RENEGADE
EDO AND PARIS
Japanese Prints and Toulouse-Lautrec

JUL 21 – DEC 3 2023
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Left: The Actor Nakamura Tomijuro in the Lion Dance (detail), 1778, Katsukawa Shunkō, Japanese, 1743 - 1812, woodblock print; ink and color on paper, 17 4/5 x 6 in., Collection of Allan and Mary Kollar.
Right: Divan Japonais (detail), 1892, Henri de Toulouse-Lautrec, French, 1864-1901, color lithograph, 11 1/2 x 33 1/2 in., Collection of Allan and Mary Kollar
SAM PRESENTS RENEGADE EDO AND PARIS: JAPANESE PRINTS AND TOULOUSE-LAUTREC

Exhibition at the Seattle Asian Art Museum explores the graphic arts and social cultures of two dynamic cities


The intriguing formal and thematic parallels between these two eras of graphic arts has been explored, but less so the shared sociopolitical connections. The Edo period (1603–1868) and fin-de-siècle Paris both saw rising middle classes that challenged the status quo and expressed antiestablishment attitudes. Bohemian sectors were home to subversive impulses that generated vibrant cultures and new forms of visual art. Toulouse-Lautrec (1864–1901) is particularly indebted to Japanese prints, in particular to those by Kitagawa Utamaro (1753–1806); he was often referred to as “Montmartre’s Utamaro.”

“The graphic allure of these prints is undeniable, and Seattle audiences will no doubt delight in their forms and colors,” says Amada Cruz, Illsley Ball Nordstrom Director and CEO. “Xiaojin’s fresh perspective on their ‘renegade’ origins deepens our understanding and appreciation of these wonderful works. As SAM celebrates its 90th anniversary, it’s thrilling to present this exhibition at its original home in Volunteer Park, an intimate setting perfect for prints.”

“It’s so intriguing that the golden age of graphic art in both Edo and Paris came after a period of social and political turmoil,” says Wu. “As museums across the world return to their collections and local resources for exhibitions after the pandemic, it is so fortunate for Seattle that most devoted collectors of Toulouse-Lautrec’s work and of Japanese prints are right here in the city. Bringing together these two groups of art produced in two metropolises at two exciting times in graphic art history as SAM turns 90 is perfect timing. It fits the cosmopolitan outlook SAM had from the very beginning.”

EXPLORING THE EXHIBITION

*Renegade Edo and Paris* is organized in four sections: an introductory section that invites visitors into the two cities, followed by three thematic sections.

**Floating World in Edo & Bohemia in Paris**

Edo-period (1603–1868) Edo (present-day Tokyo) became a magnet for renegades, especially merchants, performers, and artisans. Townspeople pursued hedonistic lives as a way of defying the state-sanctioned social hierarchy that positioned them at the bottom. Their new pastimes included Kabuki theaters, festivals, and pleasure quarters, the term for licensed red-light districts. This all became subject matter for the woodblock prints known as ukiyo-e (translated as “pictures of the floating world”), which were produced for popular consumption.

Among the works on view is a pair of six-panel screens from SAM’s collection, *Picnicking under Cherry Blossoms and Boating on the Sumida River* (mid-1700s). These luminous panels depict two seasons: on one side a joyful spring scene with people enjoying music, dance, food, and drink, and on the other, a summer scene on the river, where Edo residents lounge on boats. The screens present an idealized yet telling snapshot of daily life in Edo.

Paris in the late 19th century, like Edo before it, was undergoing substantial changes and experiencing a rise in anti-establishment attitudes. Entertainment venues such as the iconic Moulin Rouge, as well as dance halls, café-concerts, and theatres, emerged in the Montmartre district, the center of bohemian subculture and home to many artists, performers, and sex workers. Meanwhile, Henri Toulouse-Lautrec and his contemporaries searched for fresh and more expressive art forms, and they found much needed novelty in Japanese prints. Many such pictures began arriving in France in the 1860s, which fueled *japonisme*, a fascination for all things Japanese.
Shitamachi & Montmartre

Edo at the time was divided into two areas: Yamanote, set in the hills and reserved for higher classes, and below, Shitamachi (literally, “lower city”), where people traded and sought entertainment. Kabuki, sumo wrestling, music, and dance: all of it could be found in the theaters, teahouses, and pleasure quarters. In this hedonistic atmosphere, many artists also made their home. They created countless images of popular actors and performers, capturing the drama and action of Kabuki theater; idealized beauty of teahouse waitresses were also frequent subjects. Among the prints on view in this section is Utagawa Kunisada’s woodblock print *Confronting the Cherry Spirit* (1834), which ingeniously uses shadow to reflect a stage scene in which warriors confronting a spirit using torch light.

Turn-of-the-century Paris was also divided into two spheres, except there the higher classes lived in the lower part of the city while bohemia flourished in the hills of the Montmartre neighborhood. Dancers, singers, prostitutes, and artists filled the dance halls and café-concerts; Lautrec made this lively scene his subject. On view are many of his posters, including the iconic *Moulin Rouge: Le Goulue* (1891), positioning the famed cancan dancer against the silhouette of a crowd. The influence from Edo-era Japanese prints can be seen in his use of profile views, contoured lines, and flat shapes.

Pleasure Quarters

In Edo, a large migration of samurai into the city from all parts of the country led to a booming sex work industry. Licensed brothel districts such as Yoshiwara were enclosed by walls and moats, and men would leave after a night’s revelry, which can be seen in a print by Utagawa Hiroshige (1797–1858). On average, more than 3,000 women worked in these quarters at any given time. They were valued for culturally constructed notions of beauty, including accomplishments in music, dance, calligraphy, and poetry. On view are examples by Utamaro, who specialized in portrayals of women in these “pleasure quarters”; they presented idealized images of sex workers commissioned by brothel owners as marketing materials.

In Paris, brothels were also licensed, but the prostitutes were not ranked, promoted, or educated. Lautrec was interested in presenting these women in a more natural way, with intimate scenes from their daily lives and unadorned bodies. He borrows an idiom from Utamaro, using mirrors as a way to reflect the subject’s emotions. Though his subjects are not identified, they stand out for their individuality.

Celebrity Culture

Another connection between the cities was their rising celebrity cultures of actors and musicians that directly challenged the aristocracy. For the first time, people were known widely not due to their birth or rank, but for their talents.
Actors, musicians, and performers in both Edo and Paris were featured in numerous prints and posters, which were widely circulated and collected.

In Edo, celebrated Kabuki actors could be recognized in prints due to their family crests or characteristic expressions. Katsukawa Shunsho’s (1726–1792) portrayals of famed actor Ichikawa Danjuro V featured his small eyes and large nose. In a print where the actor plays a samurai, Shunsho portrayed him with crossed eyes—a signature expression the artist used for *aragoto* (“rough stuff”) roles.

Lautrec also focused on memorable qualities when portraying dancers and actors, even exaggerating their physical features. He easily grasped the characteristics that made them stand out: La Goulue’s squinty eyes and red topknot, singer Aristide Bruant’s black hat and red scarf, dancer Jane Avril’s bonnet and erratic movements, and dancer Yvette Guilbert’s black-gloved arms and thrust-out chin.

**PLANNING A VISIT**

**Museum Hours**
- Closed Monday–Thursday
- Friday–Sunday 10 am–5 pm
- Holiday hours on the website

**Admission Prices**
- Adult: $14.99 advance / $17.99 day of
- Senior (65+), Military (with ID): $12.99 advance / $15.99 day of
- Student (with ID), Teen (15–18): $9.99 advance / $12.99 day of
- Children (14 and under): FREE
- SAM members: FREE

**Free & Discounted Options**
- Free Last Fridays: Free to all
- Complete list of discounts available: Discount Access Programs

Details are subject to change. For the most up-to-date information on planning a visit, go to seattleartmuseum.org.

**EXHIBITION CATALOGUE**

A 104-page softcover catalogue with 70 color illustrations published by the Seattle Art Museum will be available for purchase at SAM Shop ($30). Also titled *Renegade Edo and Paris: Japanese Prints and Toulouse-Lautrec* (ISBN: 978-0932216076), the catalogue is distributed by the University of Washington Press and features original contributions by Xiaojin Wu and Mary Weaver Chapin, curator of prints and drawings at the Portland Art Museum.

**EXHIBITION ORGANIZATION AND SUPPORT**

Lead Sponsors

SEATTLE ART MUSEUM SUPPORTERS

Tateuchi Foundation

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Generous Support

Katherine Agen Baillargeon Endowment
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ABOUT SEATTLE ART MUSEUM
As the leading visual art institution in the Pacific Northwest, SAM draws on its global collections, powerful exhibitions, and dynamic programs to provide unique educational resources benefiting the Seattle region, the Pacific Northwest, and beyond. SAM was founded in 1933 with a focus on Asian art. By the late 1980s the museum had outgrown its original home, and in 1991 a new 155,000-square-foot downtown building, designed by Venturi, Scott Brown & Associates, opened to the public. The 1933 building was renovated and rededicated as the Asian Art Museum in 1994, and it reopened on February 8, 2020, following an extensive renovation and expansion. SAM’s desire to further serve its community was realized in 2007 with the opening of two stunning new facilities: the nine-acre Olympic Sculpture Park (designed by Weiss/Manfredi Architects)—a “museum without walls,” free and open to all—and the Allied Works Architecture designed 118,000-square-foot expansion of its main, downtown location, including 232,000 square feet of additional space built for future expansion. The Olympic Sculpture Park and SAM’s downtown expansion celebrated their tenth anniversary in 2017.

