

ABOUT THE EXHIBITION PROGRAMME

Daily (inside the exhibition)

- Continuous screening:
- **Documentary: "Géographie dans la région de Massiges"**. Reconstitution of life in the trenches during and at the end of the Great War. Gaumont Pathé archives (Jérôme Seydoux-Pathé Foundation).

Sunday 18th March

- **Concert: "Musique française à l'heure de la Troisième République"** presented by Alter duo, with works by Saint-Saëns, César Franck, Jules Massenet, Gabriel Fauré, Maurice Ravel, Edouard Nanny and Reinhold Glière.

Palais Lumière Auditorium, 5pm. €16/ €13 (reduced rate). Includes a tour of the exhibition during public opening times. Tickets and bookings on sale at the Reception Desk.

Friday 30th March

- **Conference: Jules Adler between modernity and academicism** presented by Amélie Lavin, Heritage Conservation Officer, Director of the Musée des Beaux-arts in Dôle and Exhibition Manager. A second-generation naturalist painter, Jules Adler had a successful career in Paris with a body of works which were at the same time original, modern and academic. As a humanist, he devoted his interest to the "humble".



Palais Lumière Auditorium, 7.15pm. Free of charge (sponsored by Les Amis du Palais Lumière).

• Themed tours

- **Sunday 11th March, 22nd April and 6th May:** tours with readings from the great works and worker-themed quotes.

Palais Lumière, 4pm-5pm. Entry ticket additional €4 (admission by reservation only. Book at the Reception Desk).

- Monday 5th and Tuesday 6th March at 5pm: free guided tours open to primary and secondary school teachers.

Workshops

• Children's workshop (ages 6-12)

- **Saturday 10th March: "Manifesto"**, express yourself and reveal yourself through drawings or texts.

• Youth workshop (ages 11-17)

- **Saturday 17th March: "Et après...?"**, drawings from your imagination. Conducted by Sonia Laden, independent artist (2, rue Nationale in Evian).

• Family workshop (from age 3)

- **Saturday 24th March: "Ça grouille de monde"**, draw Adler's characters and reproduce them again and again.

- **Saturday 14th April: "Créez son auto-pan-tin d'antan"**.

Palais Lumière, 10h-12am. Includes a short tour of the exhibition (30 minutes) before the workshop begins. Register at the Reception Desk: €5 / child, €8 / adult.

• Intergenerational workshop

- **By appointment only: "Ça grouille de monde"**, available to schools and retirement homes.

Palais Lumière. €55 / class. 2hr workshop preceded by a short tour of the exhibition (30 minutes), by appointment only: dial 04 50 83 10 19 or email courrier@ville-evian.fr

• Adult workshop

- **By appointment only: "Manifesto"**, create a manifesto inspired by political or artistic demonstrations from the late 19th / early 20th centuries.

Palais Lumière. Workshop preceded by a short tour of the exhibition (30 minutes). Book at the Reception Desk (minimum of 5 people): €8 /adult

During school holidays (ages 6-12)

Tuesday 10th, Wednesday 11th, Tuesday 17th and Wednesday 18th April

"La petite fabrique", make a self-portrait, Adler style.

Palais Lumière, 2-4pm. 2-day workshop (2hrs per day) preceded by a short tour of the exhibition (30 minutes). To book dial 04 50 83 15 90: 8 € / child for 2 days.



Joies populaires, 1898, Oil on canvas © Musée des Ursuline, Macon © ADAGP, Paris, 2018.

Paris vu du Sacré-Cœur, 1936, oil on canvas © Centre national des arts plastiques, Paris. On deposit at the Musée des Beaux-arts in Dole © ADAGP, Paris 2018.



Visit

Palais Lumière Evian (quai Albert-Besson).

Open daily from 10am-7pm (Monday 2pm-7pm) and national holidays.

Tel. +33 (0)4 50 83 15 90 / www.palaislumiere.fr Find the Palais Lumière on [facebook](#)

Exhibition Manager: **Amélie Lavin**, Heritage Conservation Officer, Director of the Musée des Beaux-Arts in Dole, **William Saadé**, honorary chief heritage curator.

