

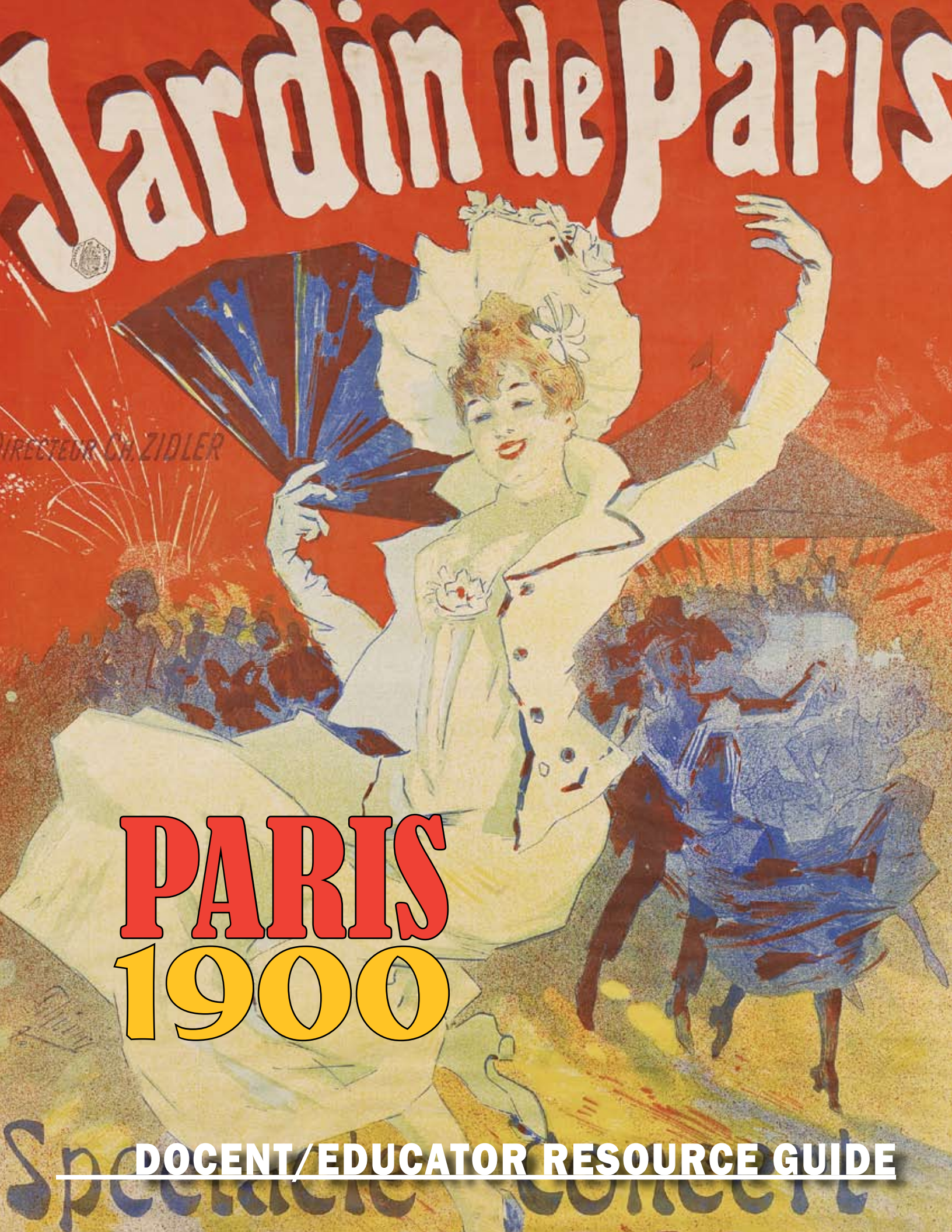
Jardin de Paris

DIRECTEUR: CH. ZIDLER

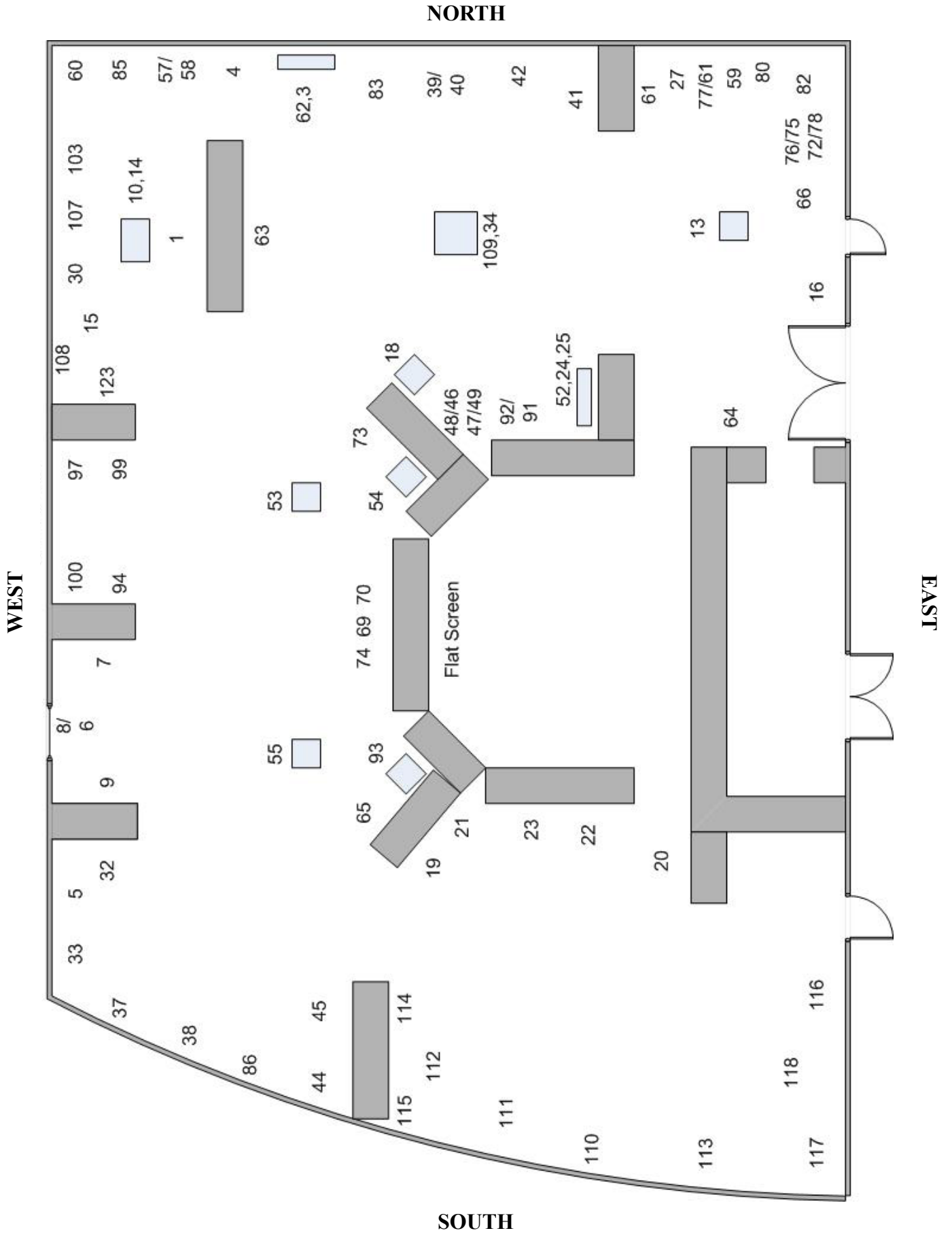
PARIS 1900

DOCENT/EDUCATOR RESOURCE GUIDE

Spectacle concert



GALLERY MAP



PARIS 1900

Dates: December 20 – March 2, 2008

Organizer: Oklahoma City Museum of Art

Source: Loans from Private Collections and Museums

Objective: To explore important aspects of the art nouveau movement, while delving into other artistic and technological innovations that caused Paris to emerge as the center of artistic creativity.

Exhibition

Structure: All of the works in this exhibit are categorized into the following themes.

1. The Belle Époque
2. Symbolism and Synthetism in Fin de Siècle Art
3. Japanese Prints and Fin de Siècle Art
4. Art Pottery
5. The Fin de Siècle Print Culture
6. Graphic Works



Charles Guilloux (French, 1866-1946). *Notre Dame vue des Quais*, 1894. Oil on board. Russell Collection, Amsterdam

INTRODUCTION: PARIS 1900

The achievements of nineteenth-century France were considerable. Revolutions had destabilized governments but the major players were still the Legitimists, the Bourgeois, the Bonapartists, the Aristocrats, the Liberals and Democrats. A long period of peace and prosperity followed the Franco-Prussian War of 1870-1. The centenary of the French Revolution was celebrated with the 1889 Paris Exposition Universelle, and the Eiffel Tower, then the tallest structure in the world, was erected for the Exposition. Some of the major nineteenth-century art movements had taken place in France. The 1900 Exposition Universelle celebrated the arrival of the new century and Paris as the capital of the arts. The art that would represent the twentieth-century appeared to be predictable and certain. The origins of art nouveau, with its sinuous, rhythmical lines and patterns, were seen as aristocratic. There was a new emphasis on harmonious decorative furnishings: ceramics, textiles, and sculpture. At the same time, there was a proliferation of colored images in posters, advertisements, and periodicals. Electrical lighting, the automobile, and improved mass transportation were introduced, as well as the telegraph, the telephone, and typewriters, and became subject matter in poster art. The growing urban problems of pollution, crowding, drugs, and alcoholism were portrayed by graphic artists working for illustrated magazines. The extravagances and excesses of the period were taken by some as signs of civilization's decline, and this appears as a dominant subject in symbolist literature and art. After the senseless carnage and devastation of World War I, people referred nostalgically to the fin de siècle as the Belle Époque.

THE BELLE ÉPOQUE

The Paris 1900 exhibition focuses on the period when the French capital emerged as the center of artistic creativity for all of Europe. There is an expression of joyous sensuality in much of the art of this decade which has been labeled the Belle Époque. The complex mixture of fin de siècle styles associated with symbolism, the continuation of forms of realism, and academic art were in full evidence by 1900. The Paris Exposition Universelle of that year is also associated with the maturation of the