

TIMELESS MUCHA

THE MAGIC OF LINE

FEBRUARY 22–MAY 18, 2025

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PHILLIPS



IMPRIMERIES LEMERCIER, PARIS.

UPDATED RELEASE

February 19, 2025

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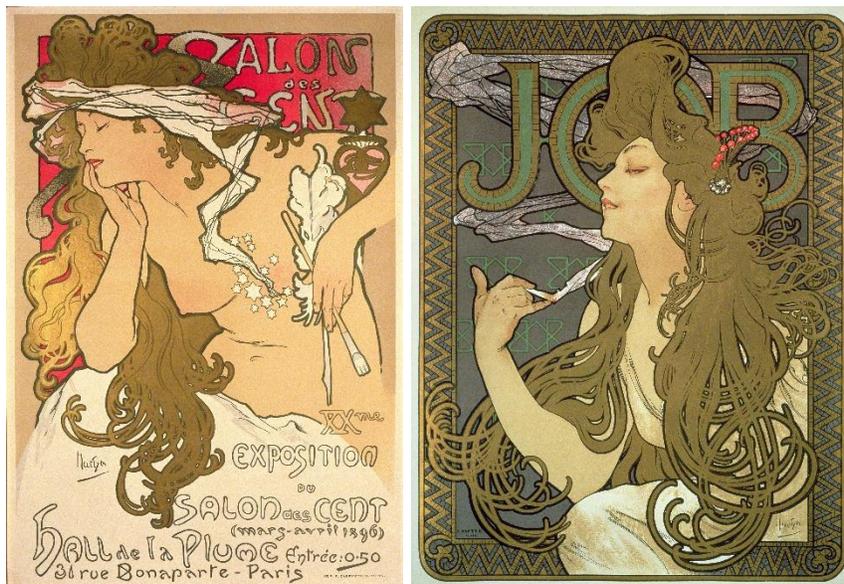
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The Phillips Collection Presents *Timeless Mucha: The Magic of Line*

The Phillips Collection Will Be the First Stop for a Major North American Retrospective of Czech Artist and Key Figure of the Art Nouveau Movement, Alphonse Mucha



WASHINGTON, DC— The Phillips Collection, in collaboration with the Mucha Foundation, announces the North American tour of [*Timeless Mucha: The Magic of Line*](#), a groundbreaking exhibition that reappraises the work and influence of Czech artist Alphonse Mucha (1860–1939). Organized by the Mucha Foundation, this major exhibition will premiere at The Phillips Collection in Washington, DC, on February 22, 2025, and will be on view through May 18, 2025. The exhibition will then travel to the New Mexico Museum of Art, Sante Fe, NM (June 20–September 20, 2025); the Boca Raton Museum of Art, Boca Raton, FL (November 19, 2025–March 1, 2026); the Nelson-Atkins Museum of Art, Kansas City, MO (April 11–August 30, 2026); and the Museo Kaluz, Mexico City, Mexico (October 8, 2026–February 8, 2027).

Timeless Mucha surveys Mucha’s revolutionary contributions to graphic design and explores the enduring influence of his signature style, rediscovered by later generations of artists. Featuring over 100

works, the exhibition traces Mucha's artistic evolution—from his early training to his emergence as a leading figure of the Art Nouveau movement—showcasing his intricate linework, flowing forms, and highly stylized designs that transformed poster art, commercial illustration, and visual aesthetics worldwide. In the 1960s, Mucha's distinctive style found new life in the vibrant poster art of the counterculture movement—becoming a trademark of psychedelic rock posters and album covers, influencing iconic bands like the Grateful Dead and The Rolling Stones—as well as comic books, Japanese manga, and murals.

"We are thrilled to host the North American debut of this important exhibition, which demonstrates how Mucha's revolutionary style continues to resonate across diverse artistic genres and generations," says **Jonathan P. Binstock, Vradenburg Director & CEO at The Phillips Collection**. "By pairing Mucha's iconic art with contemporary works influenced by his vision, this exhibition speaks directly to the Phillips's legacy commitment to showcasing the history of modernism, from its roots in the past to its most recent expressions."

Organized into thematic sections, *Timeless Mucha* delves into Mucha's foundational studies, shaped by his Moravian boyhood in what is now the Czech Republic, classical training in Munich and Paris, the vibrancy of fin-de-siècle Paris, and his relationships with Paul Gauguin and other artists, all of which influenced his unique artistic style. A key moment in Mucha's rise to fame was his collaboration with French actress Sarah Bernhardt, whose theatrical portraits propelled both of their careers to new heights. The exhibition also focuses on his groundbreaking posters and designs that elevated the graphic arts to a respected art form. Inspired by botanical forms, Mucha's sinuous, organic style and alluring women—often called *le style Mucha*—defined the visual aesthetic of the early 20th century. Widely accessible to the public through advancements in mass production and a flourishing publishing industry, Mucha's magazine covers, books, postcards, decorative panels, calendars, and more became part of everyday life. "Art is... as eternal as man's progress... Art is therefore in a continuous state of development," stated Mucha. The artist's designs formed a template for the Art Nouveau movement, influencing both the artistic and commercial realms.

"Alphonse Mucha's designs were grounded in his belief that beauty could speak directly to the soul," says **Tomoko Sato, curator at the Mucha Foundation**. "For Mucha, art was about more than technique—it conveyed moral and emotional depth, making it accessible to all. Through harmony of line, color, and proportion, his work evoked emotions and created a dialogue between the viewer and the piece, blending aesthetics with a purposeful message."

"Mucha's pioneering posters were more than advertisements; they were a means to make art part of daily life," says **Renée Maurer, associate curator at The Phillips Collection**. "Through his designs, Mucha created moments that resonate, and his legacy lives on in the way we experience beauty and emotion through line and form."

Other sections examine how Mucha's work was rediscovered by later generations of artists. His fluid lines and decorative elements became a hallmark of 1960s psychedelic rock posters and album covers, influencing iconic bands like the Grateful Dead, Jefferson Airplane, and The Rolling Stones. Mucha's visual language also made a lasting impact on Japanese manga, where his stylized forms can be seen in the work of artists such as Hideko Mizuno, one of the first successful "shojo manga (girls' comics)" artists in Japan, and others. Underscoring his enduring influence, the exhibition will pair classic Mucha works with contemporary examples they inspired, from the cover of a 1969 album for Diana Ross & The

Supremes to Joe Quesada’s comic book illustrations. The show will feature a diverse array of posters, drawings, book illustrations, and designs, as well as artifacts from Mucha’s personal collection, including Japanese prints, and works that decorated his studio, which he called a “Cathedral of Beauty.”

Timeless Mucha celebrates Mucha’s creative genius and offers an in-depth look at how his revolutionary style transformed graphic arts. The balance between commercialism, accessibility, and the power of decorative beauty remains a signature of his legacy.

VENUES & DATES

The Phillips Collection: February 22–May 18, 2025

New Mexico Museum of Art: June 20–September 20, 2025

Boca Raton Museum of Art: November 19, 2025–March 1, 2026

Nelson-Atkins Museum of Art, Kansas City, MO: April 11–August 30, 2026

Museo Kaluz: October 8, 2026–February 8, 2027

EXHIBITION ORGANIZATION & SUPPORT

The exhibition is organized by the Mucha Foundation and curated by Tomoko Sato, curator at the Mucha Foundation. The coordinating curator for the presentation at The Phillips Collection is Renée Maurer, associate curator at the museum.



The presentation of this exhibition at The Phillips Collection received essential support from Robert and Debra Drumheller, Paul W. Killian and Carole Goodson, and Dina and George Perry.

With special thanks to the Embassy of the Czech Republic in Washington, DC.



Embassy of the Czech Republic
Washington, DC

EXHIBITION CATALOGUE

The exhibition is commemorated with a beautifully illustrated catalogue produced by Mucha Foundation Publishing in collaboration with ARTBOOK | D.A.P. Featuring insightful contributions from Tomoko Sato, curator at the Mucha Foundation; Kelli Bodle, associate curator at the Boca Raton Museum of Art; Camille Brown, associate curator at The Phillips Collection; Aimee Marcereau Degalan, senior curator of European arts at the Nelson-Atkins Museum of Art; and Christian Waguespack, head of curatorial affairs and curator of 20th century art at the New Mexico Museum of Art in Santa Fe, the catalogue offers commentary on Alphonse Mucha’s legacy and influence.

IMAGE GALLERY

High-resolution press images are available upon request. Please contact Lauryn Cantrell, lcantrell@phillipscollection.org.

IMAGES: Alphonse Mucha, *Salon des Cent: Twentieth Exhibition*, 1896, Color lithograph, 34 1/4 x 26 1/8 in., Courtesy of the Mucha Trust, © Mucha Trust 2025; Alphonse Mucha, *JOB*, 1896, Color lithograph, 31 1/8 x 27 1/2 in., Collection of the Mucha Trust, © Mucha Trust 2025.

ABOUT THE PHILLIPS COLLECTION

Founded in 1921, The Phillips Collection promotes art’s shared healing power by creating an innovative space where art encourages dialogue and self-discovery among visitors. The museum houses one of the world’s most celebrated Impressionist and American modern art collections and continues to grow its collection with important contemporary voices. Its distinctive building combines extensive new galleries with the former home of its founder, Duncan Phillips. The Phillips’s impact spreads nationally and internationally through its diverse and experimental special exhibitions and events, including its award-winning education programs for educators, students, and adults; renowned Phillips Music series; and dynamic art and wellness and Phillips after 5 events. The Phillips Collection’s extensive community partnerships include Phillips@THEARC, the museum’s satellite campus in Southeast DC. The Phillips Collection is a private, non-government museum, supported primarily by donations.

THE MUCHA FOUNDATION & MUCHA MUSEUM

New Mucha Museum opens at the Savarin Palace in Prague

The Mucha Foundation is delighted to announce that the Mucha Museum, a new exhibition space dedicated to the work of world-renowned Czech artist Alphonse Mucha (1860–1939), will officially open its doors on February 25, 2025. Situated in the historic centre of Prague within the breathtaking Baroque setting of the Savarin Palace, which has been exquisitely restored by Czech property developer Crestyl, the Mucha Museum promises to be a new cultural landmark that explores the work and life of a defining figure of the Art Nouveau and one of the world’s best known Czech artists.

<https://mucha.eu/>

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PRESS IMAGES

Timeless Mucha: The Magic of Line

February 22–May 18, 2025

Alphonse Mucha

Gismonda

1894

Color lithograph

89 5/8 x 33 1/8 in.

Collection of the Mucha Trust

© Mucha Trust 2025



Alphonse Mucha

La Dame aux Camélias

1896

Color lithograph

83 7/8 x 33 1/2 in.

Collection of the Mucha Trust

© Mucha Trust 2025



Mucha on a Stepladder, Working on the Cartoon of the poster Imprimerie Cassan Fils

1896

Photograph

Collection of the Mucha Trust

© Mucha Trust 2025



Alphonse Mucha

JOB

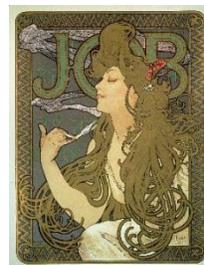
1896

Color lithograph

31 1/8 x 27 1/2 in.

Collection of the Mucha Trust

© Mucha Trust 2025



Alphonse Mucha

Salon des Cent: Twentieth Exhibition

1896

Color lithograph

34 1/4 x 26 1/8 in.

Collection of the Mucha Trust

© Mucha Trust 2025



Alphonse Mucha

Zodiac

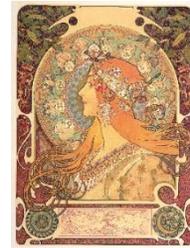
1896

Color lithograph

34 5/8 x 27 3/4 in.

Collection of the Mucha Trust

© Mucha Trust 2025



Alphonse Mucha

Monaco • Monte-Carlo

1897

Color lithograph

54 x 39 3/4 in.

Collection of the Mucha Trust

© Mucha Trust 2025



Alphonse Mucha

Salon des Cent: Exhibition of the works of A. Mucha

1897

Color lithograph

34 1/4 x 26 1/8 in.

Collection of the Mucha Trust

© Mucha Trust 2025



Alphonse Mucha

Rêverie

1897–98

Color lithograph

34 5/8 x 27 3/4 in.

Collection of the Mucha Trust

© Mucha Trust 2025



Alphonse Mucha

The Arts: Dance

1898

Color lithograph

33 x 23 7/8 in.

