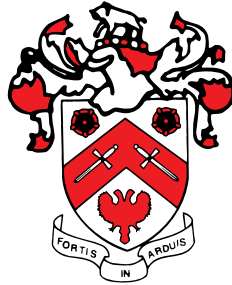


LEGACY OF A MODERN MASTER

Van Dongen.
CASSIgneur

FINDLAY GALLERIES



LEGACY OF A MODERN MASTER
KEES VAN DONGEN + JEAN-PIERRE CASSIGNEUL

FINDLAY GALLERIES

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LEGACY OF A MODERN MASTER

At the close of the nineteenth century, carrying the burdens of post-impressionism, van Dongen arrived in Paris as a bold leader of the avant-garde, and dipped his brush in the gunpowder of the Fauvist palette. With him, Vlaminck and Matisse formed a brilliant triumvirate.

Cassigneul, like van Dongen, using bold brush strokes of vivid and unblended colour, perpetuates the compulsory faces of Fauvism, completely in line with van Dongen's bequeathment. Cassigneul is the wild van Dongen Fauve with retracted claws, more peaceful and more fitting of his time. And yet, both van Dongen and Cassigneul mastered the creation of a Proustian intimacy, bringing to life an aristocratic drama and a crowd of protagonists.

Elegant Paris, depicted by Cassigneul and van Dongen, both familiar with the sidewalks of Avenue Foch, Bois de Boulogne, and the Hippodrome of Longchamp, is neither a light decoration, nor a silhouette; it is their canvas. The 16th arrondissement is their Paris, and their art speaks the truth which they observed like a neighbor, with honesty, proximity, and reality which paints their expressiveness. Their models seem to take pleasure in a melodramatic posture but at the same time in an inaccessible pose and imperturbable expression. It is the social and feminine masquerade with elongated features, seductive and smoky eyes, perhaps a recollection of the Nabis, with their fascination for Japan and their personal desire.

Van Dongen, dressed in his bohemian character, illustrated the Parisian 'Who's Who' of the rising twentieth century.

Cassigneul is a timeless bourgeois, painting his own peers while resisting modern trends and creating a revolutionary anachronism. At this time of turbulent change one can easily picture this painter, with brush in hand, hovering around his dusky workshop, fixated on his subject, who is soon to be an artistic creation.

We cannot mistake the differences between Cassigneul and van Dongen's painted subjects. Van Dongen's obsession with actresses, celebrities, and the wealthy resulted in his perfecting the image of Parisian women. He pursued his subjects with the fierce energy of a deer hunter. Marchesa Luisa Casati was an eccentric muse of the modern master, as was Kiki de Montparnasse, Brigitte Bardot, and his all-time favorite, the actress Leonie Bathia "Arletty". Her combined cheeky humour, elegance, and rudeness with distinction, would have been comfortable in either a fish market or a presidential ballroom. Van Dongen and Arletty's mutual admiration made a perfect working arrangement, boasting her typical Parisian character.

Cassigneul keeps the Parisian female spirit with the secrecy of his subjects. They lack the fame but keep the high society profile. He adds infinite mystery with his anonymous ladies who are mysterious subjects, soft in color but whose eccentricities are unknown. And yet we fear they may somehow fade from sight.

Kees van Dongen, the anarchist King, and Jean-Pierre Cassigneul, the conservative Jack, two cards drawn from the same deck. Happy royals engaged in acts of their own rebellion, but resembling each other in style and principle.

—Jourdain Vannier

We are grateful to Jean-Pierre Cassigneul and his daughter, Anne-Charlotte Cassigneul, for contributing to this exhibition.

