

Press release

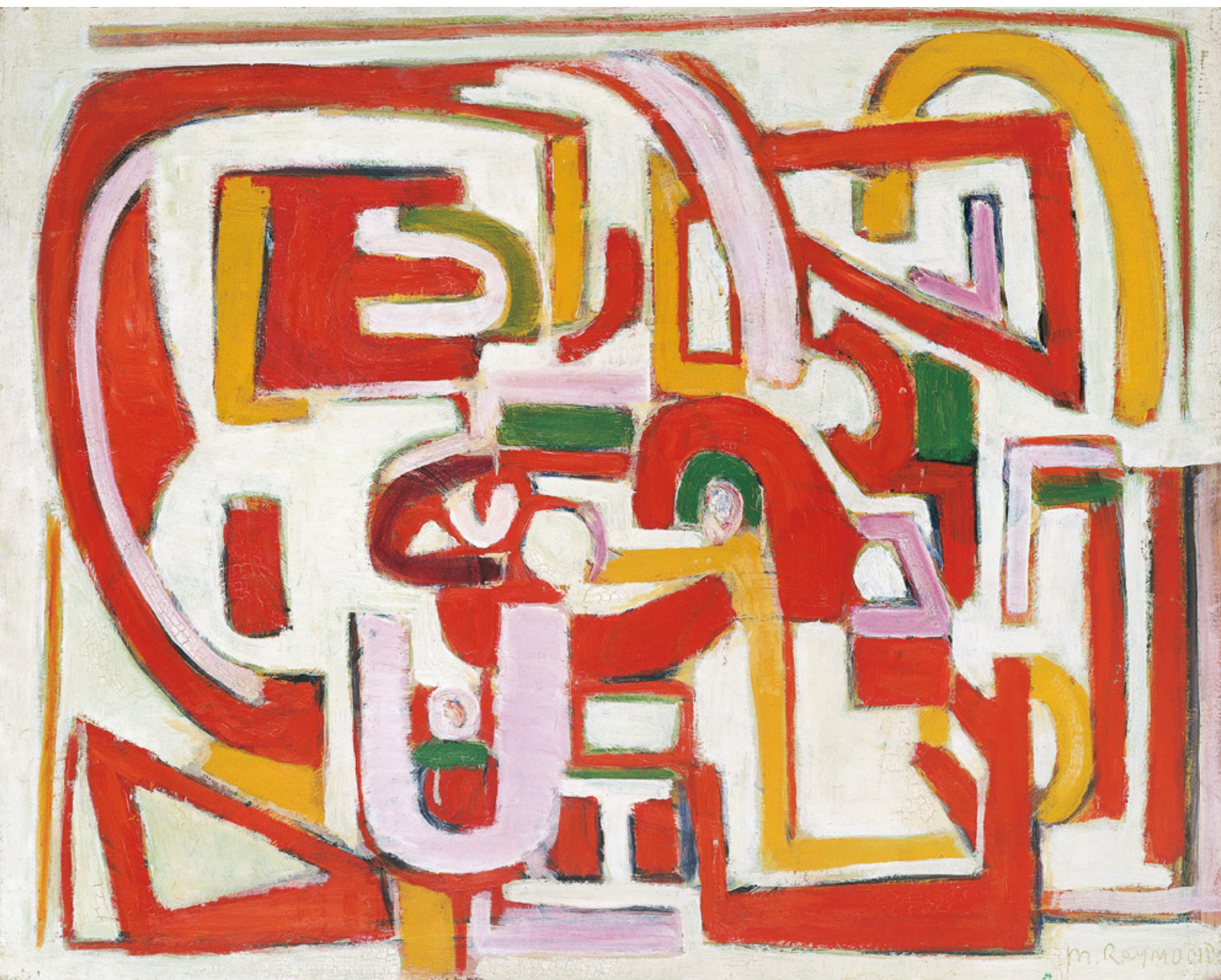
MARIE RAYMOND

To the light

19.9 / 29.11.2019

Sans titre, ca. 1948

oil on canvas, 64,5 x 81 cm - 25 3/8 x 31 7/8 in.



DIANE DE POLIGNAC

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OPENING

THURSDAY 19 SEPTEMBER 7PM-9PM

7pm-7:30pm: speech of Mrs. Michèle Gazier who will present on this occasion the biography project of Marie Raymond to be published in 2020. This work will be co-published by the Diane de Polignac Gallery, Arteos editions and the Marie Raymond Archives.

7:30pm-9pm: piano recital.

EXHIBITION

20 SEPTEMBER – 29 NOVEMBER 2019

To the light

“A painting is harmony, order, balance, created among the chaos of the coloured world”, said Marie Raymond.

Pioneer painter, writer and poet, Marie Raymond absorbed Matisse and Kandinsky's advances, to open the way to the radical deconstructing of post-war abstract expressionism.

The spirit of freedom infused by women like Marie Raymond led to the emergence of major artists such as Joan Mitchell, Judit Reigl and Niki de Saint Phalle.