Collection of the Mucha Trust

© Mucha Trust 2025



Alphonse Mucha

The Arts: Poetry

1898

Color lithograph

33 x 23 7/8 in.

Collection of the Mucha Trust

© Mucha Trust 2025



Alphonse Mucha

The Moon and the Stars: Pole Star

1902

Color lithograph

41 3/8 x 22 in.

Collection of the Mucha Trust

© Mucha Trust 2025



Alphonse Mucha

Documents Décoratives: Plate 46

1902

Color lithograph

22 7/8 x 17 7/8 in.

Collection of the Mucha Trust

© Mucha Trust 2025



Wes Wilson

The Sound, Jefferson Airplane and Muddy Waters

at Winterland, September 23, 25, and 30 and

October 1, 1966; Butterfield Bruce Band at

Fillmore Auditorium, September 25 and October

2, 1966

1966

Offset lithograph

28 x 16 7/8 in.

Collection of the Mucha Trust

© Mucha Trust 2025



**Hapshash & the Coloured Coat—Michael English
and Nigel Waymouth**

*Jimi Hendrix Experience tour poster, Fillmore
Auditorium, June 20 –26, 1967*

1967

Silk-screen print

29 1/2 x 19 3/4 in.

Collection of the Mucha Trust

© Mucha Trust 2025



David Byrd

*David Edward Byrd solo exhibition promotional
poster, Triton Gallery, New York*

1971

Offset lithograph

60 3/8 x 25 3/8 in.

David Edward Byrd at Triton Gallery, Courtesy of
David Edward Byrd



**Alton Kelley
Grateful Dead**

Grateful Dead Live: Skull and Roses

1971

Cardboard LP sleeve cover

12 3/4 x 12 3/4 in.

Collection of the Mucha Trust, Courtesy of
Warner Bros. Records



Bob Masse

*Fisherwoman promotional poster for The
Collectors*

1967

Offset lithograph

27 1/2 x 18 1/2 in.

Fisherwoman, Courtesy of Bob Masse Studios



Joe Quesada

Cover and spread page, Ninjak, vol. 1, no. 3,
Published by Valiant Comics
April 1994
Comic book
10 1/8 x 6 5/8 in.
Artwork by Joe Quesada
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Yoshitako Amano

Final Fantasy XIV: Adventurer and God of Storms
2010
Giclée print from an original drawing
42 1/2 x 28 3/4 in.
Final Fantasy XIV, (C) SQUARE ENIX CO., LTD.
All Rights Reserved. IMAGE ILLUSTRATION
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CHECKLIST

Timeless Mucha: The Magic of Line

February 22–May 18, 2025

Le Style Mucha and Sarah Bernhardt Style Icon

Alphonse Mucha

Gismonda

1894

Color lithograph

89 5/8 x 33 1/8 in.

Collection of the Mucha Trust



Alphonse Mucha

Lorenzaccio

1896

Color lithograph

86 5/8 x 34 1/4 in.

Collection of the Mucha Trust



Alphonse Mucha

Hamlet

1899

Color lithograph

85 3/8 x 33 5/8 in.

Collection of the Mucha Trust



Alphonse Mucha

Sarah Bernhardt: In Honor of Sarah Bernhardt/Her Admirers and Her Friends

1896

Color lithograph

35 3/8 x 26 3/8 in.

Collection of the Mucha Trust



Page 2—Checklist: *Timeless Mucha: The Magic of Line*

Cover of the promotional copy of Ilsee: Princesse de Tripoli

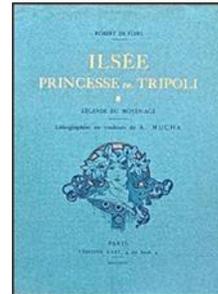
Written by Robert de Flers; designed by Alphonse Mucha

1867

Illustrated book

18 7/8 x 15 3/4 in.

Collection of the Mucha Trust



Adolphe Armand Truffier

Princesse Lointaine light fixture

c. 1900

Gold patina bronze, cabochons of malachite, amethyst, and lapis lazuli mounted on original, curved panel in tinted pear tree wood

20 1/8 x 14 1/8 in.

Collection of the Mucha Trust



Alphonse Mucha

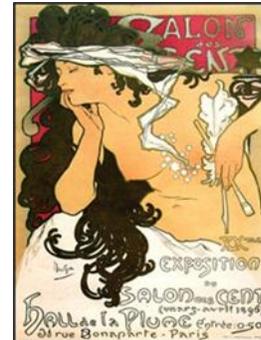
Salon des Cent: Twentieth Exhibition

1896

Color lithograph

34 1/4 x 26 1/8 in.

Collection of the Mucha Trust



Alphonse Mucha

Salon des Cent: Exhibition of the Work of A. Mucha

1897

Color lithograph

34 1/4 x 26 1/8 in.

Collection of the Mucha Trust



Page 3—Checklist: *Timeless Mucha: The Magic of Line*

Alphonse Mucha

JOB

1896

Color lithograph

31 1/8 x 27 1/2 in.

Collection of the Mucha Trust



Stanley Mouse and Alton Kelley

Jim Kweskin Jug Band tour poster, Avalon Ballroom, October 7–8, 1966

1966

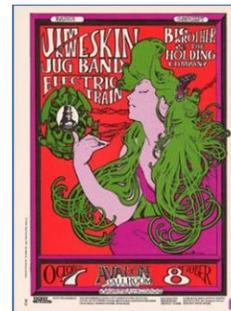
Offset lithograph

24 x 17 7/8 in.

Artwork by Stanley Mouse and Alton Kelly

© 1966, 1984, 1994. Rhino Entertainment Company.

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Inspirations for Mucha's Style

Mucha's Ivančice Diploma

1882

Ink and watercolor on paper

23 x 17 3/4 in.

Collection of the Mucha Trust



Memory of Ivančice

1909

Postcard published by the town of Ivančice

6 1/4 x 3 1/2 in.

Collection of the Mucha Trust



Alphonse Mucha

Choirboys at the Petrov Church, Brno

1905

Watercolor on cardboard

9 1/2 x 9 3/8 in.

Collection of the Mucha Trust



Page 4—Checklist: *Timeless Mucha: The Magic of Line*

Church pulpit banner of St. Paraskeva of Rome

19th century

Appliqued and embroidered silk, lined with linen; oil on canvas (appliqué), paper-lined silk; spangles, silk and cotton threads

48 7/16 x 37 3/8 in.

Collection of the Mucha Trust



Moravian Traditional Glass Paintings of St. Jesus and St. John

19th century

Moravian Hand-Painted Ceramic Vase

13 x 8 7/8 in.

Collection of the Mucha Trust



Moravian Hand-Painted Ceramic Vase

20th century

2 3/4 x 5 3/8 in.

Collection of the Mucha Trust



Alphonse Mucha

Still Life with Moravian Folk Crafts Featuring Floral Patterns

1920s

Oil on canvas

17 3/4 x 13 3/8 in.

Collection of the Mucha Trust



Hans Makart

Makart-Album

Published by Verlag von Franz Bondy, Vienna

1880

Illustrated book with etchings

16 3/16 x 11 1/2 in.

Collection of the Mucha Trust



Page 5—Checklist: *Timeless Mucha: The Magic of Line*

The Rooster on a Drum

19th century

Silk embroidery with Chinese needlework

33 7/8 x 32 1/4 in.

Collection of the Mucha Trust



František Kupka

Alphonse Mucha: Diploma of the Czech Beseda in Paris

1898

Pencil, ink, watercolor, and crayon on paper

21 5/8 x 17 in.

Collection of the Mucha Trust



Cherbourg, Paris, Châlons, 5–9 Octobre 1896

Published by *Journal de Temps* and *Le Nouveau Temps*,
Paris and St. Petersburg

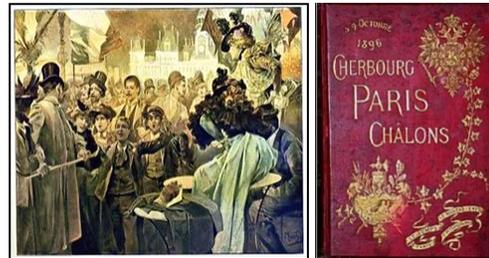
1897

Illustrated book by Alphonse Mucha, *The Crowd at the
Hôtel de Ville, Paris*

Illustrated Book

12 1/4 x 9 1/4 in.

Collection of the Mucha Trust



Owen Jones

La Grammaire de l'ornement

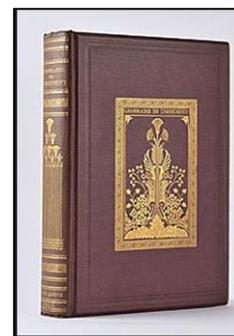
1865

French edition of *The Grammar of Ornament*

Illustrated book with 112 color lithograph plates

13 3/4 x 9 7/8 in.

Collection of the Mucha Trust



Page 6—Checklist: *Timeless Mucha: The Magic of Line*

Nishikawa Sukenobu

Ehon Shimizu no ike (Shimizu pond)

1734

Woodblock prints

9 x 18 3/4 in.

Collection of the Mucha Trust



Japanese cloisonné vase decorated with flowers and birds

Late 19th century

Metal, enamel

9 5/8 x 4 3/4 in.

Collection of the Mucha Trust



Japanese cloisonné vase decorated with dragons

Late 19th century

Metal, enamel

32 3/8 x 14 15/16 in.

Collection of the Mucha Trust



Yōshū Chikanobu

Traditional Eastern Flowers—Court Ladies Escaping the Fire at the Edo Castle

1889

Multicolor woodblock print (triptych)

39 3/8 x 24 3/8 in.

Collection of the Mucha Trust



Alphonse Mucha

Mucha (Self-Portrait) Sketching in his Munich Apartment

c. 1886

Oil on canvas

24 3/8 x 30 1/4 in.

Collection of the Mucha Trust



Page 7—Checklist: *Timeless Mucha: The Magic of Line*

Utagawa Hiroshige

Shono, the 45th Station on the Tokaido Road from the 53 Stations on the Tokaido Road series (Tsutaya edition)
1847–52

Multicolor woodblock print
7 1/8 x 9 1/2 in.
Collection of the Mucha Trust



The Art of Storytelling in Prague, Munich, and Paris

Alphonse Mucha

Design for the cover of Krokodíl magazine
1888

Ink, pencil, watercolor, and gold on paper
25 1/4 x 18 1/8 in.
Collection of the Mucha Trust



Alphonse Mucha

Design for the cover of Fantaz magazine
1882

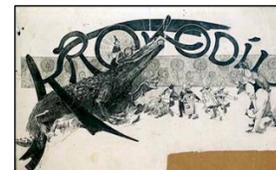
Ink and watercolor on paper
26 3/4 x 20 1/8 in.
Collection of the Mucha Trust



Alphonse Mucha

Design for the heading of Krokodíl magazine
c. 1885

Ink on card
16 3/4 x 20 5/8 in.
Collection of the Mucha Trust



Alphonse Mucha

Page layout for a satirical magazine, featuring four caricature drawings

1880s
Ink on paper
22 x 16 3/4 in.
Collection of the Mucha Trust



Page 8—Checklist: *Timeless Mucha: The Magic of Line*

Alphonse Mucha

Page layout for a satirical magazine, featuring comic strips

1880s

Ink on paper

26 3/4 x 19 3/4 in.

Collection of the Mucha Trust



Alphonse Mucha

Caricature drawings

1882

Ink on paper

26 3/4 x 19 3/4 in.

Collection of the Mucha Trust



Alphonse Mucha

Caricature drawings

1882

Ink on paper

25 1/4 x 18 1/8 in.

Collection of the Mucha Trust



Alphonse Mucha

In the Desert, study for an illustration for Světozor magazine

1889

Pencil, watercolor, and gouache on paper

19 1/4 x 10 4/5 in.

Collection of the Mucha Trust



Alphonse Mucha

Study of a Man in Evening Coat

Early 1890s

Pencil on cardboard

32 5/8 x 26 3/8 in.

Collection of the Mucha Trust



Page 9—Checklist: *Timeless Mucha: The Magic of Line*

Alphonse Mucha

Study of a Seated Woman

Early 1890s

Pencil on cardboard

30 3/4 x 26 3/8 in.

Collection of the Mucha Trust



Xavier Marmier

Contes des grand'mères

Published by Librairie Furne and Jouvot, Paris

1892

Illustrations by Alphonse Mucha

Illustrated book

12 1/4 x 9 1/18 in.