complex organic beauty of the convoluted style of art nouveau art, architecture, and interior decoration. The Grand Palais and the neighboring Petit Palais made up the Exposition locations designed primarily for the arts. In 1900, these iron and glass structures were partially concealed with masonry and sculptural decoration. While the previous Paris Exposition of 1889 highlighted technological advances of the time, the Paris 1900 Exposition emphasized the arts and reflected the verve and dynamism of the fin de siècle. In the 1890s, the emphasis was clearly placed on associating art nouveau's stylistic roots with rococo art, architecture, and decoration of the reign of Louis XV. The beginnings of the art nouveau style can also be traced back to the work of Emanuel Viollet-le-Duc (1814-1879), the chief restorer of French medieval monuments (e.g. Notre-Dame de Paris and château of Pierrefonds). Viollet-le-Duc believed it was possible to coordinate the efforts of artists, stone carvers, and craftsmen and give an architectural project a sense of overall unity. He employed these ideas in the restoration of Notre-Dame de Paris and the château of Pierrefonds. His restoration of motifs, like the vine patterns in the Notre-Dame chapels and the floral motifs in the Empress' bedroom at Pierrefonds, are associated with the first step toward art nouveau design.

During the 1900 exposition, art dealer and collector Siegfried Bing reintroduced his Maison de l'Art Nouveau and its graceful organic interior design. Bing chose artists and designers whose work would clearly evoke the spirit of French eighteenth century art. The Maison de l'Art Nouveau was designed by architect, furniture maker and jewelry designer Edward Colonna. Bing urged artist to work together in creating unified and organic interiors. The most careful visual arrangement and combination of art objects would create a mysterious environment, with provocative furnishings that included a selection of works of art, and appears to have been considered a kind of sanctuary, offering refuge from the world.

Key Work

Artists: Maurice Denis

Title: *Avril*

Date: 1907?, After 1894 Ceiling Tondo

Medium: Drawing, ink wash heightened with white on paper

Dimensions: Diameter 7 ¼ in. (18.5 cm)

Russell Collection, Amsterdam

Artist Facts: Closely aligned, the symbolist and Les Nabis artists were represented in Bing's pavilion as well. In a nod to the early beginnings of psychiatry and hypnosis, the themes of dreams and dreamlike states were explored. Maurice Denis, a member of the symbolist movement and Les Nabis group, published an article in support of his group titled Definition of neo-traditionalism, which contained some of the principles of modern art. Denis' *Avril* drawing, a subject of reverie and fantasy, no doubt was inspired by new forms of Christian mysticism and the new scientific interest in psychiatry and the investigation of dreams as a means of connecting with the unconscious. In his well-known proposal for the definition of painting, Denis said: "Remember that a picture, before being a battle horse, a nude, an anecdote or whatnot, is essentially a flat surface covered with colors assembled in a certain order."



