el-Tif and, as a result, he went to North Africa for the first time. There, he became aware of the importance and power of light, that myriad brightness, that intangible luminous quality through which strange shapes merge into a haze. Against this shock of brilliant sunlight, he found that poverty stood out in all its bleakness, which he recorded on canvas. Throughout the 1930s he was occupied with painting in North Africa, going on to exhibit eighty paintings in a one-man show at the Musée d'Outre-Mer in Paris in 1939.

While in North Africa in 1939, he was mobilized as a military reporter and artist for the Free French Forces. Special missions on combat vessels led to his appointment as a war correspondent in 1944. He participated in the campaigns of France, the Atlantic Front, Alsace and Germany in this capacity. 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.

In 1946, André Hambourg resumed his painting career. From that year on, his unremitting work and a succession of exhibitions in France and other countries demonstrated his ever-increasing, absolute search for movement and light. He had spent many years until then working in

monotones and mutations of light. Now, however, he began moving towards a perception of color through pastel, and in 1957, he made his first trip to Venice where the transition was completed.

During the summer of 1964, Trouville-sur-Mer honored Hambourg with the first highly important retrospective exhibition of his work covering the years from 1927 to 1964. Then, in 1970, he had a significant retrospective exhibition; five hundred of his works formed the prestigious exhibition at the Maison de Culture in Bourges. In 1972, he traveled to the United States, where he had a one-man show at Findlay Galleries in Palm Beach. That same year, he received the special honor of being chosen to paint a monumental mural for the new European Court of Justice in Luxembourg.

Early in his career, Hambourg became active in the Paris Salons, starting with his first exhibition at the Salon de Tuileries in 1929, followed by the Salon des Indépendants, Salon d'Automne, Les Peintres Témoins de leur Temps, Salon du Dessin, Salon de la Peinture à l'Eur and the Salon des Terres Latines. In 1962, a documentary film was made about his life and work titled *André Hambourg, the Painter*. He has also been the subject of two books.

To appreciate Hambourg's art, one must understand its development and its transitions from the youthful dark canvas and scenes of conflict to the sudden perception of light, to landscapes in which the mind can rest in beauty and fantasies freed from constraint. In all his wide-ranging travels, Hambourg carries his artistic ambience with him. Venice, Paris, Honfleur and even London have the same spiritual and creative climate for Hambourg. Color assumes the same importance and proportion, and the muted light accentuates its impact and detail, unlike his works painted in North Africa or the Mediterranean. With this change of emphasis, his scenes differ from his earlier paintings, not in sensitivity but in perception and aim. It is the transient, the immense universal mutability of world and sky to which he unceasingly returns.

Normandy and Venice reflect this dramatic change. He transforms these scenes on canvas into a spontaneous world; the slightest touch of color is a suggestion rather than a form. A painter of atmosphere, he possesses an almost rustic knowledge of the elements. That certainty characterizes his work, enabling him to harmonize the tree with its reflection in the water, the ship with the sea, and the human figure with the sand. Everything is alive, not only the surging crowds on a beach, but the water, the sands, and the skies, which change the atmosphere from one canvas to another. The relationship between the sea and the sky, the winds and the waves are poetic. 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.

Life in all its guises has always been the overriding passion of Hambourg's work. In the development of his art, perhaps it is not life that has changed but his apprehension of it so that, from being the painter of its sorrow, he is now the painter of its joy, its dynamism, and its constantly renewed creation. He catches the color of the transient moment, held and magnified in a dynamic mutability. By means of his own reactions to life and the spontaneity of human contact, he relays to the world what the world expects from the artist - the possibility of renaissance.

*“Pure colour, or an abundant mix, enabled him to express effects of transparency and fluidity, the freshness and spontaneous character of which he was able to reproduce in his paintings. Movement is in the split-second captured. No mistakes allowed. No regrets. Confidence in the precision of the stroke and accuracy of colour in the palette lead to an expressive plenitude which is evidence of beauty.”*

– Lydia Haramboug, Historian and Art Critic

**André Hambourg** (1909-1999)

*Maree haute ete*, 1963

oil on canvas

13 1/4 x 21 1/2 in.

FG© 140718





**André Hambourg** (1909-1999) | *La plage a marée haute*  
oil on canvas | 6 5/8 x 10 3/4 in. | FG© 140131



**André Hambourg** (1909-1999) | *Soleil sur la plage, Trouville, 1979*  
oil on canvas | 6 5/16 x 10 5/8 in. | FG© 140808



**André Hambourg** (1909-1999) | *Retour des regates*, 1988  
oil on canvas | 18 1/8 x 14 15/16 in. | FG© 140797



**André Hambourg** (1909-1999) | *Tres beau temps, a Trouville*, 1978  
oil on canvas | 8 11/16 x 10 5/8 in. | FG© 139551



**André Hambourg** (1909-1999) | *Les voiliers*, 1977  
oil on canvas | 6 5/16 x 10 5/8 in. | FG© 141031



(cover image) **André Hambourg** (1909-1999) | *Sur la plage a marea basse, Trouville*  
oil on canvas | 7 1/2 x 9 7/16 in. | FG© 140870



