

## The Influence of Japanese Ukiyo Art on Henri Toulouse-Lautrec's Poster Designs in the Context of European Art

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### Abstract

This research aimed to show The Influence of Japanese Ukiyo Art on Henri Toulouse-Lautrec's Poster Designs in the Context of European art, through selecting and analyzing five artistic poster works for the French artist Henri Toulouse-Lautrec as a case for the study. The researcher used the historical, survey and comparative methodology in his analyzing process, to reach the answer of the study hypothesis. The research sets up six criteria to show the influence of Japanese art on Lautrec works as abstract, simplicity, absence of shade and shadow, the absence of third dimension, flat shapes, bold flat color contrast and vivid flat colors in a new artistic European style, that have been influenced by the Japanese floating word (Ukiyo-e art). As a result, it is clearly seen as an evidence that the Ukiyo art had a major influence on European art and artists during between the 19th century and 20th century. Lautrec particular are enduring these art forms specially on Lautrec Posters Design which he performed in Paris. Researcher noticed a correspondingly sweeping change in Western art Japonisme was seen clearly among Henri Lautrec Posters as a preference for the theme matter, stylishness, and imitating of Japanese art, especially abstract, simplicity, absence of shade and shadow, the absence of third dimension, flat shapes and vivid flat colors in woodblock prints, and a bold flat color contrast, as he also moved toward abstraction to bare bones away of impressionism in his designed poster done in Montmartre area in Paris.

**Keywords:** Japanese art; floating world; European art; poster design; European art style; abstract; Ukiyo Japanese style.

إظهار أثر فن الأوكيو الياباني في تصميمات ملصقات الفنان الفرنسي هنري تولوز لوتريك، كجزء من الفن الأوروبي

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### ملخص

هدف هذا البحث إلى إظهار أثر فن الأوكيو الياباني في تصميمات ملصقات الفنان الفرنسي هنري تولوز لوتريك، كجزء من الفن الأوروبي، من خلال اختيار وتحليل خمسة أعمال ملصقات فنية للفنان كحالة للدراسة. استخدم الباحث المنهج التاريخي الاستقصائي المقارن في عملية التحليل للأعمال، للوصول إلى إجابة فرضية الدراسة. وضع البحث ستة معايير لإظهار تأثير الفن الياباني في أعمال لوتريك مثل التجريد والبساطة، وغياب الظل والظلال، وغياب البعد الثالث، والأشكال المسطحة وتباين الألوان المسطحة الجريئة والألوان المسطحة الصريحة، وذلك بأسلوب في أوروبي حديث متأثرًا في فن العالم العائم الأوكيو. تبين للباحث وجود دليل بصري واضح على أن فن الأوكيو الياباني كان له تأثير كبير في الفن والفنانين الأوروبيين خلال منتصف القرن التاسع عشر وبداية القرن العشرين، مثل (الحالة هنري تولوز لوتريك في هذا البحث على وجه الخصوص حيث ظهر هذا الأثر في أعمال تصميم ملصقات لوتريك التي قدمها في ضاحية مونتمارت الباريسية). تبين للباحث أثرًا كبيرًا في الفن الياباني جابونيزم على أعمال الملصقات في الفن الغربي وشوهد بوضوح بين ملصقات هنري لوتريك كالمسمات الرسومية وتقليد للفن الياباني، خاصة في التجريد، والبساطة، وغياب الظل والظلال، وغياب البعد الثالث، والأشكال والألوان المسطحة الصريحة، في الملصقات المطبوعة بالطباعة الحجرية، والتباين الجريء للألوان المسطحة، محاكاة المنتج الطباعي الياباني على الكتل الخشبية. الكلمات الدالة: الفن الياباني، العالم العائم، الفن الأوروبي، تصميم الملصق، أسلوب الفن الأوروبي، التجريد، أسلوب الأوكيو اليابانية.



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## Introduction

Japanese in the late nineteenth and early twentieth centuries brought a correspondingly sweeping change in Western art, named Japonisme. Some leading well known European artists, including Henry Toulouse Lautrec, Vincent van Gogh and Claude Monet, were deeply motivated and inspired by Japanese art and culture helping them to create works of singular beauty. Trading in different types and levels between Europe and Japan took place for many centuries, it was not until after 1854, when the American Commodore Matthew Perry opened Japan to trade with the West. Japanese handicrafts and works of art began to be exported in large quantities to the West.

