



Jules Chéret's Design Aesthetics and Ideology: Analysis of his Influence on Contemporary Poster and Illustration Design in Pakistan

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ABSTRACT

Jules Chéret is widely known as the father of modern advertising poster design. This research article focuses on Chéret's illustrations, imagery, typography, colors, compositions, layouts, and modern stylistic approach, all of which revolutionized the advertisement industry. It studies the posters produced during the Belle Époque period through the meticulous process of lithography. Chéret's use of basic principles of poster design, with colorful and dynamic compositions focusing on imagery and typography, has great significance in the history of art. The article critically focuses on Chéret's legacy by positioning the posters he created as a conjunction of art, social sciences, and commerce in the evolution of modern graphic design. The article further studies the influence of Chéret's aesthetics and ideology on contemporary advertisement design and illustration in Pakistan, with a focus on the depiction of the female figure. The qualitative research incorporates formal and critical analysis of artistic styles in these designs. By establishing a connection between Western art history and contemporary art and design, this article underscores the lasting influence of Chéret's design principles and cross-cultural adaptability in developing design aesthetics in Pakistan.

Introduction

The late nineteenth century is known for a revolution in the field of advertisement and visual communication design. This revolution owes to Jules Chéret (1836-1932), a French artist who became well-known as illustrator and poster designer. He is considered as the one who transformed the way advertisement design was previously seen. It was because of the meticulous procedure of colored lithography, rhythmic compositions,

energetic figures – particularly female, and innovative typography that made Chéret the father of modern advertising design and that raised commercial advertisement design to the status of art.

Though ample literature acknowledges his stylistic approach to have influenced the design industry in the West, yet the study of his influence on South Asian design industry, particularly that of Pakistan, is still overlooked by researchers. Moreover, in Pakistan, poster design based on illustration has developed to a great extent. The available relevant literature addresses the thematic underpinnings, focusing on social, cultural, and political narratives. However, the influencing historical factors, stylistic adaptations, and ideological influence remain uninvestigated. This gap in literature informs this research article.

The article aims to analyze the stylistic and aesthetic approach of Chéret's illustrated poster designs. It brings into light the design principles and visual strategies employed in an innovative manner by the master artist to grab viewer's attention. It further identifies his stylistic and ideological reflections in contemporary Pakistani design, specifically those created by female artists. A close relevance of these contemporary illustration designs owes to the glorification of female figures initiated by Chéret.

The research adds a significant contribution by presenting design framework adopted by Chéret, and by offering a cross-cultural perspective to the evolution of poster design in Pakistan. The study emphasizes the scope of Chéret's stylistic and ideological approach in developing the contemporary design narratives in Pakistan.

Literature Review

The review of literature identifies substantial material that examines the art of Jules Chéret. The article reviews some of the sources to comprehend the gap in literature. Kazee's (1998) writing is a thorough exploration of Chéret as the significant artist to innovate colored lithography and, through it, the whole advertising field. The compilation by Buhrs (2011) is a contribution to the field of art and design. The book highlights the novel approach toward the art of poster making that Chéret introduced. It places his posters as the revolutionary following the tradition of neo-Rococo, with layers of vibrant colors and decorative approach. As this publication accompanied an exhibition of Chéret's works, it does not examine the artist's style through formal or critical perspective.

Iskin's (2013) research is a comparative study of the modern posters by Chéret and his contemporary Henri de Toulouse-Lautrec (1864–1901). He presents differing views of both the artists regarding commercialization and urbanization. The comparison of the works of these two artists has been a subject of many art historians. However, the cheerful nature of Chéret's posters remains a memorable visual, and investigation of thematically parallel artworks in the contemporary age is need of the time.

Otten, Iskin, and Vignon (2022) have compiled the posters of Chéret in a book, covering his lifelong contribution to advertisement design. They emphasize the innovation that Chéret brought to the art of poster design through the use of colors and distinctive typography. Wang (2023) in his master's thesis presents an in-depth analysis of colored lithography illustrations. Moreover, his writing also focuses on the comparative analysis of Chéret's and Toulouse-Lautrec's posters and their themes. Studying the two contemporary artists is a common practice in scholarly literature.

Whereas, tracing the influence of an artist in a different geographical region and varied timeframe offers a unique perspective for research, which is addressed in this article.

The mentioned literature explores Chéret's works in depth. However, there is gap in the study of his stylistic and thematic influences on Pakistani designers. This article explores and examines Chéret-inspired aesthetics in Pakistani art and design through both stylistic and thematic lens.

