

昂利·土魯茲-羅特列克

Henri de Toulouse-Lautrec (1864-1901)

羅特列克畢生創作見版畫四百餘件，應用海報則僅三十一幅，卻足以將世紀末平面設計推向更高的藝術層次。

羅特列克生於法國亞爾比(Albi)，童年因跌足兩次，造成終身殘疾。一八八二年於博納畫室(Léon Bonnat)習畫，翌年入柯爾蒙(F. Cormon)畫室，接受學院派訓練。早期受印象派影響至深，特別是竇加(Edgar Degas, 1834-1917)的描繪技巧，並吸取日本浮世繪精髓，慣以簡潔筆觸及大面積塗色之方式創作。一八八五年始定居巴黎以迄於逝，因長期酗酒，享年僅三十七歲。

巴黎期間，充份發掘周遭生活主題，將蒙馬特區之舞廳、戲院以及馬戲團等一一活現於畫面。海報具有反映文化社會之功能，羅特列克突破石版顏料的局限性，透過隱喻手法及空間的處理，不僅描寫社會文化，更洞悉人間百態。羅特列克海報所使用的主色為黑白兩色，配合不同主題與其他色料交叉運用，或以赭褐色打淡，以製造對比或亮度，並捨棄立體及寫實方式，以平面色塊加強視覺效果，此成為羅特列克之特有海報風格。基於商業需求，其海報題材亦多元化，最多產時期為一八九三—一九五年間，除了蒙馬特區藝人外，亦為攝影家賽斯克、汽車廠商、英國糖果商、美國印刷油墨商等製作。

繼薛雷(Jules Chéret)海報之「洛可可風格」後，羅特列克大膽捕捉瞬間形相，化成海報色面輪廓之裝飾，海報史由此進入新藝術之里程碑。

Toulouse-Lautrec created more than four hundred lithographs in his whole life. Although only thirty-one of the lithographs were used as poster, they have greatly enhanced the artistic quality of plane design at the end of the nineteenth century.

Toulouse-Lautrec was born in Albi, France. He broke both his legs in his childhood. As a result, he became handicapped for the rest of his life. He studied painting at Leon Bonnat Studio in 1882. In the next year, he entered E. Cormon Studio to have academic training. Toulouse-Lautrec was under heavy influence of impressionism at the early stage of his career. His works are full of concise sketches and colors employing on large area of surface, a style came from his observance of Edgar Degas's depicting skills, and essences of Japanese folk painting. Toulouse-Lautrec resided in Paris from 1885 till he died of chronic addiction of alcohol at the age of thirty-seven.

During his residence in Paris, Toulouse-Lautrec explored subjects surrounding his life. He made alive circuses, theaters, dance halls, and prostitutes of the Montmartre section in his works. Poster reflects social cultures. Toulouse-Lautrec had freed himself from the limitation of lithographic pigments. By using metaphoric

expression and arrangements of space, he not only had portrayed cultures of a society, but had penetrated into many aspects of human life. Toulouse-lautrec mainly used black and white colors on his poster. HHe fitted these two colors into different subjects and used them together with other colors. Sometimes, he used hematite red to lighten the background, thus created contrast or brightness. Tloulouse-Lautrec avoided cubic or realistic styles, but created plane blocks of color to add more visual effects. Those techniques constituted an unique poster style. In response to commercial market, Tloulouse-Lautrec used various subjects on his posters. His most productive years are between 1893 and 1895. In addition to making posters for artists from Montmare section, he had been commissioned by photographer Seisk, automobile manufacturer, candy merchants, and American businessmen of printing inks.

Following the rise of Cheret's Rococo style posters, Tloulouse -Lautrec confidently caught instant moments of life, and transferred them into colorful profile decoration of his posters. Together, their achievements set a landmark of poster history.



