French Paintings and Pastels, 1600–1945
The Collections of The Nelson-Atkins Museum of Art

Aimee Marcereau DeGalan, Editor
Henri de Toulouse-Lautrec, Jane Avril Looking at a Proof, 1893

Artist: Henri de Toulouse-Lautrec, French, 1864–1901
Title: Jane Avril Looking at a Proof
Object Date: 1893
Alternate and Variant Titles: Jane Avril regardant une épreuve; Jane Avril: “La Mélinite”; Jane Avril: Examining a Proof, study for cover of l’Estampe Originale
Medium: Oil and dry media/crayon on paper
Dimensions (Unframed): 20 1/4 × 12 5/8 in. (51.4 × 32.1 cm)
doi: 10.37764/78973.5.732

Catalogue Entry

Citation

Chicago:

MLA:

In the opening scene of John Huston’s classic film Moulin Rouge (1952), Jane Avril, played by the Hungarian American actress Zsa Zsa Gabor, is presented as the refined antipode to her fellow entertainer La Goulue (née Louise Weber, 1866–1929). Whereas La Goulue and her costar Aicha throw cognac at one another and, in the words of impresario Charles Zidler, “behave like alley cats,” Avril sings a sentimental ballad and sashays elegantly across the dancehall, enchanting its patrons.¹

As is often the case with Hollywood, this characterization is partly fictional. Although Avril did perform solo at the famed Paris nightclub and appealed to less raucous cabaret-goers, she was best known for her idiosyncratic style of dance, not her singing. In 1893, when Avril had been appearing at the Moulin Rouge for four years, the art critic Arsène Alexandre described her routine as follows:

She dances, this one, she dances with lateral movements of her legs, back and forth, combining the motions of a jig and an eel, these comical and above all very gracious movements of a female Hanlon that Jane Avril has adapted so originilly from English dance, but which she has given a Montmartre accent in the process that, decidedly, it was lacking.²

By comparing Avril to the world-famous Hanlon-Lees acrobatic troupe, whose act combined gymnastic feats with knockabout comedy, Alexandre emphasized both the athletic and droll elements of her performance.

These features earned her the nickname La Mélinite, an
allusion to a French brand of explosives. But neither version of Avril—the singing sensation romanticized in Moulin Rouge or the quirky dancer critiqued by Alexandre—finds visual confirmation in Henri de Toulouse-Lautrec’s oil sketch *Jane Avril Looking at a Proof*. Instead, Toulouse-Lautrec recorded his close friend in a moment of quiet contemplation, away from the public eye.

Born Jeanne-Louise Beaudon (1868–1943), Avril grew up in difficult circumstances. She suffered abuse from her alcoholic mother and, as a teenager, developed Sydenham chorea, a disorder typified by unpredictable movements of the arms, legs, trunk, and facial muscles. Her illness resulted in a two-year stint at the Hôpital de la Salpêtrière, where she was treated by the neurologist Jean-Martin Charcot. This period of hardship had an upside, however; according to Nancy Ireson, the erratic gestures brought on by Avril’s condition probably inspired her unique choreography. Period publicity images attest to the importance of these dance moves to Avril’s celebrity. In a posed photograph by Paul Sescou (1858–1926) from the early 1890s, Avril twists and bends her upper body while holding her hands to her head, such that she appears simultaneously serpentine and angular (Fig. 1). Avril’s capacity for contortion and singular dancing caught the attention of Toulouse-Lautrec, an habitué of the Moulin Rouge and other café-concerts, around 1890. They formed a strong rapport, and for the next decade Avril served as Toulouse-Lautrec’s frequent muse. François Caradeq relates how Toulouse-Lautrec would fetch Avril in his fiacre, or carriage, at all hours, whenever he had need of a sitter.

One of the pictures for which Avril posed was the Nelson-Atkins sketch, itself a figure study for Toulouse-Lautrec’s cover for *L’estampe originale* (Fig. 2). The brainchild of Jean-André Marty (1857–1928), *L’estampe originale* was a quarterly print portfolio that sought to showcase new talent and was published in ten volumes between 1893 and 1895. Toulouse-Lautrec’s lithograph headed the first album, which appeared on March 30, 1893. It depicts Avril scrutinizing a proof—that is, a trial impression—pulled by Père Cotelle, the bespectacled printer seen handling the press in the left background, at the Imprimerie Edward Ancourt on the rue du Faubourg-Saint-Denis. This print shop was one of Toulouse-Lautrec’s favorite haunts, where he undertook some of his boldest lithographic experiments; it even plays a cameo role in Moulin Rouge. Consequently, many scholars have interpreted Toulouse-Lautrec’s cover as a meta-illustration that unsubtly references his own printmaking; Joachim Pissarro speculates that the proof may actually portray Avril herself.

