

Suzanne Valadon  
1928

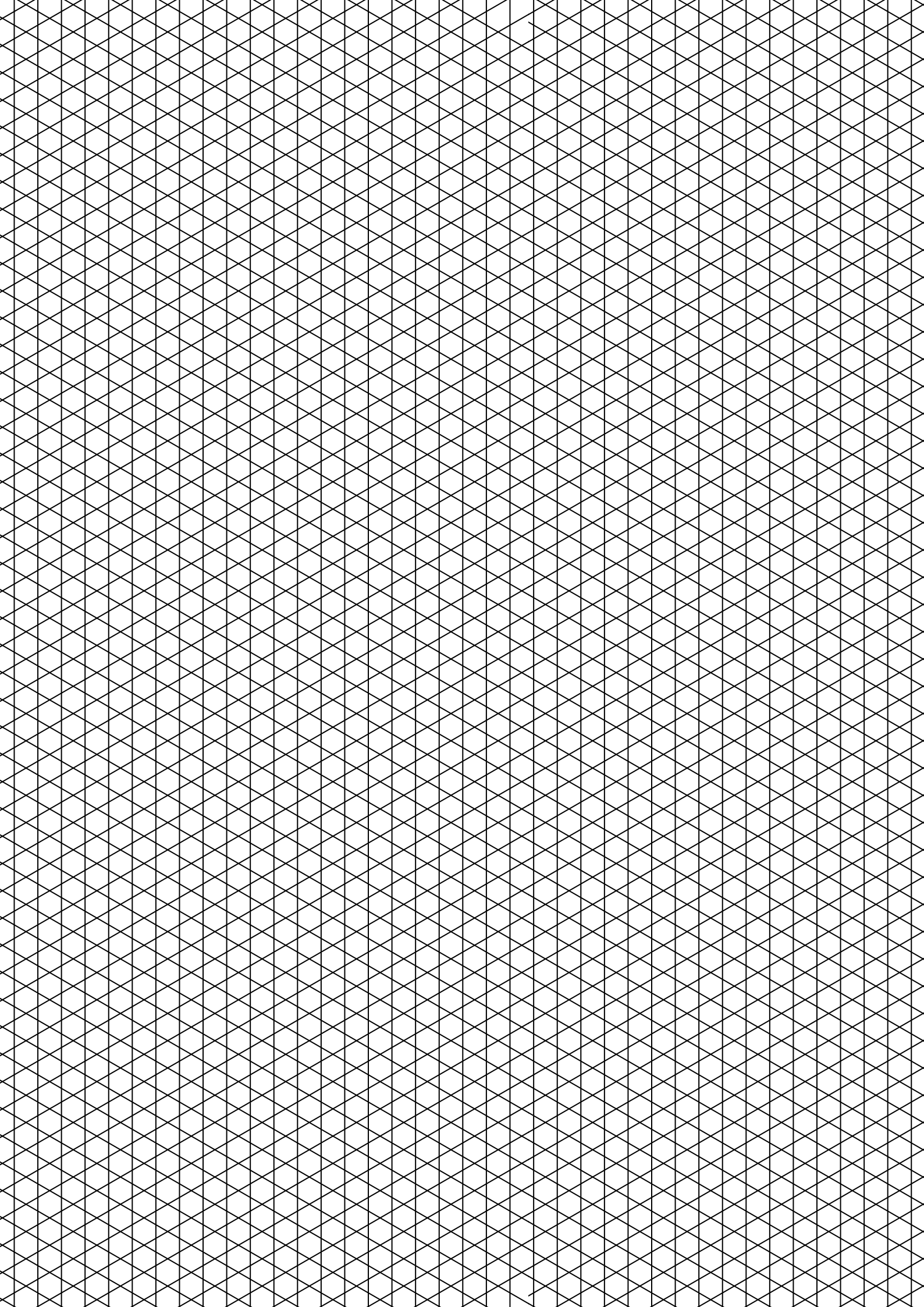


Centre  
Pompidou-Metz

# SUZANNE VALADON. A WORLD OF HER OWN

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# 1.

## INTERVIEW WITH CHIARA PARISI, CURATOR

### **Why was the title 'Suzanne Valadon: A World of Her Own' chosen?**

In her essay *A Room of One's Own* (1929), Virginia Woolf questioned the absence of women in the literature of the period of Elizabeth I, and appealed for women's intellectual freedom. As well as being a reference to Suzanne Valadon's *Blue Room*, which she painted in 1923, the exhibition's title is a hymn in praise of this great modern painter's space 'of her own'. Indeed, her field of expression extends well beyond her inner space, which for a long time was associated with the female space, as testified by the series of large outdoor nudes that Valadon began painting in 1912, a testament to the ultimate pleasure of painting in the eyes of all. Valadon's work was rooted in Montmartre, cradle of the Paris Commune that was marked by such marvellous revolutionary figures as Louise Michel. It reflects a Europe that had opened up in the wake of the Industrial Revolution. The exhibition in a sense champions the conquest of a territory that history has traditionally assigned to the male. The conquest of a world 'of one's own'.

### **This retrospective is the first in France for nearly 60 years to celebrate Suzanne Valadon's work in a one-woman exhibition. What is the reason for this?**

Although Suzanne Valadon's work was quick to be recognised during her lifetime by critics, institutions and artists, as demonstrated by the state's acquisition of *The Blue Room* in 1924, it is often seen through the prism of the 'infernal trio of painters' in Montmartre that she formed with her son Maurice Utrillo and her husband André Utter. Her unique career, from model to artist, and her independence from avant-garde movements, sometimes led her to be relegated to the margins of art history. However, the Musée National d'Art Moderne, today the home to the largest collection of works by Valadon, has always been loyal to her. In 1948, on the occasion of the tenth anniversary of the artist's death, it organised a first exhibition of her work that showcased primarily her drawings. In 1967, to celebrate the centenary of the artist's birth, Bernard Dorival, with the violence of his words, described her as the 'most virile – and the greatest – of all the women painters' in an ambitious posthumous retrospective, the largest in France to date. More than 170 works, encompassing paintings, drawings and engravings, offered a rich overview of the range of her work.

At the Centre Pompidou-Metz, we chose to start out from this critical analysis and to build on the important research carried out for the major exhibition at the Fondation Gianadda in Martigny in 1996. We also conducted a veritable enquiry in order to obtain a substantial corpus of canvases and drawings from collections all over the world, thereby offering an overview of her oeuvre, which is being presented in the context of her artistic network, of her contemporaries and her mentors. Gender studies have given us a fresh perspective on the history of art, as echoed by the most recent exhibitions organised in 2021 at the Barnes Foundation in Philadelphia, 'Suzanne Valadon. Model, Painter, Rebel' (then at the Ny Carlsberg Glyptotek in Copenhagen in 2022), at the Royal Monastery of Brou in Bourg-en-Bresse and at the Musée de Limoges, 'Valadon et ses contemporaines'. Institutions have never been so active in promoting the work of female artists that their history helped to obscure.

Today, showcasing Suzanne Valadon, with her resolutely raw, uncompromisingly painted nudes, is a statement: they demonstrate, the need for women to occupy the field of sexuality in painting, for a long time restricted to the sacrosanct antagonism between male artist and female model. The exhibition will spotlight in particular her drawings and her nudes, which are the most intense expression of her bold modernity.

