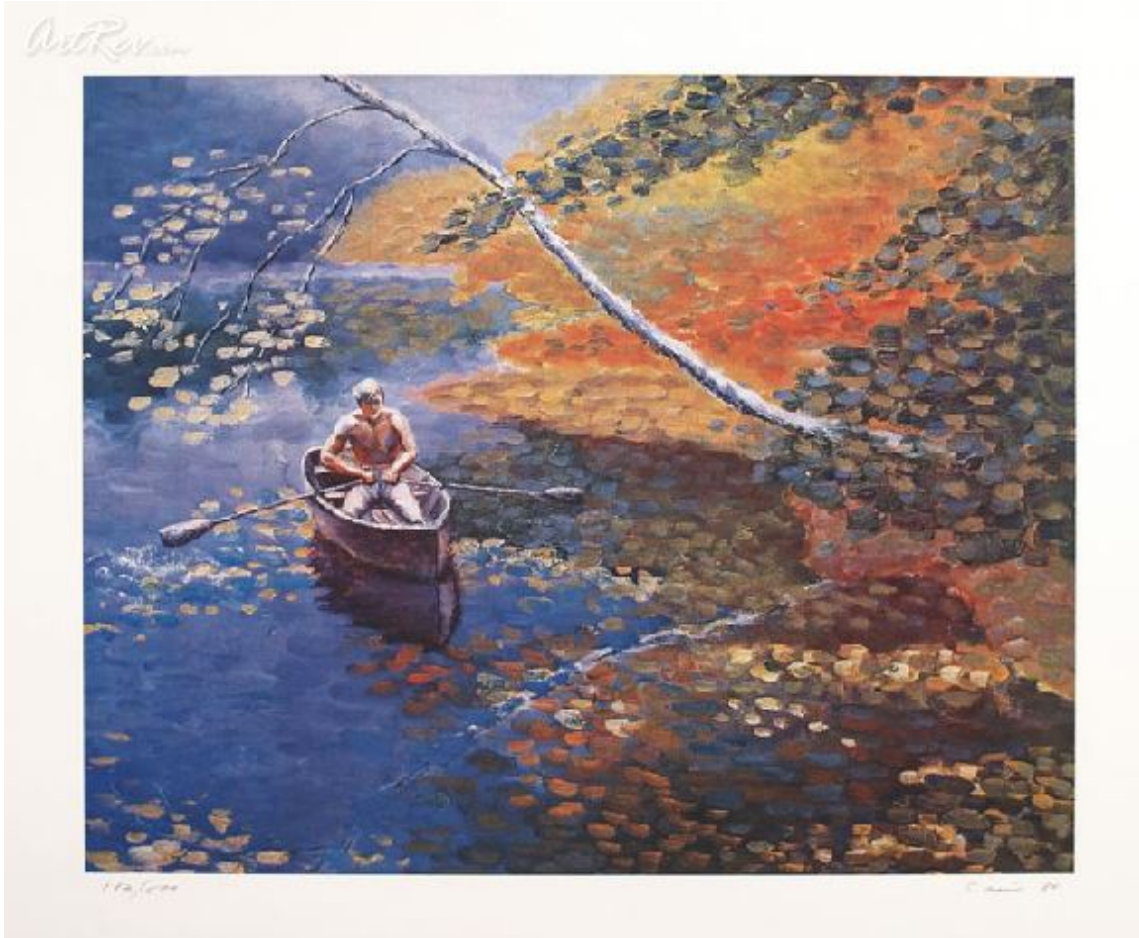


[Autumn Leaves](#) by [David Cain](#)

Lithograph on Paper - Main Subject: Abstract



**Item Number**

7192664467

**Retail Value**

\$250

**ArtRev.com Price**

\$50

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**Dimensions (As Shown)**

22W x 18H Inches


55.88W x 45.72H cm


**Medium**

Lithograph on Paper

**Edition**

- Limited Edition of 500

- Hand-Signed 

- Numbered 

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**About David Cain**

Like the impressionists before him to which most of his work is related, David Cain is absorbed by the way in which light at different times of the day transforms the landscape. He is preoccupied purely by what the eye sees. Indeed, the play of light upon his forms is what structures his canvasses.

Some of his pieces are reminiscent of Monet, who was absorbed late in his career by a series of water lily paintings. Those studies were essentially studies of reflections upon water. (They are significant in that they presaged much of contemporary

painting).

Again, not unlike most impressionists, Cain uses a brush thick with pigment. Other pieces are grainy approaches. Both are equally successful.

Cain uses the brush in a very sure and painterly way. He is not afraid of leaving his mark upon the canvas. This lends a vitality and marvelous spontaneity to his work.

The artist's figure studies and still life are genre pieces, unselfconscious studies of themes casually absorbed. (These works stem from a long tradition which first appeared in the Flemish Masters).

Many of those canvasses are stark and lonely. They will evoke personal memories to each observer. They are best observed by exploring the cross-currents of recollections they evoke.

In Cain's art, nature does not demand that you look; it does not command you; it invites you with a velvety voice. His work is Circe calling - to relax and enjoy.

## 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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