Influenced by Paul Gauguin, who employed symbols with psychological subtlety that sets him apart from many other symbolists, Denis took Gauguin's use of flat color, and sometimes incorporated decorative abstraction, more so than his teacher. Artists associated with Denis and Les Nabis produced paintings that worked well with the modern and historically eclectic interiors of the 1890s. This idea was paramount in fin de siècle designs that stressed harmony between architecture, interior décor, furnishings, and objet d'art.

Piece Facts: The decorative serpentine line associated with art nouveau is found in both prints and paintings of the early 1890s by Maurice Denis. Recalling the work of the English Pre-Raphaelites, winsome ladies in long gowns appear in Denis's costume sketches for Maeterlinck's *Sept Princesses* (1891); the 1892 frontispiece for Debussy's *La Damoselle élue*, based on Dante Gabriel Rossetti's poem *The Blessed Damozel*; and the related ceiling tondo titled *Avril* (1894), painted for the composer Ernest Chausson. Denis's highly finished drawing directly related to the ceiling painting for Chausson. The drawing, like the painting, has been seen as "entirely Art Nouveau" and makes use of baroque perspective to indicate the ascension of the gowned figures toward the heavens. The theme of female figures in long gowns floating freely in the air occurs a number of times in his graphic work.

Vocabulary: Art Nouveau, Serpentine Line, Les Nabis, Harmony, Unity, fin de siècle

Discussion Starters: What do you see? How does it make you feel? Does it look like the figures in this work are floating? How do you think the artist did this? Do you think Denis did a good job of creating a mystical feeling by painting this scene on a ceiling?

PAINTING LESSON PLAN

Painting a ceiling panel or tondo is harder than it looks! Can you name the artist who painted the ceiling of the Sistine Chapel at the Vatican? (Michelangelo) Maurice Denis painted a ceiling tondo (round) for the composer Ernest Chausson. The ladies depicted in this work seem to float in a dream, with their long gowns flowing in the wind.

This subject is related to the new forms of Christian mysticism and the new scientific interest in psychiatry, which were prevalent at the time of the 1900 Paris Exposition. In a nod to the early beginnings of psychiatry and hypnosis, the themes of dreams and dreamlike states were explored.

Objectives:

1. To experience painting an elevated surface.
2. To experiment with the concept of perspective.

Materials Needed:

1. Enough room under a surface (table, chair, etc.) to tape a piece of paper.
2. Paints (acrylic, oil, tempera, etc.), crayons or markers
3. Brushes, water and containers (if using paint)
4. Sketch pad
5. Pencil

Procedures:

1. Instruct your students to make a drawing of a work they would like to create. It should be smaller than the final work. This work should have a mystical or fantasy inspired theme.
2. Next students should draw the outline of their work at a larger scale on paper or canvas.
3. Have your students lay down on the floor under a table or chair. Either already tape each students' paper or canvas to the underneath of the table or chair or have your students tape them up themselves.
4. Finally, have your students complete their larger piece by working from below it.
5. Have your students share their experiences and, when finished, their artwork.

INTERIOR DESIGN DIORAMA LESSON PLAN



Siegfried Bing was an art collector and dealer who, in 1900, had designers, painters, sculptors, and other artists help to create his Maison de l'Art Nouveau at the Paris Exposition. He was very concerned with all of the items inside working together to create a mysterious atmosphere. This meant that every painting, sculpture, piece of furniture, etcetera was part of the cohesive whole. This atmosphere would act as an escape or respite from the world outside. Many of the artists' studios of the time incorporated the same ideas.

Objectives:

1. To incorporate the elements of art and the principles of design in planning and executing an interior design.
2. To recognize, select and utilize a variety of ideas and subject matter in creating original works of art.
3. To understand the ideas incorporated into art and architecture of Paris 1900.

For this lesson, please have your students create a diorama of an interior design. This diorama does not have to use the art and furniture that would have been seen in Paris in 1900. However, your student does need to follow the following steps:

1. Discuss the background of the idea of a cohesive interior design with your students.
2. Have them decide on a theme for an interior. This can be anything within the teacher's parameters. For example, a student could choose his or her own favorite movie, sports team, etcetera as a theme, but they would still need to incorporate the same principles of design that the interior designers of Paris in 1900 used. All elements must work together.
3. Discuss the principles of design and scale, and make sure that your students understand and use them in their design.

4. Students should first create a drawing or draft of what their interior would look like.
5. Have your students present this drawing and his or her ideas on one day.
6. Have your students begin to create a miniature or diorama of their draft and ideas on another day. This would include tiny versions. Then have each of the students present their diorama to the class, making sure that they incorporate their own ideas and how the principles of design played a part in their creation.
7. If your school can provide the materials, have the class vote on one their favorite diorama and then have the class create a life-size version. If your class is unable to create the actual interior design, stop at the step above.

Materials Needed:

1. Draft or sketch paper
2. Pencils
3. Erasers
4. Elements for the diorama:
 - Shoe box
 - Card stock
 - Fine point markers
 - Scissors
 - Glue
 - Miniature pieces of furniture or miniature print outs of art if the students can find them.

Helpful ideas:

1. Decide on Scale. A diorama becomes believable to the extent that it looks “real.” Try 1 foot to 1 inch- that’s standard for classic miniatures and doll houses.
2. Collect your materials.
3. Decide on your background – you can draw, paint or use wallpaper (wrapping paper) or anything else you can find. Remember, though, that the background images should be consistent with the scale you’ve chosen.
4. Choose a container. You may use a cardboard box or a shoe box. It should be light but fairly sturdy, especially if you will need to move the diorama around.
5. Build your diorama working from the back to the front. Start with the background, and then secure the other objects in the room with glue or putty.
6. Have each student present their work to the rest of the class. You could even have a viewing of all of the dioramas at one time before the presentations.

