

Alphonse Mucha: Japonisme and Art Nouveau #1

The graceful _____ of _____ a radiant _____ of a woman's profile. Probably many people have seen this style, which is _____ Alphonse Mucha, a Czech commercial designer. Born in 1860, he learned the art in _____, and moved to Paris and worked for a publishing _____ a book illustrator. His rise to _____ in Paris began at the end of 1894, _____ poster for Sarah Bernhardt's play "Gismonda" gained widespread _____. He suddenly rose to a _____ of the Art Nouveau movement, which was _____ at the time, and _____ to design advertisements and packaging for a wide range of _____ and _____. However, Mucha was far more than just a successful commercial artist. His true _____ a passionate artist, driven by grand ideals of the art and a deep love for his _____. He had a _____ that _____ fleeting trends and _____ universal beauty. Although Art Nouveau lost its _____ 1900, his works have been _____ rediscovered and reevaluated, _____ popularity remains even today. Also, later in his life, he left the city _____ success, and _____ himself to artistic endeavors for his homeland and his people. How did he gain success in what kind of historical context? What was _____ an artist? What did art mean to Mucha?

The graceful curves of floral motifs frame a radiant portrayal of a woman's profile. Probably many people have seen this style, which is attributed to Alphonse Mucha, a Czech commercial designer. Born in 1860, he learned the art in Vienna, and moved to Paris and worked for a publishing firm as a book illustrator. His rise to fame in Paris began at the end of 1894, when his poster for Sarah Bernhardt's play "Gismonda" gained widespread acclaim. He suddenly rose to a leading figure of the Art Nouveau movement, which was in vogue at the time, and went on to design advertisements and packaging for a wide range of products and theaters. However, Mucha was far more than just a successful commercial artist. His true self was that of a passionate artist, driven by grand ideals of the art and a deep love for his homeland. He had a conviction that art must transcend fleeting trends and pursue universal beauty. Although Art Nouveau lost its momentum after 1900, his works have been repeatedly rediscovered and reevaluated, and his popularity remains even today. Also, later in his life, he left the city where he had found success, and devoted himself to artistic endeavors for his homeland and his people. How did he gain success in what kind of historical context? What was his ambition as an artist? What did art mean to Mucha?

motif	モチーフ、題材	transcend	超越する
portrayal	描写、肖像	fleeting	束の間の、はかない
acclaim	賞賛、称賛	momentum	勢い、推進力
in vogue	流行している	endeavor	努力、試み
conviction	信念、確信		

Alphonse Mucha: Japonisme and Art Nouveau #2

Mucha's success cannot be discussed _____ the technological context of _____. Most of his works as a designer were created using lithography, a printing _____ using a _____ or _____ developed in the 18th century, which enabled mass reproduction of colorful and _____ designs. This technology _____ changed the way people enjoyed art. _____ traditional painters of _____ created single unique pieces of work, Mucha approached design with the expectation _____ reproduced with printing. In other words, he _____ his design for printing _____ the beginning, rather than just painting a picture and later printing it. He _____ paintings not as unique objects, but as things _____ reproduced. He had worked as a book illustrator in a printing house, so he became _____ the _____ of printing techniques. Sarah Bernhardt, who _____ Mucha's _____, became an icon of a rapidly changing era. She was a leading stage actor and a _____ at the same time. She _____ by selling mass-produced posters of her _____. Today, it is commonplace to buy posters or photo books of favorite movie stars, _____, _____, this practice first began during this period. Mucha became popular _____ posters of a famous actor spread throughout the city and were _____ by many people. The improvements in printing technology provided a new way to enjoy art to the public, and Sarah Bernhardt and Alphonse Mucha successfully _____.

