

ILLUSTRATING THE EXHIBITION PROGRAMME

Sunday 4 December

• **Concert for piano for four hands with Caroline Delcampe and Emilie Couturier**, on the theme of musical caricature.

- *Hungarian Rhapsody n°2*, Franz Liszt
- *Morceaux en Formes de Poire*, Erik Satie
- *The Sorcerer's Apprentice*, Paul Dukas
- *5th Symphony*, Beethoven (piano version for four hands and conductor)

- Extracts from *The Carnival of the Animals*, Camille Saint-Saëns

Palais Lumière Auditorium, 5 p.m. €16 / €13 (discounts). Includes a visit to the exhibition during public opening hours. Tickets and reservations at reception.

Friday 18 November

• **Conference “The caricaturists, the missing link in the history of the poster”**

(in French) presented by Réjane Bargiel, head curator for the advertising collections at Les Arts Décoratifs, Paris.

Palais Lumière Auditorium, 7 p.m. Free (funded by patronage from the Friends of the Palais Lumière).



Saturday 19 and Sunday 20 November, Saturday 17 and Sunday 18 December

• **Literary museum visit: “From the pen to the paintbrush, figures of politically committed artists”** (in French)

From The Raft of the Medusa to Guernica, art has often taken up history-making events. A chance to hear from politically committed artists during this visit to the exhibition.

Palais Lumière, 4 p.m. €4 in addition to admission (minimum 5 people)

Workshops

Workshops for children (ages 6-12)

Saturday 12 November “Your head like a pumpkin”: how can a face be transformed into a vegetable or a fruit?

Saturday 19 November “Quite simply”

simplifying shapes with large areas of colour in the style of artists from the period.

Saturday 26 November “A tone above”: exaggerating the features of a portrait, letting your imagination express itself.

Palais Lumière, 10 a.m. to midday. Workshop preceded by a short visit to the exhibition (30 mins). Sign up at the reception: €5 per child.

Family workshops (3 years old and over)

Saturday 3 December: “Your head like a pumpkin” 10 a.m. to midday.

Saturday 17 December: “One ‘Flottin’ may be hiding another”, constructing an ephemeral character and photographing it.

Palais Lumière, 2 to 4 p.m. Workshops preceded by a short visit to the exhibition (30 mins). Sign up at the reception: Children: €5 Adults: €8

Writing workshop (for disabled & able-bodied adults and teenagers)

Reservation required: “The commitment to words”

From the Surrealist Manifesto in 1928 to the famous Outrage! by Stéphane Hessel, writing manifestos is at the heart of civic and artistic life. So go ahead and write, express yourself!

Palais Lumière Workshop preceded by a short visit to the exhibition (30 mins). Sign up at the reception: €5

Holiday courses

Tuesday 20 and Wednesday 21, Tuesday 27 and Wednesday 28 December

“Exaggerations and play on words”: creation of a poster

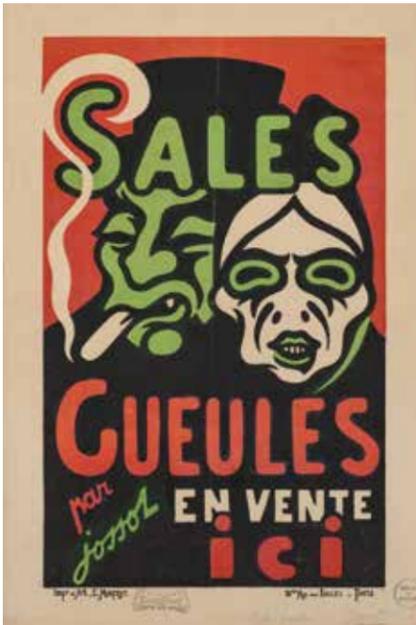
Palais Lumière, 2 to 4 p.m. Workshop preceded by a short visit to the exhibition (30 mins). Reservations on 04 50 83 15 90: €8 per child for the two days.



Adrien Barrère, illustration, *Professors from the faculty of medicine*, 1904. Colour lithograph



Alfred Le Petit, Affiche, *La Révision*, vers 1888. Colour lithograph.



Henri-Gustave Jossot, Poster, *Sales Gueules*, 1896. Colour lithograph

All works: © Collections of Les Arts Décoratifs

Practical information

Palais Lumière Evian (quai Albert-Besson).

Open every day from 10 a.m. to 7 p.m. (Monday 2 to 7) and on Friday 11 November.

Closed on 25 December and 1 January.

Tel. +33 (0)4 50 83 15 90 / www.ville-evian.fr / Follow the Palais Lumière on [facebook](#)

Curation: Réjane Bargiel, head curator for advertising collections at Les Arts Décoratifs, Paris,

Romain Lebel, assistant curator for advertising collections at Les Arts Décoratifs, Paris and

William Saadé, honorary head curator for heritage works.