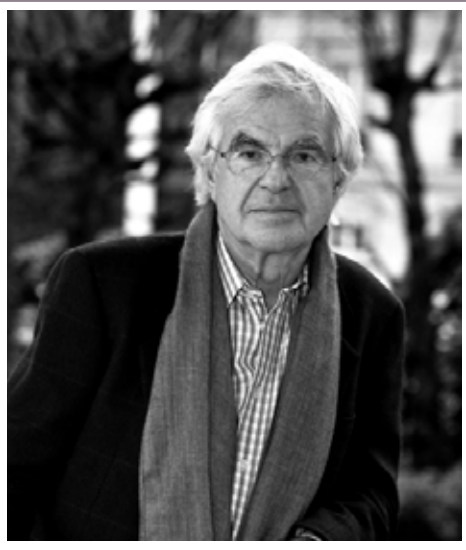
KEES VAN DONGEN [1877 - 1968]



Kees van Dongen was born January 26, 1877 in the Netherlands. He was one of the leading Fauvists, renowned for his stylized, sensuous portraits of women. First painting in an impressionist manner, van Dongen's colors became more vivid and concentrated in the early 1900's. He participated in the famous Salon d'Automne of 1905 and his works are in important museums worldwide. Van Dongen died in 1968.


Van Dongen.

JEAN-PIERRE CASSIGNEUL [B. 1935]



Painter, lithographer, engraver and illustrator, Jean-Pierre Cassigneul was born in Paris on July 13, 1935. Known for his portraits, figures, nudes, florals, and tapestry designs, Cassigneul's first private exhibition was held at the Galerie Lucy Krogh, in Paris, in 1952. In 1954, he entered the Academie Charpentier, leaving after one year to study under Professor Jean Souverbie at the École des Beaux-Arts in Paris. Cassigneul apprenticed in Chapelain-Midy's studio before exhibiting on his own in 1958 in the Galerie des Beaux-Arts in Paris. In 1959, Cassigneul was appointed as a member of the Salon d'Automne. Cassigneul and Wally Findlay met for the first time in 1968, and Findlay began to represent the artist in the United States shortly after. Cassigneul has exhibited frequently with Findlay Galleries in their many locations worldwide. Since that time, Cassigneul continued to exhibit in numerous galleries, salons, and art fairs internationally.

