

ANDRE DUNOYER DE SEGONZAC AND SPORT

His face has the beauty of antique marble and his big blue eyes, which crinkle at the corners in a perpetual smile, reflect kindness and vivacity. With broad shoulders and powerful legs, his strong body is never still except in the absolute immobility of creation. Full lips, straight nose, regular teeth, Norman complexion - pink and fair. Hands long and supple, with bony fingers, holding the pen between forefinger and second finger, Hunched over, André DUNOYER DE SEGONZAC traces letters on the blank page, and at once the sentence he is writing takes on the form of a pictorial composition.

This artist, who was awarded the Pierre de COUBERTIN Prize by the French two years ago for his works devoted to sport, is today offering the Olympic Museum a collection of this same work. First of all there are twenty-five etchings of action studies from the cycle races and boxing matches held before and right after the Great War. There is also the Jean GIRAUDOUX "Sport" collection which André DUNOYER DE SEGONZAC illustrated to commemorate the Paris Games of 1924, at which both were on the jury for the Art Competition.

Among the trenchant words of Giraudoux, I came across the following :

"In Ancient Times the promoter of the Olympic Games was Apollo, today it is Pierre de COUBERTIN."



Even if historical truth is not entirely respected the concept is a very fine one,

The artist received us in his attic studio in the rue Bonaparte, near the Seine, where for half a century, with his sure, light hand, he has been recording part of the history of our times. His work is considerable and embraces all styles. What delights us is that such an artist should have devoted so much time and care to sport and captured the fleeting attitudes of athletes training or competing.

"I used to go along to the Faisanderie stadium or the Winter Velodrome, or even to those small gyms with boxing rings in the suburbs and," he went on "I would etch directly on the copper plate. That way, the result was more alive, more real, not at all a studio composition. "

He is surprised that so few of his fellow artists are interested in reproducing the movements of sport. "Among the great artists especially, " he added, "if one excludes DUFY's horse races, Douanier ROUSSEAU's football players and the skaters of MANET or BONNARD, one can see that movement in sport and especially athletics has held no appeal for them. However, there is a little known work of GERICAULT, dating back to 1820 and showing the early boxers with their hands carefully bandaged for protection. Personally, movement and the plastic beauty of sportsmen have always fascinated me; that is why I have tried, in my work, to reproduce both the power and the dynamism they emanate.

My wish in making this gift to the Olympic Museum is to encourage young artists of talent to depict sporting themes. They are

an inexhaustible source of inspiration.”

DUNOYER DE SEGONZAC, a man of real nobility, in his generous gesture, his modesty and his zest for life which he has never lost. A kindly man, an artist of great worth, the whole Olympic Movement may be proud to number him among its followers. The International Olympic Committee wishes to express its great and deep gratitude for his most generous gift.

Monique BERLIOUX



Photo Presse Sports, Paris

DONATION BY ANDRE DUNOYER DE SEGONZAC TO THE OLYMPIC MUSEUM, 9th December 1968

25 Etchings :

- Rugby, The Scrum
- The Champion
- Race American Style at the Winter Velodrome
- The Sprint
- Negro K.O.
- The Kidney Punch
- Sam MacVea and his Seconds
- The Groggy Boxer
- Discobolus
- Throwing the Javelin
- Before the Attack
- The Knock-out
- The Start of the 100 metres
- The 400 m Runner
- The 1500 m Race
- Cross-country
- Pole Vault
- The Start of the Jump
- The Shot Putter
- The Javelin Thrower
- The Skater
- The Skier
- Swimmers - The Crawl
- The Diver
- Water Skiing

A copy of Jean GIRAUDOUX's book "Le Sport" (Sport), illustrated with original etchings by DUNOYER DE SEGONZAC.