

Drawings and lithographs

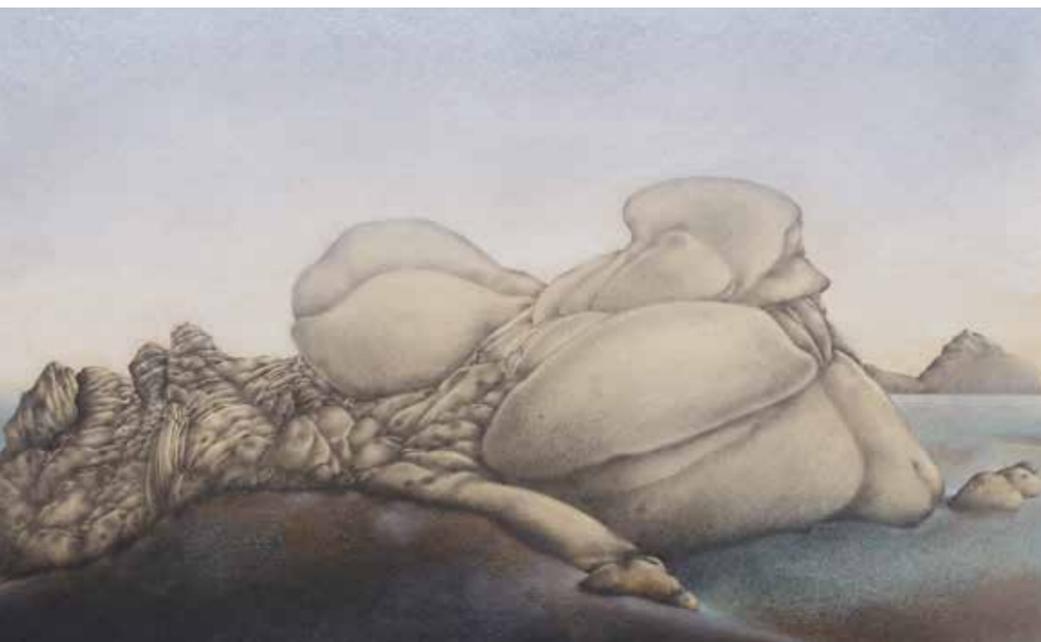
Alongside his illustrations and his artwork for the press and the advertising industry, Alain Le Foll developed a personal oeuvre, creating drawings and lithographs. He worked in coloured pencil, pastels, Indian ink and gouache, concentrating on lines. He was also fascinated by lithography which he practised at the Wolfensberger studio in Zurich.

At the very beginning of the 1970s, after a decade of intense activity, he decided to concentrate on his personal works. Human figures were wholly absent from them, as were the magnificent plants which characterised his designs for advertising and illustration. Landscapes, however, were very much in evidence; they consisted largely of water and stone, and bore no traces of human activity. Some of them were inspired by the artist's travels in Africa,

the Greek Islands, Brittany and Guernsey. Others were recreated from photographs.

In his personal works, Alain Le Foll created both fascinating and disturbing hybrid creatures. He was fascinated by the analogies between the animal, plant and mineral kingdoms. He created a personal bestiary and herbarium, using nomenclature codes listed in scientific publications. But the boundaries between animal and plant, and between organic and mineral, eventually became blurred.

Untitled, 1976, pencil, pastel, gouache, 50.7 × 75 cm. Private collection.



Mémoire d'Afrique. Le Nil Victoria, 1975, lithograph, 65 × 50.8 cm. Private collection.

Exhibition curators:

Céline Chicha Castex, library curator and art historian, exhibition commissioner
William Saadé, honorary head heritage curator, artistic advisor for the Palais Lumière

The exhibition's subtitle is taken from the Fondation des Maîtres de l'imaginaire (Lausanne). We thank its founder and president, Etienne Delessert, for granting us permission to use it.

Useful information

Palais Lumière Evian (Quai Charles-Albert Besson).

Open daily 10am - 6pm (Monday, Tuesday 2pm - 6pm) and public holidays (closed on 25th December and 1st January).

Open Tuesday morning during school holidays.

Tel: +33 (0)4 50 83 15 90 / www.ville-evian.fr

Admission

- Standard: €8

Concessions: €6 (for details on discounts, visit www.ville-evian.fr);

- Free for under 16s;

- 50% off admission fee (standard or discounted) on presentation of a City of Evian "family quotient" card;

- 30% off admission fee for exhibitions on presentation of a ticket for the Pierre Gianadda Foundation in Martigny;

- Guided tours for the general public daily at 2.30pm: €4 in addition to admission fee.

