

[The Doll](#) , (circa 2017) by [Jean-Michel Lengrand](#)

Original Oil on Panel Board - Main Subject: Fantasy & Dreamscape



Item Number
6995662498

Retail Value
\$2,800

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Dimensions (As Shown)
10.5W x 13H Inches
26.67W x 33.02H cm

Medium
Original Oil on Panel Board

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About Jean-Michel Lengrand

Jean-Michel Lengrand was born in Paris in 1955. He is the grandson of the artist painter André Lengrand who was friend of Maurice Utrillo, Gen Paul, and Maclet with whom he exposed at the Cambaceres Gallery in Paris.

Drawer with a precocious talent, at 12 years, JM began to paint with the teaching of his grandfather.

At 16 years, he entered the Academy Farrey in Montmartre, followed by the Moussiau Academy in Bourges (France).

In 1974, he specialized in the secret techniques of the old masters, specifically the art of painting with amber of Venice and essential oils on wood. This technique was made famous by the Flemish painter Jan van Eyck (1400) and is called The Flemish s secret .

In 1977, he received the silver medal in the National French Artists Art Fair in Paris. In this time he met Marc Havel, a French chemist and director of the paintings restoration department of The Louvre, with whom he had many conversations on the practices of the ancient masters. Havel, who worked with Raoul Dufy, was one of the great world specialists of the secret techniques from the Renaissance, which Jean-Michel Lengrand put into practice during his youth.

From 1978 to 1981, Lengrand worked regularly for the National Museums in the atelier of restoration de Baere, Paris as a specialist of the old masters. Here, we restored and worked with masterpieces from artists such as Corot, Rubens and Sisley. Exhibiting from 1973 to 1978 at the Chabin s gallery in Paris, he entered in 1978 at the Pieter Breughel gallery in Amsterdam.

He left France once his installation was complete in Venlo, The Netherlands in 1981 and continued his work until 1995.

Personal and principal exhibitions of the youth:

- 1981 to 1983 : Pieter Breughel gallery, Amsterdam (The Netherlands)
- 1982 : Kroese gallery, Nimegue (the Netherlands)
- 1988 to 1989 : Art Diffusion gallery, Düsseldorf (Germany)

Kempinski Hotel, Berlin (Germany)

Atelier 21 gallery, Paris (France)

Victorian, Düsseldorf (Germany)

Bayersdorf, Hamburg (Germany)

Art Expo 1988 & 1989, New York (USA)

- 1992 to 1995 : Pieter Breughel gallery, Venlo (The Netherlands)
- 1996 to 1997 : Casa de Claudia gallery, Saint Bartholomew (F.W.I.)
- 1999 to 2001 : Nomades gallery, Saint Bartholomew (F.W.I.)

Principal distributors from 1990 to 1995:

- Castiglione gallery, Paris (France)
- Van Rijn gallery, Belgium
- Wissing Gallery, Germany
- Pieter Breughel galleries, The Netherlands

From 1979 to 1989, Jean-Michel Lengrand engraved, printed and painted hundreds of etchings in limited editions.

In 1985, he studied sculpting in Budapest (Hungary) in the atelier of the academician Lazlo Kùtas, and completed several limited editions bronzes.

In 1995, he published The Treatise of the Metaphysical of Art (editions Soleil Natal, France), his first book on the philosophy of painting. This first book was followed by The Metaphysical of Art , illustrated with 100 color photos of paintings and was released in Dutch, English and French (Editions van Spijk, Venlo The Netherlands and Antwerp Belgium).

In 1995, he left Europe for the West Indies where he resided at Saint Martin where he now has an atelier for painting, a second for engraving, etching and printing. The third atelier is being installed to incorporate a stone lithographic press. It was here, in Saint Martin where Lengrand wrote the editions of Artisphaera, art s written works, 1998 (Editions 2AC, Guadeloupe) Latino Period , 20 color photos of paintings of Cuba, 1999 (Editions Curling, Guadeloupe).

Lengrand moved to Saint Barth s in 2000 where he mainly painted commissions for American collectors.

In 2005, Jean-Michel Lengrand specialized in large paintings and a production composed of triptychs, polyptychs, painted polyhedrons as celestial spheres, anamorphous and revolving paintings.

Since September 2017, Lengrand has created a line of original paintings named ZEBRA. This line reunites some of his best models drawn or painted with zebra lines. After fifty years of practice, he s found passion in focusing his skills and attention on these subjects and the stunning contrast of black and white, flared with eroticism. Each new original artwork, since January 2018 owns a red seal since. The Zebra line is also present in etchings. Today the Zebras collection totals 44 works.

Original Oil on Panel Board

Oil painting is the process of painting with pigments that are bound with a medium of drying oil especially in early modern Europe, linseed oil. Often an oil such as linseed was boiled with a resin such as pine resin or even frankincense; these were called 'varnishes' and were prized for their body and gloss. Other oils occasionally used include poppyseed oil, walnut oil, and safflower oil. These oils confer various properties to the oil paint, such as less yellowing or different drying times. Certain differences are also visible in the sheen of the paints depending on the oil. Painters often use different oils in the same painting depending on specific pigments and effects desired. The paints themselves also develop a particular feel depending on the medium.

Oil paint was first used, as current knowledge shows, in western Afghanistan sometime between the 5th and 9th Centuries. From there its practice likely migrated westward until, when in the Middle Ages, (Theophilus mentions oil media in the 12th Century) it came into use, although not widespread, in Europe. It later became the principal medium used for creating artworks; the transition beginning during the 15th century with Early Netherlandish painting in northern Europe. By the height of the Renaissance oil painting techniques had almost completely replaced tempera paints in the majority of Europe. Oil painting dates in the West to at least ancient Roman times.

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