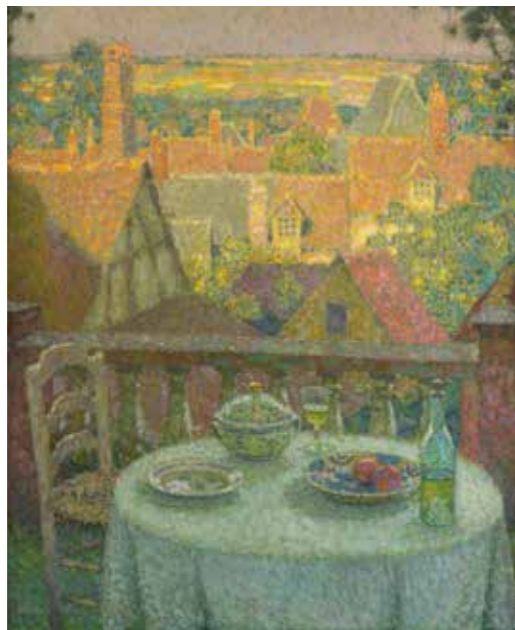


Summer break: Labastide-du-Vert, Gerberoy

Once the private viewing season was over, each artist took his summer break. Martin headed for Labastide-du-Vert in his native south-west France. He himself designed the garden of his house on the hillside in Marquayrol: three ponds, three pergolas, a long trellis and a dovecot-studio overlooking the hill. Le Sidaner went back to Gerberoy, between Picardy and Normandy. On the buried ruins of a medieval castle, he designed a garden featuring single-colour thickets, a white garden, a rose garden and Italian-style terraces. When friends came to admire the changes in his garden, Le Sidaner would say to them with a smile: *"Fourteen centuries of history are sleeping beneath my roses."* Gerberoy became a village of roses. *"He was so happy"*, Martin remembered, *"to show us the beautiful gardens filled with thousands of roses,*

the patterns he had created and which he painted wonderfully for our pleasure and for the pleasure of his numerous admirers".



Henri Le Sidaner
The Table on the Terrace, Gerberoy, oil on canvas, 1930, Private Collection, Photo Luc Paris.

Henri Le Sidaner
The Blue Table, Gerberoy, oil on canvas, 1923, Singer Laren, donated by Anna Singer-Burgh 1956, photo Singer Laren museum.



Henri Le Sidaner
The Sun in the House, oil on canvas, 1926, Paris, Musée d'Orsay, on loan to the Senate, Paris, photo Yves Le Sidaner

Oblivion and renewal

When they died, Martin and Le Sidaner were seen by contemporaries as the last representatives of a gentler Impressionism and an era that was already long gone. They were forgotten in the post-war period, dismissed by historians devoted to the avant-garde. But thanks to the active work of Christie's and Sotheby's, art-lovers in the English-speaking world did not forget them. In the 1970s, the two painters benefited from the return to favour of Symbolism. In the 1980s, they

began to break records. In just a few seasons, their market value was multiplied by ten. The curators of European museums, with many works acquired by their predecessors, organised highly successful monographic exhibitions for them. After six Japanese museums together celebrated their work in 2021-2022, Henri Martin and Henri Le Sidaner are now again united at the Palais Lumière in Evian.

Useful information

Palais Lumière Evian (Quai Charles-Albert Besson).
Open daily 10am - 6pm (Monday, Tuesday 2pm - 6pm) and on public holidays in France and Switzerland. (Closed on 25th December and 1st January).
Open Tuesdays from 10 am to 6 pm during school holidays.
Tel: 33 (0)4 50 83 15 90 / www.palaislumiere.fr
Scientific curator: **Yann Farinaux-Le Sidaner**
Head curator: **William Saadé**

Prices

- Standard: €9
- Concessions: €7 (for details on discounts, visit www.ville-evian.fr)
- Free for under 16s
- 50% off admission (standard or concessions) on presentation of the City of Evian "Avantages" card
- 30% off admission to exhibitions on presentation of a ticket for the Pierre Gianadda Foundation in Martigny and vice versa

- Guided tours for individual visitors every day at 2.30 (plus 4 pm on Saturday and Sunday): €4 plus price of admission.
- Exhibition catalogue available from the gift shop: 264 pages (around 600 works reproduced). Published by Monelle Hayot. €39

Tickets:

