



Quimper Club

INTERNATIONAL
www.quimperclub.org

Journal

Vol. 12 No. 1 Spring/Summer 2010

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“Sojourn in Savannah” Georgia’s Colonial Capital

2010 Quimper Club Annual Meeting - October 24th -27th

by Maggie Bryant and Nina Slonaker

In December 1864, General William Tecumseh Sherman, United States Army sent this message to his commander- in-chief:

“To his Excellency,

Dear Sir:

President Lincoln

I beg to present to you as a Christmas Gift, The City of Savannah with 150 heavy guns and plenty of ammunition and also about 25,000 bales of cotton.

W T Sherman – Maj. Genl”

AS CO-HOSTS OF THE 2010 QCI Annual Meeting may we present, to all QCI members, “A Sojourn in Savannah”.

Established in 1733, by founder James Edward Oglethorpe, Savannah is situated on Georgia’s Atlantic coast, and is renowned for her park-like squares and moss - draped oaks, surrounded by genteel Colonial and Victorian homes, historic churches and fascinating shops and galleries. Our base is the Hilton Savannah DeSoto Hotel, located in the heart of Savannah’s Historic district, just a short stroll to Forsyth Park, River Street and City Market and 25 minutes from Savannah/Hilton Head International Airport.



A narrated horse drawn carriage ride is a great way to see Old Savannah



The Wilkes house features old time family dining, Southern style.



Join us for lunch and a cruise on Sunday afternoon.

SCHEDULE OF EVENTS

Sunday October 24th.

Join us for a pre meeting Riverboat Luncheon Cruise along the Savannah River, featuring the Gullah Geechee celebration singers. The meeting officially begins that evening with the traditional “Meet & Greet” event in the beautiful Harborview Room. Menus from local restaurants, within easy walking distance of the hotel, will be provided to assist you with dinner plans.

Monday October 25th.

All aboard! Trolley buses collect us at the hotel for a fully narrated 1 ½ hour tour of Savannah. Our tour concludes at City Market where you can discover history, art, restaurants to suit all tastes, shopping and much more. After lunch rejoin the group in Ellis Square, we’ll stroll through the beautiful Historic District and visit the former Green - Meldrim House, site of Sherman’s Headquarters, the Thomas - Levy House, and the Andrew Low House before returning to the DeSoto Hotel late afternoon.

For your further enjoyment we have arranged a private dinner at The Wilkes House, which will be opening exclusively for QCI Members that evening. The Wilkes house features old time family dining, Southern style.

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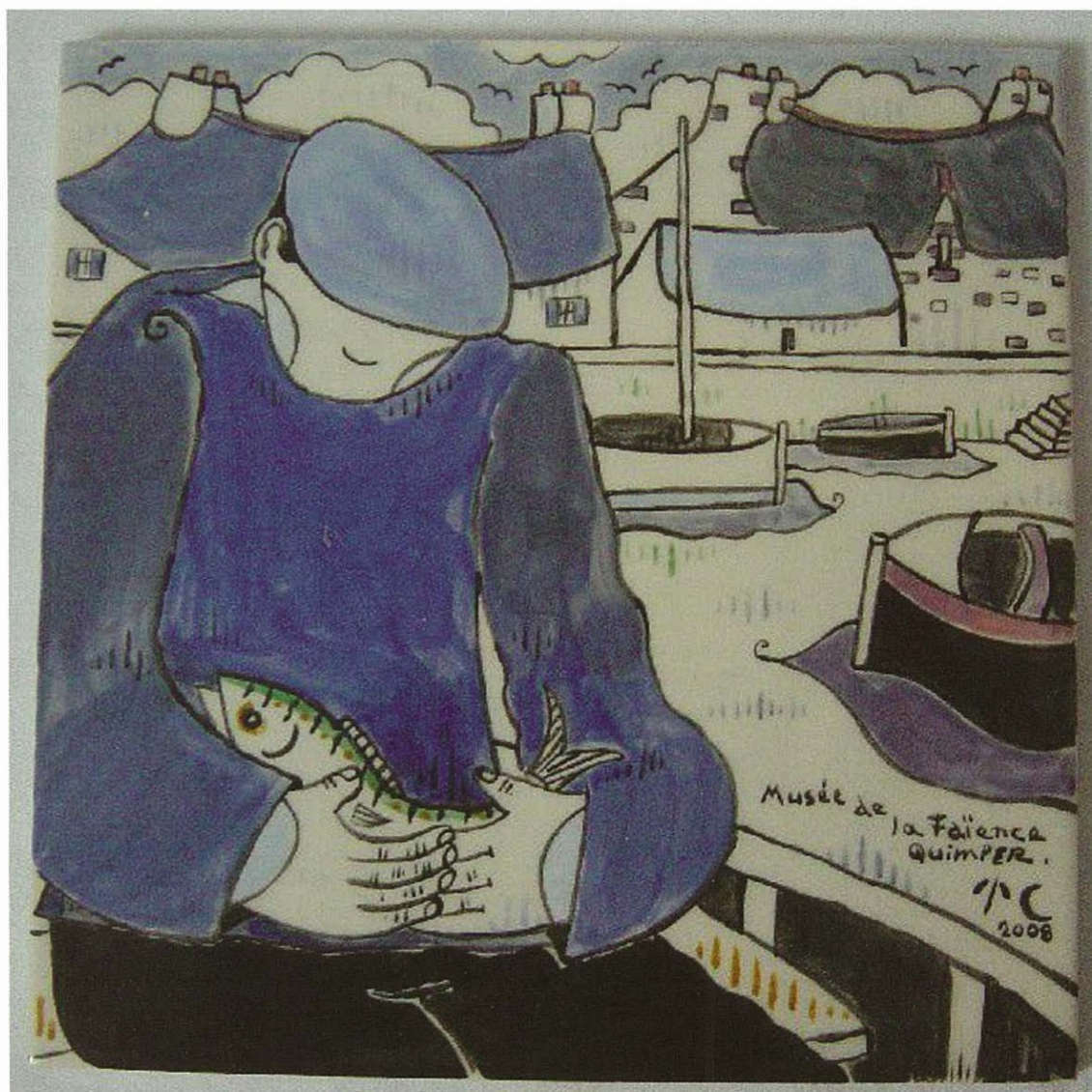
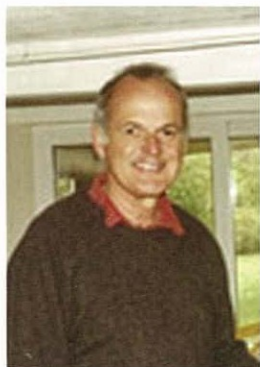
Meet an Artist of Today: Patrice Cudennec