From a strong foundation of Asian art to noteworthy collections of African and Oceanic art, Northwest Coast Native American art, European and American art, and modern and contemporary art, the strength of SAM’s collection of approximately 25,000 objects lies in its diversity of media, cultures, and time periods.
**Delivering a Letter**, from the series *Elegant Five-Needled Pine*, 1797–98, Kitagawa Utamaro, Japanese, 1754–1806, woodblock print; ink and color on paper, 13 1/4 x 10 in., Collection of Allan and Mary Kollar

**Moulin Rouge**, 1891, Henri de Toulouse-Lautrec, French, 1864–1901, color lithograph, 74 13/16 x 45 7/8 in., Spencer M. Hawes Collection
Yoshida on the Tōkaidō, from the series *Thirty-Six Views of Mount Fuji*, ca. 1830-32, Katsushika Hokusai, Japanese, 1760-1849, woodblock print: ink and color on paper, 10 x 14 3/4 in., Gift of Mary and Allan Kollar, in honor of the 75th Anniversary of the Seattle Art Museum, 2010.47.1. Photo: Colleen Kollar Zorn

The *Englishman at Moulin Rouge*, 1892, Henri de Toulouse-Lautrec, French, 1864–1901, color lithograph, 18 1/2 x 14 3/4 in., Collection of Allan and Mary Kollar


**Divan Japonais**, 1892, Henri de Toulouse-Lautrec, French, 1864–1901, color lithograph, 41 1/2 x 33 1/2 in., Collection of Allan and Mary Kollar.
The Actor Ichikawa Danjūrō V, 1780s, Katsukawa Shun'ei, Japanese, 1762–1819, woodblock print: ink and color on paper, 12 7/8 x 6 in., Gift of Mr. and Mrs. Hamilton R. Harris, 85.361

Tagasode of the Tamaya House, 1800–02, Kitagawa Utamaro, Japanese, 1754–1806, woodblock print: ink and color on paper, 15 1/2 x 10 1/2 in., Gift of Mary and Allan Kollar, in honor of the 75th Anniversary of the Seattle Art Museum, 2017.23.13. Photo: Colleen Kollar Zorn