Reference for this lesson plan: http://www.ehow.com/how_12761_make-diorama.html

SYMBOLISM AND SYNTHETISM IN FIN DE SIÈCLE ART

The art nouveau concept of a complete rapport between the exterior and interior design of an architectural work has spiritual, mystical, and psychological connotations which characterize paintings and graphic works of the 1890s. Also, the emphasis placed on the harmonious relationship of the interior and its furnishings has been associated with a renewed interest in the rococo architectural interiors from the time of Louis XV. There was an enhanced and cultivated appreciation of the total ensemble of art and design in mid-eighteenth-century rococo interiors. This has been not only associated with the rococo revival at the end of the nineteenth century, but also with the beginnings of a new aesthetic model based on early nineteenth-century romantic concepts of individual creativity and genius. This put the humble eighteenth-century craftsmen on the same level with architects and painters. The romantic appreciation of eighteenth-century art, expressed in the aristocratic culture during the time of Louis XV, has been associated with the development of the art nouveau concept of “the interior as an organic ensemble.” Retreat from the world and hyper-aesthetic sensitivity became an aristocratic affect of certain artists, authors, and collectors inspired by this art. In the early 1890s, the uniqueness of decorative and stylized landscape painting was recognized immediately by Aubert Aurier, Gustave Geffroy, Roger Marx, and other critics. A unique synthetism was established; it consisted of rhythmic and expressive use of line, elimination of detail, and overall use of poetic color harmonies. Like Japanese landscape art, this work is highly expressive in terms of color and line and captures subjective feelings related to time of day and climate conditions. The harsh realities of the darker side of the Belle Époque continued to attract the attention of a number of graphic artists and painters associated with late forms of realism.

JAPANESE PRINTS AND FIN DE SIÈCLE ART

The influence of Japanese art can be seen in a number of the exhibited paintings, ceramics, and graphic works. After the opening of Japan to the West in the mid nineteenth century, Japanese color prints reached Europe via Dutch trading ports. This led to the discovery and appreciation of their very different use of perspective, expressive color, and line. By the 1880s, many of the post-impressionist artists had first-hand knowledge of Japan's important graphic artists. The highly stylized, dream-like landscapes of Charles Guilloux bring to mind the simplified design, flat decorative color, and visual poetry of Katsushika Hokusai (1760-1849) and the soft tones and atmospheric effects found in the prints of Andō Hiroshige (1797-1858). Guilloux's imaginary landscapes, devoid of staffage, are like designs for theater sets and at the same time appear to have been based on observation and contemplation. There is little detail in his simplified landscape forms. Henri Rivière's watercolor and print of *L'Isle des cygnes*, of around 1900, combines the serpentine line with the cropping, flattened perspective, and evocative mood associated with early-nineteenth-century Japanese prints. Something of this type of flat pattern perspective can also be seen in Charles Maurin's 1893 oil painting *Chasteté*, but Maurin's subject matter is closer to the more worldly and urban images of *ukiyo-e* [floating world] paintings of the geisha houses in the pleasure districts of Edo.

Key Work

Artist: Andō Hiroshige

Title: *Yui*: “Fifty-three stages of the Tōkaidō” series

Date: 1832-1834

Medium: Color woodblock print

Dimensions: 9 x 13 7/8 in (22.86 x 35.24 cm)



Piece Facts: One of the works you will see in this exhibition is called *Yui* (Station number 17 in the first series) from Andō Hiroshige’s series, *Fifty-three Stages of the Tōkaidō*. The Tōkaidō was the coastal road that connected the capital Edo and the old imperial residence town of Kyoto. The origin of the Tōkaidō goes back to the seventh century and was important to the ruling shōgun dynasty to keep control over the country. Fifty-three post-towns were located along the road, and it soon became the most important commercial route in old Japan.

Artist Facts: Hiroshige joined an expedition from Edo to Kyoto in 1832 and made sketches of each of the fifty-three posts. When he returned, he printed and published his famous series which included fifty-five images, including the beginning point in Edo and the final destination in Kyoto.

Resource: http://www.artelino.com/articles/old_tokaido.asp

Vocabulary: Woodblock printing, line, contour, composition, landscape medium, print

Discussion Starters: What does Hiroshige’s use of line do to the work? (It flattens it.) Does Hiroshige’s use of color create a mood? What kind of mood?

Key Work

Artist: Charles Guilloux

Title: *L'Allée d'eau*

Date: 1895

Medium: Oil on board

Dimensions: 17 11/16 x 23 7/16 in. (45 x 59.5 cm)

Russell Collection, Amsterdam

Piece Facts: The highly stylized, dream-like landscapes of Charles Guilloux, such as *L'Allée d'eau*, bring to mind the simplified design, flat decorative color, and atmospheric effects found in the prints of Andō Hiroshige. Guilloux's imaginary landscapes are like designs for theater sets and at the same time appear to have been based on observation and contemplation. There is little detail in his simplified landscape forms. Guilloux and Rivière found that certain locations evoked a sense of mystery, much like the interiors of Siegfried Bing's *Maison de l'Art Nouveau*.



Artist Facts: Guilloux, Alphonse Osbert, Charles-Marie Dulac, and Charles Lacoste were all spiritual symbolists who painted decorative, imaginary and idealized landscapes. Like the other symbolist landscape painters, Guilloux is associated with the portrayal of an ideal Arcadian countryside that is devoid of the direct studies of nature associated with previous developments in impressionism. Guilloux's highly-stylized symbolist works were particularly well suited for enhancing the sense of a total decorative unity and a feeling of mystery associated with the fin-de-siècle domestic interior. Five years before completing this painting, Guilloux exhibited his work with other artists associated with "the painters of the soul" [les peintres de l'âme] in the Société des Indépendants and exhibitions at Le Barc de Boutteville (Paris).

Vocabulary: Contour, line, form, space, color, balance, medium, perspective

Discussion Starters: Does Guilloux use the same kind of line that Hiroshige did? (Not exactly, but it still gives a flat appearance to the work.) What kind of mood does Guilloux create with his use of color?

ART POTTERY

There were three major types of French art nouveau ceramics. One was inspired by Chinese and Japanese forms, glazes, and techniques, such as China's Sung Dynasty porcelains or the wabi-sabi aesthetic of Japanese tea wares. Some of these were used in Asian art to create an entirely new aesthetic while others employed a more literal interpretation of East Asian art, as seen in the interest in slithering creatures, like those on Lachenal's *Lizard Vase* (ca.1895-1900) or the menacing dragon that perches atop the lip of Eduard Stellmacher's *Amphora Eastern Dragon Vase* of 1899. The second type of wares were those that were, to use a twentieth-century term, "ceramic sculpture." These forms were not based on vessels or functional objects but were instead three-dimensional sculptures in clay, primarily based on figural forms. Given the interests of art nouveau ceramists and their connections with symbolist artists, such as Auguste Rodin and Paul Gauguin, it is not surprising that many symbolist motifs and conceits appear in these works. The third group includes the porcelains that displayed typical art nouveau motifs, such as those produced by Bing and Grøndahl, Royal Copenhagen, and Sèvres. The division between these groupings, however, is not absolute, as there was tremendous overlap between them. The emphasis placed on French art pottery helped further the international renaissance in the applied arts. A number of skillful and inventive French master potters gave ceramics a place of importance in the history of Western art. Many of them worked for Sèvres National Manufactory or other large pottery companies before establishing their own atelier.

