

Ambroise Vollard Editeur Peintres Graveurs 1895 1913 Drake

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Their subjects could be as prosaic as those found in a family photo album, but their methods weren't. Inspired by everything from the floral wallpaper patterns of William Morris to the pictorial ...

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Vollard's arrival in Paris in 1890 was fortuitously timed. This was a period of opportunity and change. The solemn grandeur of Hausmann's boulevards still dominated the mores of the city, as the Salon dominated the official view of art, but elsewhere signs of a revival abounded. High up in Montmartre the avant-garde had established, amidst the squalor and poverty, an alternative strong-hold. Rodophe Salis's night-club Le Chat Noir had completed a full ten years of existence and the Moulin Rouge was in full swing: repression was beginning to wane. And, outwardly, extraordinary contrasts were beginning to emerge; the strange spectre of Sacré Coeur arising impeccably white above its insalubrious surroundings, vied for attention with the most brazenly modern construction in Europe, Eiffel's spectacular tower. All sorts of small businesses were springing up and the cataclysms of the Siege and Commune, now twenty years past, seemed almost forgotten. Here was the moment, if ever there was one, for a man at once volatile, opinionated, stubborn, and with a flair for discovering genius in others, to flourish. This was the perfect scene for the mixture of belligerence, inspiration and overwhelming physical presence that characterized Vollard, to enter, as it were, the stage, and for those strengths to encourage, coerce and formalize the disparate talents that he was to encounter. This giant of a man, with his creole growl and an infallible was the perfect catalyst to fill the gap between avant-garde and establishment art with pictures of a new and original beauty. He arrived in 1890 from the far-flung island of La Reunion in the Indian Ocean with a student grant meant for the study of law. Almost immediately he moved from Montpellier to Paris where he discovered the flea-markets, the bouquinistes and the art dealers' windows. The seduction away from the benches of the lecture halls was instant. From the first days he revelled in the lithographs that he found by Daumier, Steinlen, Rops, Forain and Lautrec, signed originals of the reproductions used in the weekly journals and reviews, and sold, as he was to recall with emotion in his Souvenirs, for a pittance, their creators unappreciated. The revolution in print-making and the emergence of the colour lithograph as a dominant feature of this renaissance was under way by the time Vollard set up. Lautrec's great poster of La Goulue au Moulin Rouge of 1891 had already made the transition from commercial artefact to art-form, and by the end of 1892 he had made his first major colour prints.

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