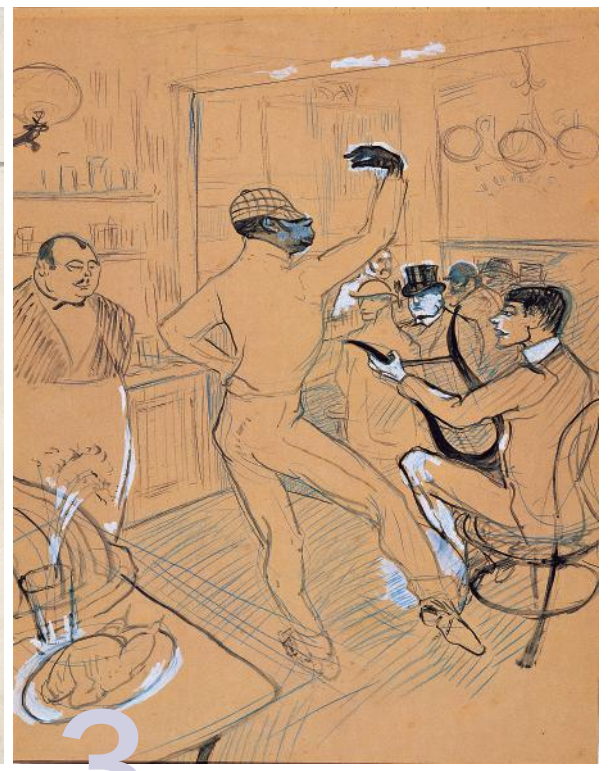


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Paris by night

1. *Au Moulin de la Galette, La Goulue et Valentin le désossé*, 1887, Grisaille on board
2. *Au bal de l'Elysée Montmartre*, 1887, Grisaille on paper mounted on canvas
3. *Chocolat dansant*, 1896, Oil-based paint, blue pencil and Conté pencil

1. MONTMARTRE

Henri de Toulouse-Lautrec's work is associated with the representation of Parisian nightlife at the end of the nineteenth century. The connection with Montmartre, which seems natural and inevitable, took shape gradually in 1882, Toulouse-Lautrec began his training in Léon Bonnat's studio at 30, Avenue de Clichy and went on to 10, Rue Constance with Fernand Cormon; in 1884 he moved to 19 bis, Rue Fontaine and from 1886 to 1897 rented a studio at 7, Rue Tourlaque, on the corner of Rue Caulaincourt, near Boulevard de Clichy and Boulevard de Rochechouart where cabarets and café-concerts proliferated. From the late 1880s to the early 1890s, dance-halls, dancers and the stars of Parisian nightlife made up one of the main themes of his work.

From 1806, Montmartre had 636 inhabitants and there were sixteen authorised dance venues. In 1860, the commune of Montmartre was attached to the capital with a population of 57,000 inhabitants and the Butte remained a corner of the countryside for Parisians where it was pleasant to come for some enjoyment. 1834 saw the opening of an open air tavern, the *Moulin de la Galette*. It was an immediate success and painters and draughtsmen mixed with the local clientele. While the polka remained popular, new dances appeared: the quadrille, the chahut and then the cancan. The future stars of the Moulin Rouge made their débuts there. In 1887, Lautrec represented them in a monochrome oil on board *At the Moulin de la Galette, La Goulue and Valentin the Boneless*, in which he concentrated on the contrast between the two figures. It involved capturing a pose in this frenetic dance which only lasted an instant. This style which blurs the borders between drawing and painting becomes a characteristic of Lautrec's work. It was used again in *At the ball of the Elysée Montmartre*. He transcribes the world of this café-concert; a modest establishment opened in 1840 on Boulevard de Clichy, it was transferred in 1886 to Boulevard Rochechouart and became a well-known venue. At the end of the nineteenth century, beside the Moulin Rouge, over forty palaces of entertainment were listed in Montmartre.

2. 3. ACTORS OF THE NIGHT

The music halls enjoyed constant promotion in the illustrated press and one of the most famous, the Moulin Rouge, figured often. It opened its doors in 1889, at 90, Boulevard de Clichy where it dominated Place Blanche, helped in no small measure by press and tourist guide advertising, cannily coordinated by Charles Zidler and Joseph Oller, the venue's directors and impresarios. In 1892, the publishers Boussod and Valadon brought out the first colour lithographs by Henri de Toulouse-Lautrec, *At the Moulin-Rouge, La Goulue and her sister* and *The Englishman at the Moulin-Rouge*. To create these lithographs, Lautrec did his researches, rapid sketches, drawn and painted studies, and made a preparatory study, the portrait of William Warrener (1861-1934): *At the Moulin-Rouge. Portrait of Mr Warrener*. This English student who arrived in France in 1885 to pursue his studies at the Académie Julian was chosen by Lautrec for his model. The son of a coal dealer and justice of the peace, Warrener symbolised the English golden youth which came to Paris, capital of the arts and partying, to let their hair down. The impresarios outdid each other in imagining and inventing new numbers to attract the public, such as processions and cavalcades, subjects which Lautrec painted from 1893, then on February 15th 1896, in the humorous revue *Le Rire. Carnival at the Moulin-Rouge, Entrance of Cha-U-Kao* shows a carnival procession, combining the military and the burlesque, with the dancer and clown Cha-U-Kao in the centre. Behind, Lautrec is represented in the company of his cousin Gabriel Tapié de Céleyran, in the passage way of the Moulin Rouge. A drawing by Lautrec, *Chocolat dancing*, was also reproduced in *Le Rire*, on March 28th, 1896. It showed the final moment of a dance movement, just before the fall. In the bar of Achille at 33, Rue Royal, beside Chocolat, a clown in the Nouveau Cirque, were gathered the clown Footit, the English jockeys and trainers as well as the local coachmen. Lautrec finds his subjects in this heterogeneous microcosm and his keen eye and innovative energy are the keys to his modernity.