#### EXHIBITION Jean-Marie LEDANNOIS

#### **l'Hôtel Viaudey** 3 Place du Général Catroux

3 Place du Général Catroux 75017 Paris



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# EXHIBITION Jean-Marie LEDANNOIS (1940-2014)

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"In this split in the horizon you can see landscapes, they are there, but my point go beyond description ..."



# SUMMARY

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## HOTEL VIAUDEY

3 Place du Général Catroux 75017 Paris

The Viaudey hotel is an exhibition space of 200 m2. It has a central Regency-style room with a Louis XV lounge and a Louis XVI lounge. The places occupied "by the Viaudey trio", a group of female musicians formed by the three sisters of the same name: two cellists, Monique and Jeannine Viaudey, and a harpist Ghislaine Viaudey. The group's success was unanimous, supported by renowned composer and cellist Paul Bazelaire, also husband of Monique Viaudey.

The Place du Général Catroux was for a long time named "Place des Trois Dumas" in reference to the statues of the Dumas family placed in its center. It changed name to "Place du Général-Catroux" in 1977, in honor of General Georges Catroux, Army General, Minister of the Fourth Republic, French Ambassador and one of General de Gaulle's main allies. Around this square, many remarkable buildings have been erected, such as the Hôtel Gaillard, but also a large number of public works and statues, such as the statue of the Pain of Orpheus by Raoul Verlet, destroyed in 1942, and the Monument to Sarah Bernhardt by François-Léon Sicard.

Other famous personalities lived around this square. The French composer Charles Gounod lived in the mansion, at n°20. Actress Sarah Bernhardt also had a mansion at the end of the square, at the corner of Avenue de Villiers and Rue Fortuny.



# WD ART GALLERY

MODERN Share our passion for discovery



With a taste developed for research and the desire to share, WD Art gallery is committed to helping you discover known and unknown artists of the late 20th and 21st century.

The story begins with WD Art Gallery, an online art gallery established in 2019 that features works from the late 19th and 20th centuries. Motivated by the success of this first launch and also passionate about abstract art, we decided to launch a second online gallery perhaps more in line with current trends: WD Art Gallery Modern.

We are indeed convinced that the future of the art dealer profession lies in the complementarity of the virtual and the physical. We also believe that fully appreciating certain works such as those by artist Jean-Marie Ledannois cannot be without visual contact with the work, hence this exhibition in partnership with our colleagues at Imperial Art gallery, who we thank.

The two online galleries were launched by Bertrand Delbos and Nathan Waks, the founders with atypical careers united by the same passion. They have come together to bring you this new way of disseminating art. For them, each work sold by the gallery should be an opportunity to learn or to discover.



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#### Jean-Marie LEDANNOIS (1940-2014)

Jean Marie Ledannois (pseudonym of Jean-Marie Boudot) was an abstract painter, lithographer and ceramicist born January 21, 1940 in Sannois died March 27, 2014 in Boissy - Mauvoisin. He was a student of the National School of Applied Arts and Crafts. At the same time as his studies, he followed the ceramics courses of Annie Martin-Talboutier (wife of the sculptor Étienne-Martin) in Paris.

The artist lived and worked in the countryside, his main source of inspiration. With his wife Collette (the first critical reviewer of his work), they formed many artistic and literary friendships in Boissy-Mauvoisin, such as Régis Debray, who dedicated a book to the artist.

At first glance, Jean-Marie Ledannois's works are joyful and provide real pleasure. But on closer inspection, they also reflect the character of the man. He is indeed energetic and spontaneous while being sensitive and thoughtful. The artist loves his work and life, each gouache is for him an encounter, an adventure, a delicious mixture of will and chance. The artist is patient and meticulous in the preparation but he is quick in the execution, he works in small strokes. The brush brushes against the paper and the artist then passes a dry brush to bring out the grain to soften the first color. The successive passage of the other layers laid in transparent areas then give birth to unknown colors and shades which amaze the viewer.

Jean-Marie Ledannois is a surprising man, he will also be an illuminator in the middle of the 20th century, restoring the colors of old paintings. He is ambidextrous, in the right arm he has strength and in the left arm, precision.





