

RONNY VAN DE VELDE



Jean-Jacques Gailliard (Brussels 1890 - Brussels 1976)

Bruxelles est un coeur de boeuf assaisonné de persil double, 1926

Olie op doek
760 x 610 mm

Gesigneerd en gedateerd rechtsonder

Provenance:

Hubermont, 1934, gift van de kunstenaar
Jacques Dewindt, Brussel

Exhibitions

Brussel, Paleis voor Schone Kunsten, 41e Foire des Antiquaires de Belgique, 1996
Brussel, The Arthome, The 20th Century Art Dealers

Drogenbos, Felix Art Museum, Jean Jacques Gailliard. Les Jeux de l'Abstract entre 1920 et 1930, 2016
Knokke, Gallery Ronny Van de Velde, 7 arts, 2017

Knokke, Huib Hostes Huis, Huib Hoste en zijn tijdgenoten. Belgische Avant-Garde 1914-1930, 2018

Literature:

Schetsboek Jean Jacques Gailliard 1920-1930. Werk vermeld, 1926

Serge Sevellon, Felix Art Museum, Jean Jacques Gailliard. Les Jeux de l'Abstract entre 1920 et 1930,
Drogenbos, 2016, p. ill.

Xavier Cannone, 7 Arts, 1922-1928, Gallery Ronny Van de Velde, Knokke, 2017, p. 116-117 ill.

Peter J.H. Pauwels, Pauwels, Huib Hoste en zijn tijdgenoten. Belgische Avant-Garde 1914-1930,
Knokke, Gallery Ronny Van de Velde/Delen Private Bank, 2018, pp. 122-123

Artist description:

Jean-Jacques Gailliard, roguish, mysterious, with a strong intellectual character, searching for the

meaning of life and things, with works in which the pictorial is bestowed with literary meaning, has left an oeuvre whose deeper meaning is not always easily decipherable. An important source of inspiration was the Swedish theologian Emmanuel Swedenborg, who wrote books about life after death and the mind leaving the body. The colour white plays a prominent role in the work of Jean-Jacques Gailliard and refers to Swedenborg's idea that sees white as the colour of death and new life. The presence/absence of the human figure in the interiors and still lifes and the search for the essence of things are expressions of Gailliard's thinking on the subject. The many animated conversations with friends like James Ensor, Michel de Ghelderode or Victor Servranckx were often a source of inspiration as well. Socio-critical themes are often implicitly present in his work; take for example the Cyclopes which represent the one-dimensional gaze. It is, however, in the first place the joy and the love of drawing and painting that have inspired his work. His love for woman, his affection for his family, gaining knowledge