CASSIGNEUL



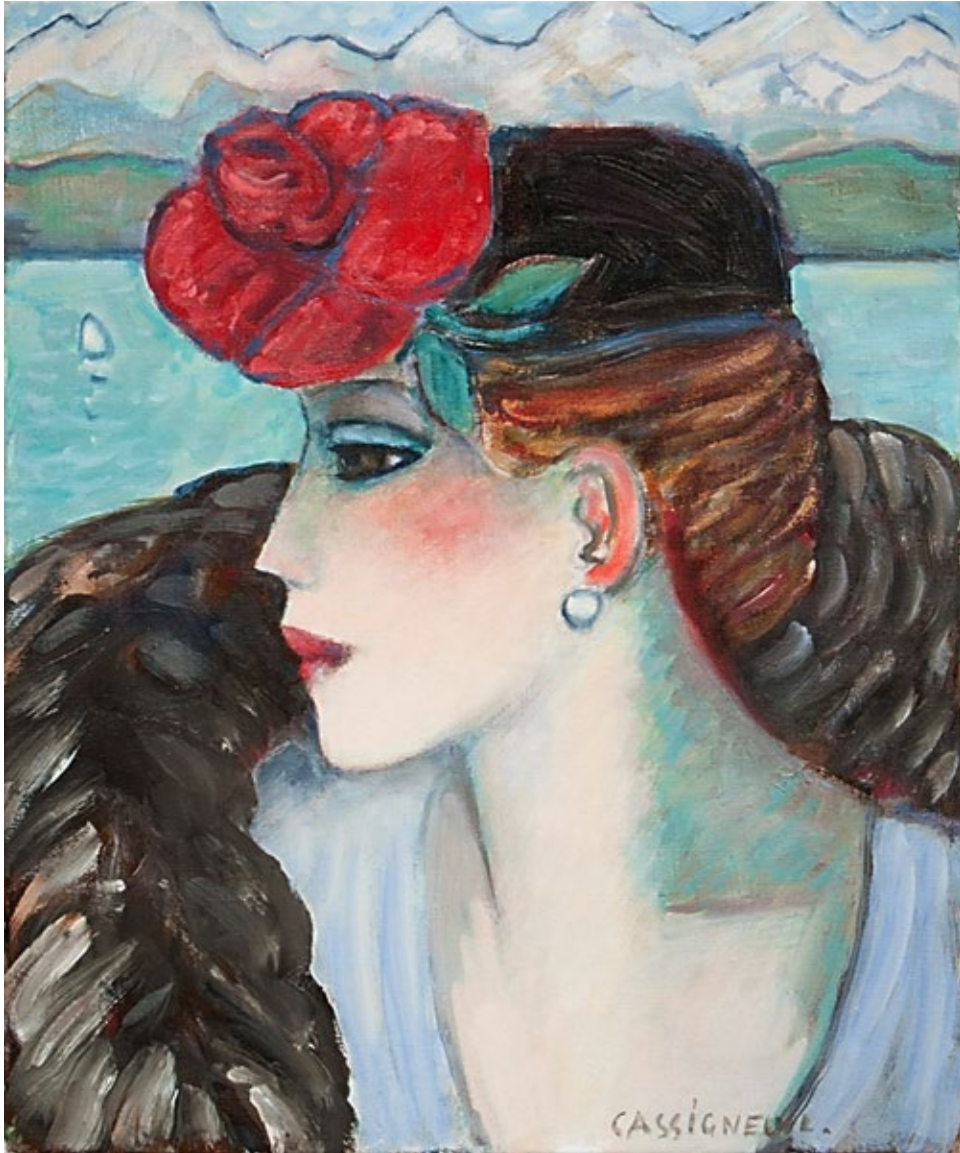
Excerpt from

LES FLEURS DU MAL

“Her glossy eyes are made of charming minerals,
And in that nature, symbolic and strange,
Where pure angel is united with ancient sphinx...”

“Ses yeux polis sont faits de minéraux charmants,
Et dans cette nature étrange et symbolique
Où l’ange inviolé se mêle au sphinx antique...”

— Charles Baudelaire



JEAN-PIERRE CASSIGNEUL | *Sur le lac Léman* | oil / canvas | 18 ^{1/8} x 14 ^{15/16} inches | FG© 137537



KEES VAN DONGEN | *L'Avenue du Bois* | oil / canvas | 18 ^{1/4} x 21 ^{5/8} inches | FG© 137538



KEES VAN DONGEN | *Bonquet de Fleurs* | oil / canvas | 24 x 19 inches | FG© 137539



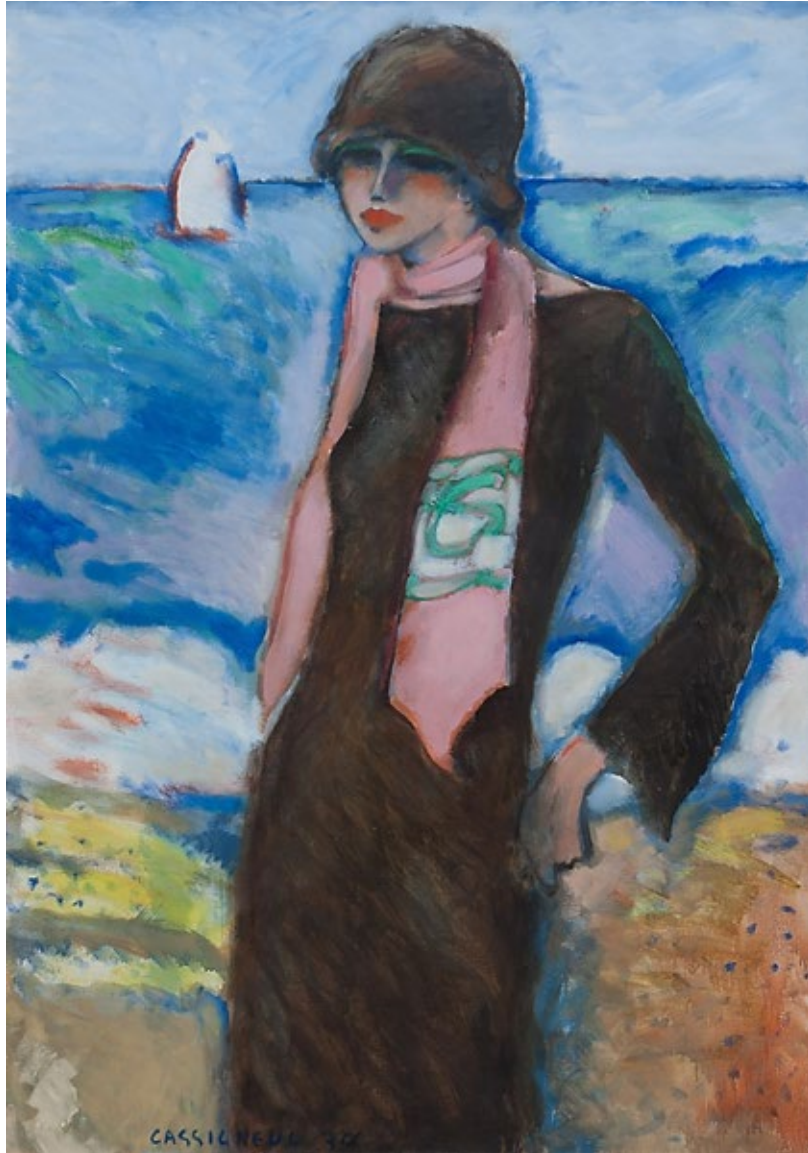
JEAN-PIERRE CASSIGNEUL | *Profil* | oil/canvas | 16 ⁹/₁₆ x 14 ³/₁₆ inches | FG© 137552