# PREFACE

To understand the work of Jean-Marie Ledannois, you have to know the man, his history and his context of creation. Son of a peasant mother, the artist has a very personal relationship to the land, he is a lover of nature whose paintings represent the four elements that compose it. Therefore, water, air, earth and fire guide the choice of its characteristic color palette. The artist is indeed known for his blues of incredible intensity, which he applies to the paper with many nuances, thus showing that the main subject of the work is undoubtedly light. It is clear that he works the other colors with the same force and the same subtlety, thus immersing us in a mysterious world.

Jean-Marie Ledannois works in his house-studio in the countryside (in the hamlet of Bléry in the Yvelines) while listening to baroque opera. The subjects of his gouaches are not limited to the landscapes themselves, it is also the encounter between the reality he observes and his unconscious, the emotions that emerge from it. «The artist also draws from it the satisfaction of who knows what intimate desire, a vague feeling of reunion that brings relief and relaxation» (1). He draws his inspiration from the woods and fields that surround him, but his childhood spent with a philosopher's tutor, pushes him to approach painting in an intellectual rather than decorative way. So don't be fooled by the apparent simplicity of Jean-Marie Ledannois's gouaches, they hide long and meticulous work and are the result of intense reflection. The artist appreciates life and work, he has a passion for the technical aspect of his art. He likes the materials, the tools, the supports that he puts on a tray table after having, as he says, «cooking». Indeed, he prepares his own colors mixing pigments, gum arabic and water.

(1) "Ledannois (essai sur le peintre Jean-Marie Ledannois)", Éditions Pierre Horay, Paris, 1977



Faced with his works, the viewer is initially frozen by the power and the beauty of the colors, which pushes him to focus his attention on the present moment. Secondly, he is as if drawn into the work, hypnotized by subtle and delicate internal movements of light and shadow. The artist projecting his own dualities in his gouaches, he then provokes in the viewer an influx of contrasting emotions such as joy and melancholy, appeasement or energy. It is true that Jean-Marie Ledannois's painting is both raw and nuanced, feminine and virile, melancholy and happy. These emotions then allow the viewer to seek their own sensitivity in order to better personally appreciate the work.

The great talent of the painter is to know how to grab the spectator by the color and to inspire contrasting emotions. The artist excels in the technique of gouache which alone allows such subtle effects of light and shadow. The works that we present mainly date from the 1970s, a period during which he absorbed the contributions of Joseph Albers (1888-1976) and Mark Rothko (1903-1970) moving from geometric abstraction to abstract landscaping. Despite these influences, the artist demonstrates real originality consistent with a strong and sensitive personality. His work was a discovery for WD Art Gallery Modern because the artist liked to live in his country house alone and had little affinity with those in the art market. This first exhibition is therefore in line with the DNA of the gallery, which is to share with you our passion for discovery and to humbly contribute to giving artists the place they deserve in the market.

> Bertrand DELBOS Manager et cofondateur de WD Art Gallery Modern







### LEDANNOIS : HIS WORK

During the 1960s, Jean-Marie Ledannois quickly switched to the predominant abstraction of the time, even if in some of his works the subject can still be distinguished (Ref 01). The artist's emotions gradually gain the upper hand over the latter, the artist seeking to paint his sensations in front of the landscape rather than the landscape itself (Ref 03). Subsequently, he abandons any reference to reality, giving increasing importance to the material which becomes the substitute for the brushstroke (Ref 02 and Ref 04). He kneads and tortures painting with infinite subtleties, influenced by Jean Bazaine, Jean Fautrier or Willem de Kooning. Towards the end of the 1960s, he simplified his forms gradually moving away from informal art and abstract expressionism, thus approaching geometric abstraction (Ref 5, 6 and 7).

#### Geometric abstraction Year 1970 - 1975



Ref : 12



dannois completely switched to geometric abstraction (Ref 8 to 15). Like Joseph ALBERS, he refuses to express himself with pure geometric rigor. As a result, his squares are never completely square, his rectangles never completely rectangular, which gives a simultaneous feeling of balance and imbalance in a composition where harmony reigns in a clear and powerful way. The depth is given by the superposition of the planes and the movement by the vibration of the juxtaposed colors. Each section is a world of nuanced colors in its own right into which the artist invites us to enter so well through the play of subtle and delicate movements of shadows and light.

It was not until the early 1970s that Jean-Marie Le-

But these worlds in which there is a certain form of freedom are distinct while being bound by color as if forced to coexist in a very rigorous whole. Does the artist with his works show us this illusory freedom that we would all like to achieve? Does he show us this happy humanity but trapped in a tragic fate? As usual, he projects his own dualities into his works, giving rise to contrasting emotions in the viewer.