**You have chosen to juxtapose Suzanne Valadon's work with creations by members of her entourage, as well as by other artists whose ideas resonate with hers. How did you conceive the layout?**

The layout reflects her work. We imagined an itinerary freed from the structure imposed by chronology or thematic subdivisions. For it to be successful, we had to situate her work in the artistic ecosystem around her, which helped to form her eye as much as her oldest sources of inspiration. Although free and independent, she was part of the artistic constellation of her time. Valadon served as a bridge between one century and the next. She adopted Degas's etching technique and she borrowed Renoir's iridescent effects in pastel. She was also influenced by Puvis's fondness for allegory and his rejection of depth, in order to free himself from it. The latter's highly unusual canvases are executed without frills and sometimes flirt with distortion such is their refusal to please and their desire to capture a mood. The exhibition also provided an opportunity to weave between the lines of Valadon's biography. Although she lived and worked in the heart of Montmartre at the beginning of the 20th century, her various sources of inspiration also included major artists from the history of art. Her friendship with Edgar Degas, who collected works by Valadon, creates an unusual bridge between their respective oeuvres. This is the strength of this exhibition which, I believe, tells some unexpected stories.

**One could imagine an exhibition like this taking place at the Musée d'Orsay, but it is being organised here at the Centre Pompidou-Metz. And it's one of the few solo exhibitions to have been organised in Metz that explores the work of an artist rooted in such a pivotal period in art history. So Suzanne Valadon: 19th-century or 20th-century artist?**

When I discovered the artist's work during the years when I was on the board of the Centre International d'Art et du Paysage on the Île de Vassivière, in the forest near Limoges, it was specifically the way that it was rooted in two centuries that struck me. Suzanne Valadon and Pierre-Auguste Renoir both came from that region and their strong presence in the culture of the region I was living at the time made me want to understand what one of the most famous French painters of 19th-century and such an iconoclastic artist had in common. Valadon's strength was her artistic independence: she could embrace the abstraction and Cubist distortions of historical avant-garde movements, which she frequented at certain times in her life, but also strongly championed figurative painting.

Although Valadon is sometimes associated with the 19th century, it is nonetheless the Centre Pompidou, as I pointed out, that conserves the largest number of her works in France and throughout the world. Out of the two hundred works in the exhibition, which include a large body of drawings, around fifty come from the Musée National d'Art Moderne. The challenge for the exhibition lay in obtaining loans from great international collections, including the Musée d'Orsay, the Metropolitan Museum and the Von der Heydt Museum in Wuppertal, which were brought together with the aim of showing that Suzanne Valadon is deeply contemporary.

The richness of these provenances bears witness to the eclecticism of her work, which contains echoes of the blossoming of colour in Fauvism and in Expressionism evident in her vigorous brushstrokes. The juxtaposition of her work with that of her older counterparts and contemporaries is intended to reflect the reciprocal links that formed between the bohemian artists of Montmartre as well as with such avant-garde figures as Henri Matisse and Georgette Agutte. We should remember that she was born four years before Matisse and a year before Kandinsky, whose presence in the Centre Pompidou's collection is taken for granted. The real challenge is to create a dialogue with Cézanne, Gauguin, Satie, Matisse, Renoir, Lautrec and Zandomenighi, as well as Vallotton and Balthus in their critical counterpoint, in a single exhibition centred on Valadon.



Suzanne Valadon, *The Future Revealed or The Fortune-Teller*, 1912  
Oil on canvas, 130 x 163 cm  
Geneva, Association des Amis du Musée du Petit Palais, 13084  
Photo: Studio Monique Bernaz, Geneva

# 2.

## PRESENTATION

### SUZANNE VALADON

A WORLD OF HER OWN

15 April to 11 September 2023

Galerie 2

Curator: Chiara Parisi, director of the Centre Pompidou-Metz

**From 15 April to 11 September 2023, the Centre Pompidou-Metz is presenting *Suzanne Valadon: A World of Her Own*, curated by Chiara Parisi, director of the Pompidou-Metz. More than sixty years after the last Suzanne Valadon retrospective in France, which the Musée National d'Art Moderne hosted in 1967, the exhibition 'Suzanne Valadon: A World of Her Own' sheds light on this exceptional model turned artist. The third retrospective curated by Chiara Parisi, director of the Centre Pompidou-Metz, the exhibition sets out to highlight the expressive and resolutely contemporary character of her work and to reassess Suzanne Valadon's position in the history of art, which has attached little importance to this bold artist, whose output was for a long time considered peripheral to the dominant currents of her time – Cubism and abstract art were blossoming at a time when she was passionately advocating the need to paint reality.**

Born on 23 September 1865 in Bessines-sur-Gartempe, in the Haute-Vienne, Marie-Clémentine Valadon moved in with her mother in Montmartre, who had come to seek a more prosperous life in industrialised Paris. Following a bad fall, she retired from the circus and became a model, posing for Puvis de Chavannes and then for Renoir, Toulouse-Lautrec, Jean-Jacques Henner, Gutav Wertheimer, Federico Zandomenighi and Vojtěch Hynais. At the time she adopted the name Maria, before becoming Suzanne, the name that Toulouse-Lautrec gave to her in reference to the biblical episode of Susanna and the Elders. Taking advantage of her posing sessions, which she turned into clandestine lessons, she retained certain gestures, brushstroke and drawing techniques. Simultaneously a model and an artist, Valadon honed her pencil technique and emerged as an heir to her older peers without being their pupil.

Several iconic works depicting her will feature in the exhibition, notably the drawings made by Puvis de Chavannes between 1883 and 1889, when she was his favourite model, Toulouse-Lautrec's *Fat Maria* (1884) and Renoir's *Dance in the City* (1883). Also in 1883, she gave birth to Maurice Utrillo, whose father is unknown, and executed a self-portrait in pastel, the first work that she signed with the name Suzanne Valadon. It was not until 1892 that she painted her first works on canvas, which include *Girl Doing Crochet Work*, now in the Musée National d'Art Moderne.

The year 1894 was marked by her burgeoning friendship with Edgar Degas, who would be one of Valadon's most important collectors. He taught her soft-ground etching using his own press and supported her amongst their peers. The two artists shared the same concept of line – lively and supple – and also of the model – intimate and uncompromising. Unlike in her relationships with other colleagues, Suzanne Valadon did not pose for Degas. Thirty-one years younger, she was quickly accepted as a professional by the painter, who told her: 'You are one of us!' when he discovered her talent for drawing.

His admiration was the first of many expressions of recognition during Valadon's lifetime. One of the first women to be admitted to the Salon de la Société National des Beaux-Arts, she exhibited regularly at Berthe Weill's gallery, at the Salon des Indépendants and at the Salon d'Automne, of which she became a member in 1924. That same year, she signed a contract with the Galerie Bernheim-Jeune and the state bought *The Blue Bedroom* (1923). Finally, in 1933, Valadon joined the Société des Femmes Artistes Modernes. When she died on 7 April 1938 following a stroke, she left behind a body of work of nearly 500 canvases and 300 works on paper.



