



***Toulouse-Lautrec and Friends:  
The Irene and Howard Stein Collection  
and  
Delacroix to Picasso:  
European Prints and Drawings from the High's Collection***  
**Teacher Resource**

**Exhibition Summaries**

*Toulouse-Lautrec and Friends: The Irene and Howard Stein Collection* celebrates the extraordinary gift from Irene and Howard Stein to the High Museum. Their intuitive sense of design and appreciation for art history led them on a journey of collecting that has resulted in an impressive collection of works on paper and sculpture. Building upon their previous gifts of work by Toulouse-Lautrec and others to the High's permanent collection, the promised gift of a further thirty works by Lautrec will make the High one of the major collections of the artist's work in the United States.

*Delacroix to Picasso: European Prints and Drawings from the High's Collection* is on view concurrently with *Toulouse-Lautrec and Friends*, showcasing European prints and drawings. The works represent a variety of European movements from Romanticism to early twentieth-century modernism. Featured artists include Eugène Delacroix, Jean-François Millet, Georges Braque, Pablo Picasso, Henry Thomas Alken, Sr., Alexandre-Gabriel Decamps, John Constable, Henri Gerard, Paul Cézanne, and Henri Matisse.

**Henri de Toulouse-Lautrec**

Henri de Toulouse-Lautrec Monfa was born in 1864 to aristocratic parents. His growth was permanently stunted after breaking his legs as a child. Lautrec began to study art formally in Paris at age seventeen, but his obligation to continue living with his mother marked the beginning of a conflicted existence for the artist between the constraining duty to his mother and his bohemian spirit.

During his five years of academic training, Lautrec became friends with the artists who frequented the cafés and bars of Montmartre. Once a working-class neighborhood, Montmartre became a center for artists and entertainers in Paris. Here Lautrec found his quintessential subjects: the performers and audiences in the bars and cabarets where he himself found diversion and acceptance.

Lautrec became extremely popular in Paris as an artist and a personality, and was commissioned to make more than 350 prints for various entertainers, publications, and products. The artist's last years were troubled by his worsening debilities, and after a period of extremely destructive behavior, he was put into a private clinic to recover from his paranoia and alcoholism. Lautrec died in 1901 at the age of thirty-six after suffering two strokes.

## **Fin de Siècle Paris**

In the 1880s Paris was experiencing momentous changes. Thousands were displaced as the medieval city was carved open to create signature parks and grand boulevards. The population doubled and industry blossomed. New trains linked Paris to the countryside and new technologies spawned photography, bicycles, and cars. Despite unstable political undercurrents, the period was characterized by widespread optimism in Paris, when a growing middle class was turning its attention away from matters of survival and toward matters of style.

Paris was becoming known as the pleasure capital of the world. Electricity had just illuminated the Paris World's Fair; the Eiffel Tower rose as a marvel of technological innovation. In the artists' neighborhood of Montmartre, dancers kicked up their heels at the Moulin Rouge and other clubs, and the highly intoxicating spirit absinthe was the drink of choice. Posters began to cover the walls of Parisian public spaces and became the visual signature of the time.

## **Lithography and the Spirit of Collaboration**

The 1890s proved to be a seminal time for innovation in lithography when fine art and commerce intersected in the creation of posters. As the creative and intellectual center of Europe, Paris became a center of print production. A spirit of collaboration developed between artists and printers. They were drawn to lithography because a virtually unlimited quantity of high-quality prints and posters could be made.

Artists of the time appreciated the directness and spontaneity of the lithographic process because images were executed in the same manner as drawing on paper. Lithography retained the touch of the artist's hand and the charm of originality that could not be achieved in other printing media. Toulouse-Lautrec was one of the first artists to realize the graphic potential of posters—that they could, in the words of one of his contemporaries, “hit you like a fist in the face.”