**André Hambourg** (1909-1999) | *La plage, apres-midi*  
oil on canvas | 8 11/16 x 13 3/4 in. | FG© 141199



**André Hambourg** (1909-1999) | *Les petits chevaux de la plage*, 1966  
oil on canvas | 6 5/16 x 10 5/8 in. | FG© 139274



**André Hambourg** (1909-1999) | *Voiliers, temps calme*, 1967  
oil on canvas | 10 5/8 x 13 3/4 in. | FG© 141045



**André Hambourg** (1909-1999) | *Le spinacker mauve, Deauville*  
oil on canvas | 5 1/2 x 7 1/8 in. | FG© 132484



**André Hambourg** (1909-1999) | *Bateaux en fete au large de, Trouville*  
oil on canvas | 4 11/16 x 8 5/8 in. | FG© 137125



**André Hambourg** (1909-1999) | *A Honfleur jour de fete*  
oil on canvas | 8 11/16 x 13 3/4 in. | FG© 140816

*“His paintings are the work of a magical hand which brought its subjects to life by hardly touching them.”*

– Robert Periente, Former Editor of *L'Equipe*

**André Hambourg** (1909-1999)

*Preparatifs du concours hippique, 1973*

oil on canvas

19 11/16 x 28 3/4 in.

FG© 140960



# L'École Normande

The School of Normandy

Though the term l'École de Rouen was established during the movement itself in 1902 by French critic Arsène Alexandre, the term l'École Normande did not come about until much later. It was first used in 1969 as a term to link the specific School of Rouen artists who painted not just in Normandy's capital of Rouen but in the surrounding cities as well, in places like Vétheuil, Rolleboise, Giverny, and Les Andelys.

The School of Rouen was a school of rebels. Led by freethinking artists who rejected the academic and formulaic artistic conventions of the time, artists of this school chose to celebrate natural beauty and embraced all the possibilities brought forth by its subjective representation. Though initially inspired by Impressionism, these Rouennais painters explored many of the new movements of their time as well. They prized artistic independence and individuality, inciting each other to adopt new styles such as Fauvism, Cubism, and Neo-impressionism. Following the lead of Albert Lebourg (the school's de facto first maître), many of these first-generation School of Rouen painters traveled throughout Europe, continuing the Impressionist tradition of painting en plein air. Lebourg painted luminous, subtly lit landscape canvases that told the viewer the artist was out among his subjects while working. Ultimately, these artists returned to Normandy, where they resumed the impressionist quest to capture brief moments in time, especially those born from the ever-changing effect of light and atmosphere. By the second generation of the movement, most artists had developed their own unique styles, from the darker-toned, vaguely Cubist cathedrals of Pierre Dumont to the almost ethereal pastel sea and landscapes of Robert Pinchon—two artists who led the second wave of the School of Rouen and School of Normandy.

As with those in the School of Rouen, the artists that made up the School of Normandy were brought together by a shared love of a place and a sense of experimentation rather than a shared artistic style. Each artist stayed true to their own approach, some choosing to paint in more Impressionistic styles, others in more Fauvist styles, and others still in more Pointillist styles, all striving to capture the transient beauty of the French countryside, particularly the Seine. In an array of techniques, artists of the School of Normandy reproduced the Seine and the feelings it incited in them. The peaceful, Post-impressionist landscapes of Albert Malet, the jewel-toned geometric depictions of Alfred Dunet, and the whimsical and wild scenes of René Sautin—their canvases burst with light, color, and emotion as the sky and sea intermingled. Others branched out, painting bold, Impressionistic still lifes and portraits but never failing to experiment with style, color, and form.

Since its founding in 1870, Findlay Galleries has been an international leader in representing the artists of the School of Rouen and the School of Normandy. In the exhibition *André Hambourg & L'École Normande*, we present a breadth of works from our collection of Hambourg paintings and a diverse selection of works by artists of l'École Normande who have dedicated a significant part of their oeuvres to celebrating this beloved region in all its beauty. The exhibition includes works by the leaders of four generations of artists, all masters of their times. Also included in the collection is a selection of choice paintings by the masters Gaston Sébire and Isabelle de Ganay, two artists of the later generations of the movement, with whom Findlay Galleries has a long and unparalleled history. De Ganay continues the School of Rouen's tradition of en plein air painting, capturing the moment and feelings the Normandy landscape inspires.

Although the works in this exhibition vary in style, they are united by something intangible, each emanating a love for the Normandy region and a deep desire to communicate its beauty to the world.