Collection of the Mucha Trust



Alphonse Mucha

Sketch of an old woman for the frontispiece of Contes des grand'mères

1891

Pencil on paper

20 1/8 x 17 7/8 in.

Collection of the Mucha Trust



Alphonse Mucha

Le Palais aérien, drawing for Contes des grand'mères

1891

Watercolor and gouache on paper

21 7/8 x 17 3/8 in.

Collection of the Mucha Trust



Alphonse Mucha

Scenes et Épisodes de l'histoire de l'Allemagne

Published by Armand Collin, Paris

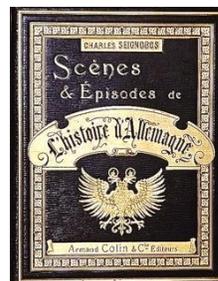
1898

Illustrated book, with 33 illustrations by Alphonse

Mucha and 7 illustrations by Georges Antoine

Roche-grosse

13 x 10 1/4 in.



Page 10—Checklist: *Timeless Mucha: The Magic of Line*

Collection of the Mucha Trust

Alphonse Mucha

Goethe and Schiller

From *Scenes et Épisodes de l'histoire de l'Allemagne*

1897

Ink and gouache on paper

24 3/4 x 19 3/4 in.

Collection of the Mucha Trust



Alphonse Mucha

Studies of a Man and Hands

Late 1880s

Pencil on paper

17 7/8 x 14 3/4 in.

Collection of the Mucha Trust



Alphonse Mucha

Study of a Boy Running

1895

Pencil on card

21 1/4 x 18 1/2 in.

Collection of the Mucha Trust



Alphonse Mucha

Study of a Girl Leaning with Head on Arms

Early 1890s

Pencil on paper

19 1/8 x 15 1/2 in.

Collection of the Mucha Trust



Alphonse Mucha

Ballet Studies

c. 1901

Pencil on paper

4 3/4 x 6 1/8 in.

Collection of the Mucha Trust



Page 11—Checklist: *Timeless Mucha: The Magic of Line*

Alphonse Mucha

Nude Studies

c. 1901

Pencil on paper

18 7/8 x 18 1/8 in.

Collection of the Mucha Trust



Alphonse Mucha

Sketch of a Paperboy

1891

Pencil on paper

18 1/4 x 16 1/8 in.

Collection of the Mucha Trust



Cover Art Commissions

Émile Gebhart

Cloches de Noël et de Pâques

Published by F. Champenois and H. Piazza, Paris

1900

Designed and illustrated by Alphonse Mucha

11 3/4 x 14 1/8 in.

Collection of the Mucha Trust



Alphonse Mucha

Four sketches for lunettes from Cloches de Noël et de Pâques

c. 1899–1900

Pencil on card

11 5/8 x 8 7/8 in.

Collection of the Mucha Trust





Alphonse Mucha

Designs for Le Mois littéraire et pittoresque (February, October, November, December issues)

1899

Pencil and wash heightened with white on square cards

14 1/8 x 39 3/8 in.

Collection of the Mucha Trust



Alphonse Mucha

Cover for the Christmas edition of Au Quartier Latin

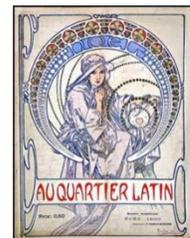
Published by Strauss, Paris

1900

15 1/4 x 11 3/4 in.

Lithograph

Collection of the Mucha Trust



Alphonse Mucha

Sixth anniversary cover for Au Quartier Latin

Published by Strauss, Paris

1898

Lithograph

24 x 19 3/4 in.

Collection of the Mucha Trust



Page 13—Checklist: *Timeless Mucha: The Magic of Line*

Alphonse Mucha

Cover of Wiener Chic (January 1905)

Published by B. Finkelstein & Brother (Vienna, Paris, Berlin, and London) and S. Reinach, New York

1902/1904

22 7/8 x 18 1/8 in.

Lithograph

Collection of the Mucha Trust



Alphonse Mucha

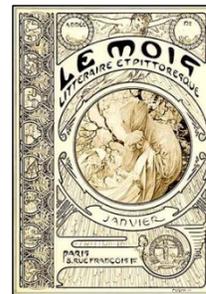
Study for the cover of Le Mois littéraire et pittoresque (January 1899)

1898

Pencil, pen, and ink on paper

22 5/8 x 16 7/8 in.

Collection of the Mucha Trust



Alphonse Mucha

Cover of Hearst's International (January 1922)

Published by International Publications, New York
1921

Lithograph

19 1/4 x 15 3/4 in.

Collection of the Mucha Trust



Alphonse Mucha

Cover of Hearst's International (May 1922)

Published by International Publications, New York
1922

Lithograph

23 3/8 x 18 7/8 in.

Collection of the Mucha Trust



*Models posing for Cloches de Noël et de Pâques at
Mucha's studio in the rue du Val-de-Grâce, Paris
c. 1899–1900*

Archival photographs displayed digitally

Collection of the Mucha Trust





Photographic Studies for the Slav Epic (cycle no.2): The Celebration of Svantovít (1912)

1911–12

Archival photographs displayed digitally
Collection of the Mucha Trust



Posters and Decorative Panels

Alphonse Mucha

Biscuits Lefèvre-Utile 1897 poster-calendar

1896

Color lithograph

32 5/8 x 26 in.

Collection of the Mucha Trust



Alphonse Mucha

Final drawing for plate 3, Figures décoratives

1904

Pencil and wash, heightened with white on paper

24 1/2 x 21 1/4 in.

Collection of the Mucha Trust



Alphonse Mucha

Sketch for the composition of Monaco • Monte-Carlo
1897

Pencil on paper

28 x 21 5/8 in.

Collection of the Mucha Trust



Alphonse Mucha

Monaco • Monte-Carlo

1897

Color lithograph

54 x 39 3/4 in.

Collection of the Mucha Trust



Alphonse Mucha

Final drawing for plate 7, Figures décoratives (1905)

1904

Pencil and wash, heightened with white on paper

28 x 21 5/8 in.

Collection of the Mucha Trust



Alphonse Mucha

Plate 33, Documents décoratifs

1902

Color lithograph

20 1/2 x 16 1/8 in.

Collection of the Mucha Trust



Alphonse Mucha

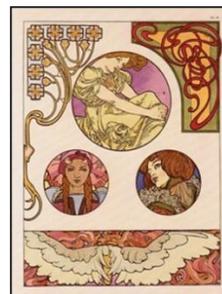
Plate 46, Documents décoratifs

1902

Color lithograph

22 7/8 x 17 7/8 in.

Collection of the Mucha Trust



Alphonse Mucha

Decorative motifs for Combinaisons ornementales se multipliant à l'infini à l'aide du miroir

c. 1900–01

Red and blue pencil on paper

21 1/4 x 27 1/2 in.

Collection of the Mucha Trust



Alphonse Mucha

Plate 45, Documents décoratifs

1902

Color lithograph

22 7/8 x 17 7/8 in.

Collection of the Mucha Trust



Alphonse Mucha

Holy Night

c. 1900

Pastel and crayon on paper

31 1/4 x 26 3/8 in.

Collection of the Mucha Trust



Alphonse Mucha

Girl in the Winter Landscape

c. 1900

Charcoal and pastel on paper

32 1/4 x 24 in.

Collection of the Mucha Trust



Alphonse Mucha

Rêverie

1897–98

Color lithograph

34 5/8 x 27 3/4 in.

Collection of the Mucha Trust



Alphonse Mucha

The Arts: Painting

1898

Color lithograph

33 x 23 7/8 in.

Collection of the Mucha Trust



Alphonse Mucha

The Arts: Poetry

1898

Color lithograph

33 x 23 7/8 in.

Collection of the Mucha Trust



Alphonse Mucha

The Arts: Dance

1898

Color lithograph

33 x 23 7/8 in.

Collection of the Mucha Trust



Alphonse Mucha

Heather

1902

Color lithograph

35 3/8 x 19 3/4 in.

Collection of the Mucha Trust



Alphonse Mucha

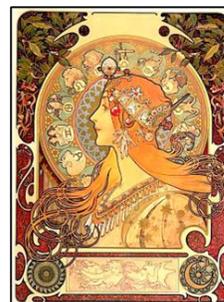
Zodiac

1896

Color lithograph

34 5/8 x 27 3/4 in.

Collection of the Mucha Trust



Alphonse Mucha

Precious Stones: Topaz

1900

Color lithograph

33 1/4 x 18 1/2 in.

Collection of the Mucha Trust



Alphonse Mucha

Precious Stones: Emerald

1900

Color lithograph

33 1/4 x 18 1/2 in.

Collection of the Mucha Trust



Alphonse Mucha

Sea Holly

1902

Color lithograph

35 3/8 x 19 3/4 in.

Collection of the Mucha Trust



Alphonse Mucha

The Moon and the Stars: Pole Star

1902

Color lithograph

41 3/8 x 22 in.

Collection of the Mucha Trust



Alphonse Mucha

Seventh heading page, Le Pater

Published by H. Piazza et Cie, Paris

1899

Color lithograph

21 5/8 x 17 3/8 in.

Collection of the Mucha Trust



Page 19—Checklist: *Timeless Mucha: The Magic of Line*

Alphonse Mucha

Plate from Le Pater: Amen

Published by H. Piazza et Cie, Paris

1899

Color lithograph

21 5/8 x 17 3/8 in.

Collection of the Mucha Trust



Alphonse Mucha

Plate 8, Documents décoratifs

1902

Lithograph

22 7/8 x 17 7/8 in.

Collection of the Mucha Trust



Alphonse Mucha

Plate 10, Documents décoratifs

1902

Lithograph

22 7/8 x 17 7/8 in.

Collection of the Mucha Trust



Alphonse Mucha

Seventh allegorical page of Le Pater

Published by H. Piazza et Cie, Paris

1899

Photogravure

21 5/8 x 17 3/8 in.

Collection of the Mucha Trust



The Rebirth of the Mucha Style and Its Legacy

Alphonse Mucha

La Dame aux Camélias

1896

Color lithograph

83 7/8 x 33 1/2 in.

Collection of the Mucha Trust



David Byrd

David Edward Byrd solo exhibition promotional poster, Triton Gallery, New York

1971

Offset lithograph

60 3/8 x 25 3/8 in.

David Edward Byrd at Triton Gallery, Courtesy of David Edward Byrd



Alphonse Mucha

The Flowers: Lily

1898

Color lithograph

49 7/8 x 25 5/8 in.

Collection of the Mucha Trust



Dean Torrence (Kittyhawk Graphics)

Diana Ross And the Supremes

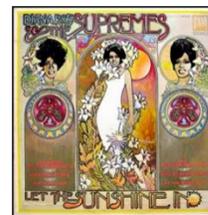
Let the Sunshine In

1969

Cardboard LP sleeve cover

12 3/4 x 12 3/4 in.

Collection of the Mucha Trust



Alton Kelley

Grateful Dead

Grateful Dead Live: Skull and Roses

1971

Cardboard LP sleeve cover

12 3/4 x 12 3/4 in.

Collection of the Mucha Trust



Hapshash & the Coloured Coat

Michael English and Nigel Waymouth

Jimi Hendrix Experience tour poster, Fillmore Auditorium, June 20 –26, 1967

1967

Silk-screen print

29 1/2 x 19 3/4 in.

Collection of the Mucha Trust



Hapshash & the Coloured Coat
Michael English and Nigel Waymouth

Pink Floyd tour poster, July 28, 1967, CIA-UFO Club
London, United Kingdom

1967

Silk-screen print

33 1/2 x 23 1/4 in.

Collection of the Mucha Trust



Alphonse Mucha

La Trappistine

1897

Color lithograph

82 3/4 x 31 in.

Collection of the Mucha Trust



Stanley Mouse and Alton Kelley

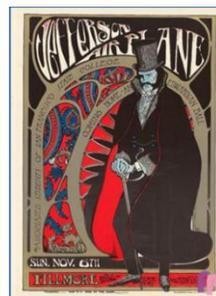
Jefferson Airplane tour poster, Fillmore Auditorium,
November 6, 1966

1966

Offset lithograph

24 3/4 x 17 3/4 in.

Collection of the Mucha Trust



The Fool with Marijke Koger

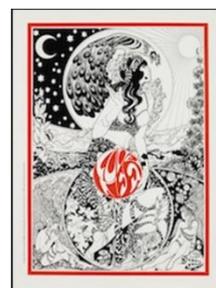
Love Life

1966

Offset lithograph

26 3/4 x 21 5/8 in.