Materials and Methods

The research is based on qualitative method incorporating visual analysis rooted in art historical methodology. Relevant scholarly material is consulted from books, research articles, and online sources. While Jules Chéret's posters are retrieved from museum catalogues, and websites are used to access Pakistani posters. To examine the influence of Chéret's work on the posters of Pakistani designers, comparative analysis is executed, demonstrating cross-cultural adaptability.

Discussion

Jules Chéret (1836-1932) is renowned for his contributions to lithography and poster art. He produced over thousand posters in his life. Between 1859 and 1866, he received lithographic training in London, England, and created colorful posters upon his return to France. He designed posters for "Moulin Rouge," "Ambassadeurs," "Alcazar d'Été" (a café concert), "theatres," and "music halls," consumer products including perfumes, soaps, and beverages. He produced numerous pictures and posters for the illustrated weekly newspaper "Le Courrier" (Driehaus Museum, 2017).

Being a pioneer of modern advertising poster design, his posters have turned out to be a watershed in the development of graphic design and fine arts. A distinctive combination of emotive imagery, dynamic composition, design concepts, inventive compositions and layouts with flowing brushstrokes and vibrant colors, with modern typography added to his painting technique. He is not only influenced by the art of Rococo, but also Impressionism and Japanese Ukiyo-e in his poster designs (Routhier, 2022).

In 1890, Chéret received the "Légion d'honneur," the highest honor in France (Driehaus Museum, 2017). He was much respected and honored for his work as an illustrator, painter, and graphic designer. His posters were designed for the urban spaces to attract the spectator's. Chéret introduced image-led communication through these posters. In addition to changing poster design in Europe, this topical and pertinent work continues to influence modern graphic design, illustration, and the trend of painting with text.

Alphonse Mucha and Lautrec, art Nouveau poster designers, were influenced by Jules Chéret's work, which redefined the poster publication as an artistic, cultural, traditional, commercial, and innovative medium through lithography (Wang, 2023). Chéret continues to adhere to design principles that produce immediate visual impact, dominance of image, unity between the image and typography, economical colors for clarity and reproduction, efficiency, emotional human-centered figures, and designs appropriate for public space awareness.

The usage of primary colors, red, yellow, and blue, by Jules Chéret in his posters gives a pleasing and vibrant effect. As a strong advocate of primary colors, he used the

colors as a tool of attention, attraction, and beauty. He explored color dimensions by layering these primary colors over one another. His posters were mostly for the street display, where spectators could see the brightness of imagery and content. Color acts as a visual tool for advertising and communication. Red and orange were used as the symbols of power, affection, and energy, while yellow as the representation of joy and excitement. Balance, peace, and harmony were achieved through the blue color. Through strong brush strokes and crisp outline, Chéret achieved a finished visual.

Chéret became an expert in color lithography. He uses layered printing, replication for mass distribution, and a fairly restricted color palette. Because of the caliber of his work, posters are now a widely accessible art genre. His posters are renowned for their joyful and dancing feminine images, assertive body language, expressive facial expressions, flowing costumes that create motion and rhythm, and an exuberant and self-assured presence. Chéret portrayed women as a representation of modernism and freedom, as a crucial and sentimental component in the advertising industry. Women by Chéret convey a joy, elevating viewer's mood.

For optimal visibility from a distance, Chéret employed centralized figure compositions with powerful and emotive figure-ground interactions. Chéret employed diagonal and curved shapes to emphasize movement and rhythm in the advertisements. He favored asymmetrical compositions in his layouts over symmetrical balance. He added minimal background in his posters in order to avoid the visual communication clutter and disorder. He applied such things in his work that later became the formal design principles, such as visual hierarchy, balance, contrast, proportions, and unity.

The reflection of the AIDA model (Attention, Interest, Desire, and Action) can also be traced in his work. After creating attention and interest through bold typography, color, and imagery, he brings the spectators to buy the product or services. By following the first three steps, the action by the consumer takes place. This model becomes effective with all his compositional devices combined harmoniously, along with the title of the event and information in bold organic typefaces.

The flow of text alongside the body movement highlights the "continuity," which is one of the laws of "Gestalt Principles." Rhythm in Chéret's posters again highlights this "continuity." Moreover, the negative space created in his posters gives importance to the imagery.