Mucha's success cannot be discussed without referencing the technological context of his time. Most of his works as a designer were created using lithography, a printing method using a flat stone or metal plate developed in the 18th century, which enabled mass reproduction of colorful and intricate designs. This technology drastically changed the way people enjoyed art. Whereas traditional painters of fine art created single unique pieces of work, Mucha approached design with the expectation that it would be reproduced with printing. In other words, he optimized his design for printing from the beginning, rather than just painting a picture and later printing it. He conceived of paintings not as unique objects, but as things meant to be reproduced. He had worked as a book illustrator in a printing house, so he became intimately familiar with the nature of printing techniques. Sarah Bernhardt, who helped launch Mucha's career, became an icon of a rapidly changing era. She was a leading stage actor and a visionary businessperson at the same time. She earned huge profits by selling mass-produced posters of her play. Today, it is commonplace to buy posters or photo books of favorite movie stars, but, in Europe, this practice first began during this period. Mucha became popular as his posters of a famous actor spread throughout the city and were eagerly collected by many people. The improvements in printing technology provided a new way to enjoy art to the public, and Sarah Bernhardt and Alphonse Mucha successfully tapped into this demand.

lithography	石版印刷	visionary	先見の明のある
reproduction	複製、再生産	mass-produced	大量生産された
intricate	複雑な、入り組んだ	commonplace	当たり前のこと、日常的なこと
optimize	最適化する	eagerly	熱心に、心待ちに
conceive	思いつく、構想する	tap into	活用する、利用する
intimately	詳細に、密接に	demand	要求、需要

Alphonse Mucha: Japonisme and Art Nouveau #3

Alphonse Mucha is a _____ artist of the Art Nouveau movement. Art Nouveau, which means “new art” in French, refers to an artistic style that emerged in Europe _____ the late 19th to the early 20th century. The vision of this movement was democratization of art. Previously, art was _____ for _____, but Art Nouveau _____ make it accessible to the public and _____ their daily lives. It is characterized by _____ plants and flowers, _____ of _____ lines, and highly _____ nature. The artists of Art Nouveau believed that art is _____ to _____ life as bread and air, _____ their movement as “social art” to provide such necessities to the public. Mucha might be among the most _____ of this vision. He wrote, “Decorative prints to be hung on the wall were _____ and accessible to anybody, spreading widely among ordinary citizens. What I _____ was not art for the _____, but one that could be enjoyed by everyone.” He was _____ to _____ because _____ his works mass-produced and affordable for ordinary citizens. Also, when he held exhibitions in the US, he _____ from _____ that art was for everyone. It is said that he had a _____ his wife since he _____ an opportunity to _____ profits. Moreover, he published “Documents Décoratifs,” a _____ of his ideas for decorative designs, _____ sharing his techniques _____ the world. This might be from his loyalty to the spirit of “art for the people,” or possibly from his confidence that others could not easily _____.

Alphonse Mucha is a representative artist of the Art Nouveau movement. Art Nouveau, which means “new art” in French, refers to an artistic style that emerged in Europe from the late 19th to the early 20th century. The vision of this movement was democratization of art. Previously, art was exclusively for aristocrats, but Art Nouveau sought to make it accessible to the public and incorporated into their daily lives. It is characterized by motifs from plants and flowers, frequent use of curved lines, and highly decorative nature. The artists of Art Nouveau believed that art is as essential to civic life as bread and air, and they saw their movement as “social art” to provide such necessities to the public. Mucha might be among the most passionate advocates of this vision. He wrote, “Decorative prints to be hung on the wall were affordable and accessible to anybody, spreading widely among ordinary citizens. What I aimed for was not art for the wealthy, but one that could be enjoyed by everyone.” He was committed to lithography partly because it made his works mass-produced and affordable for ordinary citizens. Also, when he held exhibitions in the US, he didn’t accept entrance fees from his belief that art was for everyone. It is said that he had a dispute with his wife since he turned down an opportunity to earn enormous profits. Moreover, he published “Documents Décoratifs,” a compilation of his ideas for decorative designs, generously sharing his techniques with the world. This might be from his loyalty to the spirit of “art for the people,” or possibly from his confidence that others could not easily imitate him.