On Mondays and Tuesdays: buy 1 get 1 free

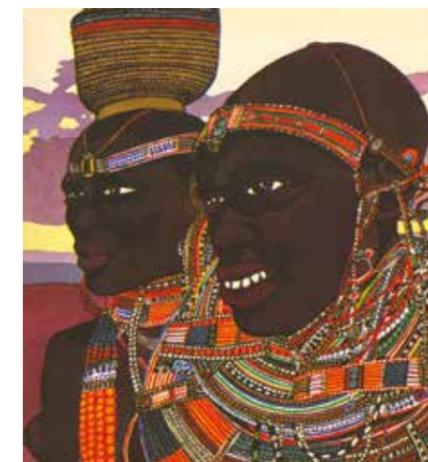
Tickets:

- From the exhibition reception.

- On ville-evian.tickeasy.com

- From the FNAC network and on www.fnac.com

- From CGN outlets (boats and ticket offices)



Artwork for Monica Bailey's *Black African Cook Book*. San Francisco, Determined Productions, 1971. Private collection.

COMING SOON

At the Palais Lumière

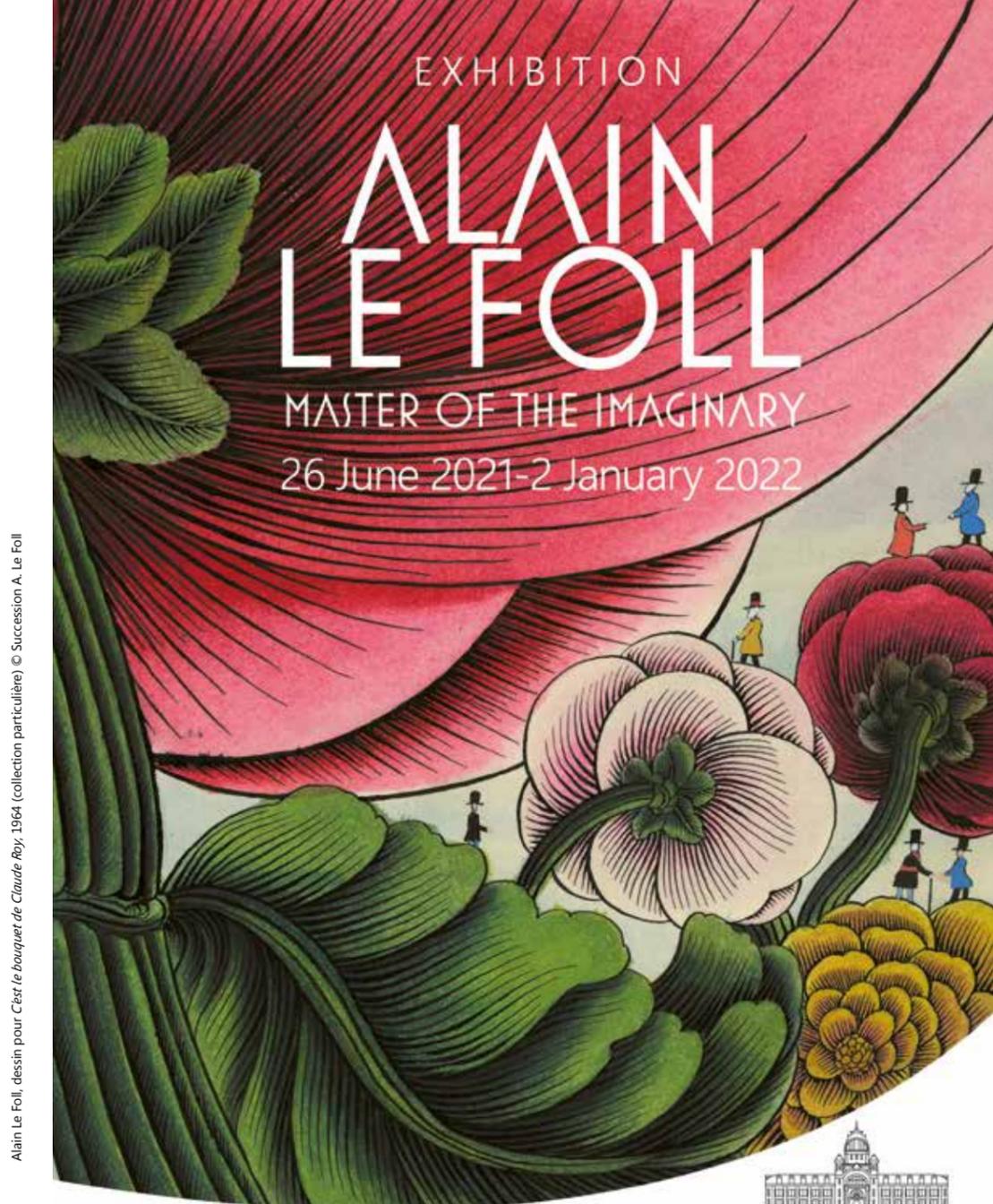
• 5 February - 22 May 2022

Christian Bérard, au théâtre de la vie

At the Pierre Gianadda Foundation in Martigny

• 18 June - 21 November 2021

Gustave Caillebotte – Impressionniste et moderne (impressionist and modern)