KEES VAN DONGEN | *Portrait de Femme avec les Yeux Rêve* | ink /paper | 13 ³/₄ x 9 ³/₄ inches | FG© 137569



JEAN-PIERRE CASSIGNEUL | *Le Col de Fourrure* | oil/canvas | 24 x 19 ^{11/16} inches | FG© 137554



JEAN-PIERRE CASSIGNEUL | *Femme au Foulard Rose* | oil/canvas | 50 ¹³/₁₆ x 35 ¹/₁₆ inches | FG© 137543



JEAN-PIERRE CASSIGNEUL | *Le Peignoir de Bain* | oil/canvas | 31 ⁷/₈ x 23 ⁵/₈ inches | FG© 137550

Pavillon de la Reine (Honfleur)



Lucie Delarue-Mardrus sitting in the garden of the Pavillon de la Reine, just outside of Honfleur. A native of Honfleur, Lucie was a multi-talented poet and novelist of great acclaim. Van Dongen portrayed this same scene in his 1912 canvas *Pavillon de la Reine (Honfleur)*.



KEES VAN DONGEN | *Pavillon de la Reine (Honfleur)* | oil/canvas | 25 x 21 inches | FG© 137540



JEAN-PIERRE CASSIGNEUL | *Au Courses* | watercolor/paper | 10 ⁷/₈ x 8 ¹³/₁₆ inches | FG© 137544



JEAN-PIERRE CASSIGNEUL | *Le Buis* | oil/canvas | 51 ³/₁₆ x 38 ³/₁₆ inches | FG© 137567



JEAN-PIERRE CASSIGNEUL | *Recontre X* | oil/canvas | 31 ⁷/₈ x 23 ⁵/₈ inches | FG© 137568

L'Atelier



Mrs. Denise Poiret in 1920. Mrs. Poiret is lounging on her bed alongside her dog, in front of van Dongen's monumental canvas *Colombes*. This painting is the focal point of van Dongen's 1920 canvas *L'Atelier*.



KEES VAN DONGEN | *L'Atelier* | oil/canvas | 25 ¹/₂ x 21 inches | FG© 137542



JEAN-PIERRE CASSISNEUL | *Modèle dans l'Atelier* | oil/canvas | 63 ³/₄ x 51 ³/₁₆ inches | FG© 137566



JEAN-PIERRE CASSIGNEUL | *L'Espagnole* | oil/canvas | 36 ¹/₄ x 28 ³/₄ inches | FG© 137551



JEAN-PIERRE CASSIGNEUL | *Au Salon* | oil/canvas | 63 ^{3/4} x 51 ^{3/16} inches | FG© 137557



KEES VAN DONGEN | *Cannes, Le Port* | oil/canvas | 39 ¹/₂ x 32 ¹/₄ inches | FG© 137541



JEAN-PIERRE CASSIGNEUL | *Après l'Orage* | oil/canvas | 51 ¹/₈ x 38 ¹/₈ inches | FG© 137547