#### Abstract landscaping After 1975

Very inspired by Mark Rothko, Jean-Marie Ledannois goes through stages from geometric abstraction to abstract landscaping. The paper is then traversed by spots of different colors, placed in a geometric relationship and the intensity of which decreases as it goes towards the edges to be reduced to halos (Ref 19). Freeing himself from the contributions of the masters of abstract art, the artist then found his own style at the end of the 1970s (Ref 20 to 33).



With the help of large flat areas of nuanced color, he creates in the viewer an impression of infinity, suggesting the presence of life beyond life. He then apprehends the work through meditative contemplation, he immerses himself in the colors while being disturbed by their interactions, the strength and energy that emerge from them.





Ref : 14

### **EXHIBITIONS**

1961	2nd Paris Biennale.
1962	Galerie in rue Paul Cézanne (Paris): Group exhibition ; Salon d'Automne (Paris).
1963	Third Biennale de Paris.
1964	Workshop of Martin-Talboutier (Paris) : Group exhibition.
1965	4th Paris Biennale;
	14th Salon de L'Enclave (Valréas, Vaucluse).
1966	XVth Salon de L'Enclave (Valréas, Vaucluse).
1967	5th Paris Biennale ;
	IXth Grand Prize for Painting of the Chorégie d'Orange (Orange Museum);
	XVIth Salon de L'Enclave (Valréas, Vaucluse);
	XVIIIth International Grand Prize for Painting of Deauville : (2nd Grand Prize)
1968	17th Salon de L'Enclave (Valréas, Vaucluse);
	4th Grand Prize for Painting of the Côte d'Azur (Nice).
1971	XXth Salon de L'Enclave (Valréas, Vaucluse);
1973	House of Culture of Mantes-la-Jolie (Yvelines) : Private exhibition of gouaches.
	Galerie Christiane Colin (Paris) : Private exhibition of gouaches.
1974	1st International Contemporary Art Fair (Paris) : Galerie Melki ;
	XXVIIIth Salon of New Realities
1975	Galerie Melki (Paris) : Private exhibition (April 8 - 30)
	XXIX Salon des Réalités Nouvelles.
	Galerie Melki : « One man show » Art'6 75 Basel Art Fair (June 17 - 21)
1976	Palace of Arts and Culture (Brest, Finistère);
	Galerie Melki (Paris) : Private exhibition (May 4 - June 4).
1977	Galerie Melki (Paris) : Private exhibition (Nov. 15 - Dec. 12).
2021	WD ART GALLERY (Paris) : Private exhibition (Nov. 12 - Jan. 7)
	at the Hotel Viaudey.

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Pierre MAZARS, « <i>Le Figaro</i> », 19 Avril 1975		
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Diana de RHAM, « L'Oeil », Septembre 1975		
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Micheline SANDREL, Chronique de Paris-Ile de France, O.R.T.F, Sept.1973		







Composition 42 x 42 cm Ref : 01



Composition 50 x 65 cm Ref : 02



Ref: 03 \_\_\_\_



Composition 56 x 76 cm Ref : 04





Composition 75 x 105 cm Ref : 16



Composition 76 x 56 cm Ref : 17 



Composition 45 x 32 cm Ref : 19

Composition

105 x 74 cm

Ref : 24



Composition 62 x 100 cm Ref : 05



Composition 80 x 120 cm Ref : 06 

Composition

76 x 56 cm

Composition

56 x 75 cm

Ref : 13

Ref : 09





50 x 65 cm Ref : 07



Composition



Composition 60 x 45 cm Ref : 08

Composition

75 x 66 cm

Ref : 12



Composition 75 x 56 cm Ref : 10 



Composition 65 x 50 cm Ref : 14

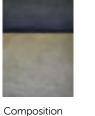
18



Composition 46 x 55 cm Ref : 11 \_



Composition 65 x 50 cm Ref : 15



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105 x 75 cm Ref : 20



Composition Composition 105 x 74 cm Ref : 26



Ref : 25 



Composition 50 x 65 cm Ref : 30



Composition 65 x 50 cm Ref : 31



Composition

74 x 105 cm

Ref : 18

Composition 50 x 65 cm Ref : 29



Composition 65 x 50 cm Ref : 33



Composition

65 x 50 cm

Ref : 32







Notes

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