In 1909, a key year in the artist's output, she began devoting herself chiefly to painting, exhibiting the canvas *Summer*, also known as *Adam and Eve*, at the Salon d'Automne. The first work in modern art painted by a woman to feature a male nude, it portrays Valadon herself alongside her new lover, André Utter. *The Blue Room*, which she painted in 1923, features a portrait of an ostensibly modern woman liberated from the conventions of her time. The work recalls classical representations of the eroticised figure of the odalisque, who is almost always passive and available. Valadon broke with the Orientalist tradition of the languid nude, opting for a body at rest, wearing loose, comfortable clothing, with expressive hands and face. Thanks to the synthesis of styles, the work was seen as being precociously feminist, reinventing the conventions of painting.

Although critics, institutions and artists were quick to recognise Suzanne Valadon's work, today she is best known to the public as part of the 'infernal trio' of Montmartre that she formed with Maurice Utrillo and André Utter. And her passionate relationships with several major figures of bohemian Paris, including Erik Satie and Miquel Utrillo, may have been a barrier to detailed analysis of her oeuvre.

The Centre Pompidou-Metz's exhibition sets out to trace the unique destiny of this atypical artist, whose independence from avant-garde movements has sometimes led her importance in art history to be underestimated.

The exhibition will echo conversations written between the lines of Suzanne Valadon's life, during which she drew inspiration from other great artists, from Ingres to Cézanne, and from Montmartre where she lived at the turn of the century. The exhibition will juxtapose an important corpus of her works with those of her elder counterparts and her

contemporaries, with the aim of revealing the mutual links that were forged with the artists of bohemian Montmartre as well as with avant-garde artists like Henri Matisse and Georgette Agutte.

With more than 200 works and archive documents rarely exhibited in France, including Edgar Degas's personal collection, some of which has never been published – loaned in particular by the Musée du Louvre, the Musée d'Orsay, the Musée de l'Orangerie and the Metropolitan Museum of Art in New York – the exhibition will highlight the range and richness of the career of this artist who spanned centuries. Her career will be examined in the light of the historical and artistic context, from the end of the 19th century to the eve of the Second World War. Reflecting Valadon's oeuvre, the layout will not be organised according to chronology or theme, offering instead a constant to-and-fro between the most important moments of her life as an artist and an in-depth exploration of her paintings and drawings.

**Suzanne Valadon's studio-apartment at 12, rue Cortot in Paris, today the Musée de Montmartre, was a source of inspiration for the exhibition.**

# 3.

## LOCATIONS

**This exhibition was conceived and organised by the Centre Pompidou-Metz from 15 April to 11 September 2023. It will travel, in modified form, to the Musée d'Arts de Nantes, from 27 October 2023 to 11 February 2024, and the Museu Nacional d'Art de Catalunya, Barcelona, from 18 April to 1 September 2024.**

### **The Musée d'Arts de Nantes** **New perspectives on art past and present**



© Musée d'arts de Nantes, photo : Cécile Clos

Located right in the heart of the city, between the cathedral and the Jardin des Plantes, the Musée d'Arts de Nantes is one of France's leading museums.

Completely renovated in 2017, this new setting fusing the architecture of yesterday and today is a true reflection of the museum's collections, where past and present interact subtly from one gallery to the next. A place of exploration and contemplation, the museum displays a broad range of artistic works, from the ancient to the contemporary, featuring masterpieces by La Tour, Ingres, Courbet, Delacroix, Monet, Picasso, Kandinsky, Soulages, Kapoor, and many others. Its ambitious programme of events offers the general public three major exhibitions each year. By hosting this exhibition, the Musée d'Arts de Nantes, which possesses an important canvas by the artist, offered by its Friends in 1957, affirms its shared desire to shine a light on Suzanne Valadon.

MUSÉE  
D'ARTS  
DE  
NANTES

### **Museu Nacional d'Art de Catalunya**

The Museu Nacional d'Art de Catalunya is a public museum of encyclopaedic scope. Its collections trace 1,000 years of European art, from the Middle Ages to the last third of the 20th century.

A visit to this museum is crucial for an appreciation of Catalan modernism and the work of Gaudí. The Museu Nacional d'Art de Catalunya is home to the largest collection of the architect's works visible in a museum and also conserves exceptional ensembles of furniture, decorative arts items and paintings by other modernist architects and artists like Jujol, Homar, Puig i Cadafalch, Anglada Camarasa, Nonell, Rusiñol, Casas and Utrillo, among others.

The adaptation of the exhibition for the Museu Nacional d'Art de Catalunya reveals the impact of Suzanne Valadon's work in France and beyond. It will be enriched by an important corpus of works by Catalan artists who gravitated around Suzanne Valadon in Paris



MUSEU  
NACIONAL  
D'ART DE  
CATALUNYA

# 4.

## BIOGRAPHY

**23 September 1865** | Marie-Clémentine Valadon, daughter of Madeleine Valadon and an unknown father, is born in Nessines-sur-Gartempe, a charming village in the Haute-Vienne.

**c. 1866–70** | Marie-Clémentine moves to Montmartre with her mother, who works as a cleaner. In around 1870, Marie-Clémentine is sent to her half-sister, Marie-Alix, in Nantes. She lives far from the events of the Commune in Paris.

**1873** | She does her first drawings.

**1876–80** | Madeleine asks her daughter to provide for the household. Marie-Clémentine does various jobs, working as a seamstress, at a market and for a florist.

**c. 1880–83** | Marie-Clémentine, who adopts the name Maria, lives with her mother Madeleine in rue Cortot. She works for a short while in a circus, possibly the Cirque Fernando or the Cirque Molier, but is forced to stop after a bad fall. She becomes a model and poses for Puvis de Chavannes, who would be the first mentor to capture her body and face, then for Pierre-Auguste Renoir, her neighbour in rue Cortot, like her from the Limousin region, Toulouse-Lautrec, Jean-Jacques Henner, Gustav Wertheimer, Vojtěch Hynais, Santiago Rusiñol, Jean-Eugène Clary and Théophile Steinlein. She decides to adopt the name Suzanne, the nickname given to her by Toulouse-Lautrec.

**1882** | Valadon meets the Spanish journalist and young aristocrat Miquel Utrillo at the Moulin de la Galette. She poses for numerous works by Renoir.

**26 December 1883** | Valadon gives birth to Maurice Utrillo. The same year, she does a self-portrait in pastel, her first known work signed with the name Suzanne Valadon. She poses for the pastel *Couple in the Café* by Federico Zandomenighi, the first painting in a series featuring her in the atmosphere of bohemian Montmartre, and for *Dance in the City* by Renoir.

**1884–88** | She has a stormy relationship with Toulouse-Lautrec, who lives in the same building as her at 7, rue Tourlaque. He paints her portrait on several occasions. She produces numerous drawings, portraits, family scenes and nudes of children.

**1889** | Paul Gauguin and his friends organise the Volpini exhibition at the Exposition Universelle in Paris, marking the centenary of the French Revolution. Valadon was able to visit it and see the works by the elder artist, a unique painter whose influence she acknowledged, even though she never met him.

