

Henri de Toulouse-Lautrec

French, 1864-1901

At the Moulin Rouge, 1892/95

Oil on canvas

The Art Institute of Chicago, Helen Birch Bartlett Memorial Collection
1928.610

Henri de Toulouse-Lautrec

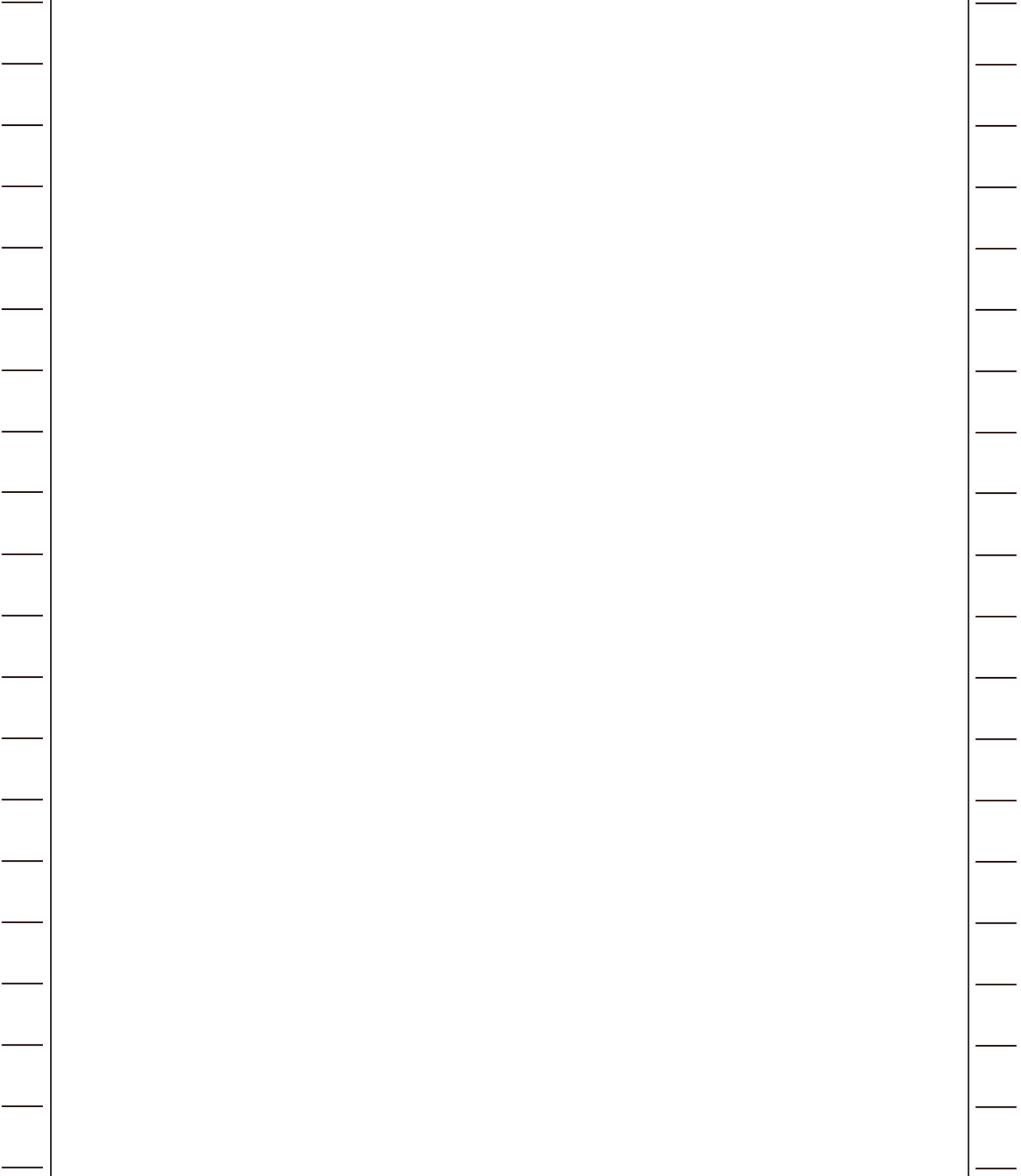
French, 1864-1901

Mademoiselle Eglantine's Troupe, 1896

Color lithograph

Gift of Bruce B. Dayton P.80.58

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Henri de Toulouse-Lautrec

French, 1864–1901

Mademoiselle Eglantine's Troupe, 1896

Color lithograph

Gift of Kenneth and Lillian Smith P.93.21.24

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Toulouse-Lautrec first arrived in the bohemian neighborhood of Montmartre in 1882, just as a new era of celebrity dawned in Paris. Entertainers of all classes and types found new opportunities for fame in the city of light. Dancers such as Eglantine Demay, Jane Avril, Cléopâtre, and Gazelle became draws for audiences, outshining the venues themselves. Avril commissioned Toulouse-Lautrec to make this poster advertising the appearance of the four dancers at the Palace Theater in London in 1896.