<table>
<thead>
<tr>
<th>Object Number</th>
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<th>Title, date, Medium, Credit Line, Dimensions</th>
<th>Image</th>
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</table>
| 1. 53.136     | Prints         | Utagawa Kunisada (Toyokuni III) | **Actors in an Offstage Scene**, ca. 1850  
Woodblock print; ink and color on paper  
Gift of Capt. D. W. Carpenter  
Overall: 14 1/4 x 30 in. (36.2 x 76.2 cm)  
sheet: 14 1/4 x 9 7/8 in. (36.2 x 25.1 cm) | ![Image](https://example.com/image1) |
| 2. 53.140     | Prints         | Utagawa Yoshitora | **Fashionable Spring Moon**, ca. 1847-52  
Woodblock print; ink and color on paper  
Gift of Capt. D. W. Carpenter  
Overall: 14 3/8 x 29 13/16 in. (36.5 x 75.8 cm)  
sheet: 14 3/8 x 10 in. (36.5 x 25.4 cm) | ![Image](https://example.com/image2) |
| 3. 62.133.1   | Paintings      | Miyagawa School | **Picnicking under Cherry Blossoms and Boating on the Sumida River**, mid-1700s  
Pair of six-panel screens; ink, color and gold on paper  
Margaret E. Fuller Purchase Fund  
Overall: 36 3/8 x 107 1/2 in.  
Overall: 41 1/4 x 112 1/2 in. | ![Image](https://example.com/image3) |
| 4. 62.133.2   | Paintings      | Miyagawa School | **Picnicking under Cherry Blossoms and Boating on the Sumida River**, mid-1700s  
Pair of six-panel screens; ink, color and gold on paper  
Margaret E. Fuller Purchase Fund  
Overall: 36 3/8 x 107 1/2 in. | ![Image](https://example.com/image4) |
| 5. 85.220     | Prints         | Utagawa Kunisada (Toyokuni III) | **Confronting the Cherry Spirit**, 1834  
Woodblock print: ink and color on paper  
Gift of Mr. and Mrs. Hamilton R. Harris  
20 3/4 x 41 in. (52.7 x 104.2 cm) | ![Image](https://example.com/image5) |
| 6. 85.361     | Prints         | Katsukawa Shunei | **The Actor Ichikawa Danjūrō V**, 1780s  
Woodblock print; ink and color on paper  
Gift of Mr. and Mrs. Hamilton R. Harris  
12 7/8 x 6 in. (32.7 x 15.2 cm) | ![Image](https://example.com/image6) |
| 7. 2010.47.1  | Prints         | Katsushika Hokusai | **Yoshida on the Tōkaidō, from the series Thirty-six Views of Mount Fuji**, ca. 1830-32  
Woodblock print; ink and color on paper  
Gift of Mary and Allan Kollar, in honor of the 75th Anniversary of the Seattle Art Museum  
10 x 14 3/4 in. (25.4 x 37.5 cm) | ![Image](https://example.com/image7) |
| 8. 2011.40.1  | Prints         | Torii Kiyonobu I | **A Young Girl with Her Client**, ca. 1710s  
Woodblock print; ink on paper  
Gift of Mary and Allan Kollar  
10 1/4 x 14 9/16 in. (26 x 37 cm) | ![Image](https://example.com/image8) |
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<tr>
<td>9. 2011.40.2</td>
<td>Prints</td>
<td>Torii Kiyonobu I</td>
<td>A Sex Worker and Client Watched by Her Attendant, ca. 1710 Woodblock print; ink on paper Gift of Mary and Allan Kollar 10 1/8 x 15 in. (25.7 x 38.1 cm)</td>
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<tr>
<td>10. 2011.40.7</td>
<td>Prints</td>
<td>Torii Kiyomitsu</td>
<td>The Actor Ōtani Hiroji II as Kazusa no Shichirō Kagekiyo, ca. 1750 Woodblock print; ink and color on paper Gift of Mary and Allan Kollar sheet size: 12 x 5 5/8 in. (30.5 x 14.3 cm)</td>
</tr>
<tr>
<td>11. 2013.10.2</td>
<td>Prints</td>
<td>Katsukawa Shunshō</td>
<td>The Actor Ichikawa Danjūrō V as the Spirit of Monk Seigen, 1772 Woodblock print; ink and color with metallic pigments on paper Asian Art Acquisition Fund 12 1/4 x 5 5/8 in. (31.1 x 14.3 cm)</td>
</tr>
<tr>
<td>12. 2013.31.3</td>
<td>Prints</td>
<td>Suzuki Harunobu</td>
<td>A Dancer Performing Heron Maiden, ca. 1766-68 Woodblock print; ink and color on paper Gift of Mary and Allan Kollar, in honor of the 75th Anniversary of the Seattle Art Museum sheet size: 8 7/8 x 12 3/4 in. (22.5 x 32.4 cm)</td>
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<td>13. 2013.31.6</td>
<td>Prints</td>
<td>Isoda Koryūsai</td>
<td>Sugawara of the Tsuruya House with Two Attendants, from the series Models for Fashion, ca. 1775 Woodblock print; ink and color on paper Gift of Mary and Allan Kollar, in honor of the 75th Anniversary of the Seattle Art Museum sheet size: 14 7/8 x 10 in. (37.8 x 25.4 cm)</td>
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<tr>
<td>14. 2013.31.8</td>
<td>Prints</td>
<td>Katsukawa Shunkō</td>
<td>The Actor Nakamura Nakazō I in the Role of a Daimyo's Retainer, 1780-85 Woodblock print; ink and color on paper Gift of Mary and Allan Kollar, in honor of the 75th Anniversary of the Seattle Art Museum sheet size: 12 1/4 x 6 in. (31.1 x 15.2 cm)</td>
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<tr>
<td>15. 2013.31.9</td>
<td>Prints</td>
<td>Ippitsusai Bunchō</td>
<td>The Actor Onoe Matsutake I in the Role of a Young Woman of Fashion, 1780s Woodblock print; ink and color on paper Gift of Mary and Allan Kollar, in honor of the 75th Anniversary of the Seattle Art Museum sheet size: 11 7/8 x 5 5/8 in. (30.2 x 14.3 cm)</td>
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<td>16. 2013.31.10</td>
<td>Prints</td>
<td>Tōshūsai Sharaku</td>
<td><em>The Actor Sawamura Sōjūrō III as Kujaku Saburō</em>, 1794 Woodblock print; ink and color on paper Gift of Mary and Allan Kollar, in honor of the 75th Anniversary of the Seattle Art Museum Sheet size: 12 3/4 x 8 3/4 in. (32.4 x 22.2 cm)</td>
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<td>17. 2014.32.2</td>
<td>Prints</td>
<td>Hosoda Eisui</td>
<td><em>Kisegawa of the Matsubaya House Holding a Fan</em>, 1800 Woodblock print; ink and color on paper Gift of Mary and Allan Kollar, in honor of the 75th Anniversary of the Seattle Art Museum Sheet size: 14 1/2 x 9 3/4 in. (36.8 x 24.8 cm)</td>
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<td>18. 2014.32.3</td>
<td>Prints</td>
<td>Hosoda Eisui</td>
<td><em>Segawa of the Matsubaya House</em>, 1800 Woodblock print; ink and color on paper Gift of Mary and Allan Kollar, in honor of the 75th Anniversary of the Seattle Art Museum Sheet: 15 x 10 in.</td>
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<td>19. 2014.32.5</td>
<td>Prints</td>
<td>Utagawa Toyokuni</td>
<td><em>Yosooi of the Matsubaya House</em>, 1798 - 1800 Woodblock print; ink and color on paper Gift of Mary and Allan Kollar 14 7/8 x 11 1/4 in. (37.8 x 28.6 cm)</td>
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<td>20. 2014.32.7</td>
<td>Prints</td>
<td>Utagawa Kunihisa</td>
<td><em>The Actor Segawa Michinosuke in a Female Role</em>, 1804 Woodblock print; ink and color on paper Gift of Mary and Allan Kollar Framed: 14 1/2 x 10 in.</td>
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<tr>
<td>21. 2017.23.4</td>
<td>Prints</td>
<td>Kitagawa Utamaro</td>
<td><em>Shizuka of the Tamaya House, from the series A Complete Set of the Great Beauties of the Present Day</em>, 1794 Woodblock print; ink and color on paper Gift of Mary and Allan Kollar, in honor of the 75th Anniversary of the Seattle Art Museum Sheet: 15 x 9 3/4 in. (38.1 x 24.8 cm)</td>
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<td>22. 2017.23.6</td>
<td>Prints</td>
<td>Kitagawa Utamaro</td>
<td><em>Hands inside the Sleeves (Futokorode), from the series Eight Views of Tea Stalls in Celebrated Places (Meisho koshikake hakkei)</em>, ca. 1795-96 Woodblock print; ink and color on paper Gift of Mary and Allan Kollar, in honor of the 75th Anniversary of the Seattle Art Museum Sheet: 15 x 9 1/2 in. (38.1 x 24.1 cm)</td>
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<td>23. 2017.23.7</td>
<td>Prints</td>
<td>Kitagawa Utamaro</td>
<td>Okita of the Naniwaya Studying Her Face in a Hand Mirror, 1795-96</td>
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<td>Prints</td>
<td>Kitagawa Utamaro</td>
<td>Teahouse Waitress behind a Bamboo Blind, from the series Eight Views of Tea Stalls in Celebrated Places, ca. 1795-96</td>
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<td>Kitagawa Utamaro</td>
<td>Beauty Reading a Letter under a Mosquito Net, 1795-98</td>
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<td>A High-Ranking Yūjo with a Client, 1799</td>
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<td>Kitagawa Utamaro</td>
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<td>Kitagawa Utamaro</td>
<td>Act Four (Yodanme), from the series Treasury of the Forty-Seven Loyal Retainers (Chushingura), 1801-02</td>
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<td>Act Six (Rokudanme), from the series Treasury of the Forty-Seven Loyal Retainers (Chushingura), 1801-02</td>
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<td>30.</td>
<td>Prints</td>
<td>Utagawa Hiroshige</td>
<td><em>Moon Cape, from the series One Hundred Views of Famous Places in Edo</em>, 1857 Woodblock print; ink and color on paper Gift of Mary and Allan Kollar, in honor of the 75th Anniversary of the Seattle Art Museum sheet: 14 1/8 x 9 3/4 in. (35.9 x 24.8 cm)</td>
</tr>
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<td>31.</td>
<td>Prints</td>
<td>Henri de Toulouse-Lautrec</td>
<td><em>Woman at her Toilette, Washing Herself</em> (<em>Femme qui se lave, La toilette</em>) <em>from the series</em> <em>Elles</em>, 1896 Color lithograph Portland Art Museum, Gift from the Collection of Laura and Roger Meier, 2003.10.2 Image: 20 1/2 in x 15 7/8 in; sheet: 20 1/2 in x 15 7/8 in</td>
</tr>
<tr>
<td>32.</td>
<td>Prints</td>
<td>Henri de Toulouse-Lautrec</td>
<td><em>Woman in Corset</em> (<em>Femme en corset</em>) <em>from the series</em> <em>Elles</em>, 1896 Portland Art Museum, Gift from the Collection of Laura and Roger Meier, 2003.10.6 Sheet: 20 5/8 × 15 7/8 in. (52.4 × 40.3 cm)</td>
</tr>
<tr>
<td>33.</td>
<td>Prints</td>
<td>Henri de Toulouse-Lautrec</td>
<td><em>Woman with Hand Mirror</em> (<em>Femme à glace, la glace à main</em>) <em>from the series</em> <em>Elles</em>, 1896 Portland Art Museum, Gift from the Collection of Laura and Roger Meier, 2003.10.3 Image: 20 1/2 in x 15 3/4 in; sheet: 20.5 x 15 3/4 in</td>
</tr>
<tr>
<td>35.</td>
<td>Prints</td>
<td>Henri Rivière</td>
<td><em>Thirty-Six Views of the Eiffel Tower</em> (<em>Les Trente-Six Vues de la Tour Eiffel</em>), 1902 Illustrated bound book with thirty-six lithographs, housed in a paperboard slipcase Portland Art Museum, Museum Purchase: Jean Y. Roth Memorial Fund, 2012.104.1a,b Album: 11 1/2 × 9 1/4 × 5/8 in. (29.2 × 23.5 × 1.6 cm) Image: 10 1/2 × 9 in. (26.7 × 22.9 cm)</td>
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<tr>
<td>Object Number</td>
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<td>Attribution</td>
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<tr>
<td>37. T2022.20.1</td>
<td>Prints</td>
<td>Jules Cheret</td>
<td><em>Bal au Moulin Rouge</em>, 1892 Color lithograph Image: 48 3/4 × 34 3/4 in. (123.8 × 88.3 cm)</td>
</tr>
<tr>
<td>38. T2022.20.2</td>
<td>Prints</td>
<td>Jules Cheret</td>
<td><em>Exposition de la Gravure Japonaise</em>, 1890 Color lithograph Overall: 38 × 52 3/4 in. (96.5 × 134 cm) Image: 32 1/8 × 46 5/8 in. (81.6 × 118.4 cm)</td>
</tr>
<tr>
<td>39. T2022.20.3</td>
<td>Prints</td>
<td>Theophile Alexandre Steinlen</td>
<td><em>Le Chat Noir</em>, 1896 Color lithograph Overall: 64 × 48 1/4 in. (162.6 × 122.6 cm) Image: 53 7/8 × 38 5/8 in. (136.8 × 98.1 cm)</td>
</tr>
<tr>
<td>40. T2022.20.4</td>
<td>Prints</td>
<td>Félix Valloton</td>
<td><em>Ah! La Pé...la Pé...La Pepinière!!! Revue</em>, 1898 Color lithograph Overall: 57 × 44 3/4 in. (144.8 × 113.7 cm) Image: 48 × 35 3/4 in. (121.9 × 90.8 cm)</td>
</tr>
<tr>
<td>41. T2022.20.5</td>
<td>Prints</td>
<td>Henri de Toulouse-Lautrec</td>
<td><em>Un Monsieur et une dame (Programme pour L'Argent)</em>, 1895 Color lithograph Overall: 19 1/2 × 15 1/2 in. (49.5 × 39.4 cm) Image: 12 1/2 × 9 1/2 in. (31.8 × 24.1 cm)</td>
</tr>
<tr>
<td>42. T2022.20.6</td>
<td>Prints</td>
<td>Henri de Toulouse-Lautrec</td>
<td><em>Playbill for &quot;Le Chariot de Terre Cuite&quot; (The Little Clay Cart)</em>, 1895 Color lithograph Image: 17 3/8 × 10 7/8 in. (44.1 × 27.6 cm)</td>
</tr>
<tr>
<td>43. T2022.20.7</td>
<td>Prints</td>
<td>Henri de Toulouse-Lautrec</td>
<td><em>Le Gage</em>, 1897 Lithograph Image: 17 3/8 × 10 7/8 in. (44.1 × 27.6 cm)</td>
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<td>Object Number</td>
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<td>44. T2022.20.8</td>
<td>Prints</td>
<td>Henri de Toulouse-Lautrec</td>
<td><em>A Scene from Offenbach's La Belle Hélène</em>, 1900 Lithograph</td>
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<td>Image: 14 1/2 × 10 3/4 in. (36.8 × 27.3 cm)</td>
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<tr>
<td>45. T2022.20.10</td>
<td>Prints</td>
<td></td>
<td><em>La Farandole</em>, 1884 Lithograph</td>
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<td></td>
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<td>Overall: 29 1/2 × 21 3/4 in. (74.9 × 55.2 cm) Image: 28 × 21 3/4 in. (71.1 × 55.2 cm)</td>
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<tr>
<td>46. T2022.20.11</td>
<td>Prints</td>
<td>Henri de Toulouse-Lautrec</td>
<td>&quot;<em>Pauvre Pierreusel!</em>, 1893 Color lithograph</td>
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<td></td>
