

Martín Oller Alonso

Daniel Barredo Ibáñez

Advertising and the artistic *avant-garde*

Analysis of the relationship between advertising
and the different artistic disciplines in Paris in the
late nineteenth and early twentieth centuries

Cuadernos de Bellas Artes / 30



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Martín Oller Alonso
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Prólogo de José Luis Crespo Fajardo

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30- *Advertising and the artistic 'avant-garde'. Analysis of the relationship between advertising and the different artistic disciplines in Paris in the late nineteenth and early twentieth centuries*

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To Paris...

Resumen

La publicidad y el arte son dos sistemas de representación que ocupan, dentro de nuestra escala de valores, dos lugares diametralmente opuestos. A lo largo de la historia se ha considerado a la publicidad como una forma de contaminación por su carácter intrusivo, mientras que el arte ha sido sacralizado. En esta investigación, los autores han tratado de conseguir ir un paso más allá respecto a esta relación de la publicidad y el arte, tratando esta temática con todo el respeto posible, y desde un punto de vista que difiere en su más alto grado de una actitud iconoclasta. Se analiza una parte de la historia de Francia denominada Belle Époque, donde, de acuerdo con el punto de vista de los autores, la publicidad y el arte se fusionaron y se influyeron mutuamente. Este libro tiene la intención de ilustrar este enfoque descrito en un determinado momento y un lugar preciso en la historia. Donde debido a razones y circunstancias políticas, económicas, culturales y sociales se produjo un cambio de mentalidad que llevó a la "era de la modernidad", que ha influido en todas las sociedades desarrolladas a lo largo del siglo XX.

Palabras clave

Publicidad; arte; *Belle Époque*; *Art Nouveau*; París

Abstract

In publicity and art are two systems of representation that occupy, within our scale of values, two places diametrically opposed. Throughout history found as advertising is assimilated as a form of pollution while art is sacred. Therefore, in this research authors try to get a step further, address the issue with all possible respect, and from a point of view and an attitude that differs in its highest degree of iconoclasm. It will analyse a part of French history called *Belle Époque* where, according to the point of view of the authors, advertising and art were merged. This book intend to illustrate this approach on a particular time and place in history where due to some political reasons, economic, cultural and social circumstances began a change in mentality which led to the "era of modernity" that has influenced on development twentieth century in developed societies.

Keywords

Advertising; artistic *avant-garde*; *Belle Époque*; *Art Nouveau*; París.



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Preface

En las páginas de la presente obra *Advertising and the artistic avant-garde*, Martín Oller y Daniel Barredo invitan al lector a adentrarse en el universo iconográfico del arte y la publicidad en el marco incomparable del París de la *Belle Epoque*. En efecto, ya desde las postrimerías del siglo XIX observamos cómo la historia de la publicidad en medios impresos florece y se desarrolla en una ciudad erigida como centro mundial de la cultura. En estos orígenes emergen con trascendente pujanza afiches y propagandas de carácter marcadamente artístico, en tanto el cartel se convierte en el elemento más vanguardista y de mayor rango de aceptación popular.

La recuperación de datos y la investigación de las estructuras icónicas usadas por diferentes creadores, hacen que el texto sea sumamente relevante para el estudio de la publicidad en sus comienzos, cuando — en contraposición a la disciplina autónoma que es hoy en día, tan característica de la sociedad posmoderna — se hallaba íntimamente ligada a la tradición de las artes figurativas y al influjo del *Art Nouveau*, siendo algunos de los principales cartelistas a la vez que grandes dise-

ñadores, excelentes pintores. Toulouse Lautrec, Chéret y Alphonse Mucha, encarnan ese ideal de artista publicista poseedor de un sentido intensamente plástico en la manufactura de cada pieza, existiendo ejemplos de serigrafías intervenidas con matices de pintura que se deben considerar como verdaderos testimonios del deseo de originalidad artística.

En conclusión, mediante un completo análisis Oller y Barredo nos descubren en este libro las declaradas y ocultas interconexiones entre la publicidad y disciplinas artísticas afines, en especial la pintura, y así podemos apreciar la existencia de sesgos de propaganda en obras cubistas de Picasso y Braque, ocupando su lugar entre los laberintos de esta disciplina.

Advertising and the artistic avant-garde es, por tanto, un texto imprescindible para la comprensión de los procesos que han devenido en el desarrollo que a lo largo de la última centuria ha experimentado la publicidad en nuestra sociedad. Un documento de estimable valor para el aficionado, un estado de la cuestión de necesaria lectura para el investigador.

Dr. José Luis Crespo Fajardo

Investigador Prometeo en la Universidad de Cuenca (Ecuador)



Introduction

Paying due attention to advertising is the very essence of advertising work. One of the tools used is based on the principle of “saving physical effort” announced by Freud (1905) in his book *Mechanisms of pleasure and the psychogenesis of the spirit*: “It is universally admitted that our pleasure is in what we know and recognize. So, we can expect the man to use as a game something that we recognize and creates pleasure”. From this premise authors can establish that advertising is the use for a particular purpose of things that people recognize as pleasurable. At this point the link between advertising and art is found. To this end advertising constitutes both our “collective memory” and our “ordinary memory”. This mental coexistence is essential in advertising effectiveness (Gruning, 1990). Advertising throughout history has used art -and all stereotypes that surround this- to its own benefit. As a result, art has been criticized by many groups of anthropologists, historians as well as the general public; advertising has been accused of confiscating and plundering of art in search of a trivial and mercantilist goal. These groups maintain this negative view of advertising, accusing advertising of usurping,

based on aesthetic power, altruistic and almost divine art versus nature “earthly” of advertising. Moulin (1992) speaks of a kind of art out of the ordinary (...) that is combined with aristocratic image of the artwork, unique and irreplaceable; or Saudubray (1984) who states that, on one hand is a series concept, useful and not real; and on the other, unity, gratitude and imagination.

In publicity and art there are two systems of representation that occupy, within our scale of values, two places diametrically opposed to one another. Throughout history advertising is often found as assimilated as a form of pollution while art is often considered sacred. Therefore, in this research the authors seek to achieve a step further, by addressing the issues with all possible respects, and from a point of view and attitude that differs in its highest degree from iconoclasm. It will analyze a part of French history called *Belle Epoque* where, according to the point of view of the authors, advertising and art were merged.

“Stop thinking in respectful homage mention or differences between major and minor arts, as between fine art, craft artisans, crafts, art and image, the definitions are uncertain and changing borders” (Moulin, 1992)

Through this book it is the intention to illustrate this approach on a particular time and place in history where due to some political reasons, economic, cultural and social circumstances a change begins in the mentality which led to the “era of modernity” that subsequently influenced development in the twentieth century in developed societies.

“Develop your taste for anonymous art, this democratic art of the everyday, giving privilege to humor, a wink, play and all things that are part of our universe” (Gourevitch, 1956)

For this purpose, there occurs an analysis of the concepts of Advertising and Artistic Vanguards in France and in Paris during the years of the *Belle Epoque* (1885-1914) and immediately following, relating in a way that will help us understand the interplay between these as well as the political, economic, social and cultural situations. Thus, authors could: 1) better understand the influence of artistic trends in the de-

velopment of modern advertising; 2) noting as influenced the activity developed by artists on the advertising of the early twentieth century in France; and 3) how far did *avant-garde* influence the development of the “cartel” and the “brand” during the course of the *Belle Époque* and the *Art Nouveau* in Paris?



Changes that gave rise to the *Belle Epoque*

The twentieth century began with the so-called *Belle Epoque*. The bourgeois class of the European powers, the U.S. and Japan, by 1910, formed a group that became noticeable. The working classes of the centre were no longer the “dangerous classes” that had been in the nineteenth century, and the other people of the world were called to accept the “civilizing mission” of the West.

The *Belle Epoque* capped a century of radical global changes, marked by the emergence of the first industrial revolution, and the formation of the modern bourgeois national state. The process extended from the “north-western quarter” of Europe and conquered the rest of the continent, the U.S. and Japan. The old mercantilist peripheries of Latin America and the English and Dutch East Indies were excluded from the revolution, while the old states of Asia (China, the Ottoman Sultanate and Persia) were integrated as peripheries in the new globalization. The triumph of globalized capital centers resulted in a

population explosion, European population expanded from 23 percent of the world's total in 1800 to 36 percent in 1900. At the same time, the concentration of industrial wealth in Europe, USA and Japan, created a polarization of wealth on a scale unknown to mankind throughout history. Before the industrial revolution, the social disparity in productivity between the most productive fifth of humanity and the rest never exceeded a ratio of two to one. By 1900, the ratio was twenty to one.

The so-called *globalization* (or end of history) of the 1900s emerged during the second half of the nineteenth century. The opening of China and the Ottoman Empire in 1840, the suppression of the Sepoys in India in 1847, and the division of Africa that began in 1885, marked the successive steps in this process. *Globalization*, far from accelerating the process of capital accumulation, really brought a structural crisis between 1873 and 1896. However, the first crisis was accompanied by a new industrial revolution (electricity, oil, cars, airplanes) that were expected to transform the humanity. On the contrary the first industrial and financial oligopolies were created.

After 1896, growth resumed on the new foundations of a second industrial revolution, oligopolies and financial globalization. This “out of the crisis” was enough to convince organic ideologues of capitalism and also to shake the labor movement. Socialist parties began to be associated in the administration of the system (Amin, 2000)¹.

1.1. Europe in the late nineteenth and early twentieth centuries: The *Belle Epoque*

When authors talk about the *Belle Epoque*, they refer to the period between 1871 and 1914. Actually, according to historians there is no consensus on the timing of the onset and duration of this period. There are certain specific events that can give us clues to its beginning. In December 1877, in London, William Morris made his

¹ June, 2000 in *Monthly Review*.

speech on the “Decorative Arts”, a movement which led to the development of the movement of “Arts and Crafts” in 1880. Oscar Wilde contributed to the development of aestheticism in 1882 publishing his “*House Decoration*” or “*Art and the Handicraftsman*”. In Paris, the *Chat Noir* opened in 1881 and the *Moulin Rouge* in 1886. In Nancy, in 1883, Emile Gallé created his first works in glass and in 1889 built the *Eiffel Tower* for the Universal Exhibition in Paris. In Munich saw the creation of the *Secessionsstil* in 1892 and the magazine *Die Jugend* in 1896. This was the origin of the *Sezessionsstil* in Vienna (Austria) which was framed within Modernism. It was founded by a group of 19 Viennese artists as a project of artistic renovation. Its main representatives were, among others, Gustav Klimt, Koloman Moser, Ferdinand Andri and Joseph Maria Olbrich (Yon, 2010).

Other historians date the beginning of the *Belle Epoque* to 1901 when Edward VII came to the throne, resulting in the end of the Victorian era. Deciding on a date or another, what is known is that the *Belle Epoque* lasted three decades and that its beginning did not occur simultaneously in all major European cities: London, Paris, Munich or Vienna.

An important aspect of social and cultural change that occurred during the last two decades of the nineteenth century was the considerable influence of Victorian England, the French and German Empire as well as the Austro-Hungarian. From an artistic point of view, Impressionism was part of the *Belle Epoque*, since one of the main points that characterized this period was the exhaustion of the traditional models in art and architecture and everyday life from the past. The joy of life was awakened in all strata of society and a desire for a new, extraordinary sensation began. The aforementioned progress in science and technology; social improvements, finance and politics results in a long period of peace; combined with the creation of a new constitution in many countries it led to a period of prosperity for all citizens. This spread throughout Europe and awakened a sense of optimism and confidence for the future. Cultural life was accessible to everyone and was in all areas. People started to have fun and enjoy cabarets. The joy, sexual freedom and bohemian style reigned in all the countries across Europe. (The English “aestheticism”, the French *courtesans*, the “music halls”, the *cafés-concerts*,

cabarets, the *valsenses* of Vienna, etcetera). Painters, craftsmen, artists, architects, musicians, etcetera, were welcomed to new trends and *avant-garde*. The art penetrated for the first time ever in the daily lives of all people (Hauser, 1998).

This period was characterized by the transition to the era of the *masses*, *industrialization* and *globalization*. It is commonly known as the era of the democratization of art and culture. Although one can not date exactly when it began, all historians agree that it ended with the advent of the First World War. The terror created by this war can join other social events leading to the end of La Belle Epoque. Examples such as: the sinking of the Titanic on April 15, 1912 (full of symbolism), or the end of the current *avant-garde Art Nouveau* as from 1911.

1.2. France and French society of the *Belle Epoque*

1.2.1. The years before to the *Belle Epoque* in France (1871-1899)

From the Third Republic in 1871 there was a profound change in the political, economic, social and cultural systems in France. The country went from a Republic “without Republicans” (1871-1879) to a moderate Republic (1879-1899), where nationalism was growing because public opinion was formed from school education, songs and the press. The phenomenon of colonization occurred in France during the nineteenth century and resulted in France being the second most colonizing country, after the United Kingdom. Its main groups of colonies were established in North Africa, Central Africa and Indo-China.

As the economic level experienced a period of depression and crises between 1870 and 1895, we note three dark years: 1873, 1882 and 1891. Still there was the second industrial revolution (steel, electricity, oil, phone, etcetera). This led to a period of expansion between 1895 and 1914. The effects on French citizens were many and very pronounced. The workers created in 1895 the first major labor union (CGT) and the working day was limited to 10 hours a day from 1900. In general, the middle class saw economic growth in cities. Therefore,

this could progress within society through the economic development. However, in the campaign, the life of the peasants remained hard (Areilza, 1989).

1.2.2. The *Belle Époque* in France from 1900 to 1914

The apparently quiet period in France before the First World War is known as the *Belle Époque*. During the early twentieth century life expectancy increased considerably as the overall health of the French population improved thanks to better hygiene and medical innovations. The working day became easier and shorter. In 1913, poor families received support for the third child. Actually there were improvements across the board, but historians wonder if it was *belle* for everyone. In general terms the period was generally prosperous because a large part of the French population could enjoy economic growth, especially the middle class and bourgeois (not, however, farmers and laborers). Furthermore, these labor movements were organized for the first time in history in large groups.

At the political level between 1899-1909 there was a radical and anti-clerical republic based on a strong block of the Left (radical and socialist). This led in 1905 to the separation of church and state. Although within the state, the church did not have any influence, and religious freedom was respected outside public statements. This radicalism lasted until 1909 when the leftist government left power. From 1910 to 1914 there were several moderate political orientation governments.

From an economic perspective, France experienced a period of expansion that was noticeable in certain improvements for workers. In 1907, workers had one day a week off and in 1910 was passed a law that passed entitlement to a pension and unemployment assistance. This was not a period absent of crisis (1901 and 1907). There were numerous strikes such as the 1905 and 1908 carried out by the workers in the Paris region. Life during the two years prior to the war became so expensive that many families had a lot of difficulty coping (Areilza, 1989).

The French economy during the *Belle Epoque*

The French economy achieved a significant progress from 1871.

Wages rose about 60%, with nuances between sectors and regions, and farm income also rose.

Inflation was virtually nil and the issue of transferable securities quintupled between 1890 and 1913.

From 1881 primary education was free and compulsory until age 13.

The French politics during the *Belle Epoque*

A radical republic appears between 1899 and 1909.

In 1905 occurs the separation between church and state.

There were many governments between 1910 and 1914.

Appears the motto of the Republic: Liberté, Egalite, Fraternite (1907).

The French Health and Education during the *Belle Epoque*

From 1881 the primary education was free in public schools.

Primary education was compulsory for all children between 6 and 13 years.

It prohibited the early twentieth century the religious symbols in public schools.

The French health improved because of mass vaccinations, created by *Pasteur*² in 1881.

² “Louis Pasteur, (born December 27, 1822, Dole, France—died September 28, 1895, Saint-Cloud), French chemist and microbiologist who was one of the most important founders of medical microbiology. Pasteur’s contributions to science, technology, and medicine are nearly without precedent. He pioneered the study of molecular asymmetry; discovered that microorganisms cause fermentation and disease; originated the process of pasteurization; saved the beer, wine, and silk industries in France; and developed vaccines against anthrax and rabies” (Louis Pasteur, 2014).

The Press and the *Universal Exhibition* in 1900 in Paris

In 1881 the press was free. In this way all political parties are depicted.

It is the showcase of the French Republic to the world. Have been builded many buildings that even today define the architecture of the French capital (*Petit Palais*, *Grand Palais*, the *Pont Alexandre III*, the *gare de'Orsay*, the *Tour Eiffell*, etcetera).

The *Art Nouveau* knew its heyday from the Universal Exhibition.

The publicity gave meaning to all other artistic *avant-garde* movements.

Figure 1: The *Belle Époque* in France from 1900 to 1914
Designed by authors

However, it is true that during the *Belle Époque* the French economy experienced significant progress: coal production (main energy source at the time) went from 17 to 40 million tons between 1871 and 1914, the rate of industrial growth, that was previously stagnant from 1820 at around 1.5%, increased in 1900 to 3% and rose to more than 5% in the period immediately before the war. Wages rose about 60%, with variance between sectors and regions, and farm income also rose. The most important phenomenon -certainly at the origin of the myth of the *Belle Époque*- was monetary stability; the value of the Franc did not change between 1815-1914. Inflation was virtually nil and the issue of property values quintupled between 1890 and 1913, while the value of income issued by the State increased by 40% between 1871 and 1900. This economic growth corresponded with exceptional demographic stagnation: between 1871 and 1914 the rate of natural birth increase was not ever over 0.2% per year, so that the French population increased by only 9.7%.

Malthusianism³, though disturbed some political and thinkers, also emphasized the overall progress in living standards. In this context,

³ *Malthusianism* is a theory “<...>that population growth will always tend to out-run the food supply and that betterment of humankind is impossible without stern limits on reproduction” (Thomas Robert Malthus, 2014).

the idea of *Belle Époque* was imposed both on the economic as on the cultural. France had experienced a cultural apogee that has an equivalent only in the first half of the Enlightenment (Loyer and Goetschel, 2005). Hence in the next point, the research tests in depth this issue and develops a more widespread investigation of the cultural and artistic events produced during the Belle Époque in France.

1.2.3. The *Belle Époque* in Paris

The *Belle Époque* is a process which had Paris as its centre and which lasted from 1870 to 1914. For many, Paris was seen as the cultural capital of the world and its heart was *Montmartre*⁴ with its *Cafés-concerts* and *Cabarets*⁵ alongside the countless *boulevards* where the ride was an attraction, not to mention the Eiffel Tower, which was built for the Centennial Exposition of the French Revolution in 1889. It was in 1900 that Paris where buses to animal traction trams were replaced by steam trams. But later the city saw the wonder of the Underground Railroad, the Metropolitan, whose name was shortened and was *Metro*. Later, with the automotive industry appeared the taxi.

⁴ **Montmartre** is a hill 130 meters high located on the right bank of the Seine, in the eighteenth *arrondissement* of Paris. The neighborhood was home to the Impressionists, in the bohemian Paris of the nineteenth and twentieth centuries. Montmartre was qualified in the nineteenth century as New Athens. After the defeat of the Paris Commune in 1870, there was an extraordinary cultural impoverishment of the Parisian life that only was able to exceed ten years later. At that time flourished the secular culture, new-spiritual, freethinker, esoteric, occult, hermetic and libertarian where Montmartre was undoubtedly the most important location.

⁵ The tradition of the *café-concert* as a place of presentation of musical groups has its origins in Paris and London in the eighteenth century, but gained popularity in the nineteenth and early twentieth century. In Paris some examples are the *Satellit Café*, *Le Big Band Café* or *Café Montmartre*. The **Cabaret** was a hall of spectacles very popular in the late nineteenth and early twentieth centuries, generally nocturnal, they used to combine music, dance and song; but could also include the performance of comedians, magicians, mimes and many other arts. In Paris the most popular and recognized were *Le Chat Noir*, *Le Moulin Rouge*, *Folies Bergere*, *Le Lapin Agile*, etcetera.

From 1900 Paris became the *Ville de Lumière, la Capitale des Arts et de la Culture* and the city which held the World Expo. From April 14th of 1900, the date on which the Universal Exhibition opened its doors, there was no respite in the fast lane *Parisian* life. Universal Exposure was the showcase of the French Republic. France showed European monarchies its innovation capacity (electricity, metro, architecture, film, scientific, etc.). Works were constructed as the *Grand Palais*, the *Petit Palais*, the Alexandre III Bridge and the *Gare d'Orsay*. This exhibition was held in the *quartier de la Concorde* and the *Champs de Mars*. It was a city within a city where *Art Nouveau* was the star (Winck, 2003).

1.3. The artistic and cultural Avant-garde during the *Belle Epoque* in France

1.3.1. Painting

Advertising increasingly converged to painting, in a style that evoked the graphics of Alphonse Mucha and Toulouse-Lautrec. Painting also enjoyed a period of splendor of which, at both ends, Manet and Monet, Cézanne and Picasso could be the symbols, with the Impressionist movement, and schools that were derived from the same: *Symbolism*, *Pointillism*, *Fauvism* and *Cubism*; which the picture *Demoiselles d'Avignon* (1907, Museum of Modern Art, New York) of Picasso, is the first work. Furthermore tireless patrons such as Kahnweiler, encouraged young talent. Pablo Picasso, Amedeo Modigliani and other poor artists lived and worked in a commune, a building called the *Bateau-Lavoir*⁶, between 1904 and 1909. Artistic associations were created such as *Les Nabis*⁷, *los Incoherents*⁸ and *Les*

⁶ Originally known as the *Maison du trappeur*, was renamed by Pablo Picasso and his peers in 1904 as *Bateau-Lavoir* (boat-laundry) because its wooden structure resembled to boats moored on the banks of the Seine and used as laundry. It is a building located at number 13 Calle Ravignan in the Montmartre district in the 18th *arrondissement* of Paris.

