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RÉSOLUMENT MODERNE

GRAND PALAIS

9 OCTOBER 2019 – 27 JANUARY 2020

Toulouse-Lautrec (1864–1901) is commonly considered to have been a reveller and insatiable denizen of cabarets and brothels, content with painting his dissolute life in a rapid, even caricatured way. Far from this cumbersome legend, we should instead return our focus to his work, its ambition, its meaning and its great openness to the world, which the artist scrutinised and celebrated unreservedly. The exhibition intends to view his work in a lineage of expressive realism, both scathing and knowing, in the style of Daumier, Manet and Degas. At 17, Lautrec the novice had already declared his intention to depict “the real, not the ideal”, before developing his vigorous naturalism into an incisive and caustic style influenced by Japan, photography and the Impressionists. Sparked by the fast pace and new inventions of the modern world, Lautrec also produced images in movement, with an almost cinematic quality. Linking painting, literature and new media, the exhibition weaves its way into the heart of this involuntary 20th century trailblazer.

#ExpoToulouseLautrec

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1. DELIGHTED BY EVERYTHING

Toulouse-Lautrec made an ally of photography very early on to paint both the world around him and himself in ways that satisfied his imagination. His art was as irrepressible as the life he interpreted with such force and wit, and when he rubbed up against the new medium—and soon after, cinema—the result was dazzling. The mechanical image became widespread between 1880 and 1900, impelling the era towards ever more movement and faster speed, into the unknown. The world of still images faced the challenge of a new relationship with time and space. But the intoxicating pace of these developments was just one of Lautrec's many fascinations. As a devotee of cross-dressing—and partly because of this—he was diversely curious. Men, women, cultures, religions, sexualities: he was attentive to all of them. When he posed, Lautrec changed his age, sex or continent. He never sought to escape his irregular features, though. On the contrary, within his playful use of photography lay a desire to paint all things. It was by living his life to the full that Lautrec created his art, and his expressive genius and sharp vision exceeded by far the limits of an existence given to pleasure.

2. A FIERCE NATURALISM

The conscientious young man from Albi honed his art in the studios of Paris, where he left René Princeteau, painter of purebred horses, to study with more ambitious masters. Lautrec was just seventeen when he declared that one should “make what is true, not what is ideal,” and a life-long principle was that the fictional nature of painting needed to be part of the lived experience of it. At a time when the naturalism of Zola and Bastien-Lepage was sparking controversy, Lautrec gained admission to Léon Bonnat's studio. Degas's old friend had stayed true to a vigorous realism and Hispanic style, a far cry from the sweet charm of Cabanel and Bouguereau. The autumn of 1882 saw Lautrec join the studio of Fernand Cormon, made famous by *Cain* (Musée d'Orsay). It was to Cormon that he owed much of his later ease with lighting and perspective, with making bodies stand out and looking for the animal within. Cormon's studio was thoroughly modern in another sense too: “Long live the revolution! Long live Manet!” Lautrec wrote in 1883 or 1884. This was while mocking the idealism of Puvis de Chavannes's *Sacred Grove*, and painting

his mistress, Suzanne Valadon, nude. And so the adventure began for him and his fellow students, among whom were Van Gogh and Emile Bernard.

3. CARMEN, JEANNE, SUZANNE

At the end of 1886, Lautrec published a number of drawings in the press, and in doing so announced his future collusion with posters, engravings and illustrated books. He belonged to the “petit boulevard,” Van Gogh's group of impressionists who painted their working-class subjects in a bold style, as is evident in the series of paintings and studies inspired by Carmen Gaudin. The status and identity of Lautrec's female figures were vague. In the fifteen or so canvasses and drawings from this time that survive, they could be anything from an ordinary woman of the people to a street prostitute. Carmen Gaudin was a striking redhead who literally obsessed Lautrec. He would wrap her in a kind of endless photographic gyration, each time aspiring to reveal a new perspective. We like to believe that the painting exhibited under the title *Rousse* in 1890 depicts Carmen's neck and back. If the pose remains decent, despite the apparently gaping thighs and black stocking, the layout and streaks of color are reminiscent of Degas and Forain. The portrait of Jeanne Wenz evokes Bastien-Lepage's work, while *At the Bastille* takes one back to the popular imagination of Aristide Bruant's drinking songs.