On a formal level, *Jane Avril Looking at a Proof* distinguishes itself from the *Estampe originale* cover through its pared-down detail and “hesitation-free
Although the sketch was included in François Daulte’s monograph *French Watercolors of the 20th Century* (1968), it is not, in fact, a watercolor. Employing a technique known as *peinture à l’essence*, Toulouse-Lautrec diluted oil paint with a solvent (probably turpentine), allowing him to apply pigment swiftly over the paper support. This rapid brushwork is particularly evident in Avril’s feathered hat and bright red hair. Whereas in the *Estampe originale* cover her headwear is solid black, unmodeled, and clearly silhouetted, in the sketch it is a muddle of aubergine, mauve, and indigo, heightening its sense of texture and blurring its profile. Likewise, the spatter pattern that gives volume to Avril’s coiffure in the lithograph contrasts with the jagged, irregular strokes above her ear in the oil sketch. While these differences stem from the possibilities and limitations of each medium, the painting nevertheless possesses a raw immediacy unmatched in the lithograph.

Both images represent Avril in a high-collared, fur-trimmed cloak with an elbow-length cape, a fashion that obscures her willowy figure and slender legs, reportedly her most distinctive features. Known as a carrick coat, this overgarment first gained popularity in England during the early nineteenth century. It spread across the European continent, as evidenced by an advertising poster from 1888 for the Parisian department store Aux Buttes Chaumont (Fig. 3). Designed by Jules Chéret (1836–1932), the poster portrays a stylish woman sporting a plumed hat and black carrick coat with three layered shoulder capes. Her daughter wears a miniature version of this ensemble, but with a higher hemline that softens the effect. During Avril’s lifetime, the vogue for all things English remained strong. Avril spoke some English, took an Anglicized stage name, traveled repeatedly to London, and would later perform at the Palace Theatre in Westminster with the dance troupe of Eglantine Demay, so it is unsurprising that she emulated English sartorial trends. Evidently, Toulouse-Lautrec thought that Avril’s carrick coat suited her, because she wears the same costume in his bust-length portrait of her at the Sterling and Francine Clark Art Institute.

Another major theme of *Jane Avril Looking at a Proof* is connoisseurship. Avril appraises the sheet in her hand with a practiced eye, searching for defects that would necessitate a reprinting. Her implied expertise reflects not only the esteem in which Toulouse-Lautrec held her but also her active involvement in the arts. It has long been known that Avril commissioned posters from Toulouse-Lautrec to advertise particular performances, but recent research also suggests that she dabbled in watercolors herself and received at least one invitation to illustrate a French daily. Toulouse-Lautrec was not

*Fig. 3. Jules Chéret (French, 1836–1932) and Chaix (publisher), Aux Buttes Chaumont, Vêtement Carrick, 1888, color lithograph, 9 3/4 x 5 7/16 in. (240 x 138 mm). *
the only artist to recognize Avril’s competence in matters of taste. In a color lithograph from about 1900, Avril’s future husband, Maurice Blais (1875–1926), depicted her inspecting Art Nouveau objects at La Maison Moderne, a Parisian gallery and design firm founded by the German art critic Julius Meier-Graefe in 1899 (Fig. 4). Standing with her back to the viewer, Avril examines an enamel inkwell designed by Maurice Dufrène (1876–1955), bronze statuettes created by the Belgian sculptor George Minne (1866–1941), and a porcelain cat manufactured by the Danish company Bing and Grondahl (est. 1853), among other items for purchase. Her slightly hunched posture reflects her unique physiognomy but is also indicative of close looking, distinguishing her from casual consumers of visual and material culture. Like Toulouse-Lautrec, Blais seems to have valued Avril’s aesthetic judgments.