**1890** | Suzanne Valadon, Maurice Utrillo and Madeleine Valadon move to 2, rue Cortot.

**27 January 1891** | Miquel Utrillo acknowledges paternity of Maurice.

**1892** | Valadon produces her first works on canvas, including *Girl Doing Crochet Work*.

**1893** | Valadon frequents the composer Erik Satie who, like her, lives at 2, rue Cortot. She does his portrait. After an intense six-month relationship, the couple break up. Satie, devastated, composes *Vexations* in reaction to the separation, an obsessive score with a motif that is repeated 840 times. Valadon also inspires him to compose *Danses gothiques* in the same year.

**1894–95** | She meets Edgar Degas in and they become friends. He buys one of her works from her and teaches her soft-ground etching, on his own press, in his apartment. Valadon exhibits five drawings of children at the Salon de la Société Nationale des Beaux-Arts. Valadon would be one of the few artists to frequent Degas during the last ten years of his life.

**1896–98** | On 5 August she marries Paul Mousis, an affluent banker, whom she met through Erik Satie. She keeps her studio on rue Cortot but lives in a house in Montmagny in the Oise, with her husband, her son and her mother. In 1898, all four of them move to 12, rue Cortot, in Montmartre, where they lead a comfortable life.

**1900–01** | Valadon paints her first still life, *Still Life with Apples and a Pear*. An alcoholic at an early age, Utrillo leaves school, before being diagnosed with schizophrenia.

**1903** | Valadon paints her first large female nude, *The Moon and the Sun or The Brunette and the Blonde*.

**1904** | Maurice Utrillo is committed to the Sainte-Anne mental hospital in Paris from 11 January to 14 May. When he comes out, he develops an interest in painting. Valadon, who sees art as having a therapeutic value, encourages him to paint.

**1907** | Cézanne's *Bathers* is shown at the retrospective of the Salon d'Automne in Paris and is one of Valadon's artistic influences. She may have visited it.

**1909** | A key year in the career of Valadon, who now devotes herself chiefly to painting. She moves with her mother to 5, impasse de Guelma in Montmartre (near Georges Braque, Raoul Dufy and Gino Severini). She meets André Utter, with whom she has an affair; Utter, a friend of her son, is twenty-one years younger than her. She exhibits the canvas *Summer*, also known as *Adam and Eve*, at the Salon d'Automne. In it she depicts herself alongside her new lover. It is the first work by a woman in the history of modern art to feature a male nude.

**1910** | She exhibits canvases at the Salon d'Automne. Valadon doubtless discovers Frédéric Bazille's *Fisherman with a Net* there.

**1911** | The divorce between Suzanne Valadon and Paul Mouis is finalised. She moves into the former studio of Émile Bernard at 12, rue Cortot, Montmartre. She begins exhibiting at the Salon des Indépendants, where she shows six works, including the huge painting *Joy of Life*. She has her first solo exhibition at Clovis Sagot.

**1912** | Her works *Family Portrait*, *Portrait of the Artist's Mother* and *The Future Unveiled* are displayed at the Salon d'Automne. In October, her appearance at the Salon des Indépendants garners attention. For the first time her work is exhibited abroad, in the group exhibition 'Neue Kunst: Erste Gesamt-Ausstellung: Van Gogh, Cézanne, Gauguin, Picasso, Derain, Braque, Matisse, Marchand, Girieud und Valadon', at the Hans Goltz gallery in Munich. Valadon helps Degas, obliged to leave rue Victor Massé, find a new apartment-studio, at 6, boulevard de Clichy.

**1913** | She exhibits at the Salon des Indépendants and in a group exhibition at Berthe Weill.

**1914** | Suzanne Valadon and André Utter marry on 1 September at the town hall of the 18th arrondissement. Utter enlists for the First World War. Valadon accompanies him, staying with locals near the front. She exhibits *Casting the Net* at the Salon des Indépendants.

**1915** | Berthe Weil organises a solo exhibition of her works. Her mother Madeleine dies.

**1918–19** | In 1918, one year after the death of Edgar Degas, a large sale of his personal collection is organised at the Galerie Georges Petit in Paris, including seventeen drawings and three engravings by Valadon. Utter returns to Paris, leading to a highly productive period for Valadon, who paints mostly portraits and nudes.

**1920** | Valadon is elected member of the Salon d'Automne. Her first works are sold at auction at the Hôtel Drouot. She exhibits at the Galerie Manzy Joyant in the exhibition 'Jeune peinture française'.

**1922** | She paints a series of portraits of affluent women, testifying to a new type of commission in her work. Her friend Robert Rey, who would become assistant curator at the Musée du Luxembourg, publishes the first book about her.

**1923** | André Utter buys the Château de Saint-Bernard in the Ain with money from the sale of paintings by Suzanne Valadon and Maurice Utrillo, the latter having reached quite a high value. Valadon paints *The Blue Room*.

**1924** | She signs a contract with the Galerie Bernheim-Jeune. The art critic André Tabarant organises a large banquet in her honour. She paints numerous portraits, nudes and still lifes. The state acquires *The Blue Room* (1923), confirming the artist's recognition during her lifetime.

**1925** | She moves to 12, avenue Junot, in Montmartre, in an apartment bought by the Galerie Bernheim-Jeune thanks to money from the sale of her paintings and those of Utrillo. It would be her last residence until her death. Bernheim-Jeune organises the exhibition 'Valadon, Utrillo, Utter'. Two paintings by Valadon are exhibited at the Salon des Indépendants. She is interviewed by the art critic Gustave Coquiot.

**1927** | A large retrospective of her work is organised by Berthe Weill. She exhibits at the Salon des Tuileries.

**1928** | Suzanne Valadon meets the gallerist Paul Pétridès through André Utter. She would paint his portrait six years later, while Pétridès would organise several posthumous exhibitions of Valadon's work, in 1942, 1959 and 1962. In 1971, he would publish the catalogue raisonné of her work.

**1930** | At the age of sixty-five, she participates in the exhibition 'Art vivant' at the Théâtre Pigalle.

**1931** | She paints her *Self-Portrait with Bare Breasts*, famous for its uncompromising portrayal. Valadon would paint fourteen self-portraits (eight paintings and six drawings) throughout her life, according to the catalogue raisonné of her work. Several exhibitions mark a high point in her artistic career. Forty still lifes and landscapes of Saint-Bernard are exhibited between 5 and 19 May at the Galerie Le Portique, on boulevard Raspail. She takes part in the exhibition of the Paris school in Prague. A large retrospective of her work is organised at the Galerie Le Centaure in Brussels.

**1933** | Suzanne Valadon joins the Société des Femmes Artistes Modernes, with whom she would exhibit up until her death.

**1934** | She becomes friends with the painter Gazi Igna Ghirei, known as Gazi le Tatar. She takes him in, while he attempts to share his deep religious feelings with her.

**1935** | Maurice Utrillo marries the collector Lucie Valore. Valadon encourages this union to ensure Maurice's wellbeing.

**1936** | She paints mostly flowers, which she dedicates to her friends, and a few still lifes.

**1937** | She paints her last portraits. The state acquires for the Musée du Luxembourg her canvases *Summer*, also known as *Adam and Eve*, 1909, *Casting the Net*, 1914, *Grandmother and Grandson*, 1910, and a few drawings.