Key Work

Artist: Edmond Lachenal

Title: *Lizard Vase*

Date: ca. 1895-1900

Medium: Earthenware

Dimensions: 11 ¼ x 6 ¾ in. (28.6 x 17.1 cm)

Jason Jacques Inc.

Piece Facts: In the art pottery of Edmond Lachenal can be seen a number of different historical styles marking his development in becoming a master of art nouveau ceramics. He experimented with glaze techniques, invented a soft and smooth matte glaze, and in 1895 he made a unique metallic luster glazed earthenware.

The Floral Vase ca. 1899 and the *Lizard Vase* ca.1895-1900 are among some of the most interesting and flamboyant works produced in Lachenal's atelier between 1895 and 1900.

Artist Facts: At age 15, Lachenal was hired by Théodore Deck to work in his relatively small Paris manufactory. Deck's company specialized in glazed earthenware in the favored Chinese and neo-renaissance styles. New glaze techniques were developed, and the company became one of the important early art pottery companies, with Lachenal as its director. Lachenal left Deck's and established his own atelier at Chatillon-sur-Bagneux in 1880. There, he continued to develop new glazing techniques, as well as fantastic sculptural decorations for his pottery.

Vocabulary: Serpentine line, glaze, earthenware, decorative art, ceramics

Discussion Starters: What do you see other than the lizard on the vase? (Floral motif) Can you see the Japanese reference to nature in the subject matter, color and line of this piece?



ART POTTERY LESSON PLAN

At the time of the Paris 1900 Exposition, ceramics were seen as equal to other important art forms, such as painting. This had to do with the use of these decorative pieces in interiors as mentioned in the first lesson plan in the Docent/Educator Resource Guide.

Artists experimented with glazes, forms, and subject matter. Very often the subject would complement something else found in the room in which it was placed and also furthered the sense of the mystery of the interior.

In this lesson plan, have your students create a small sculpture or vase that would work within the parameters of their interior that they created in their diorama in the first lesson plan.



Objectives:

1. To develop and apply skills and techniques using sculpture or ceramics processes in making original, three-dimensional works of art.
2. To understand that each work of art during the time the exhibition covers was equally important. Every work, no matter how small, helped to create the cohesive and mysterious atmosphere, which was the goal of designers.
3. To recognize the development of the visual arts during this time period, from an historical and cultural perspective.

Materials Needed:

1. If your students are old enough and your school has access to a kiln and glazes, this is what you will need:
 - Clay
 - Tools for sculpting
 - Pottery wheel
 - Glazes
 - Kiln

2. If your students are younger and you do not have access to a kiln and glazes, this is what you'll need:
 - Air dry Clay
 - Markers or Paint

Procedures:

1. If working with clay, have your students create their piece for firing. When all of the pieces are glazed and fired, have your students present their pieces to the rest of the class.
2. If your students are working with air dry clay, have them create their piece and allow enough time to dry. Then have them color their pieces with markers or paint. When time permits, have each student present their piece to the rest of the class.

THE FIN DE SIÈCLE PRINT CULTURE

Both Eugène-Samuel Grasset and Théophile-Alexandre Steinlen demonstrated that a print culture was thriving in the Paris art world. This commitment was visible in books, on the walls of buildings, in newspapers, and in print shops. Because of its ubiquitous presence and low cost, print culture reached everyone. Within the pages of magazines, printmakers were given great freedom to express their ideas while developing images that were inspired by the literary texts accompanying them. Seldom has this been better illustrated than in the pages of *Gil Blas Illustré*, beginning in 1891. The proliferation of illustrated journals in the 1890s is a well-known fact; by the time of the 1900 Paris Exposition Universelle, printmaking and illustrated journals were remarkably numerous. New technological advances made it possible for images to be photo-mechanically reproduced and for magazines to be published at a very low cost. A single artist was often exclusively associated with a periodical. Steinlen, for example, produced hundreds of images for *Gil Blas Illustré* between 1891 and 1903. Other artists, such as Louis Legrand, contributed to the journal as well, but few were as prolific as Steinlen. Such loyalty to one artist, thus popularizing one artistic style, proved to be an excellent strategy for building an audience for a particular magazine. Since the price of *Gil Blas Illustré* was minimal—it sold for five centimes between 1895-1896 and ten centimes from 1897 until 1899 when it sold for fifteen centimes—a reader saw the best artists illustrating topical texts by contemporary writers. This mutually beneficial arrangement between writers, illustrators, and magazines assured the creative contributors of a steady source of income while advancing their careers as leading moral commentators of their era. Steinlen used the system to his advantage, securing not only his livelihood, but also his reputation, even into our time.

Key Work

Artist: Armand Point

Title: *Lady on the Banks of the Seine*

Date: 1895

Medium: Color pencil drawing

Dimensions: 15 ³/₄ x 8 ⁷/₁₆ in. (40 x 24 cm)

Russell Collection, Amsterdam

Piece Facts: As women found their own voices, the images portraying them evolved from passive, rather lost figures strolling along the quays, as in Armand Point's drawing of 1895, to strong creative icons. These changes, in reading the images iconographically, further demonstrate the importance of the print culture in suggesting changing societal patterns.

Artist Facts: Point's early paintings were part academic and part impressionist. He completely changed his style after visiting Italy in 1894. From that point on, Point used the delicate line and the subtle tonalities of Botticelli and Leonardo as his guide. The symbolist poet Stuart Merille, who reviewed Point's exhibition of 1899, wrote: "This journey showed him the vanity of modern art and the futility of his own efforts." The emphasis placed on line and delicate shading in the exhibited drawing indicates Point's admiration for these Renaissance masters and his interest in re-establishing an ideal form of beauty. According to Robert Doré, who is about to publish a thesis on Armand Point, the *Lady on the Banks of the Seine* is Hélène Linder, the companion and preferred model of the artist between 1892 and 1899. A dedication to an unknown patron reads: "à Madame Gavagnet Hommage A Point 1895."

