

## Through the Pages

Alongside the mass publication of illustrated books, the last third of the 19th century saw a boom in artists' books and bibliophiles' books, linked to the revival of craftsmanship, the breaking down of barriers between the fine arts and the decorative arts, and the Symbolists' aim to achieve correspondences between the arts. Félicien Rops, a driving force in the renewal of the engraving, illustrated Mallarmé's work. Armand Rassenfosse was inspired by Baudelaire. Luc-Olivier Merson draws projects delving into the imaginative world of witchcraft in Shakespeare. Alfons Mucha combined decorative arabesques and young girls with long

Marie Louise Amiet, *Saint Julian the Hospitalier meeting the deer*. Ink, wash, white highlights on cardboard, 32 x 24.8 cm, Donated by Pierre Amiet in 1974.



hair for *Ilsée, Princess of Tripoli*. Carlos Schwabe created subtle images for Emile Zola's *The Dream*. Marie-Louise Amiet illustrated Flaubert's *Saint Julian the Hospitalier*. The decoration at the edge of the picture takes up more and more space in books, to the point where Maurice Denis defined illustration as an ornamental art: "the illustration is a book's decoration!"

## Music Above All Things

Fantin-Latour loved Wagner, Schumann, Brahms and Berlioz, and sought to express the inexpressible. His black and white studies show his research into shade, light and rhythm, the fullness that listening to music brings him. Manet sketches his orchestra like musical notes. Ernest Laurent, a close friend of Seurat, captured the audience listening at the Column Concerts in a painting inspired by Beethoven. Project posters for the opera (Bonnard) are displayed alongside projects for decorative objects (Maurice Denis) and architecture. François Garas imagines temples for future religions dedicated to Beethoven and Wagner. These drawings take music as a model, not only in their themes, but also and above all in the importance given to their specific musical quality and the effect on the viewer. They aspire to the condition of music, which is the epitome of the "art of dreaming" (Odilon Redon).



Carlos Schwabe, Illustration for *The Dream* by Emile Zola: *The Scarecrow*, 1891. Watercolour and black ink on wove paper, 10 x 16.9 cm. State purchase, 1892

Jules Chéret, *Night party: a range of characters playing music and dancing*, about 1890-1895. Dry pastel on beige pumice paper, 34.5 x 74.1 cm. Donated by Louise and Jean-Pierre Hugot in 1967 subject to usufruct. Part of the national collections since 1974



## Useful information

Palais Lumière, quai Charles-Albert Besson.  
Open daily 10am - 6pm (Monday, Tuesday 2pm - 6pm) and public holidays.  
Open Tuesday morning during school holidays.  
Tel: +33 (0)4 50 83 15 90 / [www.palaislumiere.fr](http://www.palaislumiere.fr)

Exhibition organized with the exceptional support of the Musée d'Orsay.  
And in partnership with the Quimper Museum of Fine Arts  
(from December 15, 2022 to March 13, 2023)

Scientific Curator: **Leïla Jarbouai**, Senior Curator at the Musée d'Orsay  
Curator: **William Saadé**, honorary Senior Curator for heritage, artistic advisor for the Palais Lumière

## Admission

- Standard: €8
- Concessions: €6 (for details on discounts, visit [www.ville-evian.fr](http://www.ville-evian.fr))
- Free for under 16s
- 50% off admission (standard or concessions) on presentation of a City of Evian "family quotient" card
- 30% off admission for exhibitions on presentation of a ticket for the Pierre Gianadda Foundation in Martigny and vice versa

- Léman pass on sale at reception
- Guided tours for the general public every day at 2.30pm: €4 extra charge.
- Ticket combined with the Maison Gribaldi: €1 reduction on the entries.
- On Mondays and Tuesdays: buy 1 get 1 free.