- From the exhibition reception.
- On ville-evian.tickeasy.com.
- From CGN outlets (boats and ticket offices)



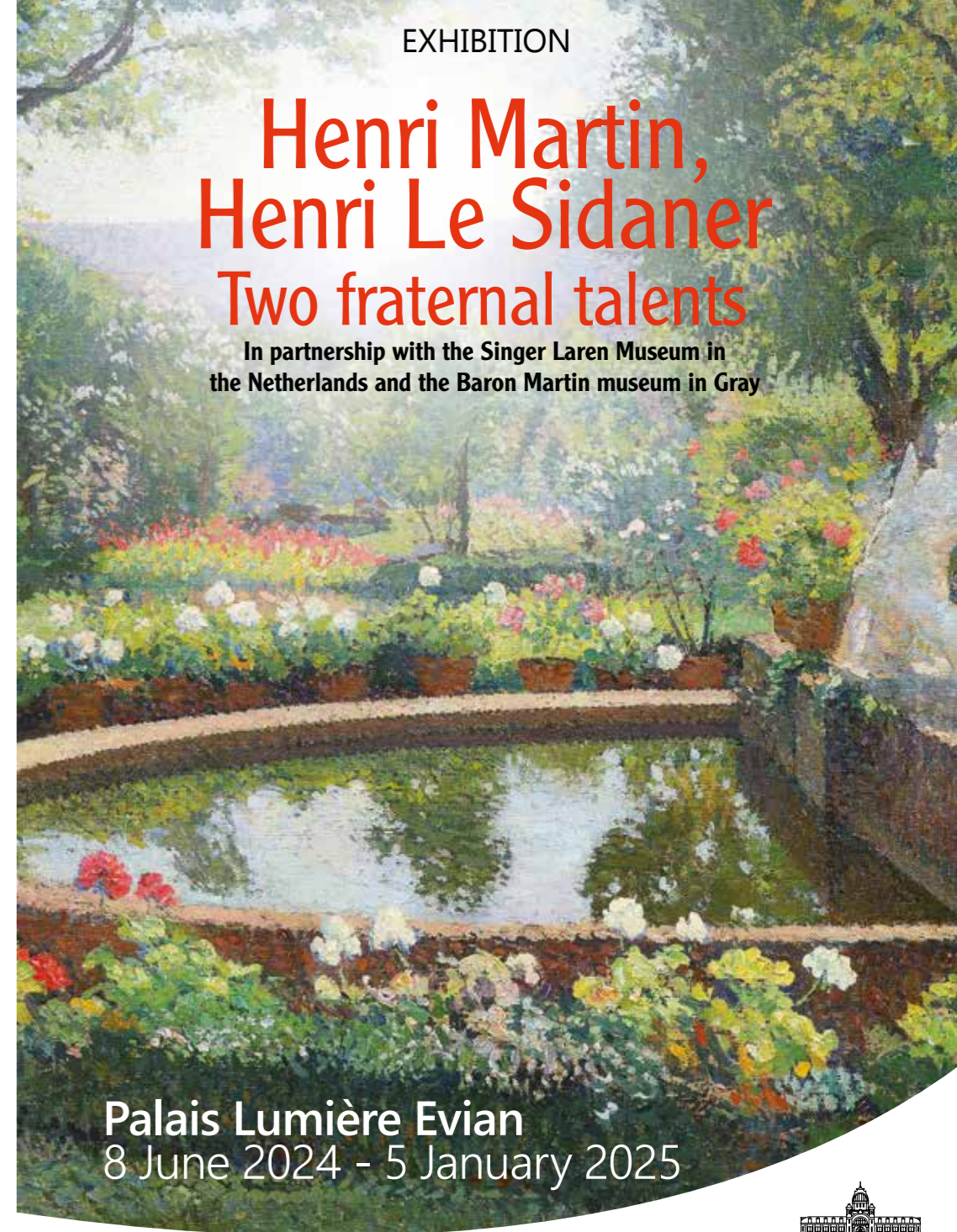
Henri Martin,
Collioure, oil on canvas, Private Collection, photo Maket Expert photographic archives.