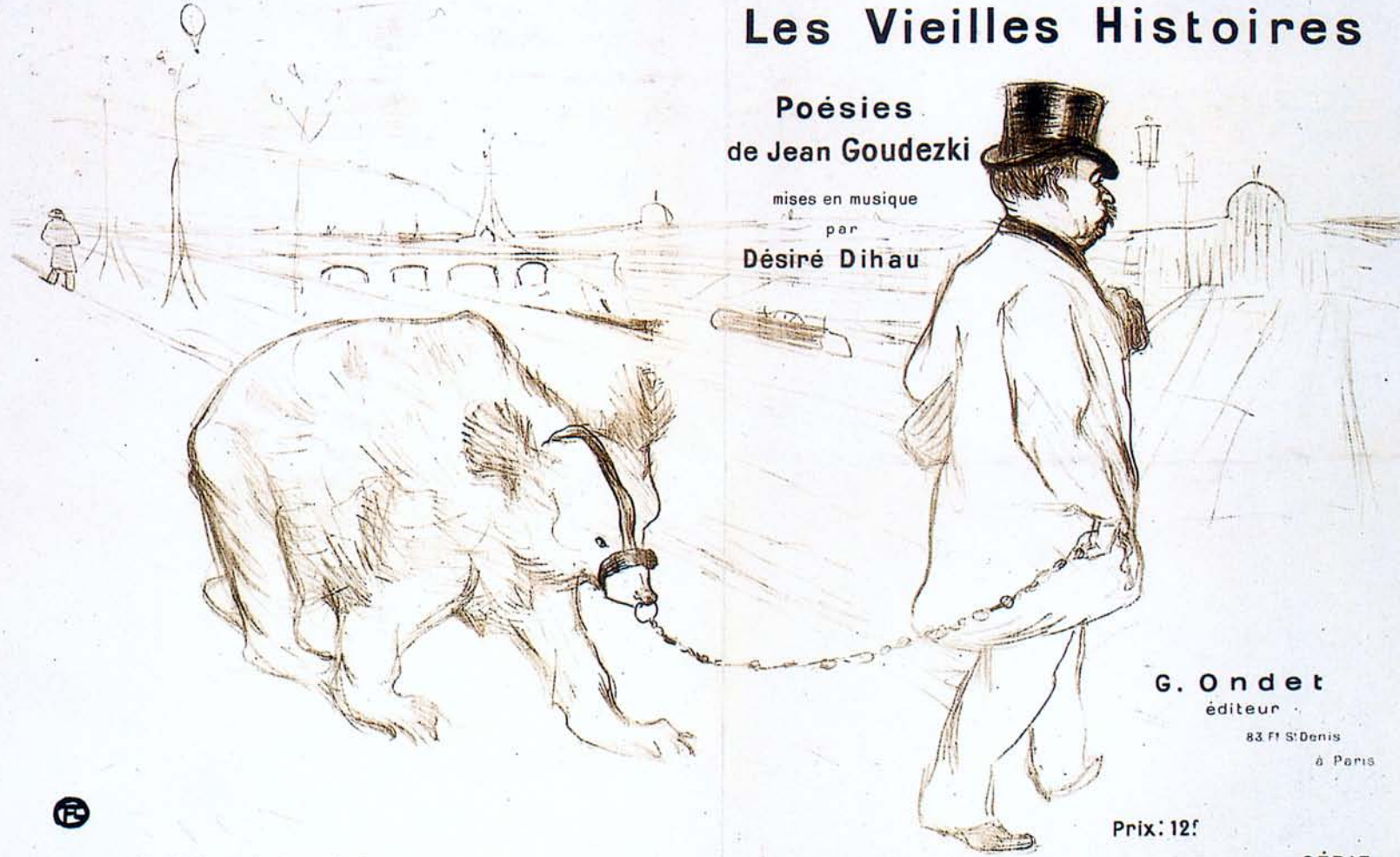
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DESSIN INÉDIT DE TOULOUSE-LAUTREC.

