



PROANTIC

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"the Virgin Of The Annunciation" By Jean Fréour - Seiz Breur - Brittany



900 EUR

Signature : Jean Fréour (1919-2010)

Period : 20th century

Condition : Parfait état

Material : Earthenware

Height : 25 cm

Description

Issé Factory near Chateaubriant. Polychrome earthenware, circa 1950. Height 25 cm. Jean Fréour (1919-2010) Born in Nantes. At a very young age, Fréour declared his desire to become a sculptor, which did not please his parents. His determined nature managed to convince them, and in 1936 he left for the Beaux-Arts in Bordeaux, where he studied under Malric. In 1939, he was awarded a scholarship to continue his studies at the École des Beaux-Arts in Paris, a testament to his talent. But that was without taking into account his strong-willed nature and his reclusive streak, which did not sit well with life in Paris or in Henri Bouchard's studio. This was the first of his decisions that went against his nature. There would be others. He returned to Issé, near Chateaubriant, to live with his grandfather

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and set up his studio in a barn. In 1942, a gallery owner in Nantes organized an exhibition for him, and commissions began to pour in. Jean Fréour primarily created public commissions--often religious in nature--for city halls, but he also worked for collectors and a few private individuals. He joined the *Seiz Breur* movement in 1944; Jean Fréour belongs to the second generation of this major artistic movement. He carried on its principles by developing a body of sculptural work that combines the Breton heritage with a refined and resolutely contemporary aesthetic. In 1952, after winning the Casa Velázquez Foundation competition, he left for Madrid, initially for two years. But once again, far from his homeland, the recluse did not feel at ease; after five months in Spain, he returned home. In 1953, while staying at the HB factory, a modeler working in Vallauris--impressed by his technique--let him know that Picasso was looking for a sculptor to create his ceramics. Once again, he declined the offer. Jean Fréour can only work for himself. Then, in 1955, he settled in Batz-sur-Mer and resumed his monumental commissions: a Christ the King standing five meters eighty tall that overlooks the vineyard of Loroux-Bottereau, a Saint Conwoïon in pink granite standing two meters sixty... He sculpted in every material: wood, marble, granite, onyx--nothing could resist him. Then, in 1966, he moved away somewhat from religious subjects to return to his first love: the sculpture of the female nude. In his work, sensuality is present, but without any disturbing eroticism. A face is the transparent image of the soul; a beautiful body, the abode of the spirit. It was also during this period that he took up painting, creating landscapes and still lifes in watercolor. In 1969, he married his muse, Soizic de Closmadeuc, who brought a new radiance to his art. He is a proud, honest, profound, and witty artist who rejects trends and draws the inspiration for each of his works solely from within himself. He is a loner enamored with pure beauty and blessed with quite

a temper.