

Nakanoshima Museum of Art, Osaka
Toulouse-Lautrec and Mucha—Ten Years in Paris
October 15, 2022 – January 9, 2023

The Nakanoshima Museum of Art, Osaka is delighted to announce details of the exhibition *Toulouse-Lautrec and Mucha—Ten Years in Paris* from October 15, 2022 to January 9, 2023.

(Numbered images in this press release are available for publicity purposes.)



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Focusing on the decade from 1891 to 1900 when Henri de Toulouse-Lautrec (1864-1901) and Alphonse Mucha (1860-1939) were both active in Paris, the city of art, this exhibition is anchored by the lithograph posters that were an important part of each artist's repertoire. Toulouse-Lautrec produced his first poster, *Moulin Rouge—La Goulue*, in 1891, and, three years later, Mucha debuted his first poster, *Gismonda*. Both were big hits, making Toulouse-Lautrec and Mucha celebrated artists of their time.

While both artists found themselves thrust into the limelight thanks to their first posters, they worked in different parts of central Paris on opposite sides of the River Seine, with Toulouse-Lautrec in Montmartre, and Mucha in Montparnasse. This show focuses on the two artists—poster artists who were two leading artists of *La Belle Époque*—taking note of aspects involved in their creative output, such as their studios, printers, and clients.

The show provides a very rare opportunity to view a wide variety of works, presenting all thirty-one priceless posters that Toulouse-Lautrec put out in a mere decade, as well as different states and test prints, something made possible thanks to the Suntory Poster Collection deposited with the Nakanoshima Museum of Art, Osaka.

1 Henri de Toulouse-Lautrec, *La Passagère du 54—Prenenade en Yacht* (Third State), 1895

2 Alphonse Mucha, *Salon des Cent* / A. Mucha, 1897

Exhibition Highlights and Chapters

1. All thirty-one posters by Toulouse-Lautrec presented together

The show presents under one roof all of the thirty-one posters created by Toulouse-Lautrec during this decade, starting with the debut of *Moulin Rouge—La Goulue*.

2. Lautrec and Mucha works compared from year to year

The show presents the art of Toulouse-Lautrec and Mucha in a manner that enables a comparison of the works the artists produced at similar times, from 1891, when Toulouse-Lautrec started creating posters, until 1900.

Chapters

Chapter 1: 1895–1897: From *Moulin Rouge—La Goulue* to *Gismonda*

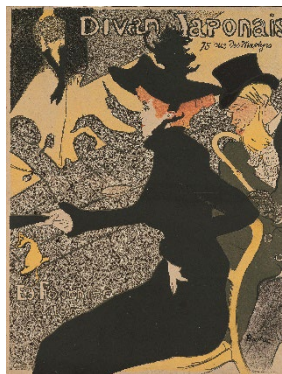
Toulouse-Lautrec debuted the poster *Moulin Rouge—La Goulue* for a café-concert* in October 1891, and received great acclaim for it, leading him to devote himself to lithographs. Mucha was producing illustrations for magazines at about that time, but in 1894, he received a commission during the Christmas season to produce a theater poster, *Gismonda*, which became an immediate sensation. Popular success with their very first poster is one of the things that Toulouse-Lautrec and Mucha have in common.



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3 Henri de Toulouse-Lautrec, *Moulin Rouge—La Goulue* (Second State), 1891

4 Alphonse Mucha, *Gismonda*, 1894

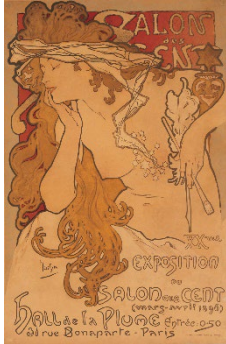
11 Henri de Toulouse-Lautrec, *Divan Japonais*, 1893

12 Henri de Toulouse-Lautrec, *Ambassadeurs, Aristide Bruant*, 1892

* A café-concert was a leisure and entertainment facility and place for special events where customers enjoyed food, drink, and conversation, an establishment serving as both a dance hall and concert hall that was characteristic of entertainment districts in Paris at the end of the nineteenth century.

Chapter 2: 1895–1897: Head-to-head at Salon des Cent

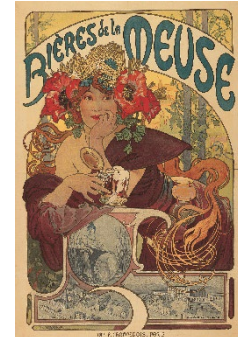
From 1895 to 1897, exhibitions held and organized at the art gallery Salon des Cent by the literary magazine *La Plume* were the most likely point of contact between the two artists. During this time, both Toulouse-Lautrec and Mucha were very productive, producing lithographs for a wide range of commissions and showing their work at numerous shows, as well as holding solo exhibitions.



