



O&S

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A photograph of artist Jean-Noël Delettre in his studio. He is a bald man with glasses, wearing a dark long-sleeved shirt and jeans, focused on his work. He is standing behind a table covered with paint tubes and palettes. In the background, two large canvases are visible, one showing a landscape with mountains and water, and the other showing a close-up of a mountain peak. The text 'Jean-Noël Delettre' is overlaid in large white letters across the center of the image.

Jean-Noël Delettre

www.delettre.org



“On my canvas, with high colors, I look for rhythm and create vibrations. My wish is to give life to my paintings, using matter, movements, perfume, light, my idea of freedom and my energy in order to connect myself with the viewer and with the subject.”

DELETTRE was born in 1971, he has dual nationality (French and Canadian). He grew up in Lyon, France. When he was 15, Delettre understood that his life passion was to be an artist. After studying graphic design in Paris, he worked as a painting restorer of old posters for one year and for five years as a graphic designer for an advertising agency. In 1997, he had a serious road accident and ended up spending one month in a coma from which he was not expected to recover. It took him ten years to learn the basics again - how to walk, speak, think and reconstruct his life - before picking up his brushes again and discovering oil painting.

He has been painting full time since 2006. In 2007 mountains began to play an important role in his career. Thanks to their vastness of scale, the intensity of feeling they provoked, the sensation of immensity, as well as the unity they imposed he has been able to add a more physical expression to his work.

Delettre has just finished a very successful show in the “PONS Gallery” in Lyon, France and numerous collectors and art dealers are waiting for his next exhibition which he is now preparing on the body in motion, bodies in situations which characterize them and which reveal the different people he meets. His work has been published in different French publications as “Artistes Magazine” and he received two awards from the “Société Lyonnaise des Beaux-arts”.

All the above themes evolve from within before being reflected in his work.

Q&A

Which artist/photographer do you admire or has had the biggest influence on your work?

At the age of fifteen, in front of Turner's ships in flames - my first true artistic revelation - I came to understand the strength of suggestion in paintings and from then on decided to become a painter.

My first academic influences were the paintings and drawings of old masters like Rembrandt, Vermeer, Géricault, Frans Hals, Delacroix, Ingres and many others. Impressionists such as Turner, Whistler, Degas, Renoir, Monet, Manet, Cézanne, Van Gogh, Caillebotte, Gauguin as well as Hopper, Vuillard, Bonnard, Klimt, Schiele, De Stael have all showed me the way towards my artistic journey.

How do you feel about formal training?

I think that formal training is important because it is necessary to have a maximum of technical tools to be able to free oneself from basic constraints. On the other hand, it is not necessary to know all the techniques, but the most important one is to be able to use those tools which will allow you to reveal the artist you really are.

How do you bring emotion across to a flat surface?

The subject and the figure allow me to paint my expression through which I can deliver my most intimate feelings. The composition of lines, colors, intensities, lights and also material enable me to give life and accuracy to my emotions.

Do you have a ritual or specific process you follow when creating art?

When I decide on my subject, I need solitude and, consequently, silence. That is why I like painting late at night. I also need music to forget myself - this helps me to find my rhythm to bring my gestures and my feelings together. I paint so much to get inspired and continue until fatigue makes me stop working.

Must there be a statement with each creation?

I think it is inevitable, but not necessarily using words. The best statement of a viewer for me is when my work evokes a live sensation or a feeling which touches him profoundly. When I see that I touched the viewer's heart, then he can see my work over and over again and always discover a new level of emotions.

JEAN-NOËL DELETTRE

Un Sommet
oil on canvas
64" x 51"







JEAN-NOËL DELETTRE

Reflect N°3 oil on canvas 13" x 10"





Sommet dans la lumière oil on canvas 16" x 32"





Reflect N°1
oil on canvas
13" x 10"

**JEAN-NOËL
DELETTRE**