

## Programme of events to complement the exhibition

**Daily** (inside the exhibition)

- **Looped screening of the films:**

- Documentary: Paul Poiret, le Roi de la mode ;
- Documentary Diania Vreeland: l'Œil doit vagabonder,
- Documentaries by INA: Erté, Mademoiselle Chanel, Christian Dior.

### Friday 1 December

- **Lecture “Jean Moral, photographer for Harper’s Bazaar - the avant-garde at the service of the magazine and fashion”** by Sylvain Besson, Curator of the exhibition. An adherent of the “New Vision” movement, Jean Moral gained renown in the 1930s for his photos of his muse Juliette, which were published and exhibited all over Europe. On the back of this success, he was recruited by Harper’s Bazaar magazine, where he became a major figure for over a decade.

Palais Lumière auditorium, 7.15 pm. Free (thanks to sponsorship from the Friends of the Palais Lumière)



### Sunday 3 December

- **Concert “le chic français en musique”** performed by the Terres Musicales association. Concert on the theme of 20<sup>th</sup> century French fashion and music. With Héléne Léonard (singer and performer), Jean-Yves Rivaud (jazz pianist), Emilie Couturier (classical pianist), Paul Colomb (cellist) and expert guests from the French fashion industry. The programme ranges from Claude Debussy to Edith Piaf. Palais Lumière auditorium, 5 pm. €16 / €13 (reduced price). Includes a visit to the exhibition during public opening hours. Ticket sales and bookings in the reception area.

### Workshops

- **Children’s workshop** (for 6- to 12-year-olds)
  - **Saturday 18 November: “Je colle à la mode”** (Stuck on fashion): cutting and sticking images from fashion magazines to make collages.

Palais Lumière, 10 am-12 noon. Workshop (2 hours) preceded by a short visit to the exhibition (30 mins). Sign up at reception: €5 per child.

- **Family workshop** (for children over 3)

- **Saturday 9 December**, 10 am - 12 noon “**Je colle à la mode**”.
- **Saturday 16 December**, 2 pm - 6 pm: “**A 1930s-style bibi hat for Christmas**”, with the milliner Sophie de La Noue (Tourterelle créations - Evian).
- **Saturday 13 and 20 January**, 10 am - 12 noon “**Foulard à la folie**” (Mad about scarves): opportunity to create a scarf at the sewing workshop, with Carole Joannès, fashion designer, (Lulu Factory- Evian).

Palais Lumière. Workshop (2 hours) preceded by a short visit to the exhibition (30 mins). Sign up at reception: €5 per child and €8 per adult.

- **Workshops for schools** (nursery, primary and secondary). From €55 per group. For more information or to book: +33 (0)4 50 83 10 19 or [courrier@ville-evian.fr](mailto:courrier@ville-evian.fr)

- **Intergenerational workshop**

- **An opportunity for residents from a retirement home and schoolchildren to visit the exhibition** and take part in a workshop together. Advance booking required.

Palais Lumière. €55 per class. Workshop (2 hours) preceded by a short visit to the exhibition (30 mins). Must be booked in advance: +33 (0)4 50 83 10 19 or [courrier@ville-evian.fr](mailto:courrier@ville-evian.fr)

### Holiday courses (for 6-12 year olds)

**Tuesday 27 and Wednesday 28 December**  
**“Chic, chic, chic”**: disguises, photo shoots and page design using the photos taken  
**Tuesday 2 and Wednesday 3 January**  
**“Oh mon chapeau!”** (Where did you get that hat?): chance to create a top hat, with the milliner Sophie de La Noue (Tourterelle créations - Evian).

Palais Lumière, 2-4 pm. Two-day course (2 x 2 hours) preceded by a short visit to the exhibition (30 mins). Book in advance on +33 (0)4 50 83 15 90: €8 per child for the 2 days.