Robert Antoine  
Pinchon  
(1886 - 1943)  
Rouen, France



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



André Hambourg  
(1909 - 1999)  
Paris, France



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



Eugene Louis Boudin  
(1824 - 1898)  
Honfleur, France



Alfred Dunet  
(1889 - 1939)  
Rouen, France



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



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



Pierre Dumont  
(1884 - 1936)  
Paris, France



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



Isabelle de Ganay  
(B. 1960)  
Rouen, France



Hughes Claude  
Pissarro  
(B. 1935)  
Neuilly-sur-Seine, France



**François Gall** (1912-1987) | *Trouville*  
oil on canvas | 8 11/16 x 10 5/8 in. | FG© 136393



**François Gall** (1912-1987) | *La plage a Trouville*  
oil on canvas | 10 5/8 x 18 1/8 in. | FG© 139639



Detail Image



**Gaston Sébire** (1920-2001) | *Après-midi ensoleille*, 1991

oil on canvas | 28 3/4 x 36 1/4 in. | FG© 130739



**Gaston Sébire** (1920-2001)

*La Grande Voile*

acrylic on canvas

36 1/4 x 28 3/4 in.

FG© 141315



**Gaston Sébire** (1920-2001) | *La Visite du bateau*

oil on canvas | 28 3/4 x 36 5/8 in. | FG© 141158



**Gaston Sébire** (1920-2001) | *Après-midi pres de Trouville*  
oil on canvas | 31 7/8 x 39 3/8 in. | FG© 139522



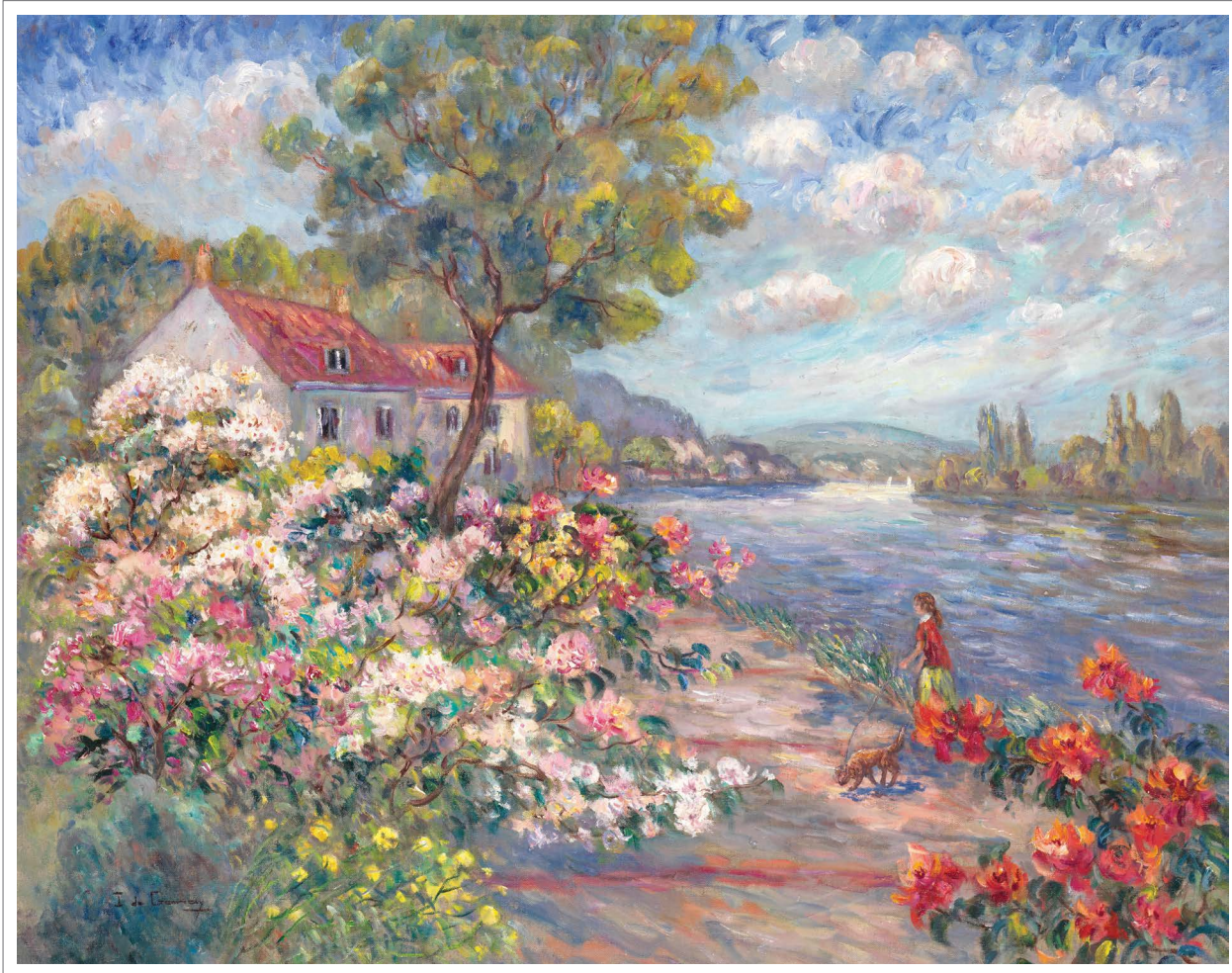
**Gaston Sébire** (1920-2001) | *Baigneurs sur la plage*  
oil on canvas | 25 9/16 x 36 1/4 in. | FG© 140550



