

Africa: a new land for artistic exploration

The taste for African arts, the impact of the "Black Journey", the Citroen expedition in 1925, as well as travel grants from the French Artists' Colonial Society, prompted several women artists to head for the African continent, from Mauritania to Madagascar. The sculptors Anna Quinquaud and Jane Tercafs had several long stays there.

Jeanne Tercafs, *Nito*, 1936, black granite, direct carving, 43 x 28 x 24 cm, Kensi collection Luxembourg © Marie Tercafs



Chinese artists: from journey to exile

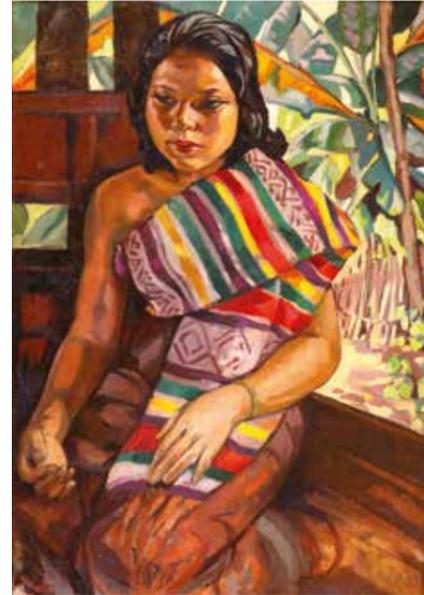
The young Chinese republic proclaimed in 1912 sought to renew traditional artistic education and to encourage women's education. The teaching method of the Paris School of Fine Arts, based on the study of anatomy, seemed capable of modernising Chinese painting in decline. Between China, France and Europe, Fan Tchunpi and Pan Yuliang developed a singular approach to modernity.

Pan Yuliang, *Nude*, 1946, ink and colour on paper, 35.5 x 28 cm, Paris collection, Cernuschi Museum, Museum of the Arts of Asia © Paris Museums, Cernuschi Museum, Dist. RMN-Grand Palais - Image Paris. DR

Asian journeys, exoticism and ethnography

Several women artists went with their husbands when they were sent to work in Indochina and then followed their own routes. They explored Laos, Yunnan and areas of northern Vietnam, encountering different ethnic groups. In Hanoi, Alix Aymé learned the art of lacquerware and silk painting. Léa Lafugie, following in the footsteps of Alexandra David-Neel, organised three trips to Tibet, funded by her commissions for portraits of princes and dignitaries from Indian and colonial society.

Léa Lafugie (1890-1972), *Woman from the Highlands (North Vietnam)*, 1928, gouache on paper, private collection © Mirela Popa DR



Alix Aymé (1894-1989), *Laotian Woman Before Her Hut*, 1930, oil on canvas, Philippe Augier collection - Museum Pasifika - Bali - Indonesia © Henri Bertrand DR

Fan Tchunpi, *Portrait of Qi Baishi*, 1943, ink and colour on paper, 41.2 x 30.7 cm, private collection © Cyril Bouchet. DR



Useful information

Palais Lumière Evian (quai Charles-Albert-Besson).

Open every day 10 am to 6 pm (Monday, Tuesday 2 to 6 pm) and public holidays in France and Switzerland (closed on 25 December and 1 January).

Open Tuesday morning during school holidays.

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

Curator: **Arielle Péleuc**, art critic

Curator: **William Saadé**, curator emeritus, artistic advisor for the Palais Lumière

Prices

- **Standard:** €8.50

- **Concessions:** €6.50 (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** for exhibitions on presentation of a ticket for the Pierre Gianadda Foundation in Martigny

- **Guided tours** for the general public every day at 2.30pm: €4 extra charge.

Exhibition catalogue available from gift shop: €34

Tickets:

- From the exhibition reception.