Collection of the Mucha Trust



Terry Moore

Strangers in Paradise, vol. 3, no. 52

Published by Abstract Studio

1996

Comic book

10 1/8 x 6 1/2 in.

Collection of the Mucha Trust



Wes Wilson

The Sound, Jefferson Airplane and Muddy Waters at Winterland, September 23, 25, and 30 and October 1, 1966; Butterfield Bruce Band at Fillmore Auditorium, September 25 and October 2, 1966

1966

Offset lithograph

28 x 16 7/8 in.

Collection of the Mucha Trust



Bob Masse

Fisherwoman promotional poster for The Collectors

1967

Offset lithograph

27 1/2 x 18 1/2 in.

Fisherwoman, Courtesy of Bob Masse Studios



David Byrd

The Rolling Stones in Concert, tour poster

1969

Offset lithograph

25 5/8 x 17 7/8 in.

Collection of the Mucha Trust



Barney Bubbles

Hawkwind, Love & Peace

1974

Offset lithograph

38 5/8 x 23 5/8 in.

Collection of the Mucha Trust



Craig Braun, Inc.

Gypsy

Gypsy

1970

Cardboard LP sleeve cover

12 3/4 x 12 3/4 in.

Collection of the Mucha Trust



Hapshash and the Coloured Coat
Michael English and Nigel Waymouth

ART

Supernatural Fairy Tales

1967

Cardboard LP sleeve cover

12 3/4 x 12 3/4 in.

Collection of the Mucha Trust



The Fool (Marijka Koger)
The Incredible String Band

The 5000 Spirits of the Layers of the Onion

1967

Cardboard LP sleeve cover

12 3/4 x 12 3/4 in.

Collection of the Mucha Trust



Bob Masse
The Collectors

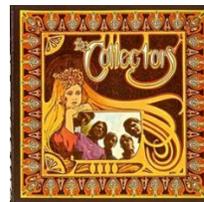
The Collectors

1968

Cardboard LP sleeve cover

12 3/4 x 12 3/4 in.

Collection of the Mucha Trust



Peter Sinfield
King Crimson

Lizard

1970

Cardboard LP sleeve cover

12 3/4 x 12 3/4 in.

Collection of the Mucha Trust



Abdul Mati Klarwein
Howard Wales and Jerry Garcia

Hooteroll?

1971

Cardboard LP sleeve cover

12 3/4 x 12 3/4 in.

Collection of the Mucha Trust



Barney Bubbles

Hawkwind

Space Ritual

1972

Cardboard LP sleeve cover

12 3/4 x 12 3/4 in.

Collection of the Mucha Trust



Roger Dean

Yes

Yessongs

1973

Cardboard LP sleeve cover

12 3/4 x 12 3/4 in.

Collection of the Mucha Trust



Hugh Brown

Grateful Dead

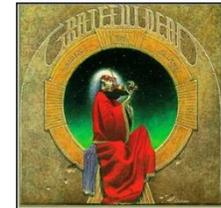
Blues for Allah

1975

Cardboard LP sleeve cover

12 3/4 x 12 3/4 in.

Collection of the Mucha Trust



Jim Fitzpatrick

Thin Lizzy

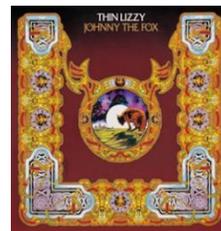
Johnny the Fox

1976

Cardboard LP sleeve cover

12 3/4 x 12 3/4 in.

Collection of the Mucha Trust



Hideko Mizuno

Tristan and Isolde in Seventeen manga magazine

Published by Shueisha, Tokyo

January 1975

Giclée print from original drawing

21 5/8 x 16 1/8 in.

Collection of the Mucha Trust



Michael William Kaluta

The Hedge Knight, no. 1B

Published by Image Comics

2003

Comic book

10 1/8 x 6 1/2 in.

Collection of the Mucha Trust



Ryoko Yamagishi

Black Helene, Hana to Yume manga magazine,

Published by Hakusensha, Tokyo

September 1979

Giclée print from original drawing

18 7/8 x 15 in.

Collection of the Mucha Trust



Yoshitako Amano

Final Fantasy XIV: Adventurer and God of Storms

2010

Giclée print from original drawing

42 1/2 x 28 3/4 in.

Final Fantasy XIV, (C) SQUARE ENIX CO., LTD.

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Barry Windsor-Smith

Gaia, plate I from Sibyla portfolio

1979

Color lithograph

20 1/2 x 23 3/8 in.

Collection of the Mucha Trust



Barry Windsor-Smith

Fire, plate 3 from Sibyla portfolio

1979

Color lithograph

20 1/2 x 23 3/8 in.

Collection of the Mucha Trust



Yoshitako Amano

The Two Princes, The Heroic Legend of Arslan, vol. 2, by Yoshiki Tanaka

Published by Kadokawa Shoten, Tokyo

1987

Giclée print made original drawing

32 5/8 x 24 7/8 in.

Collection of the Mucha Trust



Akemi Matsunae

Zodiac Girl, cover of Bouquet manga magazine

Published by Shueisha, Tokyo

September 1989

Giclée print from original drawing

17 1/8 x 24 1/8 in.

Collection of the Mucha Trust



John Tyler Christopher

Nova, no. 36B

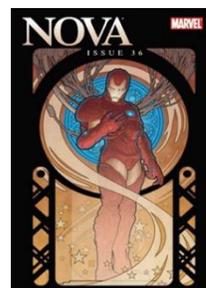
Published by Marvel Comics

2007

Comic book

10 1/8 x 6 1/2 in.

Collection of the Mucha Trust



Joe Quesada

Vampirella Zero

Published by Marvel Comics

1994

Comic book

10 1/8 x 6 1/2 in.

Collection of the Mucha Trust



Joe Quesada

Cover and spread page, Ninjak, vol. 1, no. 3

Published by Valiant Comics

April 1994

Comic book

10 1/8 x 6 5/8 in.

Artwork by Joe Quesada

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Mucha's Slav Epic

Alphonse Mucha

The Slav Epic

1912–26

Large-scale projection of the digital images of the 20
canvases from the Slav Epic Cycle

Collection of the Mucha Trust



To request access to images please contact Lauryn Cantrell at lcantrell@phillipscollection.org.

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WALL TEXT

Timeless Mucha: The Magic of Line

February 22–May 18, 2025

Art is . . . in a continuous state of development.—Alphonse Mucha

Czech painter and decorative artist Alphonse Mucha (1860-1939) enjoyed popular success and international recognition in Belle Époque Paris. His distinctive images of flowing forms and alluring figures were mass produced on advertisements, magazine covers, postcards, books, calendars, and more, and became part of everyday life. Through harmony of line, color, and proportion, his art evoked emotions and created a dialogue between the viewer and the work, blending aesthetics with a purposeful message. These Art Nouveau works—including his posters for the legendary actress Sarah Bernhardt and his decorative panels—still carry strong appeal worldwide, especially among graphic artists. *Timeless Mucha: The Magic of Line* reappraises Mucha, with a focus on his graphic art—the best-known aspect of his oeuvre and the genre that made him an innovator.

Showing over 100 works from the Mucha Trust Collection, this exhibition surveys the development of “le Style Mucha,” which evolved to be synonymous with the sinuous, organic, and botanical forms of Art Nouveau. It also explores how it was rediscovered by later generations of artists, becoming a new artistic idiom for the psychedelic art of the 1960s and ‘70s, and is still felt in wide-ranging visual arts to this day, exemplified by American comics and Japanese manga.

The exhibition opens with several of Mucha’s celebrated posters, then takes a closer look at his aesthetic influences, from his Slavic heritage and classical training in Munich and Paris to the flourishing publishing industry in fin-de-siècle Paris and beyond. The final section explores visual connections between Mucha’s art and designs established by graphic artists nearly a century later, reaffirming the timeless and magical quality of Mucha’s line.

Le Style Mucha

The mission of the artist is to encourage people to love beauty and harmony. . . . Composition is the speech which the artist uses to translate . . . emotions.—Alphonse Mucha

Mucha’s designs formed a template for Art Nouveau, an international style of art and architecture that came to prominence at the turn of the 20th century. His approach, which included the use of soft pastels, sinuous lines, natural forms, and geometric shapes, became hallmarks of the style. The enchanting visual effects, which produced a harmonious composition filled with flowing forms and a powerful life-size image, thrust the poster, an advertising medium, into the realm of art. To enhance these effects, Mucha strategically centered the female figure to deliver the work’s message, often setting a circular form behind her to serve as a visual focal point in the composition. Mucha believed artists should inspire people through the power of beauty, and posters offered an accessible medium.

Sarah Bernhardt: Superstar & Style Icon

There was the particular magic of her movements. In all her gestures, there was a spiral principle . . . her dress flows around her . . . the train of the dress forms the shape of a spiral on the ground.—Alphonse Mucha

Page 2—Wall Text: *Timeless Mucha: The Magic of Line*

In 1895, Mucha's first poster, *Gismonda*, created for actress Sarah Bernhardt, caused a sensation in Paris. Hailed as the "Divine Sarah," the French theater actress was the first superstar to enjoy global fame across Europe, America, Australia, and Africa, and one of the earliest show business personalities to exploit photography and modern printing technology to reach a wider audience. When Bernhardt saw Mucha's design proposal for *Gismonda*, she was struck by its beauty and dignity, the very image she aspired to project on stage. Delighted by the poster's success, Bernhardt offered Mucha a six-year contract (from 1895 to 1900) to produce work for her including theater posters, stage sets, costumes, and jewelry.

Mucha was particularly inspired by Bernhardt's elegant, flowing movement, which he described as "spiral principle," referring to her theatrical gestures and their calculated effects on her costumes. Over the next few years, such elements began to manifest themselves in Mucha's posters of graceful female figures, often combined with a swirling tail of cloth or tendrils surrounding the body.

Alphonse Mucha (1860-1939)

Gismonda

1894

Color lithograph

"A complete work of art must fulfill three essential conditions: 1) A perfect harmony between the forms of expression and the senses when addressed. 2) It is a harmony between these forms and the emotion of the artist. 3) It is a harmony between the emotion of the artist and the moral truth."—Alphonse Mucha

Set in medieval Greece, *Gismonda* was the first of Victorien Sardou's plays that Bernhardt starred in, produced, and directed. She is shown here as a Byzantine noble person set before a mosaic tiled with the Orthodox cross. The halo behind her is decorated with arabesques of curling lines and geometric patterns. She wears an orchid headdress and an ornate gown embroidered with Slavic decorations. Mucha believed the Byzantine civilization to be the spiritual home of Slavic culture.

Alphonse Mucha (1860-1939)

Lorenzaccio

1896

Color lithograph

Bernhardt played the titular male hero in this play written by Alfred de Musset in 1834. Set in 16th-century Florence, it tells the story of Lorenzo de' Medici's assassination of his cousin Alessandro de' Medici, tyrant duke of Florence, depicted here as the dragon in the upper part of the poster.

Alphonse Mucha (1860-1939)

Hamlet

1899

Color lithograph

"Posters were a good way of enlightening the wider public. They would stop and see the posters on their way to work, deriving spiritual pleasure from them. The streets became open-air art exhibitions."—Alphonse Mucha

This French adaption of Shakespeare's famous play featured Bernhardt in the starring role in May 1899. Hamlet is set against an arched background decorated with Celtic motifs. His murdered father appears as a ghost on top of the wall of Elsinore Castle in the lunette; Ophelia lies at the narrow strip below Hamlet's feet. This was the last poster Mucha produced for Bernhardt.

Alphonse Mucha (1860-1939)

Page 3—Wall Text: *Timeless Mucha: The Magic of Line*

Sarah Bernhardt: In Honor of Sarah Bernhardt / Her Admirers and Her Friends

1896

Color lithograph

Bernhardt played Princess Mélissinde in *La Princesse Lointaine* by Edmond Rostand, which premiered on April 5, 1895. Mucha produced this announcement for a banquet held at the Grand Hotel in Paris on December 9, 1896, in Bernhardt's honor. This major social event included music, presentations, and tributes from leading members of the Parisian art world.

Cover of the promotional copy of *Ilsée: Princesse de Tripoli*

Written by Robert de Flers (1872–1927); designed by Alphonse Mucha (1860-1939)

1867

Illustrated book

The remarkable success of Rostand's play led to a novelized version published by Henri Piazza in 1897, titled *Ilsée, Princesse de Tripoli*. With text created by a new author, Robert de Flers, the name of the main character was changed from Mélissinde to Ilsée. Mucha embellished every page, preparing 132 color lithographs. Mucha created a stylized image of the actress's head with a diadem of lilies, based on Bernhardt poster, and used it as an emblem on the title page of the book.

