



Raymond MARTIN (1910 - 1992)

Woman with a jug

Circa: 1930

1930

53 x 22 x 28.5 cm (20 ⁷/₁₆ x 8 ⁵/₁₆ x 11 ¹/₁₆ inches)

Bronze

signed « RAYMOND MARTIN »

Bronze with a brown black patina, signed « RAYMOND MARTIN », numbered 1/10, bears the founder's stamp "C. Valsuani"

Circa 1930.

A French sculptor, Raymond Martin was born in Paris in 1910 and died in Cachan in 1992. In 1925, he came from the first promotion of the Ecole nationale supérieure des arts appliqués et des métiers d'art. He studied under Jules Jouant who guided him towards sculpture although Martin's natural talent was for painting. During that period, he made the acquaintance of Robert Wlérick whose faithful disciple he became and to whom he vowed a deep admiration. As from 1932, the artist asserted himself and held his first exhibition at the galerie Paquereau in Paris. Official recognition was not long in coming, as his 'Mergier's bust' was acquired by the city of Paris.

Named Secretary of the Salon d'Automne after the purchase by the French State of his bronze 'Eve's head', his father had a workshop built for him in Cachan, rue Auguste Rodin, where he remained all his

life.

In 1932, he was awarded the prix Blumenthal and six years later participated in the competition for an official order, an equestrian statue for a monument to the Maréchal Foch, which he won with the collaboration of Wlérick. The latter died in March 1944, so Raymond went on working on this important commission on his own. The monument was unveiled in 1951, in the centre of the place du Trocadéro, in Paris. The artwork created a controversy, because of its size and of the manner in which the Maréchal Foch was represented, bare-headed and carrying a sword instead of a sabre.

In the meantime, Raymond Martin took part each year in the Salon des Tuileries. Appointed Professor at the Académie de la Grande Chaumière in Paris, where he taught from 1944 to 1951, he was at the same time elected Professor at the Ecole Nationale des Arts Décoratifs, in replacement of Marcel Gimond.

On the strength of his growing renown, he was entrusted in 1973, with the creation of an equestrian statue for a monument to the President Bourguiba, a State order, and of a fountain erected in Sfax to celebrate the statesman's 70th anniversary.

A few years later, he participated in the creation of the architectural ensemble of the forecourt of the Cathédrale d'Orléans'. The year 1885 was marked by three major exhibitions of his artworks.

Obsessed by the human body, he dedicated himself for a time to the study of women, and in particular to that of Baigneuses. In this intimate scene, Martin Raymond seems to represent the woman of his time, proud and full of life. Whatever his subject, it was primary for the artist to depict the female body, using some of what he learned through the practice of drawing.