⁷ “Nabis, group of artists who, through their widely diverse activities, exerted a major influence on the art produced in France during the late 19th century. They maintained that a work of art reflects an artist’s synthesis of nature into personal aesthetic metaphors and symbols” (Nabis, 2014).

*Fauves*⁹, and artists such as Vincent van Gogh, Pierre Brissaud, Alfred Jarry, Gen Paul, Jacques Villon, Raymond Duchamp-Villon, Henri Matisse, André Derain, Suzanne Valadon, Pierre-Auguste Renoir, Edgar Degas, Maurice Utrillo, Toulouse-Lautrec, Théophile Steinlen, like “expatriates” African Americans as Langston Hughes worked and created some of their masterpieces there (Sainton, 1977).

By 1874 in the halls of the photographer Nadar was held an exhibition of Limited Company Painters, Sculptors and Engravers. Among them were the most important names of Impressionism: Monet, Renoir, Cézanne, etc. They had a tremendous impact on the public and wowed critics, including Leroy, who invented the word impressionist to ridicule the whole group, based on the title of one of Monet's paintings, it was “Impression, Sunrise”. The Impressionists represented an enormous liberating force, from which the whole adventure of modern art has been possible.

Nevertheless one cannot forget the entire official painting, imaginative, realistic or symbolic, that coexisted until 1914 with the great adventure of *speculative art*. In those years, Vincent van Gogh and Paul Gauguin claimed his forthrightness and undeniable personality. Then appeared the *Nabis*. They reacted against the impressionist colour, claiming the mystical and naturalistic effect to pure tones. Their works were locked in a happy world which they created with a blind and bright conviction. The *Fauves* -meaning ‘wild beasts’- were a reaction to this movement, and worked with brilliant colors and through instinct. The third post-impressionist movement was *Cubism*, initially focused on two names, the Spanish Pablo Picasso and the French George Braque. This movement of enormous creative force fertilized the whole Paris School where painters came to carry out their work with renewed strength.

⁸ It was a short-lived artistic movement born in France founded by Jules Lévy Parisian at the end of the nineteenth century. It was based in satire and irreverence, and it is considered as an anticipation of attitudes and techniques associated to *Avant-garde* and *Anti-art*.

⁹ It was a movement in French painting of short duration developed around Henri Matisse. The *Fauvism* was not consciously defined, but the contributions presented generally a violent attitude rejecting rules and rational methods.

1.3.2. Literature and Theatre

Literature in the late nineteenth century was rich in schools (the *Parnassians* and the *Decadent*) and important personalities, from Maupassant to Daudet. They sometimes expressed the contradictions of the era and showed a sense of diffuse anxiety, so it was with *Les Rougon-Macquart* (1871-1893) of Zola, or the poetry of Mallarmé. With Bergson, Unamuno, Nietzsche or Schopenhauer, where the humanistic optimism of Alain and the positivism of Auguste Comte were much questioned.

At that time the theater was the supreme fun and therefore authors and performers were the true center of interest. From 1870 a real movement against the simply bourgeois comedy originated; the historical melodrama, the golden *operetta* and the intricate comedy were seen. The *Naturalism*, which had triumphed in literature, prevailed also in the theater. So, André Antoine created the *Theatre Libre* and tried to impose the principles of realism that often had a comical air. Beside him were great actors, in particular Sarah Bernhard.

But the most significant theatrical moment of these years was the *premiere* of *Cyrano de Bergerac* by Edmond Rostand. On its opening night, people showed the greatest enthusiasm ever seen in the history of French theatre.

1.3.3. Music

For classical or lyrical music, names such as Camille Saint-Saens and Gabriel Fauré appear prominently. As well as this, Paris highlighted *Les Nocturnes* by Debussy. Within the *Opéra Garnier* ballets such as The Peter as *La Maladetta* by Gailhard were performed.

Most notably is that from 1850 when people in France began to listen to songs in *cafés-concerts* (*picaresque* songs, comic, referring to soldiers and generally charming songs) and *cabarets* (songs piano accompanied with text). The *cabaret Le Lapin Agile*¹⁰ and *Le Chat Noir*¹¹

¹⁰ The *Lapin Agile* is the oldest cabaret of Paris.

opened its doors in Montmartre (The neighborhood which was home to the Impressionists in the bohemian Paris of the nineteenth and early twentieth centuries) in 1860. Many artists lived in Montmartre until 1920 because it was considered one of the main artistic centers of Paris. It is where music appears better reflected, and where both the *Parisian Belle Époque* and French were characterized.

It was at the *cafés-concerts* and *cabarets* where the French song evolved; the repertoire was varied from the classic romantic song of Beranger¹² to singers of *Chat-Noir*. The song became one of the most important industries due to such premises. *Paris qui chante* (1903) was a specialist magazine for the general public and informed them about the singers and songs. Later in 1904 the firm *Pathé* created a catalog of more than 12,000 titles of songs of all genres.

1.3.4. Architecture and sculpture

The urban setting continued its transformation: in line with the guidelines of Haussmann. Big cities eventually acquired prestigious real estate complexes, rehabilitated due to the progress of electricity technology, such as elevators (that allowed up to eight or nine the number of floors, the highest soon became the most prestigious). In Paris, not only the sixteenth district avenues were regenerated, the eastern districts also saw progress. Relevant worker cities were witnessed as all social strata could enjoy the economic development. Auguste Perret (theater of the *Champs Élysée*), Gustave Eiffel, Deglane (*Grand Palais*), and Girault (*Petit Palais*) illustrate the evolution of styles of curved lines and rolling characteristics of *Art Nouveau*¹³; forms found in the

¹¹ *Le Chat Noir* it was a nineteenth-century cabaret in the bohemian Montmartre district in Paris.

¹² Popular national poet of the nineteenth century.

¹³ “Art Nouveau, ornamental style of art that flourished between about 1890 and 1910 throughout Europe and the United States. Art Nouveau is characterized by its use of a long, sinuous, organic line and was employed most often in architecture, interior design, jewelry and glass design, posters, and illustration. It was a deliberate attempt to create a new style, free of the imitative

furniture of Louis Majorelle, in Émile Gallé glass, crystals of Auguste and Antonin Daum, and underground hydrants designed by Hector Guimard, an arborescence metallic green with orange fruits (Ucedo Thomas, 1998).

The sculpture has a name; Auguste Rodin is honoured by the *Société des Gens de Lettres* through his works *L'âge de'Airain*, the *Penser*, the *Baiser*, etcetera. Also, the Art international critics were immersed in the controversy after the presentation of Victor Hugo in the *Grand Palais*. The sculpture was dominated by the great figure of Rodin, but Maillol and Bourdelle showed in their works the diversity of it.

1.3.5. Cinema

The cinema was born in 1895 and is considered the Seventh Art¹⁴. Louis Lumière (1864-1948) and Georges Méliès (1861-1938) are the two big names in the origins of cinema. Louis Lumière built the first cinema and presented his first film called *La sortie des usines Lumière* on December 28, 1895. After this film numerous short films, documentaries about nature, man and the world were made: *La Place des Cordeliers à Lyon*, *La Mer*, *Le Bébé Goûter*, etcetera. Georges Méliès was a theater man noted for creating stories born of his imagination. In 1902, Méliès introduced its first 16-minute film called *Le Voyage dans la Lune* (first sci-fi film). They also made numerous documentaries as *L'Exposition* (1900), *L'Affaire Dreyfus* (1907); other films of historical court as *Jeanne d'Arc* or simple movies with faked scenes as *Cendrillon* or *Rêves de Noël*. He also came to make some advertisements.

The development of cinema during the *Belle Époque* was rising; new directors were appearing due to the success of these films in theaters and cinemas. Max Linder (1883-1925) was a director and comic actor who played a series of comedy films between 1905 and 1915. Some examples are *La première sortie*, *Max et le quinquina*, *Les débuts d'un patineur*, *Max fait du ski*, *Max toréador*, etcetera. The first art film called

historicism that dominated much of 19th-century art and design” (Art Nouveau, 2014).

¹⁴ Literature, dance, music, painting, sculpture, architecture and cinema.

L'Assassinat du duc de Guise (Historical Event 1587) was designed in Paris in 1908. It was made by Le Bargy and Calmettes. Also, Capellani made the first adaptations of literary works into film with movies like *Les Misérables* by Victor Hugo and *Germinal* by Zola (in one week 60,000 people came to see *Les Misérables*).

Among the big names in the movie industry are the Pathé brothers, Emile (1860-1937) and Charles (1863-1957). These two engineers created the phonographic industry¹⁵ (photographer and disc). Charles Pathé created the *Pathé-Journal* which was the first newspaper based on the cinema. Léon Gaumont (1864-1946) was another within the French film industry of the epoch. He built the first cinema apparatus in 1895 shortly after the Lumiere brothers. He was one of the pioneers of sound film with his first attempt in 1902. He installed the first French film studio in Paris in 1906. Between 1910 and 1912 he presented a series of reports on the French colonies in Asia and Africa.

In 1897 the first fixed theater was opened on the Boulevard Saint-Denis (Paris). Legendary films such as *Le Coucher de la mariée* or *Négligée d'un modèle* were successfully shown.

It can be said that cinema in French society of this time had a prominent place, but it is difficult to establish the relationship between it and the literary and artistic media of the time. The cinema came to all art forms as an observer. Both the Lumière brothers and Pathé portrayed the lives of artists (as in *Loïe Fuller* on the posters of Toulouse-Lautrec) as well as the life in the music halls, *cabarets* and *cafés-concerts* (such as performances within the *Moulin-Rouge* between 1899 and 1902). The cinema popularized many artists and participated in the political debate (the defense of Dreyfus¹⁶). This presence in all

¹⁵ The great cinematographic monopoly of *Pathé* consisted of the controlled production of films through agencies.

¹⁶ The **Dreyfus case** was originated a justice mistake against a background of espionage and antisemitism, in which the victim was Captain Alfred Dreyfus (1859-1935), of origin Jewish-Alsatian; for twelve years, from 1894-1906, the case shocked to the French society of the time, marking a milestone in the history of antisemitism.

areas led to the cinema from 1910 -to be considered the “seventh art” among writers and artists (Loyer and Goetschel, 2005).

1.3.6. Fashion

Throughout this period in fashion the triumph of eclecticism took place, warmly welcomed by the majority of women who could not rigidly follow the dictates of fashion, given the rapid changes recorded therein. Given the variable appearance, two positions were outlined immediately. On one hand, those who believed that fashion was causing a loss of time, the decrease of modesty and morality, physical harm, and and which affected domestic order. On the other hand, some considered fashion to be valued and changed in seeking remedies and solutions depending on the needs of an era, and was an expression of culture and society (Pasalodos, 1993).

In early 1900s, the ideal of the “Gibson Girl”, a cartoon character who represented the feminine ideal for that time and became a guide of life. Its creator was of course a man, who attached this beauty to the values and customs that gentlemen considered appropriate for a lady. These should be: chest up, wide hips and prominent buttocks, addition to being submissive and obedient (Stern, 2003). Shortly after this the woman with shape of an “S” was born, which adjusted the skirt to highlight the figure, hairstyles climbed on the head, and hats adorned with feathers. At this point a new ideal woman begins to emerge, which was created by women themselves and not by men. The new image was that of a working woman, struggling to get the right to vote and who meddled in matters previously only a privilege of men. This new trend was represented by dresses that gradually became much simpler. The two-piece, called “business suit”, was the most appropriate for this new period.

In 1910 there was a dramatic change in fashion, influenced by the “Russian Ballet” that ran the European stages. The bold colors and oriental waves replaced supremacy in pastel colors and long skirts. Dancers Isadora Duncan as the sexy and enigmatic Mata Hari became icons of beauty. Thanks to this the women dared to challenge the

strong moral principles that tied and began to show the body, which was not easy given the interference of the church.

The necks before “to the ears” gave way to the “V” neckline and the skirts were shortened slightly, revealing ankles, which, of course, caused shock at the time because for centuries female legs were an erotic symbol that “provoked lust in men”, and therefore, should be hidden.

When it comes to fashion and advertising authors conclude by emphasizing two points particularly important: The first point was the important influence in fashion of women’s magazines¹⁷, and later fashion magazines that activated one of the most influential channels. The initial recorded fashion gave way to periodicals in which the chronicles of fashion took on a greater role, accompanied by illustrations, some in color. A second point is that from 1860 the incorporation of marks (stamped on the inside of the female costumes) and almost parallel, labels, which were a contribution of fashion houses, became widespread in France. The labels (which in no way can be compared to the signature of an artist) had an important role. Whereas internationalization of fashion was a constant throughout the nineteenth century, the label came to guarantee its quality, especially in those garments for export. On the other hand, it gave them a different category, compared to items that were sold at fixed - price shops. Another possibility for marketing and advertising were catalogues, advertising cards and print ads, which revealed a trade of great interest and where over time, advertising was taking a leading role

In 1914 with the arrival of the First World War, which took chilling and tragic consequences in Europe, the world entertainment and luxury French fashion, where they were the big couture houses, were completely finished.

¹⁷ Magazines of the time as *Mode pratique*, *La femme a la maison* or the *Temple de la mode*.



History of modern advertising

2.1. The birth of modern advertising

The nineteenth century opened a time of change and upheaval brought about by the Industrial Revolution. All that seemed immovable began to change. Certain events occurred that created a society based on new ways of thinking and doing; people began to speak of economic liberalism; of supply and demand; the birth of big business; class society; expansion of markets; universal expositions; financial products retail and wholesale; romanticism; realism; imperialism; crisis; social movements; new countries; fundamental rights struggle; different values; and desire for progress.

The evolution of economic activity and the appearances of a new capitalist spirit were two more conditions that are conducive to development of advertising. However, it would take more time to set up its own operating system. The bases that supported the development of advertising were (Schuwer, 1965):

- The increase in production, which raised the need to activate and differentiate demand and enforce products.

- The development of the media, which made the mass dissemination of messages possible.
- The struggle for the right to freedom of expression, which were of great value the plurality of media.
- The configuration of the advertising profession, which created the necessary structures and development techniques that would improve the process of creation and dissemination of campaigns and, thereby, ensuring maximum achievement of the objectives of advertisers.

Economic development raised four facts that at this particular moment in history that occurred for the first time (Schuwer, 1965):

- Increased movement of buying-selling. Until then it was limited by conditions of all kinds.
- Diversification of products and services, that enabled consumers and customers to choose from different options.
- The growth of competition, which increased with overall economic development and new possibilities of production and trade.
- The surplus of products, which gave back to the mentality of the manufacturers, until then just pending in its production capacity.

Given this, the problem was not a deficiency in production, but rather poor sales of the products, that could be manufactured faster and faster, and at a lower cost. In this situation advertising was raised as a valid formula to publicize the offer and to influence sales. Without this rule it would input from other non-commercial organizations would be required.

The symbiotic relationship between business and media began to mature because they shared mutual needs. On one hand, the company needed to communicate the existence of products and services and get sales and contracts; on the other hand, media needs to disseminate information and opinion on events affecting the commu-

nity with which they work. Both had a common target audience, any manufacturer or merchant who wanted to communicate a message could do using the mass media. Modern history gives advertising a vital role in the business and communication systems that is reinforced in the contemporary stage (Chessell, 1998).

2.1.1. The origin of advertising in print media

There is probably no more essential event for advertising than the birth of the press. Its evolution responded to the need both to inform and to be informed. This was stressed from the innovations of the sixteenth and seventeenth centuries. The growth of cities, commercial development and political events made it physically possible to dissemination of information using press instruments.

From this period Offices of Information and gazettes were formed. Offices edited a brochure that gathered the data essential for any citizen or visitor to the city (flats for rent, land and buildings available, addresses of houses, restaurants, lawyers, experts in curing disease, all kinds of establishments, jobs, conferences, etc.). The gazettes were printed sheets that were delivered in the streets and soon gave way to commercial information. However, most individual notices were equivalent to what are now called classified ads (Vielfaure and Dayan, 1975).

Over the years “flying-sheets” were a useful tool and made a routine of apparition that gave rise to the first newspapers and, later, to newspapers and mailings. Within it could be found announcements of products of the time based on high-quality texts¹⁸.

To ensure the newspaper reached a large number of people, Émile de Girardin (1836)¹⁹ understood that it was necessary to increase the cir-

¹⁸ A curious example is found in **Benjamin Franklin**, who liked to make the announcements of his inventions, like a stove that appeared in the *Pennsylvania Gazette* in 1742.

¹⁹ **Emile de Girardin** was a journalist, publicist and politician French. Dual market theorist, is the founder of *La Presse*, everyday Parisian (1836).

culation and decrease the price of newspapers: “Paid advertising is a support, covering part of the cost of production and distribution, reducing the final price they have to pay the readers. If the price of newspaper is reduced, readers rise and this attracts more advertisers”. In 1845 Girardin published in *La Presse* his understanding of advertising of new times: “concise, simple and frank”.

The new printing systems that appeared throughout the nineteenth century, and effervescence of news revolutionized the press. Between this news was products and services that surprised by its novelty, and accounted for advertisers a source of income. For advertising it also meant a field of experimentation, both in content and in decisions about dissemination. Shops, tours, transport, theaters, resorted to advertising to make themselves known. The same happened with medicines and liquors. Other products previously marketed like soap or snuff, were manufactured in bulk and then increased their varieties and uses. This was also needed to be communicated to the public. The information began to give more space to newspaper advertisements, typefaces were based increasingly on flashy designs and images that included broke the uniformity of the page and drew the eyes of the readers (Mattelart, 1994).

2.1.2. The emergence of the advertising cartel in the international advertising scenario

The poster has its own story that takes us and brings us to the art of advertising, and information or propaganda is used for commercial use. Although the quality of the first printed poster was mediocre in major European cities and the United States, there were posters fixed to walls and establishments and plaques, banners, ad men, cars with posters, and other solutions that were incorporating innovations. The poster was introduced slowly in all countries but since 1880, its usage has increased. In each country, the poster also featured in important cultural events of European society. In France, the cult of coffee was omnipresent; opera in Italy, in Spain bullfights and festivals; in literary journals in Britain; and America in the circus. The first mass distributions of posters was carried out in Britain and Italy in 1894, Germany in 1896, and Russia in 1897. The most important was held

in Reims, France in 1896 and distributed 1,690 posters across the country (Barnicoat, 1979).

The major contribution to the poster came from the ingenuity of the artists who applied their technique and their understanding of artwork, which mainly advertised local, events, and products. Crowds of nineteenth-century artists who lived through the change of century popularized their contributions due to the posters. The list of art movements and names is long; to mention some: Gavarni, Daumier, Manet, Jules Cheret, Toulouse-Lautrec, Steinlen, Bonnard, Mucha and Cassandre in France; William Morris, Beardsley, Hardy, John Hassall, Cecil Adin and the Beggarstuffs in England; Maxfield Parrish and William H. Bradley in the U.S.; and Riquer or Ramón Casas, Soria, Jose Maria Sert, Manuel Benedito, Cecilio Pla, Benlliure or Gaudí in Spain.

2.1.3. The advertising poster and *avant-garde*

In **France**, poster production, formally linked with innovation of post-impressionism, expressed in his language the cultural atmosphere of the last two decades of the nineteenth century (Hauser, 1998). The crisis of *Naturalism* (which is the crisis of positivist conception of the world), *Aestheticism*, decadence, exquisiteness and, simultaneously, the love for the leisure and refined life of the city converted on “party”, permeated posters of Toulouse, Mucha, Guimard and even Chéret. The characteristic features of this atmosphere appeared in poster artists, intensifying some aspects and marginalizing others. Thus, Grasset cartels referred to the extreme “artificiality” of analyzed nature, as he himself pointed out, in the “essence” and not just into the manifestation of the experience and common perceptions. Similarly, other features of his work are common to spiritual climate of those years: the exaltation of the medieval, the sophisticated purity of his female figures, etcetera. In Mucha, the accentuation was different: formally, his work was guided by the “attraction of ancient cultures”, evoking especially the contrived splendor of Byzantine art. Mucha was the artist who pushed the myth of Sarah Bernhardt to an iconic level. In this sense, its long cycle of

posters about the famous actress supposed the beginning of a speech legendary at the time.

In **England** the influence of the Morris group²⁰ on the European *avant-garde* was not subsequently matched by his influence on the English art scene, except in the peripheral area of Glasgow. In this city, the group of artists whose best known representative, Mackintosh, developed the most innovative artistic language known at that time in Britain. However, the most important contribution to the cartels' "Modern Style" was of Beardsley²¹. Hauser (1998) noted that "it is impossible to imagine a more literary art than his or an art where the psychology, the intellectual motive, and the anecdote play a more important role". A graphic level, the decorative element of Beardsley's posters were so elegant, so exquisite, so refinement perverse, the preciousness, played a more important role.

