

泰奧菲爾-亞力山大·史坦蘭

Theophile-Alexandre Steinlen (1859-1923)

史坦蘭一八五九年出生於瑞士洛桑市(Lausanne)，創作期間活躍於巴黎市蒙馬特區(Montmartre)，以帶有社會批判性之故事體，並將其風格由十九世紀自然主義轉入二十世紀之簡潔敘述與裝飾，奠定海報史之地位。

於洛桑學院(Lausanne Academy)就讀時，即表現不凡的繪畫資質。十八歲始在慕路斯市(Mulhouse)從事織布畫設計三年。娶艾咪樂·左拉(Emile Zola)為妻後，又遷居巴黎，時值畢卡索出生之年，並結識劇班老闆羅多爾夫·沙利斯(Rodolphe Salis)，埋下日後海報創作契機。一八八二年，沙利斯創辦黑貓雜誌(Le Chat Noir)，定期刊登史坦蘭所繪之寓言畫，以迄一八九一年止。一八八五年，與羅特列克(Henri de Toulouse-Lautrec, 1864-1901)同為詩人布魯(Aristide Bruant)所辦的蘆笛雜誌(Le Mirliton)繪圖，時值政論性雜誌百家爭鳴，影響史坦蘭繪畫敘述方式，由其本身係無神論之社會主義者，因而常審視作品並反映思想於其中。史坦蘭與羅特列克彼此間存在微妙的競爭關係，畫風對立，亦各為依薇特·吉爾伯特(Yvette Guilbert)歌唱家製作石版海報，所得褒貶也各而不一，最後仍採用史坦蘭之作。

史坦蘭傳世海報最早年代是一八八五年，其主題涵蓋食品、藥劑、清潔用品等宣傳廣告，繼為多家雜誌繪製插圖之後，於一八八九年初次嘗試石版媒介，製作「騎單車者」(Les Cyclistes)海報，真正彩色石版海報代表作直到一八九三年才問世，為二位演員宣傳，其名為「莫雨與朵麗亞」(Morhu et Doria)。餘有一系列牽涉社會暨政治題材之石版畫，於《喧鬧》(Le Chambard)雜誌發表。

史坦蘭石版海報重要幕後功臣首推石版印刷業者夏勒·韋莫(Charles Vermeau)，負責史坦蘭後期石版畫之複製。吉東兄弟(Quillat Frères)酪農公司委託其印製宣傳海報，內容描繪柯萊特(Colette)飲牛奶，旁有三隻貓圍觀垂涎，此溫馨的海報大受當地歡迎，柯麗特與貓兒們因而成為史坦蘭海報之招牌主角。一八九二年為沙利士公司製作「黑貓」(Chat Noir)海報，內容描繪黑貓坐臥紅屋板上，此成為其公司關閉時拍賣場促銷廣告。

一八九三年始在獨立美術家協會免審查制沙龍(The Salon des Indépendants)參展，翌年於貝笛米爾(Bedimière)首次個人展。第一次世界大戰爆發，時值在前線旅行期間，又製作一系列石版海報及銅蝕畫。晚年安居蒙馬特區，於一九二三年逝世。

縱觀史坦蘭一生，石版海報與雜誌小說繪圖為其創作核心，有關貓之造型與題材出現頻繁。史坦蘭一八九〇至一九二〇年左右一直居住名為貓舍(Cat's Cottage)的庭園，平生對貓有份特殊嗜愛，亦隱喻蒙馬特區的流浪漢可在史坦蘭家覓得庇護與溫暖。史坦蘭海報創作，敘述性與裝飾性並容，可用法國作家阿納托爾·弗朗斯(Anatole France)在史坦

蘭個展之序文中一段話做總結：『大眾的生命即他的生命，大眾的悲喜即他的悲喜。』

參考書目：《The First Poster》，Thames and Hudson Inc., New York, 1988.
《Graphic Design & Designers》，World of Art, N.Y. 1992

Theophile-Alexandre Steinlen, born in Lausanné on November 10th, 1859 was an erratic student at the Lausanne Academy where he early showed a ready with and a great love of drawing. At the age of eighteen he went to Mulhouse, where he spent three years as an industrial designer of fabrics. He met and married a girl called Emilie Zola and left for Paris in 1881, moving into a small house at 2 rue Menessier in Montmartre. One of his first friends there was Adolphe Willette, who soon introduced him to Rodolphe Salis.

In 1882 Salis launched a new magazine called Le Chat Noir. The magazine began regularly publishing little fables drawn by Steinlen until 1891.

In October 1885, Aristide Bruant Steinlen and Ccc both supplied drawings for many issues. The recent relaxation of censorship allowed journalists much greater latitude. As result politically motivated magazines proliferated. A committed Socialist as well anti-clerical, he was nevertheless far more interested in redressing wrongs than in sterile polemics.

1885 marks the date of his earliest posters, advertising seaside resorts, copper cleaners rat poison, a bakery and cough pastilles. He also supplied drawings to a whole series of other magazines.

