



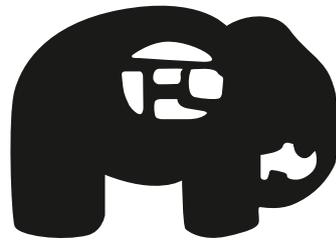
THE PARIS OF
TOULOUSE-LAUTREC
PRINTS AND POSTERS

FROM THE MUSEUM OF MODERN ART

MoMA



THE PARIS OF TOULOUSE-LAUTREC





**THE PARIS OF
TOULOUSE-LAUTREC
PRINTS AND POSTERS
FROM THE MUSEUM OF MODERN ART**

SARAH SUZUKI

THE MUSEUM OF MODERN ART, NEW YORK



CONTENTS

7

FOREWORD

9

TOULOUSE-LAUTREC: LIFE AND LITHOGRAPHY

18

THE CAFÉ-CONCERT

42

ON STAGE

64

FEMMES, FILLES, ELLES

84

CREATIVE CIRCLES

114

PLEASURES OF PARIS

120

NOTES

140

CHECKLIST

151

INDEX OF PLATES BY TOULOUSE-LAUTREC

153

SELECTED BIBLIOGRAPHY

157

ACKNOWLEDGMENTS

160

TRUSTEES OF THE MUSEUM OF MODERN ART



FOREWORD

The connection between Henri de Toulouse-Lautrec and The Museum of Modern Art dates back to the institution's earliest days. In 1931, just two years after it was founded, the Museum presented *Toulouse-Lautrec, Redon*, an exhibition that recognized Lautrec as a fundamental figure in the history and development of modern art. Since that time, he has been the subject of several important monographic exhibitions at MoMA, culminating in a landmark retrospective in 1985. As the Museum deepens its commitment to the artists of the present, it continues to recognize its responsibility to reexamine the artists of the past. Thus, it is with great pleasure that we present *The Paris of Toulouse-Lautrec: Prints and Posters from The Museum of Modern Art*, the first monographic exhibition devoted to Lautrec's work at MoMA in almost thirty years.

This project celebrates the Museum's outstanding collection of approximately two hundred prints and posters by Lautrec. In lithography—the cornerstone of his practice—Lautrec demonstrated intrepid experimentation and utter mastery, making both posters for the streets of Paris and editions for the collector's living room, as well as *livres d'artiste* and illustrations for magazines, journals, menus, theater programs, books, and song sheets. The works by Lautrec in the Museum's collection, spanning the breadth of the artist's decade-long mature career, both exemplify this range and bril-

liantly evoke Lautrec's milieu and central preoccupation: fin-de-siècle Paris—high and low, onstage and off, at work and at play.

The Museum's collection owes much to Abby Aldrich Rockefeller, one of the institution's three co-founders and a dedicated print enthusiast. By 1932 her own collection included three of Lautrec's most important posters—*Babylone d'Allemagne* (1894), *L'Aube* (1896), and *La Troupe de Mademoiselle Églantine* (1896). These were included in her monumental 1940 gift to MoMA of 1,600 etchings, woodcuts, and lithographs by various artists, which formed the core of the print collection. Mrs. Rockefeller's subsequent gift of sixty-one lithographs by Lautrec, in 1946, made MoMA's holdings of works by the artist among the best in the country. David Rockefeller, himself a great champion of The Museum of Modern Art, has honored his mother's legacy by generously lending four works from his collection to this exhibition.

Sarah Suzuki, Associate Curator of Drawings and Prints, has created a thoughtful and lively exhibition and catalogue that beautifully showcase Lautrec's prints and posters while also exploring their relationship to the time and place of their creation. I extend my gratitude to her and to MoMA's exceptional staff for their dedication and professionalism in realizing this project.

Glenn D. Lowry
Director, The Museum of Modern Art



Plate 5
MARY HAMILTON from the portfolio
LE CAFÉ CONCERT. 1893
Lithograph, sheet: 17³/₁₆ x 12⁵/₈ in. (43.7 x 32.1 cm)
The Louis E. Stern Collection, 1964



Plate 6
PAULA BRÉBION from the portfolio
LE CAFÉ CONCERT. 1893
Lithograph, sheet: 17³/₁₆ x 12⁵/₈ in. (43.7 x 32.1 cm)
The Louis E. Stern Collection, 1964



Plate 7

AUX AMBASSADEURS (AT THE AMBASSADEURS). 1894

Lithograph, sheet: 24 $\frac{3}{16}$ x 16 $\frac{3}{16}$ in. (61.4 x 43 cm)