In **Austria** the sudden revival of artistic culture in the last decade of the nineteenth century should be referred to for a sociological reason: the political and social evolution of the Empire into a liberal sense that creates a receptive environment for artistic creation of the *Secession*. But there was not an advertising poster directly linked to Secession in Austria. Indeed, artists, grouped in this trend, edited numerous series of posters, mainly in the collections entitled *Ver Sacrum*²², but their character was predominantly culture. For example, most posters referred to exhibitions, theater, musical performances, etcetera. Either way, the works of Hoffmann, Olbrich, Roller and others were fundamental, further having a huge cultural interest.

In **Germany** the *Jugendstil* has also underlined the trend of social integration of art. Significantly, the magazine *Die Jugend* which was first

²⁰ **William Morris** (1834-1896) was an "<...> English designer, craftsman, poet, and early socialist, whose designs for furniture, fabrics, stained glass, wall-paper, and other decorative arts generated the Arts and Crafts movement in England and revolutionized Victorian taste" (William Morris, 2014).

²¹ **Aubrey Vincent Beardsley** (1872 - 1898) was "<...> the leading English illustrator of the 1890s and, after Oscar Wilde, the outstanding figure in the Aestheticism movement. English painter and illustrator" (Aubrey Beardsley, 2014).

²² It is the title of the journal of the movement.

published in 1896 was titled “Life Weekly Munich and the Arts”. In general, poster production in this country revolved around various magazines, including *Simplicissimus* (founded in 1896 in Munich) *Pan* (1895, Berlin) and the aforementioned *Die Jugend*, which gave the name to the movement. The famous *Dannenberg Fritzy* poster showing a girl astride a giant bottle of *champagne* was made for this magazine. In the history of the poster, the *Jugendstil* is particularly important for its connection with the advertising of the early twentieth century, especially with the expressionist poster.

In **Spain** *Modernism* has been discussed frequently by foreign historians of *Art Nouveau* as a mere regional version of the European movement focused on the figure of Gaudí. In general terms, the painting as graphic arts was by and large lower than in other European countries highlighting the architectural development of cities like Barcelona where *Modernism* was evident in buildings and properties. With regards to the posters a language much more eclectic than their European contemporaries remained. So, Ramón Casas cartels maintained a drawing, in many aspects, traditional and linked to *Post-Impressionism*. As the poster of the tavern *Els Quatre Gats*, the cover of *Pel & Ploma*, the sign *Atelier Homes & Utrillo* or his most famous work, the poster *Anís del Mono*. The study found other names such as Alejandro de Riquer Rusinol, Santiago Rusiñol and Miguel Utrillo (Galán Quintanilla, 1983).

There is a common feature of all posters of various trends shown. It is the support of the majority of advertising messages on a particular subject: women. Thus, for example, party exaltation in Bonnard’s poster *France Champagne* denoted perverse sensuality. One also sees spiritual character of the female figures of Liszt, eroticism of Fuller, or marketing of wealth, and exaltation of bourgeois success of women of Feure, etcetera. The female form was primarily a cultural sign, appearing clearly in the modernist posters.

2.2. Advertising and advertising culture in France from its beginning to the *Belle Epoque*

The beginning of advertising in France can be dated to 1632 when the founder of the first newspaper in France, Theophrastus Renaudot, had the real privilege of managing an unofficial advertising business. At that time members of the guilds (artisans and merchants) were forbidden to advertise in order to avoid competition. This continued until the French Revolution in 1789. There was little publicity other than classified ads. The result was that the French did not consider the small ads as advertising and advertising was associated in the minds of the French for a long time with quackery (Bertrand, 1992).

Renaudot began advertising in France but as an activity separate from its newspaper publishing task. The Parisian press in the eighteenth century developed the habit of maintaining a clear separation between news and announcements; an 1811 law forced the provincial press to do the same. Therefore, until the nineteen twenties, all ads were condensed on the last page of newspapers. Due to this situation advertisers tried to avoid the *ghetto* of the last page and to publish their ads as news²³ in other pages. Owing to these practices, journalists were developing a strong hatred towards advertising (Bertrand, 1992).

Until *La Presse* of Emile Girardin (1836), the newspapers included very little publicity and so were very expensive. Girardin created the modern cheap daily newspaper in France, recognizing the dependence on advertising to keep prices low (Vielfaure and Dayan, 1975). Following this, intermediaries paid by the newspaper, so make sure it would get money from advertisers, were formed. Thanks to these entities the advertiser achieved a substantial discount. Some intermediaries began to let all of the newspaper advertising space to be exploited by them exclusively. Thus the *Société d'Annonces (SGA)* controlled the advertising of eighteen major newspapers of Paris. In 1865, the journalist and founder of the *Agence France-Presse (AFP)*, Charles-Louis Havas, joined the (*SGA*) and other similar companies

²³ In 1840 a man was able to lease the fashion section of five newspapers in Paris to fill it with disguised ads.

in a combination that, in various forms, dominated the French advertising market (Bertrand, 1992).

Since the beginning of nineteenth century, advertising in newspapers seemed to upset the French population. The best journalists were disappointed by advertising due to corruption of much of the press. The manipulation of information by dishonest businessmen and journalists gave advertising a bad image which charlatans and scammers moved to exploit. Advertising was disliked by much the public because it was not contemplated as business information, as it was in the United States and Great Britain, but rather as lies. People were used to counterfeit or pirated ads that covered huge financial scams. The old system of distribution of information had been mobilized against advertising: small shopkeepers, street vendors, etcetera. To this was added the hostility that arose between potential advertisers, business men that considered the ads as boring, ineffective and crammed into the last page of the newspapers. They thought their rates were too high and too flexible and that intermediaries managed unjustified profits (Martin, 1992).

This widespread dissatisfaction with daily newspaper advertising led to the development of alternative means for advertisements, as catalogs in department stores, mail order catalogs, billboards and posters. The main advantage was that, from the point of view of advertisers, these new media were the unnecessary participation of middlemen. This led to the situation that from 1900, the French invested in advertising much less money than in Britain or the United States, since the press was not considered attractive. From then, other unusual techniques began to be used.

2.3. Paris and advertising: Development of the poster as advertising during the *Belle Epoque*

From the *Belle Epoque*, the restrictive way of thinking and living had to change. The worldly parties, dances, receptions, long sunsets, weddings, christenings, royal visits, together with the spectacular summers in Biarritz, the French Riviera, Deauville and its beaches, paved the way for the *Belle Epoque* “all Paris”. *El Bois* became the great

ride of elegant ladies and gentlemen - exhibiting their fashions, their horses and their latest cars. The social queens of the French capital were divided into several aspects. There were those who kept their title by force of elegance, luxury and selection of the best, at dinner parties and dances, or restricted gatherings. Other nuclei were more inclined to enter the intellectual or artistic element such as an important element of social gatherings (Gomez and Maicas Soriano, 1991).

Since the exhibition of 1900, Paris became a centre of global attraction; rich foreigners from Europe and America came to Paris in search of pleasures unknown, and unprecedented eroticism, on which the European and American press commented and in many books that evoked that secret attraction. The “magazines” as night show genre were slowly making their way in the latter half of the nineteenth century, as an evolution of the old *singer-café*, and *café-concerts* later. The successful formula of the “music hall” came from London to Paris. From the Alhambra, the great and famous British music hall, to Paris, where it was named *Folies Bergère*²⁴.

The *cabaret*²⁵ in Paris (“music hall”) was then not only a stage art exhibition and dance, but also a place of meeting and courtship in that part of the audience approached and talked to the stars of the show -into the immense *promenoirs* room with place for many hundreds of spectators. People went to the “music hall” to watch and applaud, but also to meet and lock contacts with the *vedettes* of fashion. This was one, if not the largest of the attractions (Areilza, 1989).

Paris became an excellent breeding ground for the development of advertising and, more specifically, the poster. This new stage was met with increasing success and resulted in street advertising system

²⁴ The *Folies Bergère* is a famous *cabaret* in Paris located on the number 32nd of Richer Street, in the ninth arrondissement of Paris.

²⁵ The most famous *cabarets* in Paris during the *Belle Époque* were *Folies Berger*, *Lapin Agile*, *Moulin Rouge* and *Chat Noir*. The audience was usually made up of artists, journalists and clubbers who loved the song. The main singers who performed at the time were Aristide Bruant, Montéhus Gaston, Gaston Couté, Théodore Botrel, among others.

which was until then unknown: the poster. Since the development of “three-color lithographic process” of Jules Cheret in late nineteenth century, a gap in the market that allowed artists to get every color of the rainbow with just three stones, usually red, yellow and blue, printed on one record. Although the process was difficult, the result was a remarkable intensity of color and texture, with sublimation of transparencies and nuances impossible in other media. This ability to combine word and image as an attractive and economical format finally made the lithographic poster a powerful innovation. It began in 1870 in Paris and became the dominant medium of mass communication. The streets of Paris were quickly transformed into “art galleries of the street”, entering fully into the modern age of advertising.

In France, during the *Belle Epoque*, the fondness for the poster arose and was in full bloom since the first poster of Toulouse-Lautrec, *Moulin Rouge*, raising the status of poster into the art category. The exhibitions, exhibitors and poster dealers proliferated, satisfying public demand. At the beginning of the decade, the Parisian pioneer Sagot, numbered 2200 posters in his sales catalog (International Poster Gallery, 1997-2009).



Analysis of advertising and the advertising poster during the *Belle Epoque*

3.1. Methodology

The research process has been proposed as basic research (fundamental or pure). That is, our primary goal has been to confirm the relationship between modern advertising (particularly through advertising poster) and the *avant-garde* during the historical period of the *Belle Epoque* in Paris.

The research methodology has resorted, initially, to secondary sources (documents written by researchers and historians of the last 40 years about this time and their contemporaries). Then, the authors turned to primary sources (advertising posters, lithographs, magazines, newspapers, letters and diaries from the years 1890-1914) in order to complete this analysis. From here, a comprehensive qualitative research, conducting the analysis and interpretation of just under fifty posters and lithographs has been developed. The

posters have been selected for their artistic and advertising interest created by Toulouse-Lautrec, Chéret, Mucha as representatives of *Art Nouveau*, and of Picasso and Braque as *Cubism* representatives. From the selected artists, the period of their lives during which they worked on making posters and were related with advertising and advertising activity were studied.

The option of studying the work of these artists during this historical period was decided by the desire to give greater clarity to the crossroads where all historical, economic, social, political, cultural, technological, artistic and personal factors that came to define the concept of modern advertising.

The authors have taken the sources of influence on the communication, currently studied social media as a reference when studying advertising and artistic contextualization of the *Belle Époque*. They have been adapted to the study needs by analyzing the following points:

- Economic influence in the development of advertising and the *avant-garde*.
- Political influence in the development of advertising and the *avant-garde*.
- Influence of technology in the development of advertising and the *avant-garde*.
- Legal and structural influence on the development of advertising and the *avant-garde*.
- Influences professionals in the development of advertising and the *avant-garde*.
- Influences of the reference group.

These influences act as layers. The analysis begins with the outermost layers finally reaching the reference group where authors focused this analysis. Therefore the works within the personal context of artists are analyzed. In addition to a more superficial contextualization and general (previously studied by historians and researchers from different points of view), the authors seek to find

an explanation, from the everyday reality of artists, more close to the real development of the concept of advertising within their works.

3.2. Procedure

Having opted for the choice of a correlational research design as the study analyzes two variables (advertising and posters), establishing the degree of correlation but admittedly not a complete explanation (cause and effect) to the phenomenon investigated. The study is based primarily on three subjects of analysis (Lautrec, Picasso and Braque). We have also included the works of two artists (Mucha and Cheret).

The design has been made from the ratio of three studies: firstly, 1979 study of Pierre Daix “*Le cubisme de Picasso: Catalogue raisonné de l’oeuvre 1907-1916*”; secondly, the Devynck Danièle analysis in his book “*Toulouse-Lautrec*” made in 1992; and finally, the analysis of advertising conducted by Marie-Emmanuelle Chessel in “*La publicité, naissance d’une profession from 1900 to 1940*”.

Firstly, the selection of the most representative graphic artists, from the authors’ points of view, of this artistic period have been made. Having conducted a viewing of their major works during this period of their lives in which their work was oriented or related to advertising. Then, having selected the most representative works to be analyzed systematically through the analysis form.

Secondly, all necessary bibliographic data to complete the analysis forms during a study of the historical period of the *Belle Epoque* have been conducted.

Thirdly, through this analysis it is possible to obtain the empirical data that will set the focus of study and will assess the interactivity between advertising and the *avant-garde*.

3.3. The *Art Nouveau* and advertising: posters of Lautrec, Chéret and Mucha

The *Art Nouveau* was conceived around 1890 rejecting tradition and looking for innovation in all arts, as this seemed in this traditionalism its own decay. The *Art Nouveau*, by its excesses and limits, was an explosion of all artistic freedoms and itself spawned a revolution in the early twentieth century: *Fauvism*, *Expressionnisme*, *Cubisme*, later the *Abstrait* art and the art *Brut*. Furniture, jewellery, architecture, and interior decoration accompanied this movement with their pictorial and consistent shapes. This development is unique in art history despite having its limits; it spawned a new art that remains to this day: the poster art (Meric, 2002).

There are two groups within the *Art Nouveau*:

1. Artistic groups centered on the form: they give greater importance to the image worried that it was always beautiful (formalists). These were subdivided into:

- *Medievalists*: they kept the aesthetics and forms of the Middle Ages. The grand master was Grasset, and his main disciple was Berthon.

- *Byzantine*: The most important style was to the Mucha, followed by Orazi.

2. Artistic groups centered on the background and the necessity to tell something (narrativists):

- *Nabis*: strongly influenced by Japanese engraving. Its most important name was Toulouse-Lautrec and his disciple Villon. Other major artists were Bonnar and Denis.

- *Montmartinos*: had a common aesthetic influenced by the bohemian neighborhood of *Montmartre*. They began with the poster focused on the spectacles. The grand master was Steinlen and his direct disciples Metivet and Grun.

3.3.1. Toulouse-Lautrec²⁶ in streets of Paris

In 1890, the big event in Paris was the renewal of *Moulin Rouge* with its attractions *folles* (crazy), their crews' *effrénés* (unchecked) and *chabuteuses* (rioters) from all over Paris. Lautrec and his friends *montmartrois*²⁷ were regulars. The artist joined Charles Zidler²⁸, owner of the cabaret, which authorized him to hang two paintings in the entrance. The public was slowly getting tired of the show and owners decided to revamp its attractions. Thus, they proposed to Lautrec to make a new poster. This proposal became the seed of the whole evolution of Lautrec's work, because he discovered lithography from Jules Cheret and Pierre Bonnard, and found the opportunity to make these images that the study of Japanese art had revealed. The first poster of Lautrec, *Moulin Rouge*²⁹ appeared in 1891. Suddenly, Lautrec produced a poster which achieved considerable success³⁰ and it was unlike anything that had existed before: sobriety of colors (yellow, red, blue and black) treated flat, pure lines of shadow puppetry, where everything was based on simplicity. This sharp contrast to all contemporary posters, which were much more complicated, rapidly invaded the streets (Meric, 2002).

After two years, the streets of Paris were as popular museums, true works of art were exhibited on walls, fences, walls of hospitals or

²⁶ “Henri de Toulouse-Lautrec, in full Henri-Marie-Raymonde de Toulouse-Lautrec-Monfa (born Nov. 24, 1864, Albi, France—died Sept. 9, 1901, Malromé), French artist who observed and documented with great psychological insight the personalities and facets of Parisian nightlife and the French world of entertainment in the 1890s. His use of free-flowing, expressive line, often becoming pure arabesque, resulted in highly rhythmical compositions (e.g., In the Circus Fernando: The Ringmaster, 1888). The extreme simplification in outline and movement and the use of large colour areas make his posters some of his most powerful works” (Henri de Toulouse-Lautrec, 2014).

²⁷ From Montmartre.

²⁸ **Charles Zidler** was the famous man of spectacle, cofounder of the *Moulin Rouge* with Joseph Oller.

²⁹ Figure 2

³⁰ Francis Jourdain (1892) says: “*Je me rappelle encore le choc que j’ai reçu devant l’affiche du Moulin-Rouge (...) La splendide et si neuve imagen était, si je m’en souviens (...)*”.

offices. In these two years Lautrec worked and produced ten posters, thirty lithographs, a hundred paintings and hundreds of designs in watercolor. In his works he worked stones, color by color, with only pure colors. In this way he created his works linking all the details step by step. This delicate work joined to each “crazy” new day with friends where theater, *cafés-concerts*, the *maisons closes*, *cabarets* and the evolution of life joined (Weill, 1988). An example of this type of life was the constant complaint that clients should do to the author for it completed his works. An example of this is in a letter from Jane Avril (1933)³¹ to Lautrec:

*Mon cher M. Lautrec, Je suis allée cet après-midi rue Caulaincourt pour vous voir et vous demander si en attendant d'avoir les affiches que vous m'avez promis de m'envoyer, il n'y aurait pas le moyen que vous m'en donnassiez une ou deux; car je vais demain au petit Casino me présenter et j'aurais voulu montrer votre affiche qui pla'it beaucoup et m'aiderait, j'en suis sûre, à réussir (...) Dans l'espoir de vous voir demain je vous envoie en cachette un bon baiser (no le dites pas)*³²

Toulouse-Lautrec always had a special affection for *la Mélinite* because he made, plus a personal poster in 1899, the *Divan japonais*³³ (1892), the *Jardin de Paris*³⁴ (1893), and the *Troupe de Mademoiselle Églantine*³⁵ for a tour he undertook in England in 1896.

Shortly after performing *Moulin Rouge*, Lautrec created for his friend Victor Joze, journalist and writer, the poster for his novel *Reine de*

³¹ **Jane Avril** was a famous Can-can dancer of the period (this letter is in *Mes Memoires*).

³² “My dear M. Lautrec, I went this half day to meet you to the Caulaincourt street and also to ask for the posters that you had promised me, and if there is some way to have them, maybe one or two, because tomorrow I am going to the casino and I would like to show the posters as it it would help me, I'm sure you cannot deny it (...) Hoping to see you tomorrow I send you a good kiss (do not say more)”.

³³ Figure 6.

³⁴ Figure 7.

³⁵ Figure 12.

*joie*³⁶. Two years later, again asked by his friend, Lautrec to make another poster for his new novel *Babylone d'Allemagne*³⁷. This poster would cover all the walls of Paris.

The small restaurants at the foot of the small mountain of Montmartre were the refuge of Lautrec and his friends, Degas, Manet, Detaille, the entire Italian colony with Boldini at the head. In love with the light and the noise came to the festivities of the *Moulin de la Galette*³⁸ or *Élysée-Montmartre*³⁹. They frequented the *Divan japonais*⁴⁰, the *Circus Fernando* and ended the night in any *brasserie*⁴¹ or ran drinking endless, chatting or singing. Very often, the night ended at Salis house, or the *Chat Noir*⁴² (later called *Mirliton*, or in some of premises of Aristide Bruant⁴³ (Meric, 2002). Aristide Bruant, bound by his performance at the *Ambassadeurs*^{44 45}, asked Lautrec to create an advertising poster for him. The owners of the premises did not

³⁶ Figure 5.

³⁷ Figure 8.

³⁸ *Le Moulin de la Galette* (Mill Cake) is a windmill in the center of *Montmartre* (Paris, France).

³⁹ *L'Élysée Montmartre* is a Parisian spectacle hall opened in 1807. It is located on the Boulevard de Rochechouart, in the heart of *Montmartre*.

⁴⁰ The *Divan Japonais*, founded by Jehan Sarrazin, was a *café-concert* located at 75 Rue de Martyrs.

⁴¹ The *Brasserie* is a *café-restaurant* with relaxed atmosphere, where serving dishes or other foods. There are professional table service and printed menus (unlike the *bistró* which does not have of them).

⁴² *Le Chat Noir* in English, the “Black Cat”, was a famous *cabaret* in the nineteenth-century. It was located in the *Montmartre* district in Paris.

⁴³ “In 1884 Toulouse-Lautrec made the acquaintance of Bruant, a singer and composer who owned a cabaret called the Mirliton. Impressed by his work, Bruant asked him to prepare illustrations for his songs and offered the Mirliton as a place where Toulouse-Lautrec could exhibit his works. By this means and through reproductions of his drawings in Bruant’s magazine Mirliton, he became known in Montmartre and started to receive commissions” (Henri de Toulouse-Lautrec, 2014).

⁴⁴ *Les Ambassadeurs* was a famous *café-concert* opened in.

⁴⁵ Figure 3.

approve of this initiative, but Bruant threatened them with not to acting if the poster was not displayed at the entrance of the premises. The same poster was used again to Bruant's performance in *Eldorado*^{46 47}. Following other works -such as the one that Lautrec made for his friend Caudieux, for his performance in the *Petit Casino*- it represented him potbellied, coming onto the scene.

The first advertising poster made by Toulouse-Lautrec with a purely commercial purpose was *L'artisan moderne*. It represented a woman lying on a bed in a room with a small dog at his feet. It was followed by others as *Confetti* and *Sescau photographe*.

In 1895 Lautrec took the boat to Lisbon with his friend Maurice Guibert. Among the passengers, a beautiful young woman, with her two daughters, was to join her husband in Dakar. Fascinated, Lautrec kept his eye on her all the way. Finally, he made a sensitive portrait as a lithograph that subsequently served as a poster at the *Salon des Cent*⁴⁸ in 1896.