Adolphe Armand Truffier (active c. 1899–1937)

Princesse Lointaine light fixture

c. 1900

Gold patina bronze, cabochons of malachite, amethyst, and lapis lazuli mounted on original, curved panel in tinted pear tree wood

Mucha's images of Sarah Bernhardt later inspired Adolphe Armand Truffier's design for this light fixture.

Alphonse Mucha (1860-1939)

Salon des Cent: Twentieth Exhibition

1896

Color lithograph

Les Maîtres de l’Affiche was a folio of reproductions of posters published by Imprimerie Chaix, Paris from December 1895 to November 1900. Each issue contained four plates featuring the works of international artists. The folio included this print and seven others by Mucha, including *Gismonda* and *Lorenzaccio* on view nearby. It announces the 20th exhibition of the Salon des Cent organized by the art journal *La Plume*. This poster, with its curved lines, light tones, flattened colors, and strong outlines, secured Mucha's place among the leading graphic artists of the day.

Alphonse Mucha (1860-1939)

Salon des Cent: Exhibition of the Work of A. Mucha

1897

Color lithograph

The Salon des Cent was an exhibition space run by poet Léon Deschamps, editor of the influential avant-garde magazine *La Plume*. Opened in 1894, the Salon promoted works by artists associated with the magazine, including Jules Chéret and Henri de Toulouse-Lautrec. In 1896, Deschamps invited Mucha to join this group. To show his appreciation, Mucha designed this poster of a young Moravian woman wearing a folk costume and a bonnet crowned in daisies. In 1897, the Salon hosted Mucha's retrospective of 448 works accompanied by a special issue of *La Plume* featuring this work on the cover.

Alphonse Mucha (1860-1939)

JOB

1896

Color lithograph

One of Mucha's first and best-known advertising posters, this design established the iconic image of the "Mucha woman" with her swirls of exaggeratedly abundant hair. JOB is a trademark for the Joseph Bardou Company, a French manufacturer of cigarette papers. In this poster, Mucha prominently placed a sensuous woman holding a lit cigarette against a background featuring JOB monograms; the rising smoke forms an arabesque, intertwining with her hair and the company logo. The border decoration was inspired by Byzantine mosaic work.

Stanley Mouse (b. 1940)

Alton Kelley (1940–2008)

Jim Kreskin Jug Band tour poster, Avalon Ballroom, October 7–8, 1966

Offset lithograph

Seventy years later after the *JOB* poster, Stanley Mouse revived the motif of the "Mucha woman" in his poster advertising a rock concert during the counterculture movement in San Francisco. Mouse explained: "In 1965, I went to San Francisco, where I met Alton Kelley, my poster-making partner. . . . At the time, parties were widespread in the youth culture scene in San Francisco. They developed into music events [and] in those days...we needed posters to advertise. New rock bands emerged one after another. . . . To get inspiration for posters for various rock concerts, I often went to the library, studying the history of posters, and there I discovered Mucha. The beauty of the lines in Mucha's works reproduced in art books stood out among his contemporaries."

Inspirations for Mucha's Style

The expression of beauty is by emotion. The person who can communicate...emotions to the souls of others is the artist.—Alphonse Mucha

In 1887, Alphonse Mucha arrived in Paris to study at the Académie Julien, where he met Paul Sérusier and his circle who founded the avant-garde group of artists and poets Les Nabis. During these years, known as the Belle Époque, Mucha emerged as a graphic artist. In the field of poster design, le Style Mucha evolved in response to historical circumstances: as Mucha travelled the European cultural centers, from Vienna to Munich to Paris to pursue his artistic studies and career, he dreamed of his homeland's freedom from Habsburg rule. Pan-Slavism—a movement seeking Slavic solidarity and political freedom—was spreading among the Slavic peoples. Mucha was a leading proponent of this ideology among the Slavic communities in Munich and Paris. For his contribution to this movement, he later was appointed an honorary member of the Czech Beseda (Czech Cultural Forum) in Paris. This section and the next gallery trace Mucha's footsteps from his Moravian boyhood to when he attained fame as a graphic artist in Paris, which had a growing Slavic community. It presents art, crafts, and books from his collection that helped inspire le Style Mucha.

Mucha's Ivančice diploma

1882

Ink and watercolor on paper

Memory of Ivančice

Page 5—Wall Text: *Timeless Mucha: The Magic of Line*

1909

Postcard published by the town of Ivančice

The original watercolor was produced in Paris in 1903.

Alphonse Mucha (1860-1939)

Choirboys at the Petrov Church, Brno

1905

Watercolor on cardboard

Musically talented, Mucha became a chorister at the Cathedral of St. Peter and Paul (Petrov Church) in Brno at the age of 12.

Church pulpit banner of St. Paraskeva of Rome

19th century

Appliqued and embroidered silk, lined with linen; oil on canvas (appliqué), paper-lined silk; spangles, silk and cotton threads

“For me, the notions of painting, going to church, and music are so closely knitted that I often don’t know whether I like church for its music, or music for the mystique of the place.”—Alphonse Mucha

Moravian Traditional Glass Paintings of

St. Jesus and St. John

19th century

Moravian Hand-Painted Ceramic Vase

Early 20th century

“The Artist must remain faithful to himself and to his national roots.”—Alphonse Mucha

For Mucha, folk arts and costumes were an important part of his cultural heritage and an expression of Czech identity. When he began working as a poster artist in Paris, Mucha consciously incorporated decorative motifs and styles from his homeland in his design process to assert his identity. These examples of traditional Czech glass paintings and painted ceramics are from Mucha’s art collection.

Alphonse Mucha (1860-1939)

Still Life with Moravian Folk Crafts Featuring Floral Patterns

1920s

Oil on canvas

Hans Makart (1840–1884)

Makart-Album

Published by Verlag von Franz Bondy, Vienna, 1880

Illustrated book with etchings

Mucha briefly trained in Vienna as a scene painter in the 1880s and attended the Munich Academy of Fine Arts from 1885-87. During these early years, Mucha was influenced by Hans Makart, one of the most celebrated painters in the Austro-Hungarian Empire. The *Makart-Album*, which compiled reproductions of the artist’s most famous works, was cherished by Mucha and remains in the Mucha Family estate.

The Rooster on a Drum

19th century

Silk embroidery with Chinese needlework

Page 6—Wall Text: *Timeless Mucha: The Magic of Line*

František Kupka (1871–1957)

Alphonse Mucha: Diploma of the Czech Beseda in Paris

1898

Pencil, ink, watercolor, and crayon on paper

Cherbourg, Paris, Châlons 5-9 Octobre 1896

Published by *Journal le Temps* and *Le Nouveau Temps*, Paris and

St. Petersburg, 1897

Illustration by Alphonse Mucha, *The Crowd at the Hôtel de Ville, Paris*

Illustrated book

“The public needed to breathe fresh air...and people were glad to quench their thirst for beauty with a new draught. It was the refreshingly new Slavonic element that they were looking for.”—Alphonse Mucha

France and Russia had become rapidly closer since the late 1880s in a balancing act against Germany. After the Franco-Russian Alliance was signed in 1894, Tsar Nicholas II visited Paris in 1896 to lay the foundation stone of the Pont Alexandre III, a symbol of friendship between the nations. To commemorate the event, this book was published both in Russia and France. The illustrations, commissioned from Mucha, capture the excited crowd gathering at the Hôtel de Ville, Paris.

Owen Jones (1809–1874)

La Grammaire de l'ornement

1865

French edition of *The Grammar of Ornament*

Illustrated book with 112 color lithograph plates

British architect and designer Owen Jones was one of the most influential design theorists of the 19th century. At the Great Exhibition (the first World Exhibition) of 1851, Jones was responsible for the interior designs for the Crystal Palace, the exhibition building by Joseph Paxton. Jones published this hugely influential global and historical design source book in London in 1856. Mucha owned a copy of this French edition, published in Paris in 1865. Its emphasis on nature being the foundation of ornamental forms and the images of Islamic and Celtic decorative motifs inspired Mucha's art.

Nishikawa Sukenobu (1671–1750)

Ehon Shimizu no ike (Shimizu pond)

1734

Woodblock prints

Japanese cloisonné vase decorated with flowers and birds

Late 19th century

Metal, enamel

Japanese cloisonné vase decorated with dragons

Late 19th century

Metal, enamel

Yōshū Chikanobu (1838–1912)

Traditional Eastern Flowers—Court Ladies Escaping the Fire at the Edo Castle

1889

Multicolor woodblock prints (triptych)

Page 7—Wall Text: *Timeless Mucha: The Magic of Line*

Fascinated with Japanese art and design, art dealer Siegfried Bing opened his first gallery in Paris in 1878 and also published a magazine called *Le Japon Artistique* in French, English, and German. Bing's efforts brought increased attention to Japanese art. Its connection to nature and use of asymmetrical forms defined by vibrant colors influenced elements of Art Nouveau and Mucha's approach to integrating design motifs into posters.

Chikanobu was one of the most prolific *ukiyo-e* woodblock print artists from the end of the 19th century. His prints show a variety of subjects from battles to images of actors and famous sites.

Alphonse Mucha (1860-1939)

Mucha (Self-Portrait) Sketching in His Munich Apartment

c. 1886

Oil on canvas

Utagawa Hiroshige (1797–1858)

Shono, the 45th Station on the Tokaido Road from the 53 Stations on the Tokaido Road series (Tsutaya edition)

1847–52

Multicolor woodblock print

After trade barriers opened in the 1850s, encounters with Japanese art and culture inspired many artists working in Europe. Japanese prints, which featured high points of view and broad flat planes of color, were of special interest to Mucha, who began collecting them from dealers in Paris.

Hiroshige was a leading artist of the *ukiyo-e* woodblock printing tradition. His subjects focused on everyday life and the landscape in Edo-period Japan. One of his most famous series includes his *Fifty-Three Stations of the Tokaido* (1833–34) completed after traveling that coastal route linking Edo and Kyoto.

The Art of Storytelling in Prague, Munich, and Paris

Since his childhood, Mucha used drawing to tell stories and express ideas. He explained: "I was fascinated by the shapes and structures of the various things I saw, such as flowers...the decorative motifs artisans painted, and I tried not only to depict them, but also to preserve them accurately in my memory." This process of observing and understanding the world through drawing influenced Mucha's success as a graphic artist. While in Paris from 1890, Mucha found illustration jobs for art and literature magazines. His dedication to conveying the essence of a narrative world made his work accessible.

Also in the early 1890s, Mucha began collecting antiques and design-related materials to decorate his studio, known as the "Cathedral of Beauty." Some examples of the Moravian folk crafts, Japanese shippo-yaki (cloisonné) ware, hanging scroll paintings, and more from his studio are on view in this gallery and the previous gallery. Mucha lived at 8 rue de la Grande-Chaumière and in 1893 roomed with his friend Paul Gauguin. They frequented Madame Charlotte Caron's crèmerie nearby, a well-known gathering place in Montparnasse where artists and writers had animated discussions on the occult and artistic experiments.

Alphonse Mucha (1860-1939)

Design for the cover of *Krokodil* magazine

1888

Ink, pencil, watercolor, and gold on paper

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Alphonse Mucha (1860-1939)
Design for the cover of *Fantaz* magazine
1882
Ink and watercolor on paper

Alphonse Mucha (1860-1939)
Design for the heading of *Krokodíl* magazine
c. 1885
Ink on card

Alphonse Mucha (1860-1939)
Page layout for a satirical magazine, featuring four caricature drawings
1880s
Ink on paper

Alphonse Mucha (1860-1939)
Page layout for a satirical magazine, featuring comic strips
1880s
Ink on paper

Alphonse Mucha (1860-1939)
Caricature drawings
1882
Ink on paper

Alphonse Mucha (1860-1939)
In the Desert, study for an illustration for *Světazor* magazine
1889
Pencil, watercolor, and gouache on paper

Alphonse Mucha (1860-1939)
Study of a Man in Evening Coat
Early 1890s
Pencil on cardboard

Alphonse Mucha (1860-1939)
Study of a Seated Woman
Early 1890s
Pencil on cardboard

Academic training in Munich and Paris, with its emphasis on draftsmanship, helped refine Mucha's natural drawing skills. Mucha's drawings from this period demonstrate his ability to handle facial expressions, hands, and draperies, as well as the forms and volumes of human bodies.