4. AROUND THE XX

Lautrec had so far held back from exhibiting at the Salon, or had deliberately excluded himself. But things took off in the winter of 1887-88. His painting became imbued with impressionist traits, although the young artist's approach was markedly different from the hedonism of his impressionist elders. He was exhibiting alongside Van Gogh, Bernard and Anquetin in a restaurant on l'avenue de Clichy when he was approached by the Belgian avant-garde. La Société des XX promoted radically- progressive work by artists of any nationality, and in February 1888 eleven of Lautrec's paintings crossed the border. Among them: the portrait of la comtesse Adèle, the portrait of Van Gogh, and *At the Cirque Fernando*. The last— which was considered by Lautrec to be his masterpiece—features a young, heavily- made-up redhead preparing to stand up on the back of a galloping horse and leap through a paper screen.

Everything here is distorted and abbreviated through the prism of acceleration. We glimpse only one other female presence in this overly-masculine world, made humorous by the erectile form of Monsieur Loyal and the horse's immodesty. Lautrec found in the common people he painted an unexpected grace and vigor.

5. THE DANDY

Dandyism was intrinsic to the modern painter well before Baudelaire made the claim in his "Le Peintre de la vie moderne." Drawn to London, and influenced by trends in interior decor from across the Channel, Lautrec made no secret of his taste for English culture. This was evident in his powerful boulevardiers series of 1887-93, notably in the three paintings exhibited at the Salon des Indépendants in 1891, and, exceptionally, reunited here: his portraits of Gaston Bonnefoy, Louis Pascal and Henri Bourges recall the work of Gustave Caillebotte. Bonnat's former student made his figures eloquent, whether seen from behind or the front, hands often plunged in pockets, hat and cane adding a kind of virile assurance. In the portrait of Bourges several canvases lean upright on the floor, and a Japanese painting hangs on the wall. This *kakemono*, *mise en abyme*, refers to the format of the paintings themselves. Lautrec's introduction of Japanese art into his work was discreet. Two years later, however, came the blazing portrait of his cousin, Gabriel Tapié de Céleyran, in the corridors of la Comédie-Française, parading a darker, more flamboyant dandyism. The world was a stage.

6. CAPITAL PLEASURE

As early as 1886, while working for Aristide Bruant, Lautrec understood the potential, both poetic and commercial, of Montmartre's fleshpots. Under the eye of the police, people would flock to the hilltop and its outskirts, generating an economy that was hospitable to the world of newspapers and images. This scene chimed perfectly with Lautrec's ambition to examine the animality and eccentricity in human behavior. Beyond the pleasure of pure hedonism in the painter and his work, there were human revelations to be uncovered in dancing, drinking, and sex: these transcended social class, providing the painter with new subject-matter and dramatic forms. The press of the day called Lautrec's great masterpieces of 1889-93—with their unsettling scenes of public dancing, café concerts and cabarets—"funereal

comedy." But this was unjust. Lautrec no more stigmatized the common people than he denounced the wealthy. Men and women examine, size-up, look for, and sometimes find one another. Within the space of Lautrec's paintings a theater of expectation unfolds. Color brings out the whimsicality of artificial light while letting the sovereign drawing come alive.

7. LA GOULUE'S GRAND FINAL

It all began with a poster. Commissioned by the owners of the Moulin Rouge, Toulouse-Lautrec produced an original work in 1891, combining the plastic power of the image with the demands of advertising. It caused a stir among his contemporaries. Louise Weber—La Goulue—was a star of the cancan dance, the *chahut*. Her wild, provocative dancing was as much of a selling point as the iconic yellow globes of modern lighting. Lautrec was seduced by her cocky vitality, and she inspired his paintings and lithographs over the next two years. Her fame dwindling, in 1895 the *chahuteuse* left the Moulin Rouge for the Foire du Trône in Paris, where she belly-danced. Now self-employed, she asked Lautrec to paint two panels for the façade of the fairground stall where she was performing. Approaching the commission as a painter-decorator might, the artist imagined a diptych in which he appeared next to Jane Avril, Félix Fénéon, and Oscar Wilde. The panel on the left represented the dancer's past glory, the one on the right her new calling. Sold by La Goulue in 1900, this unique work would be divided into eight pieces by an unscrupulous dealer. Thankfully, the pieces were salvaged, and the reconstituted panels are exhibited at the Musée d'Orsay.