Prices

• General public

- Adults: €10

- **Dual visit with the exhibition “Mythical Alpine Route”** (until 13 November) at the Maison Gribaldi: €1 discount on admission

- **Guided visits for individual visitors every day at 2.30 p.m.:** €4 in addition to admission price

- **Thematic visits:** €4 in addition to admission price (see details in: “illustrating the exhibition”)

• Young people / families

- Free for children under 10

- **Discounts:** €8 for ages 10 to 16, students and “large family” cardholders

- **Guided family visits:** a discovery visit for children (aged under 10) with their parents, every Wednesday at 4 p.m.

- **“Palais Lumière Game”** (ages 6 to 12): a booklet for a fun visit to the exhibition, available from the reception area

• Groups

- **Discounts:** €8 (groups of at least 10 people)

- **Guided visits on reservation:** 04 50 83 10 19 / courrier@ville-evian.fr, €55 per group of 10 to 25 people, in addition to price of admission

• School groups / teachers

- Free for school groups

- **Guided visits on reservation:** 04 50 83 10 19 / courrier@ville-evian.fr, €55 per group of 10 to 30 pupils

- **Discounts** (proof of eligibility required)

- Free for members of UDOTSI, Léman Sans Frontière and journalists

- **Discounts:** €8 for job-seekers, people with disabilities, C.E. and CNAS leisure cardholders, partner hotels and holiday residences, media library and municipal swimming pool members, the Friends of the Palais Lumière and members of the Friends of the Louvre society

- **50% off admission with “Ville d’Evian” family card** (full or discount prices)

- **30% off admission to exhibitions with a ticket to the Fondation Pierre Gianadda in Martigny**

• Exhibition catalogue:

Published by Les Arts Décoratifs.

On sale in museum boutique: €45



Tickets on sale in the FNAC network and on www.fnac.com And in CGN sales outlets (boats and ticket offices)



La Lune, 1965, 2. June 1867, Portrait of Nadar by André Gil, 46x33cm. Private collection



The Caricature: From the sketch to the street 1850-1918

Exhibition curated by Les Arts Décoratifs, Paris and realised with the assistance of the Ville d’Evian

5 November 2016 - 8 January 2017
Palais Lumière Evian



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SAVOIE

Auvergne - Rhône-Alpes

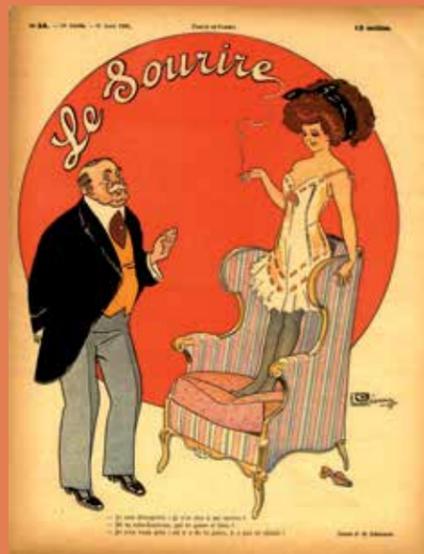
LES ARTS
DÉCORATIFS

The turn of the 20th century marked the end of a golden era in poster art with the disappearance of its great masters, Toulouse-Lautrec, Chéret and Mucha.

The apparent vacuum this created on the walls of Paris until 1918 was filled by press artists and caricaturists, who with their biting wit, masterful concision and visual ellipsis laid the groundwork for the first advertising theories.

Taking over from their 19th-century forebears, these artists – Jossot, Sem, Barrère, Guillaume, Gus Bofa, Rouville, Cappiello – profoundly revitalised poster art and later inspired the French cartoonists Cabu and Wolinski.

Comprised solely of works from the museum's collection, this exhibition explores this little-known period of poster history, showing its close links with the press and political and



Georges Léonnet, *Journal Le Sourire*, 21 août 1909, n° 34. Private collection

economic contexts from 1850, a key moment in advertising history.

Room A – The beginnings of poster caricatures

Before the important movement in favour of press freedom in 1881, such illustrated newspapers as *La Lune*, *L'Éclipse*, *Le Grelot* and *Le Charivari* were already making highly successful use of the talents of draughtsmen in their advertisements.

Room B – A favourable context

In a favourable social and political context (political and financial crises and scandals), illustrated magazines such as *Le Rire*, *Le Courrier Français*, *Le Sourire* and *L'Assiette au Beurre* unearthed new talents.



Jules-Alexandre Grün, *Affiche, Le Sourire*, 1900. Colour lithograph

Room C - Leonetto Cappiello or the renewal of the poster through caricature

For Cappiello (1875-1942), a socialite caricaturist, producing posters “was a completely logical development”.

By transferring his technique of graphic simplification to posters, he embodied the evolution of a changing profession.



