

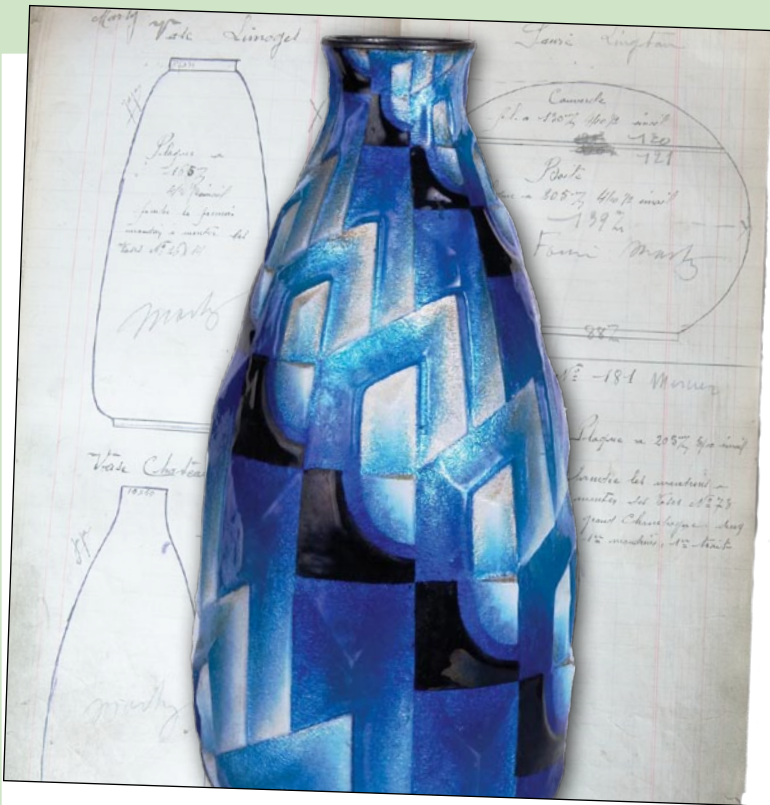
A new, authoritative  
 monograph on a never  
 before covered subject:  
 Atelier Fauré is the  
 last Art Deco studio  
 of note to receive the  
 attention it deserves.



**CORK MARCHESCHI**  
 is a San Francisco native who has been involved in the fine arts and music scene for over 40 years. He has taught sculpture, critical studies and art history at the University of California at Berkley, the San Francisco Art Institute and the Minneapolis College of Art. He has had over 130 solo art exhibitions throughout the world. He has 50 public sculptures littered about the American landscape. He has collected and studied Art Deco and American and European art pottery for 35 years. His artwork can be seen on his web site:  
[www.corkmarcheschi.com](http://www.corkmarcheschi.com)

“Studio Fauré did not build on the past: it created a moment that would be unique to the point that it could not be copied.  
 The finest pieces of Fauré work rival any of the Art Deco masters and outdo them on the grounds of bold originality, fearless experimentation and an integration of the modern art of its day.”—Cork Marcheschi

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## This new book by Cork Marcheschi is notable for a number of reasons:

- ▶ The author's refreshing style of writing which reveals his own passion for the subject. A narrative and personal style which will involve the reader in the fascinating story of a studio which has been parked on the sidelines for too long.
- ▶ Beautiful, in depth photographic coverage of the stars of the piece: the bold and fearless enamel vases which were the most important output of the studio.
- ▶ Facts and figures which are of great value to the history of 20th century art and to the collector.
- ▶ Details of enameling techniques which have been buried along with the masters who developed and practiced them.



## 1 The Journey

In the summer of 2005, the American Society of Enamelists asked me to give a lecture on the work of Camille Fauré at their annual convention. I was more than happy to have the opportunity to share an accumulation of information gathered over 30 years of researching, poking around and picking up rumors.

While speaking to the gathering of enamelists the question came up more than a few times: "How did you gather this information?"

It's a long story and before I answer that question it may be of interest to know that I seem to have a DNA marker that wants to see original and genuine talent recognized. When I see history take the easy way out I get upset. Before my research on Fauré, I championed two other artists and brought their work to light. In 1995 I produced the first album that the jazz great, Oscar Brown Junior, had made in 20 years. In 2004 I wrote a piece for Modernism Magazine on John Foster, the one-handed modernist potter from Detroit. I have now turned my attention to the mystery of the Fauré studio.