Henri de Toulouse-Lautrec

French, 1864–1901

Bust of Mademoiselle Marcelle Lender, 1895

Color crayon lithograph

The David Draper Dayton Fund, 1957 P.12,543

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The Parisian mania for celebrity in the 1890s transcended cabarets and dance halls as stage actors, artists, and writers all had their chance at fame. Toulouse-Lautrec depicts the actor Marcelle Lender in costume for her role as the Merovingian queen Galswinthe in the operetta *Chilpéric*, which was revived at the Théâtre des Variétés in February 1895. The production was a tremendous success and reached its hundredth performance by April. Toulouse-Lautrec was so captivated by Lender's performance that he went back to the Variétés more than twenty times to see her.

Georges d'Espagnat

French, 1870–1950

Yvette Guilbert Singing, undated

Black crayon, watercolor, and gouache

Promised gift of Gabriel P. and Yvonne M. L. Weisberg, Minneapolis

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Looking out at her audience with a serene half-smile, the cabaret singer Yvette Guilbert is gently lit from below by the stage footlights. A bonafide star, she performed at venues throughout Paris, including the Moulin Rouge. In his drawing, d'Espagnat eschews the dazzling lights and spectacle of a large performance in favor of a more intimate view of the singer in her signature long black gloves. Toulouse-Lautrec portrayed Gilbert again and again, publishing a book of sixteen portrait lithographs in 1894.

Richard Ranft

Swiss, 1862–1931

At the Café Concert, 1895

Pastel

Promised gift of Gabriel P. and Yvonne M. L. Weisberg, Minneapolis

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The Swiss-born artist Richard Ranft began his training in Geneva before moving to Paris as a young man and working as a bank clerk to support his artistic education. In the 1890s, he made countless images of women at the circus, at the racetrack, and at the *café-concert*, a quintessential form of late nineteenth-century entertainment for the Parisian middle class. In his pastel, Ranft portrays a group of women gathered to socialize and read the evening program as a vaudeville act performs on stage.

Henri de Toulouse-Lautrec

French, 1864–1901

Ambassadeurs: Aristide Bruant, 1892

Color lithograph

The William Hood Dunwoody Fund, 1941 P.13,197

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When the notorious nightclub Le Chat Noir moved to a new location in 1885, the cabaret singer Aristide Bruant took over the old venue, renaming it Le Mirliton. It quickly became a destination and Bruant's star as a performer continued to rise. In 1892, he commissioned posters from Toulouse-Lautrec to advertise his performances at the upscale Ambassadeurs and Eldorado clubs. The artist captured the most salient aspects of Bruant's celebrity persona: his cape and red scarf, his wide-brimmed hat and walking stick, his perennial scowl. Toulouse-Lautrec's use of flat colors and schematic design synthesized these elements into an iconic, timeless image that he reprised to publicize Bruant's performances at Le Mirliton.

Henri de Toulouse-Lautrec

French, 1864-1901

Eldorado: Aristide Bruant, 1892

Color lithograph

The William Hood Dunwoody Fund, 1941 P.13,196

Henri de Toulouse-Lautrec

French, 1864-1901

Aristide Bruant in his Cabaret, 1893

Color lithograph

The William Hood Dunwoody Fund, 1941 P:13,195

Henri de Toulouse-Lautrec

French, 1864–1901

Menu for a Dinner Given by May Belfort, 1896

Color lithograph

Gift of Ruth and Bruce Dayton in honor of John E. Andrus III's 100th birthday 2009.23

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In addition to French starlets like Jane Avril, Yvette Guilbert, and Marcelle Lender, Toulouse-Lautrec was fascinated by May Belfort, an Irish singer known for her nonsensical songs and the black cat who accompanied her on stage. This menu was designed for a dinner at her home, with a black cat stalking a mouse hiding inside the artist's distinctive monogram.