In 1896, and again in Paris, Lautrec created *Les cycles michael* only as a lithography, *Chaîne Simpson*⁴⁹, and finally *The Chap Book*⁵⁰. This would be one of the best posters in this series published for this American magazine. Lautrec immortalized May Belfort, an artist rather mundane and without talent, performing a series of lithographs and a poster based on it. Jane Avril had a friend, May Milton, for her Lautrec created a poster that would be the only glory of the artist who disappeared soon after. The Natanson brothers founded *La revue blanche*⁵¹ interested in all literatios young and artistic talents, they

⁴⁶ The *café-concert Eldorado* was located on the Boulevard of Strasbourg and was one of the places also frequented by Lautrec.

⁴⁷ Figure 4.

⁴⁸ Figure 9.

⁴⁹ Figure 10.

⁵⁰ Figure 11.

⁵¹ *La Revue Blanche* (1889-1903) was a literary and artistic journal with the participation of the most important writers and artists of the France of its time.

had Vuillard, Vallotton and Tristan Bernard⁵² as friends. The Thadée Natanson's woman⁵³, Misia, reigned over the whole world for her eclectic beauty. Lautrec used her as a model for a poster for the magazine. He also designed the poster *La vache enragée* which appeared only in the Montmartre neighborhood establishments, announcing the first and only issue of this publication founded by Willete and designed to help artists with needs.

Life only in Paris interested Lautrec until his death at thirty-two years in 1901. The last five years of his life were very difficult for his work, alcohol, women, their disease and some unsustainable economic costs. During this period his painting took a new dimension in the creation of their last posters. *The Gypsy*⁵⁴ with a pure and bold composition with Marthe Mellott as a model. The last poster, which was the thirty-two avo, it is only a lithograph *Le bal des étudiants* held in Bordeaux.

Lautrec was, among other things, one of the creators of the advertising signs, designer, watercolorist, painter, and lithographer. In his work advertising poster art attached to painting and the artist's life appeared reflected better than ever (Meric, 2002).

⁵² **Tristan Bernard** (1866-1947) pseudonym of Tristan Paul; novelist, journalist and French lawyer.

⁵³ **Tadeusz Natanson** (1868 - 1951) was the son of a wealthy Polish banker who moved to Paris with his Russian wife and their three sons. He was the founder, along with his brothers, of *La Revue Blanche*.

⁵⁴ Figure 13.

3.3.1.1. Analysis of the work of Toulouse-Lautrec

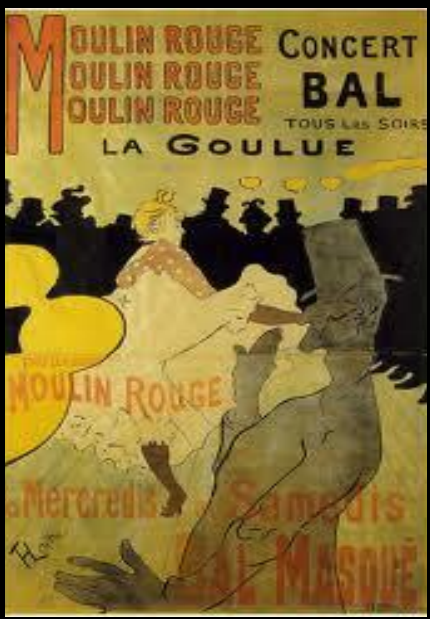
ANALYSIS FORM		
	<p style="text-align: center;">TITLE: <i>Moulin Rouge. La Goulue</i></p> <p style="text-align: center;">TYPE OF WORK: <i>Color lithograph (poster)</i></p> <p style="text-align: center;">AUTHOR/DATE: <i>Toulouse-Lautrec (1891)</i></p> <p style="text-align: center;">STYLE: <i>Art Nouveau</i></p> <p style="text-align: center;">LOCATION/DIMENSIONS: <i>191 x 117 cm</i></p>	
TECHNICAL	SYMBOLISM	SOCIOLOGY
<p>It was a large format poster (1,95 x 1,22). There are two versions of the poster that are of the same year. There a diagonal game. The point of view is higher, ie raises the viewer's point of view so that we can see the ground. There is a Japanese influence in lanterns drawn.</p>	<p>In the foreground there is a shadow that is Valentin, a contortionist dancer accompanying the ballerina of centre <i>La Goulue</i>, which is the main element of the poster. She is dancing the cancan, in the third plane the public in a passive aspect. These are people, who existed, friends, known, celebrities of the time. Toulouse presents itself.</p>	<p>Toulouse, however, is more interested in the internal environment of the <i>Moulin Rouge</i>: characters sad, women with a story to tell, etcetera. The artist conveyed this mood perfectly. He was the first painter who approached to lesbianism.</p>
CONNECTION WITH ADVERTISING		
<p>It was commissioned by the owner of the Moulin Rouge to replace the previous poster where the representative element was the windmill blades. This poster appeared and announced to the public his new show.</p>		
INTERESTING DATA OR CURIOUS		
<p>It is the first poster designed by Toulouse-Lautrec.</p>		

Figure 2: Designed by the authors

ANALYSIS FORM



TITLE:

Ambassadeurs. Aristide Bruant

TYPE OF WORK:

Engraving (poster)

AUTHOR/DATE:

Toulouse-Lautrec (1892)

STYLE:

Art Nouveau

LOCALIZATION/DIMENSIONS:

Art Museum (San Diego)

137 x 95 cm

TECHNICAL	SYMBOLISM	SOCIOLOGY
Use dark and strong colors to search the contrast.	In the background there is a shadow of a French gendarme.	One of the most emblematic figures of Montmartre was Aristide Bruant, a singer-songwriter known for his lyrics torn between the struggle of the workers and the marginalized.
<p style="text-align: center;">CONNECTION WITH ADVERTISING</p> <p>There are 4 posters of this famous singer of Paris. This poster was made by Toulouse-Lautrec because of the performance of Bruant at the <i>Ambassadeurs</i>, the best <i>café-concert</i> outdoor of Paris on the <i>Champs Elysees</i>.</p>		
<p style="text-align: center;">INTERESTING DATA OR CURIOUS</p> <p>The whole city was plastered with posters, which contributed to the success of Lautrec.</p>		

Figure 3: Designed by the authors

ANALYSIS FORM


	<p style="text-align: center;">TITLE: <i>Eldorado. Aristide Bruant</i></p> <p style="text-align: center;">TYPE OF WORK: <i>Color lithograph (poster)</i></p> <p style="text-align: center;">AUTHOR/DATE: <i>Toulouse-Lautrec (1892)</i></p> <p style="text-align: center;">STYLE: <i>Art Nouveau (Neo-impressionism)</i></p> <p style="text-align: center;">LOCALIZATION/DIMENSIONS: <i>Private collection</i> <i>138 x 96 cm</i></p>	
<p>TECHNICAL</p>	<p>SYMBOLISM</p>	<p>SOCIOLOGY</p>
<p>The influence of Japanese prints is evident when using spot colors.</p>	<p>Given the success achieved with the poster entitled <i>Ambassadeurs</i>, Lautrec decided to make an inverted replica, changing the name of the place.</p>	<p>The <i>café-concert Eldorado</i> was located on the Boulevard de Strasbourg and was also one of the places frequented by Lautrec.</p>
<p>CONNECTION WITH ADVERTISING</p> <p>Aristide Bruant performed at this place after his success in the <i>Ambassadeurs</i>, so that he re-elected Toulouse-Lautrec as designer of his advertising poster.</p>		

Figure 4: Designed by the authors

ANALYSIS FORM


	<p style="text-align: center;">TITLE: <i>Reine de Joie</i></p> <p style="text-align: center;">TYPE OF WORK: <i>Color lithograph (poster)</i></p> <p style="text-align: center;">AUTHOR/DATA: <i>Toulouse-Lautrec (1892)</i></p> <p style="text-align: center;">STYLE: <i>Art Nouveau</i></p> <p style="text-align: center;">LOCALIZATION/DIMENSIONS: <i>149.5 x 99 cm</i></p>	
TECHNICAL	SYMBOLISM	SOCIOLOGY
The main character is the woman in the center and protagonist of the novel, very synthetic without contours on the elements on the table.	Plasma an ironic humor and subtle in his posters.	Collect habits and stories of women of “easy virtue”.
<p>CONNECTION WITH ADVERTISING</p> <p>Announces the novel <i>Reine de Joie</i> (Queen of joy) of a Polish writer, friend of the painter called Victor Dobrski, nicknamed Joze.</p>		
<p>INTERESTING DATA OR CURIOUS</p> <p>The first character is an entrepreneur known at the time and the other is a friend of Toulouse.</p>		

Figure 5: Designed by the authors

ANALYSIS FORM



TITLE:
Divan Japonais

TYPE OF WORK:
Engraving (poster)

AUTHOR/DATE:
Toulouse-Lautrec (1893)

STYLE:
Art Nouveau

LOCALIZATION/DIMENSIONS:
78.6 x 59.5 cm

TECHNICAL

Aesthetic revolution and especially in the game of diagonals. In this poster the game of diagonals produces the differentiation of three environments: the theater box, the pit and the stage.

SYMBOLISM

In the theater box, in the foreground, is Janet Avril (lover of Toulouse) in the dress the artist uses the black color that brings out the character and strength this element on the rest.

SOCIOLOGY

Poster was very successful within French bohemian atmosphere and it was much reproduced.

CONNECTION WITH ADVERTISING

Announces a show at the *café-concert Divan Japonés*.

INTERESTING DATA OR CURIOUS

The scenario there is someone who is acting but is in the third plane (although it should be the principal). She is Ibette Libert, lover of Toulouse also.

Figure 6: Designed by the authors

ANALYSIS FORM

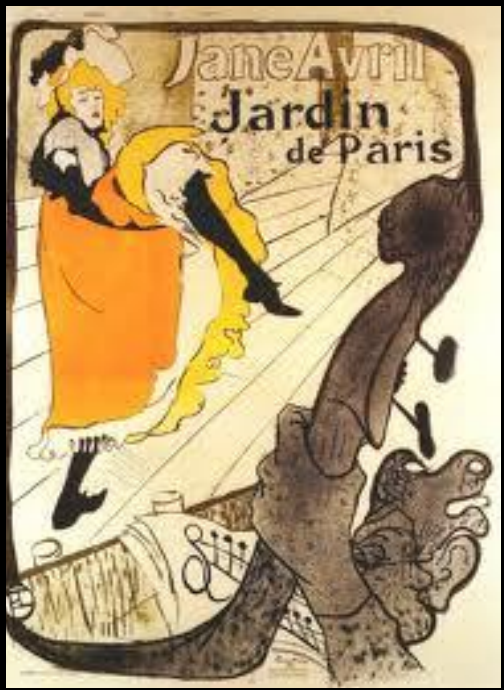
	<p style="text-align: center;">TITLE: <i>Jane Avril. Jardin de Paris</i></p> <p style="text-align: center;">TYPE OF WORK: <i>Color lithograph (poster)</i></p> <p style="text-align: center;">AUTHOR/DATE: <i>Toulouse-Lautrec (1893)</i></p> <p style="text-align: center;">STYLE: <i>Art Nouveau</i></p> <p style="text-align: center;">LOCALIZATION/DIMENSIONS: <i>128.3 x 94 cm</i></p>	
<p>TECHNICAL</p>	<p>SYMBOLISM</p>	<p>SOCIOLOGY</p>
<p>There is a novelty: the framing as it is effective is the continuation of a cello. Line pronounced where the game of diagonals, placed again to give strength to the movement of the dancer that become a diagonal more, and creates much depth and dynamism. Game of contrasts red / black / yellow / white.</p>	<p>The typical element of the <i>Nabi</i> movement is an animal's ornament: a dog.</p>	<p>Poster criticized and commented by the erotic outlook of the perspective of Toulouse.</p>
<p>CONNECTION WITH ADVERTISING</p> <p>Under the name of Jane Avril is the phrase <i>Jardin de Paris</i>, a <i>café-concert</i> that soon after became <i>cabaret</i> having been acquired by the owner of the <i>Moulin Rouge</i>. This poster announced the presentation of the spectacle of the season.</p>		
<p>INTERESTING DATA OR CURIOUS</p> <p>Dedicated to Jane Avril</p>		

Figure 7: Designed by the authors

ANALYSIS FORM


			<p>TITLE: <i>Babylone d'Allemagne</i></p> <p>TYPE OF WORK: <i>Color lithograph (poster)</i></p> <p>AUTHOR/DATE: <i>Toulouse-Lautrec (1894)</i></p> <p>STYLE: <i>Art Nouveau</i></p> <p>LOCALIZATION/DIMENSIONS: <i>83.8 x 119.4 cm</i></p>	
			TECHNICAL	SYMBOLISM
<p>One way to create environments is to play with the diagonal planes. In the foreground appears the general and the captain, and in the background a character walking.</p>			<p>The caricature of the Kaiser who is shown standing provoked a protest of the German ambassador to France and nearly caused an international incident.</p>	
CONNECTION WITH ADVERTISING				
<p>Announces novel "Babylone d'Allemagne" of a Polish writer named Victor Dobrski, nicknamed Joze and friend of the painter .</p>				
INTERESTING DATA OR CURIOUS				
<p>Joze wrote Lautrec to withdraw the poster due to its anti-German tone.</p>				

Figure 8: Designed by the authors

ANALYSIS FORM


	<p style="text-align: center;">TITLE: <i>Salon des Cent</i></p> <p style="text-align: center;">TYPE OF WORK: <i>Lithograph in brush, charcoal and crachis</i></p> <p style="text-align: center;">AUTHOR/DATE: <i>Toulouse-Lautrec (1896)</i></p> <p style="text-align: center;">STYLE: <i>Art Nouveau</i></p> <p style="text-align: center;">LOCALIZATION/DIMENSIONS: <i>Musée d'Ixelles, Bruselas (59.3 x 40.2 cm)</i></p>	
TECHNICAL	SYMBOLISM	SOCIOLOGY
In Toulouse, cartels of spectacles are more innovative. The elegance of the composition is overloaded with text added.	This photogram picture was made on a boat trip to Lisbon where he was totally in love with an unknown passenger.	With a circulation of one hundred copies, lithography was distributed by the magazine <i>La Plume</i> , later elected to advertising of exposure <i>Salon des Cent</i> , 1896.
CONNECTION WITH ADVERTISING		
This was the poster that was made on the occasion of the exhibition <i>Salon des Cent</i> .		
INTERESTING DATA OR CURIOUS		
This lithograph was became in a poster with the text added.		

Figure 9: Designed by the authors

ANALYSIS FORM

	<p style="text-align: center;">TITLE: <i>La Chaîne Simpson</i></p> <p style="text-align: center;">TYPE OF WORK: <i>Color lithograph (poster)</i></p> <p style="text-align: center;">AUTHOR/DATE: <i>Toulouse-Lautrec (1896)</i></p> <p style="text-align: center;">STYLE: <i>Art Nouveau</i></p> <p style="text-align: center;">DIMENSIONS: <i>71.7x 99.06 cm</i></p>	
TECHNICAL	SYMBOLISM	SOCIOLOGY
<p>The black is used to highlight the main figures. On the third plane there is a squad that creates depth. The scene is cut, the character on the right is cut (creates continuity).</p>	<p>Cyclists are known and the owner of the bike company appears.</p>	<p>The bike was fashionable in Paris in 1890, both for sport and for leisure.</p>
<p>CONNECTION WITH ADVERTISING</p> <p>The Lautrec's poster was intended for store chain of bicycle of the Simpson Company. The label "L. B. spoke" was the name of the bike shop run by Simpson's representative in France, Louis Bougie.</p>		
<p>INTERESTING DATA OR CURIOUS</p> <p>Lautrec added the illusion of speed, allowing some of the wheels disappear in invisible turns.</p>		

Figure 10: Designed by the authors

ANALYSIS FORM

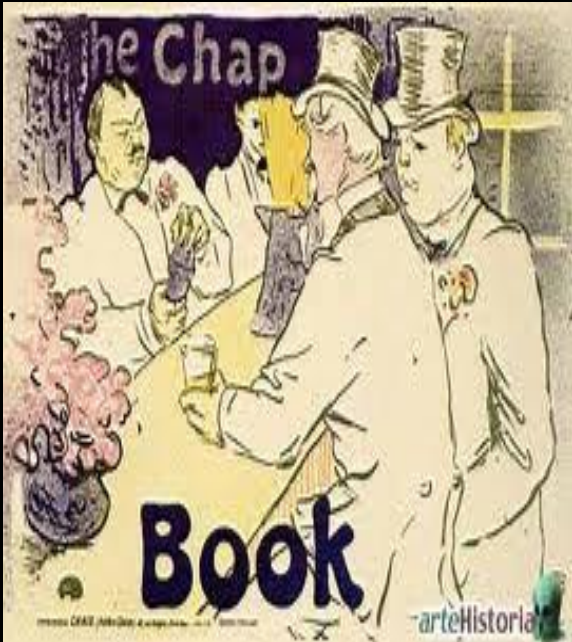
	<p style="text-align: center;">TITLE: <i>The Chap Book</i></p> <p style="text-align: center;">TYPE OF WORK: <i>Color lithograph (poster)</i></p> <p style="text-align: center;">AUTHOR/DATE: <i>Toulouse-Lautrec (1896)</i></p> <p style="text-align: center;">STYLE: <i>Art Nouveau</i></p> <p style="text-align: center;">DIMENSIONS: <i>41 x 61 cm</i></p>	
TECHNICAL	SYMBOLISM	SOCIOLOGY
<p>The line commands a composition in which the color has lost the flatness of other scenes, creating an excellent effect of perspective to put a man in the background, behind the bar.</p>	<p>Recreates the environment of the local “Irish and American Bar”, run by Reynolds (Ralph), and belonged to a Swiss named Achille who was the painter of “Viscount Marquis”.</p>	<p>Ralph is located behind the bar, highlighting its oriental features (son of a Chinese and an Indian) highlighting the role of immigrants in American society.</p>
<p>CONNECTION WITH ADVERTISING Poster for American literary magazine “The Chap Book”</p>		
<p>INTERESTING DATA OR CURIOUS Ralph was known for his potent cocktails served with parsimony.</p>		

Figure 11: Designed by the authors

ANALYSIS FORM


	<p>TITLE: <i>La Troupe de Mlle. Églantine</i></p> <p>TYPE OF WORK: <i>Color lithograph (poster)</i></p> <p>AUTHOR/DATE: <i>Toulouse-Lautrec (1896)</i></p> <p>STYLE: <i>Art Nouveau</i></p> <p>DIMENSIONS: <i>61.5 x 77.5 cm</i></p>	
<p style="text-align: center;">TECHNICAL</p>	<p style="text-align: center;">SYMBOLISM</p>	<p style="text-align: center;">SOCIOLOGY</p>
<p>The line is the main character in this poster, and sinuous curved line that is put in relation with modernism. The letters, like in many other posters, are not the work of Lautrec but of another artist.</p>	<p>The order ran hurry, so Henri used as the basis a photo of the dancers, changing her good friend Jane that appears at the end.</p>	<p>The success obtained in the British capital for this work was significant because of the novelty of the composition and the bright and flat colors.</p>
<p style="text-align: center;">CONNECTION WITH ADVERTISING</p> <p>Announces the <i>Troupe de Elcantine</i> for a show that they made in London, England.</p>		

Figure 12: Designed by the authors

ANALYSIS FORM



TITLE:
La Gitane

TYPE OF WORK:
Color lithograph (poster)

AUTHOR/DATE:
Toulouse-Lautrec (1896)

STYLE:
Art Nouveau (neo-impressionism)

DIMENSIONS:
91 x 63.5 cm

TECHNICAL

The two figures are placed against a monochrome background, reinforcing the diagonal and showing greater movement with the air layer of the gypsy and the top line.

SYMBOLISM

Toulouse-Lautrec chose as a model to actress Marthe Mellott, in the foreground, while in the background he put a gypsy going away, to reinforce the drama of the work.

SOCIOLOGY

It was one of the most austere posters due to the use of cool shades. It was the last he made because of his poor health.

CONNECTION WITH ADVERTISING

The drama in four acts *La Gitane* by J. Richepin was released in the theater *Antoine* on January 22, 1900. The advertising poster was commissioned to Toulouse-Lautrec.

INTERESTING DATA OR CURIOUS

The last poster was only a lithograph *Le bal des étudiants*.

Figure 13: Designed by the authors

3.3.2. Jules Chèret

The advertising poster has a special place in the heart of the important lithographic production that saw the light at the end of the nineteenth century. Jules Cheret, French painter, lithographer and poster, pioneer in creating artistic poster, became very popular with his poster dedicated to the female sex *Cherette*⁵⁵, which pleased the public and was unanimously appreciated. From this time many artists were interested in this mode of expression.

Jules Chéret created his own workshop in Paris and covered the walls with advertising posters bright and cheerful thanks to the juxtaposition and superposition of various colors, ignoring the heaviness of traditional graphics. To Cheret the poster was not the best way to advertise, but the best way to create a mural. His work became an explosion of color in the dreary streets of Paris and was a great success. Influenced by the traditional technique, he brought to this tradition the use of popular language of the time. His posters were closer to the reproduction of a painting than to creating pure advertising (Devynck, 2001).