By a coincidence of history, Jane Avril Looking at a Proof has never been exhibited in Toulouse-Lautrec’s home country, or indeed anywhere in Europe. However, it played an important and little-known role in the Exhibition of French and British Contemporary Art held at various Australian venues during the Second World War. Curated by Basil Burdett, an art critic for the Melbourne Herald, and subsidized by Keith Murdoch, the newspaper’s managing director, this exhibition has been likened to Roger Fry’s trailblazing show Manet and the Post-Impressionists (Grafton Galleries, London, 1910) in terms of its historic import. Between 1939 and 1946, more than seventy thousand Australians from across the mainland and Tasmania flocked to see paintings and sculptures by the European avant-garde, many for the first time. In the media coverage of this momentous event, Toulouse-Lautrec’s sketch was heralded as an avatar of modernism. When the exhibition opened at the National Art Gallery of South Australia in Adelaide in August 1939, the English expatriate artist John Goodchild (1898–1980) reproduced Jane Avril Looking at a Proof in his review for The Advertiser and singled it out for special praise. Later that year, when the exhibition traveled to...
the Melbourne Town Hall, Toulouse-Lautrec’s sketch was chosen to advertise the show on the front page of The Sun News-Pictorial (Fig. 5). Avril appears above a photograph of grinning, off-duty Australian soldiers reading magazines at Camp Seymour, such that she seems all the more serious and focused by comparison—far removed from the cabaret performer whose saccharine song captivates audiences in Moulin Rouge and whose eccentric dancing earned her legions of admirers in real life. By highlighting less well-known aspects of Avril’s personality, Toulouse-Lautrec created an introspective portrait that still resonates today.

Brigid M. Boyle
November 2019

Notes

1. The ballad’s title, “It’s April Again,” is a play on her name, since Avril means April in French.


10. About halfway through the film, Toulouse-Lautrec and Père Cotelle collaborate on a color poster of Avril, which is subsequently displayed on kiosks across Paris.


15. Here, I am describing the shades of purple seen in Avril’s headwear, rather than identifying specific dyes present in the Nelson-Atkins sketch.


24. Chanin and Miller, Degenerates and Perverts, 197.


Chicago:


MLA:


Jane Avril Looking at a Proof by Henri de Toulouse-Lautrec (1863–1901) is a color study for the cover of the first volume of L’Estampe originale. Although executed in peinture à l’essence, a painting medium, the paper ties the painting to the lithography process, and the secondary media, wax crayon, offers insight into Lautrec’s composition for the print.

Lautrec used a cream to beige machine-made, medium-thick, smooth surfaced wove paper,¹ which was torn down after media application. The front of the paper was prepared with a tinted, water-soluble coating that shifts the paper tone to a muted yellow.² The coating is slightly glossy and transparent and has no visible brush strokes. Scattered along the left edge, and in a single location in upper left quadrant, are tiny ruptures in the coating through which the paper fibers are visible. The paper is stiffer than uncoated papers of the same thickness, and the coating has rendered the torn edges jagged and brittle. There are no oil halos on the back of the paper (Fig. 6), indicating the coating was an effective barrier against residual drying oils in the paint.

While the components of the coating are unknown, its water-soluble nature, the presence of a tinting agent, its overall even application, and resistance to the oil medium all point to the possibility that the support is a lithographic transfer paper. In the 1890s, transfer lithography was a popular method for artists who might be challenged by the technical nature of traditional lithography and had no easy access to lithographic stones to produce drawings that could be printed as lithographs.³ Lithographic transfer papers could be purchased or produced by the artist. Recipes called for flour, starch, glue (animal skin or isinglass), white
pigments, plaster of paris, gum arabic, humectants (honey or syrup), glycerin, and gamboge. The addition of gamboge gave the paper a yellow tint and aided the artist in choosing the correct side upon which to draw. Lautrec’s choice of paper is puzzling because the paint would have made a mess of the lithographic stone during the printing process. However, Lautrec may have been more interested in utilizing the yellow tone of the paper as a mid-tone in his painting.