- On ville-evian.tickeasy.com

- From CGN outlets (boats and ticket offices)

Marie Bashkirtseff, *L'Orientale*, ca 1881, oil on canvas, 57 x 47 cm, Jules Cheret Fine Arts Museum, Nice © François Fernandez. DR

COMING SOON

At the Palais Lumière

• 1 July – 5 November 2023

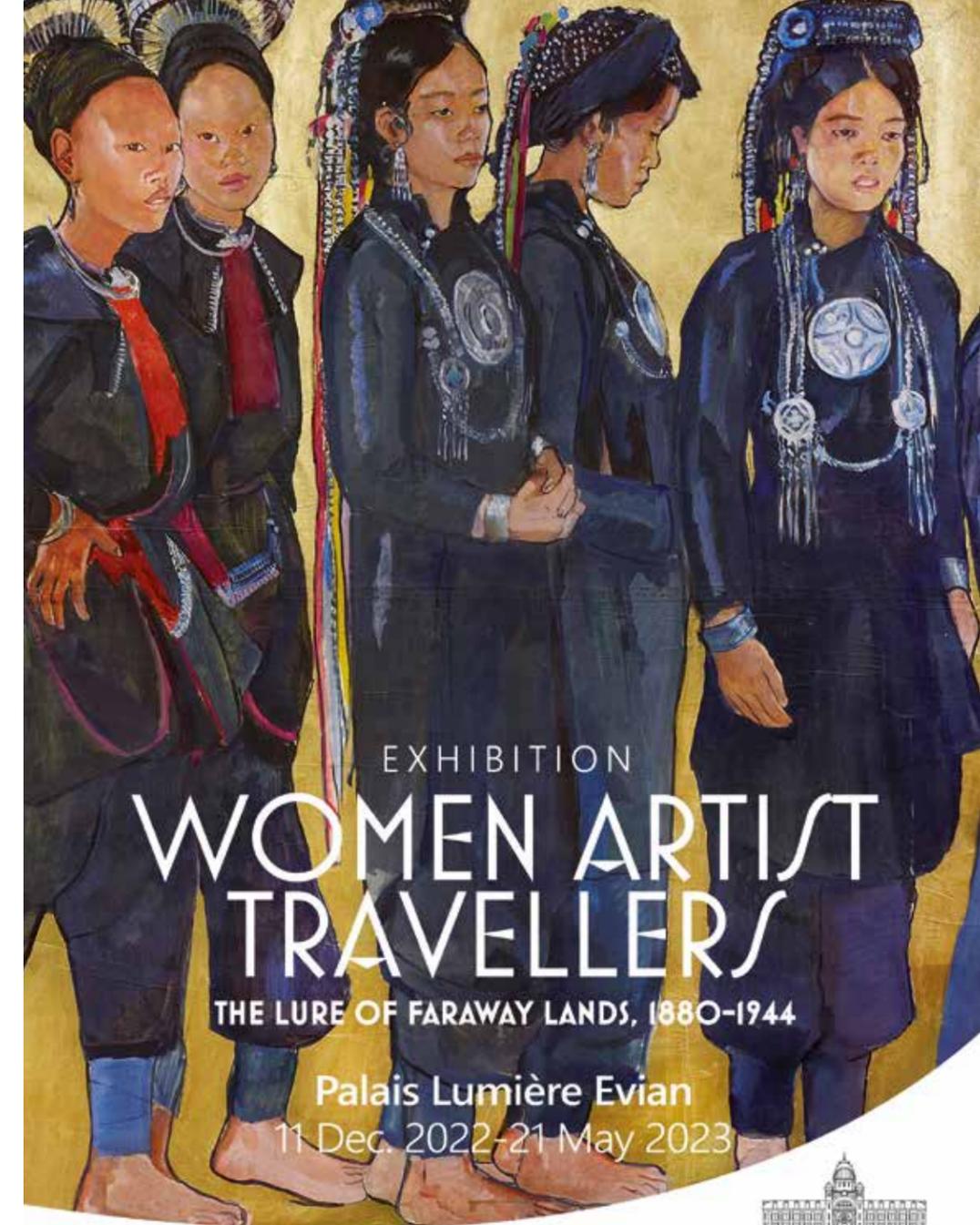
Man Ray

At the Fondation Pierre Gianadda in Martigny

• 27 February – 11 June 2023

Turner

In collaboration with the Tate Gallery London



EXHIBITION
WOMEN ARTIST TRAVELLERS
THE LURE OF FARAWAY LANDS, 1880-1944

Palais Lumière Evian

11 Dec. 2022-21 May 2023



Marie-Antoinette Bouillard-Devé, *Frise de personnages*, 1931, collection Paris, musée du quai Branly - Jacques Chirac ©musée QB, Claude Germain

Through the Pages

The exhibition «Women Artist Travellers. The lure of faraway lands, 1880-1944» brings together around 40 artists and photographers from the Belle Époque to the Second World War, whose artistic careers took them all over the world, from the African continent to the Far East. A new context, linked to the early feminist movements, encouraged women to assert themselves outside the home and promoted the image of a “new woman” as an active player in her life. Access to courses in private academies and the Paris School of Fine Arts enabled women artists to acquire professional status and to receive travel grants and commissions for maritime companies or universal and colonial exhibitions.