## Tickets:

- From the exhibition reception.
- On [ville-evian.tickeasy.com](http://ville-evian.tickeasy.com)
- From CGN outlets (boats and ticket offices)

Exhibition catalog on sale at the boutique: 34€

Gustave Moreau, *Bathsheba*, 1886-1890. Quill, watercolour, graphite and white gouache highlights on wove paper, 59.2 x 41.5 cm. Donated by Charles Hayem, 1898



## Coming soon

### At the Palais Lumière

• 11 December 2022 - 21 May 2023  
**Travelling Artists**, the Call from Afar, 1880-1940

### At the Pierre Gianadda Foundation in Martigny

• 10 June - 20 November 2022  
**Henri Cartier-Bresson**

Gustave Doré, *Mountain Landscape with a Walker* © Musée d'Orsay, Dist. RMN-Grand Palais / Patrice Schmidt

EXHIBITION

# Dreams Walkers

Drawings from the Musée d'Orsay

2 July-1 November 2022



## Dream Walkers

The Palais Lumière is exhibiting a selection of 180 drawings from the Musée d'Orsay, sketching out a history of the graphic arts in the second half of the 19th century and the early 20th century. They provide a rich glimpse of drawing practice from the period, both in terms of techniques (pastel, charcoal, watercolour, ink, pencils) and aims (sketches, projects, finished illustrations, etc.). These drawings are linked by dreams, understood as a relation between subjectivity and reality, overcoming the visible, the creative imagination. "Walkers" express the idea of the dynamism of drawing, its dimension as a continually new birth, through the artist's technique that remains visible.

## Behind the Eyelids

The hidden expression is a widely explored theme among artists in the late 19th century, at the time of beginnings of psychoanalysis. The sleeping model is a mysterious model, inviting us to a world beyond the image with an expression that escapes the artist. This is also a way of exploring a different kind of expression, the sign of a vision or even clairvoyance. Lastly, the hidden expression is a way of abstracting from the model's individuality, giving her or him a symbolic and

universal scope. The absent expression is the expression of the soul and spirituality for the Symbolists and Pre-Raphaelites. It expresses desire in the work of Courbet and Bonnard. Contemporary sleepers also become the subject of studies. Women took up the subject by drawing other women absorbed in their daily tasks, and the figure of the reader takes on new meanings.



Gustave Courbet, *The Sleeping Reader*, 1849. Charcoal and stump drawing on wove paper, 47 x 36 cm. Purchased from Miss Janvar, 1932

## Dream Experiences of the Landscape

An unclassifiable range of artists, realists and Symbolists rub shoulders in their dynamic landscapes, with the movement of lines of roads, soaring trees and fleeting clouds crossing them. Lucien Lévy-Dhurmer's lost explorer grips onto snow-covered bamboo in an improbable winter forest symbolising deep anxiety. Gustave Doré, a solitary walker, contemplates the sublime mountain landscape at sunset. Trees, parks and forests, mountains, peaks and precipices, avenues and paths, clouds and riverbanks follow one after the other according to the artists' affinities or on the contrary to the clashes and contrasts between them. While Degas spoke of "states of eyes" for his landscapes, in reaction to the "state of the soul" landscape, his drawings verge on abstraction and arise from experiments on matter. "States of matter" landscapes are dis-



József Rippl-ronai, *A Park in the Night*, 1892-1895. Dry pastel, stump on prepared canvas, 38.4 x 46.2 cm. Donation from the Society of Friends of the Musée d'Orsay in 1994

Edgar Degas, *Burgundy Landscape*, 1890. Colour monotype on beige paper, 30 x 40.5 cm. Bequest by Robert Le Masle, 1972



played together: misty or rugged charcoal and pastel drawings or iridescent pastels for urban nocturns.



