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THE FLOURISHING OF THE ART OF FASHION ILLUSTRATION AT THE END OF THE 19TH AND THE BEGINNING OF THE 20TH CENTURY

Fashion illustration is an integral part of the culture of the modern world. Its defining goal is to draw the public's attention to current trends in the fashion industry. Modern fashion covers of famous world editions demonstrate and promote artistic taste and fashion trends. According to socio-cultural, functional and aesthetic tasks, fashion illustration represents a socio-informational function and brings important information to society about aspects of modern fashion.

The creation of fashion illustration as an art object goes far back in history, namely, to the period of formation and creation of "high fashion", because fashion illustration is one of the directions of extremely diverse and multifaceted art.

The first prototypes of fashion illustrations appear in the 16th and 17th centuries. These were etchings and engravings with the image of ladies and gentlemen.

Turning to the work of the famous graphic artist Henri de Toulouse-Lautrec, there is an opportunity to expand the circle of research on fashion illustration. He occupies a significant position in the post-impressionist movement. Lautrec mastered a variety of artistic techniques, such as: painting, drawing, lithography,

stained glass, ceramics and cover art . He painted 737 paintings, 275 watercolors, 31 posters and more than 5000 drawings [1] .

A. Toulouse-Lautrec turned out to be original, exactly in the posters. In 1891, A. Toulouse-Lautrec created his first poster " *Moulin Rouge - La Goulet* ". Thanks to this poster he became more popular. The artist himself proudly stated that his posters were pasted on walls all over Paris. The "Scream" significantly influenced the art of Toulouse-Lautrec, removing the limitation of easel painting only. His works were shown in Brussels at the exhibition of the XX (twenty) avant-garde association and at the Salon of Independents in Paris, what significantly strengthened his success.

Toulouse- Lautrec greatly influenced the French art of the late 19th and early 20th centuries due to the use of new types of subjects, the ability to capture the essence of the individual with economical means and his stylistic innovations.

The style and content of Lautrec's posters were strongly influenced by Japanese engravings ukiyo -e, which can literally be translated as "pictures of the fluid world". They depicted mostly the surrounding world, cities, people, cultural phenomena (such as kabuki theater) and nature and were primarily aimed at meeting the needs of the mass consumer. Hence, such a theme - they primarily depicted what was of interest to the townspeople or was suitable as a gift to the inhabitants of the province, etc. [2].

Similarly, the advertising of famous performers by Lautrec was very similar to the pictures of well-known actors, actresses and courtesans from the so-called floating world of the period Edo (Japan). For example, Lautrec's poster with the image of May Belfort can be compared with the figure Iwai Hanshiro V (an actor in female image) in " Three actors kabuki » Utagavy Kuniasu (1794–1834).

Lautrec's engravings often demonstrated stunning technical effects because innovations in lithography at the end of the nineteenth centuries allowed larger prints, more diverse colors and nuances textures. The artist often used technique of

sprinkling ink, which you can see in his series of prints with the image of Sebum Fuller. Fuller was an American woman known in Paris who combined dancing, colorful artificial lighting (her nickname was " Electric fairy ") and music at her performances . When she was rotating and jumping on the stage, huge pieces of fabrics were worried outside from her bodies and fought back colored lights, creating impressive effect. Lautrec produced about sixty versions of this engraving, using a variety of colored inks, including gold and silver, which combined to capture the effect of her performances.

Lautrec's touching image of the whore in “Woman Before a Mirror” is a counterpoint to Fuller's dazzling hope. Naked, except black stocking, woman stands with a straight back, looking in the mirror, dispassionately analyzing properties and disadvantages of her own body. Lautrec presents her not as a moralizing symbol, not as a romantic heroine, but rather as a woman of flesh and blood (the dominant white and red colors in the composition reinforce this reading), capable of joy or sadness like no other.

So, the artistic heritage of A. Toulouse-Lautrec represents a significant contribution to the development of flash illustration of the late 19th and early 20th centuries. Cree Lautrec promoted the artists of Montmartre as celebrities and elevated the vernacular advertising medium of lithography into the realm of high art, while his paintings of dancing performers and prostitutes are personal and humanistic, reflecting sadness and humor.

REFERENCES

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2. The art of ukiyo -e. <https://www.nihonbu.club/2017/03/19/ukiyo-e/>