Alain Le Foll, dessin pour *C'est le bouquet de Claude Roy*, 1964 (collection particulière) © Succession A. Le Foll



www.palaislumiere.fr

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PALAIS
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Alain Le Foll was born in 1934 and died in 1981, at the age of 46. Despite his short career, he is considered one of the greatest French draughtsmen of the 1960s and '70s. Organised to mark the 40th anniversary of his death, this exhibition provides an opportunity to discover the work of this unique artist who helped to create the visual universe during this period.



Artwork for the *Les grandes heures de la 2 CV. La 2 CV triomphe au grand prix d'Argentine* promotional brochure, 1966, ink, 34.85 x 46 cm. Private collection.

Advertising

Totally self-taught, Alain Le Foll began his career as a graphic artist in the advertising industry in the late 1950s. Several of his advertising campaigns really left their mark, particularly those he created for Evian water and for Obao bath foam. His style varied with

his subject. Alain Le Foll also worked for Robert Delpire's advertising agency, where he was responsible for the advertising campaigns for Citroën and, in 1966, designed an advertising brochure in the quirky Epinal print style to mark the 25th anniversary of the 2CV.

Advertisement for Evian water, 1964.



Artwork for the press

In addition to creating advertising materials, Alain Le Foll worked for both French and international newspapers. Thanks to the Swiss graphic designer Peter Knapp, he won his first commission for Elle magazine. He illustrated a number of serialised stories, including *Rien n'est trop beau* (a French translation of American novelist Rona Jaffe's work *The Best of Everything*), which was published between 1959 and 1960. He adopted a different style for each story, taking his inspiration from Persian miniatures (for *Shéhérazade à cœur ouvert*) and Chinese paintings (for *Rêves d'amour de la princesse Yang*)... In December 1960, he created a cut-out nativity scene for the Christmas issue. It featured the first appearance of the floral theme which would become a recurring motif in his work. Alain Le Foll's illustrations featured increasingly often in the press, both in France (*Marie-Claire*) and in other countries (*Twen*).



Artwork to illustrate Rona Jaffe's story *Rien n'est trop beau* serialised in Elle, 1959, Indian ink, pen and brush, white gouache retouches, pencil, 48 x 15.30 cm. Private collection.



Artwork to illustrate Cécil Saint-Laurent's article, "La mode unisexe à 700 ans", in *Marie-Claire*, 1970, ink and gouache, 46 x 60 cm. Private collection.



C'est le bouquet! 1954. Ink, 23 x 44 cm. Private collection.

Illustration work

In the early 1960s, Alain Le Foll began to create artwork for publishers: he illustrated William Makepeace Thackeray's novel, *La Rose et l'Anneau* (*The Rose and the Ring*) for the Club Français du Livre in 1960. In 1964, he created illustrations for Claude Roy's book *C'est le bouquet!* for Éditions Delpire. Between 1963 and 1967, Le Foll illustrated a series of Bible stories for children by Maurice Cocagnac for Les Éditions du Cerf, which also published Cocagnac's *Les Trois arbres du samourai* in 1969. The fifteen black and white drawings he created for Bernard Noël's story of *Sindbad le marin* (*Sindbad the Sailor*) for Éditions Delpire in 1969 are one of his greatest creations.

During the same period, he produced a series of little books on the subject of world cuisine for the San Francisco publisher Determined Productions. The booklets contained pictorial

accounts of his travels in Italy and Kenya.

Artwork for *Sindbad le marin*, 1969, ink, 47 x 30 cm. Private collection.



Decorative arts

In the 1960s, Alain Le Foll turned his attention to the decorative arts. In 1962, he began a collaboration with the German porcelain manufacturer Rosenthal. This would last for his entire career. He adapted his baroque-style and oriental floral imagery for use on the modernist tableware created by the leading names in Scandinavian and international design.

In 1974, he began to work for the Zuber wallpaper factory which, at the time, was looking to modernise its decorative materials to complement contemporary design trends. The *Paysages* (landscapes) collection, which was produced between 1975 and 1980 and for which Alain Le Foll created several designs, was part of this strategy.



Fleur d'Afrique, 1972, lithograph, 78.6 x 56.6 cm. Private collection.



Bowl, 1966, porcelain produced at the Rosenthal factory, diameter: 49.5 cm. Private collection.