ABOUT THE EXHIBITION PROGRAMME

• Conference: “Jules Adler between moder
interest to the “humble”.
were at the same time original, modern and
ful career in Paris with a body of works which
naturalist painter, Jules Adler had a success-

[Image 455x331 to 804x569]

• Exhibition: “Jules Massenet, Gabriel Fauré, Maurice Ravel, Edouard Nanny and Reinhold Glière. Jules Massenet, Gabriel Fauré, Maurice Ravel, Edouard Nanny and Reinhold Glière. During school holidays (ages 6-12) by Sonia Laden, independent artist (2, rue

• Intergenerational workshop: "Créez son auto-
monde ”, available to schools and retirement

• Children’s workshop (ages 6-12) “La petite fabrique”, make a self-portrait, drawings or texts. (30 minutes). To book dial 04 50 83 15 90: 8 € / child, €5 per child/teenager. Every Wednesday 4pm. Child-

• Palais Lumière Game: a fun way for children

• Discovery trail: “Le musée vu du Sacré-Cœur” exhibition. Free of charge (sponsored by Les

• Commentated tours: Mon, Wednesday 10h-12am. Includes a short tour of the exhibition (30 minutes). Book at the Reception Desk (minimum of 5 people): €8 /adult, €5 per child/teenager.€8 /adult, €5 per child/teenager. Every Sunday 2pm.

• Children’s cruise (ages 6-12) “Ça grouille de

• Groups: Book a guided tour of the exhibition (30 minutes). Book of the Reception Desk (minimum of 10 people): 80 adult (€5 per adult) and €5 per child/teenager.€5 per child/teenager.€5 per child/teenager.

• School / family ticket: During the event, in a group of 20 people (adults or children), for its visit to the exhibition and vice-versa.€5 per child/teenager.€5 per child/teenager.€5 per child/teenager.

• Partner rates: For the purchase of a concessional ticket to "Les cannibales" at the Fondation Saadé.€5 per child/teenager.€5 per child/teenager.€5 per child/teenager.

• Reduced price: for UDOTSI & Léman sans frontier holders from Fondation Pierre Gianadda in

• Reduced rate: for holders of the ‘City of Evian’ large family punch card (on proof of eligibility)

• Free: for holders of the ‘City of Evian’ leisure card holders, CNAS, GIA ‘Pass Région’, local tourist office guests, guests from partner hotels (except for stays booked through the CGN sales points (boats and ticket offices)

• Partner rates: At the Fondation Pierre Gianadda

• Free: By appointment only: “Manifesto”, create a manifesto inspired by political or artistic

• Workshop: "Créez son auto-monde”, available to schools and retirement homes.

• Educational workshop: "Joies populaires, 1898, Oil on canvas © Musée des Ursuline, Macon © ADAGP, Paris, 2018. (30 minutes). To book dial 04 50 83 15 90:

• Discovery trails: "Joies populaires, 1898, Oil on canvas © Musée des Ursuline, Macon © ADAGP, Paris, 2018. (30 minutes). To book dial 04 50 83 15 90:

• Workshops and school holiday sessions: (30 minutes). To book dial 04 50 83 15 90:

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The second-generation naturalist painter Adler left a complex body of works which sit between modernity and academicism. Between 1892 and 1933 as painter of the ‘little people’ of Paris, he chose a resolutely sombre palette to paint scenes of social deprivation and a brighter palette when he occasionally painted more light-hearted subjects, festival or small tradesmen. Between 1895 and 1910, the painter and urban social struggles was gradually succeeded by the humanism the painter now portrayed “humble folk” rather than deprivation and who rediscovered the countryside, a shift which would become permanent after the turmoil of the Great War.

Becoming an artist

Jules Adler displayed a talent for drawing from a very early age and at first education was to become a teacher. When his family moved to Paris in 1882, he enrolled at the École Nationale des Arts Décoratifs, and then at the Académie Julian. Having decided to become a painter, he ultimately went to train at the École des Beaux-Arts in 1884. His La Transfusion du sang de chèvre (Blood Transfusion from a Goat) in 1892 was his first commissioned work. The canvas was accepted at the Salon and attracted the interest of a number of art critics; it was this critical success which launched the young artist’s career.

History painter

His keen interest in portraying ordinary people, combined with his academic training, prompted Adler to turn his hand to history painting. La Guerre du Chemin de fer (Railway Strike at Le Creusot), which he painted in 1892, reflects the social tensions which were brewing in the steelworks of Le Creusot at the time. Not only is the Musée d’Histoire de la médecine, Paris © ADAGP, Paris 2018. He was interested in the figure of the miner, a figure which continued to haunt him throughout his career. Not only is the present painting of a miner a part of the miners’ trade, but it also focuses on the soldiers at rest, casualties and prisoners.

The working class

Painter of Joies populaires (Working-class pleasures) and Chemineaux (Vagrants), Adler also focused on the miners, combined with his academic training, a style which was brought about by the horrors of war, and a far cry from the social deprivation of the city.

The Streets of Paris

Adler lived in Paris and painted its small tradesmen, and a rather joyful, colourful rendering of life in the capital, the atmosphere and extravagance of the city. However, life in Paris was not all light-heartedness and jollity. The city’s streets were also populated by strange characters such as Le Marchand de journaux, a keen reader of Zola and admirer of the sculptor Constantin Meunier, who was often depicted as the artist’s alter ego: like the artist, he wandered all over France.

In 1900, Adler began travelling around the countryside and human nature which assumed that humankind is subject to determinism at both a local and social level. But his regionalism was essentially humanist, it was the men, women and children who interested him. So, avoiding the traditional stereotypes, he painted men in their landscapes and took pride in capturing the light and colours. This is the same approach he employed in his Mining Country paintings, but in this case, it is not so much the social problems as the observation of the environment and human nature which sits between modernity and academicism. Between 1892 and 1933, the Musée de la Piscine de Roubaix © Ministère de la Culture / Direction générale des Musées de France, the Musée des Beaux-Arts in Dole, France © Musée des Beaux-Arts de Dole, Paris © ADAGP, Paris 2018.

In 1939, Adler began travelling around France to capture its distinctive regional features, faithful to the naturalist project which assumed that humankind was determined to determine at both a local and social level. But his regionalism was essentially humanist, it was the men, women and children who interested him. So, avoiding the traditional stereotypes, he painted men in their landscapes and took pride in capturing the light and colours. This is the same approach he employed in his Mining Country paintings, but in this case, it is not so much the social problems as the observation of the environment and human nature which sits between modernity and academicism. Between 1892 and 1933, the Musée de la Piscine de Roubaix © Ministère de la Culture / Direction générale des Musées de France, the Musée des Beaux-Arts in Dole, France © Musée des Beaux-Arts de Dole, Paris © ADAGP, Paris 2018.