**1938** | Following a stroke, Suzanne Valadon dies at the Piccini clinic on 7 April at 11am. Her friend Georges Kars draws her on her death bed. Utter is chief mourner at the funeral mass at the church of Saint-Pierre de Montmartre. She is buried at the Saint-Ouen cemetery. She leaves behind an oeuvre of almost 500 canvases and 300 works on paper.

Suzanne Valadon left an indelible mark on the birth of modern art. She inspired numerous artists, whose work bears traces of her legacy even today. The American Betty Tompkins, with *Apologia (Suzanne Valadon #1)* (2018), which quotes from the canvas *Summer*, also known as *Adam and Eve* (1909), and Agnès Thurnauer and her canvas *Virginia Valadon* (2015), are those that pay tribute to her most explicitly, interweaving

her memory with contemporary feminist studies.

In the wake of Valadon, female artists devoted renewed attention to the body and were no doubt conscious of the manner in which some of her large nudes are characterised by patriarchal emancipation. Thus, the sculptor Germaine Richier, the photographer Caroline Coon and, more recently, the painters Lisa Brice, Giulia Andreani, Marcella Barcelo and Apolonia Sokol have fought similar battles to those of Valadon.

## **POSTHUMOUS | SELECTION OF EXHIBITIONS**

**1938** | The Société des Femmes Artistes Modernes devotes an honours board to her at the Galerie Charpentier in Paris.

**1948** | The Musée National d'Art Moderne organises a first 'Hommage à Suzanne Valadon' in Paris.

**1967** | The Musée National d'Art Moderne organises a retrospective of her work, the high point of the institutional recognition of Suzanne Valadon.

**1996** | The Fondation Gianadda in Martigny, in Switzerland, organises a large retrospective of her work.

**2021–22** | The exhibition 'Valadon et ses contemporaines' at the Musée des Beaux-Arts de Limoges and the Brou monastery in Bourg-en-Bresse re-evaluates her work through the prism of women's contribution to modern art.

The Barnes Foundation in Philadelphia organises 'Model, Painter, Rebel', the first exhibition devoted to the artist by an American institution. The exhibition subsequently travelled to the Ny Carlsberg Glyptotek in Copenhagen in 2022.

## 5.

## MAIN FOCAL POINTS OF THE EXHIBITION

## MARIA THE MODEL

## Pierre-Auguste Renoir

In 1883, when she was beginning to frequent the artists' milieu in Montmartre, Suzanne Valadon, who had adopted the name Maria at the time, often posed for Auguste Renoir. That same year Valadon produced her first known works that can be dated with certainty, including a pastel self-portrait with iridescent effects close to the vocabulary and the effects she had observed in Renoir's studio. In *Dance in the City*, he portrayed her as a bourgeois dancer, elegant and distant. Her features appeared in the pendant to this canvas, *Dance in the Country*, which Aline Chariot, his companion, later had replaced by hers. In 1925, Suzanne Valadon confided to the art critic Gustave Coquiote that she enjoyed posing for Renoir: 'I posed for him dressed, in the sun, in the grass, bare-headed or wearing a very flowery hat. Nude as well. It was a very colourful period.'



Pierre-Auguste Renoir, *Dance in the City*, 1883  
Oil on canvas, 179.7 x 89.1 cm, donation in lieu,  
1978, Paris, Musée d'Orsay, RF 1978 13  
© RMN-Grand Palais (Musée d'Orsay) / Hervé  
Lewandowski

## Henri de Toulouse-Lautrec

Near the Moulin de la Galette, haunt of Toulouse-Lautrec and other members of bohemian Montmartre, Count Henri de Toulouse-Lautrec rented a studio at 7, rue Tourlaque in 1884. Suzanne Valadon lived two floors below. They met through their mutual friend Zandomeneghi, who recommended Valadon to Lautrec, who was looking for a new model at the time. The two young people embarked on a passionate relationship that would last for between three and five years. The portraits of Valadon that Lautrec executed during this period bear witness to their tumultuous relationship. To begin with, she was 'the artist-painter Suzanne Valadon', in a canvas from 1885, which portrays her as obstinate and proud, with striking features and a distant gaze. As their relationship consumed itself, she embodied by turns, both physically and psychologically, boredom and disenchantment. The point of no return was reached in around 1887, when Valadon feigned suicide in order to try and win back her lover. In around 1887–89, he depicted her as a tortured alcoholic in his work *The Drinker*. Lautrec was one of the first to recognise Valadon's artistic talent.



Henri de Toulouse-Lautrec, *Fat Maria*, 1884  
Oil on canvas, 80.7 x 64.8 cm, 6 1085, Wuppertal, Von der Heydt-Museum, G 1085

**'Valadon, who was taught by Degas, enlightened by Gauguin, and is the mother of Utrillo, seeks perfection in Cézanne, continuing her ardent career. What glory, finally, rewards her fine effort.'**

André Salmon, 1922, quoted by Daniel Marchesseau, *Suzanne Valadon*, exhibition catalogue, Fondation Gianadda, Martigny, 1996 Photo: Medienzentrum Wuppertal

## Pierre Puvis de Chavannes

Puvis de Chavannes was Suzanne Valadon's first renowned employer. They met in the early 1880s, when she may have been offering her services at the models' market in place Pigalle and he was already recognised by his peers and critics. When the City of Lyon commissioned a decorative painting for a staircase at the Petit Palais des Arts de la Ville in 1883, he chose Valadon as his model. He painted *The Sacred Wood Dear to the Arts and the Muses*, a decorative ensemble consisting of four compositions, in his studio. It features naked nymphs and ephebes reclining and sitting in an ancient setting. Valadon was very proud of her association with Puvis. Years later, in 1921, she told her friend Tabarant: 'In the *Sacred Wood* . . . I posed not only for the women, but also for the youths. I am the ephebe we see here, picking a branch from a tree, he has my arms and my legs.' Valadon denied that she was influenced by this artist she admired so much, and whom she sometimes mocked – it was no doubt she who also posed for the *Sacred Wood* that Lautrec painted that same year, a parody that copied Puvis's allegorical composition but denounced the dogmas of a type of painting he deemed excessively academic. However, it is clear that Puvis's style sometimes guided Valadon in her choice of subject, as demonstrated by her *Summer*, also known as *Adam and Eve* of 1909..

**'You must know that for years I lived off my posing for painters, painters by the name of Puvis de Chavannes and Renoir.'**

Suzanne Valadon, 'Suzanne Valadon et ses souvenirs de modèle', interview with André Tabarant, *Le Bulletin de la vie artistique*, 15 December 1921

## SUZANNE VALADON: FAMILY, LOVERS, LIFE

The *Portrait of Erik Satie* was one of the first canvases that Suzanne Valadon, more used to drawing and engraving, painted at the end of the 19th century. At the forefront of modernity, this painting demonstrates her precocious talent as a portraitist, which would blossom in her later canvases. In it Valadon depicts her lover, the composer Erik Satie, who played the piano at the Auberge du Clou and with whom she had a brief and intense affair, which ended in January 1893. Jealous, intemperate and very enamoured of Valadon, he would send her pained letters expressing his love for her. The former, free, proud and independent, showed little interest in this bashful lover. With this portrait, she produced a vibrant homage to the glory of the brilliant bohemian figure at the time of their affair.