Henri de Toulouse-Lautrec

French, 1864–1901

The Hairdresser, Program for the Théâtre Libre, 1893

Color lithograph

Gift of Kenneth and Lillian Smith P.93.21.23

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Toulouse-Lautrec loved the theater and designed programs for avant-garde venues in Montmartre. The Théâtre Libre, or Free Theater, was an experimental venue that generated income solely through subscribers. Because it did not sell tickets at the door, it was not legally considered a theater and was exempt from censorship laws. This allowed the Théâtre Libre to stage controversial productions and to premiere works by playwrights such as Henrik Ibsen. On this program, the production details would be printed in the top left corner of the sheet, above the actor having her hair styled before a performance.

Henri de Toulouse-Lautrec

French, 1864–1901

At the Opéra: Madame Caron in 'Faust', 1894

Lithograph

Springarn Fund, 1956 P.12,510

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Portrayed by Toulouse-Lautrec in the role of Marguerite in *Faust*, Rose Caron was one of the most celebrated operatic sopranos of her time. She is shown flanked by smaller male figures in medieval dress, her hands folded at her waist as she looks out directly at the viewer with a snarl. Toulouse-Lautrec's monogram appears as a stamp in the bottom right corner and as a detail on Caron's dress.

Henri de Toulouse-Lautrec

French, 1864–1901

Mademoiselle Pois-Vert, 1895

Lithograph

The Miscellaneous Works of Art Purchase Fund, 1956 P:12,514

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This performer—who went by the stage name Mademoiselle Pois-Vert—has not been identified. Black ribbon chokers were sometimes worn by performers at *café-concerts* but Toulouse-Lautrec gives no other clues about a venue or a performance. Instead, we see Mademoiselle Pois-Vert in a moment of quiet, her identity a mystery all these years later.

Jules Chéret

French, 1836–1932

Bal au Moulin Rouge, 1889, reprinted in 1892

Color lithograph

The Modernism Collection, gift of Norwest Bank Minnesota P.98.33.1

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While Toulouse-Lautrec catapulted real performers to fame with his publicity posters, Jules Chéret employed a stock type that became known as a *chérette*—a beautiful woman who represented amusement and joy, invented to draw audiences to a specific venue. In this poster advertising the opening of the Moulin Rouge, the *chérettes* ride donkeys to the red windmill that gave the nightclub its name. An embodiment of the visual vocabulary of *fin-de-siècle* Paris, this poster exemplifies Chéret's style.

Henri de Toulouse-Lautrec

French, 1864–1901

The Englishman at the Moulin Rouge, 1892

Color lithograph

Gift of Ruth and Bruce Dayton 2001.94.1

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Toulouse-Lautrec used his art to document the tawdry decadence at the heart of late nineteenth-century Parisian nightlife. In this print, he depicts his friend and fellow artist William Warrener at the Moulin Rouge, leaning in lecherously towards two dancers known as La Sauterelle (The Grasshopper) and Rayon d'Or (Golden Ray). Toulouse-Lautrec renders the man in silhouette and crops the image to create a sense of immediacy, bringing the viewer into the flirtatious conversation.

Raoul-François Larche

French, 1860-1912

Loïe Fuller, The Dancer, ca.1900

Gilt bronze

The Modernism Collection, gift of Norwest Bank Minnesota 98.276.76

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Raoul-François Larche was one of many artists inspired by Loïe Fuller, an American dancer who moved to Paris and became one of Europe's most celebrated dancers. She performed her signature "Serpentine Dance" in a voluminous gown with lengths of fabric that she would send billowing as she twirled around the stage. Recalling her performance at the 1900 World's Fair, the writer Jean Cocteau described her "maneuvering great waves of supple silk [...] creating innumerable orchids of light and fabric unfurling, rising, disappearing, turning, floating ." Larche captures the ethereal, hypnotizing quality of her performance with swirls of fabric that float weightlessly around her.

Jean de Paléologue

Romanian, 1855–1942

Loïe Fuller, c.1894

Color lithograph, mounted on linen

Gift of Marguerite and Russell Cowles P.79.82.7

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Born in a small town west of Chicago, in 1862, Loïe Fuller started her career performing with vaudeville troupes traveling the United States, finding success with Buffalo Bill's Wild West show. She moved to Paris and made her debut at the Folies Bergère in 1892, where she was an instant success and performed over three hundred consecutive nights. Jean de Paléologue's poster depicts her "Fire Dance," performed while surrounded by mirrors on a glass stage, lit from below with multicolored electric lights. Known throughout Paris as the "priestess of pure fire," she manipulated her white silk costume to create gigantic "flames" that floated all around her.