Impeller and creator of the new advertising language, father of modern advertising, Cheret was born in Paris in 1836 and died in Nice (1933). Of an artisan family he was apprenticed at age 13 on a lithographic workshop and then enrolled at the Ecole des Beaux Arts in Paris even though he was, in fact, a self-taught artist. Specializing in the spectacle, Chéret published over 1000 posters. He was considered the father of the modern poster, made other lithographic works and paintings in oil, pastel or fresh.

⁵⁵ His work became more popular because his posters showed animated free women; when they found a larger audience, he started to be known as “the father of the liberation of women”. Before Chéret’s posters women were represented in art as puritans or prostitutes. Women in Chéret’s posters (they were called commonly as *Cherettes*), appeared joyous, elegant and in lively attitudes.

3.3.2.1. Analysis of the work of Cheret

ANALYSIS FORM		
		
<p>TITLE: <i>Bal au Moulin Rouge</i></p> <p>TYPE OF WORK: <i>Color lithograph (poster)</i></p> <p>AUTHOR/DATE: Jules Chèret (1889)</p> <p>STYLE: <i>Art Nouveau (neo-impressionism)</i></p> <p>DIMENSIONS: <i>29 x 40 cm</i></p>		
TECHNICAL	SYMBOLISM	SOCIOLOGY
<p>Instead of drawing realistic, he drew idealized figures and scenes, enhancing its beauty, vitality and movement. It is a common feature in his works.</p>	<p>In the same year he opened the cabaret that was the centre of more perversion (lap dances).</p>	<p>The <i>Moulin Rouge</i> is the most famous traditional Parisian cabaret built in 1889 by the Spanish Josep Oller, who also owned the <i>Paris Olympia</i>. Cheret was usual in this cabaret like Toulouse-Lautrec.</p>
<p>CONNECTION WITH ADVERTISING</p> <p>It is the poster which advertises a dance at the <i>Moulin Rouge</i>.</p>		
<p>INTERESTING DATA OR CURIOUS</p> <p>He is most famous of his posters and the most reproduced.</p>		

Figure 14: Designed by the authors

ANALYSIS FORM


	<p style="text-align: center;">TITLE: <i>Papier a Cigarettes Job</i></p> <p style="text-align: center;">TYPE OF WORK: <i>Color lithograph (poster)</i></p> <p style="text-align: center;">AUTHOR/DATE: <i>Jules CHERET (1889)</i></p> <p style="text-align: center;">STYLE: <i>Art Nouveau</i></p> <p style="text-align: center;">DIMENSIONS: <i>29 cm x 40 cm</i></p>	
TECHNICAL	SYMBOLISM	SOCIOLOGY
<p>Highlight the spot colors and penetrating of red and white, that framing the poster and the blue background. The text is important because it is one of the first slogans.</p>	<p>Stresses the defiant gesture of an emancipated woman daring and challenging conventional manners such as smoking in public.</p>	<p>It was a very suggestive and provocative poster for the time, for filing of a woman so bold.</p>
<p>CONNECTION WITH ADVERTISING</p> <p>This advertising poster was intended to announce the cigarette paper brand <i>Job Chéret</i>.</p>		
<p>INTERESTING DATA OR CURIOUS</p> <p>She is inspired by Yvette Guilbert.</p>		

Figure 15: Designed by the authors

ANALYSIS FORM


courtesy of www.jules-cheret.org		
	<p style="text-align: center;">TITLE: <i>Élysée Montmartre</i></p> <p style="text-align: center;">TYPE OF WORK: <i>Color lithograph (poster)</i></p> <p style="text-align: center;">AUTHOR/DATE: <i>Jules CHERET (1890)</i></p> <p style="text-align: center;">STYLE: <i>Art Nouveau</i></p> <p style="text-align: center;">DIMENSIONS: <i>250.2 x 81.0 cm</i></p>	
TECHNICAL	SYMBOLISM	SOCIOLOGY
Cheret uses, on all, 3 colors (3 limestones): red, yellow (warm) and blue (sometimes green instead of blue, cold).	This model of woman is inspired in Charllotte Widne (the Danish dancer most imitated by the youth of the time).	Female figure (<i>la Cherette</i>) prototype of young woman, modern, opens in tastes and habits, cheerful, friendly and very stylish.
CONNECTION WITH ADVERTISING		
Poster announcing of the Dance of masks in the <i>Élysée Montmartre</i> . Appears the influence of Circus in the author's trips to London.		
INTERESTING DATA OR CURIOUS		
It was released in the lead editorial of advertising poster that was the Chaix, where were produced most of posters.		

Figure 16: Designed by the authors

ANALYSIS FORM


	<p style="text-align: center;">TITLE: <i>Théâtrophone</i></p> <p style="text-align: center;">TYPE OF WORK: <i>Color lithograph (poster)</i></p> <p style="text-align: center;">AUTHOR/DATE: <i>Jules CHERET (1890)</i></p> <p style="text-align: center;">STYLE: <i>Art Nouveau</i></p> <p style="text-align: center;">DIMENSIONS: <i>29 cm x 40 cm</i></p>	
TECHNICAL	SYMBOLISM	SOCIOLOGY
<p>The letters recall the poster <i>Valentino</i>. Warm colors yellow and red with garish background make emphasize the figure in the foreground.</p>	<p>This poster was dedicated to collectionism. Very limited edition. They are signed and numbered and made in a higher quality paper.</p>	<p>This system was successful at the time and over the phone people could hear the theater plays: the <i>Opera theater</i>, the <i>Francais theatre</i> and <i>The Comic Opera</i>.</p>
<p>CONNECTION WITH ADVERTISING Advertising poster for a new system of “Theatrophone”.</p>		
<p>INTERESTING DATA OR CURIOUS In the early advertising posters were not white backgrounds because it was forbidden by the State because it was used for government information.</p>		

Figure 17: Designed by the authors

ANALYSIS FORM

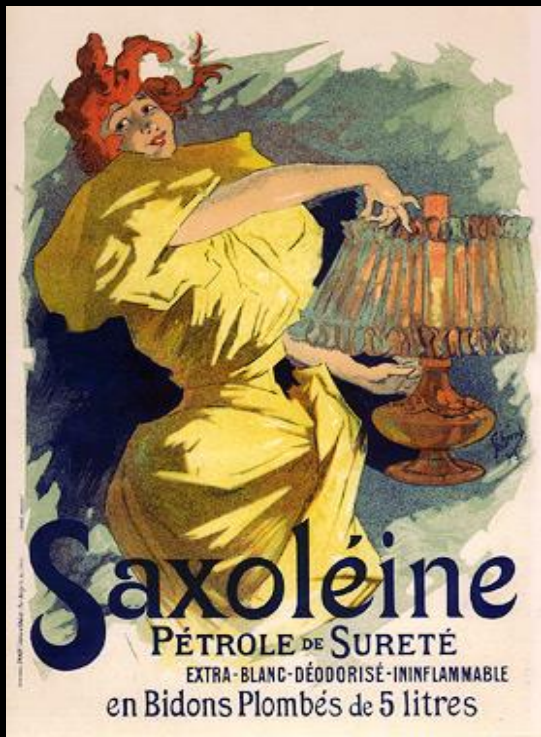
	<p style="text-align: center;">TITLE: <i>Saxoléine</i></p> <p style="text-align: center;">TYPE OF WORK: <i>Color lithograph (poster)</i></p> <p style="text-align: center;">AUTHOR/DATE: <i>Jules CHERET (1891)</i></p> <p style="text-align: center;">STYLE: <i>Art Nouveau</i></p> <p style="text-align: center;">DIMENSIONS: <i>29 cm x 40 cm</i></p>	
TECHNICAL	SYMBOLISM	SOCIOLOGY
<p>There is color strength due to yellow and red primary colors. This is an image nicely harmonized and the lamp is dressed like the <i>Cherette</i>.</p>	<p>He was obsessed to include his stereotype of woman on his poster and it was difficult to relate it to a barrel of oil. It uses a symbolic line between women and the use of paraffin.</p>	<p>Poster very successful at that time, well known. For this reason were made many copies.</p>
<p>CONNECTION WITH ADVERTISING</p> <p>The author designed many advertising posters for this oil company: here announces <i>Paraffin</i> lamps.</p>		
<p>INTERESTING DATA OR CURIOUS</p> <p>The artist gets a spotlight of the lamp that illuminates the entire female body (impressionist influence).</p>		

Figure 18: Designed by the authors

ANALYSIS FORM

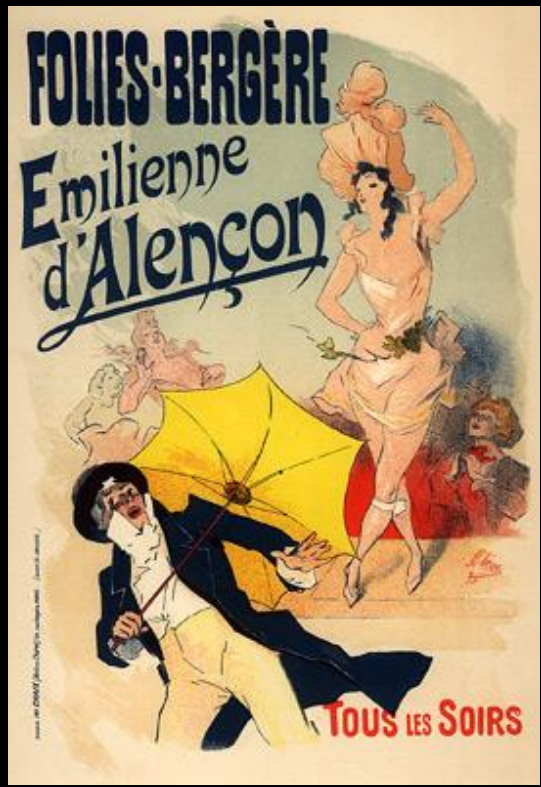
	<p style="text-align: center;">TITLE: <i>Folies Bergère. La Loïe Fuller</i></p> <p style="text-align: center;">TYPE OF WORK: <i>Color lithograph (poster)</i></p> <p style="text-align: center;">AUTHOR/DATE: <i>Jules CHERET (1893)</i></p> <p style="text-align: center;">STYLE: <i>Art Nouveau</i></p> <p style="text-align: center;">DIMENSIONS: <i>85cm x 124cm</i></p>	
TECHNICAL	SYMBOLISM	SOCIOLOGY
<p>The yellow spot of the umbrella is essential to highlight the man and the red color to the public and the woman with the technique of reserve paper. He used lines to differentiate between different environments, but these didn't have perspective.</p>	<p>Important because the male character is in the foreground, but the protagonist is a woman, a dancer who is announced at the cabaret. It is a rare male character (used to be more slender and young).</p>	<p>This artist was famous by advertising posters (there were not TV or radio).</p>
<p>CONNECTION WITH ADVERTISING Poster announcing the show at the <i>Folies Bergère</i>.</p>		
<p>INTERESTING DATA OR CURIOUS This dancer was best known for being good company of mature men and ruining the rich.</p>		

Figure 19: Designed by the authors

ANALYSIS FORM

	<p>TITLE: <i>Théâtre de l'Opéra. Carnaval</i></p> <p>TYPE OF WORK: <i>Color lithograph (poster)</i></p> <p>AUTHOR/DATE: <i>Jules CHERET (1894)</i></p> <p>STYLE: <i>Art Nouveau</i></p> <p>DIMENSIONS: <i>29 cm x 40 cm</i></p>	
<p style="text-align: center;">TECHNICAL</p>	<p style="text-align: center;">SYMBOLISM</p>	<p style="text-align: center;">SOCIOLOGY</p>
<p>In this poster are found bold colors more daring than in other versions. There are also more elaborate drawings and characters in contrast to the background.</p>	<p>The male figure in red and in front (foreground) is a personage well-known at the time: the boning (companion of Lulu).</p>	<p>Appear the representation of the relationship of the work and the artist with his social-historical context.</p>
<p style="text-align: center;">CONNECTION WITH ADVERTISING Advertising poster for the carnival night at the <i>Théâtre de l'Opéra</i>.</p>		

Figure 20: Designed by the author

ANALYSIS FORM


	<p style="text-align: center;">TITLE: <i>Quinquina Dubonnet</i></p> <p style="text-align: center;">TYPE OF WORK: <i>Color lithograph (poster)</i></p> <p style="text-align: center;">AUTHOR/DATE: <i>Jules CHERET (1895)</i></p> <p style="text-align: center;">STYLE: <i>Art Nouveau</i></p> <p style="text-align: center;">DIMENSIONS: <i>29 cm x 40 cm</i></p>	
TECHNICAL	SYMBOLISM	SOCIOLOGY
Original regarding Cheret's work because he introduces an element unusual in his posters: the cat. The claim is made by the lady and the cat. The circle also serves as support for the figure.	She was a lady of easy virtue because, even, the announcement is of an appetizer, Cheret can not prevent that it is related to the spectacle.	Typical lady with her dress, socks and shoes although quite erotic at the time.
<p>CONNECTION WITH ADVERTISING <i>Quinquina Dubonnet</i>: Announces the snack brand that still exists.</p>		
<p>INTERESTING DATA OR CURIOUS Appears the imprint of Chais publishing.</p>		

Figure 21: Designed by the authors

ANALYSIS FORM

	<p style="text-align: center;">TITLE: <i>Théâtre de l'Opéra</i></p> <p style="text-align: center;">TYPE OF WORK: <i>Color lithograph (poster)</i></p> <p style="text-align: center;">AUTHOR/DATE: <i>Jules CHERET (1897)</i></p> <p style="text-align: center;">STYLE: <i>Art Nouveau</i></p> <p style="text-align: center;">DIMENSIONS: <i>29 cm x 40 cm</i></p>	
TECHNICAL	SYMBOLISM	SOCIOLOGY
The event usually goes up and down date, place, time, and etcetera. It shows an attractive image and insinuating in two different planes in search of depth.	The reprocessing and the same visual ingredients, always keeps the viewer interested.	Cheret would do a single design each winter and be repeated with different texts during all the season.
<p>CONNECTION WITH ADVERTISING Advertising poster for carnival night at the <i>Théâtre de l'Opéra</i>.</p>		

Figure 22: Designed by the authors

3.3.3. Alphonse Mucha

Mucha was a Czech artist, painter, decorator and poster maker based in France. He studied in Munich (with Von Löfftz and Herterich) and then in Paris at the Académie Julian (with Laurens, Boulanger and Jules Lefevre). As a poster maker, he acquired his popularity in 1894, thanks to orders from Sarah Bernhardt. He signed an exclusive contract with the printer *Champenois*. He also designed calendars, jewelry, tapestries and windows. From 1904 he made several trips to the United States. In 1912 he finally returned to Czechoslovakia, where he continued working.

The main features of his work were the use of soft colors and delicate, distant and cold unreal figures, a decoration based on a very elaborate and detailed environment with richly ornamental, refined and remote environment based tastefully on the dynamic and movement in the positions of their characters and the detailed study on the introduction of the text in his designs.

3.3.3.1. Analysis of the work of Mucha

ANALYSIS FORM


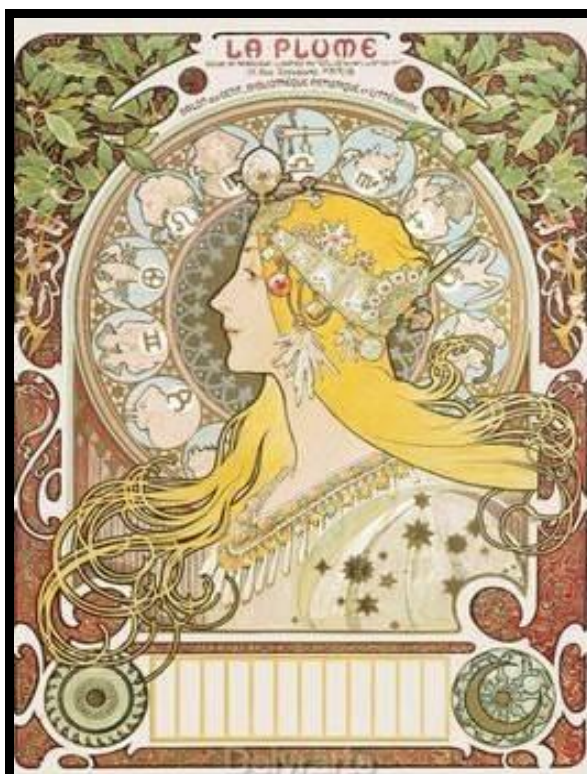
	<p style="text-align: center;">TITLE: <i>Gismonda. Bernhardt</i></p> <p style="text-align: center;">TYPE OF WORK: <i>Chromolithography (poster)</i></p> <p style="text-align: center;">AUTHOR/DATE: <i>Alphonse Mucha (1894)</i></p> <p style="text-align: center;">STYLE: <i>Art Nouveau</i></p> <p style="text-align: center;">DIMENSIONS: <i>216 x74.2 cm</i></p>	
TECHNICAL	SYMBOLISM	SOCIOLOGY
Mosaic element in the title. Vegetable ornamentation criticized by some authors, because covers the name of Sarah. Design spectacular in hairdo and suit.	Unfinished poster, Mucha did not have time and she is more detail in the top.	Format unusual. Especially in his 7 posters for theater performances of Sarah and its exaggerated vertical format (2.5 x 75 cm). Finally it achieved great success.
<p>CONNECTION WITH ADVERTISING</p> <p>It is the poster advertising of the play <i>Gismonda</i>. In January 1895 Sarah Bernhardt had to perform this work. In December 1894 rejected a poster and in printing press <i>Lemeraer</i> was no poster designer, only the Lithographer Mucha (who copied the work of others) and the owner of the printing press commissioned Mucha this work. Sarah loved it, and since then Mucha went on to design all the posters of the plays of Sarah.</p>		
<p>INTERESTING DATA OR CURIOUS</p> <p>It's his first poster. Mucha also would design jewelry, costumes and sets from the works of Sarah Bernhardt. He was the most valuable poster designer of Paris.</p>		

Figure 23: Designed by the authors

ANALYSIS FORM



TITLE:
La Plume

TIPE OF WORK:
Chromolithography (poster)

AUTHOR/DATE:
Alphonse Mucha (1896)

STYLE:
Art Nouveau

TECHNICAL

It is very detailed and has a complex reading. It is not much recharged despite of details. The background is is much worked with a vegetable ornamentation.

SYMBOLISM

Profile inspired by Sarah Bernard that gives the feeling of priestess (very religious family).

SOCIOLOGY

This poster is the most important of Mucha. It is the most famous and reproduced.

CONNECTION WITH ADVERTISING

Large poster of big dimension (months down, and around zodiacal signs) for *La Plume* Magazine.

Figure 24: Designed by the authors

ANALYSIS FORM



TITLE:
Salon des Cent

TYPE OF WORK:
Chromolithography (poster)

AUTHOR/DATE:
Alphonse Mucha (1896)

STYLE:
Art Nouveau

TECHNICAL

The woman has a very long Hair. Highlight the headdress that surrounds the head of the woman.

SYMBOLISM

The artist uses symbolist elements to unite various arts: in left hand has a pen that represents writers and the pincel that represents of painters.

SOCIOLOGY

Mucha made photography of studio before advertising poster and in these positions were based their figures.

CONNECTION WITH ADVERTISING

He worked for several magazines, including for a literary (*La Pluma*) for which he designed this, that then, he would use to advertise the *Salón des Cent*.

Figure 25: Designed by the authors

ANALYSIS FORM


	<p style="text-align: center;">TITLE: <i>Monaco. Monte-Carlo</i></p> <p style="text-align: center;">TYPE OF WORK: <i>Chromolithography (poster)</i></p> <p style="text-align: center;">AUTHOR/DATE: <i>Alphonse Mucha (1897)</i></p> <p style="text-align: center;">STYLE: <i>Art Nouveau</i></p>	
TECHNICAL	SYMBOLISM	SOCIOLOGY
<p>The <i>or-áurea-</i> (golden) doesn't use mosaic, but animal ornament. The artist wants to highlight the spring through color and decorative plants.</p>	<p>The poster is complex to read: from the bottom up due to the creation of spiritual character and delicate.</p>	<p>It is one of the first tourist posters that were created.</p>
<p>CONNECTION WITH ADVERTISING Mucha originally designed this for a rail line.</p>		

Figure 26: Designed by the authors

ANALYSIS FORM


			<p>TITLE: <i>La Trappistine</i></p> <p>TYPE OF WORK: <i>Chromolithography (poster)</i></p> <p>AUTHOR/DATE: <i>Alphonse Mucha (1898)</i></p> <p>STYLE: <i>Art Nouveau</i></p>		
TECHNICAL	SYMBOLISM	SOCIOLOGY			
Delicate colors, pastels degraded from top to bottom. From the half part to up, is very detailed (Touched, bouquet, jewelry, frieze).	Dress very discreet, recalls to medieval saints, with a spiritual figure and the exaggerated hair smooth and straight for us to focus on the bottle.	The author made a relationship of his artistic ideas with the social-economic context.			
<p>CONNECTION WITH ADVERTISING</p> <p>Figure inspired by Sarah Bernard. This poster announces wine made for monks of <i>Trappa</i>.</p>					

Figure 27: Designed by the authors

ANALYSIS FORM



TITLE:
Hamlet. Sarah Bernhard

TYPE OF WORK:
Chromolithography (poster)

AUTHOR/DATE:
Alphonse Mucha (1899)

STYLE:
Art Nouveau

TECHNICAL

The author is interested in the contrast between the background and the character (set of red and yellow) with decorative plants to his style to sides.