In addition, the Japanese presence at many international fairs and art galleries, such as the International Exhibition in London in 1862 and the 1867 Universal Exhibition in Paris, introduced the European artists to Japanese merchandises and arts. By the late 1860s, the importation of Japanese goods had an important and complex outcome on Western fashion, handicrafts, architecture, art, and aesthetics, this whole process of this Japanese style were named or called: *Japonisme*, or "Japanism 1872. (Siegfried, 1999)

This research aims to clarify the influence and influence of the Japanese art style on European art and artists during the end of 19<sup>th</sup> and beginning of 20<sup>th</sup> centuries, while the significant period of trading of art works and galleries between Japan and Europe specifically on the French artist Henri Toulouse-Lautrec as considered the most prominent designer of the poster in modern art, the research will concentrate on the beginnings that gave birth to inspirations and feelings that made Lautrec choose his themes from Japanese paintings and drawings, and the reason for choosing the artistic poster as an advertising or propaganda tool. (Tsuji, 2019)

His idea was born from the womb of the suffering that he lived in his strange childhood and after. The pain did not leave him, which then led him to the world of Parisian Cabarets, Restaurants and Cafes, from which he started the first famous creative poster he presented in his life, and how he influenced by the Japanese art work used to be displayed in the galleries of European capitals as London and Paris. The research concentrate on the importance of the methods, styles and techniques in which Lautrec presented his themes in making the modern poster. (Andrew, 2020)

Lautrec hired his multiple competences in reducing the art of realistic painting to bare bones as a set of lines, colors and words, with which he presented the modern concept of the poster in terms of idea, theme and structure to the poster configurations in which he was able, with high confidence, to syndicate the method of simplification from a detailed pictorial reality to an abstract graphic reality that moves away from the real picture, and printed art in a visual, advertising and communicative style in which he associated a technique that is hardly suitable for this concept and with high efficiency of utilizing the technique of lithography as an old printing technique. (Helen, 2014)

There are many methods of creating posters that have become popular in France and Europe, and were recorded in the history of modern art as a witness to this great transformation in the industry of graphic poster work in this way, in which Lautrec reached the expressive point that he was seeking through the combination of the formative state as a reduced reality and a typographic art into a state, and an Integrated marketing graphics in a modern style. (Azlina, 2017)

**Japanese art:** Japanese art covers a wide range of art styles and media, including ancient pottery, sculpture, ink painting and calligraphy on silk and paper, *ukiyo-e* paintings and woodblock prints, ceramics, origami, and more recently manga which is modern Japanese cartoons and comics along with a myriad of other types. It has a long history, ranging from the beginnings of human habitation in Japan, sometime in the 10th millennium BC, to the present-day country.

Japan has been subject to sudden invasions of new ideas followed by long periods of minimal contact with the outside world. Over time the Japanese developed the ability to absorb, imitate, and finally adapt those elements of foreign culture that complemented their aesthetic preferences. The Meiji Period (1868-1912) saw an abrupt influx of Western styles, which have continued to be important. (Tsuji, 2019)

**Japanese Ukiyo:** Ukiyo-e, often interpreted as "pictures of the floating world," refers to Japanese paintings and woodblock prints that originally depicted the cities' pleasure districts during the Edo Period, when the sensual attributes of life were encouraged amongst a tranquil existence under the peaceful rule of the Shoguns. These idyllic narratives not only document the leisure activities and climate of the era, they also depict the decidedly Japanese aesthetics of beauty, poetry,

nature, spirituality, love, and sex. The people and environments in which the higher classes emerged themselves became the popular subjects for ukiyo-e works. This included sumo wrestlers, courtesans, the actors of kabuki theatre, geishas and teahouse mistresses, warriors, and other characters from the literature and folklore of the time. By combining *uki* for sadness and *Yo* for life, the word *ukiyo-e* originally reflected the Buddhist concept of life as a transitory illusion, involving a cycle of birth, suffering, death, and rebirth. But ironically, during the early Edo period, another ideograph which meant "to float," similarly pronounced as *uki*, came into usage, and the term became associated with wafting on life's worldly pleasures. Ukiyo-e prints were often depicted on Japanese screens or scrolls, lending to their narrative feel. Although different artists brought their own signature styles, the pictures were weaved by a common look and feel that utilized aerial perspectives, precise details, clear outlines, and flat color, furthering the earlier yamato - e tradition of Japanese art. (Harris, 2011), [www.theartstory.org](http://www.theartstory.org).