<td>Overall: 19 × 15 3/16 in. (48.3 × 38.6 cm) Image: 12 1/8 × 9 in. (30.8 × 22.9 cm)</td>
</tr>
<tr>
<td>47. T2022.20.12</td>
<td>Prints</td>
<td>Henri de Toulouse-Lautrec</td>
<td><em>Étude de Femme (Music Sheet)</em>, 1893 Color lithograph</td>
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<td>Overall: 10 15/16 × 6 15/16 in. (27.8 × 17.6 cm) Image: 10 1/2 × 6 7/8 in. (26.7 × 17.5 cm)</td>
</tr>
<tr>
<td>48. T2022.20.13</td>
<td>Prints</td>
<td>Henri de Toulouse-Lautrec</td>
<td><em>Le theatre libre</em>, Color lithograph</td>
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<td>Overall: 15 7/8 × 12 7/8 in. (40.3 × 32.7 cm) Image: 7 3/4 × 6 1/8 in. (19.7 × 15.6 cm)</td>
</tr>
<tr>
<td>49. T2022.20.14</td>
<td>Prints</td>
<td>Henri de Toulouse-Lautrec</td>
<td><em>Cover for Elles series</em>, 1896 Color lithograph</td>
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<td>Overall: 34 × 27 1/2 in. (86.4 × 69.9 cm) Image: 25 × 19 in. (63.5 × 48.3 cm)</td>
</tr>
<tr>
<td>50. T2022.20.15</td>
<td>Prints</td>
<td>Henri de Toulouse-Lautrec</td>
<td><em>Reine de Joie</em>, 1892 Color lithograph</td>
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<td>Overall: 66 1/2 × 49 1/2 in. (168.9 × 125.7 cm) Image: 53 3/4 × 36 3/8 in. (136.5 × 92.4 cm)</td>
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<tr>
<td>Object Number</td>
<td>Classification</td>
<td>Attribution</td>
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<tr>
<td>51. T2022.20.16</td>
<td>Prints</td>
<td>Henri de Toulouse-Lautrec</td>
<td>“Le Débauche” - cover for Catalogues d'Affiches Artistiques, 1896 Color lithograph  Overall: 19 × 23 in. (48.3 × 58.4 cm) Sheet: 10 15/16 × 14 3/4 in. (27.8 × 37.5 cm) Image: 9 1/4 × 12 1/2 in. (23.5 × 31.8 cm)</td>
</tr>
<tr>
<td>52. T2022.20.17</td>
<td>Prints</td>
<td>Henri de Toulouse-Lautrec</td>
<td>“Les Vieux Papillons” (Old Flirts), 1895 Lithograph  Overall: 18 3/4 × 15 3/4 in. (47.6 × 40 cm) Image: 10 7/8 × 8 1/8 in. (27.6 × 20.6 cm)</td>
</tr>
<tr>
<td>53. T2022.20.18</td>
<td>Prints</td>
<td>Henri de Toulouse-Lautrec</td>
<td>Yvette Guilbert - Sur la scene cover, 1898 Lithograph  Overall: 24 1/4 × 19 1/4 in. (61.6 × 48.9 cm) Image: 20 3/16 × 14 3/4 in. (51.3 × 37.5 cm)</td>
</tr>
<tr>
<td>54. T2022.20.19</td>
<td>Prints</td>
<td>Henri de Toulouse-Lautrec</td>
<td>Frontispiece - Yvette Guilbert before the Prompter's Box, 1898 Lithograph  Overall: 23 1/4 × 18 1/2 in. (59.1 × 47 cm) Image: 19 3/4 × 14 3/4 in. (50.2 × 37.5 cm)</td>
</tr>
<tr>
<td>55. T2022.20.20</td>
<td>Prints</td>
<td>Henri de Toulouse-Lautrec</td>
<td>YG Saluant le Public (Bowing to the Audience), 1898 Color lithograph  Overall: 21 × 17 1/2 in. (53.3 × 44.5 cm) Sheet size: 19 1/8 × 14 3/4 in. (48.6 × 37.5 cm) Image: 12 3/4 × 10 1/2 in. (32.4 × 26.7 cm)</td>
</tr>
<tr>
<td>56. T2022.20.21</td>
<td>Prints</td>
<td>Henri Gabriel Ibels</td>
<td>Yvette Guilbert, 1894 Lithograph  Overall: 32 1/2 × 18 3/4 in. (82.6 × 47.6 cm) Image: 24 × 18 3/4 in. (61 × 47.6 cm)</td>
</tr>
<tr>
<td>Object Number</td>
<td>Classification</td>
<td>Attribution</td>
<td>Title, date, Medium, Credit Line, Dimensions</td>
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<tr>
<td>58. T2022.20.23</td>
<td>Photographs</td>
<td>Charles Reutlinger</td>
<td>Yvette Guilbert, 1894</td>
</tr>
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<td></td>
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<td>Overall: 11 1/8 × 8 1/2 in. (28.3 × 21.6 cm)</td>
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<td>Image: 6 1/2 × 4 1/4 in. (16.5 × 10.8 cm)</td>
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<tr>
<td>59. T2022.20.24</td>
<td>Photographs</td>
<td></td>
<td>Yvette Guilbert,</td>
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<td>Overall: 16 × 11 in. (40.6 × 27.9 cm)</td>
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<td>Image: 5 3/8 × 3 3/8 in. (13.7 × 8.6 cm)</td>
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<tr>
<td>60. T2022.20.25</td>
<td>Prints</td>
<td>Henri de Toulouse-Lautrec</td>
<td>La Goulue and Her Sister, 1892</td>
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<td>Color lithograph</td>
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<td></td>
<td></td>
<td>Overall: 29 1/2 × 24 1/2 in. (74.9 × 62.2 cm)</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>sheet size: 23 1/4 × 18 in. (59.1 × 45.7 cm)</td>
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<td>Image: 18 1/8 × 13 5/8 in. (46 × 34.6 cm)</td>
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<tr>
<td>61. T2022.20.26</td>
<td>Prints</td>
<td>Henri de Toulouse-Lautrec</td>
<td>La Goulue,</td>
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<td>Lithograph</td>
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<td>Overall: 26 1/2 × 23 1/2 in. (67.3 × 59.7 cm)</td>
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<td>Image: 13 1/2 × 10 1/2 in. (34.3 × 26.7 cm)</td>
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<tr>
<td>62. T2022.20.27</td>
<td>Prints</td>
<td>Jules Cheret</td>
<td>Loie Fuller, 1894</td>
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<td>Color lithograph</td>
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<td>Overall: 61 1/2 × 46 1/2 in. (156.2 × 118.1 cm)</td>
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<td>Image: 47 7/8 × 33 5/8 in. (121.6 × 85.4 cm)</td>
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<tr>
<td>63. T2022.20.28</td>
<td>Prints</td>
<td>Henri de Toulouse-Lautrec</td>
<td>Aristide Bruant, Prochainement au Theatre, 1893</td>
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<td>Lithograph</td>
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<td>Overall: 39 × 30 in. (99.1 × 76.2 cm)</td>
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<td>Image: 31 9/16 × 22 3/8 in. (80.2 × 56.8 cm)</td>
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<tr>
<td>64. T2022.20.29</td>
<td>Prints</td>
<td>Henri de Toulouse-Lautrec</td>
<td>Pour Toi, 1893</td>
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<td></td>
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<td>Lithograph</td>
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<td>Image: 11 5/8 × 8 1/2 in. (29.5 × 21.6 cm)</td>
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</table>
| 65. T2022.20.30 | Prints         | Henri de Toulouse-Lautrec    | *Cléo de Mérode*, 1898  
Lithograph  
Image: 12 1/2 × 10 1/2 in. (31.8 × 26.7 cm) | ![Image](image_url) |
Color lithograph  
Overall: 36 1/2 × 43 1/4 in. (92.7 × 109.9 cm)  
Image: 23 3/4 × 31 3/8 in. (60.3 × 79.7 cm) | ![Image](image_url) |
Color lithograph  
Overall: 44 × 36 3/4 in. (111.8 × 93.3 cm)  
Image: 31 × 23 3/4 in. (78.7 × 60.3 cm) | ![Image](image_url) |
Color lithograph  
Overall: 45 × 37 in. (114.3 × 94 cm)  
Image: 30 3/4 × 22 7/8 in. (78.1 × 58.1 cm) | ![Image](image_url) |
| 69. T2022.20.34 | Prints         | Henri de Toulouse-Lautrec    | *Aristide Bruant, at His Cabaret*, 1893  
Color lithograph  
Overall: 60 × 44 1/2 in. (152.4 × 113 cm)  
Image: 52 3/4 × 38 in. (134 × 96.5 cm) | ![Image](image_url) |
| 70. T2022.23.1  | Prints         | Henri de Toulouse-Lautrec    | *Divan Japonais*, 1892  
Color lithograph  
41 1/2 x 33 1/2 in. | ![Image](image_url) |
| 71. T2022.23.2  | Prints         | Henri de Toulouse-Lautrec    | *Englishman at Moulin Rouge*, 1892  
Color lithograph  
18 1/4 x 14 3/4 in. | ![Image](image_url) |
| 72. T2022.23.3  | Prints         | Torii Kiyomine               | *A Beauty of the Eastern Brocade*, ca. 1804-10  
Woodblock print: ink and color on paper  
15 x 10 in. | ![Image](image_url) |
<table>
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<th>Object Number</th>
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<th>Title, date, Medium, Credit Line, Dimensions</th>
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<tr>
<td>73.</td>
<td>Prints</td>
<td>Kitagawa Utamaro</td>
<td>Delivering a Letter, from the series Elegant Five-Needled Pine, 1797-98</td>
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<td>Woodblock print: ink and color on paper</td>
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<td></td>
<td></td>
<td>15 x 10 in.</td>
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<td>74.</td>
<td>Prints</td>
<td>Henri de Toulouse-Lautrec</td>
<td>Elles - The Seated Clowness, 1896</td>
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<td></td>
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<td></td>
<td>Color lithograph</td>
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<td>20 x 15 3/4 in.</td>
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<td>75.</td>
<td>Prints</td>
<td>Chobunsai Eishi</td>
<td>A Geisha Wards off Unwanted Attention, ca. 1795</td>
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<td>Woodblock print: ink on paper</td>
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<td>25 1/2 x 4 3/4 in.</td>
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<tr>
<td>76.</td>
<td>Prints</td>
<td>Katsukawa Shunshō</td>
<td>The Actor Ichikawa Danjūrō V as Arakawa Tarō, 1778</td>
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<td>Woodblock print: ink and color on paper</td>
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<td>12 1/2 x 5 3/4 in.</td>
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<tr>
<td>77.</td>
<td>Prints</td>
<td>Katsukawa Shunkō</td>
<td>The Actor Nakamura Tomijūrō in the Lion Dance, 1778</td>
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<td>Woodblock print: ink and color on paper</td>
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<td>17 4/5 x 6 in.</td>
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<td>78.</td>
<td>Prints</td>
<td>Kitagawa Utamaro</td>
<td>Portrait of Osan, ca. 1800</td>
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<td>Woodblock print: ink and color on paper</td>
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<td>15 x 9 3/4 in.</td>
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<td>79.</td>
<td>Prints</td>
<td>Utagawa Hiroshige</td>
<td>Dawn at the Entrance to Yoshiwara, from the series One Hundred Views of Famous Places in Edo, 1857</td>
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<td>Woodblock print: ink and color on paper</td>
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<td>13 1/2 x 9 in.</td>
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<tr>
<td>80.</td>
<td>Prints</td>
<td>Utagawa Toyokuni</td>
<td>The Much-Frequented Komachi (Kayoi Komachi), ca. 1795</td>
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<td>Woodblock print: ink and color on paper</td>
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<td>14 5/8 x 10 in.</td>
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<td>81. T2022.36.2</td>
<td>Prints</td>
<td>Kitagawa Utamaro</td>
<td>&quot;Pensive Love, ca. 1793 Woodblock print: ink and color on paper with pink mica 15 x 10 in.</td>
<td></td>
</tr>
<tr>
<td>82. T2022.36.3</td>
<td>Prints</td>
<td>Kitagawa Utamaro</td>
<td>&quot;Needlework, from the Untitled Series of Scenes of Everyday Life, ca. 1797-98 Woodblock print: ink and color on paper 15 1/3 x 10 1/3 in.</td>
<td></td>
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<tr>
<td>83. T2022.36.4</td>
<td>Prints</td>
<td>Kitagawa Utamaro</td>
<td>&quot;Gun&quot; prostitute, from the series Five Shades of Ink in the Northern Quarter, ca. 1794-95 Woodblock print: ink and color on paper 14 3/4 x 10 1/8 in.</td>
<td></td>
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<tr>
<td>84. T2022.37.1</td>
<td>Prints</td>
<td>Ombres Parisiennes,</td>
<td>Color lithograph Promised gift to the Portland Art Museum from Daniel Bergsvik &amp; Donald Hastler Image: 46 1/2 × 32 1/4 in. (118.1 × 81.9 cm) Mounted on linen: 49 1/2 × 35 1/4 in. (125.7 × 89.5 cm)</td>
<td></td>
</tr>
<tr>
<td>85. T2022.37.2</td>
<td>Prints</td>
<td>Theophile Alexandre Steinlen</td>
<td>&quot;Le Reve, 1890 Color lithograph Promised gift to the Portland Art Museum from Daniel Bergsvik &amp; Donald Hastler Image: 35 × 24 3/4 in. (88.9 × 62.9 cm) Mounted on linen: 38 1/8 × 27 7/8 in. (96.8 × 70.8 cm)</td>
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</tr>
<tr>
<td>86. T2022.37.3</td>
<td>Prints</td>
<td>Emmanuel-Joseph-Raphael Orazi</td>
<td>&quot;Loie Fuller Theatre, 1900 Color lithograph Promised gift to the Portland Art Museum from Daniel Bergsvik &amp; Donald Hastler 78 1/4 × 25 1/4 in. (198.8 × 64.1 cm)</td>
<td></td>
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<tr>
<td>87. T2022.38.1</td>
<td>Prints</td>
<td>Henri de Toulouse-Lautrec</td>
<td>&quot;Moulin Rouge, 1891 Color lithograph 74 13/16 × 45 7/8 in. (190 × 116.6 cm)</td>
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<td>Object Number</td>
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| 88. T2022.38.2 | Prints         | Henri de Toulouse-Lautrec | *Jane Avril*, 1893  
Color lithograph  
50 3/4 × 36 1/2 in. (128.9 × 92.7 cm) |
| 89. T2022.38.3 | Prints         | Henri de Toulouse-Lautrec | *Macelle Lender*, 1895  
Color lithograph  
22 3/4 × 16 1/2 in. (57.8 × 41.9 cm) |
In-gallery texts

