



PROANTIC

LE PLUS BEAU CATALOGUE D'ANTIQUITES

Jean Martin (1911-1996), The Man In The Bowler Hat, Alfred Hitchcock, 1982, Oil On Canvas



1 500 EUR

Signature : Jean MARTIN (1911-1996)

Period : 20th century

Condition : Très bon état

Material : Oil painting

#### Description

Jean MARTIN (1911-1996) The Man in the Bowler Hat, Alfred Hitchcock, 1982 Oil on canvas Signed "JEAN MARTIN" lower right Title, countersigned, dated and located in "Paris" on the back 65 × 50.5 cm Self-taught painter born in Lyon in 1911, Jean Martin developed a painting of reality that stood on the fringes of the debates surrounding the quarrel over realism. He exhibited for the first time at the Salon d'Automne in 1933, at the Salon du Sud-Est (Lyon) the following year and at the Salon des Indépendants from 1935. Jean Martin's pictorial style is marked by the ancestry of the German masters of the 16th century in the wake of Matthias Grünewald, Lucas Cranach and Albrecht Dürer, whose work he observed at length thanks to the reproductions of works that

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he religiously preserved. He was also strongly influenced by contemporary Flemish expressionism. The School of Latem-Saint-Martin, discovered in 1927 on the occasion of the exhibition Belgian Art organized at the Museum of Fine Arts in Grenoble, produced a real visual shock for the artist and particularly permeated his painting of the 1930s. From 1933, Jean Martin became friends with the gallery owner Marcel Michaud, who would be of great support to him. The two men shared the ambition of a social art nourished by the conquests of the Popular Front. The following year, his meeting with Henri Héraut, art critic and founder of the Forces Nouvelles group, also proved decisive. In 1938, Jean Martin exhibited at the Billiet-Vorms gallery in Paris on the occasion of the group's final demonstration alongside Georges Rohner, Jean Lasne, Henri Jannot, and Robert Humblot. There, he presented his masterpiece, *Les Aveugles* (1937), now housed at the Musée des Beaux-Arts in Lyon. These artists particularly disapproved of the systematic distortion of nature. In 1940, the artist's interest in books and the world of publishing led him to collaborate with Marc Barbezat on the creation of the avant-garde magazine *L'Arbalète*, for which he designed the first cover. After the war, Jean Martin left Lyon for Paris, where he contributed to the revival of the performing arts. He thus rubbed shoulders with major figures of French theater for whom he created numerous sets and theater costumes, sometimes in collaboration with Jean Bertholle, Christian Bérard and Pablo Picasso. In the early 1950s, he founded the Art et tradition chrétienne gallery, taking an active part in the revival of sacred art.