8. FOR ALL TO READ

A well-read painter, Toulouse-Lautrec gravitated towards *La Revue blanche* around 1893-94. The avant-garde art and literary magazine, founded by the Natanson brothers, Thadée, Alexandre and Louis-Alfred, covered social and political issues from anarchism to Dreyfusism, including providing early support for Oscar Wilde in his struggle with the British justice system. In 1895, Lautrec produced one of his most striking posters for the intrepid magazine, depicting Thadée's elegant and resolutely modern wife Misia skating on ice. A regular guest of the Natansons at the premises on rue Laffitte, Lautrec became part of the group Thadée called the "painters of *La Revue blanche*,"

thus mixing with les Nabis, Bonnard and Vuillard, some of whose original prints were published by the magazine. He made friends with, among others, Romain Coolus, Tristan Bernard and Paul Leclercq, who left first-hand accounts of their friendships with him, and was close to the secretary-turned-editor Félix Fénéon, an influential art critic who considered Lautrec's work the most explosive of his time. The Théâtre de l'Œuvre also presented opportunities for intense collaborations, but Lautrec was equally drawn to a wholly different repertoire, such as that in which Sarah Bernhardt.

9. TWO BLACK GLOVES

Attracted to singular personalities and anxious to partner himself with their success, Toulouse-Lautrec discovered Yvette Guilbert at the Divan Japonais, a theater on rue des Martyrs, in 1890. Red-haired and sassy, with a theatrical boldness, she easily embodied diverse characters and situations from the works of established writers. Storyteller and singer, Guilbert's repertoire, by turns bawdy and satirical, contrasted with her elegance: the long, slender, black-gloved arms, the green satin dress on her slim figure, the décolletage. Lautrec's first poster finally took shape in 1894, but Guilbert chose a more flattering image of herself by Steinlen. Surprisingly, she endorsed the album Lautrec made with Gustave Geffroy, even though she appeared in it with her nose "en pied de marmite"—that is, with a turned-up nose (Goncourt). Preceding these plates were many sketches capturing the model's expressive face, gestures and postures from all angles, in a sharp, allusive style, achieving a refinement that avoided caricaturing the divette ("petite diva"). The vibrant, powerful arabesque formed by the black gloves on the album's cover symbolizes Yvette Guilbert in all her glory.

10. THE ETERNAL FEMININE

Attentive to both faces and postures, Toulouse-Lautrec translated his consuming passion for women into a remarkable series of portraits of young, unnamed filles de joie. Ever the provocateur, he flaunted his frequenting of brothels, even setting himself up in them to work. Confessing that he had at last found girls to suit him, he represented the facts of residents' everyday lives in a manner untainted by generic voyeurism and fantasy, or by the customary impropriety. Published in 1896, the

series *Elles* was one of the high points of Lautrec's lithography, but it did not satisfy the public appetite for more erotic illustrations, and its success was limited. The eleven plates, inspired by Utamaro's approach in *Annals of the Green Houses*, seize the fleeting essence of the prostitutes' routines at different times of the day in a way that transcends the trite reality. Lautrec's representations of love between women were also without moral prejudice. *In the Salon at the rue des Moulins* is one of his major works. Produced in his studio from numerous studies of real life, it depicts almost timeless prostitutes in the dull ennui of an idle wait, while suggesting the stifling luxury of an enclosed space.

11. FAST-PACED

Raised in a family of horse riders and hunters, Toulouse-Lautrec began drawing horses as a child. We know his master, René Princeteau, was fascinated by Muybridge's photographs breaking down the different stages of a horse's gallop, and it is likely that his student saw them. This ability to capture movement and speed found other kinds of expression when Lautrec moved to Montmartre, whose nightlife was a whirlwind, and whose feverish dances he chose to represent. His nervous lines and bold strokes lent themselves to representing a speeded-up time whose zenith was the birth of the Lumière brothers' cinema. Modern scenes inspired him—often with bicycles and automobiles. The advertising poster he produced for the Simpson Chain in 1896 was a still frame in an extended horizontal format, creating the effect of animation. Lautrec never met Loïe Fuller, who did not appear interested in his work. He took eager advantage of her novel choreography in a series of prints merging lines and colors in an upward momentum.