Through Japanese prints of the Edo period (1603–1868) and the work of Henri de Toulouse-Lautrec, we found intriguing parallels between 18th- to mid-19th-century Edo (present-day Tokyo) and late 19th-century Paris. While both cities were enjoying peace and prosperity after periods of political turmoil, both were also facing a multitude of challenges to the status quo from the rising middle classes. In Edo, townspeople pursued hedonistic lifestyles as a way of defying the state-sanctioned social hierarchy that positioned them at the bottom. That mentality contributed to a booming urban culture, which facilitated the massive production and wide distribution of woodcut prints and illustrated books. Many of these pictures arrived in France in the 1860s, a time when the French art world and its society at large were undergoing substantial changes. Fin-de-siècle Paris, like Edo before it, saw the rise of anti-establishment attitudes and a bohemian subculture. Entertainment venues such as the iconic Moulin Rouge emerged in the Montmartre district, a hub of Parisian nightlife. Meanwhile, Lautrec and his contemporaries searched for fresh and more expressive art forms, and they found much-needed novelty in Japanese prints.

Presenting around ninety works—choice examples drawn from the Seattle Art Museum’s Japanese prints collection as well as loans of Lautrec’s and his peers’ work—this exhibition offers a critical look at the renegade spirit inhabiting the graphic arts in both Edo and Paris, highlighting the social impulses—pleasure seeking and rising celebrity culture—behind a burgeoning art production.

Picnicking under Cherry Blossoms and Boating on the Sumida River, mid-1700s
Pair of six-panel screens; ink, color, and gold on paper
Edo period (1603–1868)
Miyagawa school
Japanese
Margaret E. Fuller Purchase Fund, 62.133.1-2

This pair of screens offers idealized yet revealing snapshots of lives in Edo. A spring scene unfolds on the right screen: several groups of people enjoy music and dance while eating and drinking under cherry blossoms as an upper-class woman arrives in a palanquin. The season changes to summer on the left screen, in which the city’s residents cool themselves on the Sumida River. On board the boats musicians and dancers entertain the guests and cooks prepare food. People of different walks of life pass over the bridge: samurai on horseback, a monk, and a woman with a servant carrying a parasol.

Ball at the Moulin Rouge, 1889
Color lithograph
Jules Chéret
French, 1836–1932
On loan from John and Joyce Price Collection, T2022.20.1

Known as the “father of the poster,” Jules Chéret produced this iconic poster when the famous dance hall opened in Montmartre, the hub of Parisian nightlife in 1889. Two years later, Henri de Toulouse-Lautrec created his version of Moulin Rouge, one that would surpass any earlier designs. It is on display in the next room.

Ombres Parisiennes (Parisian Shadow), ca. 1905
Color lithograph
Artist unknown
French
On loan from Daniel Bergsvik and Donald Hastler Collection, T2022.37.1
Shadow theater was brought back to France by voyagers to Asia in the mid-18th century. Most significant to Henri de Toulouse-Lautrec and his contemporaries were the sophisticated shadow plays developed by Henri Rivière and others from Japanese prototypes at the Chat Noir in the 1880s. In this poster, the audience is awed by the “lyric spectacle,” as the caption duly notes.

**Divan Japonais**, 1892  
Color lithograph  
**Henri de Toulouse-Lautrec**  
French, 1864–1901  
On loan from Mary and Allan Kollar Collection, T2022.23.1

Capitalizing on the rage for all things Japanese, the café-concert Divan Japonais offered the latest in French entertainment in a pseudo-Japanese interior. Here, the artist captures the red-haired dance star Jane Avril in an elegant profile as she enjoys a performance of another star, Yvette Guilbert, who can be identified by her signature long black gloves.

**Thirty-Six Views of the Eiffel Tower**, 1902  
Illustrated bound book with 36 lithographs  
**Henri Rivière**  
French, 1864–1951

On loan from Portland Art Museum, Museum Purchase: Jean Y. Roth Memorial Fund, 2012.104.1a–b

An homage to Katsushika Hokusai’s *Thirty-Six Views of Mount Fuji*, Rivière’s *Thirty-Six Views of the Eiffel Tower* similarly captures a landmark through various vantage points, seasons, and moods. Details of Parisians’ daily lives were incorporated as part of the compositions. Interestingly, Rivière opted for lithographs rather than woodcuts for his *Thirty-Six Views*.

**Yoshida on the Tōkaidō**, from the series *Thirty-Six Views of Mount Fuji*, ca. 1830–32  
Woodblock print; ink and color on paper  
Edo period (1603–1868)  
**Katsushika Hokusai**  
Japanese, 1760–1849  
Gift of Mary and Allan Kollar, in honor of the 75th Anniversary of the Seattle Art Museum, 2010.47.1

Hokusai’s *Thirty-Six Views of Mount Fuji* is the first major landscape series in the history of Japanese prints. The series, which includes the famed Great Wave, was instantly popular after its launch in the New Year of 1831, so the publisher later expanded it by ten designs. This print focuses on people at a teahouse more than on the mountain itself, with a view of Mount Fuji in the distance on the left.

**Exhibition of Japanese Prints**, 1890  
Color lithograph  
**Jules Chéret**  
French, 1836–1932  
On loan from John and Joyce Price Collection, T2022.20.2

This advertisement was created for an influential Japanese art exhibition in 1890 initiated by Siegfried Bing, an important German dealer of Japanese and Chinese art in Paris. Illustrated here is a painting of a *yūjo* (sex worker; literally, “play woman”) holding a letter, a work by Ichiyasai Kuniyoshi (1797–1861) included in the exhibition. It is apparent that Chéret was content to borrow motifs directly from his sources, whereas Henri de Toulouse-Lautrec would absorb and transform Japanese idioms.
Entertainment: Shitamachi and Montmartre

The mercantile district to which Edo townspeople were legally restricted, Shitamachi (literally, “lower city”) was home to popular entertainments: sumo wrestling, Kabuki theater, and music and dance in teahouses and in the pleasure quarter. Flamboyant Kabuki actors, the onstage heroes, became sensations both in the theater and in ukiyo-e prints. Idealized beautiful women working in teahouses and brothels were also common subjects.

Likewise, Montmartre, Paris’s fin-de-siècle entertainment hub, had its own subculture and served as the gathering place for bohemians. It was in Montmartre, the center of Henri de Toulouse-Lautrec’s social life and career, that he encountered dancers, singers, and sex workers who would become the subject of his work. Through his representations of those on the fringes of society, he crafted his own version of modern Parisian life.

Moulin Rouge: La Goulue, 1891
Color lithograph
Henri de Toulouse-Lautrec
French, 1864–1901
On loan from Spencer Hawes Collection, T2022.38.1

Lautrec made his name overnight with this monumental and highly original poster. The dramatic perspective, bold use of flattened planes of color, and silhouetted spectators—reminiscent of the shadow theater—all nod to the influence of Japanese woodcuts on the young French artist.

Tour of the Chat Noir, 1896
Color lithograph
Théophile Alexandre Steinlen
French, born Switzerland, 1859–1923
On loan from John and Joyce Price Collection, T2022.20.3

At the heart of bohemian Montmartre, the Chat Noir cabaret, founded in 1881, attracted artists, poets, and playwrights, as well as the upper classes of Parisian society, who flocked to hear the latest chansonniers (singers who could also be songwriters) and view productions of the shadow theater. Born in Switzerland, Steinlen moved to Paris in 1881 and settled in Montmartre. He was introduced to the avant-garde literary and artistic world of the cabaret, where he mingled with artists such as Henri de Toulouse-Lautrec and the musician Aristide Bruant, who became a subject for both Steinlen and Lautrec.

Dance at the Moulin Rouge, 1899
Color lithograph
Jacques Villon
French, 1875–1963
On loan from Portland Art Museum, Gift of James D. Burke in honor of Walker Cahall, 2015.75.3

The Englishman at the Moulin Rouge, 1892
Color lithograph
Henri de Toulouse-Lautrec
French, 1864–1901
On loan from Mary and Allan Kollar Collection, T2022.23.2

In one of the first lithographs Lautrec created in his career, a man leans forward to proposition two women. (The model for the man was the young English painter William Warrener.) Lautrec made the Englishman appear lecherous and the women avaricious as if suggesting they were all decadent in their own ways.
Ah! La Pé . . . la Pé . . . La Pépinière!!! Revue, 1898
Color lithograph
Félix Vallotton
Swiss, 1865-1925
On loan from John and Joyce Price Collection, T2022.20.4

The Swiss-born and Paris-educated artist suggests the thrill of the theater in this poster of 1898. The Concert de la Pépinière was a popular café-concert near the Saint-Lazare train station, a short walk from Montmartre.

Program cover for the play L’Argent, 1895
Color lithograph
Henri de Toulouse-Lautrec
French, 1864-1901
On loan from John and Joyce Price Collection, T2022.20.5

Lautrec frequented the avant-garde theaters of Paris. He created several designs for theater programs, such as this one for the play L’Argent (Money). Although the production was billed as a comedy in four acts, here he suggests a tense moment between a glowering woman and a hastily retreating gentleman.

