

XAVIER EECKHOUT



Marcel LEMAR (1909 - 1990)

Orang-Outan

Bronze signed and numbered 2
Stamp by Valsuani
Model edited between 1920 and 1941

Bibliographie : Roubaix, 2013, Les Marcel Lémard de La Piscine, Exposition, p. 106,
n° 109, repr.

L'exemplaire numéroté 3 est conservé au musée de Roubaix sous le numéro d'inventaire AM 772 S.

Provenance:

Private collection, Paris

Exhibitions

The exemplary numbered 3 is preserved in Roubaix Museum under the number of inventory AM 772 S.

Literature

Roubaix, 2013, Les Marcel Lémard de La Piscine, Exposition, p. 106,
n° 109, repr.

Artist description:

"Lémar doesn't like beasts, he is crazy about them, and if I didn't know his excellent heart, full of naïveté and depth - I would venture to say that he preferred them to men. " (1)

Parallel to his activity of postman, Marcel Lémard, who was still only Léon-Marcel Marceau, was studying anatomy at the Musée d'Histoire Naturelle, and went daily to the Jardin des Plantes, where he met

Pompon; both men forged a deep friendship. In 1920, his name appeared in the booklets of the Salon des Indépendants, L  mar was then drawing animals in cages and it was probably Pompon who encouraged him to model them. In 1925, he abandoned painting to devote himself to sculpture. He exhibited regularly at various salons  le Salon des ind  pendants, Le Salon d'Automne, Le Salon de la Nationale et le Salon des Artistes Animaliers and enjoyed great fame.

L  mar was a member of the Group of Twelve - or Twelve French animalier sculptors - an association of animal artists founded in 1931 by Pompon and Jeanne Poupelet, and whose members were Artus, Baugnies of Saint-Marceau, Chopard, Guyot, Hilbert, Adrienne Jouclard, Jouve, Margat and Anne-Marie Profillet. Thus, the animalier artists formed a large family, they gathered, organized exhibitions and constituted an avant-garde, and advocated a new aesthetic based on the animal subject and the simplification of the form. This artistic circle thus constituted a creative emulation conducive to the recognition of the public, of the critics and of political powers.

The Mus  e National d'Art Moderne of Paris has a large collection of his sculpted works and drawings.

(1) Jean-Daniel Maublanc, « L  mar, sculpteur animalier », *Mediterranea*, septembre 1930