**European art:** European art history began with early peripatetic anthropomorphic models in the Paleolithic age, as well as cave paintings reflecting the natural world thousand years ago. Europe took a discrete turn from other regions with the upswing of the Greek empire, and Greek classical art and architecture influenced later European art for centuries. The Christian church influenced much of medieval art until the Renaissance, when a renewal in classical ideas turned artistic attention to humanistic themes. Subsequent artistic movements were alternatively progressive and conservative, typically developing as reactions to previous movements. (John, 1993).

The influence of the art of the Classical period waxed and waned throughout the next two thousand years, seeming to slip into a distant memory in parts of the Medieval period, to reemerge in the Renaissance, suffer a period of what some early art historians viewed as "decay" during the Baroque period, to reappear in a refined form in Neo-Classicism and to be reborn in Post-Modernism. (Haus. & Maltby, 2001).

**Hypothesis:** This study attempts to achieve its goal by answering the following question:

Q1: Dose the Ukiyo Japanese art style have any influence and impact on western art and artists?

**Methodology:** The researcher used the historical, survey and comparative methodology in his analyzing process of both the Japanese and western arts, and utilizes the deep analyzing and comparative methods on the selected case of European artists in this study: Henri Toulouse-Lautrec. Thus, the researcher analyzed in details the elements, styles and the techniques used in each printed poster. A sample of six posters for the artist has been selected in reference to answer hypothesis, the process used the following criteria's in his analyzing which included a preference of the theme matters, stylishness, and imitating of Japanese art, especially abstract, simplicity, absence of shade and shadow, the absence of third dimension, flat shapes and vivid flat colors in woodblock prints, and a bold flat color contrast.

#### **Importance of study:**

1. The importance of this study is to show and discus the variant shift in the impressionist style of European artists, from detailing style to simplicity and deep abstract style in shape and color, after the trading era between japan and western countries.
2. Highlighting the influence of Japanese art on some European artists: (case of: Henri Toulouse-Lautrec poster design), the French artist

#### **Research Limits:**

1. Time limits: the period between mid of 19<sup>th</sup> century to the mid of 20<sup>th</sup> century.
2. Place limits: mid of 19<sup>th</sup> century, to mid of 20<sup>th</sup> century.

#### **Literature review**

Henri Toulouse Lautrec 1864-1901, whose full name is Henri Marie Raymond Toulouse-Lautrec, was born to a rich noble family in south of France. The fragility of his health may be a major reason for the formation and creation of the great emotion that was born within him and led him to the world of drawing and painting.

Toulouse began learning fine arts at the hands of the great French artist Rene Princeteau, and at the age of fourteen, Lautrec's feet were broken, and the dissimilarity began with the growth and development of his body. However, Lautrec never forced his mind into the maze of thinking about his disability and its future.

Lautrec left his birthplace in the south of France aiming to the French capital Paris, in the year 1882 to start a serious attendance in a different way in a studio for drawing and painting. He met Emil Bernard and Vincent Van Gogh. he lived at the time in a province of Paris full of cabarets, cafes and restaurants, and became involved in the world of the Bohemians, where the variety of the elements of life in his residence was as if he had become a gypsy. (Andrew, 2020)

In the morning he was seen talking and chit chat with his friends in Parisian cafes, and in the same gatherings he was drawing many sketches, and the next day, Toulouse started transfers what in his mind with his thoughts on into a practical reality of drawing, painting and lithographs on sketching paper. He exhibited his first works in the exhibitions he set up in the cafes and restaurants he frequented in the Parisian suburb of **Montmartre**, and his works attracted the attention of many artists and connoisseurs, with the development of his concepts of art, Lautrec became addicted to alcohol abuse along with his innovations in drawing, paintings and lithograph work. His lithograph poster works introduced the characters of many Parisian singers, male and female dancers such as Yvette Guilbert, May Belfort, Jane Avril and the poet Aristide Bruant.

These works printed on large street and advertising boards were also used as ads and drawings in French magazines issued in Paris, and Lautrec had presented the first lithographic work in the year 1891, and with this, Lautrec's involvement in the printing processes and procedures was not strong in his early years, as an embodiment of his beliefs that the transfer of the work by means of lithography must be done by a professional artist in the field, and many copies of his works were printed and signed with the his signature of (Lautrec), he used to use the Japanese paper in the production of his prints at that time. (Andrew, 2020)

As for the community publications, Lautrec used to print them on plain paper, because of his conviction in the concept of the functional spread of these posters, he used to print each time between 500 - 3000 copies. Without signature and numbering, Lautrec quickly learned how to obtain photolithographic effects similar to depiction, he utilized the style of 2D drawing and painting with flat colors as seen in the floating world Japanese art, and this was a source of inspiration for his own new style of poster design.

