

Candebec III by Marion McClanahan (On Sale!)

Lithograph on Paper - Main Subject: Abstract

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Item Number

6446857010

Retail Value

\$700

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Dimensions (As Shown)

28W x 22H Inches

71.12W x 55.88H cm

Medium

Lithograph on Paper

Edition

- Limited Edition of 300
- Hand-Signed 
- Numbered 

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About Marion McClanahan

Marion McClanahan's life has been one of contrast, the range of dramatic influences that have passed through her life have invested her personality with a mature grace. Born in Tulsa, Oklahoma she travelled extensively throughout the Southwest and through North America and Europe with her family. Her paintings recall many of her early impressions of Michigan, Kentucky and Paris.

The subjects she chooses are as varied as her life. They are ordinary enough scenes to begin with-a view from the window of her Paris studio, or a commonplace motel on Cape Cod; shacks; beaches; models casually posed in a studio. She comes to them, says Knox Martin, with "elegance, grace, sensitivity, giving to the most insignificant things a local habitation and a name. There are no insignificant subjects-all is Wonder."

There is nothing dreamy or vague about this eye. It is sharp and clear and usually capable of surprises. She filters light and substance into poetically seen experiences. The paintings appear refreshingly relaxed. McClanahan's artistic approach confirms a tree flowing but firmly disciplined line which marks her work. The very intense personal vision presents a challenge to the viewer. All her images preserve the spontaneity and freshness of the original direct vision.

McClanahan's paintings are so bright and lively, so "sparkling with sunlight, warmth and joy," as David Shirey said in a New York Times review of her show at the Graham Gallery in 1972 - that it is easy to some unexpected treat to be found in a corner. Tom Prideaux, writing about some of her softer more atmospheric paintings, remarked of one of them, "a memorable meeting between bland sand dunes and mild blue skies. Strictly speaking, these are pastel shades. But there is no pastel feeling in these paintings, or, if there is, it is pastel with a sting, like a baby-blue Portuguese man-of-war on a pale beige beach."

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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