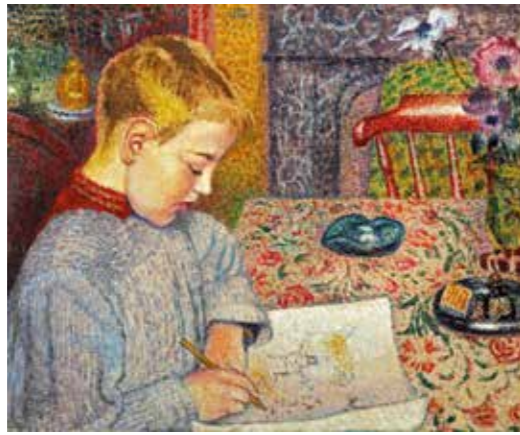


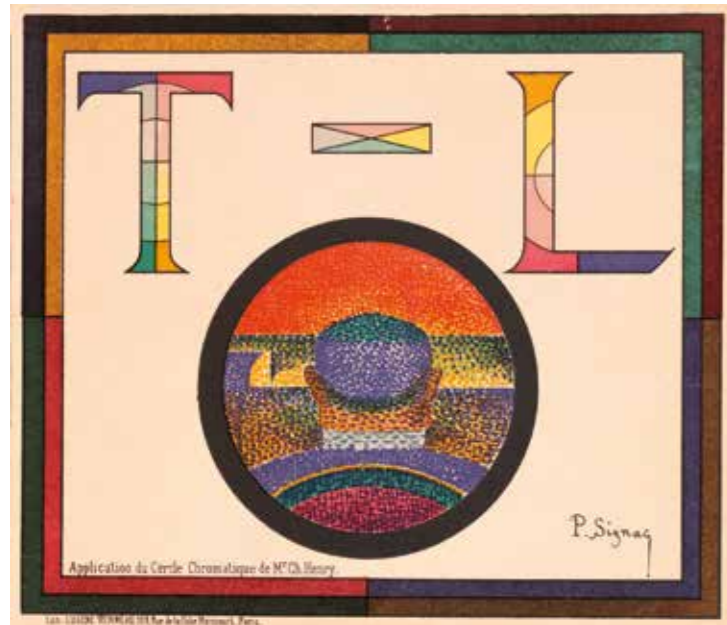
Neo-Impressionism

Neo-Impressionism combined two trends: Pointillism and Divisionism. It was concerned mainly with exploring light and colour according to a scientific approach, resulting from research into optics and mathematics. Maximilien Luce and Paul-Edmond Cross were the major figures in the movement, but it was Paul Signac above all who brought it wider recognition.



Georges Lemmen, *Jacques Drawing*, undated, oil on wood, private collection

Paul Signac, *Application of Mr. Charles Henry's Chromatic Circle*, 1888, lithograph on paper illustrating the programme for the 4th evening at the *Théâtre Libre*, private collection



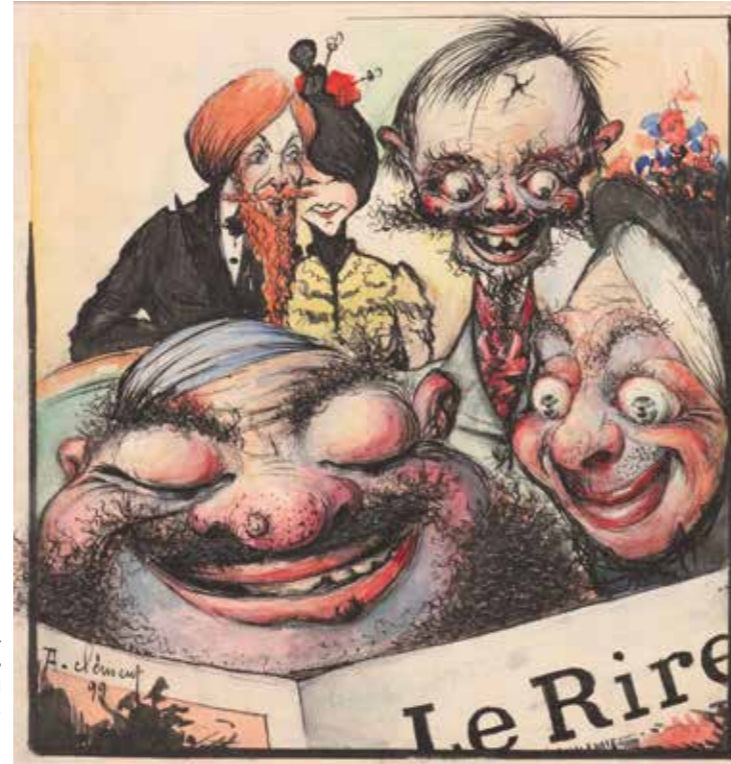
attention because of the large number of artists who stayed there. One of the most famous of them was Paul Sérusier, who was joined by Emile Bernard and Paul Gauguin in 1888. The Pont-Aven School later gave rise to several different styles of painting, ranging from Synthetism to Post-Impressionism.