All photographs © musée Nicéphore Niépce, ville de Chalon-sur-Saône



Le Jardin des Modes n° 260, 1<sup>st</sup> July 1938



Jean Moral, Mode pour Harper’s Bazaar, modèle en Piguet, 1940



André Steiner, Mode, 1935



Jean Moral, Portrait de Juliette, Années 1930

### Practical information

Palais Lumière Evian (quai Albert-Besson).

Daily 10 am - 7 pm (Monday 2 pm - 7 pm), 1<sup>st</sup> and 11 November (closed 25 December and 1<sup>st</sup> January). Tel: +33 (0)4 50 83 15 90 / [www.palaislumiere.fr](http://www.palaislumiere.fr) Find the Palais Lumière on [facebook](#)

**Exhibition management:** Sylvain Besson, head of collections at the Musée Nicéphore Niépce, William Saadé, Chief Conservator Emeritus of Cultural Heritage and François Cheval, freelance curator

- **General public**
  - **Full price:** €8;
  - **Combined ticket for this exhibition and the “Voiles latines du Léman”** exhibition (until 5 November) at the Maison Gribaldi: €1 discount on admission fees;
  - **Guided tours for individuals** daily at 2.30 pm: €4 supplement payable in addition to admission fee;
  - **Themed tours:** €4 supplement payable in addition to admission fee (for details, see “events to complement the exhibition”)
- **Children and families**
  - **Free** for under 16s;
  - **Reduced rate:** €6 for students, large families and members of the “Petit Léonard” club;
  - **Discovery trail for children** (under 10s) and their parents, every Wednesday at 4 pm (adult: €8);
  - **“Palais Lumière game”** (6- to 12-year-olds): a fun way to visit to the exhibition - booklet available at reception;
  - **Educational workshops:** €5 per workshop for children and adolescents and for families €8 per adult (for details, see “events to complement the exhibition”);
  - **Course and workshops during school holidays:** €8 for 2 sessions, (for details, see “events to complement the exhibition”).
- **Groups**
  - **Reduced rate:** €6 (for groups of at least 10 people);
  - **Guided tours** (advance booking required): +33 (0)4 50 83 10 19 / [courrier@ville-evian.fr](mailto:courrier@ville-evian.fr), €55 for groups of between 10 and 25 people, plus admission fee.
- **Schoolchildren and teachers**
  - **Admission is free** for school groups;
  - **Guided tours** (advance booking required): +33 (0)4 50 83 10 19 / [courrier@ville-evian.fr](mailto:courrier@ville-evian.fr), €55 for groups of between 10 and 30 schoolchildren;
  - **Educational workshops:** available for schools, youth clubs, summer camps (for details, see: “events to complement the exhibition”), €55 per group;
- **Educational resources** are available online at [www.ville-evian.fr](http://www.ville-evian.fr)
- **Special rates** (on presentation of proof of eligibility)
  - Free for members of UDOTSI (Departmental Association of Tourist Offices), the Léman sans frontière tourism association and members of the press;
  - **Reduced rate:** €6 for jobseekers, disabled people, holders of the Evian Carte Loisirs, the CNAS card, the GIA “Pass Région” card, the Thonon tourist pass, Evian tourisme’s “visite de ville” tickets, partner hotels and holiday homes, members of the town media library and the swimming pool, the Friends of the Palais Lumière and members of the Friends of the Louvre society.
  - **50% off admission fee** (full or reduced rate) on presentation of a “Ville d’Evian” family quotient card;
  - **30% off admission fee** for exhibitions on presentation of your ticket at the Fondation Pierre Gianadda in Martigny.
- **Special rates offered in conjunction with our partners**
  - **“Les Salons d’Emilie”** concerts: When you buy a ticket for one of the “Les Salons d’Emilie” concerts performed by the Terres Musicales association in the foyer of the Palais Lumière, this entitles you to a reduced-price ticket for the exhibition and, similarly, if you buy a ticket for the exhibition, it entitles you to a reduced-price ticket for the “Les Salons d’Emilie” concerts in the foyer of the Palais Lumière.
  - **Exhibition catalogue:** jointly produced by the Palais Lumière and Snoeck éditions, on sale in the shop: €35.