Instead of using a particular typeface, Chéret primarily used hand-drawn lettering in his posters. His font was unique, organic in shape, appropriate for illustration style, and lithographically modified for printing. Instead of being viewed as a mechanical component, glyphs or characters were considered a design element. The rhythmic, emotional, and visually dynamic typography are made possible by his work's adaptability. Bold and decorative letters become a characteristic of his work. The letters were soft-edged, having different stroke widths. Serif and sans-serif letterforms have been adopted in his artworks. Chéret's typography and letters sit and fit properly between calligraphy and display lettering. Text flows around the figure, lettering curves around bodies, banners, or fabrics. Words, instead of being placed separately, are properly merged within the compositions. These created compositions bring overall flow and rhythm to the poster design.

The event's main level titles were boldly styled, larger in size, and appeared to be very dominant. Chéret put the information that appears to be secondary in a smaller, less

noticeable area. To make his posters easier to read, he used a lot of contrast. The main characteristic of his typeface was its street-viewing style. Typography's emotive and communicative function supported persuasive communication in advertising and helped convey festivity and an entertaining message.

The article presents formal and critical analysis of some of his works. In *Orpheus in the Underworld* (c. 1858) the imagery is based on the theatrical figures which resemble the characters from mythology (fig. 1). These figures are dancing and taking pleasure in the dance propensity. The composition is self-motivated and asymmetrical. Female bodies are depicted as being weightless and floating, which creates tension and draws the viewer's attention to the ground. The poster is easily navigable by the viewer's sight. The black shadow behind the letters in typography creates the illusion of third dimension. Chéret did not add any borders or decoration to the poster. Layout and typography are managed with expert precision. The impact of emotionalism is conveyed through ochre hues places against greys and black. It conveys joy and excitement simultaneously. Typography and color complement each other in an impactful manner. Another important aspect of this poster is the conversion of educational content into emotional persuasion.

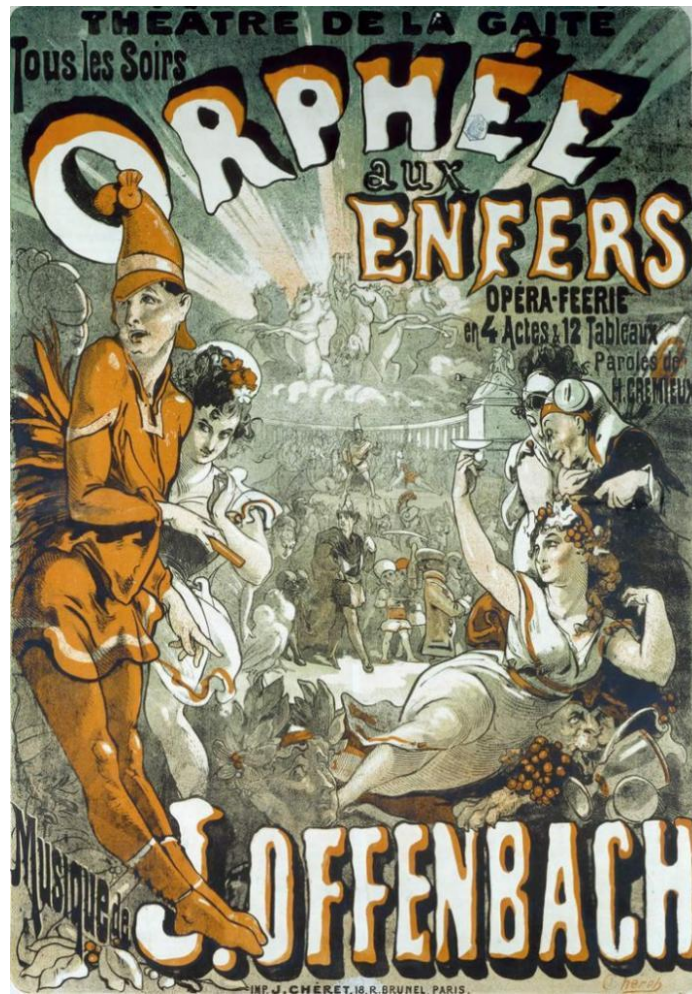


Figure 1. Jules Chéret, *Orpheus in the Underworld*, c. 1858, Lithography.
(Source: The Richard H. Driehaus Museum, <https://driehausmuseum.org/blog/view/jules-cheret-and-the-history-of-the-artistic-poster>).

The lithograph poster *Cascabel* (c. 1877-1879) depicts a humorous performer (fig. 2). The wit and humor are beautifully conveyed by this dramatic composition. Chéret favored the caricature and humorous imagery throughout the poster over the realistic faces. The figures are arranged in order of the ranks. Cascabel is shown in the front in red, while the surrounding colors are rather diffused. The typography is approached in a very straightforward and practical manner. The gestures and body motions make the layout flow. Instead of a grid, the photos are placed with appropriate proportion and clarity. Without causing any disruption, colors are dividing each figure from the other.