12. AT THE END?

Lautrec lived to the rhythm of his creativity: intensely, freely. But pleasure, hard work and excessive drinking caused a gradual decline in his health and affected his behavior. After a series of violent episodes, his parents had him committed to a private clinic in Neuilly in February 1899. By the time he was discharged, he had produced thirty-nine masterful drawings of circus scenes, featuring clowns and equestrian feats amid empty stands, with curved lines conjuring a sense of confinement. Although the paintings he produced thereafter met with luke-warm reviews, he was

clearly back at his artistic best. The shiny blond hair of Miss Dolly, a waitress at the Star in Le Havre, rekindled his desire to paint. Lautrec's paintings in Bordeaux, notably the Messalina series, *Examination at the Faculty of Medicine*, and his last portraits, such as those of Paul Viaud and Maurice Joyant, are testimony to his capacity to explore different ways of working and establish his sovereign and creative freedom.

Curators: Stéphane Guégan, scientific adviser to the presidency of the public institution of the Musées d'Orsay et de l'Orangerie
Danièle Devynck, chief heritage curator, director of the Musée Toulouse-Lautrec in Albi

Exhibition design: Martin Michel

Graphic design: Costanza Matteucci and Caroline Pauchant

Lighting design: François Austerlitz

This exhibition is co-produced by the Musées d'Orsay et de l'Orangerie and the Rmn - Grand Palais, with the exceptional support of the town of Albi and the Musée Toulouse-Lautrec, and produced with the assistance of the Bibliothèque Nationale de France, holder of the entire lithographic work of Henri de Toulouse-Lautrec.



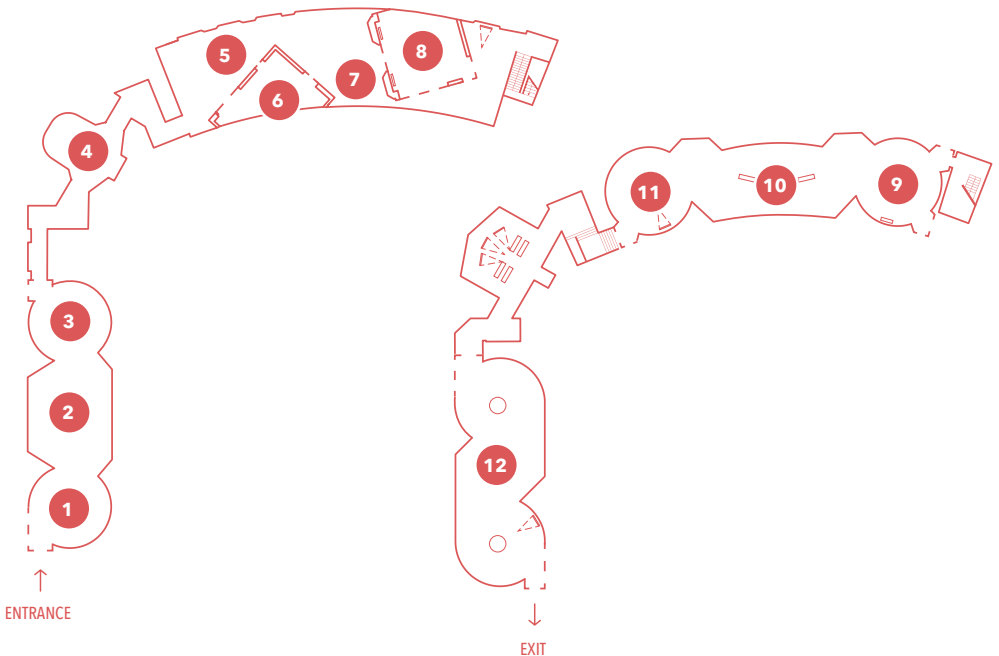
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EXHIBITION MAP

1ST FLOOR

GROUND FLOOR



AROUND THE EXHIBITION

CULTURAL PROGRAMME

Admission to the auditorium on the Champs-Élysées, Square Jean Perrin, is free. Priority access with an invitation available on grandpalais.fr

WEDNESDAY MEETINGS – 6.30 PM

Inaugural talk

Wednesday 9 October

Toulouse-Lautrec – Resolutely Modern

Presentation of the exhibition by Danièle Devynck, Director of the Musée Toulouse-Lautrec, and Stéphane Guégan, scientific adviser to the presidency of the public institution of the Musées d'Orsay et de l'Orangerie, the two curators of the exhibition.