Suzanne Valadon, *Portrait of Erik Satie*, 1892–93  
Oil on canvas, 41 x 22 cm, Robert Le Masle bequest, 1974  
Paris, Centre Pompidou, Musée National d'Art Moderne, AM 1974-117  
Photo: © Bertrand Prévost - Centre Pompidou, MNAM-CCI / Dist. RMN-GP

In her canvas *Family Portrait*, Valadon, the imperious head of the tribe, is the only one looking at the viewer. Her hand resting on her torso, symbol of purity linked to marriage, may possibly refer to the iconography of *Antea* (Naples, Museo di Capodimonte), while the composition seems to allude to that of the *Virgin with the Long Neck* (Florence, Uffizi), two masterpieces by Parmigianino.

Her son, Maurice Utrillo, who suffered from alcoholism from an early age, leans his head on his hand, a pose borrowed from the iconography of Dürer's *Melancholy*. The evasive gaze of André Utter, on the left, heralds his imminent departure from the household. 'Maman Madeleine', her face creased by old age, watches over the three of them with what looks like impotence in the face of the exploits of the 'infernal trio'. This understated canvas, in which the fleshy presence of the fabric is a reminder of the indissoluble links that bind the subjects, heralded Valadon's interest in genre scenes.



Suzanne Valadon, *Family Portraits*, 1912  
Oil on canvas, 97 x 73 cm, gift to the Musées Nationaux from M. Cahen-Salvador in memory of Mme Fontenelle-Pomerat, 1976  
Paris, Musée d'Orsay, on loan to the Centre Pompidou, Musée National d'Art Moderne, RF 1976 22  
Photo: © Philippe Migeat - Centre Pompidou, MNAM-CCI / Dist. RMN-GP

In this canvas at the intersection of the genre scene and the portrait, Valadon painted her niece Marie Coca, accompanied by her youngest daughter Gilberte. Valadon re-examines the theme of the passage from childhood to adulthood, which featured in her earliest drawings and is characteristic of her work at the end of the 1910s. The child's gaze, the only one to be directed at the viewer, evokes the gradual elimination of the mother in favour of the triumph of youth. This characteristic would reappear in several later canvases portraying the same models. In addition, Suzanne Valadon had recourse to the traditional interplay of the 'painting within a painting', quoting Edgar Degas's *Rehearsal of a Ballet at the Opera*, in the top left of the composition. Inverted in relation to the painting, the latter could be an engraving that Degas executed between 1890 and 1917.



Suzanne Valadon, *Marie Coca and her Daughter Gilberte*, 1913  
Oil on canvas, 161 x 129.5 cm  
Lyon, Musée des Beaux-Arts, 1935-51  
Photo: © Philippe Migeat - Centre Pompidou, MNAM-CCI / Dist. RMN-GP

**'You must be brave enough to look the model in the face if you want to reach the soul. Don't bring me a woman who is looking for kindness or beauty – I will find her out straight away.'**

Suzanne Valadon, n.d.



## DIALOGUE WITH EDGAR DEGAS

### The Edgar Degas collection

Thanks to an exceptional display of an ensemble of works by Suzanne Valadon from Edgar Degas's personal collection, around thirty drawings and engravings in all, the exhibition at the Centre Pompidou-Metz explores Degas's recognition of her graphic work. The reconstitution of this collection, which had been split up in 1918 on the painter's death, is an important testament to their artistic links.

This display is the result of work carried out to identify works that are today scattered across Europe and North America. This research is based on the catalogue of Edgar Degas's collection,

the catalogue of the auction of 23 November 1953 at the Hôtel Drouot and Suzanne Valadon's catalogue raisonné.

Among the thirty-one works by Valadon that are today established to have been in Degas's collection, eight drawings and twelve engravings are featured in the exhibition at the Centre Pompidou-Metz. Although fragmentary, this ensemble, most of which are nudes, show the importance of this subject in the development of Valadon's graphic line. This early recognition might have played a role in the development of her later output.

#### List of works from the Degas collection

##### Drawings

*Nude Coming out of the Bath*, c. 1909, charcoal, red and white chalk on paper, 25.5 x 19.8 cm, Robert Le Masle bequest, Centre Pompidou, Musée National d'Art Moderne, AM 1974-162

*Maurice Utrillo as a child naked, standing, playing with a bowl with his foot*, 1894, pencil on paper, 41 x 23 cm, Paris, private collection, courtesy Saint-Honoré Art Consulting, Paris

*Young Girl Resting on her Arms*, c. 1894, black chalk on wove paper, 30.2 x 25 cm, Ottawa, Musée des Beaux-arts du Canada, 6877

*Nude Reclining on a Couch*, c. 1907–08, graphite, 23 x 31 cm, Paris, Philippe Metzger collection

*Woman Reclining on a Bed*, c. 1916, black and red chalk on paper, 19.2 x 22.9 cm, Thousand Oaks (California), Kelly Gonda collection

*Seated Nude Girl*, c. 1904, graphite on paper, 22.5 x 16.5 cm, Greenville (South Carolina), private collection

##### Engravings

*Catherine Drying Herself, in Profile*, 1894, soft-ground etching, 26.2 x 20 cm, Paris, Christophe Bertossi collection, courtesy Galerie de la Présidence, Paris

*After the Bath*, n.d., soft-ground etching, first proof of the plate, 29.8 x 19.8 cm, Paris, Bibliothèque de l'Institut National d'Histoire de l'Art, Jacques Doucet collections, EM VALADON, Suzanne 5

*Catherine Preparing the Tub and Nude Louise Doing her Hair*, 1908, soft-ground etching and drypoint on white vellum, 61 x 49.9 cm, portfolio of 18 lithographs, Paris, Musée de Montmartre, Le Vieux Montmartre collection, 2013.A.006

*Woman in a Tub*, 1895, soft-ground etching, 21.5 x 24 cm, Paris, Bibliothèque de l'Institut National d'Histoire de l'Art, Jacques Doucet collections, EM VALADON, Suzanne 3

*Nude Louise on the Sofa*, 11895, soft-ground etching on vellum, 29 x 25.5 cm, portfolio of 18 lithographs, Paris, Musée de Montmartre, Le Vieux Montmartre collection, 2013.A.003

*Catherine in the Tub*, 1895, soft-ground etching on vellum, 61 x 50 cm, portfolio of 18 lithographs, Paris, Musée de Montmartre, Le Vieux Montmartre collection, 2013.A.001

*In the Tub*, 1908, drypoint, 7/12, 17 x 22 cm, Paris, Bibliothèque de l'Institut National d'Histoire de l'Art, Jacques Doucet collections, EM VALADON, Suzanne 2

*Drying the Child*, 1908, drypoint; 23.2 x 21.2 cm, Paris, Bibliothèque de l'Institut National d'Histoire de l'Art, Jacques Doucet collections, EM VALADON, Suzanne 7

*The Childrens' Toilet*, 1910, drypoint, 4th proof, 34.4 x 39.2 cm, Paris, Bibliothèque de l'Institut National d'Histoire de l'Art, Jacques Doucet collections, EM VALADON, Suzanne 1

