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WALLY FINDLAY GALLERIES



MONTEZIN AND THE CIRCLE OF POST-IMPRESSIONISTS

“You ask me from a point of view of technique, how I go about it, this seems impossible to explain as I never go about it in the same way, sometimes I do a drawing, other times I paint without a hint of drawing. I allow myself to be taken with nature, and I work in total freedom and merely sticking with one method, always the same thing, is in my opinion wrong and easily becomes a habit. You always should look to go about it in a different way and avoid routine.”

– Pierre-Eugene Montezin

Excerpt From a letter to his grandson

WALLY FINDLAY GALLERIES
INTERNATIONAL, INC

MONTEZIN
— AND THE CIRCLE OF —
POST-IMPRESSIONISTS



FINDLAY GALLERIES

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PIERRE-EUGENE MONTEZIN (1874-1946)

Pierre-Eugène Montézin, a master of landscapes and rural scenes, led a life steeped in the contradictions of his passion. Though he resided in the bustling heart of Paris, his soul found its truest expression in the open air of the Ile-de-France countryside. Born in 1874 on a narrow urban street in the French Capital, Montézin was shaped by the duality of city life and a profound appreciation for nature—instilled in him by his father, an artisan and artist who nurtured the boy’s love for the serene beauty found in rural landscapes.

Accompanying his father on early morning excursions through tranquil fields and meandering rivers, Montézin forged a deep connection with the natural world. This bond blossomed in his artwork, where he wove the lives of local farmers into vibrant scenes, painting them at work under the dappled sunlight filtering through the trees, all framed by the ever-changing skies of Île-de-France reflected in the gentle flow of rivers.

In 1893, Montézin embarked on a quest for recognition, relentlessly submitting his works to the esteemed Salon for a decade. His efforts often met with rejection. Yet, his determination bore fruit. In 1903, he was finally accepted, earning respect and admiration as a young artist whose voice resonated with authenticity.

When the Great War erupted in 1914, Montézin answered the call to arms, serving at the front and earning the Médaille Militaire for his bravery. Upon returning to Paris, he resumed his artistic pursuits, preferring the canvas of nature over the confines of a studio. Whether painting in the charming

towns of Dreux and Moret, his works began to emerge as representations of life itself, showcasing the harmony between humanity and the beauty of the land.

In 1920, Montézin received the prestigious Prix Rosa Bonheur, marking the beginning of an illustrious career filled with accolades. He continued to gain recognition, being named a Chevalier of the Legion of Art in 1923. His profile rose further in 1932 when he received the Medal of Honor at the Salon des Artistes Français, along with being elected president of the Salon jury. This was a groundbreaking achievement since landscape painters had not received the Medal of Honor for three decades, highlighting Montézin’s exceptional talent in a genre considered minor at the time.

Over the years, Montézin held several successful exhibitions, with major retrospectives occurring in 1932, 1936, and 1938. His prominence in the art world continued to solidify when he was elected as a member of the Académie des Beaux-Arts in 1940, replacing the late Édouard Vuillard. Even in his later years, he continued to create captivating landscapes, famously stating to critic Louis Vauxcelles, “The subjects of the landscape painter are less in front of the artist’s eyes, than in his heart.” Tragically, Montézin’s life and career were cut short during a painting excursion in Brittany in 1943.

Leaving behind a rich tapestry of works, Montézin profoundly influenced the next generation of post-Impressionist landscape painters, ensuring that his passion for nature would continue to inspire those who followed in his footsteps.



PIERRE-EUGENE
MONTEZIN (1874-1946)

Peniches a Saint-Mammes

oil on canvas

23 5/8 x 28 3/4 in.