COMING SOON

At the Palais Lumière
18 April 2025 – 4 January 2026
Effervescent Artistic Visions from Paris to Brussels, 1880-1914, the Willem Russel collection

At the Pierre Gianadda Foundation in Martigny
12 July – 19 November 2024
Cézanne – Renoir
In partnership with the Orangerie and Orsay Museums

Henri Martin, The pond at Marquayrol, oil on canvas, Pierre Bastid collection, Paris (photo Galerie Alexis Pentcheff)



EXHIBITION

Henri Martin, Henri Le Sidaner

Two fraternal talents

In partnership with the Singer Laren Museum in the Netherlands and the Baron Martin museum in Gray

Palais Lumière Evian
8 June 2024 – 5 January 2025

Henri Martin et Henri Le Sidaner were seen throughout their careers as two fraternal talents. When one was mentioned, the other immediately came to mind: "Our natures were somewhat different," confessed Henri Martin, "but our visions of art ran in parallel." When they first met in April 1891, Martin had, unlike Le Sidaner, already won recognition as a painter, from the Fine Arts School in Toulouse to the Paris Salon, collecting several awards and medals. Martin warmed at once to the personality of his new friend, who was two years younger. Le Sidaner, too, had a gift for friendship, while expressing himself with restraint in refined language. Henri Le Sidaner was born in faraway Mauritius, where his father, a long-distance captain, had sailed from Saint-Malo. But Henri grew up in Dunkirk. From 1885, he lived in the port of Etaples, on Canche Bay, in a small colony of artists and

nature-lovers, and sought his vocation in the gentle light of northern France.

From Symbolism to Intimism

Le Sidaner first visited Italy four years after Martin, with the help of a grant from the Salon in 1891. The traditional stay in the country with all its many wonders helped to light their way: "After seeing Italy," confessed Martin, "I painted with love." Their admiration for the Italian Primitives of the Quattrocento paved the way towards Symbolism. They were enraptured by music and poetry, but still had a love of nature. They celebrated the masters, Corot, Courbet, Manet, Whistler and Puvis de Chavannes, before discovering the Impressionists. Like the Impressionists, both painters followed their own roads. Martin and Le Sidaner were among the leading figures in the Intimist movement, which had not yet been given this name, but reigned

Henri Le Sidaner *On the Dunes, Etaples*, oil on canvas, 1888, Private Collection, photo Yves Le Sidaner.



supreme during the Belle Époque, replacing the old masters of Academicism, who no longer had any defenders, and still outweighed the avant-garde, which was later to sweep the board. Our artists respected the truth of appearances, striving to reproduce the light, poetry and tenderness of their subjects, "the inti-

mate sense of the spectacle of life", as Camille Mauclair saw it. In this way, they established a real complicity with their viewers, leading them to be described as Intimists.

Glory

Once they had found their way, Martin and Le Sidaner always had the support of the public, critics, gallery owners and the administration. They continually exhibited together, even though Martin stayed true to the Salon of French Artists, while Le Sidaner joined the Salon of the National Fine Arts Society, home to the Intimist school. In 1900, they took part in setting up the New Society of Painters and Sculptors, which became the most famous and most representative artistic fraternity during the Belle Époque. Both artists were invited to all the international art exhibitions. After visiting Bruges, Le Sidaner focused on contemplating old cities, while Martin continued to produce large-scale paintings.

Henri Martin *Young Girl Seated*, oil on canvas, City of Reims Fine Arts Museum, photo C. Devleeschauwer.



Henri Martin *The Pavers*, oil on canvas, about 1925, Private Collection, photo Maket Expert photographic archives.



He was seen as the great monumental painter of his generation. Their respective styles had gradually acquired a more personal touch, without following the orthodoxy of Divisionism advocated by the followers of Seurat. Martin and Le Sidaner became icons of French art, among the most highly praised artists in France and abroad, especially in the United States.

Henri Le Sidaner *Grand-Place, Brussels*, oil on canvas, 1934. Singer Laren museum, donated by Anna Singer-Burgh 1956, photo Singer Laren museum.



Henri Martin *Regrowth*, oil on panel, 1910, Private Collection, photo Maket Expert photographic archives.



Henri Martin *The Pond*, oil on canvas, about 1908, Pierre Bastid Collection, Paris, photo Alexis Pentcheff Gallery



Henri Le Sidaner, *La Treille (vine arbour), Lake Maggiore*, oil on canvas, 1909, Musée de la Cour d'Or - Eurométropole de Metz, photo Museum of Fine Arts, Metz