



San Antonio Museum of Art

# Luminous impressions

THE OPERATIC AND FANTASY PRINTS OF HENRI FANTIN-LATOURE

## Fact Sheet

Number of Works: 47 works on paper  
1 printed catalogue  
All works in the Collection of the San Antonio Museum of Art

Availability: June 2013 – May 2016

Approximate Size: 160 linear feet

Participation Fee: \$10,000 plus shipping and insurance

Features: Seventeen highlights of the operas which inspired some of Fantin-Latour's images available via QR code, mobile device, or SAMA website ([www.samuseum.org/luminous](http://www.samuseum.org/luminous))

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Henri Fantin-Latour, Scène première du Rheingold (Opening Scene of Rheingold); 1876; lithograph with chine collé; Bequest of Gilbert M. Denman, Jr., 2005.1.307



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### Exhibition Summary

Ignace-Henri-Theodore Fantin-Latour (1836-1904), French painter and printmaker, was best-known for his realistic and poetic still-life paintings of tea roses and other flowers. Inspired by his passion for the opera, music, literature and poetry, Fantin-Latour expressed his highly emotional and romantic side as an artist through his imaginative figural lithographs.

*Luminous Impressions: The Operatic and Fantasy Prints of Henri Fantin-Latour* features a selection of over forty lyrical works by the artist from a remarkable collection of nearly 150 lithographs, bequeathed to SAMA in 2005 by Gilbert M. Denman, Jr., an opera-lover himself. Fantin-Latour pays homage to the opera and the compositions of Richard Wagner, Hector Berlioz, Robert Schumann, and Johannes Brahms; other favorite subjects include sensuous beauties, allegorical scenes, as well as a rare lithograph of a still-life with roses.

Fantin-Latour was introduced to printmaking in 1862, and concentrated his artistic efforts toward lithography from 1873 to 1904, creating nearly 190 images. Fantin-Latour's technical handling of the lithographic medium reveals his outstanding virtuosity and classical training as an artist. He achieved dramatic impact and shimmering light effects in his compositions by exploiting the grainy textures of the stone's surface, by activating darker passages in the drawing with a stylus to scratch in highlights and marks, as well as experimenting with a variety of china papers in the printing process to add coloristic effects. Fantin-Latour exhibited a number of his opera-inspired lithographs in a series of Paris Salon exhibitions and the *Exposition universelle de 1889*. Fantin-Latour considered his graphic body of work to be his greatest artistic achievement.



Henri Fantin-Latour, *Bouquet de roses* (Bouquet of Tea Roses); 1879; lithograph with chine collé; Bequest of Gilbert M. Denman, Jr., 2005.1.304



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Henri Fantin-Latour, *Finale du Rheingold (Finale of Rheingold)*; 1876; lithograph with chine collé; Bequest of Gilbert M. Denman, Jr., 2005.1.303





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Henri Fantin-Latour, Sara la Baigneuse (Sara the Bather); 1883; lithograph on mounted china paper; Bequest of Gilbert M. Denman, Jr., 2005.1.318



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