FG© 139353





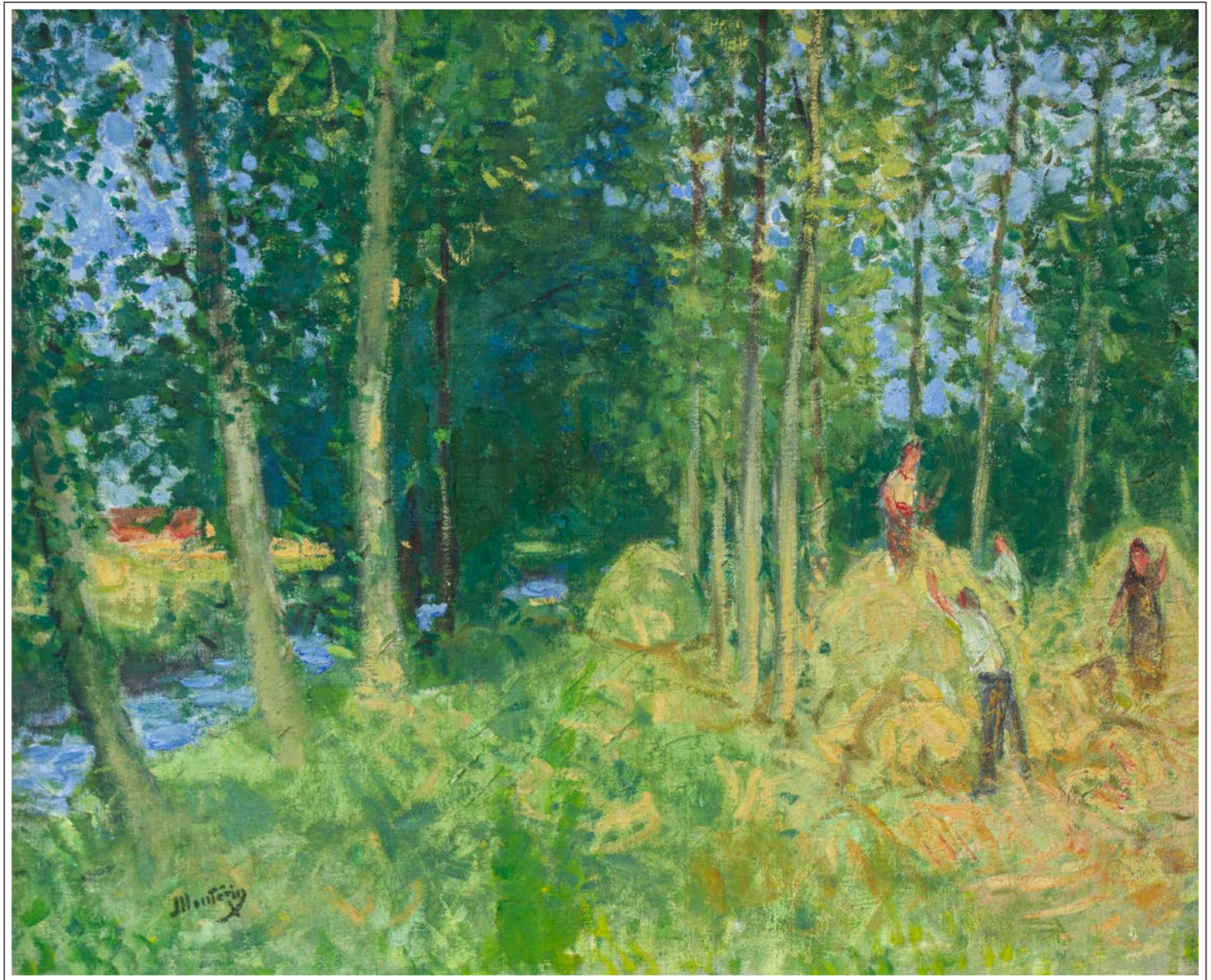
PIERRE-EUGENE
MONTEZIN (1874-1946)

Fenaison

oil on canvas

23 9/16 x 28 11/16 in.

FG© 136730





PIERRE-EUGENE
MONTEZIN (1874-1946)


Les Baigneuses, 1935

oil on board

19 1/4 x 19 1/4 in.

FG© 138786





PIERRE-EUGENE
MONTEZIN (1874-1946)

Pont sur la neige

oil on paper mounted on panel

19 5/8 x 25 3/8 in.

FG© 137409

Montezin





PIERRE-EUGENE
MONTEZIN (1874-1946)

Le repos

oil on paper laid down on panel

15 x 21 1/4 in.

FG© 141113





PIERRE-EUGENE
MONTEZIN (1874-1946)

Bateaux a quai sur le Loing

oil on canvas

21 1/4 x 25 9/16 in.

FG© 141629





PIERRE-EUGENE
MONTEZIN (1874-1946)

La fête foraine

gouache on paper
11 7/16 x 14 9/16 in.
FG© 141580



PIERRE-EUGENE
MONTEZIN (1874-1946)

Les peupliers

oil on canvas

21 3/8 x 25 3/4 in.

FG© 141064







PIERRE-EUGENE
MONTEZIN (1874-1946)

Paysage de campagne

oil on board

21 1/4 x 25 3/8 in.

FG© 139978





PIERRE-EUGENE
MONTEZIN (1874-1946)

Sur la route de Bourgogne à Veneux

oil on canvas

25 9/16 x 31 7/8 in.

FG© 140839





HENRY MORET

(1856-1913)

