



**PROANTIC**  
LE PLUS BEAU CATALOGUE D'ANTIQUITES

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Unique: Thérèse Desqueyroux Original Gouache Poster By André Ruellan Film G. Franju E. Riva



150 EUR

Signature : André Ruellan

Period : 20th century

Condition : Très bon état

Material : Paper

Width : 45

Height : 60

#### Description

FILM CLUB Presents... A film by G. FRANJU with Emmanuelle RIVA and Philippe NOIRET - Thérèse Desqueyroux

Unique piece: Original gouache in colors on black Canson paper (not a reproduction) produced by André Ruellan, here monogrammed AR and dated 65

Dimensions: approximately 60 x 45 cm

Condition: Small holes in the corners due to different hangings.

This gouache was produced by André Ruellan (homonym of the science fiction writer, but unrelated, see his biography below) as part of the

#### Dealer

**THIERRY NEVEUX**

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Film-Club, ciné-club de Rouen. From 1948 to around 1969, he made over 100 unique posters to be displayed at the entrance to the cinema to advertise the screening.

Art critics: André Ruellan Born on March 4, 1931, this Rouennais has Breton blood in his veins and his grandparents and parents were fond of opera, at the Théâtre Français and at the Théâtre des Arts. Very young, during the occupation, he discovered music under the direction of Victor David in Petit Quevilly. Classical studies at Corneille, then Arts and Crafts section at Fontenelle, here is the young André who enters as a draftsman at the Transformer in Petit Quevilly, he will stay there from 1947 to 1986, and will come out with the medal of work: gold level. At the same time, André is always very attracted by the show, moreover he will be delegate to the cultural activities of his Establishment Committee for eight years. But he had many other strings to his bow, cinema first, with the film club of Rouen, from 1948, with also the creation of a Ciné-Club at the Kursaal de Petit-Quevilly, and with the production of a hundred posters, for the films screened for twenty years at the Ciné-Club. These were exhibited several times, notably in the Gaumont hall, both in Rouen and Caen, a few years ago, as well as at the DASS in Rouen and at the Armitière. An early subscriber to the Théâtre des Arts, after having followed the epic of the Théâtre-circus, André RUELLAN has always recognized himself as a culture with a very "classic" taste. A new page of his activities took shape, when he became in 1972 the holder of the art criticism column of Tout Rouen, then of the Affiches de Normandie, not to mention numerous reviews Faces of the 20th century, Le Peintre, L' amateur d'art, or even Le Film Français, before collaborating on Liberté Dimanche, thanks to Roger PARMENT, and on Valeur de l'art by Monsieur SUVE. From firefighter painting to lyrical abstraction, André RUELLAN has been

able to champion many currents, with always and in all circumstances the greatest kindness over 7000 artistic critics. "The press allows multiple human contacts, meetings, a permanent enrichment in the face of the mediocrity (perhaps) of some and the pleasure of rubbing shoulders with people of good quality. ". (Rémi Parment in Liberty Sunday - Nov. 1994). "The RUELLAN posters at the Gaumont. André Ruellan exhibits at Gaumont. Did you know ? A. Ruellan, who likes to celebrate the merits of his many painter friends, paints. In his own way, let's say that he signed the posters for the late André Francel film in the 1960s when the arthouses, and in a way the dark rooms, were not what they are today. The Film-Club had a large audience, the cinedit meeting was very popular then. And André Ruellan painted in gouache, still on matte black paper, the heroes of the film. He has made more than a hundred of them. For our pleasure, Guy Payet and Mrs. Dallet are presenting a selection this summer in the great hall of the Gaumonts, testimony to a time when this room was still only the Omnia. » In « Liberté Dimanche », July 7, 1985. « In the lobby of the Gaumont cinemas, André Ruellan exhibits until the end of July, the models of the posters he painted for the Rouen Film Club in its boom years. This testimony of an era also shows that the art critic knows how to paint. »