In 1970 I left my home in San Francisco to take a job as a sculpture teacher at the Minneapolis College of Art and Design. Up to that point, my only knowledge of Minnesota was a line from a Frank Zappa song: "Gonna freak out in Minnesota!" I had to get an atlas to find Minneapolis. I never planned to leave the Bay Area, but neither had I planned to have a child and wife (#1) at 25 years old. So I packed the U-Haul and away we went.

I was offered a rental home across the street from the Minneapolis Institute of the Arts, the parent organization for the art school, and a world class museum. I unpacked the family in upper Midwestern humidity and quickly learned about the feasting habits of the local 10,000 Lakes mosquito (the Minnesota state bird!).

My sculptures were well received in Minneapolis, and in '71 I was invited to be in the opening exhibition of the new Walker Art Center. David Ryan was, and is, Curator at the Minneapolis Institute. He saw my work at the Walker and offered me a show.

# 2 The Art Deco Cocktail



Art is an area of endeavor that people feel very free to offer strong opinions about. The axiom, "I know what I like, and I don't like that," is actually a misstatement. What is normally being said is, "I like what I know, and I don't know that."

Art, science, the law, medicine and carpentry all have a language and craft that is studied and learned. Why people won't offer art the same respect as these other professions is crazy making.

To appreciate the moment of foment that was Fauré, you need to be willing to entertain some minor art historical information. I have attempted in this chapter to offer an introduction to a few of André Fauré's major influences (André was Camille Fauré's brother) and the creative influence behind the Fauré studio and managed it for



## Four Phases of Fauré

For the purposes of easy classification, I split the Fauré production into four phases.

- Phase 1: 1925–1950
- Phase 2: 1951–1965
- Phase 3: 1966–1984
- Phase 4: 1985–1994



Name Approx. Height	Form	Drawing	Example	Approximate number made
<b>Mathias</b> 25cm/10"				173
<b>René</b> 25cm/10"				153



and at least one piece was made. If subsequent pieces were made we wouldn't know the date, but I think it would be closer to the dated drawing than not.



Private collection, Paris, attributed to M. Bardy, design and execution.



the jar creates a very minor depression. This is not a truly flat surface. This depression and small lip that raises around the bottom is the spun base. The minor deflection between the two is possibly a way to assess the age of the pieces.

One additional clue is that the earlier pieces were also fired in a coal furnace, and the carbon pits the enamel on the interiors of these pieces (see page 102).

The fact of the matter is: a really good piece is a really good piece. Your best tool is your eye.

The extremely difficult pieces with great color fades, sharp edges and dimensional build-up are stunning no matter when they were made.

The examples shown are a good indication of what to look for.

The most important thing is to buy what you like. There is no reason to buy an IMPORTANT piece that you don't like. Life is too short. Go for what you like.

## **WARNING:** This is NOT a “booklet” on the Fauré studio. This is the real thing.

- ▶ 172 pages on thick, art paper, full color throughout, hardback.
- ▶ More than 400 color photos, most of them new photos shot on assignment in Limoges, Alsace, Paris and Florida, showing collections not previously photographed. Also photos of many original sketches not generally available even in museums. Old photos of the studio meticulously restored. Photos of beautiful Fauré pieces from many museums and collections around the world.
- ▶ Sidebars on the copper forms, metal spinning, plus charts showing how many vases were produced of what shape and size.
- ▶ Insights into the proprietary Fauré enameling procedure, some of which is no longer known by anyone in the world.
- ▶ Art history information which places the work in a wider context. Valuable insight into the Art Deco period.
- ▶ Live, interested, passionate narration and commentary from an author who has been researching the Fauré studio for over 30 years and who knows how to teach art in a captivating, unpretentious way.
- ▶ Valuable information and tips for collectors and would-be collectors.

**Read a full review of *Camille Fauré: Impossible Objects* at:**  
[http://www.fineartregistry.com/books/camille-faure\\_marcheschi.php#review](http://www.fineartregistry.com/books/camille-faure_marcheschi.php#review)

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