

JEAN-PAUL
JÉRÔME

Jean-Paul Jérôme: The Timeless Plasticien

Two genuinely avant-garde movements originating in Montréal—those of the Automatistes and the Plasticiens—changed the face of Canadian painting in the 20th century.

The great artists who took part in those movements paved the way to modernity for the generations that followed. Jean-Paul Jérôme was one of them.

The *Manifeste des Plasticiens*, written by Rodolphe de Repentigny (Jauran) and co-signed by Jean-Paul Jérôme, Louis Belzile, and Fernand Toupin, was issued on February 10, 1955. Among other things, it declared:

As indicated by the name they have chosen for their group, in their work the Plasticiens primarily focus on plastic elements: tone, texture, forms, lines, the overall effect of the painting and the relationships among those elements, embraced as ends in themselves.

The Plasticiens wanted to rid painting of any incidental content. They proclaimed that their paintings were to aim for “complete autonomy as objects.”

Jean-Paul Jérôme remained committed to geometric abstraction and the principles of the Plasticien movement throughout his life, making his artistic journey an extension of its aesthetic ideals. This exhibition is intended to show the fullness of the subsequent phases in his creative development.

Thus, following initial works of a stylized, figurative stamp, from 1956 to 1964 Jérôme explored effects of blendings and imbrications. He then shifted towards the large, exuberantly rhythmic orchestrations of colour of 1970, with networks formed by combinations of planes, lines and markings. Gradually, In the years from 1990 to 2000, the painter turned his focus to circular arcs. Curls, curves, angles and structuring lines delineated colour, initially applied in flat tints and then, thanks to the use of decoupage, through collage and two-dimensional relief. Those dancing, syncopated decoupages and collages ultimately ushered in the colourful, complexly structured compositions of broken lines of the artist's final years.

Both responsive and intentional, fluid and emphatic, Jean-Paul Jérôme's painting very freely embraced the rhythms and movements that burst forth from his hand. Though rigorous, his geometry was coupled with his imagination and joy in painting to express a kind of sensorial vitality with élan.

The exhibition *Jean-Paul Jérôme: The Timeless Plasticien* commemorates both the 20th anniversary of the artist's death on August 14, 2004, and the 70th anniversary of the issuance of the *Manifeste des Plasticiens* on February 10, 1955. ■

René Viau
Art critic and author

JEAN-PAUL
JÉRÔME

THE TIMELESS PLASTICIEN

An exhibition marking the 20th anniversary of the death of Jean-Paul Jérôme
(February 19, 1928–August 14, 2004)
and
the 70th anniversary of the issuance of the *Manifeste des Plasticiens*
(February 10, 1955)

November 2-16, 2024

Canadian Fine Arts

33 Hazelton Ave. Unit B1
Toronto, Ontario M5R 2E3
Phone: (416) 544-8806



Midi - 1
1993
Acrylic on canvas
50.8 x 61 cm



At the La Batelière studio, Varennes, Québec (1991)



Odyssée - 1
1993
Acrylic on canvas
61 x 76.2 cm

FOREWORD

Canadian Fine Arts is proud to host this exhibition of exceptional works covering multiple decades from revered artist Jean-Paul Jérôme. With a mission of presenting the works of those who have left an indelible mark on the history of Canadian art, we are constantly sourcing and collaborating with collectors and artists' representatives. It is clear to us that the passionate approach of Robert Jérôme, Jean-Paul Jérôme's nephew and rights holder, will help ensure not only the creative legacy of his uncle but also that of Québec's groundbreaking *Plasticien* movement.

Jean-Paul Jérôme painted with energy, rigour, and a relentless focus on innovation. During a period of gestural abstraction in Montréal, Jérôme and his fellow *Plasticiens* laid out their belief in the imperative necessity of developing new forms of painting in their *Manifeste des Plasticiens*, issued on

February 10, 1955. Seventy years later, and twenty years after the passing of that Canadian Master, we are fortunate to be able to experience a vital body of work that continues, through its technical and aesthetic deftness, to provide great visual pleasure.