Détail Image



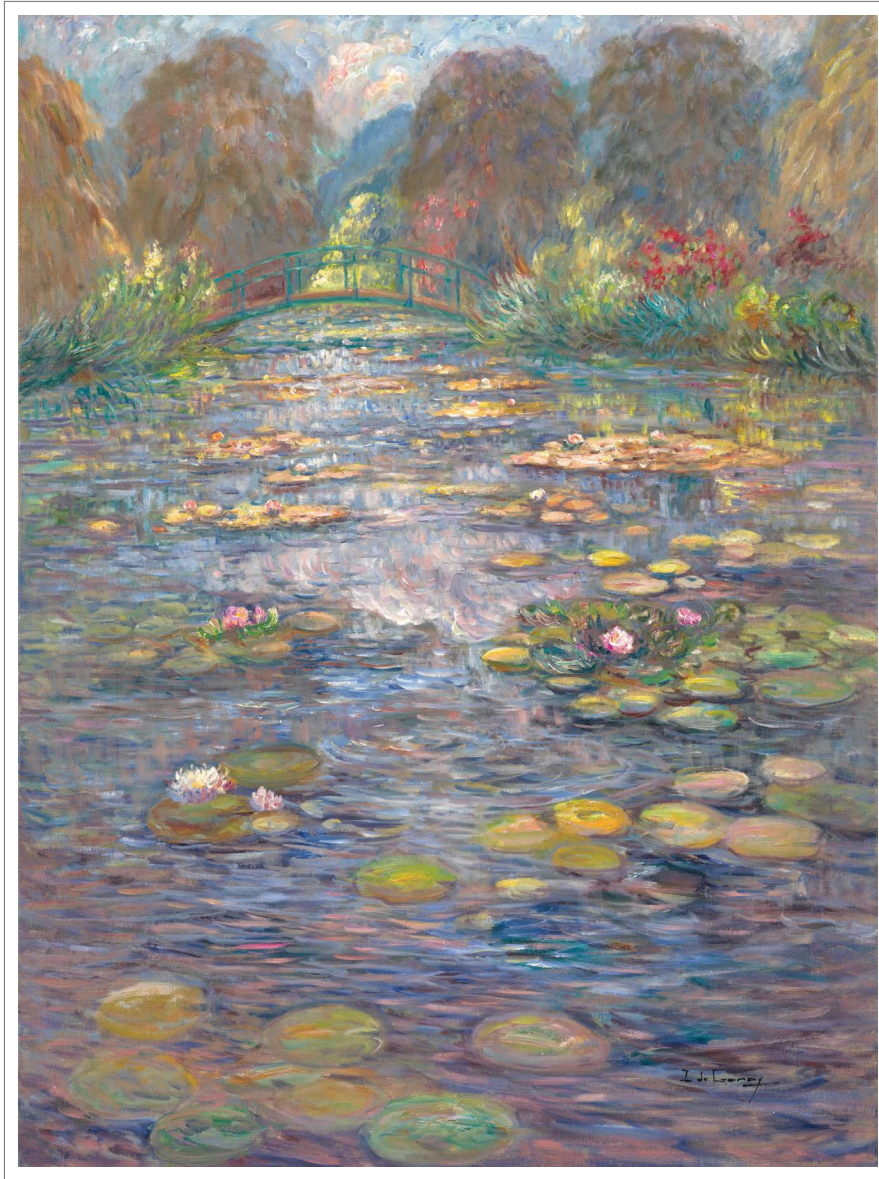
Gaston Sébire (1920-2001) | *La plage et les tentes*  
oil on canvas | 28 3/4 x 36 1/4 in. | FG© 141365