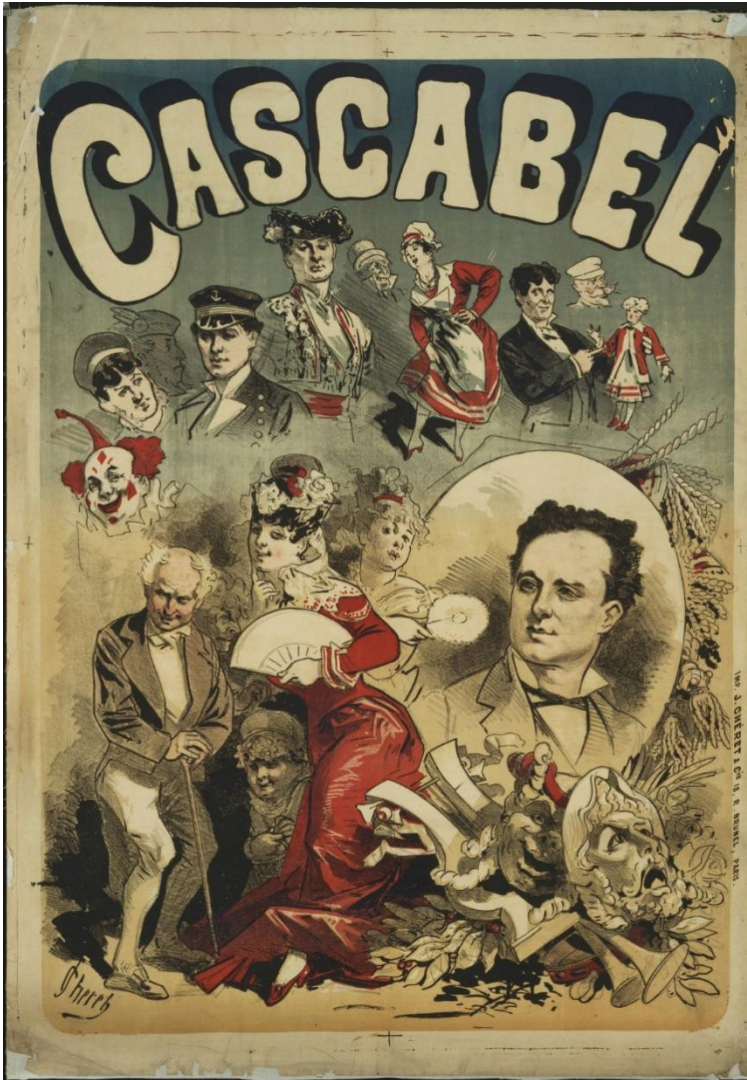


Figure 2. Jules Chéret, *Cascabel*, c. 1877-79, Lithography, 127 x 88.5 cm.

(Source: The Museum of Modern Art, <https://jules-cheret.org/Reproduction-Of-A-Poster-Advertising-The-First-Grand-Bal-Masque-Theatre-De-L-Opera-Paris-1896.html>).

Pan, a Journal of Satire (c. 1900) demonstrates his ability to communicate the visual communication of a theatrical poster (fig. 3). The composition focuses on the mythological figure of “Pan.” It serves as a symbolic satire. This approach celebrates the

maturity of Chéret in poster design. The imagery is animated and unrealistic, which establishes the tone of “Journal of Satire”. The contour lines separate the imagery from the background smoothly. The word “Pan” and imagery are unified in the same frame through juxtaposition and use of red color. Movement, action, and gesture of figure remain the focus point, ensuring the rhythm, flow, and continuity. This poster shows the broader perspective of Parisian culture. It is an example of Chéret’s visionary and intellectual approach in advertising.



Figure 3. Jules Chéret, *Pan, a Journal of Satire*, c. 1900, Lithography.

(Source: Artchive, <https://www.artchive.com/artwork/pan-a-journal-of-satire-jules-cheret-1900/>).

