



## RENÉ BABIN (1919-1997)

### *Mask of a Young Girl*

Bronze proof, #5/8

Signed

19.5 x 12 x 8 cm

### **Bibliography**

- André Barrère, René Babin sculpteur, présentation avec les peintres du groupe Talma (René Babin, Sculptor, presented with the painters from the Talma Group), Octobre 1967.
- *3 Parisskulptörer*, Stockholm, Färg och Form, 24 avril - 22 mai 1970.
- « René Babin », *le Club français de la médaille*, n°50, 1976, pp.206-207.
- Patrice Dubois, *René Babin*, Paris, Assurances Axa, avenue Matignon, October - November 2001.

### **Exhibitions**

- *3 Parisskulptörer*, Stockholm, Färg och Form, April 24 - May 22, 1970, n°19, (*Young Girl, terra cotta mask* - it was most likely this model).
- René Babin, sculptures - dessins - aquarelles (René Babin, Sculptures—Drawings—Watercolors), Le Neubourg, Les Salons de la Rose-Croix A.M.O.R.C. ; from November 15 to December 29, 1984, (bronze reproduced on the flyer.)
- *René Babin, Sculptures et dessins*, Paris, Fondation Taylor, from November 5 to 28, 1992, n°18, (*Mask of a Young Girl*, bronze - it was most likely this model).

Babin claimed that "Sculptures need to be felt, not described."[\[1\]](#) The face of the *Mask of a Young Girl* is lightly brushed; the delicate model, only suggested, is connected to a vision of the figure that is both structured and abstract. The volumes of the forms, seen both frontally and in profile, are minimized. Furthermore, the choice of a mask lends itself to a treatment closer to bas-relief than to sculpture in the round. It's the frontal view that conveys the full expression; here the life of the piece shines forth, calm, distant, but with a sense of eternity.

The round face has high cheekbones, big eyes, and a snub nose, all features that also characterize faces created by Charles Malfray, Babin's much admired master.

Editioned in bronze, *The Mask of a Young Girl* also exists in terra-cotta.

[\[1\]](#) Babin cité par A. Barrère, 1967.