**Isabelle de Ganay** | *Duclair sur la Seine*  
oil on canvas | 31 7/8 x 39 3/8 in. | FG© 141254



**Isabelle de Ganay** | *Parasole multicolores*  
oil on canvas | 44 7/8 x 57 1/2 in. | FG© 141273



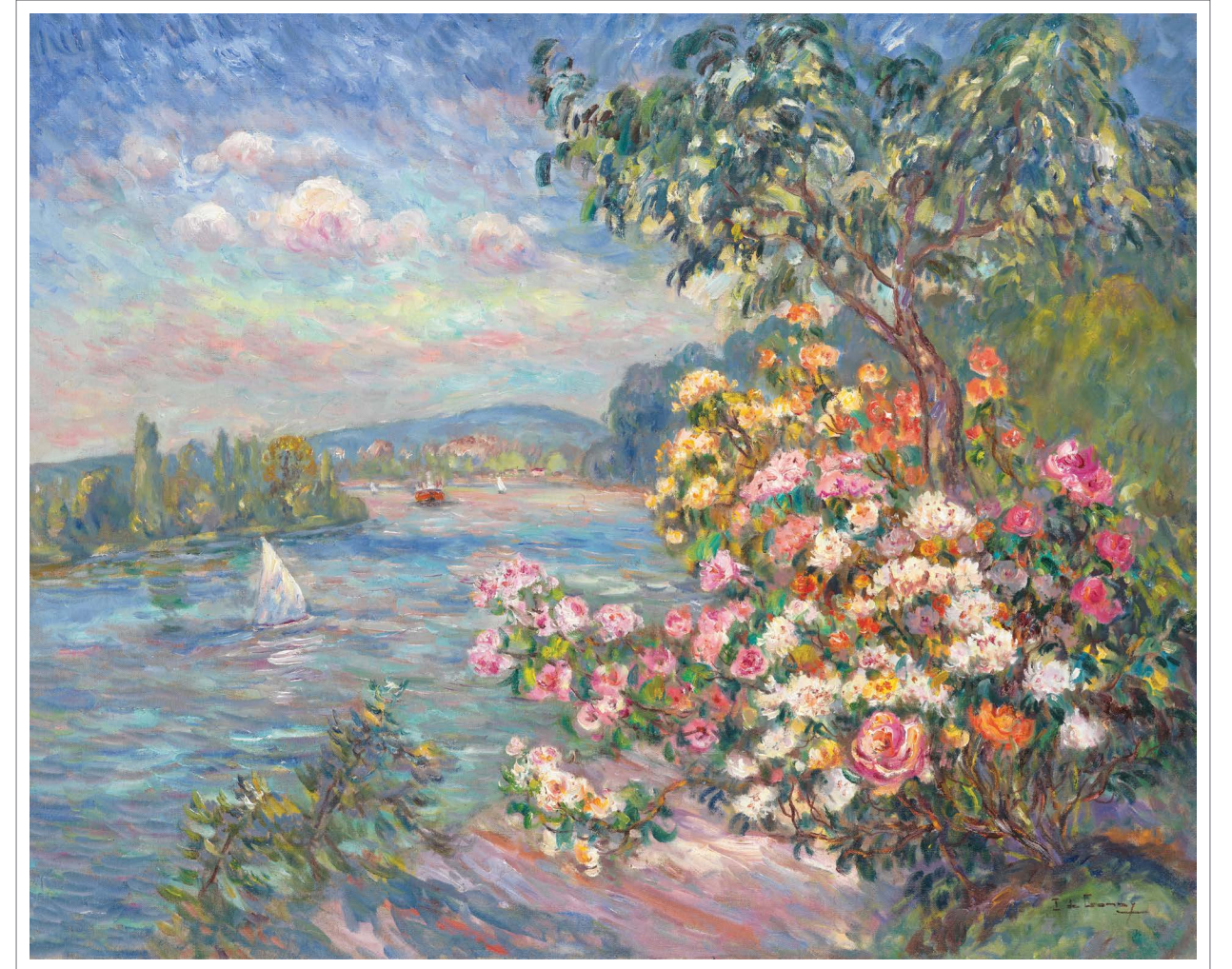
**Isabelle de Ganay**

*Pont de l'artiste Claude Monet*

oil on canvas

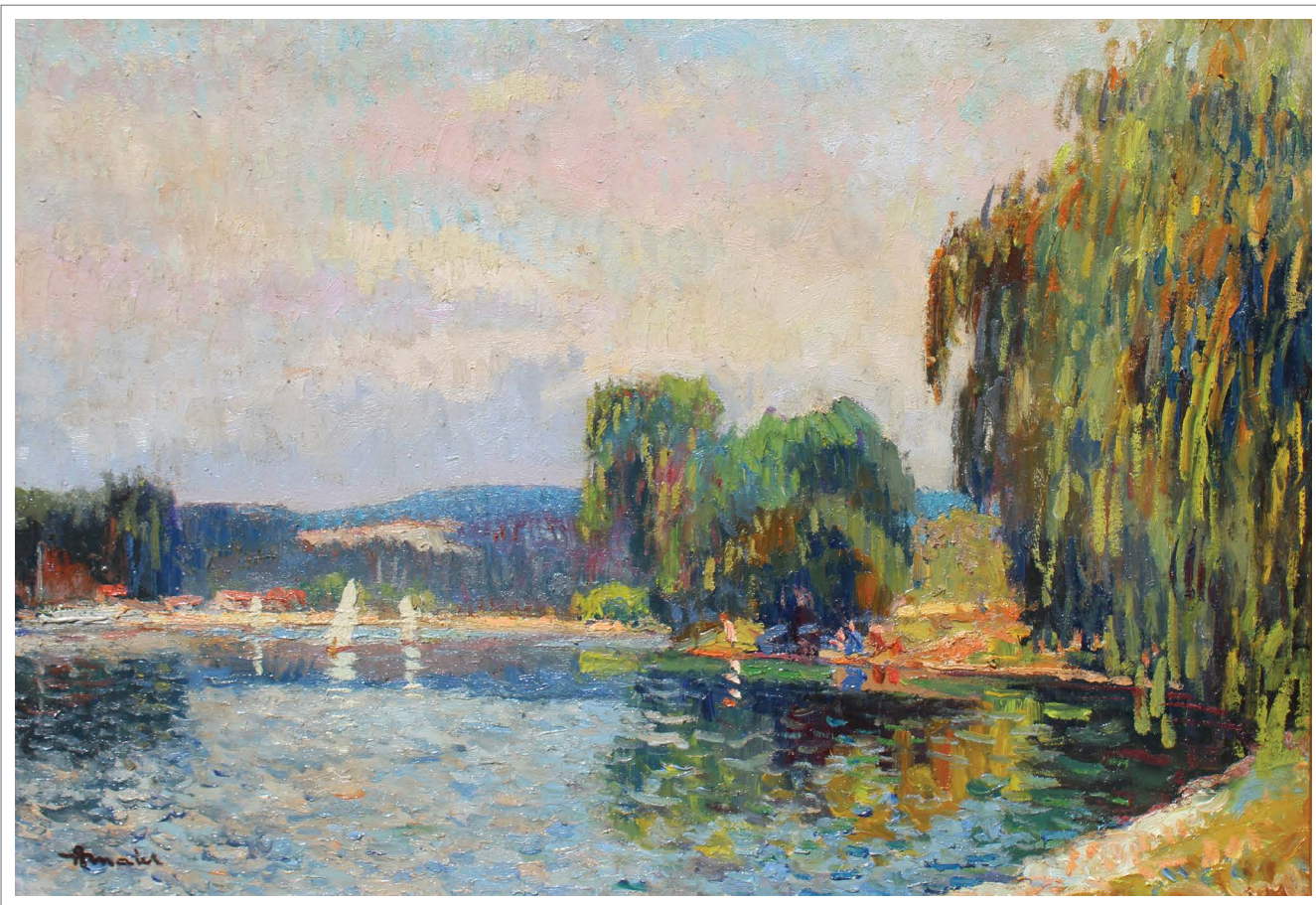
51 3/16 x 38 3/16 in.