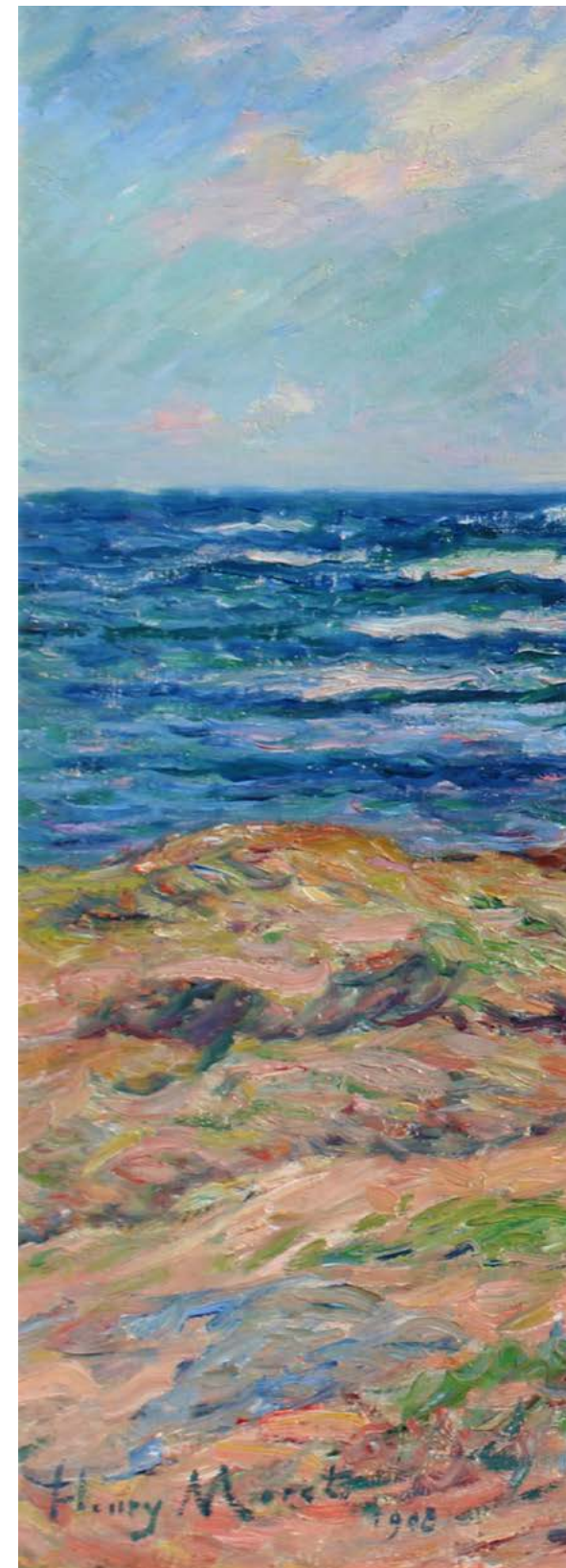
Moret was born in the picturesque port town of Cherbourg, yet details of his early life remained largely unknown until he embarked on military service in 1875. It was during his time in Lorient that his artistic talents were first recognized by his commander, Jules La Villette, who introduced him to the esteemed Ernest Corroller, a drawing instructor and marine painter. Under Corroller's guidance, Moret delved into the landscape painting techniques of revered masters such as Corot and Courbet, paving

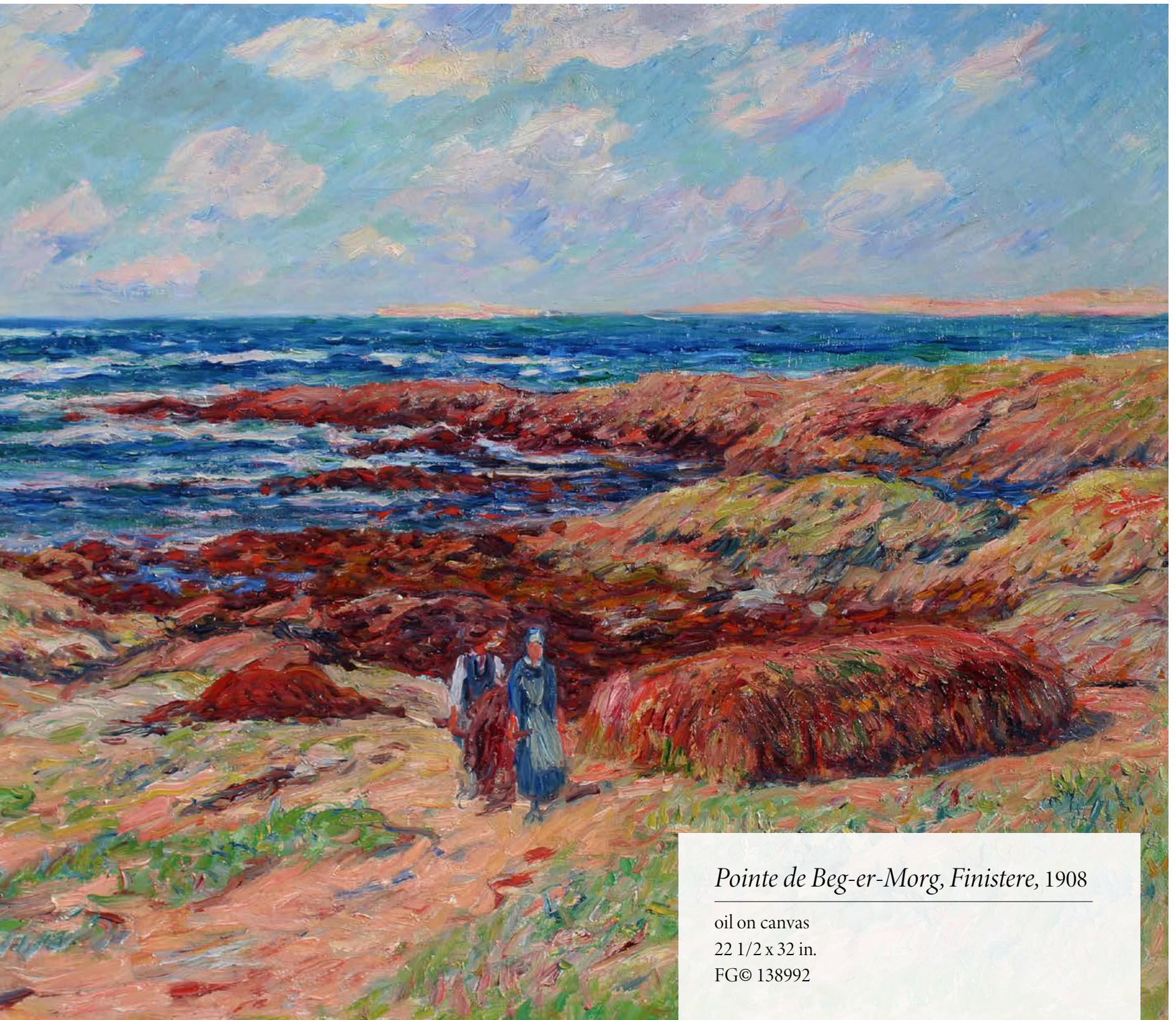
the way for his admission to the École des Beaux-Arts in Paris in 1876. There, he honed his skills under the tutelage of Rudolf Lehmann, Jean-Léon Gérôme, and later, the influential history painter Jean-Paul Laurens at the Académie Julian.