**fnac** Tickets at the exhibition reception desk. Available at the FNAC network and at [www.fnac.com](http://www.fnac.com). Also at CGN sales outlets (boats and ticket windows) and at [www.evian-tourisme.com](http://www.evian-tourisme.com)

## What’s on in 2017-2018

### At the Palais Lumière

- **3 March - 21 May 2018**  
**« Jules Adler »** in partnership with the Museums of Fine Art in Dôle and Roubaix

### At the Maison Gribaldi

- **8 April - 5 November**  
**Voiles latines du Léman**

### At the Fondation Pierre Gianadda in Martigny

- **16 June - 19 November**  
**Cézanne**

Le Jardin des Modes n° 256, 1<sup>er</sup> mai 1938. Collection particulière. © Musée Nicéphore Niépce, ville de Chalon-sur-Saône



This exhibition at the Palais Lumière chronicles the development of fashion photography during the first half of the 20<sup>th</sup> century. The exhibits demonstrate how the phenomenon developed contemporaneously with the invention of the “modern woman”.

As photography was almost non-existent until the 1910s, it was drawings, particularly those produced by Georges Lepape, which adorned the pages of the *Gazette du Bon Ton*. Driven by daring magazine editors such as Lucien Vogel and the emergence of an innovative photographic avant-garde (Maurice Tabard, André Steiner), photography gradually replaced drawings. This shift is illustrated by Jean Moral's long collaboration with *Harper's Bazaar*.

### The representation of fashion in drawings - the early days of women's magazines

In the late 19<sup>th</sup> century, women's weekly magazines, which were aimed at a disparate readership, featured the latest fashions along with large numbers of descriptions and fashion plates. The magazines were printed in large format and favoured the use of narrative to describe the models. The illustrations, in the form of etchings, were particularly detailed. These magazines provided a means of staying up to date with the latest developments and provided everything dressmakers needed to reproduce the items depicted.

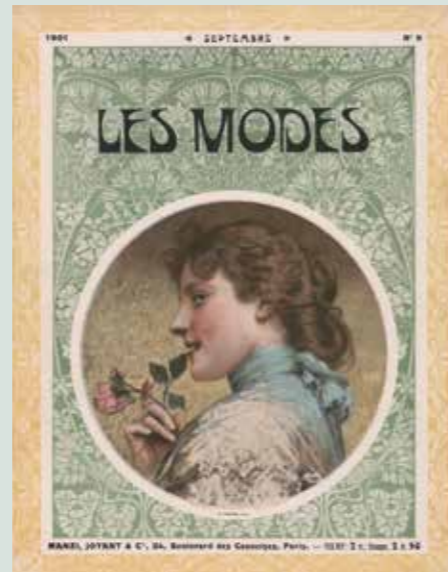
Whilst some studios seemed eager to specialise in fashion photography, the printing costs involved restricted the use of photographs in the press. Drawings and their reproduction in the form of fashion plates remained the favoured media.



Simon Puget, *Le Lys rouge*. The *Gazette du Bon Ton*, 1914



Camille Roger, *Bonjour!* The *Gazette du Bon Ton*, 1921



*Les Modes* n°9, September 1901

### The *Gazette du Bon Ton*

In 1912, influenced by the aesthetic of the Ballets Russes, the fledgling Art Deco movement and the couturier Paul Poiret, Lucien Vogel launched a new magazine, the *Gazette du Bon Ton*, which would transform the fashion press. He surrounded himself with the best artistic talents of his day and created a whole new kind of magazine. The *Gazette du Bon Ton* was a small-format upscale publication which was aimed at a well-to-do clientele. It was also available at the shows of the great couture houses.