FG© 141269



**Isabelle de Ganay | Villequier**

oil on canvas | 31 7/8 x 39 3/8 in. | FG© 141258



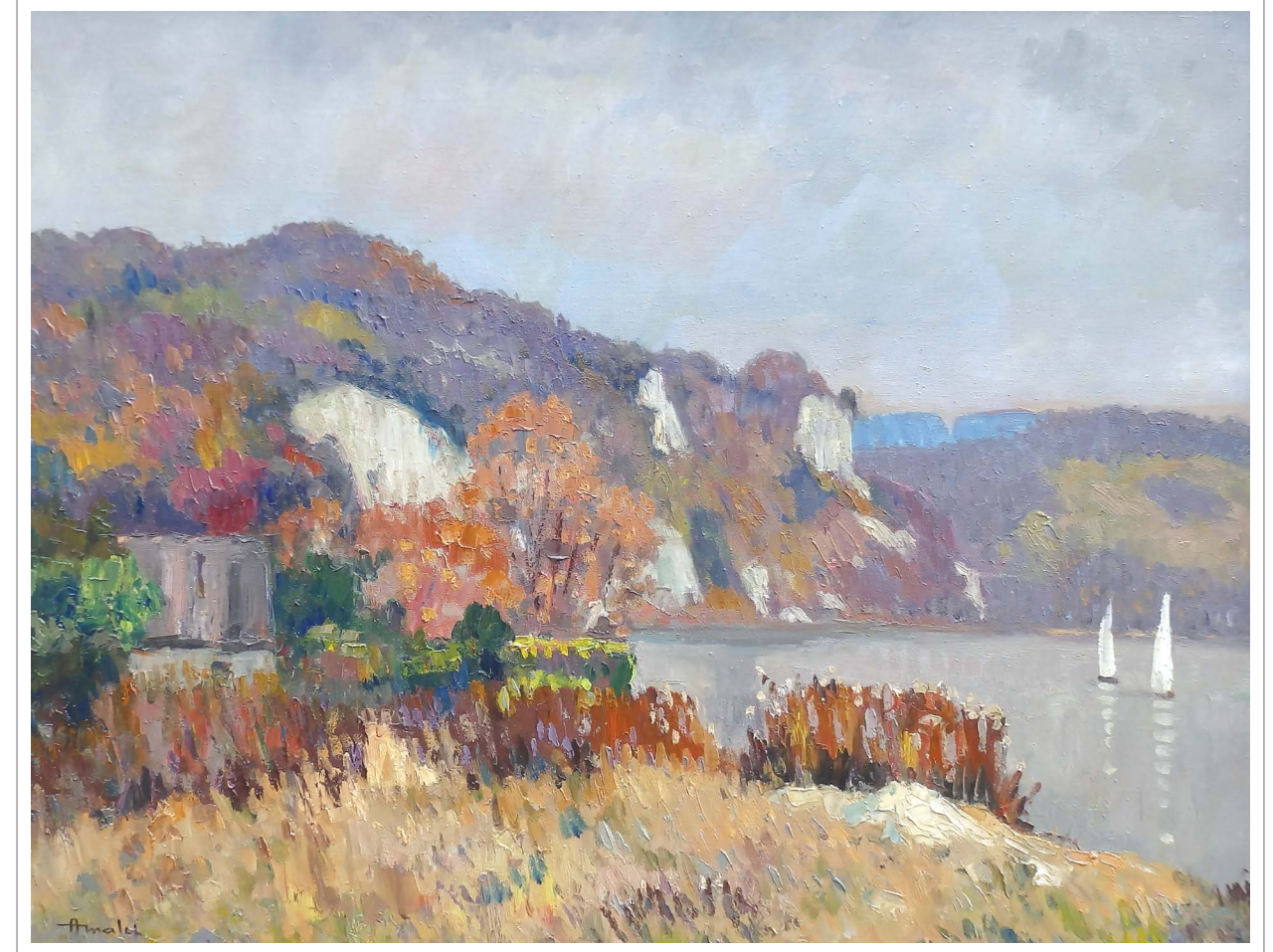
**Albert Malet** (1905-1986) | *Bord de Seine II*  
oil on canvas | 19 11/16 x 28 3/4 in. | FG© 139566