Our commitment to the work of Canadian Masters has roots stretching back to 1974, when Galerie d'art Michel Bigué opened in Saint-Sauveur, Québec. Michel Bigué fondly recalls visits to Jérôme's studios in the 1980s to obtain works to be offered to collectors. We look forward to continuing to assist them in acquiring high-quality works that reflect the excellence of artists such as Jean-Paul Jérôme. ■

Wil Kucey
Canadian Fine Arts Gallery

Soleil ambré
1984
Acrylic on linen
46.4 x 61 cm



L'opale de mer
1982
Acrylic on linen
65 x 81 cm



Vie rurale
1984
Acrylic on linen
81.3 x 64.8 cm

JEAN-PAUL JÉRÔME

AND THE LEGACY OF THE FIRST PLASTICIENS

BY RENÉ VIAU

On February 10, 1955, Jauran, Jean-Paul Jérôme, Louis Belzile and Fernand Toupin issued the *Manifeste des Plasticiens*. Written by art critic Rodolphe de Repentigny—who, as we know, painted under the name Jauran—its release coincided with the opening of their exhibition at Montréal’s L’Échouerie gallery.

The initial lines of the manifesto set the tone for what followed:

The Plasticiens are painters who came together upon realizing that the visual similarity in their paintings stemmed from similarities in the way they painted, their pictorial approach and their attitude towards painting per se and its place in human society.

As indicated by the name they have chosen for their group, in their work the Plasticiens primarily focus on plastic elements: tone, texture, forms, lines, the overall effect of the painting and the relationships among those elements, embraced as ends in themselves.

For the Plasticiens, a canvas was no longer a window. They wanted to rid painting of any incidental content, objecting to any manipulation of an artwork that would undermine it. They believed that their paintings should aim for “complete autonomy as objects.”

The four painters had been getting together practically every day for over a year at Rodolphe de Repentigny’s combined home and studio on Saint-Hubert Street. The manifesto was a summary of their discussions.

The exhibition was scheduled to run from February 11 to March 2 at the gallery, located at 54 Pine Avenue West.

With its string of art shows, L’Échouerie was then the “headquarters” for young artists, as well as a few poets. The manifesto was to top off the presentation of the Plasticiens’ work, which had been organized by Guido Molinari.

In it De Repentigny and the other members of the group said they were ready to “largely renounce any Romantic view of painting.” The manifesto sealed the common commitment of those painters, who recognized the affinities between their respective creations. It proclaimed that “the Plasticiens paint because they cherish what is unique to painting,” declaring that medium as “requiring no justification,” a language that was their language, even though “a work may not be the creation of the person who executes it, but rather of the person who looks at it or, simply, of a community.”

The manifesto’s text imparted the raison d’être of the movement, which sought “order” and “refinement.”

Avant-garde Movements in Montréal

Following Automatisme, with the geometricist art of the Plasticiens Montréal once again became the cradle of an avant-garde movement, a unique phenomenon on the Canadian scene.

In their painting, the Automatistes championed gesture in direct contact with the promptings of the unconscious. That free and open approach to the canvas was reflected in the intellectual and political positions expressed in *Refus global*, their 1948 manifesto, that starkly contrasted with the ultraconservative society of Québec at the time, which had not managed to break loose from the iron rule of the clergy.

While the Plasticiens rejected certain of the aesthetic postures of their Automatiste elders, they in no way denied their contribution. “The revolution initiated by Borduas,” wrote De Repentigny in the manifesto, “appears seminal.”

However, the Plasticiens rejected Automatisme’s valuing of spontaneity. For them, clean, stripped-down forms replaced expressionistic splotches, reliefs and impastos. Although at its conclusion their manifesto invoked “intuited intuition,” the Plasticiens moved away from the lyricism and Romanticism they associated with the painting of Borduas and his disciples.

Ridding painting of any incidental content: that is what drove those young visual artists. Using flat tints of colour, structuring their compositions with ease and challenging the traditional form of the support, the first Plasticiens would strive to lend their paintings the “complete autonomy as objects” their manifesto demanded.

Making the act of painting an axiom, in his canvases Jauran fit together, with utter assurance, unified planes of fragmented forms that could both conflict with and counterbalance each other. Belzile also incorporated geometric elements, while Toupin completely freed himself from perspective, disrupting the balance imposed by format; the bold compositions of the latter’s irregularly shaped canvases seemed to dictate their external configurations, rather than the reverse.

For their part, Jean-Paul Jérôme’s paintings were characterized by the absence of volumes, refinement of space and undifferentiated arrangement of forms. At once angular and flowing, his verticals

could constitute a distorted grid, frequently offset by harmonies of purple, earth tones, sienna and grey.

Shortly before his death in 2004, Jean-Paul Jérôme told me, “The manifesto also enabled us to make our work better known. There was no place in Montréal for that kind of painting. It was important for us to band together because of our shared connection and, at the same time, maintain that great freedom of expression. We couldn’t go far individually. We had to come up with what would follow, something new.”