Chéret created the poster *L'Etendard Français* for the illustrated press while working as a graphic designer (fig. 4). The picture shows a stylish, self-assured woman riding a bicycle while carrying a flag. The national identity and consumer culture are reflected in this poster advertisement mainly through the colors of French flag – red, blue, and white. Women’s posture is so balanced and in motion that it demonstrates how enjoyable the cycling is. The term “L’Etendard Français” uses diagonal typography to convey movement, eminence, and motion. The background is very straightforward and

commanding. The arrangement of the instructive content is balanced. From a design perspective, the poster emphasizes Chéret's strategy for humanizing commercial advertising. This is yet another excellent tactic for using emotional resonance to sell the goods. In the field of advertising, this approach concentrates on the contemporary way of living. Chéret's vision is unmatched, as evidenced by the poster's use of technology, women's iconography, and the national flag as an identity.



Figure 4. Jules Chéret, *L'Etendard Français* (*Quai d'Orsay Bicycle Shop*), c. 1891, Lithography.

(Source: Artchive, <https://www.artchive.com/artwork/l-etendard-francais-quai-d-orsay-bicycle-shop-jules-cheret-1891/>).

His poster *Olympia Anciennes, Montagnes Russes, Boulevard des Capucines* (c. 1892) uses bold lettering for “Olympia” in a black typeface with a yellow shadow to emphasize the dynamic composition (fig. 5). The poster’s contrasting impact is created by the colors – red, blue, and yellow. The image of woman conveys a happy and invigorating mood. The visual impact and bodily feelings are enhanced by the flowing clothing and strong expressive gestures. The image overlaps the “Olympia” typeface, which displays modernity. The emotive moments are implied by the sweeping curves. *Olympia Anciennes, Montagnes Russes, and Boulevard des Capucines* are examples of modern life, technology, and pleasure. In Chéret’s artwork and advertisements, women are consistently involved. This sophisticated layout is made much more exciting by the joyful composition. Once more, his dynamic composition and well-integrated typography open up new possibilities for success, creativity, and innovation.



Figure 5. Jules Chéret, *Olympia Anciennes, Montagnes Russes, Boulevard des Capucines*, c. 1892, Lithography.

(Source: Artchive, <https://www.artchive.com/artwork/pan-a-journal-of-satire-jules-cheret-1900/>).

One of Chéret's greatest theatrical posters ever created using lithography is *Folies-Bergère: La Loïe Fuller* (c. 1893) (fig. 6). La Loïe Fuller was an American dancer, whose figure is shown covered with a spiraling piece of fabric. In addition to the dancer's portrait-style movement, the flowing, transparent cloth makes it easy to see the dancer's body. The visual culture of the Belle Époque is well-promoted by this poster. The dancer appears to be dancing on her toes because of how lightly she moves. Another significant way the traditional culture has been transformed into modernism is through the experience of a dancer. The bright red, orange, yellow, and light grey strokes on the dark background essentially accentuate and support the colored image. In this case, colors serve as an ideological and aesthetic spark. The overall poster illustrates how the theater's lighting and set directly affect the dance. In the history of posters, La Loïe Fuller turned out to be the pivotal moment for women's iconography. Chéret purposefully avoided using any ornamental elements in the poster. The Belle Époque era's vitality, passion, inventiveness, technology, art, and popular culture are all combined in this poster.



Figure 6. Jules Chéret, *Folies-Bergère: La Loïe Fuller*, c. 1893, Lithography.
 (Source: The Richard H. Driehaus Museum, <https://driehausmuseum.org/blog/view/jules-cheret-and-the-history-of-the-artistic-poster>).

In the history of Opera, *Théâtre de l'Opera* (c. 1896) intends to depict a well-balanced and elegant poster (fig.7). The cultural announcement and celebration of human drama is the main focus of Chéret here. The two main figures become center of interest, while rest of the figures are placed in both depth and perspective in a dynamic arrangement. Bold blue lettering is used to write the header "Théâtre de l'Opera." The vibrant hues of woman's dress and her mask represent exclusivity. Chéret promotes the allure, friendliness, and beauty of modern living. The progressive ideas of women's enjoyment and sociability are reinforced by the poster. It is amazing how Chéret's expertise as a poster designer has been enhanced by the continual integration of typography, joyful ideology, and flowing designs.



Figure 7. Jules Chéret, *Théâtre de l'Opéra, Samedi 22 Janvier Grande Fête à l'Opéra, 1.er Bal Masqué*, c. 1896, Lithography, 28.7 × 39.8 cm.
 (Source: Jules Cheret, <https://jules-cheret.org/Reproduction-Of-A-Poster-Advertising-The-First-Grand-Bal-Masque-Theatre-De-L-Opera-Paris-1896.html>).