Vocabulary: Line, shading, drapery, ideal beauty

Discussion Starters: Does this woman look like a "strong, creative icon" or a quiet and humble woman? What makes you think this? (Her head is tilted downward and she is enclosed in her cape. She does not make eye contact with the viewer of this work.) Can you describe how women's roles have changed since 1895?



ALPHONSE MUCHA

Mucha is best known for his portraits of the actress Sarah Bernhardt. In some of his earliest lithograph posters of 1894, he portrayed her as Gismonda in Victorien Sardou's play by the same name as well as in *La dame aux camélias*, *Lorenzaccio*, *La Tosca*, *Médée*, and *Hamlet*. In these posters, Bernhardt is depicted as a statuesque figure, standing in a shallow arched niche with a surrounding frame decorated with floral and whiplash ornaments, characteristic of art nouveau decoration. In the early poster for *Gismonda*, her name appears on the arch of the niche and the name of the theatre on the base. Along with Mucha's niche motif, which he used to frame the figure of Bernhardt, he employed circular architectural form as a setting for the modern day sibyl or diva holding Job cigarette papers. The 1895-1900 period was Mucha's most productive. He continued to illustrate books and design wallpaper and decorative panels, but his posters remained his most important medium. While Mucha seems to be the foremost representative of the art nouveau style among the poster artists in this exhibition, he oddly did not consider himself an art nouveau artist. Like other artists closely associated with the movement, Mucha took his decorative elements from nature. In his designs, however, he sought to apply the same conceptual guidelines as the village embroiderers and folk artists in his native Moravia. According to his son and biographer: "the connection with the style of his contemporaries somewhat escaped him."

Key Work

Artist: Alphonse Mucha

Title: *Bernhardt American Tour*

Date: 1895

Medium: Colour Lithograph on Linen

Dimensions: 78 x 29 in. (198.8 x 74.3 cm)

Courtesy J. Raj. K. Dhawan through Galerie Michael, Beverly Hills, California

Piece Facts: The framing architectural motif in the Bernhardt American Tour poster is reminiscent of the ones on Renaissance and medieval churches containing statues of saints and Old Testament prophets. In other earlier theatre posters, the statuesque figure of Sarah Bernhardt appears to be standing in a shallow architectural niche. This formula is used exclusively for the ones announcing Bernhardt's visits to North America. The name of the theater, found below in the earlier theatre posters, was replaced by "American Tour" and the names of the agents underneath. Bernhardt's tours of North America were part of her stellar climb to universal recognition. On her first visit to the United States in 1880, she acted the title role in Dumas fils's *La dame aux camélias*. The poster in the exhibition announces her 1896 American Tour. When she returned, she was celebrated with "La Journée Sarah Bernhardt" which consisted of a banquet, during which tributes were paid.



Artist Facts: Alphonse Mucha was born in 1860 in Ivancice, Moravia, which is near the city of Brno in the modern Czech Republic. Already an artist, he moved to Paris in 1887. Early examples of Mucha's skillful draftsmanship can be found in the figure drawings and sketches of various kinds that he made while a student. When Mucha fell upon hard times in Paris, he was able to make use of his drawing skills to find work doing magazine illustrations. From the time he designed his first poster for Sarah Bernhardt's production of *Gismonda* in January 1895, he became her favored artist, and his career reached its zenith alongside hers in the second half of the 1890s. "As for Sarah," exclaimed Mucha, "she would not let me go. I worked six whole years with her, until she left for America in 1901. But even after that I sometimes worked with her..."

Vocabulary: Lithograph, Linen, niche

Discussion Starters: What is a niche? Does it look like Sarah Bernhardt is standing in one? What does this do for the importance of the poster? Does it remind you of statues you've seen in other places? (A niche acts as a frame around something and draws attention to it. A niche also lends importance to that which is enclosed within it.) What elements of nature can you see in this work? Does line seem to be important in this work as well?

THE ART POSTER

When the image of Georges de Feure's 1894 *Paris-Almanach* was disseminated throughout the city, he demonstrated how posters informed issues—either about new performers or publications—making clear the marketing strategies required to succeed. In featuring a fashionably dressed woman strolling through the streets of Paris holding a copy of *Paris-Almanach*, de Feure gave visual presence to the new woman. From the artist's point of view, her beauty as well as her tasteful and immaculate dress drew attention to the importance of the *Paris-Almanach* publication in her hand. De Feure created an emblematic icon of the new woman who had also become a metaphor for the new Paris. Similarly, *Paris-Almanach* was calling attention to the temptations, sites, and performers that one could see throughout the city. Paris was embodied in the new woman, and *Paris-Almanach* was her guide. With this work, de Feure became a very active member of the poster revolution. Often the sizes of posters, such as the ones for *Théâtre de l'Opéra Comique*, increased interest in the imagery. To be effective, the imagery and lettering of a poster had to be readily understood and easily read from a distance. For example, Jules-Alexandre Grün's poster headlines that the "Scala" is the name of the theatre and boldly announces the title of the play as "At Last We Are Alone." In order to engage the masses and insure their appearance at performances, the artist often relied on stereotypes that stimulated the imagination with conspicuous sensuality.

POSTER LESSON PLAN



As can be seen in the paintings and posters of the year 1900 in Paris, there are Japanese influences. These include a use of nature as a primary source, flat perspectives, and woodblock coloring.

In this lesson, have your students choose a product or event that is in existence today, and then create a poster to advertise it. They must use the above ideas in their poster, which mean they must include elements from nature, flat perspectives, and woodblock coloring.

Objectives:

1. To develop and apply skills and techniques used in the graphic arts.
2. To understand the importance of advertising and posters during the time period covered in this exhibition.
3. To incorporate the elements of art and the principles of design into each students' creation.

Materials Needed:

1. Poster board, butcher paper, or copy paper
2. Markers, crayons, acrylic paints or finger paints
3. Imagination!

Procedures:

1. Have your students decide on a product or event that they would like to advertise.
2. Explain to them the need to incorporate the Japanese influences mentioned above.
3. Show examples from the Docent/Educator Resource Guide.
4. Have the students create a poster for their event or product.
5. Students should then present their posters to the rest of the class when all are finished.

Modification for older students:

One thing you could do if your school has the resources is to use Styrofoam plates for printing. Each student would have one foam plate. They would then carve the poster ideas and outlines into their plate. After coloring in each section with a different color of paint, they could then turn the plate upside down, onto a piece of paper and print out their “advertisement.”