In 1880, Moret made his debut at the prestigious Paris Salon with his work "La plage de Locquetas à marée basse; côte de Bretagne." He maintained a connection with Corroller, frequently returning to the enchanting landscapes of Brittany. His artistic journey took a significant turn in 1888 when he arrived in the charming town of Pont-Aven, which had begun to draw a gathering of artists, including Ernest de Chamaillard, Émile Jourdan, and Charles Laval, with the renowned Paul Gauguin at the forefront. Among the first to settle in the nearby le Pouldu, Moret contributed to its emergence as a vibrant hub for the artists of Pont-Aven. It was during this period that his work began to exhibit signs of Symbolism, likely influenced by Gauguin's dynamic presence.

Following Gauguin's departure in 1891, Moret embarked on a journey of stylistic evolution, eventually forging a fruitful alliance with Paul Durand-Ruel in 1895. This prominent art dealer, known for his advocacy of Impressionism across his galleries in Paris, London, and New York, facilitated an expansive creative output from Moret, who would produce over 600 paintings during their collaboration. Numerous works were showcased in prestigious exhibitions throughout Paris and New York, garnering a growing clientele who appreciated his artistic vision. Additionally, he presented seven of his striking Breton paintings at the Salon des Indépendants.

As the 20th century approached, Moret delved deeper into the realms of Impressionism, refining his technique to embrace the application of delicate flecks of paint, a departure from the bold strokes characteristic of the Pont-Aven artists. His focus increasingly shifted to the ethereal beauty of landscapes, where his mastery of light is poignantly captured in the sunsets and tempestuous scenes he rendered around 1909. Beyond oil paintings for Durand-Ruel, he also crafted an impressive body of work comprising approximately 800 watercolors and drawings. Moret ultimately passed away in Paris at the age of 56, leaving behind a legacy that continues to resonate in the world of art.





Pointe de Beg-er-Morg, Finistere, 1908

oil on canvas
22 1/2 x 32 in.
FG© 138992



ACHILLE-ÉMILE
OTHON FRIESZ (1879-1949)

Après-midi d'été, 1935

oil on canvas

28 3/4 x 23 5/8 in.

FG© 133913

Achille-Émile Othon Friesz (1879–1949), a distinguished Fauvist painter, emerged from the charming coastal town of Le Havre. Here, he embarked on his artistic journey, attending the local art college where he cultivated a significant friendship with fellow artist Raoul Dufy. Both nurtured their talents under the guidance of Charles Lhuillier at the Le Havre School of Fine Arts, an experience that shaped their creative paths. In 1899, Friesz further honed his skills at the École des Beaux-Arts under the tutelage of Leon Bonnat, where he encountered the innovative Henri Matisse.

Initially influenced by Matisse, Friesz's early creations bore the hallmark of impressionism. A pivotal moment arrived in 1904 with his inaugural solo exhibition at Galerie du collectionneur in Paris, alongside contributions to the Salon des Indépendants and the Salon d'Automne. Around 1905, Friesz boldly ventured into Fauvism, embracing vivid colors and expressive brushwork.