For the first time in many years in Paris, this exhibition creates a vibrant tribute to the great visionary, giving her work the visibility it deserves.

Also famous for her **“Lundis de Marie Raymond”**, where her attractive personality drew all the great creators of her time to her modest apartment on rue d'Assas.

Born in a generation deeply affected by the war, Marie Raymond asks:

“How to rebuild life? This is how I took my first step towards Abstract painting (...) I was trying to build a world with the elements: colours, lines; composing an elsewhere with what I felt in the elating light of Space, in the need to live.”

“I felt this scattered life that needed to be rebuilt into a whole, expressing the inner states that, for me, held the impressionists' contribution: the light of the south – Hope. For me that was it, with a momentum that urged me to express it. All these scattered harmonies, they had to be brought to light.”



Marie Raymond in her studio, ca. 1948

“In my painting, I have tried to express the intangible, to reach beyond reality, to look for harmonies that make the invisible visible, to recompose a world by looking for harmonies of colours, of shapes, to somehow rejoin the infinite immaterial that leads to the informal and that from the immaterial informal goes back to the expression of one and the other.”

I tried to work joyfully, through all the difficulties of life. This is how colour, the expression of life, imposed itself to me, born as I was under the sun of the Mediterranean, in the country of artists I admire, Bonnard and Matisse and Picasso. I pay tribute to Cézanne, to Van Gogh, to all the impressionists whose painting fuelled my desire to paint.”

“...the art of painting is both simple and complex, it is contemplation, the celebration of life itself.”

Celebrated by her peers, Georges Boudaille and Jean Cassou, they wrote in 1966 about one of her exhibitions:

“It was a delicate but powerful melody that emerged from the rhythms of colour. What a colourist! (...). The unleashed violence gives birth to subtle, nuanced poetry that doesn't die out when you move away from the work; it stays forever in our memory.”

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Untitled

*It is someone's reflection
The image of a time
Or of an instant
Of the fleeting caught
A still surge
A snapshot of the future
That painting offers.*

Marie Raymond



Marie Raymond, Yves Klein and Fred Klein, 1954

BIOGRAPHY

Born in a Provençale family, Marie Raymond started painting in the painter Alexandre Stoppler's studio, in Cagnes-sur-Mer. In 1926, she married the young Dutch painter, Fred Klein, with whom she had a son (Yves Klein) two years later. With her husband, they led a bohemian artist's life in Montparnasse. There she met the artists Jacques Villon and František Kupka, among others.

Back in Nice in 1932, she studied at the École des Arts Décoratifs, where she met the sculptor Émile Gilioli. She received a commission for a fresco in the Alpes-Maritimes pavilion at the 1937 International Exhibition.

The war forced the family to move to Cagnes-sur-Mer, where Marie Raymond started to paint "Paysages imaginaires" (1941-1944), inspired by her walks inland; she met Nicolas de Staël, Hans Arp and Alberto Magnelli at that time.

Immediately after the war and until 1954, she opened her flat-studio every Monday and created the "Lundis de Marie Raymond", where many artists mingled, Colette Allendy, Iris Clert, Pierre Soulages, Gérard Schneider, Hans Hartung, Raymond Hains, François

Dufrêne, Jacques de la Villeglé, César, Martial Raysse, Jean Tinguely, Eugène Ionesco, Nina Kandinsky, the critics Charles Estienne, Pierre Restany and Georges Boudaille.

In 1945, she took part in her first major exhibition at the Salon des Surindépendants. Her works hung alongside Hans Hartung, Jean Dewasne, Jean Deyrolle and Gérard Schneider. In 1949, she received the Prix Kandinsky with Youla Chapoval and took part in a large exhibition of French art in South America.

In 1957, the Stedelijk Museum in Amsterdam organised a retrospective exhibition of her work.

In 1966, Daniel Templon inaugurated his first gallery "Cimaise", with an exhibition of Marie Raymond.

In 1972, a large exhibition was dedicated to her and to her son at the château-musée in Cagnes-sur-Mer.

In 1988, the Pascal de Sarthe Gallery in San Francisco organised a major solo exhibition of Marie Raymond's work.

In 2004-2005, an exhibition brought together Marie Raymond and Yves Klein again, at the Musée des Beaux-Arts in Angers. It was later shown at the Musée des Beaux-Arts in Carcassonne and in Koblenz in 2006, then at the Dunkirk LACC in 2007 and finally in Madrid in 2010.

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Essor, 1961
oil on canvas, 162 x 97 cm – 63 ¾ x 38 ⅝ in.



Poster of the exhibition Marie Raymond, Galerie Cavallero, Cannes, 1963

CATALOGUE "MARIE RAYMOND"

Edition Galerie Diane de Polignac
88 pages – French / English

EXHIBITION OPENING

Our opening MARIE RAYMOND will take place on Thursday 19 September, 7pm-9pm at the gallery, 2 bis rue de Gribeauval, à Paris and the exhibition will be on until 29 November 2019.

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