David and Peggy Rockefeller Collection

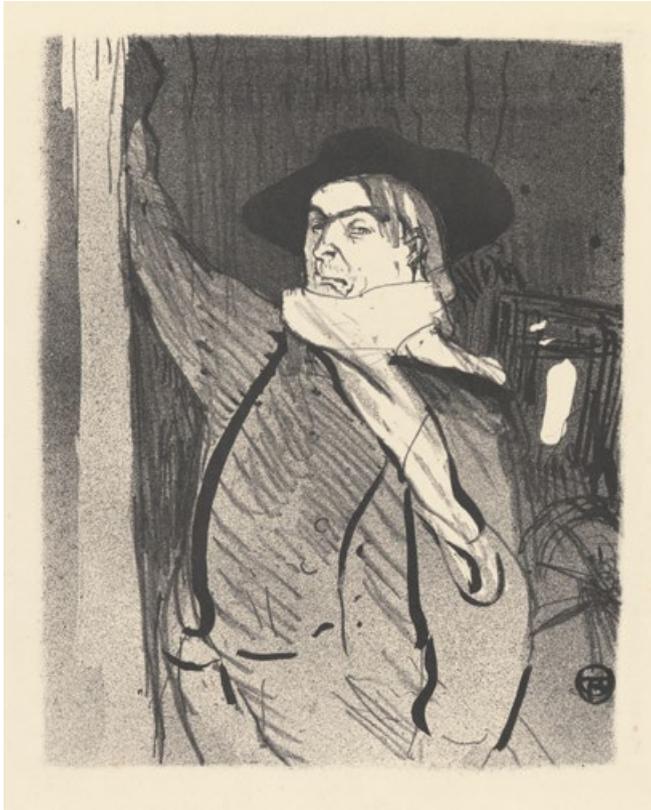


Plate 8

ARISTIDE BRUANT from the portfolio **LE CAFÉ CONCERT**. 1893

Lithograph, sheet: 17 $\frac{1}{4}$ x 12 $\frac{1}{16}$ in. (43.8 x 32.3 cm)

The Louis E. Stern Collection, 1964



Plate 9

ARISTIDE BRUANT. 1893

Lithograph, sheet: 33 $\frac{1}{4}$ x 23 $\frac{3}{4}$ in. (84.5 x 60.3 cm)

Grace M. Mayer Bequest, 1997

Plate 10

ARISTIDE BRUANT DANS SON CABARET
(**ARISTIDE BRUANT IN HIS CABARET**). 1893

Lithograph, sheet: 53 $\frac{9}{16}$ x 37 $\frac{15}{16}$ in. (136 x 96.3 cm)

Gift of Emilio Sanchez, 1961



S: Art: IMP: & PUB: CHARLES VERNEM. 114, Rue Oberkampf, PARIS



Flaubert



Plate 17
AU MOULIN ROUGE: UN RUDE! UN VRAI RUDE!
(AT THE MOULIN ROUGE: A RUFFIAN! A REAL RUFFIAN!)
 from the journal **L'ESCARMOUCHE** (December 10, 1893)
 Halftone relief, page: 15 7/8 x 11 1/4 in. (39 x 29.9 cm)
 The Louis E. Stern Collection, 1964



Plate 18
AU MOULIN ROUGE: L'UNION FRANCO-RUSSE
(AT THE MOULIN ROUGE: THE FRANCO-RUSSIAN UNION)
 from the journal **L'ESCARMOUCHE** (January 7, 1894)
 Halftone relief, page: 15 7/8 x 11 1/4 in. (39 x 29.9 cm)
 The Louis E. Stern Collection, 1964



Plate 19

LA CLOWNESSE AU MOULIN ROUGE
(THE CLOWNESS AT THE MOULIN ROUGE). 1897
Lithograph, sheet: 15⁷/₈ x 12¹/₄ in. (40.4 x 32.3 cm)
Gift of Abby Aldrich Rockefeller, 1946



Plate 34

JANE AVRIL from the portfolio **LE CAFÉ CONCERT**. 1893

Lithograph, sheet: 17 $\frac{7}{8}$ x 12 $\frac{1}{2}$ in. (43.5 x 31.7 cm)

The Louis E. Stern Collection, 1964

Plate 35

JANE AVRIL. 1893

Lithograph, sheet: 49 $\frac{7}{8}$ x 36 $\frac{1}{8}$ in. (126 x 91.8 cm)

Gift of A. Conger Goodyear, 1954

Jane Avril



Flourens
25

100 Rue de Valenciennes
Paris

© 1914 by Flourens



Plate 36

**LA TROUPE DE MADemoiselle ÉGLANTINE
(MADemoiselle ÉGLANTINE'S TROUPE).** 1896

Lithograph, sheet: 24¼ x 31¼ in. (61.6 x 79.4 cm)