However, by 1907, he shifted his focus toward a more structured artistry, marked by a refined color palette and an emphasis on compositional integrity. This evolution led him to develop a signature style that retained a looser approach to traditional oil painting, moving away from the extremes of color and contrast, this new vision represented a complete understanding of Cézann's work and represents its influence on the Modern masters.

Following his service in World War I, Friesz returned to Paris and found himself sharing his knowledge as a professor at the Académie Scandinave in 1929, later teaching at the Académie de la Grande Chaumière. By the mid-1940s, his works graced esteemed museums worldwide, a testament to his enduring legacy.

Friesz passed away in Paris at the age of 70, leaving behind a rich oeuvre that is now housed in prestigious collections, including the Tate Gallery in London, the Hermitage Museum in St. Petersburg, The Museum of Modern Art in New York, and the Musée d'Orsay in Paris. His artistic contributions continue to resonate, celebrating a life devoted to the exploration of color and form.





JACQUES (1893-1972) MARTIN-FERRIÈRES

Jacques Martin-Ferrières (1893-1972), born in the charming town of St. Paul (Tarn), was the distinguished son of the renowned Post-Impressionist artist Henri Martin (1860-1943). His artistic journey was profoundly shaped by his father's influence, supplemented by studies under the tutelage of Frédéric Cormon and Ernest Laurent.

Martin-Ferrières became a prominent figure at the Salon des Artistes Français in Paris, where he showcased his work regularly and ascended to the esteemed rank of hors-concours member. His talents garnered recognition, as he secured medals at the Salon in 1920 and 1923 and a coveted travel scholarship in 1924. His artistic prowess reached new heights in 1925 when he was honored with the prestigious Prix National for his painting "Le Peintre," which was later exhibited at the Carnegie Institute in Pittsburgh.

Among his noteworthy achievements, "Marche d'Assisi" stood out, earning him the Gold Medal at the Paris Salon in 1928 and the Prix Legay-Lebrun awarded by the Institut Français; it was subsequently acquired by the City of Paris. The year 1937 brought further acclaim as he received a Gold Medal at the Exposition Universelle.

Martin-Ferrières displayed immense courage in World War II by joining the Resistance in the Dordogne. He was eventually captured and sentenced to execution. However, fate intervened, and his life was spared. By 1950, he was once again painting and touring, often returning to the enchanting canals of Venice. In recognition of his contributions to the arts, he was appointed an Officer of the Légion d'Honneur in 1956. Major retrospective exhibitions celebrating his work were held in Paris in 1939 and 1965, cementing his legacy as a significant figure in the world of art.



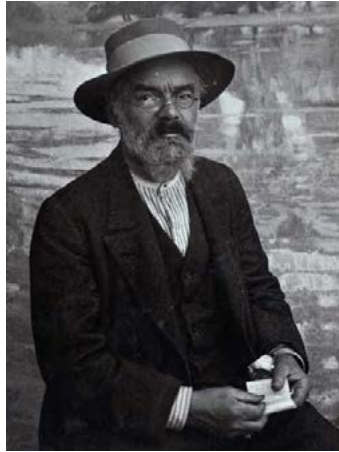


Henri IV et le Pont Neuf, 1918

oil on canvas

23 3/4 x 31 3/4 in.

FG© 139992



MAXIMILIEN
LUCE (1858-1941)

Le port d'Amsterdam, 1908

oil on canvas

25 3/4 x 32 in.

FG©135730

Maximilien Luce (1858-1941) was a distinguished painter, lithographer, and draftsman born in Paris on March 13, 1858. His artistic journey began with training as a wood carver at the École Nationale Supérieure des Arts Décoratifs and later in engraving in 1872. In 1876, he joined the workshop of engraver Eugène Froment before journeying to London in 1877. After his return in 1879, he undertook a four-year military service alongside studies at the Académie Suisse and with Carolus-Duran at the École des Beaux-Arts, during which his paintings started to reflect the luminosity of Impressionism.

The 1880s were crucial for Luce, as he formed lasting friendships with notable painters like Camille Pissarro, Georges Seurat, and Paul Signac. He became a key figure in the Neo-Impressionism movement. Through Pissarro, he embraced anarchist thought and befriended writers such as Jules Christophe and Émile Pouget. He ultimately participated in the historic Trial of the Thirty in 1894, which led to a brief imprisonment.

Luce lived in Montmartre until 1904 before moving to Auteuil and eventually returning to Paris in 1924. His work is characterized by evocative depictions of street scenes, factories, and landscapes from his travels in Étampes, Normandy, and Brittany. During World War I, he focused on war scenes, portraying wounded soldiers and their return home. In 1934, he became president of the Société des Artistes Indépendants but resigned in protest against their exclusionary policies toward Jewish artists. Luce passed away in Paris in 1941, leaving a rich legacy of artistic and social consciousness.