Playbill for Le Chariot de Terre Cuite (The Little Clay Cart), 1895
Color lithograph
Henri de Toulouse-Lautrec
French, 1864-1901
On loan from John and Joyce Price Collection, T2022.20.6

Le Gage, 1897
Lithograph
Henri de Toulouse-Lautrec
French, 1864-1901
On loan from John and Joyce Price Collection, T2022.20.7

A Scene from Offenbach’s La Belle Hélène, 1900
Lithograph
Henri de Toulouse-Lautrec
French, 1864-1901
On loan from John and Joyce Price Collection, T2022.20.8

La Farandole, 1884
Lithograph
Jules Chéret
French, 1836-1932
On loan from John and Joyce Price Collection, T2022.20.10

Le Rêve, 1890
Color lithograph
Théophile Alexandre Steinlen
French, born Switzerland, 1859–1923
On loan from Daniel Bergsvik and Donald Hastler Collection, T2022.37.2

In this Art Nouveau-style poster for the ballet Le Rêve (The Dream), Steinlen adapted Japanese folding fans as the main prop for both the dancers and the stage set. His iconic poster advertising the Chat Noir cabaret is displayed on an adjacent wall in this gallery.
**A Dancer Performing Heron Maiden**, ca. 1766–68
Woodblock print; ink and color on paper
Edo period (1603–1868)

**Suzuki Harunobu**
Japanese, 1725–1770
Gift of Mary and Allan Kollar, in honor of the 75th Anniversary of the Seattle Art Museum, 2013.31.3

The story of Heron Maiden was adapted to the Kabuki stage and first performed in Edo in 1762. Here, a dancer dressed as a white heron performs the heron dance as three young women play the *shamisen* (a three-stringed instrument) for a samurai guest. Harunobu, whose signature appears on the folding screen behind the musicians, is known for his portrayal of youthful beauty.

**Hands inside the Sleeves, from the series Eight Views of Tea Stalls in Celebrated Places**, ca. 1795–96
Woodblock print; ink and color on paper
Edo period (1603–1868)

**Kitagawa Utamaro**
Japanese, 1753–1806
Gift of Mary and Allan Kollar, in honor of the 75th Anniversary of the Seattle Art Museum, 2017.23.6

“Eight famous views” is a common subject in poetry and paintings in East Asia. Drawing on that theme, Utamaro featured waitresses at eight popular tea stalls in Edo in the series *Eight Views of Tea Stalls in Celebrated Places*. In this print, a waitress looks at a mirror—a device Utamaro often used to capture the state of mind of the subject, as also seen in another print displayed adjacent. The upper half of the print is seen through a bamboo blind, adding an intriguing veil to the face.

**Teahouse Waitress behind a Bamboo Blind, from the series Eight Views of Tea Stalls in Celebrated Places**, ca. 1795–96
Woodblock print; ink and color on paper
Edo period (1603–1868)

**Kitagawa Utamaro**
Japanese, 1753–1806
Gift of Mary and Allan Kollar, in honor of the 75th Anniversary of the Seattle Art Museum, 2017.23.8

**Okita of the Naniwaya Studying Her Face in a Hand Mirror**, 1795–96
Woodblock print; ink and color on paper
Edo period (1603–1868)

**Kitagawa Utamaro**
Japanese, 1753–1806
Gift of Mary and Allan Kollar, in honor of the 75th Anniversary of the Seattle Art Museum, 2017.23.7

**Moon Cape, from the series One Hundred Views of Famous Places in Edo**, 1857
Woodblock print; ink and color on paper
Edo period (1603–1868)

**Utagawa Hiroshige**
Japanese, 1797–1858
Gift of Mary and Allan Kollar, in honor of the 75th Anniversary of the Seattle Art Museum, 2017.23.23
From the celebrated series *One Hundred Views of Famous Places in Edo*, this print presents a silhouette of a female figure at the edge of the picture, provoking the viewer to imagine what might be happening in the room. In the background is a moonlit view of Edo Bay.

**Fashionable Spring Moon**, ca. 1847–52  
Woodblock print; ink and color on paper  
Edo period (1603–1868)  
**Utagawa Yoshitora**  
Japanese, active ca. 1836–1887  
Gift of Capt. D. W. Carpenter, 53.140

Silhouettes of a dancer and three musicians are visible through the sliding doors, as three waitresses in the hallway are busy running errands. The use of shadow is a compositional element also found in Henri de Toulouse-Lautrec's work.

**Confronting the Cherry Spirit**, 1834  
Woodblock print; ink and color on paper  
Edo period (1603–1868)  
**Utagawa Kunisada**  
Japanese, 1786–1865  
Gift of Mr. and Mrs. Hamilton R. Harris, 85.220

Caught between two warriors, the Cherry Spirit leaps through the light of a torch held by the warrior on the right; all else falls into shadow. The clever use of lighting and shadow visually transports the viewer to the stage to witness the climax of the performance.

**Act Four, from the series Treasury of the Forty-Seven Loyal Retainers**, 1801–2  
Woodblock print; ink and color on paper  
Edo period (1603–1868)  
**Kitagawa Utamaro**  
Japanese, 1753–1806  
Gift of Mary and Allan Kollar, in honor of the 75th Anniversary of the Seattle Art Museum, 2017.23.14

**Act Six, from the series Treasury of the Forty-Seven Loyal Retainers**, 1801–2  
Woodblock print; ink and color on paper  
Edo period (1603–1868)  
**Kitagawa Utamaro**  
Japanese, 1753–1806  
Gift of Mary and Allan Kollar, in honor of the 75th Anniversary of the Seattle Art Museum, 2017.23.15

**Actors in an Offstage Scene**, ca. 1850  
Woodblock print; ink and color on paper  
Edo period (1603–1868)  
**Utagawa Kunisada**  
Japanese, 1786–1865  
Gift of Capt. D. W. Carpenter, 53.136

This triptych offers a glimpse of Kabuki stars offstage, including actors of the Ichikawa family. Saruzō, an *onnagata* (actor specializing in female roles), stands in the middle wearing a kimono adorned with irises. The famed Ebizō wipes his face with a towel in front of a painting of a red-faced warrior.
Pleasure Quarters

The new capital city of Edo experienced a large influx of samurai from various parts of the country. That migration resulted in men outnumbering women by more than two to one in the city, giving rise to a booming sex industry. The main licensed brothel district in Edo was Yoshiwara, an enclosed area with its boundaries clearly marked by walls and a moat. Women working in Yoshiwara became a popular subject for *ukiyo-e* prints. Such prints of “beautiful women” (*bijin-ga*), notably those by Kitagawa Utamaro, were idealized portrayals of sex workers; they were commissioned by brothel owners and functioned as marketing materials. More than by their physical features, these “beautiful women” were ranked by culturally constructed notions of beauty: their skills in music, dance, calligraphy, or poetry.

Like those in Edo, the brothels in Paris were licensed, but the women working there were not educated, ranked, or promoted. Lauded as “the Utamaro of Montmartre,” Henri de Toulouse-Lautrec, despite his aristocratic family background, chose Parisian sex workers as a subject for his work, but instead of depicting their “beauty,” he portrayed realistic, unidealized images of their unadorned bodies.

Dawn at the Entrance to Yoshiwara, 1857  
Woodblock print; ink and color on paper  
Edo period (1603–1868)  
**Utagawa Hiroshige**  
Japanese, 1797–1858  
On loan from Mary and Allan Kollar Collection, T2022.23.10

At dawn, guests to Yoshiwara, the licensed brothel district in Edo, leave through the only entrance and exit: the Great Gate. Lovers parting at this hour is a tradition often described in Japanese literature. Here, Hiroshige turned it into a lyrical picture of the floating world.

Shizuka of the Tamaya House, 1794  
Woodblock print; ink and color on paper  
Edo period (1603–1868)  
**Kitagawa Utamaro**  
Japanese, 1753–1806  
Gift of Mary and Allan Kollar, in honor of the 75th Anniversary of the Seattle Art Museum, 2017.23.4

This print depicts a high-ranking sex worker holding a brush between her teeth as she rolls up a letter. The names of her attendants are written next to hers, confirming her status. The design was reworked from a previous one, in which the sitter’s thigh was revealed through her open kimono. As the composition changed, so did the name of the sitter, suggesting the portrait is a generalized image rather than a depiction of a specific woman.

Yosooi of the Matsubaya House, 1798–1800  
Woodblock print; ink and color on paper  
Edo period (1603–1868)  
**Utagawa Toyokuni**  
Japanese, 1769–1825  
Gift of Mary and Allan Kollar, in honor of the 75th Anniversary of the Seattle Art Museum, 2014.32.5

Kisegawa of the Matsubaya House Holding a Fan, 1800  
Woodblock print; ink and color on paper  
Edo period (1603–1868)  
**Hosoda Eisui**  
Japanese, active 1790–1823
**Gift of Mary and Allan Kollar, in honor of the 75th Anniversary of the Seattle Art Museum, 2014.32.2**

*Sugawara of the Tsuruya House with Two Attendants*, ca. 1775  
Woodblock print; ink and color on paper  
Edo period (1603–1868)  
*Isoda Koryūsai*  
Japanese, 1735–1790  
Gift of Mary and Allan Kollar, in honor of the 75th Anniversary of the Seattle Art Museum, 2013.31.6  
This print is from the *Models for Fashion* series, which was such a commercial success that its publication extended over five years, producing at least 140 designs. The prints were promotional materials for the brothels as well as for kimono merchants. Here, Sugawara of the Tsuruya brothel is dressed in the latest fashion, alongside her two attendants.

**Delivering a Letter**, 1797–98  
Woodblock print; ink and color on paper  
Edo period (1603–1868)  
*Kitagawa Utamaro*  
Japanese, 1753–1806  
On loan from Mary and Allan Kollar Collection, T2022.23.3  
A young maid is secretly slipping a letter into a geisha’s sleeve while whispering a message. This print is from the *Elegant Five-Needled Pine* series, which features five designs of pairs of figures shown in half-length. The collar of the geisha’s inner kimono is coated with mica, adding a sparkling touch.

**A Beauty of the Eastern Brocade**, ca. 1804-10  
Woodblock print; ink and color on paper  
Edo period (1603–1868)  
*Tori Kiyomine*  
Japanese, 1787–1868  
On loan from Mary and Allan Kollar Collection, T2022.23.4  
Kiyomine designed a series of prints that depict the beauties of Edo, many centered on the daily lives of sex workers in the pleasure quarter. Here, a woman lowers her head to adjust her hair, having tucked a roll of paper under her chin.