The turn of the 20th century saw a renewed interest in orientalism, stimulated by winter tourism in north Africa. From the 1920s, numerous artists were invited to travel to the lands of the French Empire, far removed from the Western world, to Equatorial Africa and Madagascar, and all the way to the Indochinese peninsula. Others ventured as far away as Tibet and the remote regions of India and China. With some two hundred works on display (paintings, sculptures, drawings, posters, photographs), the exhibition is an invitation to take an unprecedented journey in time and space to a bygone world.

Marie-Antoinette Boullard-Devé (1890-1970), *Procession of fourteen Indochinese people, five children and two men* © Musée du Quai Branly - Jacques Chirac, Dist. RMN-Grand Palais © Pauline Guyon. DR



Clémentine-Hélène Dufau (1869-1937), *Poster for the newspaper La Fronde, 1898, 5-colour lithography*, Marguerite Durand library collection © City of Paris, Marguerite Durand Library

The pioneers and women's studios

The sculptor Hélène Bertaux founded the Union of Women Painters and Sculptors in 1881. The main aim was to give women access to free education at the National School of the Fine Arts. The feminist movements and the “pioneers” from the newspaper *La Fronde* supported such egalitarian demands until a painter's studio reserved for women pupils opened in 1900.

The Orient of Women Travellers

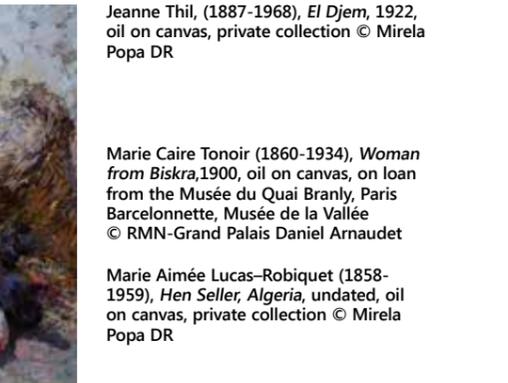
Apart from Henriette Browne, who was able to travel to Istanbul as early as 1860, it was only at the turn of the 20th century that a number of women artists arrived in north Africa, and particularly in Biskra, a winter tourist resort. They took an interest in Berber women and in scenes from daily life. As for Andrée Karpelès, her frequent stays in India inspired her with an original vision of the East.



Jeanne Thil, (1887-1968), *El Djem, 1922, oil on canvas*, private collection © Mirela Popa DR

Marie Caire Tonoir (1860-1934), *Woman from Biskra, 1900, oil on canvas*, on loan from the Musée du Quai Branly, Paris Barcelonnette, Musée de la Vallée © RMN-Grand Palais Daniel Arnaudet

Marie Aimée Lucas-Robiquet (1858-1959), *Hen Seller, Algeria, undated, oil on canvas*, private collection © Mirela Popa DR



Jeanne Thil, (1887-1968), *El Djem, 1922, oil on canvas*, private collection © Mirela Popa DR

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Marie Aimée Lucas-Robiquet (1858-1959), *Hen Seller, Algeria, undated, oil on canvas*, private collection © Mirela Popa DR

Orientalism: continuities and breaks

Between the world wars, many women artists, trained at the Paris School of Fine Arts, were given grants for travel or artistic residences at the Casa de Velázquez, which was relocated to Fez in Morocco. The journeys helped them develop their artistic identity, without renouncing their academic training.

Marcelle Ackein, *Women Before the Ramparts, undated, oil on canvas, 81 x 100 cm*, Benjamin Gstaad collection. © Mirela Popa. DR



Tourism, a shop window for colonial expansion

In the early 20th century, visits to the colonies and protectorates in north Africa were fostered by the fashion for winter holidays, the development of shipping companies and the opening of hotels and services mainly catering for European visitors eager to take part in guided tours and sightseeing. In this context, Jeanne Thil was an iconic artist who contributed to the development of tourism. In her own words, she says that she visited the land of light and followed the tourist routes in Tunisia.

Jeanne Thil, (1887-1968), *Poster, Algeria Tunisia Morocco by Transatlantic, c.1928*, private collection © Mirela Popa DR

