L'inspire Inspiration Self Portrait Chagall French Lithographe no398 22" 55.5cm high

Marc Chagall (after)

£900

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REF: 11476

Height: 55.5 cm (21.9")

Width: 44 cm (17.3")

Depth: 2 cm (0.8")

Description

L'INSPIRÉ, SELF PORTRAIT, MARC CHAGALL & HIS WIFE VALENTINA VAVA, LITHOGRAPH MOURLOT 398, 1963 A self-portrait of the great artist, depicting him lost in thought before one of his paintings, which is apparently related to his home country Russia, as suggested by the small figure in the lower right of the work. Chagall's wife Valentina ("Vava"), who was also from Russia, is looking over his shoulder, full of longing. The small surreal elements that are characteristic of Chagall's paintings are also present here: the silhouettes of the houses that seems to stick out of the painting and a figure with a flute or trombone standing on its head. Chagall Lithographe, Volume II of the catalogue raisonné of Chagall's lithographic work, see Mourlot 398, 1957-1962, Paris 1963, imprinted by Imprimerie Mourlot for the publisher André Sauret. A lithographic plate from the catalog that was published in 10,000 copies.

Provenance : Private Collection, purchased with Lovers in Grey Set inside a cream mount bearing brass cartellino Visible sheet size length 23cm, Height 31.50cm In the original carved and gilded frame Frame size Length 44cm, Height 55.5cm The reverse with a paper label in Japanese

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 b...

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