democratization	民主化、大衆化	exhibition	展覧会、展示会
aristocrat	貴族	dispute	争い、論争
incorporate	取り入れる、組み込む	compilation	編集物、まとめたもの
civic	市民の、市民生活の	decorative	装飾的な
advocate	提唱者、支持者	loyalty	忠誠、忠実さ
affordable	手頃な価格の	imitate	模倣する、まねる

Alphonse Mucha: Japonisme and Art Nouveau #4

Mucha has been particularly popular in Japan, perhaps because he was _____ but _____ influenced by Japonisme. During the _____ half of the 19th Century, art communities in Europe were _____, _____, and inspired by Japanese arts and _____. Japonisme _____ a profound influence on the artists of the Art Nouveau and _____. At this time, European societies _____ into other parts of the world in the _____ of industrialization and imperialism. At the same time, _____ cultural elements from non-Western societies. This process created universal and _____ culture and art, free _____ European taste. Japanese art particularly _____ a significant influence in this trend. Mucha himself wasn't _____ to Japonisme, but the Art Nouveau movement _____ some inspiration from Japonisme, so Mucha's works _____ show influence from the Japanese art to some extent, such as the use of natural motifs like flowers and plants, the _____ of distinctive line work, and _____ as a print, which was _____ influenced from ukiyo-e. Although Mucha pursued an art that was timeless and not bound by _____, nobody can be unaffected by the context in which an artist _____ themselves. Japanese artists, in turn, were also influenced by Mucha. During the Meiji Period, Mucha's works were _____ by designers in Japan, and even today, quite a few artists draw inspirations from Mucha. In this way, culture _____ by _____ around the world, blending and influencing each other. Such mixtures of different cultures can be seen throughout history even before the _____. For example, _____ art influenced Buddhist art in India in B.C. 4th Century _____ the _____ of Alexander the Great, which eventually reached Japan in the 7th Century via China and Korea. However, in the modern era, communication and transportation technologies have _____ the _____ of people, goods, and information, and _____ the _____ of cultures. It was only within a couple of decades that _____ this mutual flow of influence, from Japan to the West and _____. Mucha symbolizes this accelerated cultural _____ in recent times.

Mucha has been particularly popular in Japan, perhaps because he was indirectly but profoundly influenced by Japonisme. During the latter half of the 19th Century, art communities in Europe were intrigued, captivated, and inspired by Japanese arts and crafts. Japonisme exerted a profound influence on the artists of the Art Nouveau and Impressionism. At this time, European societies expanded into other parts of the world in the tide of industrialization and imperialism. At the same time, they absorbed cultural elements from non-Western societies. This process created universal and cosmopolitan culture and art, free from distinctive European taste. Japanese art particularly left a significant influence in this trend. Mucha himself wasn't devoted to Japonisme, but the Art Nouveau movement drew some inspiration from Japonisme, so Mucha's works automatically show influence from the Japanese art to some extent, such as the use of natural motifs like flowers and plants, the presence of distinctive line work, and reproducibility as a print, which was supposedly influenced from ukiyo-e. Although Mucha pursued an art that was timeless and not bound by fleeting trends, nobody can be unaffected by the context in which an artist happens to find themselves. Japanese artists, in turn, were also influenced by Mucha. During the Meiji Period, Mucha's works were frequently imitated by designers in Japan, and even today, quite a few artists draw inspirations from Mucha. In this way, culture evolves by circulating around the world, blending and influencing each other. Such mixtures of different cultures can be seen throughout history even before the modern era. For example, Hellenistic art influenced Buddhist art in India in B.C. 4th Century through the conquests of Alexander the Great, which eventually reached Japan in the 7th Century via China and Korea. However, in the modern era, communication and transportation technologies have dramatically accelerated the flow of people, goods, and information, and so did the mingle of cultures. It was only within a couple of decades that graphic art experienced this mutual flow of influence, from Japan to the West and back again. Mucha symbolizes this accelerated cultural interplay in recent times.