Key Work

Artist: Théophile-Alexandre Steinlen

Title: *Une réputation* (based on a story written by Henry Caen)

Date: Cover for *Gil Blas Illustré*, no. 18, 5 May 1895

Medium: *Gil Blas Illustré* proof

Dimensions: 10 7/8 x 9 1/8 in. (32.90 x 26 cm)

Jane Voorhees Zimmerli Art Museum

Piece Facts: As a commentator on the foibles of man, Théophile-Alexandre Steinlen was particularly taken by the story of *Une Réputation* by Henry Caen (5 May 1895) where an old woman recounted a tale of infidelity that involved her dead husband. Intent on trying to heal old wounds, the woman returned to the location where she had first met her husband and, there, dressed as an old prostitute and accompanied by her well-dressed son, hopes to relocate the love that she had lost. This sad story, about the delusions of life, and the need to bring something to closure, allowed Steinlen an opportunity to increase the range of his social types while dressing an old woman as a flirtatious fool.



Artist Facts: Steinlen was part of the Montmartre art scene and was influenced by Émile Zola's caustic realism. He was a chronicler and social satirist who felt sympathy for the downtrodden. He made lithograph posters for cabarets and others to advertise commercial products.

Vocabulary: Line, blocks of color, Flatness, print, journal, illustration

Discussion Starters: Does Steinlen's use of blocks of color and lines which flatten the picture plane remind you of works you saw earlier in the exhibition? Who was the artist? (Hiroshige) How is the woman in this work different from Armand Point's *Lady on the Banks of the Seine*?

Key Work

Artist: Maurice Biais

Title: *Tuff Tuff*

Date: 1902

Medium: Lithograph

Dimensions: 26 x 33 ½ in. (67.3 x 85.1 cm)

Dr. Gabriel and Yvonne Weisberg Private Collection



Piece Facts: The automobile, as a subject in art, became more prevalent and began to replace the horse and carriage at the turn of the century. The development of the modern automobile was made possible by the development of the internal-combustion engine. Gottlieb Daimler improved the engine around 1885, and the Panhard car was brought to France by the Daimler Motor Company in 1894. It had many of the features of the early modern car seen in Biais' lithographs. The fact that France is associated with the inception of the car's early development is evidenced in the French words chauffeur, chassis, and garage.

In this lithograph, Maurice Biais captures the new sensation of speed in the forward leaning position of the driver and the portrayal of the spinning tires as elliptical shapes. On the other hand, Tuff Tuff is the sound associated with early internal-combustion engines. It has the same meaning as "putt-putt," a name used for the early Ford Model A, based on the sound made by its engine. Automobile races were first held in France in 1894 and then in the United States the following year (Indianapolis Speedway). The sport did much to spur the development of better engines and other features associated with the modern car.

Artist Facts: In the summer of 1901, Biais exhibited seventy lithographs at Max Williams Gallery on Fifth Avenue. One lithographic poster titled *Les Bookmaker* was described by the New York Times reviewer as "a skit on the habitués of the race course, male and female." The description fits a lithograph by Biais that has been previously titled *Longchamps Race Track* and dated 1904. The reviewer of the show perceptively remarked that Biais' work in some instances "causes one to recall some of the caricaturists for the Munich based magazine *Jugend*. Biais admired the graphic simplicity of these images and had copied them for his race track lithographs. Is this a serious accusation? Artists have always freely borrowed images and ideas from their contemporaries or predecessors. Often we speak of the influence of another artist and sometimes more direct borrowing as appropriation. The lithographic print has made both easily attainable and perhaps at times appropriate.

Biais was an artist who had designed a publicity poster for the well-known friend of Toulouse-Lautrec, Jane Avril, as early as 1895 and again in 1902. However, they had more than a professional relationship as Biais and Avril married shortly after the birth of her son in 1910.

Vocabulary: lithograph, elliptical shapes, line, appropriation

Discussion Starters: What elements of art did the artist employ to create a sense of motion? Does this work reveal characteristics of the Japanese woodblock prints seen earlier in the exhibit? What are those characteristics?

Key Work

Artist: Georges de Feure

Title: *Paris Almanach*

Date: 1894

Medium: Lithograph

Dimensions: 32 x 26 in. (81.3 x 67.3 cm)

Dr. Gabriel and Yvonne Weisberg Private Collection

Piece Facts: When the image of Georges de Feure's 1894 *Paris-Almanach* was disseminated throughout the city, he demonstrated again how posters informed issues – either about new performers or publications or about the clear marketing strategies required to succeed. *Paris-Almanach* encapsulates all of these aspects. In featuring a fashionably dressed woman strolling through the streets of Paris holding a copy of *Paris-Almanach*, de Feure gave the visual presence to the new woman – the young, chick figure eager to be noticed since she was wearing the newest fashion and, hopefully attracting the men's gazes both to herself and especially to the publication she held in her hands.

At the same time, de Feure created an emblematic icon of the new woman who had become a metaphor for the new Paris, just as *Paris-Almanach*, the publication, was calling attention to the temptations, sites, and performers that one could see throughout the city. Paris was embodied in the new woman, and *Paris-Almanach* was her tool, the vehicle for the seduction of the people in the city. With this poster, de Feure became a very active member of the poster revolution, a movement that involved such well-known artists as Henri de Toulouse-Lautrec and Jules Chéret.



Artist Facts: George de Feure was a painter, designer and poet. He worked with Chéret as a poster designer, and became involved in all aspects of the applied arts. With Eugene Gaillard and Edouard Colonna he was selected by Siegfried Bing, founder of the Galeries de l'Art Nouveau, to design rooms for his Pavillon Bing at the Exposition Universelle, Paris (1900). De Feure's carpets, glassware and furniture designs for the boudoir and toilette were based on the theme of woman, emphasizing delicate lines and elegant sensuality. He later left Bing's gallery and, as an independent designer, created vide-poche furniture, which contained hidden marquetry compartments. This furniture suggested notions of secrecy and coquetry, themes that de Feure pursued throughout his career.

Resource: http://www.artsender.com/artists/Feure_Georges_de.htm

Vocabulary: Lithograph, emblematic icon, metaphor, poster revolution

Discussion Starters: If you were to create a poster, advertising Oklahoma City, what scenes or subject matter would you include? How would you dress the main character in your poster? Do you think that the way this woman is dressed in high fashion? Would that be important for promoting a city? Why?