*Drying the Foot*, 1910, drypoint, 30 x 22 cm, Paris, Bibliothèque de l'Institut National d'Histoire de l'Art, Jacques Doucet collections, EM VALADON, Suzanne 6

*Preparations for the Bath*, drypoint, 4/20, 27.4 x 23.6 cm, Paris, Bibliothèque de l'Institut National d'Histoire de l'Art, Jacques Doucet collections, EM VALADON, Suzanne 4

### **A supple, hard line**

Edgar Degas and Suzanne Valadon probably met in 1894, shortly after the latter's participation in the Salon de la Société Nationale des Beaux-Arts. Among the first women to be admitted, Suzanne Valadon exhibited five drawings, one of which would be bought by Degas. They shared the same concept of line – hard and supple – and of the model – intimate and uncompromising. Unlike the other relationships she developed with her colleagues, Valadon did not pose for Degas. Thirty-one years younger than him, she was quickly accepted as an artist by the painter who, when he discovered her talent for drawing, declared: 'You are one of us!' This recognition gave rise to a veritable artistic complicity, particularly when it came to engraving, a technique that he introduced her to. Degas was a big admirer of the work of the 'terrible Maria', as he called her, and beginning in the mid-1890s he collected, to our knowledge, nearly thirty drawings and engravings by his colleague.

This composition, typical of Valadon's 'hard and supple' line – in Degas's words – was inspired by Japanese prints, which were in fashion at the beginning of the century. Valadon has chosen the theme of the woman at her toilet, which she would feature in her drawings right up to the end of her life. However, she diverges from traditional representations of bathing, which celebrate the pleasures of the flesh. No voyeurism can be detected here. Valadon represents the girl's adolescent body as it performs an intimate, everyday act. The body's thick outline of and the use of red chalk evoke the style of Degas, whose advice, notably during Valadon's visits to the older artist in the 1890s, seem to have borne fruit. This red chalk drawing is one of the most accomplished in the artist's output. That same year Valadon began to concentrate increasingly on painting.



Suzanne Valadon, *Nude Coming out of the Bath*, c. 1909  
Charcoal, red and white chalk on paper, 25.5 x 19.8 cm, Robert Le Masle bequest, Centre Pompidou, Musée National d'art moderne, AM 1974-162  
Photo: © Philippe Migeat - Centre Pompidou, MNAM-CCI / Dist. RMN-GP

**'One day, Lautrec took me to see Bartholomé and got him to look at one of my drawings. "You must show that to Degas!" exclaimed Bartholomé. And I was given a letter for Degas, who received me very kindly and showered me with praise.'**

Suzanne Valadon, 'Suzanne Valadon et ses souvenirs de modèle', interview with André Tabarant, *Le Bulletin de la vie artistique*, 15 December 1921

## LARGE NUDES

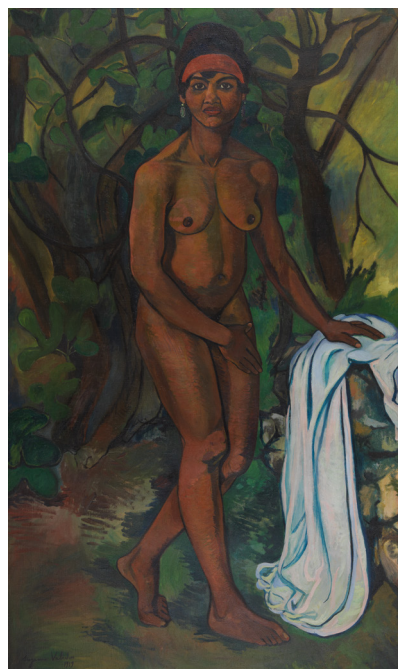
In 1909, for the first time in the history of art, a female artist painted the body of a naked man. Suzanne Valadon depicted herself as Eve alongside her future husband André Utter, a youth who was twenty-one years younger than her and with whom she was beginning a love affair. Although the evocation of desire and love is embodied in the biblical theme of Adam and Eve, the work is nonetheless political. For good reason, a period photograph shows that the vine leaves covering Utter's genitalia were added later, no doubt in 1920 on the occasion of the conventional Salon d'Automne, which would not have approved of such an ostentatious act. The canvas reveals great pictorial mastery on the part of the artist, as demonstrated by the harmonious proportion of the nudes and the rigour of the line, which is precise and thick at the same time. In this work, Valadon offers a synthesis of a classicism inherited from Puvis de Chavannes and a budding naturalism, which would blossom fully



Suzanne Valadon, *Summer, also known as Adam and Eve*, 1909  
Oil on canvas, 162 x 131 cm, acquired by the State, 1937  
Paris, Centre Pompidou, Musée national d'art moderne, AM 2325 P

in her large outdoor nudes over the following years.

Of all the masters that have been associated with her, often incorrectly and male out of principle, Paul Gauguin was the only artistic influence that Valadon acknowledged. Although she never met him, she saw his works in 1889 at the Volpini exhibition, which he organised with friends at the Café des Arts as part of the Exposition Universelle. This canvas provides a glimpse of Gauguin's love of luxuriant landscapes, although Valadon opted for a more Symbolist approach closer to the themes of Puvis de Chavannes. This work, exhibited at the Salon d'Automne the year it was painted, demonstrates her complete mastery of technique and exemplifies her style fusing naturalism and stylisation.



Suzanne Valadon, *Black Venus*, 1919  
Oil on canvas, 160 x 97 cm, Donation Charles Wakefield-Mori, 1939  
Paris, Centre Pompidou, Musée National d'Art Moderne, AM 3780 P, on loan to the Musée des Beaux-Arts de Menton  
Photo: © Philippe Migeat - Centre Pompidou, MNAM-CCI / Dist. RMN-GP

**'I have drawn like crazy so that when I no longer have eyes, I will have them at the end of my fingers.'**

Suzanne Valadon, *L'Absolu, manuscript*, n.d.

This monumental canvas shows the scope of Valadon's unique characteristics. At the time she was fond of colour and used thick outlines to define the forms of bodies. She also included various clues as to the numerous influences she had absorbed. The composition recalls Cézanne's *Bathers*, which she may have seen during his retrospective at the Salon d'Automne in 1907, but she also seems to draw on Bazille's *Fisherman with a Net*, which she saw at the Salon d'Automne of 1910, where she herself exhibited three smaller canvases. Valadon here

represents André Utter, with bulging, hairy legs, at odds with the more economic erotic style that was standard for the time. She breaks down the male anatomy in motion, using it as a pretext to celebrate the beauty of the male body in an openly hedonistic form. Another important source of inspiration was the work of Puvis de Chavannes. Although free of any symbolism, this canvas bears witness to their shared interest in the male body in motion, studied in athletic poses.



Suzanne Valadon, *Casting the Net*, 1914  
Oil on canvas, 201 x 301 cm, purchased by the state, 1937  
Paris, Centre Pompidou, Musée National d'Art Moderne, AM 2312 P, on loan to the Musée des Beaux-Arts de Nancy  
Photo: © Jacqueline Hyde - Centre Pompidou, MNAM-CCI / Dist. RMN-GP

## THE FUTURE REVEALED

The 1910s were marked by the execution of large female nudes, of which the canvas *The Future Revealed or The Fortune-Teller* (1912), exhibited at the Salon d'Automne of 1912, was one of the most important. The treatment of the body, with volumes firmly rooted in space, and the composition broke with painting tradition. The superimposition of motifs and planes blocks any perspective, as does the particular attention paid to the arrangement of the drapery, heralding Valadon's later experiments with interior decorative motifs, following on from the Fauves.