ROBERT ANTOINE PINCHON (1886-1943)

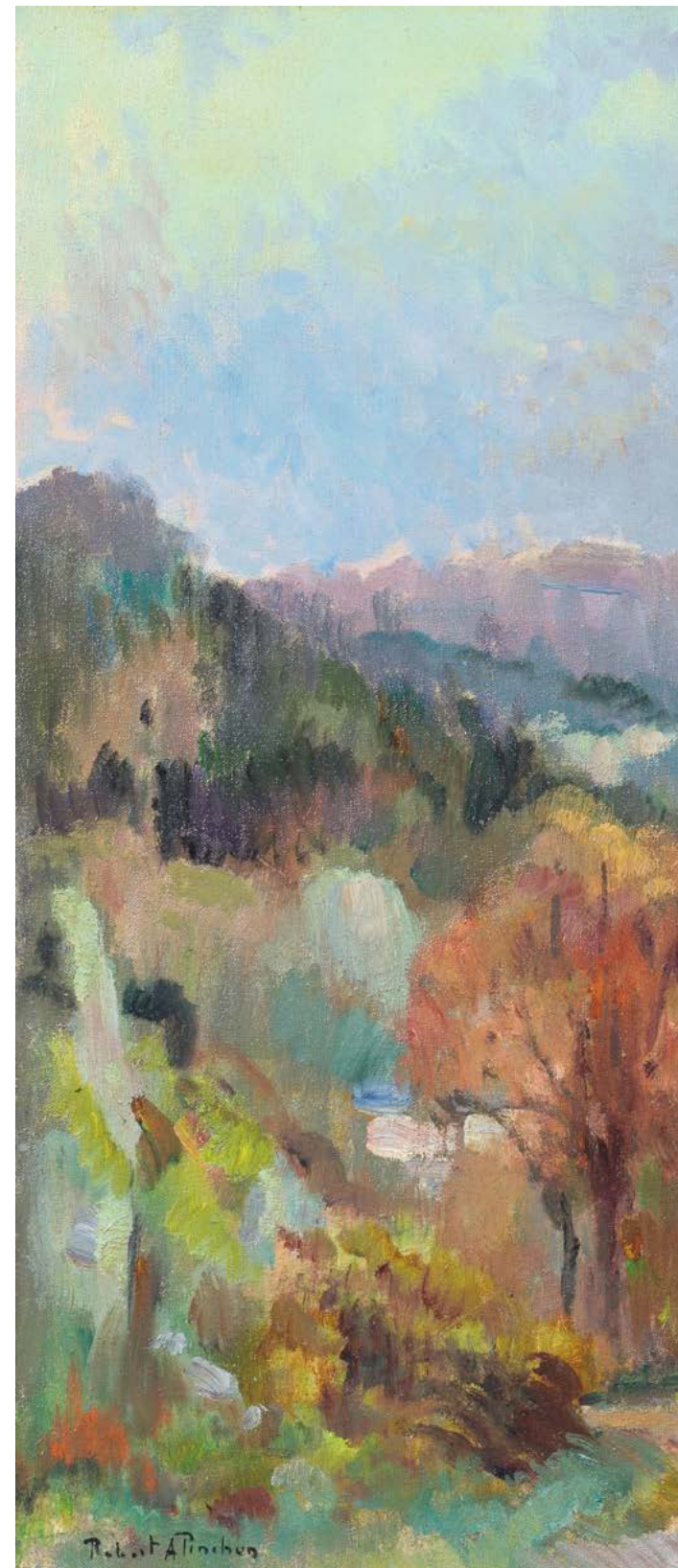
Robert Antoine Pinchon, a distinguished French Post-Impressionist painter, is celebrated for his evocative portrayals of bustling ports, elegant bridges, and serene undulations of the countryside. He was Born on July 1, 1886, in the charming city of Rouen, France, and was raised in a creative

environment. His father, a playwright, maintained a close friendship with the illustrious writer Guy de Maupassant, who inspired the young Pinchon to pursue the arts.

In 1901, Pinchon commenced his artistic studies at the Lycée Pierre-Corneille in Rouen, where he encountered future luminaries such as Marcel Duchamp and Pierre Dumont. His participation in the Salon d'Automne of 1907 marked a significant milestone in his career, as he and his peers were heralded as promising successors to the Impressionist greats like Claude Monet.

The tumult of World War I interrupted his burgeoning career when Pinchon was drafted in 1914. Enduring multiple injuries and ultimately being taken as a prisoner of war by German forces, he demonstrated remarkable resilience, managing to escape and return to Rouen in 1918.

Reinvigorated, Pinchon resumed his artistic endeavors, exhibiting alongside notable figures such as Pierre Bonnard and Albert Marquet. In 1928, Albert Lebourg, Le Maitre de L'Ecole de Rouen passed away leaving a sealed letter naming Pinchon as his successor as Le Maitre de L'Ecole de Rouen, a title he subsequently passed in the same manner to Albert Malet upon his death. Pinchon's legacy endures beyond his passing on January 3, 1943, in Bois-Guillaume, France. Today, many of his captivating works grace the halls of the Musée des Beaux-Arts in Rouen, and are part of significant private collections of Impressionism both in Europe and the United States.