**Gaston Sébire** (1920-2001) | *Voiliers sur le plan d'eau*, 1977  
oil on canvas | 28 3/4 x 39 3/8 in. | FG© 137560



**Albert Malet** (1905-1986) | *La Seine a Tosny, Eure*  
oil on canvas | 19 11/16 x 25 9/16 in. | FG© 139007



**Albert Malet** (1905-1986) | *Voilier sur la Seine, Duclair*  
oil on canvas | 23 5/8 x 28 3/4 in. | FG© 137064



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



**Albert Malet** (1905-1986) | *La Seine a Sahurs*  
oil on canvas | 13 x 21 5/8 in. | FG© 139536



Detail Image

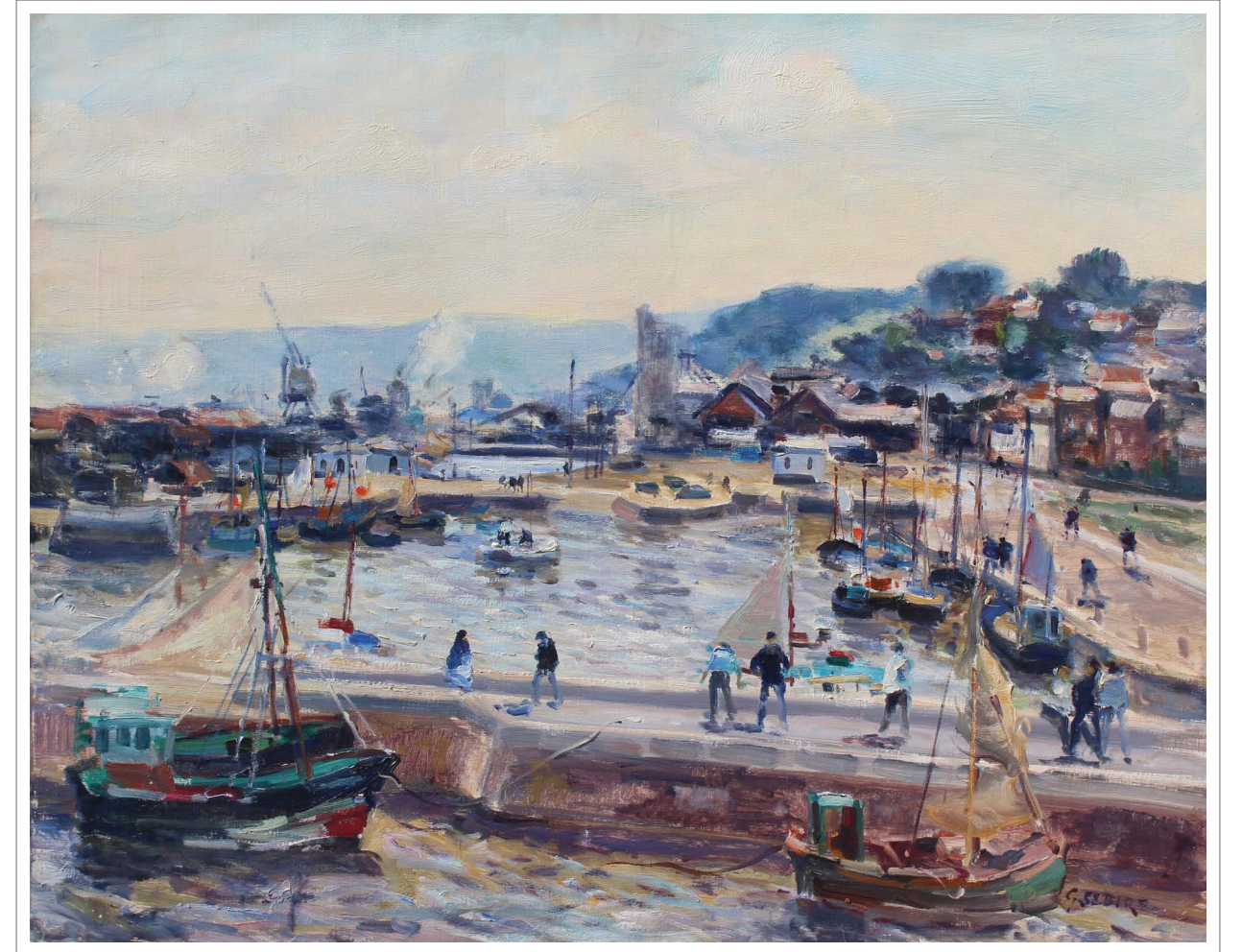


**Gaston Sébire** (1920-2001) | *Après-midi ensoleille*, 1991

oil on canvas | 28 3/4 x 36 1/4 in. | FG© 130739



**Hugues Claude Pissarro** | *Le dechargement des langoustiers*  
oil on canvas | 18 1/8 x 21 5/8 in. | FG© 136135



**Gaston Sébire** (1920-2001) | *Port Normand*  
oil on canvas | 28 3/4 x 36 1/4 in. | FG© 137224



Detail Image



Camille Pissarro (1830-1903) | *Brise-lames est, retour des regates au Havre*, 1903