### The first studios - photography replaces drawings

During the first few decades of the 20<sup>th</sup> century, photography gradually came to the fore, particularly in the non-specialist press. *L'Art vivant* and other theatre magazines promoted fashionable attire through photography, employing an almost journalistic approach



Agence Rol, *Portrait au champ de courses*, 1930



Charles Lhermitte, *Portrait*. 1900-1910

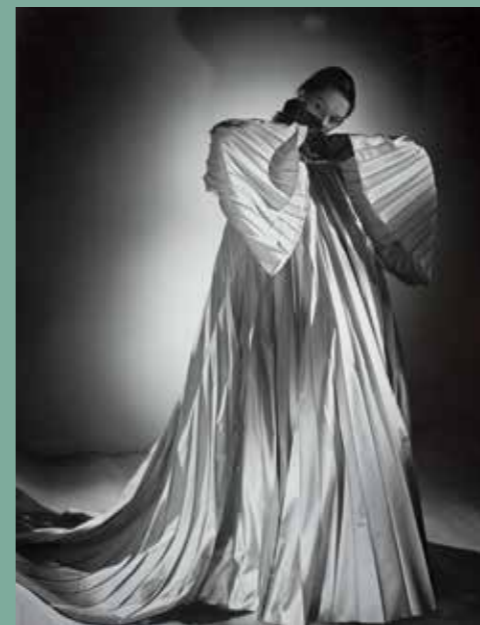


Charles Lhermitte, *Portrait*, 1900-1910, pigment process

(Studio Séeberger and Manuel). Influenced by the Pictorialists, “artistic” photographers such as Baron de Meyer offered a new approach to fashion photography. Since then, drawings and photographs have coexisted in women's magazines.

### • Fashion photography and inspiration from the Pictorialists

In the late 19<sup>th</sup> century, fashion photography drew to a large extent on the techniques of “Pictorialism”, a photographic movement which cherished one obsession: to raise photography to the status of a fine art. These techniques, when applied to fashion photography, did not seek to convey a sense of naturalness but rather to accentuate the theatricality of the scene. What fashion photographers wanted was to create an intimate yet elegant atmosphere.



Maurice Tabard, *Mode pour Vogue*, 1947

### The photographic avant-garde - experimentation and a new image for women

The avant-garde photographers' agenda found a market in the applied arts, especially in fashion. Paradoxically, this became a widespread practice from the mid-1920s onwards. At that moment in time, the two disciplines shared the same belief in progress. The great couturiers were a recently new phenomenon, like photographers who now wished to be recognised as creators. There was genuine convergence between experimental photography and haute couture, as exemplified in magazines, which also launched other forms.

### • *Le Jardin des Modes*

*Le Jardin des Modes* was intended to be a “genuinely practical glossy magazine”. The illustrations, therefore, both drawings or photographs, were designed to make dressmakers' work easier. The main photographers who



*Le Jardin des Modes* n° 260, 1<sup>st</sup> July 1938

worked for *Le Jardin des Modes* were Maurice Tabard, Georges Saad and Horst P. Horst. The illustrations were provided by Georges Lepape or Paul Iribe.

### • *VU*

Created by Lucien Vogel, *VU* was the first current affairs magazine to include photography. The combination of text and pictures made perfect sense and photographs no longer simply served as illustrations. It was in *VU* that photojournalism was born. New page-setting possibilities enabled the creation of a publication which was more modern and easier to read.

### The illustrated fashion press and the avant-garde - Jean Moral

Jean Moral's early photographic career was inextricably linked to his relationship with Juliette Bastide. He photographed her during their romantic travels, always taking his shots outdoors. Juliette, happy and smiling, willingly played along. These dozens of snapshots were published and exhibited and earned Jean Moral celebrity status in the early 1930s.

In 1933, he began a successful collaboration with *Harper's Bazaar*. The only French photographer working exclusively for the famous magazine, Jean Moral possessed a style which suited the new graphic and editorial style of the new *Harper's Bazaar*: shots taken outside the studio, daring camera angles and immediacy. Jean Moral employed all the tools at his disposal to portray the woman of the 1930s: modern, chic, urban, dynamic and, of course, Parisian.



Alban, *VU* n° 104, 12 mars 1930