La Bouille

oil on canvas

18 1/4 x 28 7/8 in.

FG© 138299



JEAN DUFY

(1888-1964)

Place de la Concorde, Paris, 1955

aquarelle and gouache on paper

19 1/4 x 34 9/16 in.

FG© 141654

Born in Le Havre on March 12, 1888, Jean Dufy was the younger brother of renowned artist Raoul Dufy, and a member of a large family deeply immersed in music. Jean displayed considerable artistic talent from a young age, encouraged by Raoul and his friend Émile Othon Friesz. He initially studied at the Ecole des Beaux-Arts in Le Havre and later traveled extensively through Europe and North Africa. His first exhibition at the Salon d'Automne in 1920 marked the beginning of his public recognition.

Dufy's memberships and exhibitions, notably at the Salon d'Automne and galleries in New York, elevated his profile, while a gold medal at the 1925 International Exhibition of Decorative Arts for his *Châteaux de France* series solidified his status. The postwar cultural scene in Paris, particularly through the comedy *Le Bœuf sur le toit* and *La Revue Nègre*, profoundly influenced his work, inspiring harmonious depictions of musicians, circuses, and vibrant city life.

Preferring the tranquility of his farm in the Loire Valley, Dufy rejected fashionable society yet remained engaged with the world through travels with his wife and evening socializing, which enriched his artistic vision. His daily routine included painting and playing guitar, a gift inherited from his father.

Dufy's mastery of color and composition came alive in his diverse subjects, from scenes of Paris and circus life to still lifes and landscapes. He skillfully combined brilliant hues and dynamic strokes, creating works that resonated with vitality.

Jean Dufy passed away on May 12, 1964, in La Boissière, shortly after his wife. His legacy endures through numerous exhibitions, with Wally Findlay Galleries representing his work in the United States throughout his lifetime and beyond.





JEAN-PIERRE CASSIGNEUL

(B. 1935)

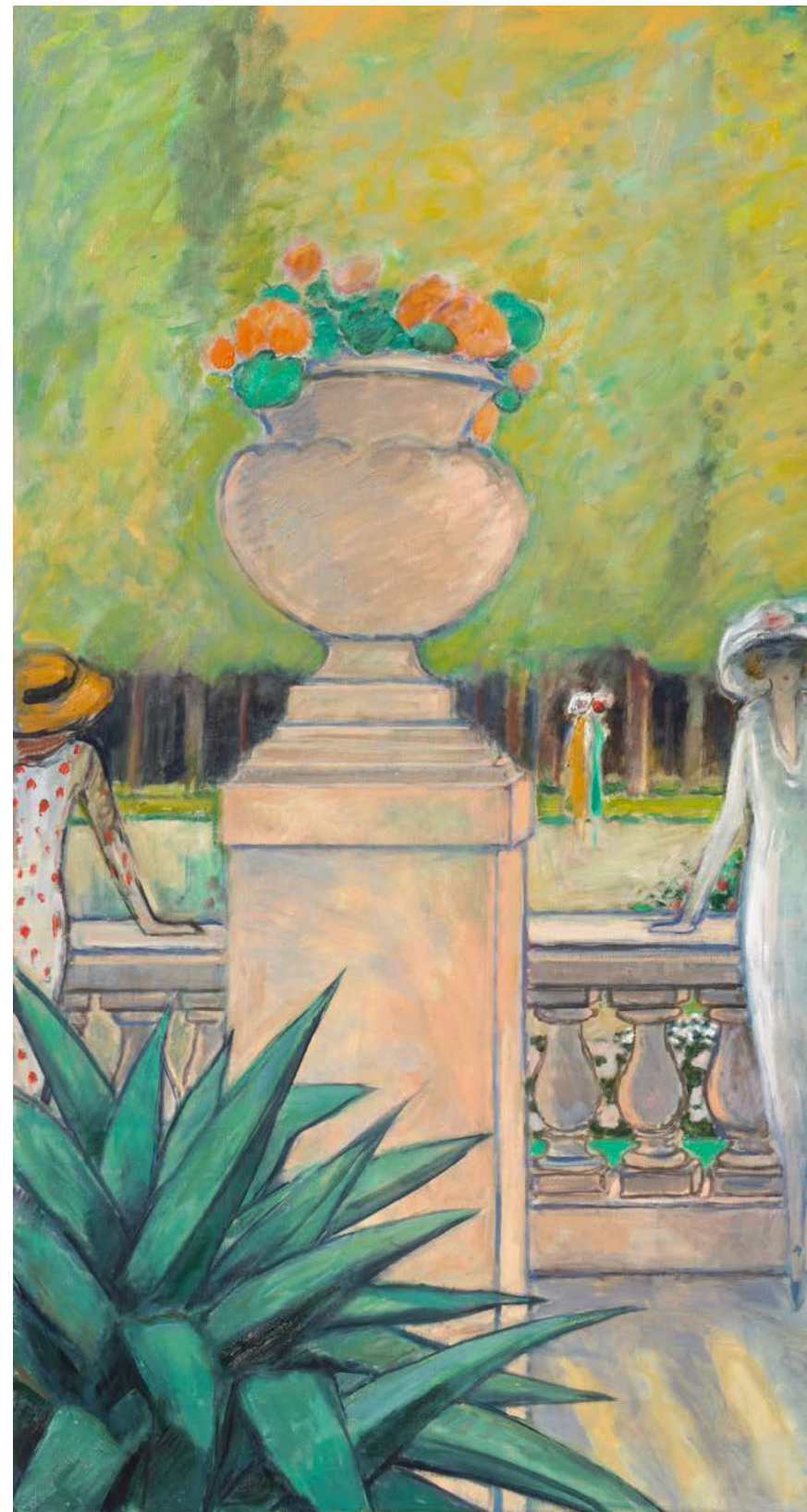
Jean-Pierre Cassigneul, renowned for his portraits, figures, nudes, and floral scenes, held his first private exhibition in 1952 at the Galerie Lucy Krogh in Paris. After briefly studying at the Académie Charpentier, he refined his skills under