Concert des Ambassadeurs (c. 1899) reflects his high-level command and maturity in the field of poster design (fig.8). The bright red and pure black give a vibrant feel on a light background filled with women dancers' imagery. A still life with bottles and glasses adds to the details, while a child dancing on the back of the main foreground figure expresses cheerfulness. This Parisian café-concert culture reflects entertainment and shows the feel of music, performing arts, and gathering of social people. *Concert des Ambassadeurs* grabs a lot of positive and pictorial space. There is a strong background and foreground contrast in the poster. The typography is forceful and bold, making the message impactful and communicative. The coexistence and overlapping of performers and typography allows the viewer to remain engaged with the poster. This shows a strong relationship of typography and images within the same poster. This poster shows Chéret's emotional advertising and professional advertising approach.



Figure 8. Jules Chéret, *Concert des Ambassadeurs*, c. 1899, Lithography, 32 x 23 cm. (Source: Nouvelle Compagnie Des Arts Graphiques, <https://www.ncag-art-gallery.com/for-sale-art/jules-cheret-les-maitres-de-laffiche-concert-des-ambassadeurs-1899/>).

Comparing the work of Chéret with the later modern typographers like El Lissitzky or with the typographers of the Bauhaus, the typography of the former artist is decorative, expressive, and organic, whereas the typographers of the Bauhaus focused on functionality, systematic, and grid-based lettering. The letters of Chéret move and react within the composition. Large letters in the posters imply excitement and loudness, whereas smaller letters convey secondary information. This variation acts as a volume, pith, and emphasis through the scale and strokes.

Feminized form, reflected in his posters, echoes the female body's curves. The flowing, decorative, rounded letterforms completely harmonize with the whirling clothing and motions of women. The notions of grace and pleasure are reinforced by typography and imagery of women. Chéret's typography embraces femininity's visual aesthetic philology.

The study about Chéret's posters reveals an inimitable perspective, where typography becomes performance, sound, social behavior, gendered expressions, cultural resistance, spatial architecture, and emotional stimulus. Chéret has designed experiences instead of creating fonts or typefaces. Chéret typographic method anticipates contemporary advertising, motion graphics, UI/UX, branding, and experimental as well as experiential design. This article therefore recognizes him as an early experiential theorist.

The elegance of his works reflects the spirit of the Belle Époque (Beautiful Era) from 1871 to 1914. Characteristics of his work are distinctive and innovative enough to mark vibrant, flat color lithography, loose painterly brush strokes as a milestone in the history of art and design. Expressive movements and decorative modernism plays the role to create a bridge between fine art and advertising.

Chéret's Influence on Contemporary Pakistani Design

Art and design in Pakistan hold noticeable influences from the West. At first it was because of the Western pedagogy that has prevailed over education system in the country. However, with globalization and cyber-linkages, cross-cultural influences are inevitable. The design industry, in particular, has seen stylistic advances in accordance to the global standards. Jules Chéret, though belongs to 19th and early 20th century, yet his legacy has continued to inspire the artists and designers worldwide. In Pakistan, the works of some contemporary designers and illustrators reflect the stylistic and ideological approach of Chéret. Nevertheless, it is worth noting that the three identified Chéret-inspired artists are female. The research comprehends this affinity through the following analysis and conclusion.

Shehzil Malik is a contemporary artist and illustrator from Pakistan, presently working in Berlin. Her digital illustrations reflect the influence of Chéret in compositions, layouts, use of colors, and dominating figures. The rhythmic and dynamic compositional elements of the French artist reappear in Malik's work in a distinctive manner (figs. 9-10). The figures in Malik's posters are captured mid-activity, engaging the viewer. The exuberant colors used in the poster make it stand out, again catching the attention. The appearance of text on the poster does not suppress the image, rather it acts as a supportive device, where both text and image carry their due importance, as is the case with Chéret's work. The expressive quality of the colors as well as that of the appealing figures emphasize the call for action. While Malik focuses on activist themes, the posters of Chéret were purely entertaining. Nevertheless, the dominance of female figure in Chéret's work is reflected in Malik's *Punjab in Space*, where she signifies empowerment and confidence through a female figure wearing helmet and holding a flower, symbolizing her strength alongside delicacy (fig. 10).