Prices

• Adults

- Full price: €10
- Combined with the "Evian mondain, l'Âge d'or du thermalisme" exhibition (7th April to 4th November) at la Maison Gribaldi: €1 discount on entry tickets
- Commentated tour for individual visitors: additional €4 per ticket. Every day 2.30pm
- Themed tours: additional €4 per ticket. (See "About the Exhibition Programme" for details)
- French-English audio-guides: additional €4 per ticket

• Children / family tickets

- Free: under 16
- Reduced price: €8 students, large families, members of the 'Petit Léonard' club
- Discovery trail: Every Wednesday 4pm. Children under 10 accompanied by their parents go free. Adults: €8
- Palais Lumière Game: a fun way for children between 6 and 12 to visit the exhibition. Pick up a free booklet at the Reception Desk
- Educational workshops: €5 per child/teenager per workshop, €8 per adult. See "About the Exhibition Programme" for details
- Workshops and school holiday sessions: €8 for 2 days. See "About the Exhibition Programme" for details

• Groups

- Reduced rate: €8 (groups of at least 10 people)
- Commentated tours (prior booking required): 04 50 83 10 19 / courrier@ville-evian.fr, €55 per group of 10 to 25 people, in addition to the entry ticket

• Schools / teachers

- Free: groups of schoolchildren
- Tour with commentary (prior bookings only): 04 50 83 10 19 / courrier@ville-evian.fr, €55 per group of 10 to 30 pupils

- Educational workshops: €55 per group. Also available to schools, Community youth clubs, holiday camps. See "About the Exhibition Programme" for details
- Educational material online at www.ville-evian.fr

• Preferential rates (on proof of eligibility)

- Free for UDOTSI & Léman sans frontier members and journalists
- Reduced rate: €8 job-seekers, disabled, C.E. leisure card holders, CNAS, GIA 'Pass Région', Thonon tourist pass, 'Visite de ville' tickets from Evian tourist office, guests from partner hotels and tourist accommodation, members of the city's multimedia library and swimming pool, les Amis du Palais Lumière and members of the Amis du Louvre Society.
- 50 % discount on full or reduced-rate tickets for holders of the 'City of Evian' large family card (on proof of eligibility)
- 30 % discount on exhibition tickets for ticket holders from Fondation Pierre Gianadda in Martigny.

• Partner rates

- "Les Salons d'Emilie": Purchase of a concert ticket to "Les Salons d'Emilie" organised by the Association Terres musicales at the Palais Lumière entitles you to one reduced-rate ticket to the exhibition and vice-versa.
- Exhibition catalogue: co-edited by the Palais Lumière and Editions Silvana editoriale, On sale in the gift shop: €25

Tickets on sale at the exhibition Reception Desk
Online ticket sales: www.evian-tourisme.com
Tickets on sale via the FNAC network and online at www.fnac.com
CGN sales points (boats and ticket offices)



At La Maison Gribaldi

- 7th April – 4th November
- "Evian mondain, l'Âge d'or du thermalisme".

At the Fondation Pierre Gianadda

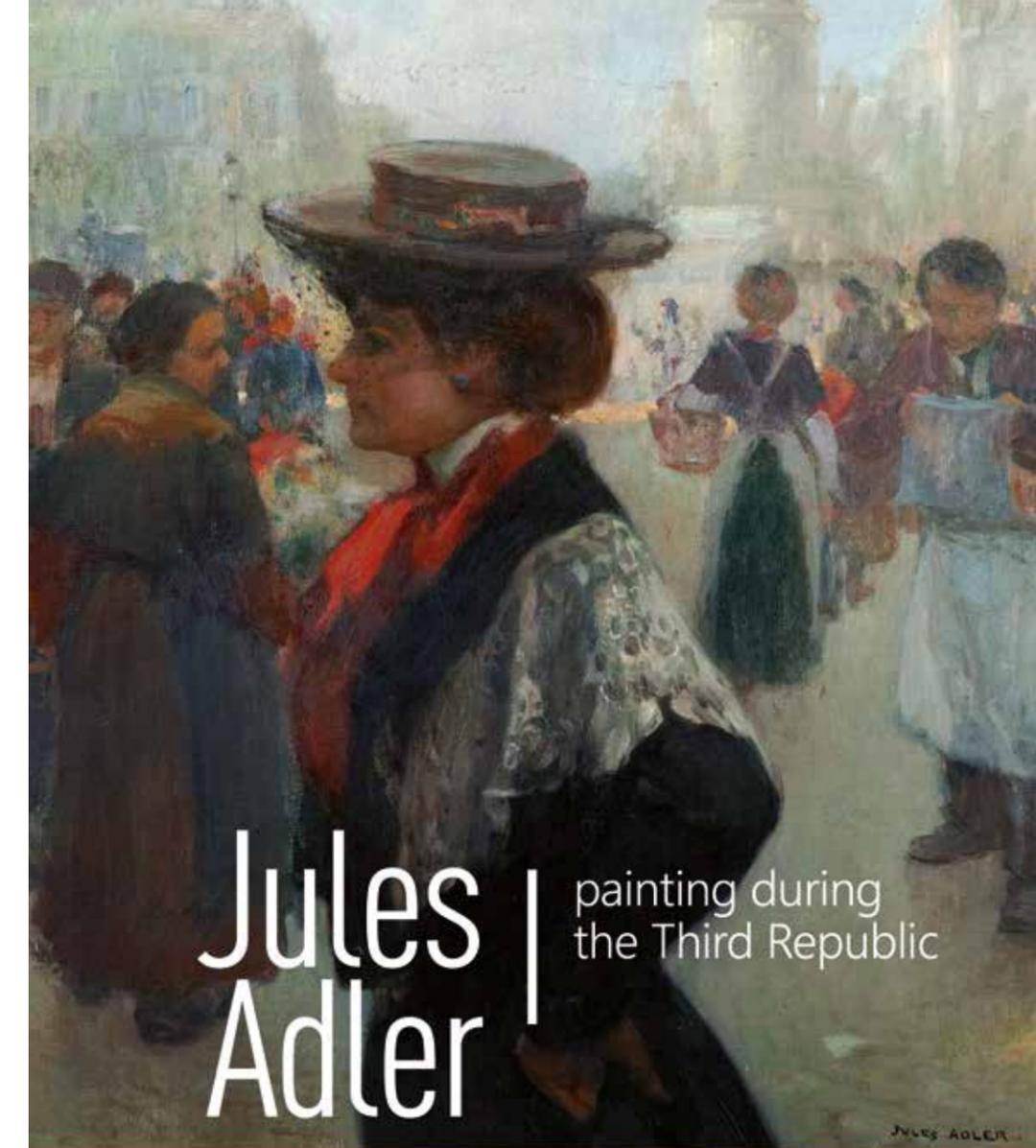
- Until 10th June
- "Toulouse-Lautrec – A la Belle Epoque, French cancons".