Professor Jean Souverbie at the École des Beaux-Arts. His independent exhibition debut occurred in 1958 at the Galerie des Beaux-Arts, Paris.

In 1959, he joined the Salon d'Automne, solidifying his reputation in the art world. In 1968, he collaborated with dealer Wally Findlay, expanding his reach across the United States. He frequently exhibited at Wally Findlay Galleries in Palm Beach, Paris, and New York.

Cassigneul's extensive exhibition history includes prestigious venues such as the Salon de la Jeune Peinture, the International Exhibition of Figurative Art in Tokyo, and the Basel Art Fair in Switzerland. Drawing inspiration from early 20th-century French artists like Bonnard and Vuillard, his vibrant compositions resonate with flat, bright colors and bold outlines, reminiscent of woodblock prints.

His subjects capture moments in everyday life, while the influence of Expressionist painter Kees Van Dongen can be seen in his dramatic use of color in portraits. As his career flourished, Cassigneul gained acclaim not only in Europe and the United States but also in Asia, actively exhibiting in Japan and China, particularly in major cities like Tokyo and Hong Kong.



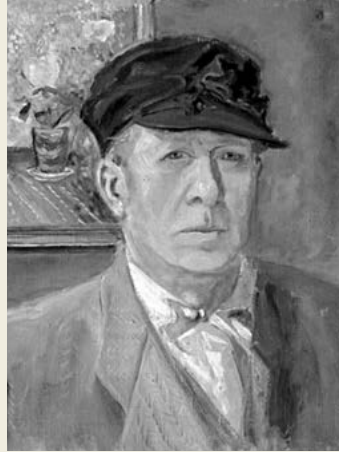
Un apres-midi d'automne, 1979

oil on canvas

60 x 102 in.

FG© 141703





LUCIEN ADRIEN

(1889-1953)

Le défilé du 14 Juillet sur les Champs Elysées

oil on canvas

25 9/16 x 31 7/8 in.

FG© 141656

Lucien Adrion was born in Strasbourg, France, in 1889. At the age of eighteen, he left his native Strasbourg and moved to Paris, where he found work drawing fashion plates. His desire to keep traveling and exploring led him to other enticing cities like London, Munich and Frankfurt. While in Germany, Adrion was trapped by the outbreak of the First World War and demobilized in Berlin. It was there that he first entered the studio of Hermann Struck, Chagall's master.

At the age of 30, Adrion returned to Paris where he acquired representation with an art dealer named Chéron. He befriended a group of young and forthcoming Eastern European avant-garde painters, including Soutine, Krémegne and Kikoine. Moïse Kisling and Paul-Emile Pissarro are other prominent and influential artists that he at times associated with. Shortly before his return to Paris, he began producing signed lithographs. He held his first one-man exhibition in February 1921.

A renowned painter of Paris, its boulevards and monuments, Adrion captured the phrase "City of Lights" in his enchanting paintings. Eventually, he parted ways with Chéron and set his sights on the sunlit beaches of Normandy, where he began painting landscapes. Adrion found immediate acclaim and gained great success with his landscape paintings.

In 1926, at the age of 37, Lucien Adrion held the first of his many major exhibitions at the Salon des Indépendants in Paris. He began exhibiting regularly at the Salon d'Automne in 1940 and at the Salon des Tuileries in 1941. Lucien Adrion passed away in 1953 at the age of 64. Today, his works are featured in numerous private and museum collections worldwide, including the Museum der Stadt Ulm in Germany, the Musée des Beaux-Arts in Strasbourg, France, and the Van Gogh Museum in Amsterdam.



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