The Plasticiens exhibited their works at the Librairie Tranquille bookstore, the Montreal Museum of Fine Arts’ Gallery XII and the L’Actuelle gallery, but their group was short-lived. Nonetheless, the art scene overwhelmingly refocused around their declaration. More than an allegiance in the strict sense of the term, being a Plasticien subsequently meant belonging to a school of artistic thinking that took geometry as its watchword.

Painting in Action

In 1956, Jérôme was in Paris, where he met Martin Barré and Richard Mortensen, regularly saw the exhibitions at Galerie Denise René, and became acquainted with Auguste Herbin, Jean Dewasne, Émile Gilioli, Victor Vasarely and Alberto Giacometti.

Partly as a result of his encounter with Hans Hartung, until the early 1960s Jérôme’s work underwent a “beam” period, with canvases ranging from those that seemed to quiver to others featuring a more robust materiality. The edges of adjacent forms, far from being sharply delineated, suggested a more atmospheric merging.

While his approach to colour evolved, for Jérôme geometry was a base, not a dogma. Though rigorous, it was absorbed into his imagination and joy in painting. Jean-Paul Jérôme drew inspiration from a kind of biomorphism to express a sensorial vitality. Curls, curves, angles and structuring lines incorporated and orchestrated colour, first applied in flat tints and then at times, thanks to the use of decoupage, in the form of collage or two-dimensional relief.

As Jean-Paul Jérôme explained to me when speaking about his painting, “It’s not a matter of conducting experiments.” His works, fresh with vibrant, sharply contrasting colours, seem here and there to burst out of their frames, in spite of their solid architecture. Both responsive and intentional, fluid and emphatic, his work readily embraced the exploration of rhythm and movement.

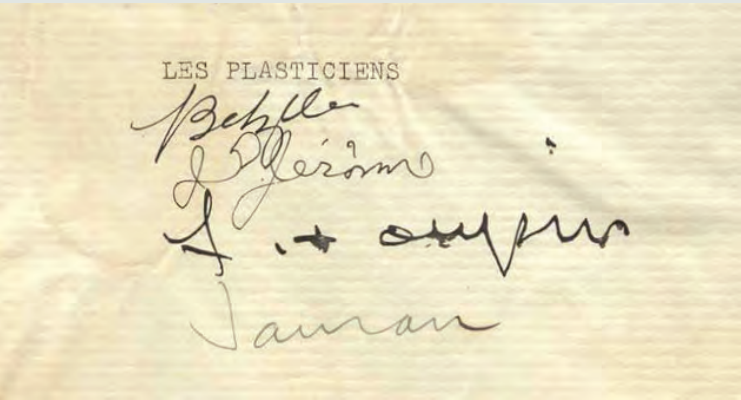
Is that what “intuited intuition” was about?

From the early 2000s until his life ended in 2004, strong, clean-lined forms were reminiscent of those in his first Plasticien works of 1955, glorifying—and coming back full circle to—the “plastic elements” dear to the manifesto.

In 1959, Rodolphe de Repentigny, who was a mountaineering enthusiast, died in a climbing accident in Banff. Toupin and Belzile gradually moved their painting in other directions. For his part, Jean-Paul Jérôme, a standard-bearer for the geometric vision that initially inspired him, continued to reflect the aesthetic ideals of his youth in his painting throughout the years.

Despite periods of seemingly diverse work, his artistic development was marked by a great consistency. “What I love about painting,” he said, “is the painter’s journey. Perhaps even more than the painting itself. Because the painting brings us to a stop, but the journey You’re always eager to open a new door to be amazed, to see where you’re starting from and where you will go. You’re always heading towards the unknown.” ■

René Viau has been an art critic since 1977. A contributor to a great many newspapers and magazines in both Québec and France, he has also written a number of books on Québec artists, notably Jean Dallaire, Jean Paul Riopelle and Marcelle Ferron. He is currently preparing a joint biography of the couple formed by the writer Thérèse Renaud and the painter Fernand Leduc.