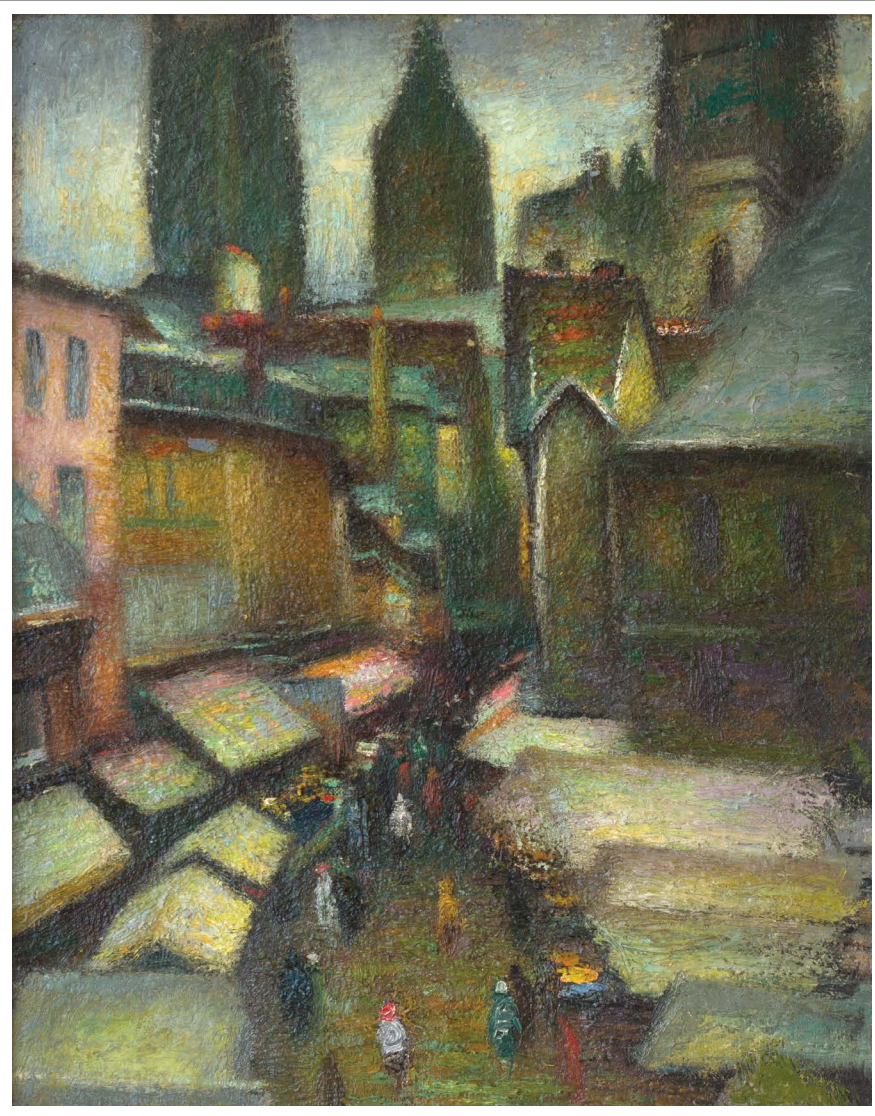
oil on canvas | 17 x 20 5/8 in. | FG© 133865



**François Gall** (1912-1987) | *La plage*  
oil on canvas | 8 5/8 x 10 5/8 in. | FG© 136820



**Eugène Louis Boudin** (1824-1898) | *Trouville, Le marche aux poissons*, 1884  
oil on board mounted on wood panel | 14 3/4 x 18 1/8 in. | FG© 133912



**Alfred Dunet** (1889-1939)

*Rue de l'Epicerie, 1937*

oil on canvas

24 x 18 1/8 in.

FG© 136814



**Pierre Dumont** (1884-1936)

*Rue de l'Epicerie*

oil on canvas

28 3/4 x 23 5/8 in.

FG© 139631



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## **Palm Beach**

(561) 655-2090

[palmbeach@findlayart.com](mailto:palmbeach@findlayart.com)

165 Worth Avenue

Palm Beach, Florida 33480

## **New York**

(212) 421-5390

[newyork@findlayart.com](mailto:newyork@findlayart.com)

32 East 57<sup>th</sup> Street, 2<sup>nd</sup> Floor

New York, New York 10022

WWW.FINDLAYGALLERIES.COM