« Toulouse-Lautrec au-delà du Cancan »

Wednesday 6 November

Toulouse-Lautrec, the Magic of Movement

Talk by Thierry Dufrêne, professor of art history, Université Paris Ouest-Nanterre

Wednesday 27 November

Toulouse-Lautrec and the Van Gogh Brothers

Talk by Nienke Bakker, curator at the Van Gogh Museum, Amsterdam

Wednesday 11 December

Toulouse-Lautrec and La Revue Blanche: how to be at the centre of the fringes

Talk by Pascal Ory, historian

“Lautrec: another perspective”

Wednesday 23 October

Greco, Lautrec: the Forgotten Encounter

Conversation between Guillaume Kientz and Stéphane Guégan, curators of the exhibitions *Greco* and *Toulouse-Lautrec*

Wednesday 30 October

Lautrec, a film by Roger Planchon, 1998, with Régis Royer, Elsa Zylberstein, Anémone and Claude Rich, 2h05

Wednesday 4 December

Guest: Kader Belarbi, director of dance at the Théâtre du Capitole in Toulouse.

Danièle Devynck, co-curator of the exhibition, talks with the choreographer Kader Belarbi, whose dance piece Toulouse-Lautrec will be performed in May 2020 at the Théâtre du Capitole.

Wednesday 15 January

Conversation between Olivier Bleys, writer, and Yomgui Dumont, illustrator, authors of the graphic novel *Toulouse-Lautrec, Panneaux pour la baraque de la Goulue* (Glénat, 2015) Moderated by Frédéric Potet, journalist at the newspaper *Le Monde*.

FRIDAY FILM SCREENINGS 12 NOON

“Paris on the dancefloor!”

Friday 11 October

Moulin Rouge

by John Huston, 1952, with José Ferrer, Zsa Zsa Gabor and Suzanne Flon, 1 hr 59 min., original version with French subtitles

Friday 29 November

French Cancan

by Jean Renoir, 1955, with Jean Gabin, Françoise Arnoul and Maria Félix, 1 hr 42 min

Friday 6 December

Moulin Rouge

by Baz Luhrmann, 2001, with Nicole Kidman, Ewan McGregor and John Leguizamo, 2 hrs 07 min., original version with French subtitles

Vendredi 13 décembre

Chocolat

by Roschdy Zem, 2016, with Omar Sy, James Thierrée and Clotilde Hesme, 2 hrs

SHOWS [book at grandpalais.fr](http://book.at.grandpalais.fr)

Sunday 24 November – from 2.30 pm

every half hour until 6.30 pm – 15 min. duration

Lautrexperience

A sideshow created by Serge Hureau and Olivier Hussenet – Le Hall de la Chanson with Maïa Foucault and Quentin Vernède, musical theatre performers – Conservatoire National Supérieur d'Art Dramatique; Thierry Piolé assisted by Nils Morin – Conservatoire National Supérieur de Musique et de Danse de Paris; Romain Daudet – Video; Jean Grison – Light creation

Sunday 26 January – 4 pm and 6 pm

Le Scandale de La Gitane

A dance-spoken word duo choreographed by Caroline Marcadé With Patrick Palmero, actor and Sara Orselli, dancer 2019 creation – Les Tréteaux de France – Centre Dramatique National

FAMILY CINEMA

Sunday 1 December – 3 pm

Djilli à Paris

A film by Michel Ocelot, 2018 (for ages 7 and over). Conversation with the writer and director Michel Ocelot after the screening.

DOCUMENTARIES

Toulouse-Lautrec : l'insaisissable

by Grégory Monro, 2019, 52 min.

at 3 pm: Wednesdays 9, 16, 23 and 30 October; 6, 13, 20 and 27 November; 4, 11 and 18 December; 8, 15 and 22 January
at 12 pm: Thursdays 17 October; 14 and 28 November; 5, 12 and 19 December; 9, 16 and 23 January
at 2.15 pm: Fridays 11 October and 13 December

Toulouse-Lautrec, vivre et peindre à en mourir

by Sandra Paugam, 2019, 52 min.

at 2.15 pm: Fridays 29 October and 6 December

Lettre apocryphe dépêchée à un réalisateur de télévision ignorant et abusif par Toulouse Lautrec

by Jean-Christophe Averty, 1992, 1 hr

à 16h : les mercredis 9 et 30 octobre ; 6 et 27 novembre ; 4 et 11 décembre ; 15 janvier

AROUND THE EXHIBITION

CULTURAL ENGAGEMENT

AUDIOGUIDES

In French, English, for children in French.