Coming up in 2018

At the Palais Lumière

- 30th June – 7th October 2018
- "Picasso, l'atelier du Minotaure" as part of the "Picasso-Méditerranée" project, an initiative from the Musée national Picasso-Paris.

Jules Adler, Le Trottoir, 1903. Oil painting on canvas © Musée des beaux-arts in Reims © ADAGP, Paris 2018.



Jules Adler | painting during the Third Republic

Jules Adler

3rd March-21st May 2018
Palais Lumière Evian



The second-generation naturalist painter Adler left us a complex body of works which sits between modernity and academicism. Between 1892 and 1908 as painter of the “little people” of Paris, he chose a resolutely sombre palette to paint scenes of social deprivation and a brighter palette when he occasionally painted more light-hearted subjects, festivals or small tradesmen. Between 1908 and 1910, the painter of urban and social struggles was gradually succeeded by the humanist painter who now portrayed “humble folk” rather than deprivation and who rediscovered the countryside, a shift which would become permanent after the turmoil of the Great War.

Becoming an artist

Jules Adler displayed a talent for drawing from a very early age and his first ambition was to become a teacher. When his family moved to Paris in 1882, he enrolled at the École Nationale des Arts Décoratifs, and then at the Académie Julian. Having decided to become a painter, he ultimately went to train at the École des Beaux-Arts in 1884. His *La Transfusion du sang de chèvre* (Blood Transfusion from a Goat) in 1892 was his first commissioned work. The canvas was accepted at the



Salon and attracted the interest of a number of art critics; it was this critical success which launched the young artist's career.

Luxeuil and the Franche-Comté

Although Adler formed firm friendships at the Académie Julian, certain political figures from the Franche-Comté region remained staunch allies and would form his true institutional support group. This support led to the creation of the Musée Adler in 1933 and then the commissioning of a series of decorative features for the Luxeuil thermal baths. Six canvases – five of which can still be seen today – were created between 1939 and 1945.

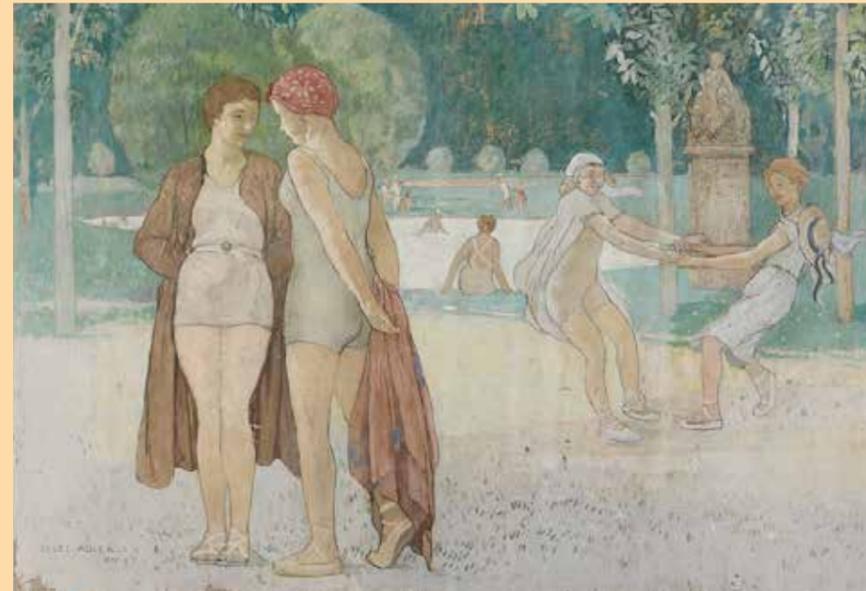
History painter?