Jane Avril is depicted in peinture à l’essence, a mixture of de-oiled paint and turpentine, applied from paste to wash consistency. The paint dried quickly into a matte film. Lautrec began the composition by laying in the dark blue outlines of the figure, hat, and drape lines of the cloak. The paint he used for the outlines is fluid, while the paint in the hat and face was applied as a paste. Lautrec’s palette includes a white, blues, reds, a green, and a yellow. Although pigment analysis was not undertaken, the pink wash in Avril’s coat, face, and lips (Fig. 7) produces the characteristic orange fluorescence for alizarin. The white is the opaques paint, a visual characteristic that Lautrec exploited on Avril’s skin tones and the feathers in her hat. All colors are blended on the paper, and the application method is wet-into-wet. While impasto is not present, individual brushstrokes are visible, and Lautrec used a variety of brush sizes and shapes. The red of the cloak was applied with a wide, round brush, while the eyelids and lashes appear to have been accomplished with a hard, fine point, possibly with the pointed tip of a brush handle. Fingerprints and the texture of a plain-weave cloth (Fig. 8) are present in the ostrich feather at upper right. Lautrec executed the oil sketch with the paper on a vertical angle (possibly on an easel) causing the wash to color the cape of the carrick coat and form drips at center right. Although Lautrec worked quickly, he was certain in both his initial lines and paint application, and the only changes to the composition are in the placement of the print Avril is examining (Fig. 9).
The secondary media are blue and red wax crayon and graphite pencil. The wax crayon was harder than the wax crayons manufactured today and maintained a better point. A single line of red wax crayon runs along the upper edge of the sheet. It is parallel to and covered by a line of blue wax crayon. Blue wax crayon was used to sketch out details of the printer’s workshop behind Avril and to indicate forms to Avril’s right. The wax crayon was applied over the paint and in some cases when the oil paint was still wet (Fig. 10). The crayon is discussed at length below, as it is an important link to another preliminary drawing for the print. The graphite pencil appears to have been applied last. It is on the left, upper, and right edges only, and its sole function may have been to indicate where to tear down the sheet.

Fig. 9. Detail of Avril’s hands with the printing proofs in *Jane Avril Looking at a Proof* (1893). This is the only area of the image where Lautrec changed the placement of the lines.

Fig. 10. Photomicrograph of *Jane Avril Looking at a Proof* (1893) showing the crayon line along the upper edge of the work. This line cuts through the wet paint.

Fig. 11. Henri de Toulouse-Lautrec, *Study*, ca. 1893, charcoal with colored crayons on tan wove paper, 20 x 13 ¾ in. (50.9 x 34.8 cm), The Art Institute of Chicago, Mr. and Mrs. Carter H. Harrison Collection, 1933.880. Study depicts the left half of the cover for the first edition of *L’Estampe originaire*. In this image, Père Cotelle, the master printer at Anacort press, is engaged in running the lithography press.

The wax crayon is better understood if *Jane Avril looking at a Proof* is compared with Lautrec’s *Study* (Fig. 11).
which depicts the left half of the design for L'Estampe original with Père Cotelle working the wheel of the lithographic press. The drawing is executed in charcoal and red and blue crayon on wove paper. Although the paper is not the same as that used in Jane Avril Looking at a Proof, there are striking similarities in wax crayon application. The charcoal lines in Study were rapidly executed, but in contrast with Jane Avril looking at a Proof, Lautrec corrected himself. He used very dark lines to indicate Père Cotelle's final posture and the position of his arm, and he simplified and altered the placement of the lines of the press. In Study, both red and blue wax crayons appear in the background and define elements of the press. The wax medium rarely appears in the same locations as Lautrec's darkest charcoal lines, but where crayon lines appear, they are replicated in the final print. The different colors of crayon may represent two revision campaigns, with the blue crayon applied last and to both studies simultaneously.

If Study and Jane Avril Looking at a Proof are examined on a line-by-line basis, it is clear that some of the crayon lines overlap both works (Fig. 12). The blue and red crayon lines along the upper edge of Jane Avril Looking at a Proof begin on Study and correspond to the upper edge of the printed image. The three blue lines below Avril's hands match the lines of the paper stand in Study. The two blue crayon lines that form a point in the center of the paper stack in Study become the corner of the print that Avril is examining. Moving upward, the five blue crayon lines that intersect the print and Jane Avril's coat are the back edge of the paper stack.

Lautrec's contribution to L'Estampe original became a six-color lithograph (Fig. 2). In the final composition the artist scaled the drawings down slightly and added the bottom portion of the press and Avril's skirt. The Jane Avril portion of the composition remains largely unchanged, and superimposing the keystone lines of the print over Jane Avril Looking at a Proof shows how little deviation exists between the three works (Fig. 13).

Jane Avril Looking at a Proof was edge mounted; however, the acidic and degraded brown paper backing was removed in a 2016 conservation campaign. Except for possible fading of the pigments and staining from an acidic face mat, the painting is in good condition.