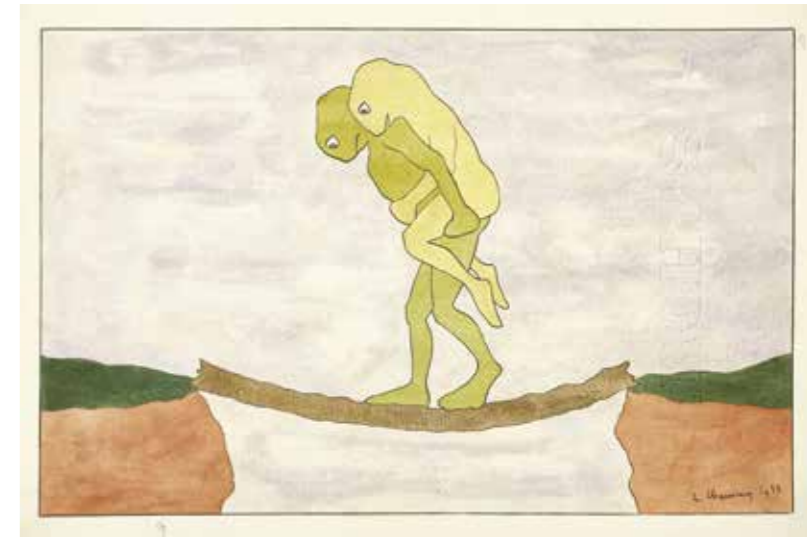
Lucien Lévy-Dhurmer, *Lake Geneva*, 1925. Pastel on wove paper, 57 x 72 cm. Donated by Marguerite Bobritschew, 2006

## Monsters and Wonders

In reaction to the positivism and rationalism of the 19th century, the artists strive to give shape to the inexpressible. The supposed separation between humans and animals was undermined by Charles Darwin, embryology and teratology. The development of the natural sciences upended the approach to what was seen as "monstrous". At the same time, the reappraisal of the Middle Ages, the opening up of the Orient, the discovery of worlds outside the West renewed the approach to myths and legends. Imaginary creatures, composite, frightening or amusing beings arise from the meanders of the drawing and from the dreams of

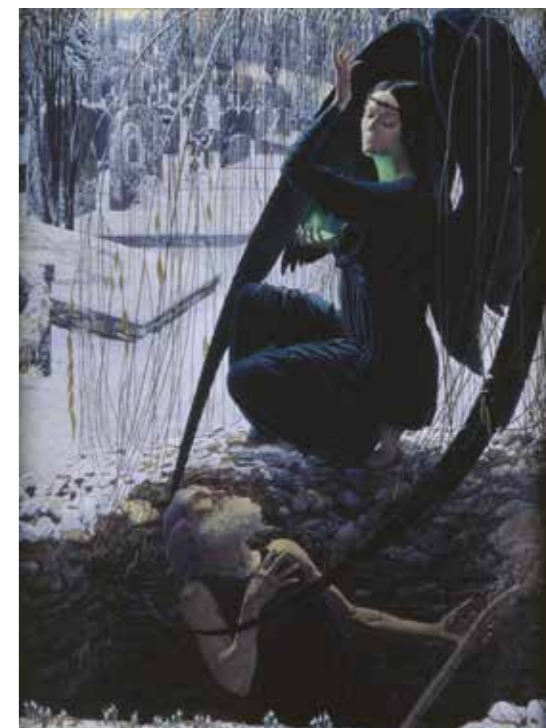


Odilon Redon, *Caliban on a Branch*, 1881. Charcoal, black pencil, stump, traces of rubbing, scratching, wash drawing, white chalk and fixative on flecked, blue-toned wove paper, 49.9 x 36.7 cm. Donated by Claude Roger-Marx, in memory of his father, his brother and his son who died for France, 1974



Léopold Chauveau, *Monstrous Landscape*, 1933. Watercolour and black ink on wove paper, 19.5 x 28.5 cm. Donation by Marc Chauveau through the Society of Friends of the Musée d'Orsay in 2019

the artists, from Odilon Redon's sketches to the little monsters created by Léopold Chauveau, while centaurs and centaresses, gnomes and fallen angels haunt Redon's graphic world, especially his black figures drawn with charcoal. These hybrid beings intermingle with macabre or marvellous visions, mysterious or monstrous landscapes.



Carlos Schwabe, *Death and the Gravedigger*, 1895-1900. Graphite pencil, watercolour, gouache and plant gum highlights on paper, 78.8 x 56.5 cm. Bequest by Georges Michonis in 1902