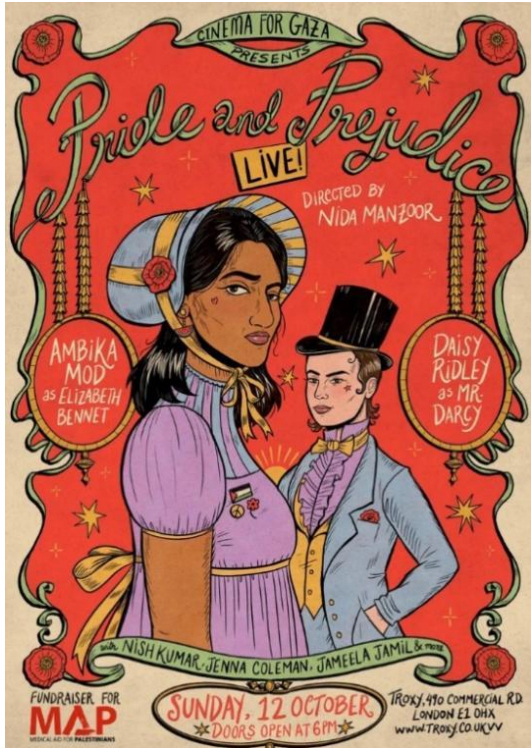


Figure 9. Shehzil Malik, poster for the play *Pride and Prejudice*, 2025, digital illustration.
(Source: Shehzil Malik, <https://www.shehzil.com/>).

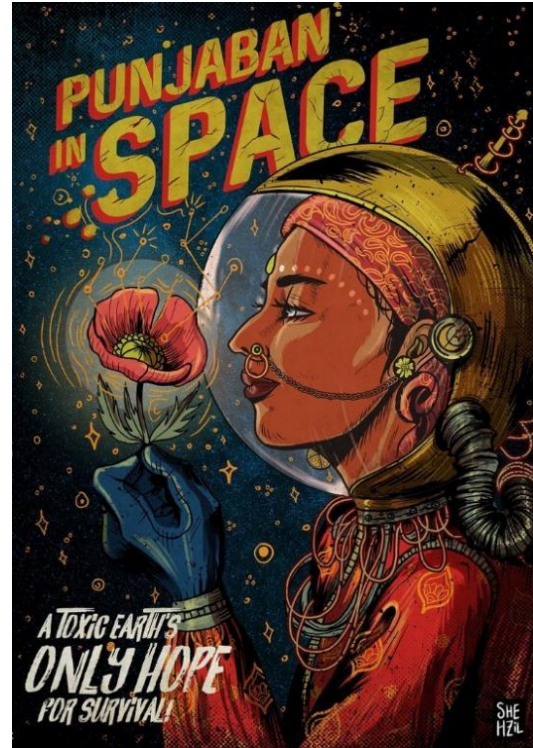


Figure 10. Shehzil Malik, *Punjaban in Space*, 2018, digital illustration.
(Source: Shehzil Malik, <https://www.shehzil.com/>).

A campaign by contemporary artist Mariam Ibraaz and photographer Mahoor Jamal for clothing brand Generation reflects the rhythmic movements, vibrant colors, and bold typography (fig. 11). The poster *Fearless Farida* depicts painted background against which the photograph of female figure is placed, complementing the colors and compositional elements. The overall aesthetics echoes the legacy of the French pioneer. A strong visual impact, created by the selection of color palette, augments the dramatic effect. The female as well as fantasized figures gain an emphasis with the use of orange, pink, and green against the exuberance of blue. The figure, while reflecting the cultural norm in relevance to Muslim South Asian society, has a dominant position suggesting energy and empowerment. The font employed for the title resonates with energy of the imagery. This dynamic approach along with incorporation of female figure is also evident in Chéret's works, hence relating this poster to his stylistic approach.



Figure 11. Mariam Ibraaz and Mahoor Jamal, *Fearless Farida*, poster for Generation, 2024, photograph on opaque watercolor.
(Source: Mariam Ibraaz, <https://www.instagram.com/p/C5BJKCWCcdH>).

Another contemporary poster designer Amara Sikander is known for digital portraiture. She imbues her posters with exuberance reinterpreting Chéret's aesthetics in inimitable way. The local culture makes a striking appearance in her works using idioms in the form of imagery as well as text. The poster *Kya kahain ge log* is composed of an ornamental border enclosing a female portrait (fig. 12). An emotional quality is conveyed through the gesture of the female figure, which creates drama along with rhythmic movement of ornamental devices. Sikander expresses the fearless nature of the contemporary woman against the societal pressures. The predominating female figure, the formal structure, and compositional principles echo Chéret's approach toward illustration. Though, Sikander's color palette holds a personalized symbolism relating to the social and cultural biases, yet its boldness creates parallel with the energetic appeal of Chéret's posters. Moreover, bilingual text in typography unifies with the visual, which again is a characteristic promoted by Chéret through his harmonious compositions.