**Segawa of the Matsubaya House**, 1800  
Woodblock print; ink and color on paper  
Edo period (1603–1868)  
*Hosoda Eishi*  
Japanese, active 1790–1823  
Gift of Mary and Allan Kollar, in honor of the 75th Anniversary of the Seattle Art Museum, 2014.32.3  

**Beauty Reading a Letter under a Mosquito Net**, 1795–98  
Woodblock print; ink and color on paper  
Edo period (1603–1868)  
*Kitagawa Utamaro*  
Japanese, 1753–1806  
Gift of Mary and Allan Kollar, in honor of the 75th Anniversary of the Seattle Art Museum, 2017.23.9
Tagasode of the Tamaya House, 1800–1802
Woodblock print; ink and color on paper
Edo period (1603–1868)
Kitagawa Utamaro
Japanese, 1753–1806
Gift of Mary and Allan Kollar, in honor of the 75th Anniversary of the Seattle Art Museum, 2017.23.13

The subject of this series of prints is a parody of Ono no Komachi, a celebrated 9th-century female poet and a legendary beauty. The poem inscribed on this print alludes to Komachi’s literary talent. The sitter here, Tagasode of the Tamaya brothel, is gazing into a mirror. Her kimono and coiffure (hairstyle) suggest her high status, which is further confirmed by the inclusion of her attendants’ names in the inscription.

The Much-Frequented Komachi, ca. 1795
Woodblock print; ink and color on paper
Edo period (1603–1868)
Utagawa Toyokuni
Japanese, 1769–1825
On loan from a private collection, T2022.36.1

This print parodies a popular story drawn from a tragic Noh play. A woman is returning from visiting her favorite customer, knowing that their meetings will eventually end. The artist sprayed ink to render the mist in the dark. Henri de Toulouse-Lautrec adapted this technique for his work, such as the cover for Elles on view on an adjacent wall.

Cover for the album Elles, 1896
Color lithograph
Henri de Toulouse-Lautrec
French, 1864–1901
On loan from John and Joyce Price Collection, T2022.20.14

Elles is a suite of twelve lithographs depicting daily life in a brothel. The artist eschewed lascivious or titillating views, focusing instead on the boredom and the routine chores of the women. Although unnamed in the works’ titles, many of the women are identifiable from the sensitive graphite drawings that the artist made during his visits to the brothel.

Woman in a Corset, from the album Elles, 1896
Color lithograph
Henri de Toulouse-Lautrec
French, 1864–1901
On loan from Portland Art Museum, Gift from the Collection of Laura and Roger Meier, 2003.10.6

Lautrec transforms the erotic act of disrobing into another daily chore in this lithograph, the only sheet in Elles that includes a male figure with a sex worker.

Woman with Hand Mirror, from the album Elles, 1896
Color lithograph
Henri de Toulouse-Lautrec
French, 1864–1901
On loan from Portland Art Museum, Gift from the Collection of Laura and Roger Meier, 2003.10.3
The motif of a woman with a mirror is often used to offer a second view of the beauty of the woman. Lautrec subverts this trope by denying the spectator the reflection and by depicting a rather plain, uneroticized woman.

**Woman at Her Toilette, Washing Herself, from the album *Elles*, 1896**
Color lithograph
Henri de Toulouse-Lautrec
French, 1864–1901
On loan from Portland Art Museum, Gift from the Collection of Laura and Roger Meier, 2003.10.2

This print highlights Lautrec's superb draftsmanship. He captured the curve of the model's back, the wispy fringe of her bangs, and the solidity of her washbasin by using a variety of strokes with the lithographic crayon.

**Woman at the Tub, from the album *Elles*, 1896**
Color lithograph
Henri de Toulouse-Lautrec
French, 1864–1901
On loan from Portland Art Museum, Gift from the Collection of Laura and Roger Meier, 2003.10.3

Lautrec’s depictions of brothels are not without humor. In this scene, the shallow tub with its floating sponge suggests a giant fried egg in a skillet. Above the bent figure hangs a partial image of a nude woman accompanied by a goose that appears ready to peck her bare bottom.

**The Seated Clowness, from the album *Elles*, 1896**
Color lithograph
Henri de Toulouse-Lautrec
French, 1864–1901
On loan from Mary and Allan Kollar Collection, T2022.23.5

Unlike the other sheets in the *Elles* series, all of which take place in a brothel, this dazzling lithograph depicts the acrobat and dancer known as Cha-U-Kao—a play on words that references the chaos of the cancan dance—in another setting, perhaps a masked ball, judging from the figures behind her.

**“Pauvre Pierreuse!”, 1893**
Color lithograph
Henri de Toulouse-Lautrec
French, 1864–1901
On loan from John and Joyce Price Collection, T2022.20.11

**Étude de Femme, 1893**
Color lithograph
Henri de Toulouse-Lautrec
French, 1864–1901
On loan from John and Joyce Price Collection, T2022.20.12

**Program for Le Theatre Libre, 1893**
Color lithograph
Henri de Toulouse-Lautrec
French, 1864–1901
On loan from John and Joyce Price Collection, T2022.20.13
Reine de Joie (Queen of Joy), 1892
Color lithograph
Henri de Toulouse-Lautrec
French, 1864–1901
On loan from John and Joyce Price Collection, T2022.20.15

*Queen of Joy: Customs of the Demi-Monde* was a thinly veiled (and antisemitic) novel likely based on the life of Baron Rothschild. A contemporary critic hailed Lautrec's poster as “bright, attractive and superbly perverse.”

Débauchery, cover for *Catalogues d’Affiches Artistiques*, 1896
Color lithograph
Henri de Toulouse-Lautrec
French, 1864–1901
On loan from John and Joyce Price Collection, T2022.20.16

Lautrec’s images of decadent behavior sometimes feature humorous elements. Here, the figures' exaggerated poses, the lecherous expression on the man’s face, and the woman's upturned nose and precarious glass of champagne suggest equal parts farce and lust.

Old Flirts, 1895
Lithograph
Henri de Toulouse-Lautrec
French, 1864–1901
On loan from John and Joyce Price Collection, T2022.20.17

A Geisha Wards off Unwanted Attention, ca. 1795
Woodblock print; ink on paper
Edo period (1603–1868)
Hosoda Eishi
Japanese, 1756–1829
On loan from Mary and Allan Kollar Collection, T2022.23.6

In this “pillar-print” (a long, narrow format), a woman wards off a man who is reaching out his hand from behind a sliding door. The plectrum (or pick) in her right hand indicates that she plays the *shamisen* (a three-stringed instrument) and is hence a *geisha*, a woman who provided entertainment but not sexual service.

A Young Girl with Her Client, ca. 1710s
Woodblock print; ink on paper
Edo period (1603–1868)
Torii Kiyonobu I
Japanese, 1664–1729
Gift of Mary and Allan Kollar, 2011.40.1

This monochrome print is an early, nonexplicit example of Japanese *shunga* (erotic pictures). Almost all major print artists of the 18th and 19th centuries designed *shunga*, which were consumed by people across the social classes. The couple’s bare feet and the girl’s bashful look render a rather suggestively erotic picture.

A Sex Worker and Client Watched by Her Attendant, ca. 1710
Woodblock print; ink on paper
Edo period (1603–1868)
Torii Kiyonobu I
Japanese, 1664–1729
Gift of Mary and Allan Kollar, 2011.40.2
A High-Ranking Yūjo with a Client, 1799
Woodblock print; ink and color on paper
Edo period (1603–1868)
Kitagawa Utamaro
Japanese, 1753–1806
Gift of Mary and Allan Kollar, in honor of the 75th Anniversary of the Seattle Art Museum, 2017.23.12

This is an opening illustration for an album of erotic prints. While the other twelve prints depict explicit sexual encounters, this intimate scene portrays a high-ranking yūjo (sex worker; literally, “play woman”), judging from her elaborate coiffeur, alongside a recumbent young client smoking a tobacco pipe.

Needlework, ca. 1797–98
Woodblock print; ink and color on paper
Edo period (1603–1868)
Kitagawa Utamaro
Japanese, 1753–1806
On loan from a private collection, T2022.36.3

From a series of five prints that depict scenes of everyday life, this design shows a woman doing needlework. Her breasts are revealed through the translucent gauze, under which the cat has gotten caught. The veil-like fabric evokes, though suggestively, a sense of eroticism.

“Gun” Prostitute, 1794–95
Woodblock print; ink and color on paper
Edo period (1603–1868)
Kitagawa Utamaro
Japanese, 1753–1806
On loan from a private collection, T2022.36.4

One of five in a series, this print represents a sex worker of the lowest rank among the five depicted. The rank was called teppō (gun), which refers to the Teppō riverbank, one of the places where these women did sexual work. Her unadorned hair, exposed breasts, and dull kimono all signal her fringe position in the society.

Celebrity Culture

In both Edo and Paris, though at different times, a celebrity culture emerged as ascendant middle classes challenged the established social order and the circulation and active collecting of printed materials widened. In Edo, with the rise in popularity of Kabuki theater, its actors rose to stardom. Kabuki aficionados, both men and women, could identify famous actors in prints by their family crests or characteristic expressions. In Paris, the idea of a celebrity was evolving in the late 19th century. The luminaries of Montmartre rose to fame not because of their noble birth but because they were able to attract the limelight. Henri de Toulouse-Lautrec came onto the scene at a timely moment. Through his posters, widely distributed throughout the streets of Paris, he promoted entertainers to celebrity status and along the way became one himself, coming to symbolize Montmartre itself.

Stars are aligned in this gallery, from Kabuki actors in Edo to singers and dancers in Paris, notably those Lautrec made into household names: Yvette Guilbert, Jane Avril, and Aristide Bruant. Lautrec’s expressive portrayals of these stars are not always flattering, suggesting rather demanding lives in the spotlight and the harsh realities behind.
Café-concert star Yvette Guilbert was among Lautrec’s favorite models. She was known for her exaggerated gestures and emotions, along with her wit and eccentricity—all qualities that speak to Lautrec’s art. This album consists of eight lithographs plus a cover of the star onstage.

Yvette Guilbert was known for her stage costume, which featured elbow-length black gloves. Here, Lautrec exaggerated the position of her gloved arms to great effect, suggesting the elegance of this lanky performer.