Rachel Freeman
May 2021

Notes


3. Transfer lithography played a pivotal role in the revival of lithography as a fine art, and one of the
prints associated with *L’Estampe originale* Album IV (published in October–December 1893), *The Draped Figure Seated*, is a transfer lithograph by James McNeill Whistler (American, 1834–1903). Because Lautrec's cover for *L’Estampe originale* is not a reversal of the preliminary drawings, it is possible that the design was transferred to stone using lithographic transfer paper.


5. At the time of writing, the presence of gambre in the coating is not confirmed. Gambre is a yellow colorant extracted from trees of the Garciaia as a gum resin. When it is ground and applied as a watercolor, it produces a bright yellow color with full spectrum illumination and a green yellow fluorescence under ultraviolet light. Unfortunately, gambre is light sensitive, and the yellow color fades quickly. John Winter, “Gambre” in *Artists’ Pigments: A Handbook of Their History and Characteristic*, ed. Elisabeth West Fitzhugh (Oxford: National Gallery of Art, Washington and Oxford University Press, 1997), 3:143–55.


8. I am grateful to paper conservator Kristi Dahm, department of conservation and science, The Art Institute of Chicago, for her observations of the paper and media. Email correspondence, September 28, 2020.

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**Provenance**


Purchased from Jean-André Marty by Scossa [1];

Louis Bernard, Paris [2];

Dr. George Viau (1855–1939), Paris [3];


Purchased from [Hugh] Willoughby and André Schoeller by Galerie Wildenstein, Paris, September 25, 1921–1931 [4];

Transferred from Galerie Wildenstein, Paris, stock no. 1189d, to Wildenstein, New York, by 1931 [5];

Transferred from Wildenstein, New York, to Galerie Wildenstein, Paris, by August 1939 [6];

Transferred from Galerie Wildenstein, Paris to Wildenstein, New York, by October 23, 1946–August 1956 [7];


With John and Paul Herring and Company, New York, by October 6, 1977;


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**Notes**

Vendu par lui à / la collection / Scossa / puis Collection Louis Bernard”.


[4] Phone call from Joseph Baillio, Wildenstein and Co., New York, with Glynnis Stevenson, NAMA, July 24, 2019; see notes in NAMA curatorial files. Baillio confirmed that Willoughby and Schoeller were working in their capacities as dealers when they sold the drawing to Wildenstein.


[6] By August 23, 1939, Galerie Wildenstein, Paris, had sent the drawing to Adelaide, Australia for the *Exhibition of French and British Contemporary Art*. Due to the upheaval of World War II, the drawing would not return from Australia until 1945–46. See email from Kylie Best, State Library of Victoria, Melbourne, to Glynnis Stevenson, NAMA, July 3, 2019, NAMA curatorial files. In several sources from the 1940s, this work is listed as being in the collection of Georges Wildenstein (1892–1963). All concrete evidence points to the drawing belonging to Wildenstein’s New York and Paris branches rather than to Mr. Wildenstein personally and being transferred between the two gallery locations. The works of art physically located at the Wildenstein Paris gallery were confiscated by the German National Socialist (Nazi) regime in 1940. Since NAMA’s drawing remained in Australia at the time, it did not suffer this fate.

[7] Latest possible date of transfer is the start date (October 23, 1946) of the exhibition *A Loan Exhibition of Toulouse-Lautrec, For the Benefit of the Goddard Neighborhood Center*, Wildenstein, New York.

**Related Works**

Henri de Toulouse-Lautrec, *Cover for “L’estampe originale”*, 1893, color lithograph on paper, 22 ¾ x 26 ¼ in. (57.8 x 66.7 cm), The Nelson-Atkins Museum of Art, Kansas City, MO.

Henri de Toulouse-Lautrec, *Cover for “L’estampe originale”*, 1893, lithograph, 22 ¾ x 25 13/16 in. (56.5 x 65.5 cm), The Museum of Modern Art, New York.

Henri de Toulouse-Lautrec, *Cover for “L’estampe originale”*, 1893, lithograph printed in six colors on folded wove paper, 22 ¾ x 25 11/16 in. (56.5 x 65.2 cm), The Metropolitan Museum of Art, New York.