SYMBOLISM

This poster reflects the Interpretation on the background surrounded by decorative plants creating a frieze which reflects the main scene: a romantic figure.

SOCIOLOGY

This poster is the last one dedicated to Sarah Bernard, but not very successful.

CONNECTION WITH ADVERTISING

Announcement of the play Hamlet also starring Sarah Bernard and Prince of Denmark.

Figure 28: Designed by the authors

ANALYSIS FORM


	<p style="text-align: center;">TITLE: <i>Flirt</i></p> <p style="text-align: center;">TYPE OF WORK: <i>Chromolithography (poster)</i></p> <p style="text-align: center;">AUTHOR/DATE: <i>Alphonse Mucha (1900)</i></p> <p style="text-align: center;">STYLE: <i>Art Nouveau</i></p>	
TECHNICAL	SYMBOLISM	SOCIOLOGY
It is more realistic than others before. Maintaining the ornamentation and characters dresses contemporaneously.	It is unusual in his work. Nothing to do with the poster Byzantine but even within the <i>Art Nouveau</i> .	Cartel very little known and reproduced.
<p>CONNECTION WITH ADVERTISING Poster announcing cookies.</p>		

Figure 29: Designed by the authors

3.4. The *Cubism* of Picasso and Braque and their relationship with advertising

Picasso was the first painter to introduce advertising and unprocessed trademark in some of his *collages* as *Qui* or *Bouteille de Pernod et verre*⁵⁶ in the autumn of 1912. Earlier that year, he painted in a work of still life the brand *Kub du bouillon*⁵⁷ which was obviously a pun within Cubism. More precisely, under this name became noticeable from the *Salon des Independants* of 1911 as Picasso became, according to critics of the time, the father of this movement. (Daix, 1979).

This causes a reflection on the existence of multiple levels of relationship between advertising and the revolution of painting before 1914. The authors can observe at first an anecdotal relationship between painting and the increasing appearance of advertising brands in the works. This may be related to the new relationship between citizens and advertising, which is reflected in the painting. Then, there is a clear relationship between painting and advertising: the creators of *Modern Style*, *les Nabis*, Lautrec participated with their works (books, posters, prints, posters, etcetera) in the reorganization of space and in the indispensable in graphic in the spread the commercial message.

The complex relationship between advertising and *Cubism*, called *synthétique* by Daix, can be seen from the time when the practice of painting of Picasso and Braque began to be less homogeneous and can include in their works, advertising within the space Figurative, discontinuous and uneven. In this way, artists took possession of the commercial message and the effects of it. This is the point it is possible to establish the period in history where modern art and painting transform their ideas and start a stage where the industrial revolution is an essential part. It can be said that from 1900 art and

⁵⁶ Figure 34.

⁵⁷ Figure 30.

industry followed opposite paths and until then, come together in the same direction (Baudelaire⁵⁸ in Valverde, 2002).

3.4.1. The formation of “the gaze” and mentality of the generation of 1900

Picasso, Braque, Gris, Léger share in common the fact that during their childhood they witnessed the arrival and strengthening of industrialization. This was a challenge for them expressed in many different ways. Picasso included within his first works, objects and industrial waste as *Ripolin*⁵⁹; Braque used in his painting techniques, building objects; pieces of glass was used by Gris; and Leger seized of mechanical forms.

The emergence of modern advertising coincided with the expansion of the industry, which supplied supports and created this need, due to massive selling and to organize a visual system around to consumers. The publicity quickly addressed to meet the needs that were created in the main commercial activities, such as shows or libraries, that though before they had practiced other forms of information aimed at consumers, they had never done so directly. At this point, the painting was noticeable through creating increasing posters painted on the walls of the buildings, so it became part of the urban landscape. This aspect is what distinguished this generation of artists of the above, as it was found that the space within the paintings was an autonomous field of plastic stress and color contrasts, where could be created feelings directed to the observer (Monod-Fontaine, 1982).

This binding occurred at the same point between people who consumed the product and the double-strand created in pictures. On

⁵⁸ Baudelaire’s criticism to nature becomes a critique of principle of nature. The romantic nature as an aesthetic principle and creative power becomes the new “nature” of the capitalist production process, in which the objects are no longer the rural landscapes but the goods: the whole visible universe is nothing more than a store of images and signs. The whole universe becomes a commodity, emptied of meaning, become abstract due to economy of prices.

⁵⁹ Since the first quarter of the twentieth century, Picasso used in some of his paintings paint of domestic enamel *Ripolin*.

one hand, the artwork in the foreground and behind, the message inscribed within it directed to a definite end. These two sides worked together so that the painting and the message constituted a single work. Around 1890 this issue was revealed as decisive in exploiting this new technique based on the poster and lithograph by Lautrec, Bonnard, Maurice Denis, Steinlen, Beardsley and Mucha. They attended a radical change of mentality that removed the barrier between art and industry in both technical levels as in the pictorial language.

For Picasso, this was a crucial stage because the dissemination of art is linked to the creation of posters that included access to the new paintings. Thus, in their twenties, advertising was an ordinary element in life and art, but he did not consider in any way as a minor activity.

3.4.2. The evolution of *Cubism* of Braque and Picasso and the advertising

The *Cubism* of which the authors speak is the *analytical Cubism* that exploits the pictorial field into parts decomposing forms and rhythms graphics that exclude the color. In certain works of Picasso and Braque at the time (end of 1909 until the summer of 1911) within the pictorial field invents an abstract space greater than the known for watercolors and oil paintings of Kandinsky or other predecessors (Rubin, 1990). They introduced ways that cannot be fragmented, such as *Le clou* that Braque painted within his great still life from 1900 to 1910. Braque found here the power of print in the paint *Le pyrogène et le quodidien*⁶⁰ with a folded newspaper where it is possible to read part of the title (Gil B). Picasso kept the same direction discovering that isolating two or three messages the meaning obtained on a spatial level, works. Braque decided to enter his paintings, as *Le portugais*⁶¹, letters and numbers that appear

⁶⁰ Figure 46.

⁶¹ Figure 44.

independently of the rest of the painting from the *Pochoir* technique⁶².

In this way, observers get the visual shock, which advertising seeks from this innovative technique and spatial structure. This shows that the heterogeneous spatial field and abstract admits the presence of elements strangers hitherto into a painting, integrating and get a different functionality with them.

Picasso endorsed the *Pochoir* effect. In one of the first occasions where he began to apply this technique was in *Le Bouillon Kub*, where letters with the word Kub were painted so that with the *Pochoir* placed the disproportionate figures in color. To this work the artist joined the use of *Ripolin* to highlight even more the effect of colors. He came to use other unusual items to painting in his works such as an entry ticket of *sol y sombra* of the bulls in his painting *Nature morte espagnole*⁶³; or as in *La lettre*⁶⁴ where he pasted a real stamp in his work. Thus, Picasso used the *Pochoir* technique to convey the message, which transformed the pictorial field so that completing the message in the compositions of advertising posters (Rubin, 1990).

The artist came to override his real feelings to focus on a specific symbol to enhance the meaning of his work. All this was to reflect on the power of advertising communication that allowed this new spatial organization and provided a leap into the unknown (Flammarion, 1990). Picasso's painting caused a real scandal within the *Avant-Garde* with this introduction of "color-symbol", which not only sought to express the artistic purity, but also industrial development.

At this point is where the conceptual gap occurs, where the power of the painting created by the artist, who introduces different objects and text into abstract pictorial space, operates in parallel with the ad-

⁶² The *Pochoir* or *stencil* is a technique of decoration on a template with a cut drawing that is used to apply paint.

⁶³ Figure 35.

⁶⁴ Figure 36.

vertising message. An example is *Nature morte à la chaise cannée*⁶⁵. This led to create syntax and plastic vocabulary inside of *Cubism* ideal for advertising interests of these years (Seuil, 1987). The painting took part in the renewal of the *Modern Style* from the incorporation of letters within the graphics, creating a new space where the typography gave them new possibilities. For example, it's possible to see a number of pictures as *Notre avenir est dans l'air*⁶⁶ where Picasso played with the typography of the title and the background of the tricolor cloth, causing a ripple inside the space (Daix, 1979).

The opposition between art and industry is abolished to a practical and intellectual level around 1912. The work is a field where different elements interact so that the effects of new techniques are implemented in the cartels and are influenced equally in painting. Such that we can not longer speak about pictorial reproductions within the advertising field, but something deeper (Will-Levaillant, 1973).

3.4.3. The synthesis of painting and advertising

The introduction of *Ripolin* and *Pochoirs* revealed the important role played by changes at the pictorial level, and in the mental perception conceptualized directed to the perception of the observer. This new perception produced a search for different optical zones within the work in order to exploit contrasts, textures and experiences. At that time, more than ever the painting was a huge field of different elements interacting; as for example *Paysage aux affiches*. Both Picasso and Braque, far from reproducing the advertising space, transformed it completely (Rubin, 1990).

To insert advertising in his work, Picasso appropriated shock effects of contingencies⁶⁷ to destroy the simple story and turned it into a meaningful message. Thus, *Cubism* became a series of visual and

⁶⁵ Figure 37.

⁶⁶ Figure 33.

⁶⁷ In general the *contingencies* affirm the condition of things, facts, events or propositions.

conceptual reinterpretations aimed at the immediate communication (McLuhan, 1980). Because it is considered the author's work as a global field of visual information which Picasso didn't paint only to express, but his paintings in many cases came to have a specific purpose intended for advertising.

This search for the expression and the significance produced that his work became more rich and expanding of possibilities of this. In this process, Picasso began his work in sculpture (Braque did the same with his first *papier colle*⁶⁸) with works like *Guitare*⁶⁹ on cardboard. He soon discovered the connection between the pictorial field and *papier colle*, where his light reliefs gave interconnection possibilities even greater thanks to three dimensions. Picasso continued to innovate by introducing within *papiers collés* a newspaper clipping, because this appearance created an unusual industrial color and carried a different meaning. He stuck fragments of the title and advertising for the graphic impact; as in his work *Le journal*⁷⁰ (Will-Levaillant, 1973).

Advertising on Picasso's work operates within the typographic space, but also was something deeper. In the announcement *Grande liqueur Cherry-Rocher*⁷¹ to display the contents of the bottle, Picasso painted a *pochoir* on trimming reading *Old Jamaica Rhum*. Instead, he put a label of *Suze apéritif à la gentiane* authentic *Verre et bouteille de Suze*. It was clear that it was not fortuitous, and that he realized this as a publicity stunt refers to the “manly strength”.

In the *Nature Morte Au Bon Marché*⁷², in late January 1913, Picasso associated a commercial break of *Samaritaine* to tag *Bon Marché* which serves to create a package of the mentioned product. Here, advertising and the graphic design of “brand” unite showing as they really are, transferring a connotation of “purchasing female” to a still

⁶⁸ *Papier collé* (pasted paper) is a painting technique and type of *collage* which was invented by Georges Braque in his much known *Bol à fruits et verre*.

⁶⁹ Figure 31.

⁷⁰ Figure 38.

⁷¹ Figure 32.

⁷² Figure 39.

life with a particular configuration, where not to disguise the sense of humor of this.

Throughout this period, it is possible to see how Picasso is able to reproduce through the technique of *papier collé* and painting, all kinds of messages. It is so in his painting *Bouteille, clarinette, violon, journal*⁷³ where the use of a vertical band structure typical of *papiers collés* of this period, to represent a table two figures full of antagonists and a pack of cigarettes *Job* painted in *trompe-loeil*⁷⁴. Finally, the artist profiled the edge of the letter “O” representing the trademark.

Already in the last series of *papiers collés* made from late 1913 to the spring of 1914, the artist came to introduce a collection of poems by Max Jacob onto real matchboxes paintings, snuff packages and a newsletter subscription to. A *papier collé* that presents a meal under the announcement of *Almanacco purgativo* is used to announce a collection of poems.

Picasso reduced advertising to a very different set of elements linked together that gave meaning to the painting. This meant that advertising was the *témoin fossile*⁷⁵ of their own history, but it is the picture that decides its meaning in the present.

Meanwhile, Braque copied that the same journalistic elements of Picasso by intervening within *papiers collés*, but only from 1913 to 1914. He played with the titles reproduced in programs *Tivoli-Cinéma de Sorgues*⁷⁶, *Effort Suprême*, and *La statue d'épouvante*⁷⁷. Another example of his work can be found in *Verre et bouteille*⁷⁸ where the advertising

⁷³ Figure 40.

⁷⁴ **A trompe l'oeil** means “fool the eye”. This painting technique tries to fool the eye playing with some optical effects.

⁷⁵ The expression “*La pensée sauvage*” is of Claude Levi-Strauss, Paris, 1961. He compares the mythical thought with the bricolage because they have the ability to develop together the structures and other objects using waste as a fossil of the story elements of society.

⁷⁶ Figure 42 (*Sorgues* is a French commune in the region of *Provence-Alpes-Cote d'Azur*).

⁷⁷ Figure 43.

⁷⁸ Figure 45.

that appears in the picture is *Suprême élégance de la femme FOURRURES*; or in another work, *Nature morte sur une table*⁷⁹ where the artist pastes a Gillette blade.

Both Picasso and Braque brought, on one hand, their creativity and inside inventiveness, and on the other, the capacity for reflection and science in all painting techniques used and created. This helped to integrate within their paintings all aspects of advertising, to use something different on these materials and these works. Advertising also participated in the *hasard objectif*⁸⁰ of the synthetic bricolage (Abolgassemi, 2008). As Claude Lévi-Strauss (1961: 212) said:

“The *poetry of bricolage*⁸¹ comes also from this that is not planned at the time to perform a work, the artist speaks not only of things, but also things are a means to transmit information: they tell possible limits where a thing operate, and features of the lives of their authors”

⁷⁹ Figure 41.

⁸⁰ Maxime Abolgassemi states that one can argue that the objective chance process arises from a challenge to the opposition and the fee required to invest more obvious terms (the contingencies is etymologically “what happens by chance”).

⁸¹ “*La science tout entière s'est construite sur la distinction du contingent et du nécessaire, qui est aussi celle de l'événement et de la structure [...] Or, le propre de la pensée mythique, comme du bricolage sur le plan pratique, est d'élaborer des ensembles structurés, non pas directement avec d'autres ensembles structurés, mais en utilisant des résidus et des débris d'événements [...]*”.

3.4.4. Analysis of the work of Picasso

ANALYSIS FORM


	<p>TITLE: <i>Paysage aux affiches Bouillon Kub</i></p> <p>TYPE OF WORK: <i>Oil painting</i></p> <p>AUTHOR/DATE: <i>Picasso (Summer, 1912)</i></p> <p>STYLE: <i>Cubism</i></p> <p>DIMENSIONS: <i>46 x 61 cm</i></p>	
<p>TECHNICAL</p>	<p>SYMBOLISM</p>	<p>SOCIOLOGY</p>
<p>Picasso was the first painter to introduce advertising and trademark in gross estate on some of its <i>collages</i>.</p>	<p>Picasso and Braque influenced by outdoor advertising of <i>le Kub</i> in 1912 included it in some of their works like this. The best example is the <i>Paysage aux affiches</i> where the Kub broth is caught in a net of streetscape with a bottle of Pernod.</p>	<p>During the summer of 1912 Picasso and Braque worked tirelessly, which was a very productive period in the development of <i>Cubism</i>. Picasso lived in the city of Sorgues, north of <i>Avignon</i> where Braque joined him.</p>
<p>CONNECTION WITH ADVERTISING</p> <p>One of the many point of views in common between Picasso and Braque was advertising for KUB broth, a popular brand of seasoning. The opportunities to use pun gave them great opportunities, and Picasso was referred directly to the KUB broth in this painting.</p>		

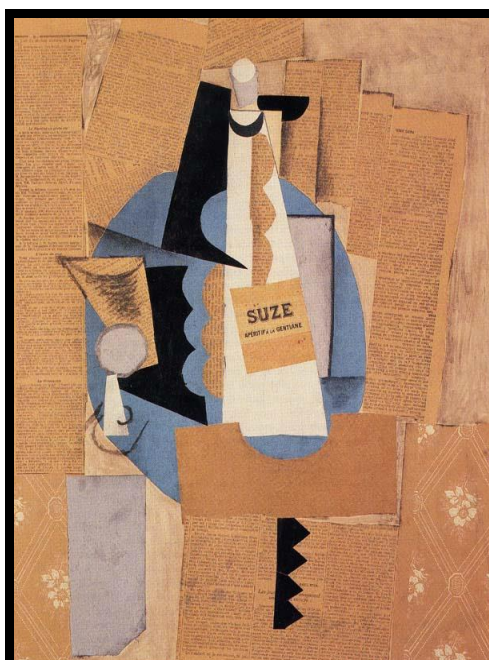
Figure 30: Designed by the authors

ANALYSIS FORM

	<p style="text-align: center;">TITLE: <i>Guitare</i></p> <p style="text-align: center;">TYPE OF WORK: <i>Cardboard, paper, oil and pencil</i></p> <p style="text-align: center;">AUTHOR/DATE: <i>Picasso (December, 1912)</i></p> <p style="text-align: center;">STYLE: <i>Cubism</i></p> <p style="text-align: center;">LOCATION/DIMENSIONS: <i>22 x 14.5 x 7 cm</i> <i>Picasso Museum, Paris</i></p>	
TECHNICAL	SYMBOLISM	SOCIOLOGY
<p>Search new ground in sculpture, as in the play <i>Guitare</i> which represents a break with the past.</p>	<p>The Synthetic Cubism was not the deconstruction of analytic philosophy itself <i>Cubism</i> and more about perfecting the style, adding texture and layers to the work.</p>	<p>Said to be the first collage “modern”, but George Braque was also developing a technique using the <i>papier collé</i>.</p>
<p>CONNECTION WITH ADVERTISING</p> <p>Although this work did not have a direct relationship with advertising, it served to make way for a new important aspect afterwards. The passage from two-dimensionality to three-dimensionality. Besides painting joined other arts such as sculpture. This fusion of styles and finding new techniques and perspectives make this work a benchmark for future advertising techniques.</p>		
<p>INTERESTING DATA OR CURIOUS</p> <p>The material used was cardboard mainly found in the street.</p>		

Figure 31: Designed by the authors

ANALYSIS FORM



TITLE:

Verre et bouteille de Suze

TYPE OF WORK:

Collage coal fired, paper pulp and gouache (opaque watercolor)

AUTHOR/DATE:

Picasso (November, 1912)

STYLE:

Cubism

DIMENSIONS:

64.5 x 50 cm

TECHNICAL

In *Bouteille de Suze*, Picasso uses fragments and cuts used newsprint, wallpaper, and drawing paper, and gouache and charcoal to suggest liquor bottled with a label. To the left, a glass and an ashtray with cigarette and smoke.

SYMBOLISM

The paper suggests the popular Parisian hobby to drink a coffee and reading the paper, smoking and drinking. The texts add a social and political dimension to the image: are newspaper articles that refer to horrific events of the First Balkan War.

SOCIOLOGY

The observer accumulates in his memory great information about an object of the external visual world.

CONNECTION WITH ADVERTISING

Suze was a trademark that designated an alcoholic beverage served as an appetizer. Its bottle was of golden color. This drink was made from *Gentiana lutea* (yellow gentian) species of gentian native to the mountains of central and southern Europe, present in the Alps.

INTERESTING DATA OR CURIOUS

In 1912, ie, five years after the birth of *Cubism*, Picasso made the first *collage* of history.

Figure 32: Designed by the authors

ANALYSIS FORM

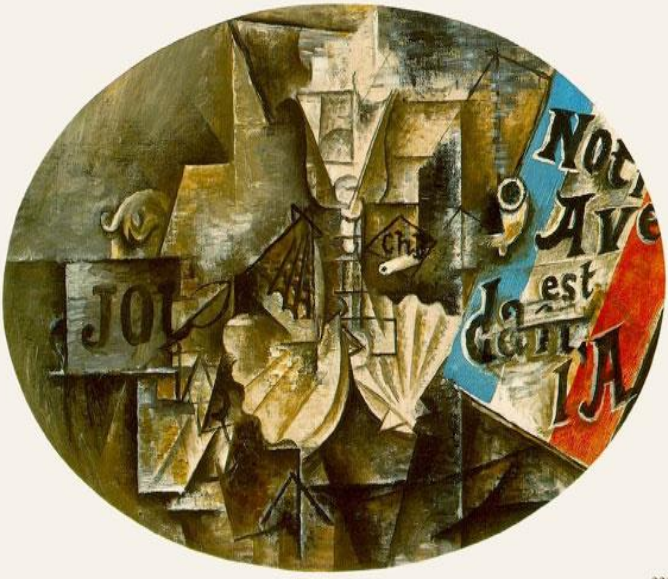
		
<p>TITLE: <i>La coquille Saint-Jacques (Notre Avenir est dans l'air)</i></p> <p>TYPE OF WORK: <i>Oil on oval canvas</i></p> <p>AUTHOR/DATE: <i>Picasso (Spring, 1912)</i></p> <p>STYLE: <i>Cubism</i></p> <p>DIMENSIONS: <i>38 x 55.2 cm</i></p>		
TECHNICAL	SYMBOLISM	SOCIOLOGY
<p>Picasso's paintings are often markedly linear, angular and immediate in its presentation, even sculptural in their conception.</p>	<p>Through these works the observer accumulates in his memory great information that is transformed into an experience that constitutes his intellectual base.</p>	<p>Cézanne, the great French painter, was instrumental in the way that Picasso takes in his creating pictorial from the 1907.</p>
<p>CONNECTION WITH ADVERTISING</p> <p>In painting Picasso <i>Cubist</i> maintains its structure based on geometric shapes, but the text is more than simple text. It performs the task of slogan. It is directed to the public under a premise. Try searching for a reaction in them deeper. This is fundamental in advertising. This slogan is more than the announcement of a particular event. Picasso creates the structure of the future propagandistic poster based on the ideas of things rather than on the object itself.</p>		
<p>INTERESTING DATA OR CURIOUS</p> <p>Cézanne had begun to disrupt the perspective, and to extend brushstrokes in flaked shape. Trait that <i>Cubism</i> would lead to the extreme.</p>		

Figure 33: Designed by the authors

ANALYSIS FORM



TITLE:
Nature morte "Qui"
Bouteille de Pernod et verre

TYPE OF WORK:
Oil painting

AUTHOR/DATE:
Picasso (Spring, 1912)

STYLE:
Cubism

DIMENSIONS:
45.5 x 32.5 cm

TECHNICAL

The planes are studied in themselves, not in volume overview, hence it dissolves. Large volumes are broken into smaller ones.