Signatures on the *Manifeste des Plasticiens*



Spectre spatial – 1
 1985
 Acrylic on linen mounted on masonite
 40.6 x 71.1 cm



Spectre spatial – 4
 1985
 Acrylic on linen mounted on masonite
 40.6 x 71.1 cm



Gynécée – 2
 1985
 Acrylic on linen
 mounted on masonite
 61 x 61 cm



Sanctuaire
 1985
 Acrylic on linen
 mounted on masonite
 38.1 x 38.1 cm



Untitled
1996
Acrylic on canvas
61 x 76.2 cm



JEAN-PAUL JÉRÔME: THE TIMELESS PLASTICIEN

BY CHARLES BOURGET

Jean-Paul Jérôme was one of the founding members, along with Rodolphe de Repentigny (alias Jauran), Louis Belzile and Fernand Toupin, of the first group of Plasticien artists, a linchpin of Canadian abstraction. However, we are only just beginning to fathom the soul and mind of this artist, who with his three friends co-signed the *Manifeste des Plasticiens*, written in 1955 by Jauran, the group’s theoretician. Following the death of the latter in 1959, Jean-Paul Jérôme kept a lower profile. Indeed, the painter passed on only brief theoretical insights into his work and granted only a few interviews shedding light on what motivated his artistic choices.

A solitary individual, married just for a short time and childless, given to introspection and an indefatigable worker, Jérôme devoted his life to art, initially in parallel with teaching, notably at Montréal’s École des beaux-arts, from 1958 to 1973, and then exclusively until his death in 2004, after a 60-year-long career. His critical fortunes, while ongoing and complex, do not enable a deeper comprehension of the person. Jean-Paul Jérôme remains a laconic, mysterious, totally independent figure. It is as if the man, in keeping with his true nature, had deliberately wanted to disappear behind the work.

And what a body of work that is! Thousands of oil and acrylic paintings, pencil, ink and charcoal drawings, wood and metal sculptures, tapestries, and more. Besides his early works from the 1940s and the beginning of the 1950s, as well as from the purely Plasticien experience, which lasted roughly from 1954 to 1956, Jean-Paul Jérôme constantly renewed the formal aspects of his art from 1958 until the end of his life. Flirting with gestural painting at the beginning of the 1960s, he explored textures and medium in the middle of that decade to then develop a more organic type of abstract painting between approximately 1966 and 1974. He gradually returned to a geometric refinement in the mid-1970s, a time during which his paintings and drawings displayed a very

Constructivist kind of linear freneticism that occupied him until the middle of the following decade. The late 1980s constituted a transitional phase for him, a period during which he once again took an interest in organic forms and tried his hand at sculpture for the first time in his career. In the 1990s, incorporating colour in his works as he had never done before, geometric formalism definitively triumphed in his art. A remarkable colourist was then discovered. Beginning in the 2000s, when he was over 72, he changed his style again, executing paintings in relief and developing a passion for geometric collage. A highly talented draftsman, at the same time as he made these various explorations of abstraction, he created a large body of figurative work that generally conformed to his formal concerns of the moment.

To what extent does that cornucopian oeuvre enable us to know the enigmatic man who brought it about, the one who gave his life so that it could take shape? It is difficult to answer such a question; the body of work is not the individual who created it, it can only be a material indication of his soul. However, in the case of Jean-Paul Jérôme, that work took on such great importance in his life that it was literally the essence of his inner being and principal companion.

Anyone who spent a bit of time with Jean-Paul Jérôme and took an interest in his life and career can only have developed a picture of him as a quiet little man of few words, very focused and meticulous, yet physically sturdy and robust. Old photographs show him to be so, and conversations with members of his family as well as past visits to his studio corroborate it. Despite his basically reserved demeanour, he succeeded in imbuing his painting with that physical intensity, strength and vitality—features constantly visible in his work. It seems as if the energy that struggled to find expression within the artist’s introspective nature positively exploded in his works.

From the early days of his career, Jean-Paul Jérôme clearly stood out from the other members of the Plasticien group through the dynamism of his geometric works, where forms almost appear in motion. His stay in Paris from 1956 to 1958 sharpened his knowledge of painting skills: through Galerie Denise René and Galerie Arnaud, he would spend time with Vasarely, Herbin, Barré, Dewasne, Mortensen, Poliakoff, Gilioli, Giacometti, Magnelli and Hans Hartung. His interest in the powerful gestural painting practised by Hartung, reflected in the works immediately following those executed during the Plasticien period, attests to the importance of that type of formal exploration for the artist. Such compositional intensity would later be expanded into the almost manic meticulousness of the 1970s works in the Constructivist tradition, in which a profusion of lines fills the painting with a strong vibratory energy. In the 1990s, he made his geometric compositions even more powerful by increasing their visual impact through incorporating rich, saturated colours. That is when he succeeded in expressing his inner strength through his art most convincingly. The reliefs and collages of the 2000s would maintain that vital formal spirit.