Japonisme	ジャポニスム	distinctive	独特な、特有の
captivated	魅了された	reproducibility	複製可能性
exert	及ぼす、発揮する	fleeting	束の間の、はかない
imperialism	帝国主義	imitate	模倣する、まねる
cosmopolitan	国際的な、世界的な	mingle	混ざる、交流する

Alphonse Mucha: Japonisme and Art Nouveau #5

Best-known works by Mucha are lithographic commercial designs, such as *Zodiac* and *Job*. However, being a designer was just one _____ of his _____; he was, at heart, a painter with ideals and a sense of purpose, and his work as a commercial designer was _____ a means to fulfill his _____. In 1910, the 50-year-old artist left Paris for his native Czech. He _____ a large studio to begin work on *The Slav Epic*, a 20-piece _____ that magnificently _____ the _____ and history of the Slavs and the Czech people. Shifting away from his previous Art Nouveau style, these works _____ and classical academic style with oil painting. He said, “Back in 1900, I was already determined to _____ the rest of my life to a _____ mission. I hope that these works will _____ and _____ our nationalistic feelings.” Also, he created designs for paper money and postage stamps for Czechoslovakia, which became _____ from the Austro-Hungarian Empire in 1918, _____. “Unless my work _____ the interests of my nation, it does not _____ work. Everything that I create should be nothing else but Czech.” At this period of world history, people were driven by nationalistic _____. Working for the _____ good often _____ devoting oneself to his or her nation and _____. Czech composers _____ with Mucha, such as Smetana and Dvorak, also expressed their love of their homeland in their music. When Mucha visited the US to _____ the project of *The Slav Epic*, he _____ listened to and was deeply _____ by Smetana’s symphonic _____ *My Homeland*. This was the _____ mood of this period. His job as a designer was a _____ to _____, establish his fame, and get funding. His real _____ was to _____ an artist for ideals and the _____. In his latest years, his vision reached out to all humanity, _____ national _____. He planned a three-panel series portraying the ideals of humankind _____ *The Age of Love, Wisdom, Reason*, yet he died at 79 before their _____.

Best-known works by Mucha are lithographic commercial designs, such as *Zodiac* and *Job*. However, being a designer was just one aspect of his persona; he was, at heart, a painter with ideals and a sense of purpose, and his work as a commercial designer was merely a means to fulfill his true calling. In 1910, the 50-year-old artist left Paris for his native Czech. He rented a large studio to begin work on *The Slav Epic*, a 20-piece series that magnificently portrays the myths and history of the Slavs and the Czech people. Shifting away from his previous Art Nouveau style, these works feature accurate drafting and classical academic style with oil painting. He said, “Back in 1900, I was already determined to dedicate the rest of my life to a certain mission. I hope that these works will awaken and reinforce our nationalistic feelings.” Also, he created designs for paper money and postage stamps for Czechoslovakia, which became independent from the Austro-Hungarian Empire in 1918, free of charge. “Unless my work serves the interests of my nation, it does not count as work. Everything that I create should be nothing else but Czech.” At this period of world history, people were driven by nationalistic sentiments. Working for the greater good often meant devoting oneself to his or her nation and race. Czech composers contemporary with Mucha, such as Smetana and Dvorak, also expressed their love of their homeland in their music. When Mucha visited the US to collect funding for the project of *The Slav Epic*, he reportedly listened to and was deeply touched by Smetana’s symphonic poem *My Homeland*. This was the prevailing mood of this period. His job as a designer was a means to make his living, establish his fame, and get funding. His real calling was to serve as an artist for ideals and the cause. In his latest years, his vision reached out to all humanity, transcending national borders. He planned a three-panel series portraying the ideals of humankind titled *The Age of Love, Wisdom, Reason*, yet he died at 79 before their completion.

persona	人柄、人物像	reinforce	強化する、補強する
epic	大作、叙事詩	nationalistic	国家主義の、愛国的な
magnificent	壮大な、堂々たる	prevailing	支配的な、広く行き渡った
portray	描く、描写する	contemporary	同時代の、現代の
academic	アカデミックな、古典的な	panel	パネル、区画
dedicate	捧げる、専念する		