Xavier Marmier (1808–1892)
Contes des grand'mères
Published by Librairie Furne and Jouvot, Paris, 1892
Illustrations by Alphonse Mucha (1860-1939)

Alphonse Mucha (1860-1939)

Sketch of an old woman for the frontispiece of *Contes des grand'mères*

1891

Pencil on paper

Alphonse Mucha (1860-1939)

Le Palais aérien, drawing for *Contes des grand'mères*

1891

Watercolor and gouache on paper

Charles Seignobos (1854–1942)

Scenes et Épisodes de l'histoire de l'Allemagne

Published by Armand Colin, Paris, 1898

Illustrated book, with 33 illustrations by Alphonse Mucha (1860-1939) and 7 illustrations by Georges Antoine Rochegrosse (1859–1938)

Alphonse Mucha (1860-1939)

Goethe and Schiller

From *Scenes et Épisodes de l'histoire de l'Allemagne*

1897

Ink and gouache on paper

Alphonse Mucha (1860-1939)

Studies of a Man and Hands

Late 1880s

Pencil on paper

Alphonse Mucha (1860-1939)

Study of a Boy Running

1895

Pencil on card

Alphonse Mucha (1860-1939)

Study of a Girl Leaning with Head on Arms

Early 1890s

Pencil on paper

Alphonse Mucha (1860-1939)

Ballet Studies

c. 1901

Pencil on paper

Alphonse Mucha (1860-1939)

Nude Studies

c. 1901

Pencil on paper

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Alphonse Mucha (1860-1939)

Sketch of a Paperboy

1891

Pencil on paper

Mucha's sketch of a paper carrier shows his innovative use of line to represent motion.

Cover Art Commissions

Illustrations for magazine covers formed an important part of Mucha's work. In the expanding popular media culture at the turn of the century, this genre—known as “cover art,” which now also includes comic books, video games, and album art—assumed an increasingly significant role in the promotion of published products. Mucha's designs demonstrate his innovative approach to assignments, ranging from women's fashion to art, literary, and educational periodicals.

One of the largest media companies in the world, Hearst, founded in 1887 in San Francisco, began with a newspaper business and launched a series of magazines in 1903. *Hearst's International*, a monthly general affairs magazine published from 1921-25, targeted American middle-class readers. Mucha produced the cover art in 1920 on his seventh visit to America, and his designs appeared on eight issues. Mucha expressed the mood of the month with each issue: the image of a boy holding a flower evokes the arrival of spring. Another depicts lovers strolling among flowers during a Slavic spring festival.

Mucha conceived these illustrations as still images. After making photographs, composed of costumed models, he produced studies in pastel, crayon, and oil, and then prepared final drawings in pencil, watercolor, and gouache for the publishers.

Émile Gebhart (1839–1908)

Cloches de Noël et de Pâques

Published by F. Champenois and H. Piazza, Paris, 1900

Designed and illustrated by Alphonse Mucha (1860-1939)

For Mucha, a book was a medium to explore the total aesthetic vision of an artist; Parisian editor Henri Piazza, who pioneered a new publishing market for limited-edition luxury books for art collectors, shared this view. For this novel by Émile Gebhart, Mucha not only provided drawings for illustrations but also designed the decorative treatment of the entire book.

Alphonse Mucha (1860-1939)

Four sketches for lunettes from *Cloches de Noël et de Pâques*

c. 1899–1900

Pencil on card

Mucha designed the layout to resemble a medieval illuminated manuscript, with decorative fan-shaped illustrations surrounding the central text and botanical motifs adorning the frame. Each illustration was conceived as a scene, photographed with models under Mucha's direction.

Alphonse Mucha (1860-1939)

Designs for *Le Mois littéraire et pittoresque* (February, October, November, December issues)

1899

Pencil and wash heightened with white on square cards

Alphonse Mucha (1860-1939)

Cover for the Christmas edition of *Au Quartier Latin*

Published by Strauss, Paris, 1900

Alphonse Mucha (1860-1939)

Sixth anniversary cover for *Au Quartier Latin*

Published by Strauss, Paris, 1898

Alphonse Mucha (1860-1939)

Cover of *Wiener Chic* (January 1905)

Published by B. Finkelstein & Brother (Vienna, Paris, Berlin, and London) and S. Reinach, New York, 1902/1904

Alphonse Mucha (1860-1939)

Study for the cover of *Le Mois littéraire et pittoresque* (January 1899)

1898

Pencil, pen, and ink on paper

Le Mois littéraire et pittoresque was a monthly cultural review run by the Catholic publisher Maison De La Bonne Presse, Paris, which appeared from January 1899 until July 1917. Mucha designed the cover with a circular medallion into which different pictures could be inserted. For this medallion, Mucha produced a series of 12 illustrations representing months, changed over the course of the year.

Alphonse Mucha (1860-1939)

Cover of *Hearst's International*

(January 1922)

Published by International Publications, New York

1921

Alphonse Mucha (1860-1939)

Cover of *Hearst's International* (May 1922)

Published by International Publications, New York

1922

Models posing for *Cloches de Noël et de Pâques* at Mucha's studio in the rue du Val-de-Grâce, Paris c. 1899–1900

Photographic studies for the *Slav Epic* (cycle no. 2): *The Celebration of Svantovít* (1912)

1911–12

In Mucha's experiments that studied motion and time, photography was an important tool used to investigate moving objects, especially continuous shots of studio models performing and dancing captured in quick succession.

Posters and Decorative Panels

I prefer to be a maker of pictures for the people, rather than a creator of l'art pour l'art.—Alphonse Mucha

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With new developments in color lithography and increased demand for advertising, poster art took center stage, transforming the roadside to street galleries for Mucha's art. In 1896, Mucha signed an exclusive contract with Parisian printer/publisher F. Champenois, who offered a generous monthly salary in return for the right to reproduce his designs. For the famous biscuit brand Lefèvre-Utile, Mucha generated color and line-based design formulas and compositional strategies for effective communication: to charm and seduce, to unify forms and content, and to enhance brand recognition. Mucha also innovated a new type of poster: decorative panels (*panneaux décoratifs*). These were primarily without text and intended for decoration and artistic appreciation. Produced in large quantities and inexpensively priced, Mucha's decorative panels were available to the wider public, becoming a form of art that could be displayed in the home.

Alphonse Mucha (1860-1939)

Biscuits Lefèvre-Utile 1897 poster-calendar

1896

Color lithograph

In 1896, Mucha began work for Lefèvre-Utile, contributing many designs for promotional materials, packaging, and calendars. Here, a girl wearing a dress designed with sickle and wheat motifs offers a plate of wafers. Around her head is a wreath of wheat and poppies. The company's logo "LU" decorates the background and surrounds her hand to emphasize the product being sold. Linking his packaging with his posters, Mucha's designs conveyed a consistent visual message that enhanced brand images.

Alphonse Mucha

Final drawing for plate 3, *Figures décoratives*

1904

Pencil and wash, heightened with white on paper

"The marvelous poem of the human body...and the music of the lines and colors emanating from flowers, leaves and fruits are the most obvious teacher of our eyes and taste."—Alphonse Mucha

Alphonse Mucha (1860-1939)

Sketch for the composition of *Monaco • Monte-Carlo*

1897

Pencil on paper

Alphonse Mucha (1860-1939)

Monaco • Monte-Carlo

1897

Color lithograph

This poster designed for PLM (Paris-Lyon-Mediterranean Railway Company) promoted tourism for their main railway line connecting Paris and the Côte d'Azur. To express their slogan—"a 16-hour luxury train journey from Paris to Monte Carlo"—Mucha did not depict a conventional scene with bourgeois travelers. Instead, he alluded to the anticipation for luxurious holidays through the figure of a girl daydreaming about the pleasure of Monte Carlo. The vines spiraling from the bottom left of the composition to the girl's back and the wreath of flowers made of lilacs, violets, and dianthus symbolize the train tracks and wheels.

Alphonse Mucha (1860-1939)

Final drawing for plate 7, *Figures décoratives*

1904

Page 13—Wall Text: *Timeless Mucha: The Magic of Line*

Pencil and wash, heightened with white on paper

Alphonse Mucha (1860-1939)

Plate 33, *Documents décoratifs*

1902

Color lithograph

In response to ever-growing demand for his work and designs, Mucha conceived *Documents décoratifs* (1902) and *Figures décoratives* (1905), both published by the Librairie Centrale des Beaux-Arts, Paris. Serving as handbooks for artisans, designers, and art students, they presented a wide range of his ideas for creating new forms from motifs taken from nature and the human body.

Alphonse Mucha (1860-1939)

Plate 46, *Documents décoratifs*

1902

Color lithograph

Mucha's innovative use of framing anticipates modern graphic design principles of "stand-alone" illustrations and sequential scenes in comic magazines.

Alphonse Mucha (1860-1939)

Decorative motifs for *Combinaisons ornementales se multipliant à l'infini à l'aide du miroir*

c. 1900–01

Red and blue pencil on paper

This design book offered many ornamental patterns featuring forms from nature. Viewers were encouraged to look at each plate with two joined mirrors to infinitely multiply the motifs. Mucha contributed 11 plates to this book.

Alphonse Mucha (1860-1939)

Plate 45, *Documents décoratifs*

1902

Color lithograph

Alphonse Mucha (1860-1939)

Holy Night

c. 1900

Pastel and crayon on paper

Over two years, Swedish dramatist and writer August Strindberg frequented Madame Charlotte's crémérie and befriended Mucha. Through Strindberg, Mucha was introduced to mysticism and occultism, which had a great impact on his life and work. Mucha used pastel to sketch otherworldly visions in quick, expressive strokes to create the illusion of movement. Here, Mucha captured the ethereal figure of a spirit appearing in the night sky.

Alphonse Mucha (1860-1939)

Girl in the Winter Landscape

c. 1900

Charcoal and pastel on paper

The motion of the girl turning back is enhanced with a strand of her hair blowing in the wind, visually similar to "effect lines" commonly used by manga and comic artists.

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Alphonse Mucha (1860-1939)

Rêverie

1897–98

Color lithograph

Initially made for a Champenois calendar, this work was also produced as a decorative panel. It features a young woman in an embroidered Slavic dress paging through a design book.

Alphonse Mucha (1860-1939)

The Arts: Painting

1898

Color lithograph

Mucha devised this composition to guide the viewer's eye to the message of the subject: the beauty of nature as the inspiration for painting. Here, the circular motif of a rainbow is repeated inside an overall circular design, forming concentric circles. This optical effect leads the viewer to the vivid red flower lit by the sun.

Alphonse Mucha (1860-1939)

The Arts: Poetry

1898

Color lithograph

Alphonse Mucha (1860-1939)

The Arts: Dance

1898

Color lithograph

In 1896, Mucha introduced a circular treatment in posters and decorative panels including *Four Arts*. Later called a "Q-formula," the design incorporates a seated figure set in a circular motif with her drapery trailing down to form the letter "Q." This compositional format appeared in several works from this period, becoming Mucha's most distinctive formal element.

Alphonse Mucha (1860-1939)

Heather

1902

Color lithograph

Alphonse Mucha (1860-1939)

Zodiac

1896

Color lithograph

Mucha was particularly critical about the idea of "art for art's sake," a growing tendency among avant-garde artists in late 19th-century Europe. Instead, he explored commercial assignments, which allowed him to introduce artistic themes inherent in nature, as demonstrated in his designs for Champenois's calendars; these designs were also converted into decorative panels for the home, like this example. The harmonious working of the universe is reflected here in the 12 signs of the zodiac, featured in a circular band with decorative motifs.

Alphonse Mucha (1860-1939)

Precious Stones: Topaz

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1900

Color lithograph

Alphonse Mucha (1860-1939)

Precious Stones: Emerald

1900

Color lithograph

For this series of decorative panels, the color of the stone influenced the choice of flower, drapery, hair decoration, and Byzantine-like mosaic halo in the composition. For emerald, a hissing green snake decorates the model's dark red hair.

Alphonse Mucha (1860-1939)

Sea Holly

1902

Color lithograph

“The aim of art is to glorify beauty. . . . beauty addresses itself to the evolution of the spirit . . . [and] to the refinement of the senses through which the medium reaches the soul.”—Alphonse Mucha

Alphonse Mucha (1860-1939)

Seventh allegorical page, *Le Pater*

Published by H. Piazza et Cie, Paris, 1899

Photogravure

In this seventh allegorical page from *Le Pater*, a girl symbolizing humanity is shown ascending toward Heaven. Mucha depicts evil as a swirling group of demons, monsters, and serpents.

