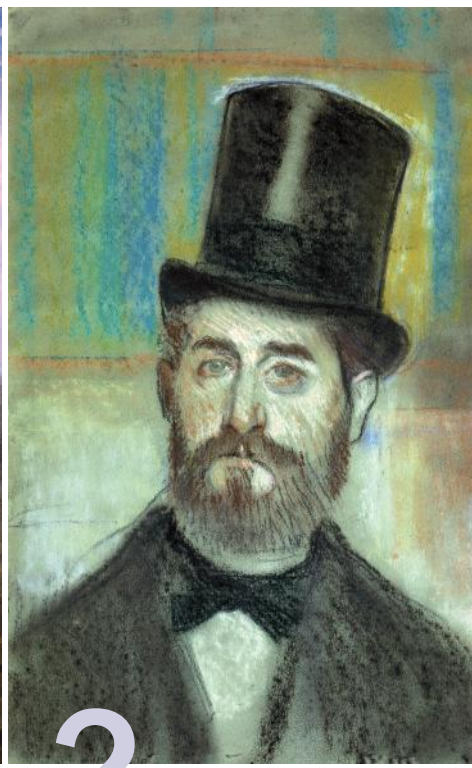




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## Formative years, fellow students of Lautrec

1. René Princeteau (1839-1914), *Le comte Geoffroy de Ruillé chassant à courre*, Oil on canvas

2. Edgar Degas (1834-1917), *L'homme au gibus*, Pastel

3. Jean-Louis Forain (1852-1931), *Le salon*, 1890, Oil on canvas

**Louis Anquetin** (1861-1932), who studied under Fernand Cormon from 1882, knew Vincent van Gogh, Emile Bernard and Henri de Toulouse-Lautrec. On observing the play of light in a stained glass window in 1886, Anquetin invented cloisonnism, characterised by areas of colour defined by a darker line. These contours made it possible to define the blocks of colour in relation to each other and accentuate the painted areas. From 1890, his predilection for light, shape in motion and colour led Anquetin to explore the interplay of light across the face and body of figures in an outdoor setting, as Claude Monet and Auguste Renoir had done before him. In 1943, the museum purchased *Portrait de jeune femme* by Anquetin, for which Yvette Guilbert is now known to have been the model.

**René Princeteau** (1843-1914), who specialised in painting animals, rose to fame through his paintings of horses. He produced many paintings of hunting to hound, horse racing, landscapes and equestrian portraits, among them *Le Comte Geoffroy de Ruillé chassant à courre avec son fils à ses côtés*. Visible in the background is the Château de Gallerande (Sarthe), where the canvas was held until its acquisition by the museum. Princeteau and Alphonse de Toulouse-Lautrec both shared a passion for the hunt. In 1872, when the Lautrec moved to rue Boissy-d'Anglas, Paris, Henri de Toulouse-Lautrec often visited Princeteau's studio at 233, rue du Faubourg-Saint-Honoré. Lautrec's first tutor, he encouraged him in his vocation, and urged him to enter Léon Bonnat's studio.

**Edgar Degas** (1834-1917) is often associated with the Impressionist movement. His place in the movement is assured through the freedom he exercised in his painting, a quality the group advocated. In the 1880s, Degas favoured pastels. His output during this period reveals his efforts to achieve a greater expressiveness of colour and

line, reconciling colour and drawing, movement and structure. In *L'homme au gibus*, the suggestion of an undefined space, with its vibrant background colours, the modulating blacks of the man's clothing, and its harmonies of complementary colours, all work together to accentuate the figure's direct gaze. Albert S. Henraux, director of the Association générale des Amis des Musées de France and the Société des Amis du Louvre donated this pastel to the Albi museum in 1936, in recognition of the admiration Henri de Toulouse-Lautrec held for the elder artist.

**Jean-Louis Forain** (1852-1931) took an uncompromising approach to sketching the society of his day, taking the world of finance, politics and entertainment as his preferred themes. *Le salon* conjures up the reception room in a bordello. In this youthful work, Forain deploys a vigorous and altogether personal style to highlight the underside of the society of his day. Forain and Lautrec first met in René Princeteau's studio. Lautrec held Forain in high esteem and shared both his liking for modern themes and his ironic perspective on the mores of his contemporaries.

Through his paintings, **Théophile Steinlen** (1859-1923) recorded the injustice that he observed around him. In *Femme au corsage blanc* he portrays an identifiable figure, focussing our attention on her rigid posture and the shadows around her eyes. In 1881, he settled in Montmartre, where he made the acquaintance of Rodolphe Salis, owner of "Le Chat noir" cabaret and became one of illustrators for the magazine of the same name. He met Aristide Bruant and became friends with Henri de Toulouse-Lautrec. Steinlen and he both shared the same themes and models from the Butte de Montmartre - laundrywomen, factory workers and prostitutes - as well as the desire to capture the truth that lay within a character. But while Lautrec was content to simply record, Steinlein threw himself into the cause of the working classes.