Leonetto Cappiello, *Poster, Macaronis Ferrari Opera Paris*, 1904. Colour lithograph



Leonetto Cappiello, *Poster, Remington*, vers 1910. Colour lithograph



Leonetto Cappiello, *Poster, Corset Le Furet*, 1901. Colour lithograph

Room 1 - Gus Bofa (Gustave Blanchot, known as) 1883-1968

Gus Bofa was a caricaturist who worked with a number of newspapers before turning to advertising and setting up his own editorial agency specialised in posters.

Room 2 - Adrien Barrère (Adrien Baneux, known as) 1874-1931

Barrère achieved fame by publishing a series of pictures depicting professors from the Paris faculty of medicine and law school, with 420 000 copies sold in a quarter of a century.

He produced posters for the *Grand Guignol Theatre* and for cabarets, and later went on to be the star poster artist for Pathé cinemas between 1908 and 1914.



Adrien Barrère, *Poster, Mayol*, 1908-1909. Colour lithograph



Albert Guillaume, *I only smoke Nil*, about 1897. Colour lithograph



Henri-Gustave Jossot, *Poster, Guignolet Cointreau*, 1898. Colour lithograph

Room 3 - Two caricaturists working for the printer Camis

Albert Guillaume (1873-1942)

Guillaume was a caricaturist who depicted the figures and customs of Parisian high society. He worked for the poster printer Victor Camis, adapting his characters to a large format and producing about one hundred posters between 1890 and 1910.

Gustave Jossot (1866-1951)

He developed graphic design blending caricatured deformations with decorative distortions. In 1897, he took over from Guillaume at the printer Camis, and began to produce large-scale posters. In his view, “the poster on the wall needs to shout, it has to seize the attention of passers-by in a violent way.”

Room 4 –The dandy and the decorator

Sem (Georges Goursat, known as) (1863-1934)

A popular, feared and important figure in Parisian society. His portraits provide a pantheon

of caricatures of high society from the Belle Époque to the roaring twenties. In his posters, his style moved towards visual simplification with the use of brightly coloured flat tints.

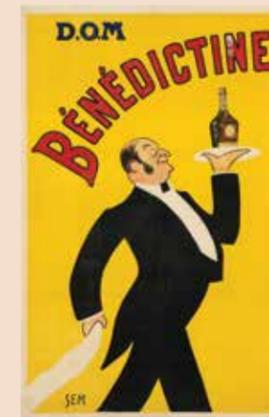
Auguste Rouville (1872-1955)

Auguste Rouville was a draughtsman of ornamental art, and was above all a decorator before being a press artist. His work was inspired by Art Nouveau and is characterised by the violence of contrasts and meticulous typography.

Room 5 –The professional and the all-rounder

Eugène Ogé (1861-1936)

In 1889, when Charles Verneau began producing advertising posters, Ogé, a lithographic worker, helped by his technical mastery and talent, became his virtually exclusive, but anonymous lithographer-draughtsman. In 1894, he was authorised to sign his own work.



Serge Goursat known as SEM, *Poster, Bénédicte*, 1911. Colour lithograph



Auguste Rouville, *Poster, Bluze diamonds*, about 1898. Colour lithograph



O'Galop, *Poster, The kick of the tread, Michelin*, 1905. Colour lithograph

Joë Bridge (Jean Barrez, known as) (1886-1967)

Jean Barrez was an all-rounder with a wide range of interests focused on his talent as a self-taught draughtsman. He had a degree in law and literature, was a renowned fencer and champion rower, and produced his first posters for the theatre and for sports events.

O'Galop (Marius Rossillon, known as) (1867-1946)

He was at first a caricaturist known as “*Professeur Touchatout*” (“Professor Allrounder”) and “*artistronome dessinéateur*” (“artistronomer draughtsman”). In 1898, he invented the character of Bibendum in a magnificent poster for Michelin tyres, opening the way to a career as a poster artist.

The humorists

While caricaturists are the most easily identified press artists, their number also include categories that shifted over time, such as parodists, satirists, fantasy artists, humourists, etc. Like caricaturists, they came up against the limits of what is publically acceptable, and what the recently relaxed censorship might still ban, particularly as regards morals.

The pencil war

Together, the caricaturists turned a new page in the history of the poster, culminating in “the pencil war”, with posters as tools of propaganda aimed at civilians and making an appeal to solidarity and to produce a massive drive to mobilise human and financial resources. These realistic, suggestive, moving or aggressive images blend allegory, irony and stereotypes, calling on anger and hope in turn.

Today

From *La Caricature* to *L'Assiette au Beurre*, from *Le Sourire* to *Le Rire*, from *Tintamarre* to *Trombinoscope*, via *La Lune* and *L'Éclipse*, an immersion in the satiric newspapers and magazines of the second half of the 19th century and early 20th century is especially resonant today. Their commitment and virulence, their violence sometimes, in words and pictures, are still unsettling a century later. And yet the period through which we are living has once again taught us, with great cruelty, the power of humorous pictures and what they can unleash.