Alphonse Mucha (1860-1939)

The Moon and the Stars: Pole Star

1902

Color lithograph

The Moon and the Stars was Mucha's last decorative panel series. Comprised of four panels representing *The Moon*, *Evening Star*, *Pole Star*, and *Morning Star*, Mucha explored the philosophical theme of the mysteries of the universe and the harmony of nature. In this panel, a woman floats in the sky, radiating intense light from her hands. The halo of light encircling her alludes to the movement of the stars in the northern sky, which seem to revolve around the Pole Star.

Alphonse Mucha (1860-1939)

Seventh heading page, *Le Pater*

Published by H. Piazza et Cie, Paris, 1899

Color lithograph

For the heading page of the seventh verse, the Latin phrase “Ne nos inducas in tentationem, sed libera nos a malo (Lead us not into temptation but deliver us from evil)” is set within a frame made up of overlapping geometric elements. “Temptation” and “evil” are emphasized by decorative motifs of an apple and a two-headed serpent.

Alphonse Mucha (1860-1939)

Plate from *Le Pater: Amen*

Published by H. Piazza et Cie, Paris, 1899

Color lithograph

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For the book *The Lord's Prayer*, Mucha analyzed each of the seven verses of this Christian prayer in a set of three decorative pages visually reminiscent of illuminated manuscripts. On the first leaf of each set, in color, are the verses in Latin and French surrounded by an ornamental frame. On the second page, also in color, is Mucha's analysis of these verses decorated with floral patterns. The third page is printed in black and brown and contains a full-page drawing to visualize the text and the artist's commentary.

Alphonse Mucha (1860-1939)

Plate 8, *Documents décoratifs*

1902

Lithograph

In *Documents décoratifs*, Mucha explored various ways of combining decorative motifs from nature with the human form. Here, Mucha creates a dynamic composition, integrating wave-like curves with the thickly outlined figure to form a more coherent design. Mucha's style would go on to inspire a new generation of American comic artists such as Terry Moore, whose work is on view nearby.

Alphonse Mucha (1860-1939)

Plate 10, *Documents décoratifs*

1902

Lithograph

The Rebirth of the Mucha Style & Its Legacy

Twenty-four years after Mucha's death, in 1963, two exhibitions of his art were held in London—a major retrospective at the Victoria and Albert Museum and a joint exhibition at the Arthur Jeffries Gallery and the Grosvenor Gallery—bringing Mucha's contributions back to light. The acclaimed retrospective was the first post-war opportunity to comprehensively re-evaluate Mucha's Paris production. An immediate response to this style came from youth countercultures in London and San Francisco. Amid a growing sense of crisis, the anti-war and anti-establishment movements were gaining strength while the Cold War was dividing the world. Mucha's floral motifs and the graceful, idyllic world he depicted resonated with "Flower Power" sensibilities.

During the late 1960s, psychedelic rock posters and album covers inspired by Mucha appeared. The following decades also witnessed a new style of American comics and Japanese manga informed by the decorative designs of Mucha and Art Nouveau. In 1969, the Japanese art magazine *Mizue* featured the article "Art Nouveau and Alphonse Mucha," and in 1971 Hideko Mizuno, the prominent *shōjo* manga artist, debuted the *Fire* series inspired by the American rock and counterculture movement. Juxtaposing Mucha's works with examples by late-20th century graphic artists, this section explores their visual links.

Alphonse Mucha (1860-1939)

La Dame aux Camélias

1896

Color lithograph

The second in a series of seven posters produced for Sarah Bernhardt, this poster promotes her new production of a play by Alexandre Dumas Jr., also adapted and used as the libretto for Verdi's opera *La Traviata*. It portrays the story of the tragic love of the courtesan Camille who, dying of consumption, releases her lover from marriage. Here, Bernhardt as Camille leans weakly on a balustrade against a starry background. White camellias feature prominently, one adorns her hair, and another is held by the

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stem of a mysterious hand symbolizing death. The smooth-stemmed plant contrasts with the thorny roses piercing the two hearts depicted above the arch, recalling the play's principal theme—love's ultimate sacrifice.

David Byrd (b. 1941)

David Edward Byrd solo exhibition promotional poster, Triton Gallery, New York

1971

Offset lithograph

During the Art Nouveau revival of the late 1960s, Byrd encountered Mucha's art: "After graduating from college and starting work on posters in New York, I studied the history of posters and came across the Art Nouveau movement...and that's how I encountered Mucha [who] had a great influence on my work. In 1971, I used the composition of his *La Dame aux Camélias* for the promotional poster for my first solo exhibition. I inverted the image and adapted it by replacing Sarah Bernhardt standing on a balcony with my own self-portrait. It was my homage to Mucha at the beginning of my career."

Alphonse Mucha (1860-1939)

The Flowers: Lily

1897

Color lithograph

Mucha's decorative panel series, *The Flowers*, depicts four images of women as a rose, iris, carnation, and lily. The lily has long been known as a symbol of innocence and purity, expressed here as a young woman looking toward the heavens clad in a white robe.

Dean Torrence (Kittyhawk Graphics)

Diana Ross and the Supremes (US band, active 1959–1970)

Let the Sunshine In

1969

Cardboard LP sleeve cover

The design for Mucha's lily image appears on the album cover of *Let the Sunshine In*, released in 1969 by the American female vocal group Diana Ross and the Supremes. Here, Diana Ross is shown in a white dress adorned with white lilies.

Alton Kelley (1940–2008)

Grateful Dead (US band, active 1965-95)

Grateful Dead Live: Skull and Roses

1971

Cardboard LP sleeve cover

Hapshash and the Coloured Coat

Michael English (1941–2009) and Nigel Waymouth (b. 1941)

Jimi Hendrix Experience tour poster, Fillmore Auditorium, June 20–26, 1967

Silkscreen print

Hapshash and the Coloured Coat

Michael English (1941–2009) and Nigel Waymouth (b. 1941)

Pink Floyd tour poster, July 28, 1967, CIA-UFO Club London, United Kingdom

Silk-screen print

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Mucha's mysterious geometric patterns and depictions of a fantasy world filled with monsters and spirits inspired the designs of the rock posters by Hapshash and the Coloured Coat, who were active in "Swinging London" in the 1960s.

Alphonse Mucha

La Trappistine

1897

Color lithograph

La Trappistine was a liqueur made by Parisian distillers Legouey & Delbergue from a recipe inspired by Trappist monks. Behind the standing figure, Mucha placed a prominent halo decorated with circular motifs adapted from the Maltese cross to reference the religious order, thereby suggesting a divine source for this beverage. Furthermore, Mucha also implemented visual navigation techniques here, with the use of a cascading strand of hair to guide the viewer's eyes to the subject—a bottle of La Trappistine.

Stanley Mouse (b. 1940)

Alton Kelley (1940–2008)

Jefferson Airplane tour poster, Fillmore Auditorium, November 6, 1966

Offset lithograph

The Fool (Dutch/UK design collective)

Marijke Koger (b. 1943)

Love Life

1966

Offset lithograph

Koger was an original member of The Fool, a Dutch design collective and psychedelic band active in the late 1960s. She explained: "I first saw Mucha's work when I was about seven years old. My older brother is a painter, and he showed me Mucha's work in his art book. Even as a child, I was fascinated by Mucha's flowing lines and beautiful use of color. I think my inherent aesthetic sense, which favored beautiful lines, resonated with the flowing, elegant forms Mucha drew."

Terry Moore (b. 1954)

Strangers in Paradise, vol. 3, no. 52

Published by Abstract Studio, 1996

Comic book

"I saw Mucha's work for the first time when I was a teenager. It was a poster advertising cigarette papers, *JOB*. Since then, I have been interested in Mucha and have studied his work. . . . In terms of his influence, I have designed several covers for comic magazines using his style and decorative motifs as a homage to him. . . . What's interesting is that even though the readers of my comics don't necessarily know Mucha, my 'Mucha-style' cover design catches their eye."—Terry Moore

Wes Wilson (b. 1937)

The Sound, Jefferson Airplane, and Muddy Waters at Winterland, September 23, 25, and 30 and October 1, 1966; Butterfield Bruce Band at Fillmore Auditorium, September 25 and October 2, 1966

Offset lithograph

Bob Masse (b. 1945)

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Fisherwoman promotional poster for

The Collectors

Offset lithograph

“I don’t remember exactly when I discovered Mucha, but definitely it was when I was working in San Francisco in the 1960s. There, I saw a poster by Stanley Mouse. He was the first graphic artist in San Francisco to use Art Nouveau borders and lettering. I saw his poster design using the composition of Mucha’s *JOB*, and it just stuck in my head. I was also immersed in the hippie art scene in the Haight-Ashbury area, and I loved the British art, design, and fashion that was popular there....I think all these factors came together to make me interested in Mucha’s work.”—Bob Masse

David Byrd (b. 1941)

The Rolling Stones in Concert tour poster

1969

Offset lithograph

Barney Bubbles (1942–1983)

Hawkwind, Love & Peace

1974

Offset lithograph

Cardboard LP sleeve covers:

Craig Braun, Inc., Gypsy (US band, active 1969-75, 1996)

Gypsy, 1970

Hapshash and the Coloured Coat—Michael English (1941–2009) and Nigel Waymouth (b. 1941), Art (UK band, formed in 1967; from 1968 Spooky Tooth)

Supernatural Fairy Tales, 1967

The Fool (Marijke Koger, b. 1943), The Incredible String Band (Scottish band, active 1966-74, 1999-2006)

The 5000 Spirits or the Layers of the Onion, 1967

Bob Masse (b. 1945), The Collectors (Canadian band, active 1960s)

The Collectors, 1968

Peter Sinfield (b. 1943), King Crimson (UK band, active 1968-74, 1981-84, 1994-2004, 2007-08)

Lizard, 1970

Abdul Mati Klarwein (1932-2002), Howard Wales, (1943-2020), Jerry Garcia (1942-95)

Hooteroll?, 1971

Barney Bubbles (1942–1983), Hawkwind (UK band, active 1969 to present)

Space Ritual, 1972

Roger Dean (b. 1944), Yes (UK band, active, 1968-80, 1983-2004, 2008 to present)

Yessongs, 1973

Hugh Brown, Grateful Dead (US band, active 1965-95)

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Blues for Allah, 1975**

**Jim Fitzpatrick (b. 1944), Thin Lizzy (Irish band, active 1969-83, 1996-2001, 2004 to present)
Johnny the Fox, 1976**

**Hideko Mizuno (b. 1939)
Tristan and Isolde in *Seventeen* manga magazine
Published by Shueisha, Tokyo, January 1975
Giclée print from original drawing**

One of the first commercially successful female Japanese manga artists, Mizuno was particularly influential in the 1960s and '70s, paving the way for the emergence of a new type of *shōjo* (girls) manga by female artists.

She explained: "During the 1960s, I saw Mucha's work for the first time at Lena, a specialist bookshop for imported books in Ginza, Tokyo. The work had a profound impact on me. The name of Mucha was not well known in Japan at the time, but I was particularly struck by his stylized expression, which was, in my view, an expression of universal beauty. ... Mucha's lines seemed to have a gentle softness that would embrace a whole entity. And yet his lines render every detail of the forms and parts."

**Michael William Kaluta (b. 1947)
The Hedge Knight, no. 1B
Published by Image Comics, 2003
Comic book**

**Ryoko Yamagishi (b. 1947)
Black Helene, *Hana to Yume* manga magazine
Published by Hakusensha, Tokyo, September 1979
Giclée print from original drawing**

Yamagishi is one of the leading figures of the Year 24 Group of female manga artists who were born around the Japanese calendar year Showa 24 (1949) and emerged in the early 1970s. They contributed to the development of *shōjo* manga, a major genre of Japanese manga.

She explained: "Around 1971, when I started my first serialized manga, *Arabesque*, I came across Mucha, or rather, Mucha-esque things. At the time, the Lena bookstore in Ginza stocked many imported books....However, before learning about Mucha's work properly, I had seen a distinctive composition incorporating a subject into a circular motif through some illustrations by an American artist....Then I saw a Mucha art book and was surprised to find that the style had been, in fact, devised by Mucha! I was also inspired by Mucha's way of depicting flowers, draperies, and clothing. In traditional girls' manga, there was a kind of pattern of stylized beauty that relied on a single line, but when I saw Mucha's detailed and realistic rendering, I thought, 'Oh, I see, there is another way to do this.' By learning from Mucha, I think I was able to escape from the conventional style of girls manga."