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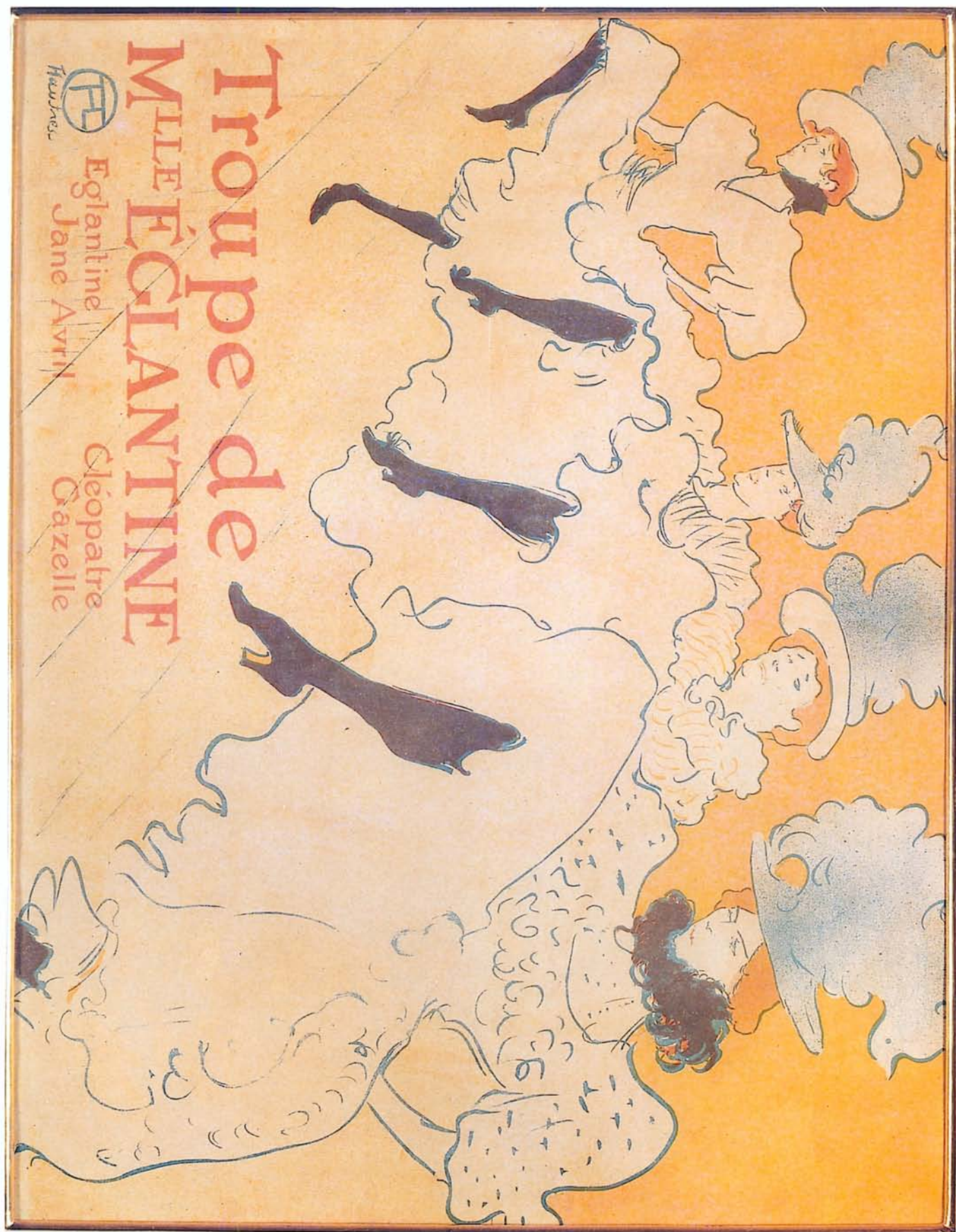
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22 Avril 1896



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1899

LA DÉPÊCHE