This attentiveness did not come by chance, but was the result of his intuitive experiments and the result of visual and theoretical investments made by those who preceded him, such as Domier, and this led him to achieve a revolution in the use of color in the poster design.

Lautrec was able to make a quantum leap in color designs and prints and employ it on behalf of visual art, Lautrec's influence by Domier comes as a natural extension of the impressionists' influence in Europe with the work of the Japanese school (the floating world Ukiyo), which are the works carried out in engraving on wood, it represented a true embodiment of the character of Japanese art. and his emancipation from Chinese art.

With this Japanese-European education, the image culture appeared in the Western world based on simple two dimensional shapes shapes, stylized writings, surfaces and spaces full of color and liveliness of the shape despite its lack of a complete embodiment or a true third dimension. (Siegfried, 1999).

Westerner artists were fascinated by this culture and left an impact on their work in terms of composition and stylistic treatments, and this is what Lautrec influenced from his descendants as Domier, and thus his works were influenced by their critical sense and daring in proposing composition full of symbolic sense and presenting it through the movement of its elements and their inter connectedness, and the continuous formation of influence, despite the paradox between him and the realism of Domier's methodology.

As for what is close to Lautrec and Gauguin in terms of inspiration, Lautrec's work was influenced by the painting sense, expressive effect, and the sense of color, thus Lautrec achieved a revolution in the development of the world of using color in the poster using techniques that were preceded by many European artists, those who had an influence from the style of the Japanese school e-Ukiyo, later Picasso was influenced by the art of Lautrec, especially the wide flat areas full of vivid colors. Although, Picasso was distinguished by other individualities that distanced him from Lautrec, the

most important of which was in the work of printing, by introducing more modern and more special techniques such as water and sugar dye that he used for the surfaces that emerged in fanciful forms that added special dramatic meanings to his work. (Encyclopedia Britannica, 2009)



Samples of Japanese floating world of Ukiyo.

After the year 1897, Toulouse spent most of his time in the pubs that he was more addicted more than to be in the art studio. In 1899 he suffered a nervous breakdown that led him to stay in the hospital for three months, after which he was transferred to a phase of recovery and recreation on the French beaches of Normandy and the shores of the Atlantic, and this never prevented him from being addicted to alcohol before his health worsened completely, he had a brain stroke that caused paraplegia, he died in 1901.

This narration comes from the details of Lautrec's life as the influence of these stages that affects the style and contents of his work, as most of Lautrec's posters comes out of the womb of suffering and the place in which he lived, this was an evident in the composition elements of the posters he presented, with the various media of lithograph techniques that he made in bars Parisian restaurants and discos. (Sarah , 2014).

The years from 1890 to 1900 are among the years of the poster design in the modern era, as the poster took on the cusp of glory during that period in France, and this is due to the invention of lithograph printing techniques as well as the emergence of many advertisements for various topics, which made the streets of Paris a place to display various poster works. As previously mentioned, Henry Toulouse-Lautrec's disability and addiction did not preclude some features of artistic pleasure in his drawing, engraving and printing in his life, which he topped his life with many posters of various concepts and styles in a short period.

People were the subject of the best possession of Lautrec's feelings, and inspirations, as he described the climate and place in which he lived in a way that no one else had previously engaged in, his great ability in making sketches, graphics and painting works, which he thus reduced to bare bones as abstraction techniques to making his posters, his art won the admiration of many artists such as Van Gogh, perhaps his posters that gave him the greatest momentum of fame, such as the poster of Moulin Rouge, which captured the appreciation of Parisians at the time and still nowadays. (Helen, 2014 ).

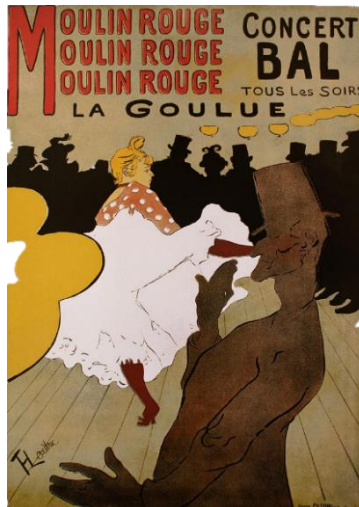
Following, the researcher will present readings, interventions about the idea, content and style, beside the areas of Japanese influence on some Lautrec posters:



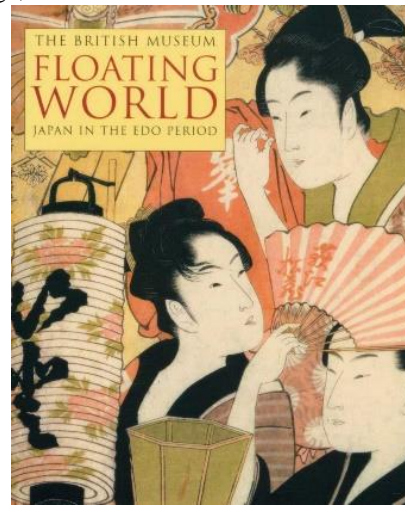
First poster: Moulin Rouge.

Artist name: Henri Toulouse-Lautrec 1864-1901.

Work: Moulin Rouge, 1891.



Poster: Moulin Rouge, Lautrec 1891



Japanese work of floating world

**Analyzing the work:** Moulin Rouge Poster is considered to be the first poster work of Toulouse Lautrec, which was classified as a Parisian symbol for night-goers and Parisian night clubs in the late nineteenth century. After this poster work, Toulouse, became one of the most famous artists of this advertising and publicity style that the majority of Parisians spoke about. The Moulin Rouge poster is the first shift in the simplification and abstraction of shapes, and the diverse use of spaces and compositions, this poster belongs to a Parisian dancing room bearing Moulin Rouge name. This dancing place shortly became a center for night-goers in the province of Montmartre in Paris, and from that place Lautrec was inspired by the elements of that advertising poster, its ideas and its contents. (Sarah, 2014).

The dancing star, La Goulue, (Known as The Queen of Montmartre), appeared as a key element in the work, which was described as the woman without bones for the beauty of her movements and elasticity in the rapid and flexible movements of the entire body. With this work, Lautrec is prepared to be his first actual involvement in the use of colored print to create an advertising poster, unlike the usual practice of drawing, painting and brushes. This case was considered as a new evolution from the case of the traditional posters, and from here the features of Lautrec's artistic future opened after he presented it, which made him a breakthrough and a famous name on the level of this art in Paris as a whole city.

Observing the poster proves the presence of the two championship in the poster at the front of the dance floor, including the accuracy in the geometric proportions that are taken into account in the imaginary linear perspective, despite the absence of the true third dimension 3D in the poster style, and these two characters are surrounded by a circle whose far half is clear from the total of the viewers and attendees in an attempt by the artist to attract attention to the contents of the place. The poster introduces the idea of marketing the place through the cabaret dancer, as she enjoys her graceful leg movements and her skirt peeking out from under her loose white dress as she performs her agile acrobatic moves.

Lautrec showed the name of the place, which is the title of the poster three times at the top of the poster, through text characters designed by Lautrec himself, and he painted it in crimson red, through which its flat shape and color reflected the organic connection with the red windmill that was above the entrance to the cabaret in the suburb of Montmartre, beside the simulation of color flatness in Japanese art, this texts appear as it has emerged over the background above the black silhouette blocks that makes the crowd, and this gives these biblical texts a autonomous status to be some of the Primary Visual Areas (PVA) in the poster. (Hughes and Morris, 2012),

If we meticulously look at details of this work, we can see the extent to which Lautrec was affected and attached to the work of the Japanese Ukiyo-e-art School, The Floating World, and this is evident through a qualitative different perspective than what was dominant in Europe. His use of wide simplified color spaces and the design of these spaces without relying

on elaborate details in illustration is a type of creativity that led the artist to a unique way of harmonizing graphic design with printed artwork, and a definite indication of paring with, and mindful utilization of Japanese art culture.

Also, while reading this poster, you notice the departure from quintessence in his characters and forms and his distant style away from utilizing the third dimension 3D, Lautrec also, maintained his sovereign and self-governing personality, as he maintained the continuity of his drawn elements with the theme of the poster and its symbolic meanings. Lautrec linked the textual elements and their colors, with the importance of the two main characters in the front of the work and its dependence on the principle of contradiction vs harmonization between the front of the poster and the bodies of simplified characters that turned into parallel black spots, that made the visual sense inevitably stop when writing, which defines the title of the poster, as an inevitable consequence of all previous influential introductions. Lautrec's posters were distinguished by the dual merging of the synthesis as artistic image, and advertising design simultaneously, so that you could see the European poster that included Japanese touches and traces. (Azlina , 2017)