**Yoshitaka Amano (b. 1952)
Final Fantasy XIV: Adventurer and God of Storms
2010
Giclée print from original drawing**

Yoshitaka Amano is a Japanese artist, character designer, illustrator, theater and film set designer, and costume designer. He first came into prominence in the late 1960s working on the anime adaptation of

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Speed Racer. In 1987, Amano worked on the Nintendo role-playing video game *Final Fantasy*. Amano's influences include early Western comic books, Art Nouveau, and Japanese woodblock prints.

Barry Windsor-Smith (b. 1949)

Gaia, plate 1, *Sibyla* portfolio

1979

Color lithograph

"In the late 1960s, as the 'poster boom' occurred in London and along with Carnaby Street fashions, the Beatles, and Stones, Mucha's Art Nouveau posters were reproduced in the millions. Almost all the time since this period, I was investigating Mucha's body of work. If you ask me how much my style was influenced by Mucha, I will say profoundly, but that is not necessarily apparent in the entire body of my work."—Barry Windsor-Smith

Barry Windsor-Smith (b. 1949)

Fire, plate 3, *Sibyla* portfolio

1979

Color lithograph

Yoshitaka Amano (b. 1952)

The Two Princes, *The Heroic Legend of Arslan*, vol. 2, by Yoshiki Tanaka

Published by Kadokawa Shoten, Tokyo, 1987

Giclée print from original drawing

"I have admired Mucha since youth and used to study his works in reproductions and art books. When I was 23 or 24, I began to produce my illustrations as works of art, rather than just commercial works. At the time, I was increasingly conscious of Mucha. I was particularly inspired by the fantasy worlds that Mucha depicted, and so I wished to draw imaginary worlds and mythical stories, featuring beautiful women and a variety of demons, monsters, and fairies surrounding them. . . . *The Heroic Legend of Arslan: Two Princes* is an early example of my work influenced by Mucha. The memories of Mucha's works from youth remain in my mind, so some of my more recent works may show unconscious influence from Mucha."—Yoshitaka Amano

Akemi Matsunae (b. 1956)

Zodiac Girl, cover of *Bouquet* manga magazine

Published by Shueisha, Tokyo, September 1989

Giclée print from original drawing

Akemi Matsunae, who produces Japanese *shōjo* manga, made her debut in 1977 with *Yakusoku* ("Promise"). She explained: "I was introduced to Mucha's work by a friend around 1975. I was so fascinated [by its] beauty that I bought a collection of his work at an antique book shop that specialized in art in Jimbo-cho [Tokyo's famous center for used books]. At the time, I also looked at many books about European artists in Mucha's time, but, in my view, Mucha was the only one who created a world by combining female figures with a variety of decorative motifs and symbolic images. Especially, I think that Mucha was the only artist who managed to balance three key elements: commercialism, pictoriality, and decorative beauty in one picture."

John Tyler Christopher

Nova, no. 36B

Published by Marvel Comics, 2007

Comic book

Joe Quesada (b. 1962)

Vampirella Zero

Published by Marvel Comics, 1994

Comic book

Joe Quesada (b. 1962, New York)

Cover and spread page, *Ninjak*, vol. 1, no. 3

Published by Valiant Comics, April 1994

Comic book

The Slav Epic

Painted on enormous canvases, the *Slav Epic* (1910-28) depicts 20 episodes covering both accomplishments and trials over the past one thousand years of Czech and other Slavic history. In June 1911, at age 50, Mucha moved to Zbiroh Castle to start the project and devoted the rest of his life to it. While immersed in the series, the world map changed with the disappearance of the Russian, Austro-Hungarian, German, and Ottoman empires. Mucha's homeland gained independence in 1918, but the territorial and ethnic problems created in the process of these changes were unresolved, developing into World War II.

Mucha wanted these large paintings to inspire the Slav people to work together for their political independence and maintain peace. These murals projected here in digital form are displayed at the Moravský Krumlov castle in the Czech Republic.

The Life of Alphonse Mucha

1860-72

July 24: Born in Ivančice, South Moravia (then part of the Austrian Empire, later the Austro-Hungarian Empire). The occupation of Ivančice has a long-lasting impact on Mucha. He takes violin and singing lessons and joins the choir at a local church. Makes his earliest known drawing.

1878

August: Applies to the Academy of Fine Arts in Prague but is turned down.

October: Starts working as a court clerk in Ivančice, while devoting his free time to amateur-theater performances as an actor-director and decorator as well as contributing illustrations to local satirical magazines.

1881-85

October: Goes to Vienna to work as an apprentice scene painter.

By 1883 meets local landowner Count Eduard Khuen-Belasi, who employs Mucha to decorate his residence, Emmahof Castle.

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Enrolls at the Academy of Fine Arts, Munich under the sponsorship of the Count.

1886

January: Elected chairman of the Škréta Club, a society of Czech art students in Munich. Makes a series of photographs on 2 ¾ x 2 ¾ in. glass plate negatives.

1887

September: Arrives in Paris, where he studies at the Académie Julian, under Jules Joseph Lefebvre and others. Elected chairman of the Lada Club, a society of Czech, Polish, and Russian students.

1888

November: Sees Sarah Bernhardt's performance at the National Theatre, Prague. Enters the Académie Colarossi.

Art dealer Siegfried Bing launches an influential monthly journal, *Le Japon artistique*, published in French, German, and English.

1889

May: Visits the Paris Exposition, where he shows interest in Japanese and Chinese art.

Summer: Count Eduard's support ends. Works as a full-time illustrator for publishers in Paris and Prague.

1890

Through the introduction of Polish painter Władysław Ślewiński, joins a circle of young artists, including Paul Sérusier and the Nabis, who gather at Madame Charlotte Caron's crèmerie at 13 rue de la Grande-Chaumière.

1891-2

Spring: Meets Paul Gauguin and other artists and writers at Madame Charlotte's crèmerie.

May: Moves to lodgings near Madame Charlotte's. Works for Parisian publisher Armand Colin. Begins to give drawing lessons at his studio, which later develops into the Cours Mucha at the Académie Colarossi.

1893

Purchases a camera that takes 4 x 5 in. glass plate negatives.

Summer: Shares a studio with Gauguin at 8 rue de la Grande-Chaumière.

1894-95

December: Designs his first poster for Sarah Bernhardt, *Gismonda*; the poster causes a sensation in Paris. Signs a six-year contract with Bernhardt to design sets, costumes, and posters for her productions.

Siegfried Bing opens a gallery called L'Art Nouveau, credited with the popularization of the movement and its name.

1896

Page 24—Wall Text: *Timeless Mucha: The Magic of Line*

Joins the Salon des Cent, a group of artists promoted by *La Plume* magazine. Signs an exclusive contract with Parisian printer F. Champenois. Designs his first series of decorative panels. Moves to 6 rue du Val-de-Grâce.

1897

First two solo exhibitions held in Paris, showing 107 works at the Bodinière Gallery and 448 works at the Salon des Cent. Around this time, participates in the theosophical circle led by Albert de Rochas and Camille Flammarion.

1898

January: Initiated into the Paris lodge of the Grand Orient de France, the oldest Masonic organization in France.

Spring: Participates in the first exhibition of the Vienna Secession. Makes sculpture influenced by Auguste Rodin.

1899

Receives commissions from the Austrian government for the Paris Exposition of 1900, including murals for the Bosnia-Herzegovina Pavilion. During his research trip to the Balkans he conceives of the *Slav Epic*, a monumental cycle of paintings to celebrate the heroic past of the Czech people and Slavic unity.

December: Publishes his interpretation of the Lord's Prayer, *Le Pater*.

1902

Publishes *Documents décoratifs*.

1904

March-May: First trip to the US, visiting New York, Philadelphia, Boston, and Chicago; meets Charles Richard Crane, his future sponsor for the *Slav Epic*; becomes a founding member of the American Slav Society.

1905

Visits the US January-July and November-May 1906.

April: Starts teaching at the New York School of Applied Design for Women.

May: Meets President Roosevelt. *Figures décoratives* published in Paris.

1906-9

June: Marries Marie (Maruška) Chytilová in Prague.

October: Fourth visit to the US; begins teaching at the Art Institute of Chicago (until 1909).

March: Daughter Jaroslava is born in New York. Fifth trip to the US.

1910-12

Leaves the US for Prague then moves to West Bohemia to start working on the *Slav Epic*, traveling to make studies of rural people in traditional folk costumes.

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1913-15

February-March: Sixth visit to the US, attends the Armory Show in New York.

Son Jiří is born in Prague.

1918-21

October: Co-founds the first Czech-speaking Masonic lodge, Jan Amos Komenský, in Prague.

January-February: A major retrospective of his art held at the Brooklyn Museum, New York.

1928

September: The complete 20-canvas *Slav Epic* is officially presented to the city of Prague by Mucha.

1936

Retrospectives of his art at Musée du Jeu de Paume, Paris, and the Moravian Museum of Applied Arts, Brno.

1939

March: Germany invades Czechoslovakia and Mucha is arrested and interrogated by the Gestapo due to his Masonic and Slavic nationalist activities. His health deteriorates.

July 14: Dies in Prague; interred at Slavín Cemetery in Prague.

PUBLIC PROGRAMS

Timeless Mucha: The Magic of Line

February 22–May 18, 2025

The information below was updated February 2025 and is subject to change.

Please visit PhillipsCollection.org/events for the most up-to-date programming information.

ADULT PROGRAMS

Flash Tattoo Pop-Up

March 20, April 17, 5–8 pm

Second Son Tattoo presents a free flash sale of Art Nouveau designs inspired by *Timeless Mucha*.

First-come, first-serve, arms and legs only, 18+ only.

Keynote Talk: Shepard Fairey

May 15, 6:30–8:30 pm

Globally renowned artist Shepard Fairey talks about the impact of Art Nouveau on his practice.

Free, reservation required.

FAMILY PROGRAM

The Phillips Plays

March 8, 10 am–1 pm

Take a family-friendly tour of *Timeless Mucha* at 11 am to learn about Mucha's decorative designs. In the studio, explore the possibilities of line, using printmaking techniques to create compositions that celebrate the beauty all around us.

Included with general admission; free for members. Reservation encouraged.

MEMBER MORNINGS

March 25, 10–11 am

Presentation by exhibition curator Tomoko Sato on Zoom.

Free, reservation required.

April 9, 10–11 am

Presentation by coordinating curator Renée Maurer in the auditorium and on Zoom.

Free, reservation required.

SPOTLIGHT TALKS

DAILY, 1 PM, March 1–May 18

15-minute talks about one work of art from the exhibition. *Included with admission; free for members.*

See the exhibition during **Phillips after 5** with music, art activities, drinks, and more (March 6, April 3, 5–8:30 pm \$20, free for members) and **Third Thursdays** with free admission (March 20, April 17, May 15, 5–8 pm).

UPCOMING EXHIBITIONS

The information below was updated in February 2025 and is subject to change.

[*Essex Hemphill: Take care of your blessings*](#)

May 17–August 31, 2025

This exhibition charts the intertextual relationship between the writings of poet and activist Essex Hemphill (1957-1995) and contemporary visual art. Born in Chicago, Illinois, and raised in Washington, DC, Hemphill emerged as a luminary in the DC arts scene in the 1980s and 90s. *Essex Hemphill: Take care of your blessings* explores the work of visual artists who knew or collaborated with Hemphill during his lifetime or created work decades later that speak to his writings. The result is in an intergenerational dialogue that spans time, media, and place.

This exhibition is organized by The Phillips Collection.

[*Vivian Browne: My Kind of Protest*](#)

June 28–September 28, 2025

Drawing upon previously unknown works and archival findings, this exhibition recovers the depth and variety of the more than three-decade career of Vivian Browne (b. 1929, Laurel, FL; d. 1993, New York, NY). The exhibition features paintings, prints, and works on paper across seven bodies of work, as well as ephemera that highlight Browne's pioneering activism and influential teaching career. Browne was a founder of the Black Emergency Cultural Coalition, an organization that fought for Black representation in New York museums; a founder of SoHo20, one of the first women's art cooperatives in Manhattan; and a professor at Rutgers University (1971–92). Her signature approach to color and form challenged the neatly defined categories of abstraction and figuration, and art and politics, revealing a more nuanced approach to art-making that is part of Browne's unique contribution to 20th-century art of the US.

This exhibition is co-organized by The Phillips Collection and the Contemporary Arts Center, Cincinnati.

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