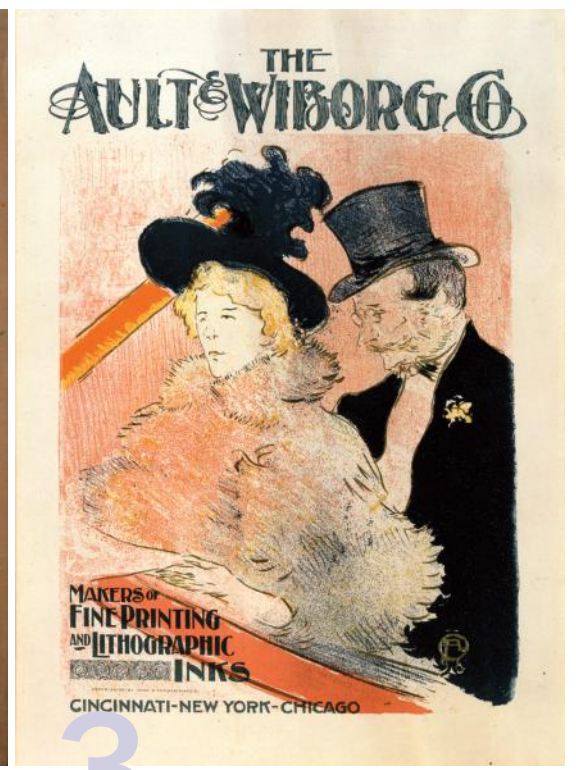




1.



2.



3.

## Advertising posters

1. *Reine de joie*, 1896, Charcoal
2. *Reine de joie*, 1896, Colour lithograph
3. *Au concert*, 1896, Poster for *The Ault & Wiborg Co inks*, Colour lithograph

## 1. 2. ROMANS

In 1892, Victor Jozé commissioned Lautrec to make the poster *Reine de Joie* for his novel *Reine de Joie, moeurs du demi-monde*, in the series *La Ménagerie sociale*. The charcoal study shows the artist's successive efforts before the final layout, and notably his work on the text to make it fit in with the image. The coat of arms on the plate in front of the man, does not exist in the study and this addition is a sign of Lautrec's pitiless view of his contemporaries. Lautrec used a passage from the book where the meretricious heroine Hélène Roland kisses the banker Olizac. The novel caused a scandal and the poster was torn up many times because of the social satire conveyed by this daring composition with its bright colours and its fierce and fluid line, a blend of cynicism, provocation and psychological observation.

Victor Jozé ordered a second poster from Lautrec in 1894 for his novel *Babylone d'Allemagne, moeurs Berlinoises*. The artist chose to stigmatise the military, haughty and disdainful attitude. The image also served as the book cover and provoked a storm of protest.

Lautrec returned to the theme of the military parade in 1895 in the poster *Napoléon*, executed for a competition organised by Boussod and Valadon for release of Professor Sloane's *Histoire de Napoléon Ier*. The composition's originality, the powerful drawing, the lines removed and the parts left in reserve, affirm the strength of the lithographer and painter.

## 3. ADVERTISING ART

Lautrec's advertising work won him unrivalled recognition, which led him to answer commissions to create advertising images for the confetti manufacturer J. & E. Bella in London, for the American maker of printing inks *The Ault & Wiborg Co*, and for "the studio of art for all" run by André Marty, publisher and director of the *Journal des Artistes* and creator of the *Estampe originale*, an album of lithographs for amateurs. In 1896 to publicise the boutique *L'Artisan moderne*, Lautrec came up with a humorous image, parodying a stock genre scene: the doctor's visit to his bedridden mistress. The humour of the situation is reinforced by the question mark pattern of the wall paper. The same innuendos and surprise effects are also found in the poster with its anecdotic accents that he created for his friend Paul Sescau, "photographer of art, specialist in the reproduction of pictures". Copies with a yellow mask hiding the face in the foreground and the remarque upper right of a nude woman in black stockings with a performing dog are scarce. The advertising effect lies in the simple and concise text in red. The balance between the image and the text is all the more remarkable in that the photographer's face is hidden behind the lens, leaving the letters of his name to play the role of portrait.

The new fashionable sport of cycling gave Lautrec the opportunity to produce an image of a society undergoing profound change. He was introduced into the milieu of the sport by Tristan Bernard, lawyer, journalist, poet, playwright, and collaborator at the *Revue Blanche*. As sports director of the Buffalo Velodrome and the Vélodrome de la Seine, later to become the Vélodrome d'Hiver, he enticed Lautrec and shared with him his passion for bicycles. Louis Bouglé, sales representative for Simpson bicycles in France, persuaded the company to commission a poster from him. The first project was turned down, as the drawing of chain was judged too inaccurate and the bicycle too sketchy, but Lautrec made an edition of 200 numbered copies. The second version was accepted; it featured the French cyclist Constant Huret. This advertisement puts the accent on legibility with its horizontal format allowing room to depict a race. Lautrec understood that a poster must be seen from a distance and designed it as a billboard.