The Reutlinger family operated their photo studio in Paris from 1850 to 1937. The studio was known for its portraits of Parisian celebrities of the period. This photo was likely taken in the 1890s, when the studio extended its business scope to encompass stage stars and actresses.
With the stage name La Goulue (The Glutton), a reference to her voracious appetite for living and her penchant for finishing customers' drinks, this famous dancer was the indisputable star of the high-kicking cancan dance, as seen in Lautrec's Moulin Rouge poster on view in the adjacent gallery. Here, La Goulue is not performing and is instead arm in arm with another woman, sometimes identified as her sister or, alternatively, her lover.

La Goulue, 1894
Lithograph
Henri de Toulouse-Lautrec
French, 1864–1901
On loan from John and Joyce Price Collection, T2022.20.25

Jane Avril, 1893
Color lithograph
Henri de Toulouse-Lautrec
French, 1864–1901
On loan from Spencer Hawes Collection, T2022.38.2

While Jane Avril became famous at the Moulin Rouge, she also performed in other venues. In this poster, she appeared at the Jardin de Paris, a café-concert on the illustrious Champs-Élysées. She created a unique style of movement, setting her feet at odd angles, as seen here. Lautrec ingeniously placed the scroll of the double bass in the lower right corner, creating a contrast with Avril's awkward posture.

Troupe de Mademoiselle Eglantine (Mademoiselle Eglantine's Troupe), 1896
Color lithograph
Henri de Toulouse-Lautrec
French, 1864–1901
On loan from John and Joyce Price Collection, T2022.20.31

In a letter addressing Lautrec as mon cher ami (my dear friend), Jane Avril commissioned this poster for her tour of England with Mademoiselle Eglantine's troupe. She is pictured at the far left, slightly out of step with her dance partners led by Mademoiselle Eglantine at the far right.

May Belfort, 1895
Color lithograph
Henri de Toulouse-Lautrec
French, 1864–1901
On loan from John and Joyce Price Collection, T2022.20.32

Lautrec was enchanted with Irish chanteuse May Belfort, making several lithographs of her in 1895. In this, his only poster for Belfort, he focused on her glossy black ringlets, which rhyme with the sinuous tail of her little black cat.

May Milton, 1895
Color lithograph
Henri de Toulouse-Lautrec
French, 1864–1901
On loan from John and Joyce Price Collection, T2022.20.33

May Milton, like May Belfort, came from Ireland. She commissioned this poster from Lautrec around the same time Belfort commissioned her poster (on display next to this one). Lautrec seems to have designed them as a pair with similar size and complementary colors. Here, Milton appears to float across the floorboards in her voluminous skirts. The calligraphic line of
her hem and the wormlike forms of her pink underskirts point to Lautrec’s appreciation of Japonesque arabesques (intertwined floral, foliate, and geometric patterns).

Loïe Fuller, 1893  
Color lithograph  
Jules Chéret  
French, 1836–1932  
On loan from John and Joyce Price Collection, T2022.20.27

Born and raised near Chicago, Loïe Fuller made her name in Paris with her invention of the “serpentine dance.” She elevated skirt dances into a spectacle by including moving lights, sound, and highly artistic choreography. She was among the most popular attractions in Paris, drawing both bohemian and bourgeois audiences.

Loïe Fuller Theatre, 1900  
Color lithograph  
Emmanuel-Joseph-Raphael Orazi  
French, born Italy, 1860–1934  
On loan from Daniel Bergsvik and Donald Hastler Collection, T2022.37.3

Loïe Fuller’s career coincided with the emergence of Art Nouveau in Paris. At the 1900 Paris World’s Fair, an Art Nouveau–style theater, the façade of which imitated the sweeping curves of her skirts, opened in Fuller’s name. This poster was designed as an advertisement for the theater. The long, hanging scroll-like format and the family crest-like decorations all nod to the widespread influence of Japanese art.

Aristide Bruant in His Cabaret, 1893  
Color lithograph  
Henri de Toulouse-Lautrec  
French, 1864–1901  
On loan from John and Joyce Price Collection, T2022.20.34

The singer and songwriter Aristide Bruant was the only male performer with whom Lautrec had a long successful working relationship. Bruant’s image was promoted and preserved through the posters created by Lautrec. His red scarf and black cape became his attributes, like the persimmon-colored robe for the Kabuki actor Danjūrō V did in Japanese prints. The simplicity of the design and the masterful composition make this one of Lautrec’s most enduring posters.

Aristide Bruant at the Mirliton, 1893  
Color lithograph  
Henri de Toulouse-Lautrec  
French, 1864–1901  
On loan from John and Joyce Price Collection, T2022.20.28

Aristide Bruant and his signature costume were so famous that passersby could identify him even from behind. Moreover, he was known for being playfully rude to his audiences. In this case, he literally turns his back on his adoring fans.

Marcelle Lender, 1895  
Color lithograph  
Henri de Toulouse-Lautrec  
French, 1864–1901  
On loan from Spencer Hawes Collection, T2022.38.3

Marcelle Lender was one of the most beloved stars of opera bouffe, a type of light opera that flourished in Paris from the mid-19th century. This portrait in profile shares compositional
affinities with Japanese prints of “beautiful women,” especially those by Kitagawa Utamaro, as seen in an example displayed next to this.

**Pour Toi, 1893**
Lithograph
**Henri de Toulouse-Lautrec**
French, 1864–1901
On loan from John and Joyce Price Collection, T2022.20.29

The lithograph shows the musician Désiré Dihau playing the bassoon. Both Lautrec, a cousin of Dihau’s, and Lautrec’s fellow artist Edgar Degas painted the bassoonist.

**Cléo de Mérode, 1898**
Lithograph
**Henri de Toulouse-Lautrec**
French, 1864–1901
On loan from John and Joyce Price Collection, T2022.20.30

This is one of the thirteen lithographs from the series Portraits of Actors and Actresses. Cléo de Mérode was a French dancer of international fame and a model for artists such as Lautrec and Edgar Degas. Known for her beauty, Mérode had a particular hairstyle that was much copied at the time. Here, Lautrec styled her with an oversized plumed hat, with her face faintly shown in profile.

**The Actor Sawamura Sōjūrō III as Kujaku Saburō, 1794**
Woodblock print; ink and color on paper
Edo period (1603–1868)
**Tōshūsai Sharaku**
Japanese, active 1794–1795
Gift of Mary and Allan Kollar, in honor of the 75th Anniversary of the Seattle Art Museum, 2013.31.10

In less than a year, Sharaku produced some of the most iconic images of Kabuki actors. This half-length portrait of Sōjūrō III is no exception. The actor’s face is full of tension, with the lips reduced to one line. The right hand rests firmly on the sword as if he is about to pull it out for a fight.

**The Actor Segawa Michinosuke in a Female Role, 1804**
Woodblock print; ink and color on paper
Edo period (1603–1868)
**Utagawa Kunihsa**
Japanese, active ca. 1801–1818
Gift of Mary and Allan Kollar, in honor of the 75th Anniversary of the Seattle Art Museum, 2014.32.7

In this rare print by Kunihsa, the famed onnagata (actor specializing in female roles) Segawa Michinosuke plays the ghost of Ōshū, a famous yūjo (sex worker; literally, “play woman”), in a Kabuki play performed at Edo’s Ichimura theater in 1804. It was said Ōshū’s beauty was so great that it could bring down an empire; the haughty look on the face attests to it.

**The Actor Onoe Matsutake I in the Role of a Young Woman of Fashion, 1780s**
Woodblock print; ink and color on paper
Edo period (1603–1868)
**Ippitsusai Bunchō**
Japanese, active ca. 1765–1792
Gift of Mary and Allan Kollar, in honor of the 75th Anniversary of the Seattle Art Museum, 2013.31.9
Danjūrō V, who usually played heroic or villainous male characters, is in female guise as the spirit of the monk Seigen in this print. The long, aquiline nose helps the informed viewer identify him. He was performing a dance in the play Keisei Momiji no Uchikake (Courtesan in an Over-Kimono of Maple Leaf Pattern), which was onstage at the Morita theater in 1772. The maple leaves on the outer kimono allude to the play.

Playing a character with super strength, Danjūrō V, with his signature persimmon-colored robe tied around his waist, lifts a large rock above his head. Like other artists of the Katsukawa school, Shunei also specialized in actor prints.

The Torii school was a key contributor to the development of Kabuki actor prints. This example was created with three color blocks—pink, yellow, and green—before full-color printing was invented in 1765. Here, actor Ōtani Hiroji II is imitating the aragoto ("rough stuff") acting style of the famed Danjūrō I.

In the play Date Nishiki Tsui no Yumitori (A Dandyish Brocade: Opposing Warriors) at the Morita theater in 1778, Danjūrō V played the warrior Arakawa Tarō. The profile view and the stunning robe in persimmon call to mind Henri de Toulouse-Lautrec’s prints of Aristide Bruant. The design of three nested squares on Danjūrō’s robe is the Ichikawa family crest.
The Actor Nakamura Tomijūrō in the Lion Dance, 1778
Woodblock print; ink and color on paper
Edo period (1603–1868)
Katsukawa Shunkō
Japanese, 1743–1812
On loan from Mary and Allan Kollar Collection, T2022.23.8

In his farewell performance at the Ichimura theater in Edo before his return to western Japan, Nakamura Tomijūrō performed a sequence of seven dances, showing off his superb acting skills. Shunkō designed one print for each dance; this one is for the lion dance.

Portrait of Osan, ca. 1800
Woodblock print; ink and color on paper
Edo period (1603–1868)
Kitagawa Utamaro
Japanese, 1753–1806
On loan from Mary and Allan Kollar Collection, T2022.23.9

Osan, wife of a chief mounter for scrolls at the court in Kyoto, was executed with her lover Mōhei for adultery in 1683. Her widely known story was adapted in the 1686 novel Five Women Who Loved Love as well as in a 1715 puppet theater play. Utamaro portrayed Osan as a beauty, as the tale has it; her blackened teeth indicate that she was married.

Pensive Love, ca. 1793
Woodblock print; ink and color on paper with pink mica
Edo period (1603–1868)
Kitagawa Utamaro
Japanese, 1753–1806
On loan from a private collection, T2022.36.2

A masterwork of Utamaro’s, this print captures the subtle feelings of this woman. She has shaved her eyebrows, indicating she is married, and she looks away as if deep in thought about an impossible love. The ookubi (literally, “bighead”) profile portrait is a signature design of Utamaro’s, and it is a feature that Henri de Toulouse-Lautrec deftly adapted, as seen in Marcelle Lender displayed nearby.