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| 5 Alphonse Mucha, <i>Salon des Cent / Vingtième Exposition</i> , 1896 |
| 6 Henri de Toulouse-Lautrec, <i>Elles</i> (Fourth State), 1896 |
| 13 Alphonse Mucha, <i>Bières de la Meuse</i> , 1897 |

Chapter 3: 1898-1900: Toulouse-Lautrec's last poster and Mucha's peak in Paris

This was a period when Toulouse-Lautrec's health was deteriorating. He poured his energy into drawing, and delivered a drawing for *Au Bal des Étudiants*, considered to be his last poster. Meanwhile, Mucha made a substantial contribution to Expo 1900 Paris through the Austrian Pavilion and the Bosnia-Herzegovina Pavilion. His efforts were recognized by the Austrian government, which made him a Knight of the Order of Franz Joseph I.



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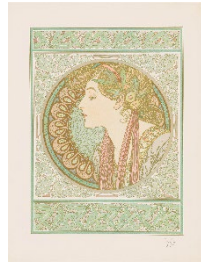


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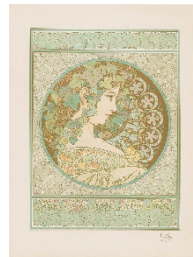
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| 7 Alphonse Mucha, <i>Amethyst: The Precious Stones</i> (Drawing), 1900 |
| 8 Henri de Toulouse-Lautrec, <i>Au Bal des Étudiants</i> (Without Letters), 1900 |

Chapter 4: 1901 onwards: Toulouse-Lautrec's life comes to an end; Mucha's style matures and attains perfection

In 1901, Toulouse-Lautrec died at the age of thirty-six at Château Malromé, the home of his beloved mother, Countess Adèle de Toulouse-Lautrec. Mucha, who found new resolve to create art for the sake of his Czech homeland thanks to Expo 1900 Paris, left Paris, traveling to America before returning to western Bohemia (the Czech Republic today). Around this time, he published *Documents Décoratifs* (1902), representing a culmination of his work in Paris, presenting patterns and motifs demonstrating the marvelous maturity and perfection of his style.



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9 Alphonse Mucha, *Ivy*, 1901

10 Alphonse Mucha, *Laurel*, 1901

Chapter 5: Drink posters from Toulouse-Lautrec and Mucha's time in Paris

Toulouse-Lautrec and Mucha were in Paris at a time when the population was growing, the entertainment districts were booming, the demand for leisure was rising, and manufacturing industry was increasingly active. These factors led to growth in the manufacture and sale of alcoholic beverages, and large numbers of posters were produced to advertise such drinks. The show presents contemporaneous lithograph posters for alcoholic beverages, such as Pierre Bonnard's *France-Champagne* (1891).

Other features: Paris map in 1900

An old map of Paris shows locations related to Toulouse-Lautrec and Mucha.

Guide to the Exhibition and Related Events

- Exhibition title: Toulouse-Lautrec and Mucha Ten Years in Paris
- Dates: October 15, 2022 – January 9, 2023
- Opening hours: 10:00 – 17:00
 - * The museum may close without notice in the event of disasters or other circumstances beyond our control.
- Venue: Nakanoshima Museum of Art, Osaka 4F Exhibition Galleries
- Organizers: Nakanoshima Museum of Art, Osaka and The Asahi Shimbun Company
- Admission fee: Adults ¥1,600 (¥1,400) | University/High school students ¥1,300 (¥1,100) | Elementary and junior high school students free of charge
 - * Prices include tax. Prices in parentheses are for groups of at least 20 visitors.
- Inquiries : 06-4301-7285 (Osaka City Call Center)
- Official exhibition website: <https://nakka-art.jp/en/exhibition-post/lautrec-mucha-2022-en/>

Related Events Details about each event will be posted on the Exhibition website.

- 1) Connecting Artwork with the Future—Conservation of the frames of Toulouse-Lautrec's work
 - Speaker: Iwai Kikuko (art conservator, IWAI ART Conservation Institute)
 - Date: October 23 (Sunday) 14:00–15:30
- 2) Did Toulouse-Lautrec and Mucha Meet?— Exploring the possibility and timing of potential encounters
 - Speaker: Hirai Naoko (Senior Curator, Nakanoshima Museum of Art, Osaka)
 - Date: November 23 (Wednesday, a public holiday) 14:00–15:30
- 3) Surprising Mucha Collection—Creating a Mucha Collection in Japan, Jiří Mucha
 - Speaker: Ogata Toshiyuki (owner of the Alphonse Mucha Ogata Collection)
 - Date: December 25 (Sunday) 14:00–15:30

Venue/Capacity for ①～③

- Venue: Nakanoshima Museum of Art, Osaka 1F Auditorium
- Capacity: 150 people

4) Gallery talk by curator

- Date: December 18 (Sunday) 2022 14:00–15:00
- Venue: 4F Exhibition Galleries

★ A media preview will be held from 13:00 on Friday, October 14th. Details will be announced in advance.

* All works featured as images in this release are from the Suntory Poster Collection deposited with the Nakanoshima Museum of Art, Osaka.

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