His keen interest in portraying ordinary people, combined with his academic training, prompted Adler to turn his hand to history painting. *La Grève au Creusot* (Strike at Le Creusot), which he painted in 1899, reflects the social tensions which were brewing in the steelworks of Le Creusot at the time. Not only is the canvass successful in documenting a contemporary event, but it also gives it a universal significance. However subsequent attempts to embody history were unsuccessful in achieving such symbolic importance and after *L'Armistice* (The Armistice) in 1918, he refrained from painting world events.

Mining country

Adler, a keen reader of Zola and admirer of the sculptor Constantin Meunier, travelled to Belgium in 1901 to paint “the Black

La Transfusion du sang de chèvre, 1892. Oil on canvas © Musée d'histoire de la médecine, université Descartes, Paris © ADAGP, Paris 2018.



Decorative features at the thermal baths of Luxeuil-les-Bains, 1939. Oil on stretched canvas. *Chaîne thermale du soleil*, thermal baths of Luxeuil-les-Bains © ADAGP, Paris 2018.

La Grève au Creusot, 1899. Oil on canvas. Musée des Beaux-Arts in Pau © ADAGP, Paris 2018.



Le Marchand de journaux, 1930. Oil on canvas © Musée de la Tour des Echevins, Luxeuil-les-bains. Country” as it was known. The painter does not denounce the situation, he simply depicts it, adopting a critical attitude toward the ideology of progress and emancipation through work; the miners are tiny figures swamped by the vast landscapes of the Hauts-Fourneaux (the blast furnaces) and crushed by their monumental size.

The Streets of Paris

Adler lived in Paris and painted its small tradesmen, and a rather joyful, colourful rendering of life in the capital, the atmosphere and extravaganza of the city. However life in Paris was not all light-heartedness and jollity. The city's streets were also populated by strange characters such as *Le Marchand de jour-*

naux, (Newspaper seller) for whom Adler swapped his bright colour palette for dark hues. This figure, half-merchant, half-tramp, reveals the dark side of the city.

Adler's travels

In 1900, Adler began travelling around France to capture its distinctive regional features, faithful to the naturalist project which assumed that humankind is subject to determinism at both a local and social level. But his regionalism was essentially humanist, it was the men, women and children who interested him. So, avoiding the traditional stereotypes, he painted men in their landscapes and took great care in capturing the light and colours. This is the same approach he employed in his Mining Country paintings, but in this case, it is not so much the social question as the observation of the environment and human nature which is the artist's focus.

Deuil en Limousin, 1930. Oil on canvas © Musée de la Tour des Echevins, Luxeuil-les-Bains.



The Great War (1914-1918)

In 1914, Adler and his wife set up a canteen for struggling artists which they ran for four years, thus helping the war effort from Paris. In 1917, he undertook an assignment as a war artist in Verdun. Positioned just behind the front line, Adler took photographs and drew sketches of the landscapes which showed the harsh winter conditions, the barbed wire, the trees shattered by shell fire, but also focused on the soldiers at rest, casualties and prisoners.

Vagrants

The vagrant is the painter's alter ego: like the artist, he wandered all over France. The figure of the vagrant provided Adler with the opportunity to espouse a style of painting which celebrated man's harmony with nature, a style which was bright, colourful and serene – a far cry from the horrors of war, and a far cry from the social deprivation of the city.

The working class

Painter of Joies populaires (Working-class pleasures) and Chemineaux (Vagrants), Adler also focused on the working class and social deprivation. Although he sometimes portrayed men and women hard at work, he often chose to paint them wandering the city streets, in a Paris that seems to be swallowing them up. Here, Adler's naturalism is akin



Le Chemineau, la Chanson de la grand-route, 1908. Oil on canvas © Musée d'Orsay, Paris. On deposit at the Musée de la Tour des Echevins, Luxeuil-les-bains.

to Zola's and forms part of an artistic and social project which began in 1906 with *La Soupe des pauvres* (The soup kitchen). This painting, one of his major works, earned Adler the nickname of “the painter of the humble”.

This exhibition is a co-production between the Musée des Beaux-Arts in Dole and the Musée de la Piscine de Roubaix. It has been classified 'of national interest' by the Ministry of Culture / Direction générale des patrimoines / Services des musées de France