THE POSTERS OF JULES CHÉRET AND TOULOUSE-LAUTREC

Chéret was a pioneer of the art poster. The women in his posters, known as chérettes, look and act as if they had stepped out of an eighteenth-century boudoir painting. Chéret's floating angels exude a sense of ebullience, charm, and seduction. In his poster imagery, Chéret achieved a sense of ease, enjoyment, and light-heartedness, whether skimpily dressed chérettes were called upon to promote a new drink, such as Peppermint, or to advertise a dance at the Moulin Rouge. Chéret's colors create a joyful impression. There can be little doubt that Chéret became as popular as he did because his women were charming visions of sensual pleasure whose presence suggested that what they advertised would be similarly refreshing and novel. There is nothing distressing in these visions of Parisian life. It was Chéret's viewpoint that created the lasting impression of the light-filled Belle Époque. His works were far removed from the cares of the commonplace and the sad commentaries that dominated many of the prints of others like Steinlen and Louis Legrand. Unlike many of the poster artists, Toulouse-Lautrec's images are often linked to specific performers he knew well in Montmartre. He portrayed entertainer and cabaret owner Aristide Bruant and immortalized performers, such as Jane Avril, La Goulue, May Belfort, and Yvette Guilbert, at the Moulin Rouge, Jardin de Paris, Divan Japonais, and Aux Variétés. Lautrec's posters exemplify Parisian life, transforming the performers who populated the cabarets and dance halls into icons of the capital. His design genius encapsulated the essence of an entertainer through a distinctive pose, a type of dress, or hairstyle and made them immediately recognizable. He was often criticized during the 1890s for creating posters that failed to meet the demands of informing the public clearly and for valuing aesthetic effects over clarity of design. Today, Toulouse-Lautrec represents the highest creative perfection of the poster revolution.

Key Work

Artist: Jules Chéret

Title: *Jardin de Paris*

Date: ca. 1895

Medium: Color lithograph

Dimensions: 48 x 34 1/8 in. (121.92 x 86.68 cm)

Piece Facts: This café-concert in the Champs-Élysée was a fashionable place to be seen. Practically all the important entertainers of the Moulin Rouge, in the seedier Montmartre district, also appeared at the Jardin de Paris. The Moulin Rouge repertoire sometimes had to be edited so as not to shock the polite Champs-Élysée audience. Many of the frequenters of the Moulin Rouge would remain there until the last eleven o'clock performance, and then move on to the Jardin de Paris to see the same entertainers perform again. Charles Zidler, head of both the Moulin Rouge and the Jardin de Paris, introduced a special omnibus to transport the merry makers each evening from the Boulevard de Clichy in Montmartre to the Champs-Élysée. On the whole, the audiences were made up of Parisians, some visitors from the provinces, a closely knit group of artists and writers, and the recognizable presence of foreigners, mostly English and American.

Artist Facts: “Jules Chéret is the artist who led the movement toward the modernization of poster design, and who is now given full credit for using color for effect and mood. Chéret invented a new type of woman for his posters called chérettes; and they had distinctive characteristics. Chéret’s floating angels exude a sense of ebullience, charm, and seduction adding to the impression of the city’s perpetual effervescence as seen in the dance halls of Montmartre or in skating rinks such as the Palais de Glace. A sense of ease, enjoyment, and lightheartedness is what Chéret achieved whether he was called on to promote a new drink such as Peppermint or his chérettes were found dancing, dressed in flimsy garments.”

Vocabulary: Jardin, Moulin Rouge, Cabaret, Charles Zidler, Chérettes, Champs-Élysée

Discussion Starters: Does the woman in this work appear happy? Is there anything in the poster besides her expression that gives the impression that this is a lively and happy scene? (color, motion, etc.)



Key Work

Artist: Henri de Toulouse-Lautrec

Title: *Divan Japonais*

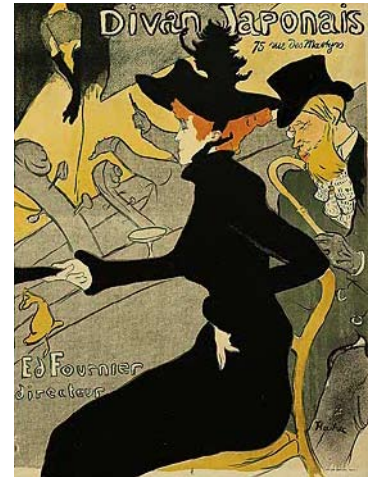
Date: March 1896

Medium: Color lithograph

Dimensions: 11 x 8 in. (28 x 20.36 cm)

Courtesy J. Raj. K. Dhawan

Piece Facts: Lautrec frequented the Divan Japonais, a relatively new café-concert owned by Jehan Sarrazin, who distributed his poetry to his customers. His entertainers were regularly scheduled and quite professional, compared with other Montmartre cabarets. The proprietor-poet thought of his customers as his invited guests. In his publication titled *Souvenirs de Montmartre et du Quartier-Latin*, Sarrazin invited “his fellow citizens, vassals, and all others, as well as their ladies, wives, or concubines, to visit him in his new abode, where they may drink heartily, amuse themselves, and ensure the eternal welfare of their souls and bodies ...” In Lautrec’s 1892 lithograph poster advertising entertainment at the Divan Japonais, he shows Jane Avril with Edouard Dujardin, editor of the *Revue indépendante* and co-editor of the *Revue Wagnérienne*, who was an influential promoter of symbolist art and an ardent follower of Mallarmé. In the background can be seen the cropped figure of the singer Yvette Guilbert.



Artist Facts: Henri de Toulouse-Lautrec’s “images are often linked to specific performers he knew well in Montmartre. He portrayed Aristide Bruant in his own cabaret speaking to the masses or moved to the Moulin Rouge where he immortalized such performers as Jane Avril or La Goulue. His posters exemplify Parisian life, transforming the performers who populated the cabarets and dance halls into icons of the capital.”

Vocabulary: aesthetics, lithograph, central point of interest (Jane Avril), Jehan Sarrazin, Divan Japonais, café-concert

Discussion Starters: In this work, a cropped image of the singer, Yvette Guilbert, is shown in the background. Why would an artist crop an image? (For dramatic effect.) What helps to create Jane Avril as the central point of interest? (She is central to the image, larger than the other characters in the poster and is dressed in dark clothing. This draws our eye to her before anyone or anything else in the work.)

LINKS TO OTHER GREAT ART NOUVEAU LESSON PLANS FOUND ON THE WEB:

<http://www.art-rageous.net/ArtNouveauTheme.html>

<http://www.princetonol.com/groups/iad/lessons/middle/Kris-Klimt.htm>

<http://www.princetonol.com/groups/iad/lessons/middle/Linda-jewelry.htm>