JEAN-PIERRE CASSIGNEUL | *l'Unique* | oil/canvas | 31 ^{1/2} x 25 ^{9/16} inches | FG© 137553



JEAN-PIERRE CASSIGNEUL | *Devant la Mer* | oil/canvas | 31 ⁷/₈ x 25 ⁹/₁₆ inches | FG© 137556



JEAN-PIERRE CASSIGNEUL | *Balcon à Dinard* | oil/canvas | 36 ¹/₄ x 28 ³/₄ inches | FG© 137546



JEAN-PIERRE CASSIGNEUL | *Deauville* | oil / canvas | 21 ^{5/8} x 14 ^{15/16} inches | FG© 137555

KEES VAN DONGEN

[1877 - 1968]

Biography

- 1877** Cornelis Theodorus Maria ("Kees") van Dongen was born in Rotterdam, Holland on January 26, 1877.
- 1892** Enrolled at the Académie des Beaux-Arts in Rotterdam.
- 1897** First visit to Paris.
- 1899** Permanently moved to Paris.
- 1904** Van Dongen exhibited over 100 works at Ambroise Vollard's famed gallery.
- 1905** Exhibited at the Salon d'Automne and the Salon des Indépendents.
- 1906** Moved to the Bateau Lavoir in Montmartre, where he became friends with fellow tenant Pablo Picasso and his girlfriend Fernande Olivier.
- 1908** Van Dongen exhibited with Die Brücke, the German Expressionist group.
- 1911** Exhibited at Galerie Bernheim-Jeune in Paris.
- 1926** Made a Knight of the French Légion d'Honneur.
- 1927** He was awarded the Belgian Kroonorde.
- 1929** Gained French citizenship; the Musée du Luxembourg collects two of his paintings.
- 1946** Exhibition at Galerie dello Zodiaco in Rome.
- 1967** Exhibition at the Musée National d'Art Moderne in Paris.
- 1968** Kees van Dongen dies on May 28, 1968 in Monte Carlo.

JEAN-PIERRE CASSIGNEUL

[B. 1935]

Biography

- 1935** Jean-Pierre Cassigneul was born on July 13th in Paris.
- 1952** First solo exhibition at the Lucy Krogh Gallery in Paris.
- 1954** Attended the Charpentier Academy, then studied under Jean Souverbie, a Professor at the Ecole des Beaux Arts in Paris.
- 1955** Passed the entrance examination to the Ecole des Beaux Arts in Paris. Worked in Chapelain-Midy's studio.
- 1958** Exhibition at the Galerie des Beaux-Arts in Paris.
- 1959** Appointed Member of the Salon d'Automne.
- 1960-2** Military service in Germany, then in Algeria.
- 1963** Exhibited for the first time at the Salon de la Jeune Peinture.
- 1964** Private show at Galerie Tivey-Faucon in Paris; introduced to Kiyoshi Tamenaga, who became his dealer for Japan.
- 1965** One-night exhibition at the Galerie Bellechasse in Paris.
- 1966** Exhibitions at the International Figurative Show in Tokyo; Galerie Bellechasse in Paris.

