

Marc Chagall Still Life with Fruits 1957 Original French Lithograph
Mourlot 205 Surreal 15" 38.5cm high

Marc Chagall (after)

£900



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REF: 11475

Height: 38.5 cm (15.2")

Width: 33.5 cm (13.2")

Depth: 2.5 cm (1")

Description

Marc Chagall still life with fruits 1957 Original Lithograph Mourlot 205

Surrealist composition with a dog, figure, cockerel floating above the still life

Mourlot, Fernand. Chagall Lithograph II 1957-1962, André Sauret, Monte-Carlo 1963, pages 20-29, no. 205. Edition 6,000

Measures: In a cream mount, visible sheet length 19.50cm, height 22.50cm Within a black and silvered moulded frame

Since 1852 Fernand Mourlot has been synonymous with the resurgence of lithography - a process which under his influence, attracted the greatest artistic masters of our time. The medium provided a new avenue of expression, a new realm of possibilities for the likes of Picasso, Matisse, Chagall, Miró, Braque, Dubuffet, Léger, and Giacometti to enrich their own work as well as fine art in general. Under the guidance of Mourlot, modern lithography developed a personality and discovered a future.

With a lithograph printshop on the rue Chabrol, one of the most popular neighborhoods in East Paris, the studio focused largely on commercial work and theater and cabaret posters. While Mourlot already had a name in printing before the outbreak of the First World War, it wasn't until the Delacroix Exhibition in 1930 that one of the most important features of Fernand Mourlot's domain was revealed, the art poster. Per Mourlot's ingenuity, the exhibition poster was prepared and produced as a work of art in its own right for the first time.

In addition, Mourlot cultivated the lithograph as a painter's medium. Initially limited to illustration, the lithograph was invented by Aloys Senefelder at the end of the 18th century. Although immediately accepted in the highest critic's circles, the medium did not flourish until its adaptation by Cheret, Lautrec, Bonnard, and Vuillard who found a unique form of expression in its' modern technique and bold colors. Fernand Mourlot identified this niche and employed its evident popularity by inviting artists to work directly on the stone, as if creating a poster. The first painters to create lithographs at the Mourlot Frères studio were Vlaminck and Utrillo, and for many years they would be the only ones. Further, he experimented with lithographic inks and colors, carefully dosing the varnishes and essences, and analyzing the resistance of the resulting tones to the effect of light.

In 1937, the studio created two posters (based on paintings by Matisse and Bonnard) for the Maitres de l'Art indépendant exhibition at the Petit Palais. The posters were of such excellent quality that it was clear they had attained the height of printing mastery. In the same year, the studio began a fruitful collaboration with the editor Tériade, founder of the legendary review Verve. It was then that Mourlot assisted Matisse, Braque, Bonnard, Rouault and Miró in the creation of important lithographs for the six editions after the Second World War.

"Among all the different techniques for illustrating text, the lithograph is perhaps the one that best complements poetry." - Paul Valéry

While some of the most beautiful art books by modern painters were produced on the rue Chabrol; the

lithograph would remain an art for...