SYMBOLISM

Cubist painters overturn this experience distorting and overlapping figures, landscapes and representations.

SOCIOLOGY

Absinthe became popular in France because of the association between romantic artists and writers' taking this drink in Paris in the latter part of the nineteenth century until that production was banned in 1915. The most popular brand of absinthe was *Pernod Fils*.

CONNECTION WITH ADVERTISING

Picasso was strongly influenced by announce that looked in bars and *cafés* he frequented. This leads him to include some of them in his works. This is the case of the advertising of absinthe *Pernod brand*.

INTERESTING DATA OR CURIOUS

Absinthe is a beverage with high alcoholic content (up to 89.9°).

Figure 34: Designed by the authors

ANALYSIS FORM

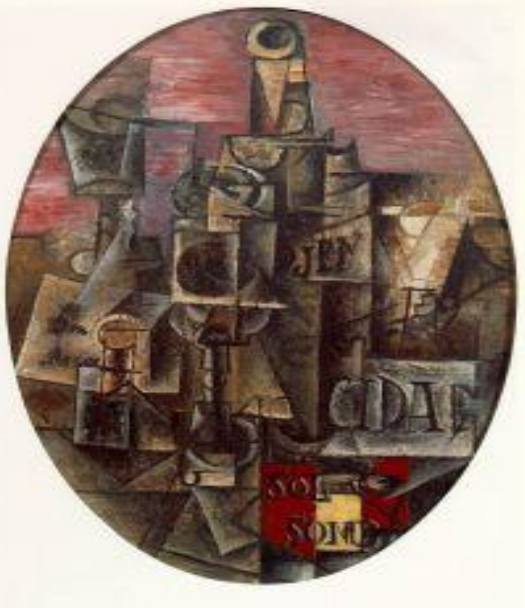
	<p style="text-align: center;">TITLE: <i>Nature morte espagnola</i></p> <p style="text-align: center;">TYPE OF WORK: <i>Oil on oval canvas and ripolin</i></p> <p style="text-align: center;">AUTHOR/DATE: <i>Picasso (1912, Paris)</i></p> <p style="text-align: center;">STYLE: <i>Cubism</i></p> <p style="text-align: center;">DIMENTIONS: <i>45.5 x 32.5 cm</i></p>	
TECHNICAL	SYMBOLISM	SOCIOLOGY
<p>In this painting were Multiplied the viewing angles of the same object. It offers a complex view of the same entity, which can present at the same time face of an object in profile or from any other significant angle.</p>	<p>It is not to reflect the reality, but the idea of reality having the artist.</p>	<p>The artist's relationship with Spain was present in all his work. That led him to reflect on many occasions its Spanish character despite reside in the Gallic country.</p>
<p>CONNECTION WITH ADVERTISING</p> <p>Within the Picasso <i>Cubism</i> is apparent the junction between text and graphics. In his works, texts appeared incorporated and complete the sense of the transmitted message. Filled with symbolism, his works made symbolic constant references through choppy texts and colors used. The reference in the work to advertising is evidenced by the same word embedded within the work, and cut by the figures.</p>		

Figure 35: Designed by the authors

ANALYSIS FORM


	<p style="text-align: center;">TITLE: <i>Vieux: LA LETTRE</i></p> <p style="text-align: center;">TYPE OF WORK: <i>Oil and collage</i></p> <p style="text-align: center;">AUTHOR/DATE: <i>Picasso (March, 1912)</i></p> <p style="text-align: center;">STYLE: <i>Cubism</i></p> <p style="text-align: center;">DIMENSIONS: <i>57.0 x 44.0 cm</i></p>	
TECHNICAL	SYMBOLISM	SOCIOLOGY
<p>In this work appears a polychromy smooth, a synthesis of the plans and introduction of words, letters and textures within the composition.</p>	<p>In the works are a glass of wine, a tube and an envelope addressed to <i>Monsieur Picasso 11 Bd de Clichy Paris</i>. A royal stamp is pasted on the envelope that appears in the work.</p>	<p>This stamp appears in the work could have come from Florence, where Ardengo Soffici, a friend of Picasso, was the editor of <i>La Voce</i>, newspaper of the time.</p>
<p>CONNECTION WITH ADVERTISING</p> <p>The constant references to the importance of the world of communication within the works make it easily distinguishable the interconnection that the artist made between advertising and information. In turn, he connects this to the socio-cultural context of the time with the addition of contemporary real objects.</p>		
<p>INTERESTING DATA OR CURIOUS</p> <p>This is the first time a real object was presented in the paint.</p>		

Figure 36: Designed by the authors

ANALYSIS FORM


			<p>TITLE: <i>Nature morte à la chaise cannée</i></p> <p>TYPE OF WORK: <i>Oil and pasted paper on tarp</i></p> <p>AUTHOR/DATE: <i>Picasso (May, 1912)</i></p> <p>STYLE: <i>Cubism</i></p> <p>DIMENSIONS: <i>29 x 37 cm</i></p>		
TECHNICAL	SYMBOLISM	SOCIOLOGY			
<p>The work involves the abandonment of the analysis of the object to capture its essential features incorporating real elements.</p>	<p>This still life has the characteristics of analytical <i>Cubism</i>, but the palette, the description and analysis of the forms and iconography from the <i>cafés</i> of Paris and the “deep” France make it a radically different work.</p>	<p>It is a small canvas which happens to be one of the icons of <i>Cubism</i>. It may be the most original work in the history of the movement, regardless of whether it actually was the first <i>collage</i>.</p>			
<p>CONNECTION WITH ADVERTISING</p> <p>The influence of the concert-halls and <i>cafés</i> is clear in the work. Shows how far the game with balance, separation of objects and text and originality begin to shape works of Picasso. The association between information (newspaper) and advertising (Jou) is clear in the work.</p>					

Figure 37: Designed by the authors

ANALYSIS FORM


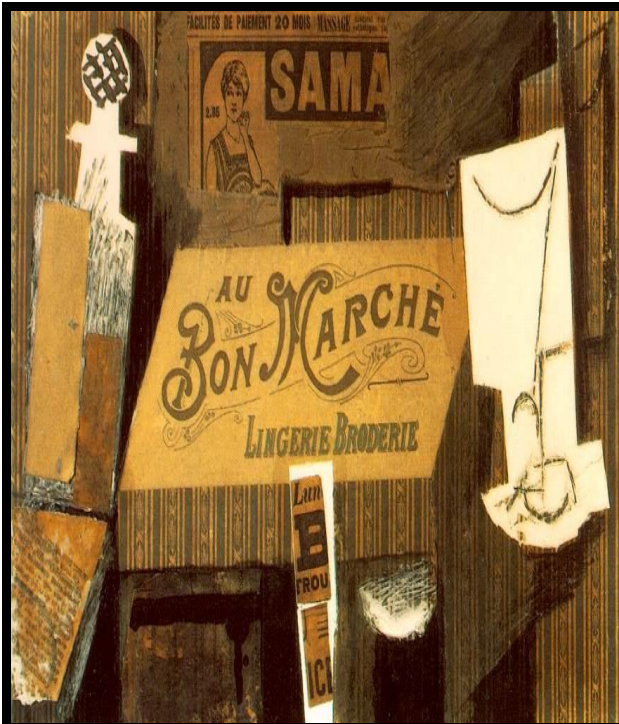
	<p style="text-align: center;">TITLE: <i>Nature morte au journal</i></p> <p style="text-align: center;">TYPE OF WORK: <i>Oil paint and coal</i></p> <p style="text-align: center;">AUTHOR/DATE: <i>Picasso (Spring, 1912)</i></p> <p style="text-align: center;">STYLE: <i>Cubism</i></p> <p style="text-align: center;">DIMENSIONS: <i>46 x 38.5 cm</i></p>	
TECHNICAL	SYMBOLISM	SOCIOLOGY
<p>The letters that make up the paper in the center of the composition frequently appeared in Picasso's paintings of these years. From summer 1911 both Picasso and Braque began to use words, letters and figures as an active element of painting in their compositions.</p>	<p>Philosophical contributions are very important for <i>Cubism</i>. This leads to the breakdown of the traditional shapes and structures.</p>	<p>During the summer of 1911, Picasso worked with Braque in <i>Ceret</i> (Pyrenees), at this time the two artists found the idiomatic way of what would be the image of <i>Cubism</i> in the following years.</p>
<p>CONNECTION WITH ADVERTISING</p> <p>This painting, executed in Paris in spring 1912, is in some way an affirmation of the collaboration of Picasso and Braque during this period, and a testament to their persistent exploration of abstract space. Their materials come from <i>cafés</i>, <i>cabarets</i> and other places frequented by both artists over the years.</p>		

Figure 38: Designed by the authors

ANALYSIS FORM



TITLE:

Au Bon Marché

TYPE OF WORK:

Collage Oil and charcoal on canvas

AUTHOR/DATE:

Picasso (1913, Paris)

STYLE:

Cubism

DIMENSIONS:

23.5 x 31 cm

TECHNICAL

Work done in *papiers collés*, pieces of wallpaper paste, cuts ads (*Bon Marché*) and newspapers.

SYMBOLISM

In the center of the work can be performed sexual interpretations pertaining to the female image.

SOCIOLOGY

Appears direct competition between the two major department stores of the moment in Paris: *Bon Marche* and *Samaritaine*.

CONNECTION WITH ADVERTISING

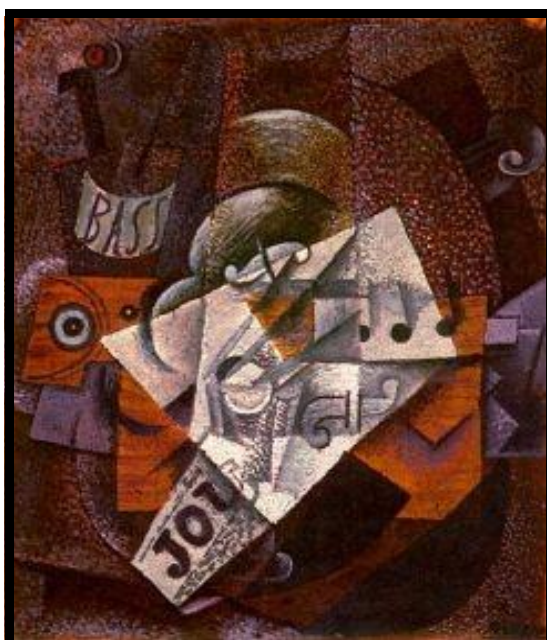
Picasso combines a sales advertisement *Samaritaine* with another that shows how make a loan in twenty months. The second was referred to the typewriter *Torpedo*. However, this work shows the ease of trade credit within *Samaritaine*.

INTERESTING DATA OR CURIOUS

The text of the work center where the woman appears if people read whole can be interpreted that: “anyone can make a hole, spending little money here”.

Figure 39: Designed by the authors

ANALYSIS FORM



TITLE:
Bouteille, clarinette, violon, journal

TYPE OF WORK:
Oil painting

AUTHOR/DATE:
Picasso (1913, Paris)

STYLE:
Cubism

DIMENSIONS:
46 x 65 cm

TECHNICAL

It breaks with the Alberti monofocal perspective. The painting has been released. Was multiplied the viewing angles of the same object.

SYMBOLISM

The color does not provide additional information. Usually applied by small touches. This has been called *Color Passepartout*; suitable for all objects, but that is not the true color of any of them.

SOCIOLOGY

Between 1912 and 1914 Picasso and Braque made a series of works which raised several questions about the status of the art object.

CONNECTION WITH ADVERTISING

From *papier collé* and *Cubism*, conventional objects began to take another dimension. By that advertising, newspapers and other rudimentary objects began to be used in works of Picasso. This led them to acquire another dimension and get a whole message completely original and different.

INTERESTING DATA OR CURIOUS

The entry of extra-pictorial material within the picture allows give each surface a simpler structure and texture much more varied.

Figure 40: Designed by the authors

3.4.5. Analysis of the work of Braque

ANALYSIS FORM

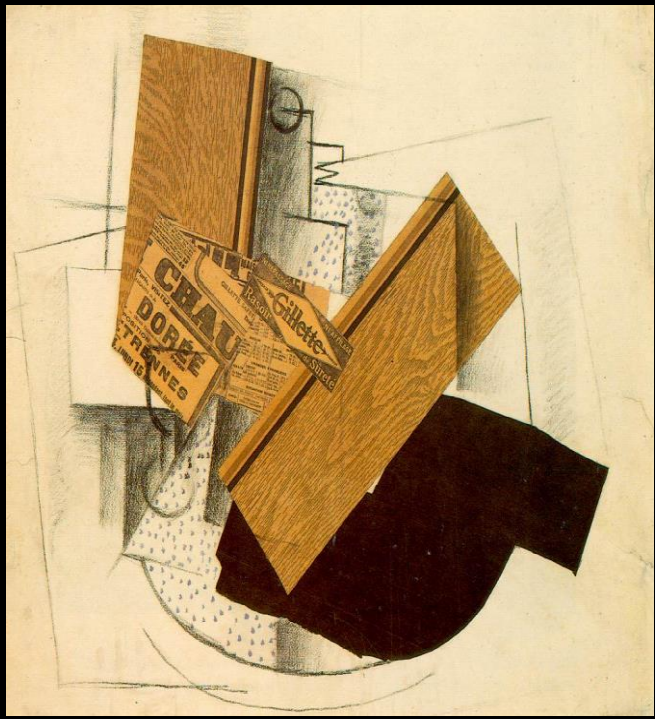
	<p style="text-align: center;">TITLE: <i>Nature morte sur une table</i></p> <p style="text-align: center;">TYPE OF WORK: <i>Collage, pastel and oil</i></p> <p style="text-align: center;">AUTHOR/DATE: <i>Braque (1914, Paris)</i></p> <p style="text-align: center;">STYLE: <i>Cubism</i></p> <p style="text-align: center;">DIMENSIONS: <i>Centre George Pompidou 48 x 62 cm</i></p>	
TECHNICAL	SYMBOLISM	SOCIOLOGY
<p>In his works the scenographic perspective is excluded, and the lines are not subject to a three-dimensional space. The structural vector of the picture is treated as a single composition.</p>	<p>The use of cut newspaper, with its texts, gives new casual effect to the picture.</p>	<p>Between 1907 and 1911 Picasso and Braque configured very similar stylistic devices in a process of mutual approach of artistic dialogue and exchange of findings.</p>
<p>CONNECTION WITH ADVERTISING</p> <p>It is an example of <i>papier collé</i> style. Geometric fragments contrast with interleaved paper types with motifs drawn in charcoal figurative, evoking an elusive structure, in which its elements are intertwined in a composition rich, sonorous, where in the middle the author makes use of a real razor blade of <i>Gillette</i> brand. An unmistakable sign of the union between art and advertising.</p>		

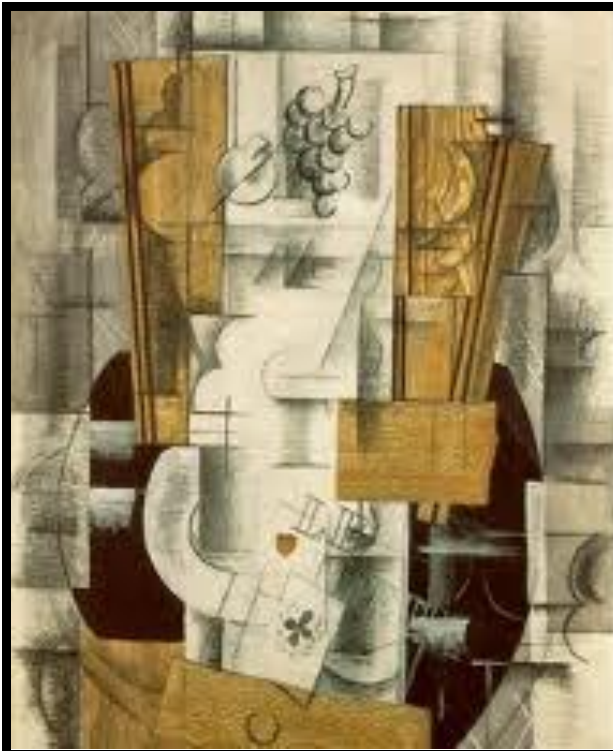
Figure 41: Designed by the authors

ANALYSIS FORM

	<p style="text-align: center;">TITLE: <i>Tivoli-Cinéma de Sorgues</i></p> <p style="text-align: center;">TYPE OF WORK: <i>Collage, oil and coal</i></p> <p style="text-align: center;">AUTHOR/DATE: <i>Georges Braque</i></p> <p style="text-align: center;">STYLE: <i>Cubism</i></p> <p style="text-align: center;">DIMENSIONS: <i>65.5 x 92 cm</i></p>	
TECHNICAL	SYMBOLISM	SOCIOLOGY
<p>In this picture, the connexion between conventional material and extra-pictorial material give each surface a structure and texture much more varied.</p>	<p>Georges Braque developed the <i>papier collé</i> using pieces of different objects where uses the mixed technique to produce different effects.</p>	<p>The first time that this technique is used is in 1912, where are mixed paint, glass, paper, real objects, etcetera.</p>
<p>CONNECTION WITH ADVERTISING</p> <p>In this <i>collage</i> the author uses a real ticket of <i>Tivoli-Cinema</i> theaters.</p>		

Figure 42: Designed by the authors

ANALYSIS FORM



TITLE:
Effort suprême, La statue d'épouvante

TYPE OF WORK:
Oil gouache and charcoal on canvas

AUTHOR/DATE:
Georges Braque 1913

STYLE:
Cubism

DIMENSIONS:
60 x 81 cm

TECHNICAL

The object is no longer torn/analyzed on many levels, but that the object begins to be synthesized in their essential forms and will be easy to decipher.

SYMBOLISM

In his still lifes with cards, the artist reduces the chromaticism to gray color and geometries and decomposes shapes to create a new reality with overlays and transparencies.

SOCIOLOGY

Braque's paintings are pictorial, lyrical, smooth and cohesive. Reflection of the quiet situation of both artists in the south of France.

CONNECTION WITH ADVERTISING

In close collaboration with Picasso, from 1908-1914, Braque perfected his formal language until constitute radical revolution of the academic tradition: in the first phase, called *Analytic Cubism*, dissolved the contour and divide the shape of a constellation of signs and quasi-fragmented forms. The figure on the canvas obeyed only the laws of painting and became an autonomous object in reality.