## **What is Lithography?**

Lithography is based on the principle that oil and water do not mix. After an image is created with greasy ink, the lithographic stone is treated with a liquid containing acid and gum arabic that causes the greasy medium to bind tightly to the stone's surface. The stone's surface is wiped with water, then with an oil-based ink. The ink adheres to the greasy areas but not to the damp ones. A sheet of paper is laid face-down on the inked stone, which is passed through a lithography press. Holding a scraper, the lithographer applies light pressure from above as the stone and paper pass under it, transferring ink from stone to paper and creating a printed image.

Because it was difficult to print multiple colors at once, artists usually created multiple stones for each poster, each weighing around six hundred pounds. Different areas would be drawn in with the greasy medium, and then inked with their appropriate color and printed on the same sheet. By the late 1890s it became possible to print multiple colors cleanly on one stone, allowing new experimentation with color.

Find out more about the lithography process online:

The Museum of Modern Art's print process website:

<http://www.moma.org/interactives/projects/2001/whatisaprint/flash.html>

Video of the lithography process:

[http://www.youtube.com/watch?v=JHw5\\_1Hopsc](http://www.youtube.com/watch?v=JHw5_1Hopsc)

### **Activities**

*These activities can be adjusted to suit the grade level of your students.*

#### **Be a Journalist**

Have students view the PowerPoint images and select one of the works of art depicting a person. Ask them to imagine they are a journalist writing a story for a magazine. What questions would they want to ask? For example:

Where were you born?

Do you have a job? What do you do?

Who has been the most influential person in your life? Why?

Who is your favorite artist or musician? Why?

#### **Before, During, and After**

Ask your students to imagine they are one of the children in *The Joys of Painting (Or Kibitzers)* by Henri-Joseph Harpignies. Have them write a narrative about what happened right before this scene occurred, describe what's happening at the moment depicted in the painting, and then write about what will happen right after this. Students should include sensory details such as the weather, what the characters might be saying or doing, how it smells, what the characters are hearing, and what the artist is painting, among others.

#### **Persuade Me!**

View the PowerPoint images and ask the students to imagine that they could select one of the works of art to give to the High Museum. Have students write a persuasive essay stating why their selection is the best choice. This essay could include research they have done on the artist and work of art.

#### **You are the Artist**

View the PowerPoint images of posters by Toulouse-Lautrec. Talk about his choices of image, colors, words, and composition. Tell the students that they are an artist and they've been asked to create a poster advertizing an upcoming school, family, or community event (play, festival, art exhibit, etc.). Using colored pencils, markers, or pastels, have the students draw the image and write the words for their poster. Ask them to consider these questions:

What image would get viewers excited about this event?

What colors would attract attention?

What words would you use?

#### **You are the Collector**

Have the students read the press release below on the gift of art that a local collector gave to the High Museum. Discuss the reasons they collected what they did. Ask the students to think about something that they already collect or imagine that they could start collecting. Ask the students to describe their collection and why they chose it. How is the collection organized—by theme, color, when it was acquired? How is it displayed?

## **Atlanta Collectors Gift 47 Extraordinary Works to the High Museum of Art**

April 14, 2010—The High Museum of Art today announced a gift of 47 works of art, the majority of which are prints and posters by major artists working in fin-de-siècle Paris, from prominent Atlanta collectors Irene and Howard Stein. The Stein collection includes many rare and extremely prized works by Henri de Toulouse-Lautrec. The gift also includes important prints and drawings by Pierre Bonnard, Edgar Degas, Paul Gauguin, Honoré Daumier and Paul Signac, and sculptures by Pieter Xavery, Martin Desjardins, Charles Cordier and Aimé-Jules Dalou. In celebration of this gift, the High will mount a special exhibition titled “Toulouse-Lautrec and Friends: The Irene and Howard Stein Collection,” which will open in January 2011.

“This is one of the largest and most significant gifts of works of art in the history of the High Museum of Art,” said Michael Shapiro, the High’s Nancy and Holcombe T. Green, Jr. Director. “Over the past two decades, the Steins have been invaluable in helping us to build our collection. This latest gift will greatly strengthen our European sculpture collection and dramatically elevate our holdings of works on paper by Impressionists and Post-Impressionists.”

