Paul Fouillen (1899-1958) - Large Dish With Geometric Decoration - Dated 07/22/1945



380 EUR

Signature : Paul Fouillen (1899-1958)

Period : 20th century

Condition : Bon état

Material : Painted wood

Description

Rare engraved and painted wooden tray by Paul Fouillen.

It is signed on the back "Paul Fouillen Quimper", dated "22/07/45", "Unique piece" Enthusiasts will have recognized that when a piece from the Fouillen factory is dated in this way, it is indeed a personal creation of Paul Fouillen, made and painted by him, without the intervention of a member of his workshop.

These dated pieces are rare on the market.

Beautiful dimensions with its 35 cm diameter

In good condition, signs of time.

Dealer

Crozon Antiquités

Fine Art, Ceramics, Arts décoratifs & Design (19th/20th/21st century).

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"Bernard Verlingue, curator of the Musée de la faience in Quimper, has chosen to dedicate the 2015 temporary exhibition to Paul Fouillen. A surprising artistic journey that draws on multiple influences. His name can still be seen painted on the façade of the Locmaria guinguette. "P. Fouillen, art ceramist". A house occupied by Maurice, his son, a ceramist, who collaborated on the preparation of this exhibition. But what exactly do we know about Paul Fouillen? The catalogue published by the Musée de la faïence on the occasion of the exhibition opening from Monday opens with this observation. "The life of Paul Fouillen has some gray areas...", emphasizes Ingrid Pouder. "When we ask Maurice about his father, he replies that the latter did not talk much about him", reports Bernard Verlingue, curator of the Musée de la faïence. What do we know about him? Paul Fouillen was born in Lorient in 1899. His father died when Paul was only three years old. His mother left for Pontivy where she ran an umbrella business. The young man was found in Rennes. But few clues shed light on this period. Only one clue, he was a flautist in the orchestra of the École des Beaux-Arts. Paul Fouillen arrived in Quimper, at the beginning of the 20s, to join the Lyre quimpéroise as a flautist. But he quickly became a painter at the HB factory, in 21 or 22. "He was sometimes presented as a simple painter (1), comments, doubtfully, Bernard Verlingue. I don't really believe it." The grandson and great-grandson of Jules Verlingue, earthenware directors of the time, points to a photo taken in 1923. Paul Fouillen appears in it, dressed in a bourgeois and elegant manner. The artist already occupied a certain rank. In 1924, he was appointed workshop manager. He signed a few pieces. "Clearly, Paul Fouillen received artistic training." He wrote music, an operetta, too. "The HB pottery was very open to the influences of the time," continues Bernard Verlingue. "It gave creators a certain freedom." Paul Fouillen was not part of the Seiz Breur school, this group of talented artists from the 1930s. But he shared

their inspirations. Like some of them, he also started making furniture with the help of his cabinetmaker brother-in-law. He opened a small workshop, independent of the HB pottery, in 1926. In the exhibition, we discover the ancestor of Ikea, a collapsible armchair. On a decorated stool, a Breton reads "L'Ouest Eclair". Paul Fouillen was a jack-of-all-trades. The exhibition reflects this diversity which, at times, is disconcerting. The exhibited pieces are, with rare exceptions, unique pieces made by Fouillen. In 1929, it was the turning point. Paul Fouillen left HB. On good terms. "Jules Verlingue helped him set up at Place du Stivel." He chose the famous guinguette, once a friendly place located at the disembarkation point of the ferry that crosses the Odet. There will be up to 22 people working in this small earthenware factory. A photo shows Paul Fouillen, artist's beret on his head, modeling a piece. "In the morning before the workers arrived, or in the evening, he worked on his original pieces," says Bernard Verlingue. It was there that he made a Tintin for one of his sons. Castle vases inspired by Walt Disney. Even today, Paul Fouillen makes people dream.