

## [Hunter Horse](#) by [Everett Hibbard](#) (On Sale!)

Lithograph on Paper - Main Subject: Nature

**Item Number**

2683119373

**Retail Value**

\$75

**ArtRev.com Price**

\$70

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**Dimensions (As Shown)**

18W x 13.75H Inches

45.72W x 34.92H cm

**Medium**

Lithograph on Paper

**Edition**

- Limited Edition of 250

- Hand-Signed 

- Numbered 

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### About Everett Hibbard

Everett Hibbard's paintings of animals have a historical frame of reference that is much wider than his subject matter. Numerous artists from prehistoric man to the Flemish masters, to Courbet who painted cows and Degas who was intrigued by horses, have been fascinated by animal forms.

However Hibbard's paintings are unique. Stylistically, they can only have been done in the 20th century and more particularly within the last 20 years. Hibbard is one of the few animal artists who has integrated the vitality of the recent movements in contemporary American art into paintings dealing with animal subjects. The painting of each feather or hair is incidental and does not concern Hibbard. His paintings deal with historical problems in art; the rendering of light and dark upon form and the formal problems in the construction of a painting.

One of Hibbard's favorite anecdotes states his position vis-a-vis his work. Ingres the famous neo-classicist is supposed to have encouraged Degas by saying "Draw, draw, it takes 30 years to learn to draw, and only 3 days to learn to paint." This is precisely what Hibbard does, he draws with a brush. His palette is warm and expressive, and his brushstrokes are a spontaneous rendering of form that are boldly self assured. Such spontaneity only comes after years of study and expresses familiarity and intimacy with the subject matter.

Putting aside technique, Hibbard's work enunciates the intensity and immediacy of his experience, there by evoking a corresponding emotional response in the viewer. Having broken with the conventional wildlife rendering he has delved into a world of improvisation and expression.

Also his humane approach to the anatomical form of animals and their environment conveys the harmony as well as the excitement that Hibbard himself derives from his subject.

### **Lithograph on Paper**

This printing technique uses a planographic process in which prints are pulled on a special press from a flat stone or metal surface. The surface has been chemically treated so that ink sticks only to the design areas, and is repelled by the non-image areas. Lithography was invented in Germany in 1798. The early history of lithography is dominated by great French artists such as Daumier and Delacroix, and later by Degas, Toulouse-Lautrec, Picasso, Braque and Miro.

Based on the principle that oil and water repel, a Lithograph is created when an artist produces an oil-based or pen image on a stone or piece of metal. This surface is then moistened and covered with an oil-based ink. The resulting chemical reaction between the oil and water drives away the ink on the surface except where the drawing was first done. Fine quality paper is then placed against the surface and a lithographic press is used to create the print. Modern technology and processes have provided artists with many unique methods with which to create magnificent lithographs. In the 1890s color lithography became enormously popular with French artists, Toulouse-Lautrec most notably of all, and by 1900 the medium in both color and monotone was an accepted part of printmaking, although France and the US have used it more than other countries. George Bellows, Alphonse Mucha, Pablo Picasso, Jasper Johns, David Hockney and Robert Rauschenberg are a few of the artists who have produced most of their prints in the medium.

As a special form of lithography, the Serilith process is sometimes used. Serilith are mixed media original prints created in a process where an artist uses the lithograph and serigraph process. The separations for both processes are hand drawn by the artist. The serilith technique is used primarily to create fine art limited print editions.

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