Henri de Toulouse-Lautrec, *Le Père Cotelle*, 1893, charcoal, with colored crayons, on tan wove paper, 20 x 13 1/2 in. (50.8 x 34.3 cm), Art Institute of Chicago.


**Exhibitions**

*The Tenth Annual Exhibition of Water Colors and Pastels*, Cleveland Museum of Art, January 10–February 12, 1933, no cat., as *Jane Avril*.


*Exhibition of French and British Contemporary Art*, National Art Gallery of South Australia, Adelaide, August 21–September 17, 1939; Lower Town Hall, Melbourne, Australia, October 16–November 1, 1939; David Jones’ Gallery, Sydney, November 20–December 16, 1939; National Gallery of Victoria, Melbourne, August 1942; National Art Gallery of New South Wales, Sydney,
November–December 1943 and October 5–31, 1944, no. 117, as Portrait de Jane Avril.

A Loan Exhibition of Toulouse-Lautrec, For the Benefit of the Goddard Neighborhood Center, Wildenstein, New York, October 23–November 23, 1946, no. 19, as Jane Avril, “La Melinite” [sic].


Toulouse-Lautrec, paintings, drawings, posters and lithographs, Museum of Modern Art, New York, March 20–May 6, 1956, no. 21, as Jane Avril: “La Mélinite”.

Loan Exhibition: Toulouse-Lautrec, Wildenstein, New York, February 7–March 14, 1964, no. 30, as Jane Avril: “La Mélinite”.

Faces from the World of Impressionism and Post-Impressionism: A Loan Exhibition for the Benefit of the New York Chapter of The Arthritis Foundation, Wildenstein, New York, November 2–December 9, 1972, no. 65, as Jane Avril.


References


M[onna] K. P[owell], “2,000 See Loan Display: Many Masterly Works Are Shown at the Gallery; Exhibition Is the First of Its Kind Here for Which an Illustrated Catalogue Has Been Provided,” Kansas City Times 98, no. 78 (April 1, 1935): 8, as Jane Avril.

Basil Burdett, Exhibition of French and British Contemporary Art: Paintings and Sculpture obtained on loan from public and private collections and brought to Melbourne by “The Herald,” exh. cat. (Melbourne, Australia: Herald, 1939), unpaginated, as Portrait de Jane Avril.


The Sun News-Pictorial (Melbourne) (October 11, 1939): unpaginated, (repro.), as Portrait of Jane Avril.


A Loan Exhibition of Toulouse-Lautrec, For the Benefit of the Goddard Neighborhood Center, exh. cat. (New York:
Wildenstein, 1946), 33, (repro.), as Jane Avril, “La Melinite” [sic].


François Daulte, Le dessin Français de Manet à Cézanne (Lausanne, Switzerland: Editions Spes, 1954), xxiv, 37, 62, (repro.), as Portrait de Jane Avril.


Eileen Chanin and Steven Miller, *Degenerates and Perverts: The 1939 Herald Exhibition of French and British Contemporary Art* (Melbourne, Australia: Melbourne University Press, 2005), 116, 269, 275–76, 279, (repro.), as *Portrait de Jane Avril and Jane Avril, La Mélinitte*.

Alice Thorson, “George McKenna was a walking database for Nelson-Atkins Museum,” *Kansas City Star* (October 7, 2007): H6, as *Jane Avril*.


Alice Thorson, “First Public Exhibition-Marion and Henry Bloch’s art collection: A tiny Renoir began impressive obsession Bloch collection gets its first public exhibition—After one misstep, Blochs focused, successfully, on French paintings,” *Kansas City Star* (June 3, 2007): E4, as *Jane Avril*.


Sarah Lees, ed., *Nineteenth-Century European Paintings at the Sterling and Francine Clark Art Institute*, vol. 2 (Williamstown: Sterling and Francine Clark Art Institute, 2012), 796, 797n5.


Josh Niland, “The Nelson-Atkins Museum of Art Acquires a Renowned Collection of Impressionist and Postimpressionist Art,” architecturaldigest.com (August 6,

Nancy Staab, “Van Gogh is a Go!” 435: Kansas City’s Magazine (September 2015): 76.


Hampton Stevens, “(Not Actually) 12 Things To Do During The Big 12 Tournament,” Flatland: KCPT’s Digital Magazine (March 9, 2017): http://www.flatlandkc.org/arts-culture/sports/not-actually-12-big-12-tournament/.


