

LOUPOT

PEINTRE D'AFFICHES

musée
de l'imprimerie
et de la communication
graphique

LOUPOT,
PAINTER OF POSTERS

PRESS BULLETIN FOR THE EXHIBITION "LOUPOT, PAINTER OF POSTERS"

From 8 April to 28 August the
Museum of Printing and graphic
communication in Lyon is presenting
an exhibition dedicated to the poster
artist Charles Loupot (1892-1962).

After *Art pour tous* in 2010, an exhibition of posters which adorned the London Underground and railway stations in Britain in the early twentieth century, the Museum of Printing has now chosen to pay homage to the many-sided talents of Charles Loupot, strangely little known to the public, one of the greatest French poster artists and one of the inventors of the Art Deco style. There has only been one major exhibition devoted to him, in Paris in 1978, and so the Museum of Printing's retrospective is needed and overdue.

The curator of the exhibition, Thierry Devynck, conservator at the Forney Library and expert in the history of the poster, is also a friend of the artist's family. He succeeded in convincing Loupot's late son Jean-Marie and his wife Mme Jacqueline Loupot to entrust to the Museum a large number of precious documents

and objects, many of them never previously displayed.

Such a generous loan, making up the major part of this exhibition, has enabled us to offer a very special opportunity to study and admire the work of this unique artist.

A rediscovered intangible heritage

Like those of another artist of the post-war boom period, Roger Excoffon (to whom the Museum devoted an exhibition in 2011), Charles Loupot's posters were part of the French street-scene for half a century. The billboard posters for Galeries Barbès, Peugeot, Saint Raphaël, Nicolas, Valentine, Ambre solaire, Monsavon and many others shine in the collective subconscious memory, an intangible heritage. The archives of the Paris transport system (RATP), together with photographs taken in situ and lent by the artist's family, demonstrate just how present his creations were in the urban landscape. In the Loupot exhibition the Museum of Printing is giving the visitor another chance to see these striking images which have since been covered over by layers of other graphical and commercial styles.



EXHIBITION
FROM 08 APRIL
TO 28 AUGUST
2016

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Illustrations can be selected from
the Press page on our website.



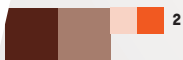
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LOUPOT,
PAINTER OF POSTERS



A premiere in Lyon

Loupot's work began in Lyon, where he attended the Fine Arts School and produced his first poster, for the students' ball in 1913, in a "troubadour" style which he never used again. The Museum of Printing has recently acquired one of the two known surviving examples. From then on and up until the 1960s Loupot was involved in publicity, making full use of his graphical, artistic and PR skills.

His work, of mind-boggling variety, could be considered as a catalogue of all the possible ways of using graphical communication for publicity, ranging from the pictorial style of *Sables d'or les Pins* or *Voisin*, inspired by Cézanne, to the 1930 "rebus" poster *Twining* with its huge T(ea).

Artist, but also printer and "man of letters"

Charles Loupot was also versed in the graphical techniques which are essential to a poster's success. During his stay in Switzerland between 1916 and 1923 he learned, in the best print-shops, the skills of printing, in particular lithography, very precise but also intuitive, calling for perfect understanding between artist, lithographer and colourist; when they all speak the same language miracles can happen. Loupot and his printers mastered all the subtleties of the products they were promoting: the mixture of air and gold in the hair of the *Ambre solaire* poster; what Thierry Devynck describes as the creamy sweetness of an ice-cream (*Crème et glaces GIC*); soap in all its manifestations, "especially froth which creates interesting shapes and lends itself to decorative imagination".

Such was Loupot's prestige that he was venerated by some printers, such as Courbet, and without doubt he himself had a direct hand in the printing of certain items, something which is rarely allowed in print-shops.

Documents and models lent by the family illustrate his method of working, which was to do everything himself. It was he who inserted the lettering in his posters, drawing letters freehand and using his artistic imagination instead of classical typography; "too much of an artist" for his detrac-



tors and those who envied him.

A retrospective of the man and his work

The Museum is presenting a professional and personal retrospective of Charles Loupot's career, with sixty or so lithographed posters covering the period 1913 to 1959, many of them billboard size. There are also models and preliminary sketches, commercial catalogues, articles intended for promotion and publicity, sculptures, a large number of photographs and personal documents, and a film. Lenders are Mme Jacqueline Loupot, the Ferney Library (our partner in the project), Clamecy Museum, Messrs. Jérémie l'Hostis, Alain Weill, Jacques Tréfourêt.

The exhibition catalogue, edited by Thierry Devynck and including a significant selection of family and professional documents, will serve to promote a better understanding of this discreet but major artist, Charles Loupot.

1. *Saint Raphaël, quinquina, rouge blanc*, 1945 / 1953, Paris, Affiches Gaillard, lithographie couleur, 160 x 120 cm © Bibliothèque Forney
2. *Coty*, 1938, s.l., s. imp., agence française de propagande, lithographie couleur, 185 x 132 cm © Jacqueline Loupot
3. *Canteval Séducteur* (1955). Réalisé pour les vins Nicolas. Paris, Draeger. Tous droits réservés Jacqueline Loupot.
4. *Ambre solaire, pour brunir sans brûlures*, 1936, Paris, Imp. Courbet, lithographie couleur, 206 x 136 cm © Jacqueline Loupot



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DE 10H³⁰ À 18H⁰⁰