

[Mirage](#) by [Max Papart](#) (On Sale!)

Aquatint Etching - Main Subject: Abstract



Item Number
6283255374

Retail Value
\$700

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\$325
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Dimensions (As Shown)
38W x 20.5H Inches
96.52W x 52.07H cm

Medium
Aquatint Etching

Edition
- Limited Edition of 195
- Hand-Signed 
- Numbered 

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About Max Papart

Max Papart (1911 - 1994) was born in Marseilles, France in 1911. Papart began his career as a landscape painter. His work evolved into abstraction, and he gained a reputation as the heir to classic cubism. Through the years he has developed spiritual affinities with other styles and schools. Elements of Etruscan, archaic European, African, and pre-Columbian art have influenced his work, leading to his present semi-figurative style. In Papart's art, composition goes hand in hand with color, each strengthening the other. He feels that "color is intuitive." His etchings are noted for contrast in surface textures, achieved with aquatint for a soft, mottled appearance and with carborundum, a technique that results in deep veining reminiscent of stone.

Papart has received a number of awards for printmaking. His work is found in many collections, including those of the Victoria and Albert Museum, London, the Musee d'Art Moderne, Paris, the Israel Museum, Jerusalem, and Yale University.

Aquatint Etching

Like etching, aquatint uses the application of acid to make the marks in the metal plate. Where the etching technique uses a needle to make lines that print in black (or whatever color ink is used), aquatint uses powdered resin which is acid resistant in the ground to create a tonal effect. The tonal variation is controlled by the level of acid exposure over large areas, and thus the image is shaped by large sections at a time. Another tonal technique, mezzotint, begins by making a plate surface evenly indented so that it will carry a fairly dark tone of ink. The mezzotint artist then creates his image by smoothing out those areas that he wishes

to carry less ink, and thus be lighter in prints. Goya famously took great advantage of aquatint printmaking, in his 'Los Caprichos' (1799).

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