The exhibition *Jean-Paul Jérôme: The Timeless Plasticien* highlights a variety of works executed from 1951 to 2004, the year of his death, a selection that clearly illustrates the energy and vigour characterizing the art of Jean-Paul Jérôme. From gestural experiments, reliefs, collages, and more organic works to Constructivist and colourful geometric compositions, it brings together key examples of his post-Plasticien oeuvre. Sincere in his fidelity to the Plasticien movement of his early career, until the very end of his life Jérôme would seek the purity and ideal perfection of abstraction. In this exhibition, the intimate presence of the artist is virtually palpable—only fitting for a man who, for so many years, put his very soul into his painting. ■

Charles Bourget was awarded a PhD in the history of art and architecture by the Université Paris IV-Sorbonne in 1999. He was exhibition curator at the Musée du Bas-Saint-Laurent from 1994 to 2008 and worked as the curator of modern and contemporary art at the same institution between 2001 and 2005. In that latter capacity, he mounted Les vibrations modernes, a 2001 exhibition on the work of Jean-Paul Jérôme. There he also developed retrospectives devoted to two other Plasticien artists, Louis Belzile (1994) and Fernand Toupin (2003). He shared his thoughts on the artist in the 2018 film Jean-Paul Jérôme: Colour, Light, Form. Charles Bourget has taught the history of art and architecture at the Cégep de Sherbrooke since 1998.



At the Antre Lumineux studio, Montréal, Québec (2003)

Demeure nord
1995
Acrylic on cut-out cardboard
25.4 x 33.6 cm (overall)



Untitled
1995
Acrylic on cut-out cardboard
25.4 x 33.3 cm (overall)



Les jeux du fleuve
1995
Acrylic on cut-out cardboard
43.2 x 53.3 cm (overall)

TIMELINE

1928	Jean-Paul Jérôme is born in Montréal on February 19. He grows up in the city’s Villeray district.
1942	The young student visits an exhibition on Van Gogh held at the Montreal Museum of Fine Arts, which will trigger his determination to become an artist.
1943	He is admitted to Montréal’s École des beaux-arts at the age of 15.
1949	He receives his teaching diploma from the École des beaux-arts.
1949-1951	Still at the École des beaux-arts in Montréal, he studies fresco painting with Stanley Cosgrove.
1951-1953	His work appears in the Montreal Museum of Fine Arts’ Spring Exhibition group shows.
1954	Marking his complete break from figurative painting, solo exhibition of his first abstract works at the Montreal Museum of Fine Arts. He meets Jauran, Fernand Toupin and Louis Belzile, with whom he will form the Plasticien group.
1955	Exhibition of his work along with that of Jauran, Fernand Toupin and Louis Belzile, as well as the issuance of the <i>Manifeste des Plasticiens</i> , at Montréal’s L’Échouerie gallery.
1956-1958	A stay in Paris that would have a lasting influence. He becomes acquainted with Hans Hartung, Richard Mortensen, Victor Vasarely, Alberto Giacometti, Martin Barré, Auguste Herbin and Jean Dewasne. He regularly attends the exhibitions of the newest art at Galerie Denise René, Galerie de France and Galerie Arnaud, where his own work will be shown in 1957.
1959-1973	He teaches at the École des beaux-arts in Montréal and in different other schools in the city, as well as in Sorel. In his spare time he paints in the various studios he sets up over the years in Saint-Ours, Saint-Roch-de-Richelieu, Saint-Laurent-du-Fleuve and Varennes, all on Montréal’s South Shore, taking inspiration from the river and the area countryside.
1969-1970	Jean-Paul Jérôme sets aside his art making during 1968. He goes back to it in 1969–1970 with a major series of very gestural works in ink on paper that are a departure from his previous practice. This hiatus ends in 1970, when he makes a definitive return to painting.
1973-2004	He quits teaching in 1973 in order to fully devote himself to his work in painting in his studios in Montréal and Varennes. Many exhibitions will follow.
1977	The Musée d’art contemporain de Montréal presents the exhibition <i>Jauran et les premiers Plasticiens</i> .
1978	He becomes a member of the Royal Canadian Academy of Arts, an honour awarded in recognition of his contribution to the country’s visual arts and the importance of his work.
2001-2005	The Musée du Bas-Saint-Laurent presents a retrospective of his work. The exhibition, entitled <i>Les vibrations modernes</i> , will travel throughout Canada.
2005	Under the title <i>50^e anniversaire des Plasticiens</i> , the Musée des beaux-arts de Sherbrooke presents a collection of Jean-Paul Jérôme’s works.
2004	Still very actively making art, Jérôme dies suddenly on August 14, in Montréal, leaving his final work, which he had entitled <i>L’ivresse de la vie</i> [<i>The Ecstasy of Life</i>], unfinished on his work table. It is estimated that he created over 5,000 works during his 60-year-long career.

