



PROANTIC
LE PLUS BEAU CATALOGUE D'ANTIQUITES

Lionel Floch (1895-1972) - Geometric Abstraction



330 EUR

Signature : Lionel Floch (1895-1972)

Period : 20th century

Condition : Très bon état

Material : Paper

Description

A surprising gouache on paper by the renowned painter Lionel Floch. The art lover is accustomed to Breton-themed scenes, and abstract works by this artist are rare. A work that is not only very interesting but also uncommon. Signed lower right. In very good condition. 16 cm high x 31 cm wide, sold unframed. "Trained in the studio of the painter Théophile Deyrolle (1844 - 1923) in Concarneau, Lionel Floch began to exhibit after the War, in Brest and Quimper, then in Paris at the Salon d'Automne in 1924, landscapes, scenes of fairground circuses, pardons, seaweed gathering He settled in 1923 in Pont-Croix and became friends with the painters who stayed in this small town of Cap Sizun such as Paul de Lassence (1886-1962), Claude Venard (1913-1999), Gale Turnbull (1889 - ?), Jean

Dealer

Crozon Antiquités

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

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Deyrolle (1911-1967) as well as well as to the artistic and literary circles of Quimper such as Max Jacob, Giovanni Léonardi, Jean Moulin, Prefect of Châteaulin and Doctor Augustin Tuset (1893-1967), with whom he visited North Africa and the Iberian Peninsula. In 1934, Lionel Floch was among the founders of the Union Artistique de Quimper, which organized the Salon des peintres de Bretagne. He was one of those who approached "engraving as an extension of painting"; in etching, he himself engraved scenes sometimes taken from or extracted from his large oil compositions. And, if it is almost certain that he himself engraved the wood, his approach to saving the wood renewed above all the old relationship between an artist and his translator: most often in fact, he entrusted to Augustin Tuset, amateur sculptor and engraver who had introduced him to xylography, the task of transferring his drawings onto wood grain or more frequently linoleum. The subjects of his prints are the same as those of the canvases, and the constructions almost identical, but the stiffness of the penknife line and the monochrome accentuate the severity of the serious, elderly, grieving figures, the harshness of the seaweed harvesters' task, the confrontation of the wrestlers."