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GUIDED TOURS book at grandpalais.fr

ADULTS

Guided tour

Duration: 90 min. Price: €25. Concessions: €18 Group ticket offer (two adults and two young people aged 16 to 25)

Screening with commentary

Discover the exhibition through a selection of works before an individual and independent tour, at your own pace.

Duration: 2 hrs. Price: €30. Concessions: €22

Adult individual workshop-tour

Dessins en promenade

Take a tour with our tour guide and complete the pages of a sketch book inspired by the audacity of an artist who endeavoured to depict "the real, not the ideal". Drawing equipment not provided.

Duration: 2 hrs. Price: €30. Concessions: €22

FAMILIES AND CHILDREN

(offer suited to children and young people, from 7 to 16 years old)

Family guided tour

Duration: 60 min. Price: €23. Concessions: €16

Family ticket (2 adults and 2 young people aged 16 to 25): €51

Family workshop tour

Tous en scène

After the guided tour, participants will recreate a stage in the spirit of Toulouse-Lautrec and design a poster for it.

Duration: 2 hrs. Price: 1 adult + 1 child under 16 years €32

Concessions: €25. Additional adults: single price of €25

Additional children under 16: single price of €7

MULTIMEDIA



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Free access to activities and games for children and to the full programme around the exhibition.

Find articles, videos, games and more online at grandpalais.fr. You can also find Henri de Toulouse-Lautrec on Instagram and follow his adventures!

New insight into the time and works of Toulouse-Lautrec

at histoire-image.org

Workshop tour for ages 5-7

Un décor pour un portrait

After the guided tour, children choose a portrait and design a décor for it using Toulouse-Lautrec's palette.

Duration: 90 min. Price: €8

Children's workshop, for ages 8-11

En haut de l'affiche

After the guided tour, children are invited to design a poster using the artist's different techniques (drawing, pastel or print).

Duration: 2 hrs. Price: €10

DISABLED

French sign language tour

Accompanied by a signing deaf speaker, rediscover all the facets of Toulouse-Lautrec's talent.

Duration: 2 hrs. Price: €7 for disabled card holders. Price for assistants: €10

Audio description tour for the blind and visually impaired

Accompanied by a tour guide, discover the exhibition through a selection of translated works on embossed boards; then return to the exhibition rooms.

Duration: 2 hrs (1 hr in the room, plus approx. 1 hr for the exhibition).

Price: €10 for each disabled card holder and free for their assistant

Audioguides

Free visit of the exhibition with Audio description (en) on the Grand Palais mobile application (Google Play, Appstore)

tinyurl.com/appligrandpalais

PUBLICATIONS

EXHIBITION CATALOGUE

Under the direction of Stéphane Guégan, 216 x 288 mm, 352 pages, 261 images, €45

EXHIBITION ALBUM

By Danièle Devynck, 288 x 432 mm, 24 pages, 40 illustrations, €6

EXPO

By Danièle Devynck and Stéphane Guégan, 162 x 216 mm, 304 pages, 220 images, €18.50

THE EXHIBITION FILM

Racing through life - Toulouse-Lautrec, 52-minute

documentary by Grégory Monro, co-produced by CFRT Productions, the Rmn - Grand Palais and Arte France.

Broadcast on Arte. Available on DVD (€14.90) in French, English, German, Deaf and hearing-impaired. Available as a download on VID (ArteVod and iTunes).

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GRECO

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This retrospective is the first major French monographic exhibition dedicated to the genius Greco. Rediscovered by the European avant-gardes in the late 19th and early 20th centuries, his ardent and electric work fused tradition and innovation with a humanist spirit, at the dawn of the Golden Age.

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11 September 2019 › 16 February 2020

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9 October 2019 - 27 January 2020

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During the autumn half term holidays from Saturday 19 October to Saturday 2 November 2019: open every day, except Tuesdays, from 10 am to 10 pm

During the Christmas holidays from Saturday 21 December 2019 to Saturday 4 January 2020: open every day, except Tuesdays, from 10 am to 10 pm

Closed on Friday 25 December 2019

Planned early closure at 8 pm on Wednesday 9 October 2019

Planned early closure at 6 pm on Thursday 10 December and Thursday 7 November 2019

This exhibition is supported by ING, MAIF and Fondation Louis Roederer.



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