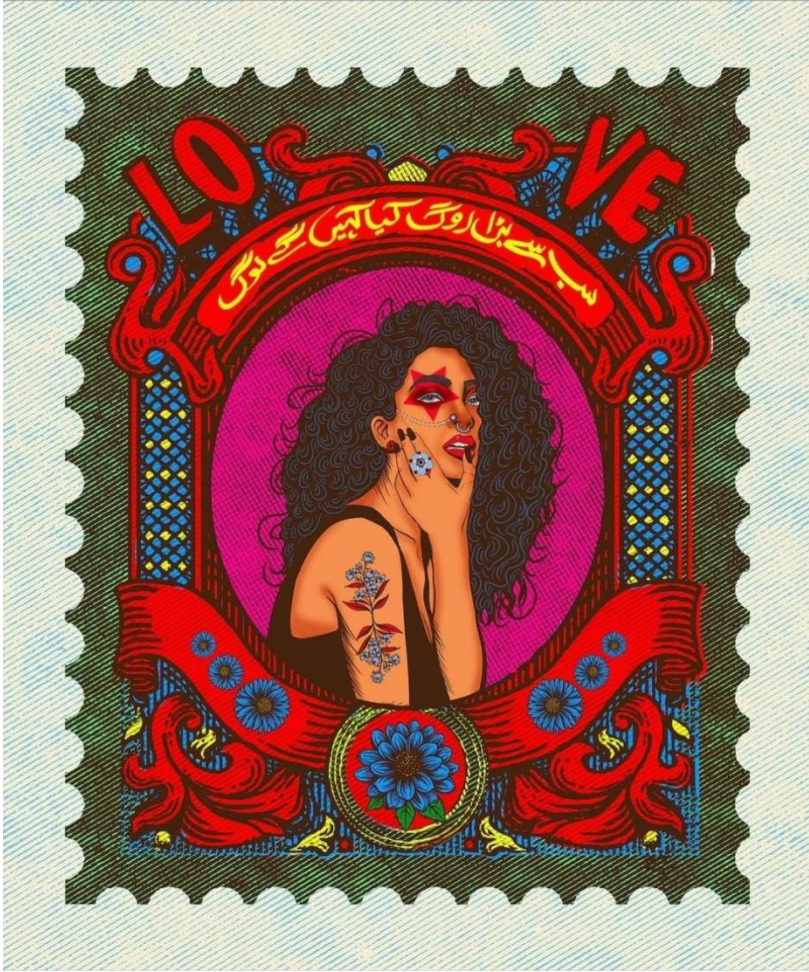


Figure 12. Amara Sikander, *Kya kahain ge log*, 2025, digital illustration.
(Source: Amara Sikander, <https://www.instagram.com/p/DSOCq5QiH83/?igsh>).

Conclusion

The revolutionary lithograph posters of French Jules Chéret are recognized because of their narrative character and typographic style. His reputation as an illustrator has made him a pioneer during his life, and continues to inspire the artists till today. The cheerful and lively mood of his imagery gave life to the darkness of society. The diligently designed posters with rhythmic balance, vibrant colors, bold postures, and innovative lettering not only mark a breakthrough in the history of art and design, but also elevate the design industry for good. Through the captivating aesthetics, he grabbed the attention of the spectators, promoting the product or services. His stylistic approach has also contributed by setting a standard for contemporary fine artists, illustrators, and graphic designers throughout the world. The inevitable influence of Chéret on Pakistani contemporary design industry is evident through the works of artists like Shehzil Malik, Mariam Ibraaz, and Amara Sikander. Chéret's legacy has continued in the region distant from his origin, and will serve as an ongoing influence for the generations of designers to come.

Furthermore, it is interesting to note that the mentioned Pakistani posters are created by female artists. Chéret's influence on South Asian female designers can be

considered as resonating ideology within a distant cultural context. The glorification of female figure in Chéret's artworks has gained popular acclaim in Paris and world over. His female figures not just fulfill requirement of the advertisement but have also stood as embodiment of women empowerment, courage, independence, and celebration – the concept that Paris came across for the first time with Chéret's works. This ideology has a visual as well as emotional appeal for the female artists of Pakistan, as a historical benchmark. Chéret's compositional aesthetics facilitate these female artists to articulate their expression and identity within the local cultural framework. Hence, it is deduced that it is not merely the stylistic approach of the French artist that inspires Pakistani female designers, but also ideological affinity that resonates with them in the contemporary age, situating female as an empowered figure.

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