Poster: Divan Japonais

Artist name: Henri Toulouse-Lautrec 1864 - 1901

Work: Japanese Couch - Arica, 1893, Divan Japonais



Poster: Divan Japonais, Lautrec 1893



Japanese work of floating world

**Analyzing the work:** Lautrec's posters conveyed great consideration and interest to the bold coloration and non-figurative surfaces (flat colors) that influenced by the Japanese woodcarving art, but in his Divan Japonais work the Arica (Japanese a couch) poster, it was somewhat different, it is the Parisian Montmartre nightclub, which is decorated in a contemporary Asian style. Lautrec showed the famous dancer Jane Avril and The Critic Edouard Dujardin watching a performance by famous singer Yvette Guilbert Gilbert, who was known in Paris to her fans of her black gloves, but the three featured characters appeared in the poster are Lautrec's close friends. (Aalst, 2011)

Toulouse showed Dujardin in a remarkable state of contemplation, touching his cane to his chin, and looking at the dancer Jane which appears in solid vivid black silhouette in most of her clothing, trying to pair European style of coloring and extruding objects and characters with the Japanese style of reducing the details to bare bones – Full abstract.

Stylistically, Lautrec searched for Japanese sources as his constant viewing of Japanese works, the use of the tangent lines that appeared in the two works through the depth of the cello instrument, the division of colors, their composition and distribution, the curved lines, images, black silhouettes and flat colored spaces, are clear evidence of this influential stylistic approach. (Siegfried, 1999 )

It must be mentioned that the emergence of Dujardin as a famous critic and writer gave a reference to his writings in this art and also became indirectly associated with the Japanese art style, this meant that his writings summed up Toulouse's

artistic principles, as well as Lautrec's posters gave a pictorial synopsis and summary of a critical point of view and concerns in the depiction of avant-garde art.

From these conclusions, this poster presented itself as an exciting and intellectual brainy stimulator full of mystery, and at the same time as a reference for the culture and mentality of this modern art that leaked from café tables and poured into books, magazines and international periodicals. (Aalst, 2011)

Poster: Jan Avril

Artist name: Henri Toulouse-Lautrec 1864 - 1901

Work name: Jane Avril, 1893



Poster: Jane Avril, Lautrec 1893



Japanese work of floating world

**Analyzing the work:** Lautrec achieved clear success in his posters in which he marketed Paris cafés and their dancers, in which he successfully employed the movements of the dancers' legs and thighs, which were like kicks that were hurled through their loose clothes that revealed part of their bodies to the audience. These posters are in all of Paris, especially after displaying them on the walls of the city's streets. As mentioned before, he began his first work in Moulin Rouge for the dancer La Goulue, and these posters became famous in all of Paris, especially after they were displayed on the walls of the city's streets. Thus, Lautrec discovered a secret of his success in the creation of modern advertising art. Thus, he designed many posters that won the appreciation of critics, interested parties, Parisian café-goers and the general public all in all.

In those works, Jane Avril, who was working in the dance chorus in Moulin Rouge, appeared for the first time with her slender slim, elegant body and soft white skin.

Not only in this presence, but Lautrec presented her in posters for the Japanese Divan Japonais couch (Areca), and other posters that promoted dance parties in Paris and London.

Lautrec designed Jane Avril's poster to promote the dancer Avril in her first solo appearance in a Paris café in Champs Elysees area. Avril is the daughter of the Italian Demi Mondaine, she grew up in a poor situation and family, and she was confused by the fictional model in her life, thinking and ambitions, which made her start as a dancer in the Moulin Rouge in the year 1889, and developed a number of popular dances that were classified as weak and insignificant in her forms compared to the Moulin Rouge dancer, La Goulue.

Lautrec's interest in movement and color inspired his poster, to which he added complementary elements represented by a caricature of the cello handle, occupying the right bottom corner of the poster completed by Lautrec with a frame the dancer enclosed within as a symbol within a musical scale. This diversity of conformation has achieved a state of harmony and balance of form and function, especially when highlighting the strong color of the dancer, unlike other graphic elements. (Matthias, 2016)

The researcher believes that the artist in this poster has reduced the figurative drawings that he executed with oil on the



body of the dancer and as prototypes to five colors, and this is directly consistent with the technique of printing used by Lautrec, and with the method of flattening large areas without the third dimension and reducing flat areas to the least possible; The orange that Avril wore in this party was a source of inspiration for the artist's drawings, and as he used to use silhouette and camouflaged floors, Lautrec used a similar model represented by the appearance of the details and neck of the cello in a state of integration with the body of the dancer in the foreground of the work,