Figure 43: Designed by the authors

ANALYSIS FORM


	<p style="text-align: center;">TITLE: <i>The Portuguese</i></p> <p style="text-align: center;">TYPE OF WORK: <i>Oil painting</i></p> <p style="text-align: center;">AUTHOR/DATE: <i>Georges Braque</i></p> <p style="text-align: center;">STYLE: <i>Cubism</i></p> <p style="text-align: center;">DIMENSIONS: <i>46.20 x 38.20 cm</i></p>	
TECHNICAL	SYMBOLISM	SOCIOLOGY
<p style="text-align: center;">It belongs to the completion of <i>Analytic Cubism</i> period. Hence, picture features are not similar to other examples.</p>	<p style="text-align: center;">This new phase (<i>Synthetic</i>) was also typified by the “impression” of snatches of words or names in the painted composition.</p>	<p style="text-align: center;">In 1912 the language of <i>Cubism</i> changed with the introduction of <i>collage</i> and <i>papier collés</i>. <i>Cubism</i> now entered its <i>Synthetic</i> phase.</p>
CONNECTION WITH ADVERTISING		
<p style="text-align: center;">It was the first step to change <i>within Cubism</i>. From here was passed to <i>Synthetic</i> period in which the texts began to appear in the works, and advertising began to influence the author's works.</p>		

Figure 44: Designed by the author

ANALYSIS FORM

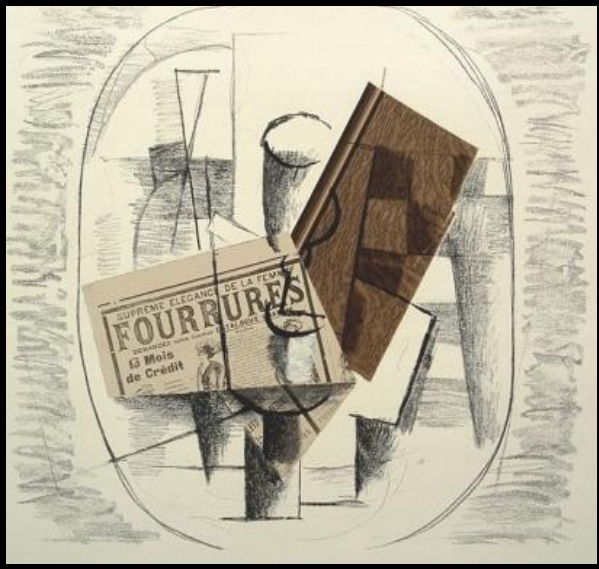
	<p style="text-align: center;">TITLE: <i>Verre et bouteille</i></p> <p style="text-align: center;">TYPE OF WORK: <i>Lithography</i></p> <p style="text-align: center;">AUTHOR/DATE: <i>Georges Braque, 1913</i></p> <p style="text-align: center;">STYLE: <i>Cubism</i></p> <p style="text-align: center;">DIMENSIONS: <i>19.5 x 22.3 cm</i></p>	
TECHNICAL	SYMBOLISM	SOCIOLOGY
<p>The geometric shapes invade the compositions. The forms observed in nature, are translated into cylinders, cones, spheres and cubes. The retina captures forms and painter's mind simplified these.</p>	<p>The balance is maintained by a joint harmony within. The use of chromaticism based in gray, brown and black get an effect of simplicity where the goal is to find the order between the different elements within picture.</p>	<p>This was one of his later <i>collages</i> of Braque before going to the First World War.</p>
<p>CONNECTION WITH ADVERTISING</p> <p>It is an example of one of <i>collages</i> of Braque that include spelled and press clippings. The aim of this lettering was ask questions seeking a relationship between words, pictures and objects that they represented. In this case, the artist made an association of an announcement in the newspaper about the quality of the skin of a famous clothing brand.</p>		
<p>INTERESTING DATA OR CURIOUS</p> <p>In World War I Braque is seriously injured. On his return, becomes independent of Picasso.</p>		

Figure 45: Designed by the authors

ANALYSIS FORM

	<p style="text-align: center;">TITLE: <i>Le pyrogène et le quotidien</i></p> <p style="text-align: center;">TYPE OF WORK: <i>Oil painting</i></p> <p style="text-align: center;">AUTHOR/DATE: <i>Georges Braque</i></p> <p style="text-align: center;">STYLE: <i>Cubism</i></p> <p style="text-align: center;">DIMENSIONS: <i>34.59 x 21.89 cm</i></p>	
TECHNICAL	SYMBOLISM	SOCIOLOGY
<p>Braque Incorporating sand in certain areas of his works, enhances the differentiation of surfaces created by variations of textures, and increases color's subtleties.</p>	<p>The use of sand convinced with the idea of Braque that these tactile qualities define space. Despite this emphasis on materiality, the image remains at all times evanescent.</p>	<p>The Bohemian of <i>Montmartre</i> was essentially followed by young artists. They lived modestly and were dedicated to their business. Normally extravagant dressed and spending a lot of time into animated cabarets.</p>
CONNECTION WITH ADVERTISING		
<p>The bohemian of <i>Montmartre</i> was essentially proven by youth in breaking with the bourgeois milieu. Living modestly, even poorly, working in different work for their artistic activity, were clung to their dress, their behavior, their way of life, to destroy the bourgeois model. They dressed with extravagance, imitated the ways of popular talk, and had lively evenings in nightclubs in this neighborhood. At the end, they created a tendency which the advertising business nourished.</p>		

Figure 46: Designed by the authors



Conclusions

Between the late nineteenth century and the outbreak of World War I in 1914, more than two decades elapsed. More specifically, an intense stage that has been considered as the definitive assertion and maturation of advertising within the Western world passed. The authors have attempted to demonstrate through empirical facts as this visible maturing of advertising has come through various journeys: one of these pathways, particularly prominent, which gave its expansion, multiplication, addition to provide a channel innovator and renewal of the whole concept of advertising ever known, was the *avant-garde*. Specifically, *avant-garde* graphics (although at all times related to other movements) focused on the advertising poster.

This relationship between modern advertising and the *avant-garde* has been contextualized to temporal and spatial levels. This period of time has been chosen since after the analysis of the literature on advertising during the late nineteenth and early twentieth, for the vast majority of historians and analysts advertising, a qualitative leap in the

concept of advertising occurred. It went from a rudimentary advertising typecast and almost without any interest due to its development as craft, to innovative advertising, targeted and contextualized within the new system and social and economic structure, which was appearing in the international trade scene. This led to increases in the advertising business itself.

But the last decade of the nineteenth century and early twentieth century marked the heyday of modernist poster (Art Nouveau) consolidating this new “support”; advertising or artistic discipline? This question is what led the authors to the search for a logical explanation that could be demonstrated through this study. Thus, posters finally had a specific objective within the commercial market, but however, were made by artists and viewed by the public and contemporaries intellectual as works of art. (Proof of this is that today the vast majority of these posters are hung and exhibited in museums and art galleries).

At this point, the authors noticed the necessary spatial contextualization. To empirically justify the affirmation a reference place is needed. Paris has been chosen because during this period was the cradle of all known artistic movements within the Western world, and of course, one of the cities, alongside London and New York, where they met the greatest technological advances, industrial, political and social.

This contextualization has been conducted through qualitative research primarily for two reasons: firstly, due to the absence of time series with advertising figures during this period, as the level of advertising investment undertaken by firms (so that volume of advertising and, specifically, advertising directly related to the poster could be not established); and secondly, because the relationship of the advertisement with the *avant-garde* and specifically with the poster, can only be reflected through concrete examples. Therefore, the authors intended to make clear not to give an answer or general solution through our research.

So, the authors have intended to explain the following in this study: firstly, the development of the sources of influence that existed in Paris during the *Belle Époque* that led to following the same path to

advertising that the *avant-garde* represented through poster; and secondly, the representation of the relationship between advertising and *avant-garde* within the works of the artists studied during the *Belle Epoque*.

- Political and legislative influence in the development of advertising and the *avant-garde*

Since the establishment of the Third French Republic there was a profound change at the political level. There was a change in the moderate republic where public opinion was increasingly identified with their origins and their country. This, then, led to them to opposing to repressive organs, such as the church, which had existed until then. This opening allowed the economic and social development that led to the change of thinking necessary for the emergence of modern advertising and poster.

At the legislative level, there was a rather peculiar development. In fact, advertising (along with what appeared on the last page of newspapers) was a fixation on paper of the traditional role of oral crier, announcing ordinances, fairs and shows in streets. This common origin of the printed official notice and the commercial advertising produced in France was a law in July 1791, which banned the mural ads with black print on white background, to avoid confusion with official notices of the Administration. This restriction led advertising cartels to the iconism field and to the use of color; a situation that caused further development in the field of *avant-garde* art and technology.

- Economic and social influence in the development of advertising and the *avant-garde*

An emerging economic situation that was needed expressly to form the desire to consume within the potential audience. It was a great tool favored by the new inventions, that were the basis on which artists, regarded and admired, transformed their former class-based preceptions for selected minorities towards art, and configured the new visual and aesthetic order. In the beginning, in the last decades of the nineteenth century, art began to break languages and started learning from the photography (Mucha photographed his models),

and cultures as stamping (such as Japan, having its best exponent in Lautrec), to reach one of the best artistic expressions: the poster. Much more than messages that were vehicles, the poster during the *Belle Époque* to society was a source not only created for needs but was designed of their own lives. Through advertising, posters began to create some subliminal messages that remained the foundation of our modern advertising.

With the emergence of the urban proletariat, and planned and controlled growth by early modern planners, the great nineteenth century social discovery was the street. In it, the publicity was installed on the facades of the shops and on any wall. Utilitarianism and Industrial overcrowding led to commercial firms' graphic symbol. Concepts such as "go shopping" began to form part of the vocabulary of the bourgeois classes and, consequently, business information ceased to be strictly functional to become decor, harmoniously integrated into the architecture of the facades. Showing concepts as showcase, competition and sales, directly related with advertising and already raised by Walter Benjamin (1927, 2005):

"The new order has established a sense of *competition* for which is insufficient the indicative resource of the type of trade. The new *storefront* function as a real selling point is part solemnly, as if it were a *passe-partout*, with a sober facade and insulation (using, of course, new materials: iron, painted glass, gold or engraving, mosaic, stucco, etcetera). A class *sales policy* (for and by the bourgeoisie) fully justified the formal dignity where they celebrated the rite of sale in a liturgy where quality, rather than price, was the lawful pride of supply and, conversely, the quintessential motivational condition of the demand"

- Technological influence in the development of advertising and the *avant-garde*

The poster, as an iconic-scriptural mode of mass communication, has its origins in technological sources. Concretely, in the invention of lithography particularly in the chromolithograph printing on large surfaces and the use of three or four lithographic stones, one for each of the three primary colors, excluding black. It was thanks to French lithographer Jules Cheret who, after a professional stay in London,

imported British machinery to start in Paris poster production in 1866. The color worked the miracle of giving an announcement, in all its variations, expectant artistic attention, especially from the hand of the commercial lithographic poster. In a more or less rudimentary nature, it invaded all classic printed media and advertising industry: business cards and commercials; letter papers; calendars; labels; packaging; ads and posters; covers; illustrations for books; and magazines.

It is possible to ask the question: Who is better than artists to develop this new invention of color? After the advent of color lithography, there was a great change that must be noted. From that moment it was possible to reproduce exactly the original a work as often as a person wanted. This had a dual function useful for artists and advertisers. Firstly, to be able to reproduce the initial model as often as necessary, maintaining its characteristics, artists saw the possibility to express themselves fully through posters and to reach a wider audience. For advertisers and publishers the ability to play a high-quality product meeting their expectations on quality and penetration was fulfilled through the poster. At this point, for the first time in history we saw a common interest between art and advertising industry. For the advertising industry this meant a quantum leap in quality and quantity. To artists a new via of expression as well as financial support was seen.

Through the analysis of the work of the artists, it is possible to see that the *avant-garde* influenced the advertising industry in:

Firstly, through the poster art for the artistic movement of *Art Nouveau*. At this time, the poster development came to be considered as works of art as well as an annunciator agent. The authors have observed that within the technical work and symbolic works there were current concepts such as humor, irony, currently, color, structure, graphics, message, etcetera.

Secondly, in the use of advertising material as an element within the artwork is noted. This came with the advent of Cubism and his two greatest representatives. They initiated a new concept of expression in which there was place for all kinds of materials. They based their work on the concept of basic shapes and current materials. Therefore,

the use of plastic; paper; cardboard; industrial and communicative material; etcetera. In their work, advertising was evident in almost all production through cuts, slogans, figures, symbols, trademarks, etcetera. For this reason, it is possible to affirm that advertising at this time became art.

Unlike as with the *Art Nouveau*, in which advertising used the poster for their economic and commercial purposes, in *Cubism* it was the art that made use of advertising for their artistic purposes. This reciprocal communication prompted us to conclude that advertising and the *avant-garde* are mutually influenced and even merged during this period.

- Structural and cultural influence in the development of advertising and the *avant-garde*

Toulouse-Lautrec, Mucha and Chéret showed existing cultural vitality during the *Belle Époque*. They joined their “genius” to the festive spirit of a changing society, colorful and designed for the eye of the passer. Therefore, the poster went from being a variant artistic to a cultural variable with an enormous social resonance. Streets became museums in which everyone could admire curious works of art that also conveyed information. This led the culture to a heterogeneous public to which they opened the doors of knowledge. Owing to this heterogeneity, artists in their eagerness to communicate were forced to investigate new communication trends to impact the passerby. The authors have observed with the examples given that posters joined the artistic work, the printed lithographic technique, business and entertainment. This converted the poster to a democratic art where advertising had a fundamental role.

Such was this mutual influence that, subsequently, Picasso and Braque went a step further in this relationship and advertising became art through its artistic movement: *Cubism*. It has been very interesting to be able to arrive at this unexpected conclusion. However, it cannot be presented as a cause because it would be real. Nevertheless, after the analysis of works has been observed as after use of the advertising within poster by the *Art Nouveau*, art became “advertising”, was passed to the emergence of *Cubism* where advertising went on to be-

come “art”. This “mirror action” between art and advertising occurred for first time in history during this period.

This democratization of culture helped the relationship of social actors with the structural reorganization of urban space. There subsequently appeared the division between public and private space⁸². The “sidewalk” became the main public space where passerbys could meet, be recognized, and to observe advertising posters. This led to a change in the urban landscape at not only painting but also at an architectural level. To more graphically reflect this conclusion has seemed to put an excerpt from a poem by Baudelaire (1988) about this change in Paris:

*“(...) It went the old Paris (the form of a villa
is changed, alas, very quickly, the heart is faithful).
(...) Paris changes! Nothing changes my hypochondria.
New palaces, blocks, scaffolds, horizons,
Old neighborhoods ... and all it makes me allegory.
Memories weigh in me like mountains”*

This structure was internalized, organized and assimilated by Picasso and Braque through their works. These artists were privileged spectators of the “urban” arena. They were able to rescue the most representative things, those who for some might be rubbish, to compose their works. They were the “chroniclers” of the new city and transmitted through its own parts. This is reflected in the rectangular compositions based on basic shapes and the materials used in his paintings.

Therefore, advertising was part elemental within their works, because it was part of the society in which they lived. In their way of thinking about the city as a canvas, their feelings could not be expressed in traditional terms. They resorted to the management of a new technique

⁸² In a famous decree of 1858 is set a boundary between public and private space: the “front line” or “buildable front”.

in order to be able to reflect the images and impressions that the city created in their mind. They were contemporaries of his time able to grasp what was happening around them.

At this point, it is possible to open a door to future research. Because as Walter Benjamin (1927), in the *Passages of Paris*, decided to use different codes for the analysis of the new structure of the city-analysis of literature, official documents and descriptions of tourist guides-. Picasso and Braque created other different codes through painting and everyday objects. This begs to question the different possibilities that exist today to get to know better the recent past of our social structure.

- Influence from the reference group

Throughout the study the authors has developed a particular view of the concept of modern culture in Europe, France and finally in Paris. This view of Paris could apply to other major European cities where have been experienced all these cultural, social, political and economic changes that brought to the change of the century and to the “modernity”. Within this modernity the incipient, advertising created a gap in the economic culture while the avant-garde began to find ways hitherto unknown.

Therefore the selection of Toulouse (accompanied by Mucha and Seret) and Picasso (with his inseparable friend Braque) reflected their particular visions and “genius” in their relationships with their environment and with advertising. These artists were able to describe their environment and the reality in which they lived better than anyone. Beyond this, they were able to analyze the characteristics of themselves within this new society. They created their works from their experiences and represented the city and life in this, as specialized observers. They created categories of art from banal events and places, explaining the nature of their experiences through their creations that were adapting to events with the advent of new times. This led them to create a new language. This was a new form of artistic expression adapted to new situations and needs posed by society. The meeting between advertising and art became inevitable in these circumstances.

Lautrec, among others, found an outlet in the street to roam free. They were creating their experience, among the crowd and in their daily lives. They immersed themselves and got lost in cities and them led to understand the true meaning of the city around them. What is better than this to the person in charge of transmitting and communicating something to the social mass? This made them persons with better qualities to connect with others; with this new mass that was being created in large cities with a new consumer habits in which advertising would begin to play a major role in the game of supply and demand.

They felt on the streets at home, even without knowing it, their mentality was more modernist than the vast majority of his contemporaries. Their sensitivity led them to represent their surroundings with bright lights, beautiful women, fashion, and *cafés*; at once, their critical senses allowed them to see a world where after external factors there was another decadent reality, empty, fleeting and contradictory. They could not resist through their works (and lives) within this world of goods through the marketization of their works (posters) while they tried to keep that critical inner sense that led them to create works unique and unrepeatable. At this point it is important, in our view, to refine this fact as unique. After analyzing the works, it is seen how, despite having been reproduced countless times, the original essence of the first lithographs has not lost the freshness that made them become true works of art.

Through the works of the artists, we have seen the influences exerted about them not only from other artistic currents (architecture, music, film, photography, sculpture, etcetera), but also all the political, cultural, economic and social. It must be emphasized the importance found in the last and closest influence: the reference group. These artists, above all else, were influenced by their friends, family, colleagues and the entire environment in which they moved *cafés-concerts*, *cabarets*, brothels. To this is linked the consumption of liters of alcohol and other mind-altering substances, wishes, desires, despair, fear and disease. These last points were reflected at all times in the works analyzed: Lautrec painted his friends, known and famous characters from their environment. Of course, the artist painted them in places he usually frequented. Mucha painted women he admired,

such as singers or artists, and idolized them in his paintings. Chèret was known for painting festive and indecent attitudes to beautiful women of the time. Picasso and Braque used every means they had around them to represent their views on the era in which they lived.

They created their works from their reference groups. All of them were able to adapt to their environment so that they viewed advertising as a medium in which to stand. It was more than a prop, a world through which to create. It was the first time that art was considered as something intended for all audiences, not just a privileged few. This is demonstrated in the quality of cartels presented in this book.

In conclusion, qualifying the statement “art is an end in itself”. In the case of the cartels, which became a mode of communication due to the advertising role; there was a secondary form (or primary) of art. Posters maintained a close connection with art, or rather with painting. This caused painters of the twentieth century to become widely known.

After creating the poster by Chéret, a few years later the production of 10,000 impressions per hour occurred. Chéret even said that, for him, the poster was not a good form of advertising but that it was an excellent artistic mural. Time would take away the reason for its rapid development as the advertising industry soon became based on the capitalist economy.



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Los autores



Martín Oller Alonso es doctor en Periodismo por la Universidad Rey Juan Carlos de Madrid (2012). Máster Universitario en Estudios Avanzados en Comunicación por la Universidad de Murcia (2009). Licenciado en Periodismo (2008) y en Publicidad y Relaciones Públicas (2011) por la Universidad de Murcia. Licenciado en Ciencias de la Actividad Física y el Deporte (2002). Diplomado en magisterio (1999). Ha estado involucrado en proyectos (NEPOCS y WJS) basados en el análisis comparativo internacional del periodismo político.

Ha residido en Murcia y Madrid (España), Zúrich (Suiza), Manchester (Inglaterra) y París (Francia). Lo que le ha permitido aprender inglés, francés y alemán. Es autor de libros como “La Cultura Periodística de España y Suiza” (2012), “Las culturas periodísticas intermedias” (2013) y “Estudios comparativos internacionales en Periodismo” (2013) entre otros; autor de una veintena de artículos en revistas de investigación internacionales indexadas; y ponente en más de treinta congresos en ciudades como París, Madrid, Quito, Durban, Londres, Zúrich, Porto, Sevilla, Medellín, etc. Actualmente reside en Quito (Ecuador) y se encuentra desarrollando su actividad investigadora y docente en el Instituto de Altos Estudios Nacionales (IAEN), auspiciada por la SENESCYT (Secretaría Nacional de Educación Superior, Ciencia y Tecnología) dentro del Proyecto Prometeo.



Daniel Barredo (Bilbao, España, 1981) es doctor en Periodismo por la Universidad de Málaga, además delicenciado en Filología Hispánica, licenciado en Comunicación Audiovisual y máster en Comunicación por la Universidad de Granada. Es autor de más de una veintena de artículos científicos, además de seis monografías y cuatro libros de creación artística. Ha impartido conferencias en

las universidades de Oxford (Inglaterra), Sorbonne Paris IV (Francia), Pontificia Javeriana (Colombia), o las de Navarra, Rey Juan Carlos, Sevilla, Tenerife y Alicante (España), entre otras. Su tesis doctoral fue el primer trabajo que analizó la comunicación de la monarquía española, fruto de la cual publicó en 2013 “El Tabú Real. La imagen de una monarquía en crisis” (ed. Berenice, Córdoba), un libro considerado “importante en su ámbito” según el prólogo del Dr. John Balmer, director del Grupo de Investigación en Marketing de la Brunel University de Londres (Inglaterra); y también en 2013 la monografía “Monarquía, consenso y democracia” (ed. CIESPAL, Quito), calificada por el Dr. Robert Watt, de la Universidad de Dundee (Escocia), como una “sofisticada conciencia” de las coberturas periodísticas sobre la Casa Real española.

Daniel Barredo ha obtenido numerosos premios, como el Premio Federico García Lorca de poesía (España, 2008), el Premio Andalucía Joven de Novela (España, 2011), o el Premio de Artículos Científicos de la Revista Poliantea (Politécnico Grancolombiano, Colombia, 2013), entre otros.

En la actualidad, el Dr. Barredo dirige sendos proyectos de investigación en la Universidad Central del Ecuador y en el prestigioso Centro Internacional de Estudios Superiores de Comunicación para América Latina, dentro del proyecto Prometeo, un programa de contratación de doctores relevantes de la República del Ecuador.

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