Les Vingt

The Cercle des Vingt ("The Twenty" or Les XX) was an independent Belgian group created in 1883 and which split in 1893. "Les XX" were closely linked to the Parisian avant-garde and with its work on light. Its most famous artists included Theo van Rysselberghe and Fernand Khnopff.

The Portrait

The triumph of the Industrial Revolution helped to foster the caricature. These negative portraits exaggerated physical features for satirical reasons. Caricature can be found among artists and illustrators in Montmartre such as Toulouse-Lautrec and the anti-establishment group, the Incoherents. They sought to escape from the static criteria and idealistic stylisation of academic art in favour of new visions, including distortions and exaggerations of the human face, thus bringing humour, satire and parody into the world of fine arts.



Armand-Lucien Clement, Cover for the magazine *Le Rire*, 1896, pencil and watercolour on paper, private collection

Useful information

Palais Lumière Evian (Quai Charles-Albert Besson).

Open from Wednesday to Sunday 10am-6 pm, Tuesday 2-6 pm (10 am-6 pm during school holidays) and on public holidays (closed on 25 December and on 1 January)

Tel: 33 (0)4 50 83 15 90 / www.palaislumiere.fr

Consultant curator and catalogue editor: **Phillip Dennis Cate**, director emeritus of the Jane Voorhees Zimmerli Art Museum and independent curator.

Curator: **William Saadé**, curator emeritus, artistic advisor for the Palais Lumière
Exhibition design: **Ignasi Cristià**

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
- Ticket combined with admission to the Maison

- Gribaldi: €1 off
- Guided tours for individual visitors from Tuesday to Friday at 2.30 pm and on Saturdays and Sundays at 2.30 and 4 pm: €4 in addition to price of admission.
- Exhibition catalogue on sale from the shop: €39 300 pages (about 370 reproductions). In Fine - Editions D'Art, Paris

Tickets:

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



Charles Maurin, *Chastity*, about 1892, oil on canvas, private collection

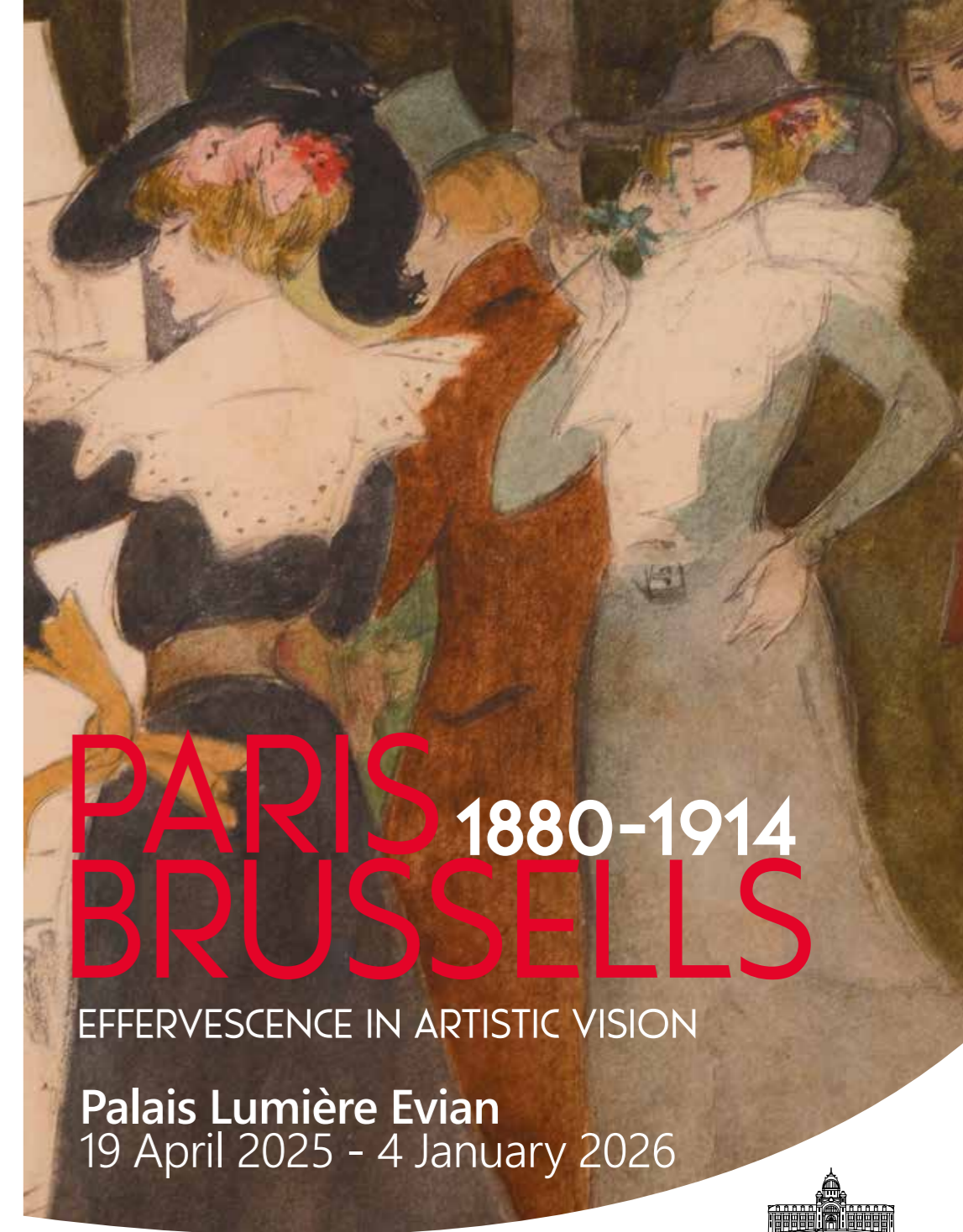
COMING SOON

At the Palais Lumière
7 February – 25 May 2026
The Heirs of Hodler

Links and divergences within Swiss modernity

At the Pierre Gianadda Foundation in Martigny
14 February – 8 June 2025
Francis Bacon. Human Presence.

All photos : Michiel Elsevier Stokmans



Georges Bottini, *Sagot's Window Display*, 1898, watercolour on paper, private collection

Dive into the creative effervescence of the late 19th and early 20th centuries in this exceptional exhibition bringing together almost 400 works of art from a rare and fascinating private collection. The selection of paintings, drawings, watercolours, etchings, posters, books and illustrated magazines, the work of famous or lesser-known artists, is an invitation to explore an exciting artistic and sometimes little-known period.

The collection was patiently brought together in a period of over 25 years by a great lover of art. It provides a panorama of European art and shows the close links between artists in Paris and Brussels during a period of daring and innovation.

More than just an exhibition, this is an invitation to rediscover all the cultural effervescence of a rapidly changing era.



Georges De Feure, *The Gardens of Armida*, 1897, water-colour on paper, private collection



Léon-François Comerre, *Miss Achille Fould in Japanese Dress*, undated, oil on canvas, private collection

Japonisme

From 1868 with the arrival of the Meiji era, Japonism exercised a strong influence on painters and engravers through the use of new colours, drawings, patterns and page layouts. It has a deeply impact on Impressionism, Art Nouveau and the decorative arts. It marked a radical artistic break with the past, far removed from the exoticism of the Oriental influences that were still in vogue among academic circles in the late 19th century.

Art Nouveau

Art Nouveau found inspiration in nature as expressed through the predominance of curves. The movement was also part of a movement reacting against the assertive power and associated dehumanisation of industrial societies. It was an interpretation of the spirit of the Belle Epoque with the aim of being accessible to all. Eugène Grasset, Alphonse Mucha and Carlos Schwabe were its main representatives.



Pierre Vidal, *Cover for Life in Montmartre*, lithograph on paper, 1897, private collection

Paris and its countryside

In the late 19th century, Paris was seen as the City of Light. Its landscapes, along with its roguish and often scandalous aspects were very popular themes in the work of many artists. At the same time, the distant suburbs, with their green, peaceful scenery, far removed from the hustle and bustle of city life and the squalid outskirts, were another source of inspiration.



Henri Rivière, *Swan Island*, about 1900, pastel on paper, private collection

Symbolism

Symbolism sought to depict a world beyond appearances, where the artist acted as a guide aiming to convey the message in paintings or in any other artistic format. Symbolists were interpreters of the course of human life as expressed in the passions of love, spirituality and the fear of death. This conception of the world found pictorial expression in suggestion, the unfinished and in mystery.

Montmartre

Montmartre epitomised entertainment and a chance to mingle with the lower depths, but was also home to a large community of painters, sculptors and draughtsmen. Many artists lived at the foot of the hill of Montmartre. They worked in their studios and met up in cafés, sharing their ideas and playing a decisive part in the renewal of art in opposition to academic art as promoted by official institutions.

The Nabis

Maurice Denis skilfully summed up the nature of the Nabis movement: "A reminder that a picture - before being a war horse, a nude woman or an everyday event - is essentially a flat surface covered with colours put together in a certain order". Pierre Bonnard and Edouard Vuillard brilliantly embodied this conceptual approach in their paintings.



Henri Gabriel Ibels, *At the Circus*, 1893, lithography, private collection

Alphonse Osbert, *Evening Dream*, 1901, oil on canvas, private collection

Henri Gabriel Ibels, *Modern Mother*, 1893, oil on canvas, private collection