The one who advances divergent lines approaching each other in their path to embody the idea of linear perspective and its illusory dimensional fading through the departure of those lines outside the poster space. The poster included readable text inscriptions but weak in their color strength to give the visual strength to the primary visual area in the work, which is the body of the dancer,

and unlike the Moulin Rouge poster, Lautrec sufficed with a few elements in Jane Avril's poster in compliance with the saying "Less is More", which is a common design concept in the modern art and design world of today and the secret of the success of assigning the advertising ideas with the least possible elements with great impact. In addition, the lack of elements is a requirement in the process of flattening and in the lithography technique that Lautrec used which is a pillar of the Japanese art, in addition to Lautrec's knowledge that the characters he used in his posters became known and trendy to the Parisians, as he saw that it is became unnecessary. (Harris, 2011)

Poster: Babylone d'Allemagne  
Artist: Henri Toulouse-Lautrec 1864-1901  
Work: Babylone, German, 1894



Poster: Babylone d'Allemagne, Lautrec 1894



Japanese work of floating world

**Analyzing the work:** This advertising poster of Henri Toulouse-Lautrec was considered a satirical or ironical work of which called German Babylone, embodied in Victor Joze's novel that had the same name, Toulouse tried to employ a number of drawings he made to represent the government of Germany in the 1800s and what was in it corruption, carelessness, and what was known of it as arrogance.

These drawings and posters speeded up a controversial, German objection and international interest when they were released and appeared in the streets of Paris, its cabarets and restaurants, especially since the novel was well known to all Parisian artists at that period.

Toulouse tried to transfer the audience and the viewer to the street scene, which was filled with a live show of the German

soldiers in this his work, who appeared to be pompous, ostentatious and arrogant. Lautrec was able to transfer his creative imagination to depicting the event with graphic elements that were employed lithographically with high technology, represented by its contents and form, a German officer riding on a luxurious white horse in a majestic scene dominated by the feature of luxury, especially since the horse was surrounded by a group of officers to form an interesting parade scene. (Andrew, 2020)

The researcher believes that Lautrec left his distinctive impressions, represented by the use of the red color that has become characteristic of his graphic works, in addition to the use of old olive green, yellow and black, while the written texts appeared in a dark blue color.

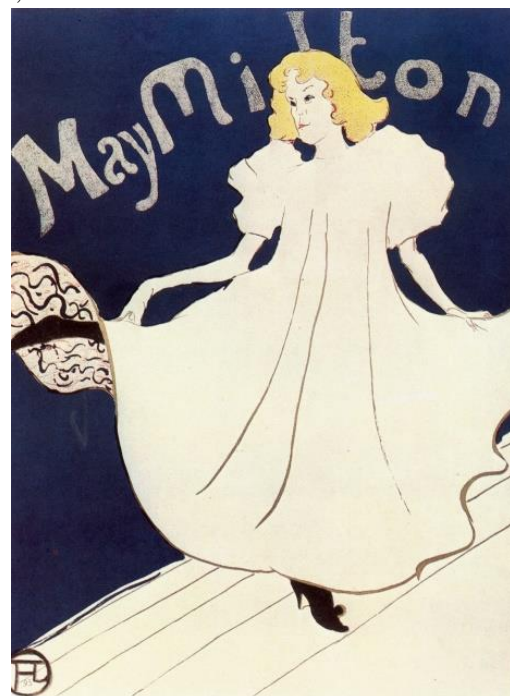
The poster shows the clear color contrast characterized by the appearance of colors in intensity in the main scene of the poster, which is represented by the officer and the horse as the main subject of the work, while the monochromatic colors in the background, represented by a number of mounted officers, who form a background in the upper front of the work, so they appeared in dark gray, This disparity highlights the focus on visual center of the poster to accentuate the content represented by the German Babylon, and this reinforces the saying: Lautrec creates a well-defined synthesizing between the printed work and the basic of graphic, as principles of graphic design in all poster work.

The graphic elements in the poster also show how Lautrec distributed the written inscriptions in the poster, using variations in the sizes and directions of the texts to create typographical lettering formations, this was demonstrated through the relationships created by Toulouse to group the main and sub-text blocks according to the importance of each part and its role in the poster, Lautrec maintained his stylistic style, which is his remoteness from the real embodiment and his serenity with flat areas, using a harmonious paring between brush strokes and colored areas scattered in a spray style on the poster. Lautrec also left his signature monogram on the lower left side of the work in the small circle that frames the signature. (Tsuji, 2019).