“Toulouse-Lautrec and Friends: The Irene and Howard Stein Collection” will feature approximately 80 works. In addition to the 47 new gifts, the exhibition will include approximately 30 works that were either previously given to the High by the Steins or purchased with funds given by the Steins.

Both Irene and Howard Stein were born and raised in Brooklyn, New York, and are graduates of Brooklyn College. They relocated to Atlanta in the early 1970s to be closer to their carpet mill, and then retired in the early 1990s. Their art collecting began in the 1970s with the acquisition of fin-de-siècle posters by such artists as Mucha and Chéret. As their interest grew in this medium, they soon focused on the work of the premier artist of that period, Henri de Toulouse-Lautrec, and have assembled one of the best private collections of his work in the world.

The Steins have been members of the High Museum since 1976, and Howard is a life member of the museum’s board of trustees. “We bought Toulouse-Lautrec because we appreciated the medium and enjoyed the stories behind the images,” said Irene and Howard Stein. “We are very pleased to be able to share our passion for Toulouse-Lautrec with Atlanta and the world, and we hope that our gift to the High Museum will set an example for other collectors to do the same. For our part, this has been an exciting journey in building our collection, and we appreciate the expertise and friendship of David Brenneman. It has enriched our lives.”

## **Georgia Performance Standards: Grades 3-12**

### **Grade 3**

#### *Visual Arts*

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|---------|---|
| VA3MC.2 | Formulates personal responses to visual imagery   |
| VA3MC.3 | Selects and uses subject matter, symbols, and ideas to communicate meaning  |
| VA3CU.1 | Investigates and discovers the personal relationship of artist to community, culture, and world through making and studying art |
| VA3CU.2 | Views and discusses selected artworks   |
| VA3AR.1 | Discusses his or her artwork and the artwork of others  |
| VA3AR.2 | Uses a variety of approaches to understand and critique works of art  |

## **Grade 4**

### ***Visual Arts***

- VA4MC.2 Formulates personal responses to visual imagery
- VA4CU.1 Investigates and discovers the personal relationship of artist to the community, the culture, and world through making and studying art
- VA4CU.2 Views and discusses selected artworks
- VA4AR.2 Uses a variety of approaches to understand and critique works of art

## **Grade 5**

### ***Visual Arts***

- VA5MC.2 Formulates personal responses to visual imagery
- VA5CU.1 Investigates and discovers personal relationship to the community, culture, and the world through creating and studying art
- VA5CU.2 Views and discusses selected artworks
- VA5AR.2 Uses a variety of approaches to understand and critique works of art

## **Grade 6**

### ***Visual Arts***

- VA6CU.1 Discovers how the creative process relates to art history
- VA6CU.2 Investigates and discovers personal relationship to community, culture, and the world through making and studying art
- VA6C.2 Develops fluency in visual communication
- VA6C.3 Expands knowledge of art as a profession and/or a vocation

## **Grade 7**

### ***Visual Arts***

- VA7MC.3 Interprets how artists create and communicate meaning in and through their work
- VA7MC.4 Participates in dialogue about his or her artwork and the artwork of others
- VA7CU.1 Discovers how the creative process relates to art history
- VA7AR.2 Critiques personal artworks as well as artwork of others using the visual and verbal approaches
- VA7C.2 Develops fluency in visual communication
- VA7C.3 Expands knowledge of art as a profession and/or a vocation and increases personal life-skills through artistic endeavor

## **Grade 8**

### ***Visual Arts***

- VA8MC.4 Participates in aesthetic dialogue about his or her artwork and the artwork of others
- VA8CU.1 Discovers how the creative process relates to art history
- VA8CU.2 Investigates and discovers personal relationship to community, culture, and world through making and studying art
- VA8C.2 Develops fluency in visual communication
- VA8C.3 Expands knowledge of art as a profession and/or a vocation and develops personal life-skills through artistic endeavor

## **Grades 9-12**

### ***Visual Arts***

- VAHSVACU.1 Articulates ideas and universal themes from diverse cultures of the past and present
- VAHSCAC.3 Utilizes a variety of resources to see how artistic learning extends beyond the walls of the classroom