



PRESS RELEASE

A new remarkable contemporary piece of art for the Pavillon Ledoyen's 225th anniversary

“With this work, I wished to retie with the big tradition of the classic ceilings and, at the same time, to register the Pavillon Ledoyen in its time.

Also, to propose a painting as high as Yannick Alléno's cuisine, which represents for me the excellence. His modern cuisine leans on a perfect knowledge of its history, to lead it best to new territories. It is a cuisine transcending times and seasons.

This ceiling will make I hope a link between the past and the future, the excellence and the modernity, the ephemeral and the eternity. This is why I imagined it as a fifth season ”.
Olivier Masmonteil

«Olivier is for me one of the biggest current French painters.

In the idea to contribute to enrich the already immense heritage of this mythical place which welcomes us today, I suggested him to compose a new part of the Pavillon Ledoyen's history by pursuing that of Galland, as if the latter had left its brushes with us. »
Yannick Alléno

Paris, June, 2017 - Yannick Alléno appoints the contemporary artist Olivier Masmonteil to create a monumental, unique and permanent piece of art, which will be put on the ceiling of the Pavillon Ledoyen's main staircase and revealed to the public on September 5th this year.

More than a century after the realization of the classified neo-classic frescoes in polychromy located in the current Alléno Paris by Louis-Jacques Galland (dated on 1900), Yannick Alléno entrusts Olivier Masmonteil with the creation of a new painted work which will cover the inside of eighteen ceiling boxes at the threshold of the three Michelin starred restaurant.

Just like Galland's exceptional painted decor, blending Etruscan arabesques, antique figures, flowered rinceau and patterns drawn from the Greco-Roman antiquity, this new original artwork is envisaged as an invaluable testimony of history, a memorable anniversary present.

Passionate about contemporary art and a collector himself, Yannick Alléno wishes, through this approach, to enrich the Pavillon Ledoyen's cultural heritage, thanks to a work of art intended to cross the ages.

It falls in this way with the institution's history, true symbol of the Parisian architectural heritage, positioned as an actor-admirer rather than a passive spectator, and to propose a strong temporal artistic imprint on a space, naked until then.

About Olivier Masmonteil

French artist born in 1973, Olivier Masmonteil received a classic training on which he leans to revisit the History of Art. Convinced that paint is a medium which allows to question modernity, he uses it as a timeless tool.

Having dedicated himself exclusively to landscapes, in order to explore the possibility of painting, he works today on pleasure, in which all the classic subjects of painting are mixed (nude, still life, genre scene, landscape).

His work is shown in numerous exhibitions in France and abroad; he is also present in numerous private and public collections.

About the Pavillon Ledoyen

Built in the Champs-Élysées' gardens in 1842 by the renowned architect Jacques-Ignace Hittorff, the neo-classic building holds its name from Doyen, the restaurant owner who made his prestige from 1792.

Through times, the establishment, now a major venue, welcomes artists, gallery owners and art dealers, and being so, becomes an object of artistic representations among which : *Les peintres et leurs épouses* (The painters and their wives) by James Tissot (1895) and *Au restaurant Le Doyen* (At Le Doyen restaurant) by Ernest-Ange Duez (1878). On private view days at the Palais de l'Industrie, lunch at Ledoyen is a best. In 2017, the restaurant celebrates its 225th anniversary.

About Louis-Jacques Galland and his work at the Pavillon Ledoyen

Son of Pierre-Victor Galland, great painter and decorator of the Second Empire and the Third Republic to whom we owe some decor of the Élysée, the Paris City Hall and the Hotel of Cail, Louis-Jacques Galland, said Jac-Galland, was a master glassworker as well as a painter and a draughtsman like his father. Among his notable work feature a series of stained-glass windows representing Joan of Arc in the Orléans Cathedral, the Casino of Aix-les-Bains' glass-roof and the whole painted ceiling and thirty four stained-glass windows of the Japanese tower in the Belgian royal domain of Laeken.

In order to realize the Pavillon Ledoyen's fresco, unique by its scale, Galland is inspired by both the Louis XVI's style of Clérisseau and the Empire's style of Percier and Fontaine.

For both men, the painter-cook parallel is a funny notion as they share the same language, the senses. Only their means of expression differ : taste for the chef and color for the artist.

Seduced by Garouste's pupil's depth and poetry, Yannick Alléno gave him *carte blanche*.

Thanks to his classic pictorial technique and his mastery of both linear and circular chromes, Olivier Masmonteil associates with the place's classicism, the modernity of contemporary painting. With this canvas set, he expresses a new story for the bicentenary Pavillon Ledoyen, a new season, the fifth.

THE FIFTH SEASON

According to the artist, was needed for this timeless mansion, real countryside in Paris, a ceiling suggesting an unfading nature, the infinity of a sky without limits.

When the visitor climbs the staircase, his eyes are immediately attracted to the evanescent vision of a pillar of clouds, bathed by a light both dawn and twilight, and of a sky encircled by a collection of horizons. In trompe-l'oeil style, a geometrical flight of butterflies carries the two central canvases' vibrancy and contemporaneity. These butterflies, symbols of pure color for the painter, echo those from Galland's fresco, and suggest a certain escape, a perpetual metamorphosis similar to the Pavillon Ledoyen's one.

35m² of painting on 18 panels

Oil canvas created on frame then smoothed on ceiling

Set up in three weeks, in August, hanging by Guillaume Bénard-Tertrais

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