Poster: May Milton  
Artist: Henri Toulouse-Lautrec 1864-1901  
Work: May Milton, 1895



Poster: May Milton, Lautrec 1895



Japanese work of floating world

**Analyzing the work:** The My Milton by Toulouse-Lautrec poster is considered one of the most potent propaganda posters, its whimsical style with its quirky fonts capturing the artists' sensibilities and their attention to spontaneity and the boldness that can be read in the poster, this poster was printed by Ancourt in Paris and it is for the dancer Milton on her

journey in the USA, it was considered one of Toulouse's most daring posters in composition and use of colors. Lautrec used the Color-Crayon to create Milton's body, which Toulouse showed with her pale face, serious features, expressions, and bulging, protruding chin. Lautrec showed Milton wearing a loose white dress in which she appears for the first time on stage with her short puffed sleeves, and in the case of linking the two-colored, Lautrec used on Milton poster, blue and yellow, with total absence of any shades or meaning of three dimension drawing or coloring which is derived, simulated and influenced by to the Japanese art style of the Ukiyo school. Pablo Picasso was so impressed with Milton's poster that a copy of it still decorated the wall of Picasso's studio in 1901, the year Lautrec died. As usual, Lautrec signed the poster with his seal in the lower-left corner.

The researcher believes that Lautrec has shown in his work this career goal for his propaganda style, he intended to highlight the social function of the poster after transcending his expressive personal needs, especially since he lived in a suburb that differed in its sociology and environment from any normal environment as it was filled with bars, and cafés that he was addicted to, Which left clear impressions on the contents of his posters, their elements and the style of their presentation, most of which were accomplished in the Paris suburb of Montmartre, which made this communication style a unique one in which the intermingling and intersection between the naturalness of printed art appeared in work, and his creative abilities directly related to graphic design as a visual communication method. His use of a system of lithe and twisted fonts in most parts of the work gave the work a simplicity, dynamism and vitality, that despite of this simplicity, did not detach it from the expressive condition. (Matthias, 2015).

In this graphic work, Lautrec emphasized his formative style represented by the minimizing the number of objects, colors, and inscriptions to give the graphic work be simple and away of any major details more than a purely figurative impressionist work.

All of the mentioned feature added to the absence of shades, shadows, and satisfied with a few straight and zigzag lines that Lautrec employed to define the features of the white dress that occupies a huge area of the poster, as well as the deviating lines that form the stage under the dancer, which increased the scene of disparity with its vertical spacing and its horizontal proximity to reinforce the idea of the artist's use of the concepts of vanishing and linear perspective, and this was a clear evidence of influencing by method and style of the Japanese art in too many paintings. (Haus. & Maltby, 2001).

## **Results:**

Through an extensive reading of the Japanese art of the floating world, five works by French artist Henri Toulouse-Lautrec were selected for this study.

In an attempt to show the extent to which the French artist Lautrec has been affected to an extent by the styles and characteristics of the Japanese floating world art, the selected works were comparing and analyzed according to the six criteria that were seen in the Japanese floating world art, which was prevalent in Japanese Ukiyo art as Abstraction, simplicity, departure from the third dimension, absence of shadows and shadows, frank and flat colors and sharp high contrast.

## **Conclusion**

Having journeyed from Japan to Paris, London other European countries, and through the analyzing of the selected works of Henri Toulouse Lautrec, it can be seen as an evident that the Ukiyo Japanese art had a major influence and influence on European art and artists during the mid of 19<sup>th</sup> century and the beginning of 20<sup>th</sup> century. Indubitably, Japanese art will endure to be an amusing cause of stimulation, inspiration and motivation for many years in western art and artists in which becoming of ever-increasing acceptance as a theme matter in contemporary art. The researcher comes to conclude the most inspiring style of Japanese art, the floating of Ukiyo works, that have the clear evidence of flattening colors, simplicity the absence of shades that might form the 3D forms and painting.

French artists as Lautrec (the case in this research) in particular are enduring these art forms specially on Lautrec Posters Design which he performed in Montmartre, Paris. They all have a significant inspiration from the style of drawing and

coloring characters of Ukiyo - floating world works taking Lautrec away from impressionism.

This is clear evidence that confirms the eternal truth that art is a global language that has transcended spatial and temporal boundaries by virtue of migrations and the exchange of exhibitions between world artists.

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