Gift of Abby Aldrich Rockefeller, 1940

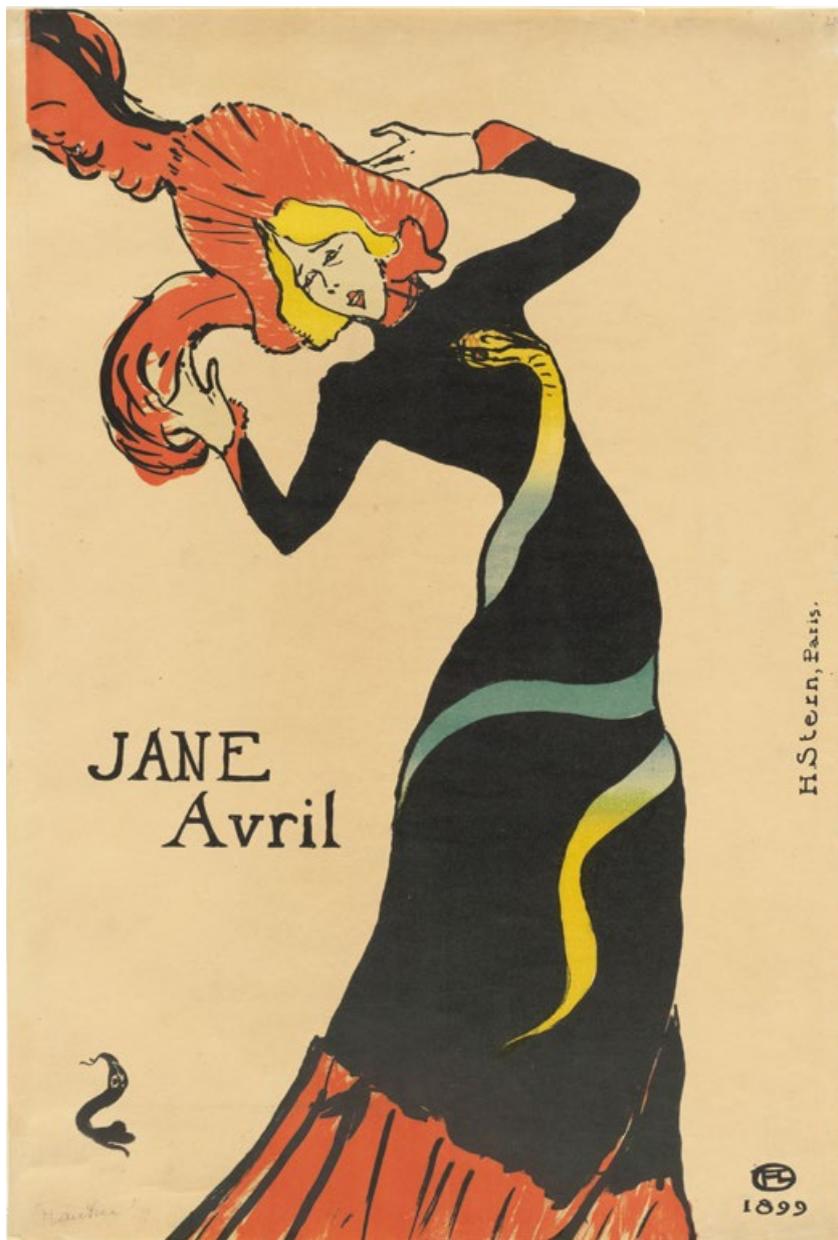


Plate 37

JANE AVRIL. 1899

Lithograph, sheet: 22 $\frac{1}{16}$ x 15 in. (56 x 38.1 cm)

Gift of Abby Aldrich Rockefeller, 1946



Plate 38

Cover for the journal **L'ESTAMPE ORIGINALE**. 1893

Lithograph, sheet: 23 $\frac{3}{16}$ x 32 $\frac{3}{4}$ in. (58.5 x 83.2 cm)

Grace M. Mayer Bequest, 1997



Plate 39

DIVAN JAPONAIS. 1893

Lithograph, sheet: 31³/₈ x 24¹/₂ in. (81.2 x 62.2 cm)

Abby Aldrich Rockefeller Fund, 1949



Plate 48

Poster for **ELLES**. 1896

Lithograph, sheet: 26¾ x 19¼ in. (68 x 49.8 cm)

Gift of Mr. and Mrs. Richard Rodgers, 1961



Plate 49

**MADMOISELLE CHA-U-KAO, LA CLOWNESSE ASSISE
(MADMOISELLE CHA-U-KAO, THE SEATED CLOWNESS)**

from the portfolio **ELLES**. 1896

Lithograph, sheet: 20⁷/₈ x 15³/₄ in. (53 x 40.2 cm)

Gift of Abby Aldrich Rockefeller, 1946



Plate 63

NAPOLEON. 1895

Lithograph, sheet: 25 $\frac{1}{16}$ x 19 $\frac{7}{8}$ in. (65.3 x 49.8 cm)

Gift of Abby Aldrich Rockefeller, 1946

Plate 64

BABYLONE D'ALLEMAGNE (GERMAN BABYLON). 1894

Lithograph, sheet: 46 $\frac{1}{16}$ x 33 $\frac{3}{16}$ in. (118.3 x 84.3 cm)

Gift of Abby Aldrich Rockefeller, 1940



1901 - rue CHATEL de la Haye - Paris (tous droits réservés)

Revue 99



MŒURS BERLINOISES

Babylone d'Allemagne

par

Victor JOZE

CHEZ TOUS LES LIBRAIRES