2012	Montréal’s Musée d’art contemporain de Montréal presents the exhibition <i>La question de l’abstraction</i> .
2013	The Musée national des beaux-arts du Québec presents the exhibition <i>The Plasticiens and Beyond: Montreal 1955–1970</i> .
2013	A website devoted to the artist’s life and work, jeanpauljerome.com, goes online. It is produced by Jérôme Art International/Robert Jérôme. The latter, nephew and legal successor of Jean-Paul Jérôme, ensures the continuing stewardship of the artist’s work, in accordance with the wishes expressed by him in 2002.
2018	An Official Selection of the International Festival of Films on Art (FIFA), the world premiere of the documentary <i>Jean-Paul Jérôme: Colour, Light, Form</i> takes place at FIFA in Montréal on March 16. Based on an original idea by Robert Jérôme, its executive producer, the film is directed by André Desrochers. It has since been available on various Canadian and European platforms.
2019-2020	The Musée d’art de Joliette presents <i>The Lyrical Abstractions</i> , an exhibition of ink-on-paper works Jean-Paul Jérôme created in 1969 and 1970. The Musée d’art contemporain de Baie-Saint-Paul holds the exhibition <i>Explorer l’abstrait</i> , featuring works dating from 1952 to 2003.
2013-2024	Jean-Paul Jérôme’s work is shown regularly in Canada at Galerie Simon Blais in Montréal, Masters Gallery in Calgary, and Canadian Fine Arts Gallery in Toronto.



Les îles joyeuses
1990
Acrylic on canvas
97.2 x 97.2 cm



Les rizières qui scintillent
 2000
 Decoupage and collage of
 coloured paper on cardboard
 50.8 x 20.3 cm



L'oiseau bleu
 2000
 Decoupage and collage of
 coloured paper on cardboard
 61 x 51 cm



Champ de course
 2000
 Decoupage and collage of
 coloured paper on cardboard
 51 x 61 cm



Le pays de Vénus
 2000
 Decoupage and collage of
 coloured paper on cardboard
 101.8 x 81.5 cm

THE CONTINUING LEGACY OF
JEAN-PAUL JÉRÔME’S WORK

This exhibition devoted to the work of Jean-Paul Jérôme was made possible through the collaboration of Canadian Fine Arts Gallery and Jérôme Art International. I would like to thank Wil Kucey and Michel Bigué at Canadian Fine Arts Gallery for their sensitive appreciation of the artist and his work.

VISION

Abstract art emerged in Canada in the 1940s and 1950s through the contributions of a few painters with an avant-garde aesthetic—people such as Borduas, Pellán, Riopelle and Leduc—who left their mark on both the art scene and society. They led the way for the generations of artists inspired by their work, the foundation for the most important movements in Québec painting that followed. The painter Jean-Paul Jérôme, a founding member of the Plasticiens and a signatory of its 1955 manifesto, was one of those great figures.

MISSION

Artist Jean-Paul Jérôme entrusted Jérôme Art International with the mission of ensuring that his work survive and be shown both nationally and internationally. The organization thus sees to the preservation and expansion of the influence his art has had on both connoisseurs and those for whom it has provided an opportunity for reflection and been a source of inspiration.

Further information on the work of Jean-Paul Jérôme is available from two sources produced by Jérôme Art International:

- A website: www.jeanpauljerome.com
- A documentary film, directed by André Desrochers: *Jean-Paul Jérôme: Colour, Light, Form*, an Official Selection of the 2018 edition of the Montréal International Festival of Films on Art (FIFA)

Robert Jérôme, President
Jérôme Art International



The last photo taken of Jean-Paul Jérôme before his death (2004)

This catalogue is published in conjunction with the exhibition *Jean-Paul Jérôme: The Timeless Plasticien* presented by Canadian Fine Arts Gallery, Toronto, Ontario from November 2 to November 16, 2024

ON VIEW IN THE EXHIBITION

Selected works from private collections.

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The rights holders and copyright holders of the work of Jean-Paul Jérôme are Robert Jérôme, Johanne Jérôme and Dominique Jérôme.

COVER

Detail of the painting

Gynécée – 2

1985

Acrylic on linen mounted on masonite
61 x 61 cm