by Philippe Théallet

Philippe Théallet is a graduate of history and art history at the University of Rennes. He spent several years working at the Musée de la Faïence and contributed to the Encyclopedia des Quimper Volumes 111 – V. As well as his book on Patrice Cudennec he has also contributed to other works. Philippe's latest venture is Galerie Philippe Théallet on the rue Sainte Catherine in Quimper. You can read his view of the world of Quimper pottery on his blog <http://Faïencedequimper.blogspot.com>

Right: *Pêcheur Au Port* 2008.

Below: Patrice Cudennec.



TWO YEARS AGO, I had the opportunity to write a book[1] about a particularly appealing Breton artist, Patrice Cudennec. Today he is among the artists whose works I exhibit in my gallery.

Cudennec is a painter whose inspiration led him to ceramics around the year 2000. At first, he arranged to have his decors produced at the Faïencerie d'Art Breton in Quimper, and later he himself also worked on the glazing of unique pieces and the modeling of statuettes, in the atelier of the Musée de la Faïence in Quimper. Today Patrice Cudennec expresses his artistic vision in many media, adding his creativity to that of his predecessors with regard to the Quimper manufactures.

Patrice Cudennec was born in 1952 in Saint-Brieuc and grew up in the Côtes-d'Armor region. Breton, but also a citizen of the world, receptive to others, curious about nature; if he misses his homeland when he is far away, still he enjoys discovering other worlds and other ways of life, to better appreciate

what he finds close to home.

His love of drawing, nurtured from his childhood, led to serious production in the 1970s. The themes of his works are immediately apparent: the proximity of the sea and its occupants, the coastal landscape, and also the Breton inland, the Argoat, perhaps less well-known but better preserved. His understanding of the use of colors is also evident from his first works.





Patrice Cudennec finds inspiration during long walks on the coast and in the country. He immerses himself in the light, the smells, and the atmosphere of these places to use them later in his own way. Responsive to certain places which appear regularly in his works, he is particularly attached to several small ports and docks, modest places full of humanity, such as Rosbras, Kerdruc, and the beach at Port-Manech. These places evoke for him a very gentle nostalgia. Granite - permanent, excessively symbolic of Brittany - is part of his symbolism. Row boats, with their aspects visual and tactile, are also for him an ever-present touchstone, a promise of conviviality, evoking a 'strong rapport with intimacy'. This intimacy, called forth by people or things, is always fundamentally present in his works. In the same way, his landscapes with slanting houses are also promises of hospitality.

Patrice Cudennec is happy on the sea, on his boat, fishing, strolling, or simply daydreaming, finding his inspiration in these activities. The tranquillity and solitude of fishing allow him to plumb his own motivations and better understand those of his contemporaries. The results of his fishing are not 'owed' to him... each fish caught is a gift, a 'miracle' accepted as such. He is above all unassuming. His humanity is quickly apparent, as is his smiling optimism. He lives life fully, endeavouring to paint only with enjoyment. His painting is permeated with this humanity and, somehow, broadcasts it.

Stylistically, Patrice Cudennec does not label himself. Indeed, he dislikes systematic classification of any artist. However, anyone seeking to understand his universe will become aware of certain artistic influences.

His name is often associated with the label 'naïve art'. But what is naïve art? It seems to be above all a marginal style. Unconnected to the styles and inspirations of its time, it refers to the unique world of a self-taught and instinctive artist. An art often at first appearance simple, it is in fact deeply symbolic.

1. Preparatory design: Pêcheur fanions

2. Pêcheurs au homard

3. Trois pêcheurs aux belles couleurs

4. Trois pêcheurs sur le quai, mer verte

5. De retour de pêche

6. Retour de pêche aux deux barques