



At the Moulin Rouge

An aristocratic transplant to the bohemian haunts of fin-de-siècle Paris, Henri de Toulouse-Lautrec (1864–1901) became the quintessential artist of the city's nightclubs and cabarets. On canvas and paper, he captured their glittering lights and dazzling entertainments, their famous performers and starstruck audiences. Among his favorite venues were Le Chat Noir, Le Mirifiton, and, above all others, the Moulin Rouge.

At the Moulin Rouge, on loan to Mia from the Art Institute of Chicago, captures an evening at the legendary nightclub. With his strikingly unconventional composition, Toulouse-Lautrec emerged as the unofficial group portraitist of the celebrity performers and personalities that gathered there. Too controversial even for its own time, the painting was cut down after the artist's death to remove the figure of May Milton, her face cast in a shock of electric green light. The painting was restored in the early twentieth century and endures as one of the most sensational images of the Moulin Rouge.

Who's Who?



- 1. Edouard Degas, a writer
- 2. Edouard Manet
- 3. The Degas family
- 4. The Degas family
- 5. The Degas family
- 6. The Degas family
- 7. The Degas family
- 8. The Degas family
- 9. The Degas family
- 10. Henri de Toulouse-Lautrec

The Vanishing Singer



The Vanishing Singer, on loan to Mia from the Art Institute of Chicago, captures a moment of performance at the Moulin Rouge. The painting is a study in light and shadow, with the singer's face illuminated by a single light source. The background is dark, emphasizing the figure of the performer.

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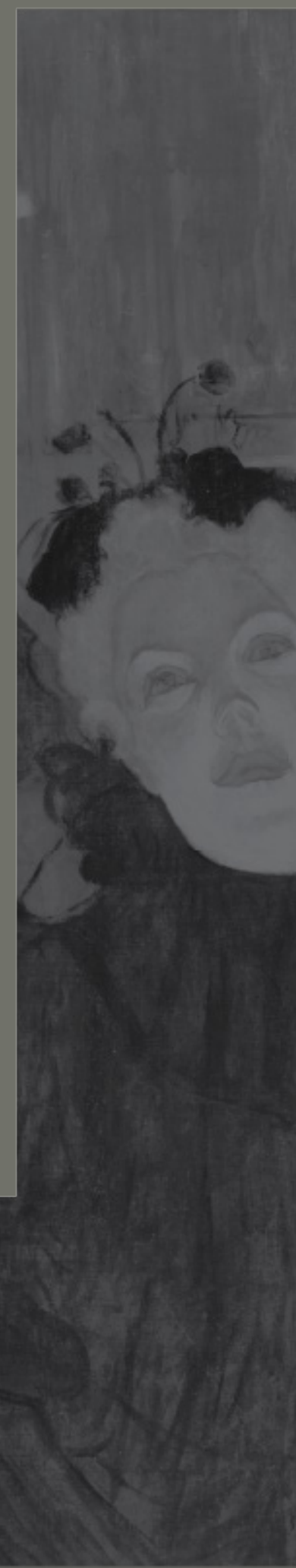
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Who's Who?



1. Édouard Dujardin, a writer
2. La Macarona, a dancer
3. Paul Sescou, a photographer
4. Maurice Guibert, a photographer
5. Jane Avril, a dancer
6. La Goulue (Louise Weber), a dancer
7. May Milton, a dancer
8. Gabriel Tapié de Céleyran, the artist's cousin
9. Henri de Toulouse-Lautrec

The Vanishing Singer



At some point after 1895, *At the Moulin Rouge* was cut down, most likely by the artist's friend and dealer Maurice Joyant. Two sections of canvas were removed along the bottom and right edges, eliminating the acid green, yellow, and white face of May Milton. The resulting picture was published in *Le Figaro Illustré* in April 1902, less than one year after the artist's death. Art historians have hypothesized that Joyant altered the canvas to make it more saleable to clients. Whatever the reason, the strips of canvas were reattached by 1914 and the complete painting entered the collection of the Art Institute of Chicago in 1928.