- 1968** Exhibitions at the Galerie Juarez in Palm Beach, Florida and Galerie Vital in Paris, where he met Wally Findlay.
- 1970** Exhibitions at Wally Findlay Gallery in Palm Beach and New York.
- 1971** Wally Findlay Galleries open in Paris.
- 1973** Exhibitions at Wally Findlay Galleries in Palm Beach and New York; Tamenaga Gallery in Tokyo.
- 1974** Private exhibition at the Wally Findlay Galleries in Paris and New York.
- 1975** Exhibition at Wally Findlay Galleries in New York.
- 1977** Exhibition at Galerie René Kieffer in Paris for the presentation of "Condemned Pieces" by Charles Baudelaire, illustrated with 30 lithographs. Exhibition of paintings and pastels at Wally Findlay Galleries in Paris.
- 1978** Exhibitions at Wally Findlay Galleries in New York; Mitsukoshi Gallery, Tokyo.
- 1980** "Atelier 3" in Paris made his first tapestries. Exhibitions of paintings and tapestries Wally Findlay Galleries in Paris and New York.
- 1982** Private exhibition of paintings, drawings, and tapestries at Wally Findlay Galleries in Paris.
- 1983** Exhibition at Wally Findlay Galleries in Paris for the presentation of the book.
- 1984** Tamenaga Gallery, Tokyo; Art Basel, Switzerland; Art Expo in New York.
- 1987** Exhibition at la Bouquinerie de l'Institut à Paris; the Trianon de Bagatelle, Parc de Bagatelle, organized by the Paris City Hall; Art Expo in New York; Art Basel in Switzerland.
- 1988** Exhibitions at Shiseido Gallery; Art Basel in Switzerland; Art Expo, New York.
- 1991** Exhibitions at the Galerie La Bouquinerie Institute, Paris.
- 1993** Set and costume design for the Bolshoi Theatre's ballet "La fille mal gardée."
- 1994** Installation of a stained glass window "The Garden of Delights," Shinagawa Prince Hotel, Japan.
Inauguration of Museum Izu Lake Ippeki in Japan, (150 works on permanent display).
- 1996** Retrospective exhibition at the Daimaru Museum, Tokyo.
Inauguration of the Asama Prince Hotel for which was created the tapestry "Summer Garden".
- 2009** Retrospective of 40 paintings at Tamenaga gallery, Paris, Tokyo, and Osaka.

CASSIGNEUL'S DEBT—OWED OR SHARED?

In 1977, Findlay Galleries mounted a Cassigneul exhibition at our gallery on Avenue Matignon. Incredibly, this was the first time Paris took note of this great artist, despite more than a decade of critical and financial success in the United States and Japan.

In his review of this successful exhibition, French art critic Raphael Valensi wrote:

Jean Pierre Cassigneul, considered to be van Dongen's heir, seeks only to please. He is not out to upset his contemporaries sensitivity to paintings. His purpose is so brilliantly achieved that any art critic intent on informing the public finds himself forced to classify him along the virtuosos of seduction... Jean Pierre Cassigneul is an enchanter who fully deserves his success.

While issuing tremendous critical praise, the review sets in stone what would seem to be the obvious – the legacy of van Dongen's work in that of Cassigneul. Yet, in an expression as beguiling as those of his women, Cassigneul once claimed he had "never laid eyes upon a painting by this artist [van Dongen]" prior to developing his signature style, before fully dedicating himself to his studios as an artist.

It would be easy to dismiss this claim as mere hubris. However, surely an artist as great as Cassigneul has earned the right to a proper consideration, at the very least an occasional indulgence. Therefore, we retreated to a Barnesian look at the relationship between these artists. Just as Dr. Barnes could relate a Matisse to an arabesque line in a door hinge, so we examined the relationship between van Dongen and Cassigneul. In doing so, we identify an alibi for Cassigneul's ego: a greater influence.

Perhaps an artist could plausibly deny one clear influence if a greater influence were present. Maybe Cassigneul doesn't so much owe a debt to van Dongen as share a debt with him. A debt to a common muse. It's not the women, it's what they emote. The artists' muse is the source of their subjects' passion, angst, melancholy, and joy. It is a place in our minds, but not necessarily our memory, a place of feelings. What is this place?

Although van Dongen was an important part of a rule-breaking generation of artists, he also reached back to a nostalgic aesthetic embraced by the Romantics of the 20th century, as did Cassigneul. Both artists even chose to illustrate poems by the 19th century romantic poet Baudelaire, including the poem *Lesbos* from *Les Fleurs du Mal*. Consider the following stanza:

*For Lesbos chose me among all other poets
To sing the secret of her virgins in their bloom,
And from childhood I witnessed the dark mystery
Of unbridled laughter mingled with tears of gloom;
For Lesbos chose me among all other poets.*

Could it be that Cassigneul and van Dongen's true inspiration is some untouchable muse? A place in time and space that we wish were an actual memory? A fleeting encounter with romance, drama, beauty, and decadence? For those of us that love van Dongen and Cassigneul, this place has always been just out of reach, perhaps in a past we never knew. And yet, like Gatsby's light, we yearn for that place.



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