In 1889 Steinlen began experimenting with lithography. His first lithograph was Les Cyclistes (The Cyclists), but in 1893 he began a series of thirty lithographs dealing with socio-political subjects. All thirty of these powerful and searing indictments of society, the military and the politicians were reproduced in various issues of the magazine Le Chambard 1893 was also the date of the first of his posters in his mature style: Mothu et Doria, a fine lithograph in colour advertising two actors specializing in short sketches and imitations. The following year the artist Henri Riviere introduced Steinlen to Charies Verneau, who was to print most of his future lithographs. Their first collaboration was for a poster for Lan Pur Sterilise de lu Vingeanne, which was commissioned by a provincial dairy, Ouillot Freres. This charming poster showed his little daughter Colette drinking a bowl of milk while three cats look on enviously.

The rivalry broke out over the commission for a poster for

Yvette Guilbert, the singer. both artists submitted sketches and Guilbert, who chose Steinlen. In 1892, he produced a poster for a provincial tour by Rodolphe Salis (That Noir company) This showed a black, sinister, heretic cat on a red slab. The Chat Noir closed down in 1892, and the poster was adapted to advertise the sale by auction of the contents.

In 1893, he began exhibiting regularly at the Salon des Independans. The following year came his first one man show at the Bodiniere.

With the outbreak of war, Steinlen traveled to the front several times, producing a series of war lithographs, posters and etchings, which he exhibited at the La Boetie gallery in 1917, as well as a series of drawings which were published in a special issue of L'Art et Les Artistes in 1918. On leaving Cat's Cottage, he moved to Montmurtre. He died on December 11th, 1923.

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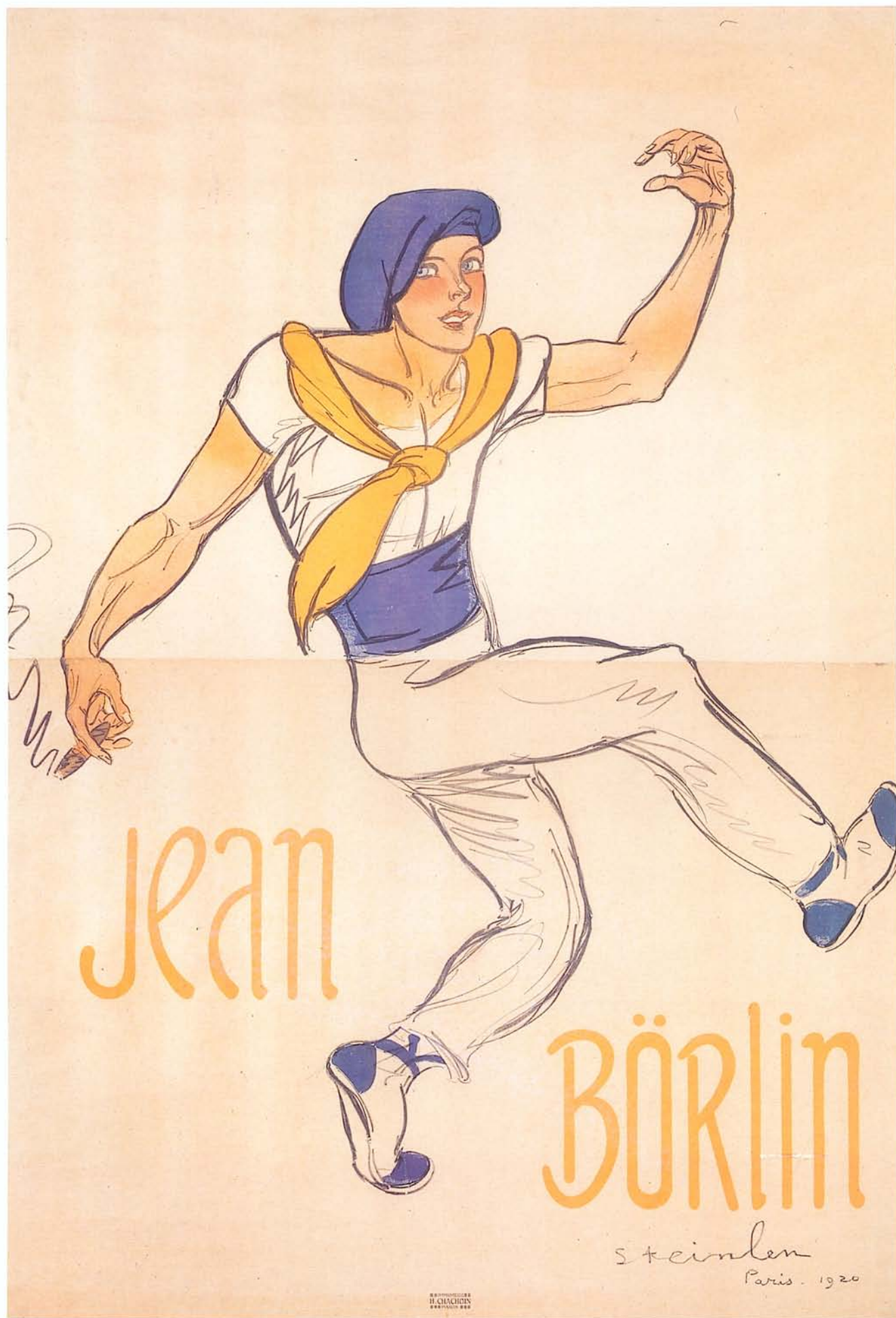
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