Suzanne Valadon, *The Future Revealed or The Fortune-Teller*, 1912  
Oil on canvas, 130 x 163 cm  
Geneva, Association des Amis du Musée du Petit Palais, 13084  
Photo: Studio Monique Bernaz, Geneva

The self-portrait was used by women as a way of painting female nudes, something they were traditionally not allowed to paint, particularly at the École Nationale des Beaux-Arts, where it was forbidden until 1900. Valadon explored this practice several times in her work, adhering to the usual representation of the three-quarters self-portrait, but disregarding the traditional conventions of femininity in painting. Aged sixty-six at the time, she conveys her facial features with severity and a firm wrist. Nevertheless, the canvas's uncompromising realism transformed Valadon from passive, desirable subject to that of active, desiring painter. The proud gaze is a direct expression of the rebellion taking place under the surface.



Suzanne Valadon, *Self-Portrait with Bare Breasts*, 1931  
Oil on canvas, 46 x 38 cm  
Private collection.  
Photo: © akg-images

**'My work is finished and the only satisfaction it gives me is to have never betrayed or abdicated everything that I believed in. You will see perhaps, one day, if someone takes the trouble to do me justice.'**

Suzanne Valadon to Francis Carco, shortly before her death, quoted in *Suzanne Valadon*, exhibition catalogue, Fondation Gianadda, Martigny, 1996

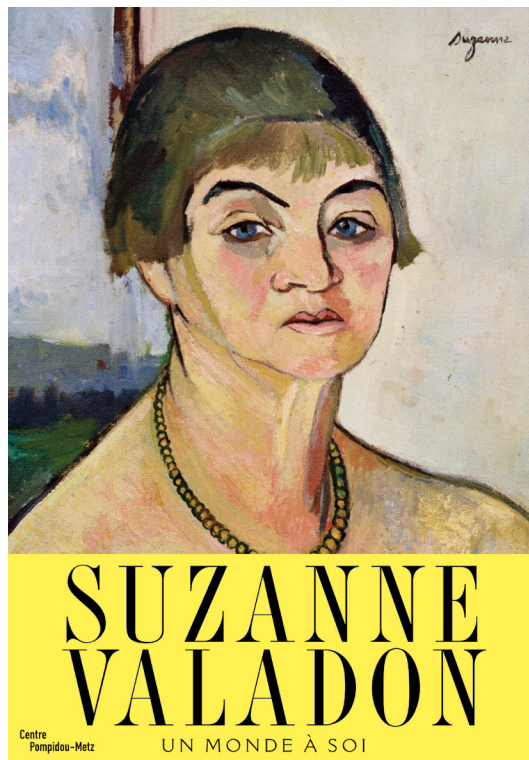
# 6.

## CATALOGUE AND SPECIAL PUBLICATION

### SUZANNE VALADON. UN MONDE À SOI

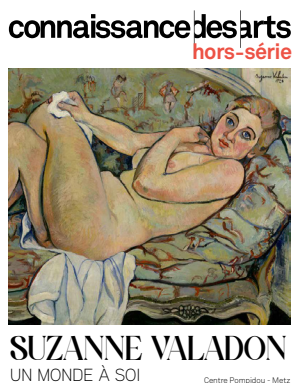
Nearly sixty years after her last retrospective in France, the Centre Pompidou-Metz is paying tribute to Suzanne Valadon with an ambitious monograph that has been conceived as a portrait. The accompanying catalogue offers a rereading of her work in all its complexity and makes it possible to resituate it in the history of art. Essays by Chiara Parisi, Philip Dennis Cate, Jean-Paul Delfino, Daniel Marchesseau and Yelin Zaho and contributions by Sophie Bernal, Paula Birnbaum, Sophie Bramly, Magali Briat-Philippe, Louise Chennevière, Gwendoline Corthier-Hardoin, Gilles Genty, Stéphane Guégan, Céline Le Bacon, Claire Lebossé, Constance de Monbrison, Saskia Ooms, Florence Saragoza and Jeanine Warnod shed light on this resolutely contemporary artist's life which spanned the 19th and 20th centuries, and on her practice and her uncompromising oeuvre.

Edited by Chiara Parisi  
Éditions du Centre Pompidou-Metz  
Publication date: 5 April 2023  
Format: 197 x 285 cm  
Pages: 264  
Price: €42



### CONNAISSANCE DES ARTS SPECIAL ISSUE

Brought up in a bohemian milieu surrounded by artists, including Renoir, Toulouse-Lautrec, Puvis de Chavannes, whose muse she was, a friend of Degas, Suzanne Valadon, a free-spirited, iconoclastic painter was also one of the few women to establish herself on the art scene at the end of the 19th and the beginning of the 20th century. This 68-page special issue which accompanies the retrospective of her work at the Centre Pompidou-Metz then the Musée d'Art e Nantes, looks at the life and unconventional work of this artist, whose audacity led her to defy bourgeois constraints and moral injunctions.  
Price: 12,90€.



### DADA

The April 2023 issue focuses on Suzanne Valadon, echoing the exhibition at the Centre Pompidou-Metz. Price: 8,90€.



# 7.

## ARTISTS EXHIBITED

Suzanne VALADON

*with*

Georgette AGUTTE  
Lou ALBERT-LASARD  
BALTHUS (Balthasar Kłossowski, known as)  
Frédéric BAZILLE  
Paul CÉZANNE  
Jean-Eugène CLARY  
Edgar DEGAS  
Paul GAUGUIN  
Vojtěch HYNAIS  
Louis Jean-Baptiste IGOUT  
Jean-Auguste Dominique INGRES  
Erik SATIE  
Henri MATISSE  
Pierre PUVIS DE CHAVANNES  
Pierre Auguste RENOIR  
Santiago RUSIÑOL  
Théophile Alexandre STEINLEN  
Henri de TOULOUSE-LAUTREC  
Miquel UTRILLO  
André UTTER  
Félix VALLOTTON  
Gustav WERTHEIMER  
Federico ZANDOMENEGHI

# 8.

## PROGRAMME OF EVENTS

### TALK

JULIE BEAUZAC, CREATOR OF THE PODCAST 'VÉNUS S'ÉPILAIT-ELLE LA CHATTE ?'

SAT. 15.04.23 - 11am - Auditorium Wendel

Length: 1 hour

Admission: 5 euros / free for PASS-M

During the recording of an episode of the podcast 'Vénus s'épilaît-elle la chatte ?' devoted to Suzanne Valadon, its creator Julie Beauzac, in conversation with Chiara Parisi, curator of the exhibition and Sophie Bernal, research and exhibition assistant, will discuss the works of Suzanne Valadon that marked the history of art, offering a feminist and inclusive perspective.

### TALK

BACKSTAGE AT THE VALADON EXHIBITION

THU. 20.04.23 - 6:30pm - Auditorium Wendel

Chiara Parisi, director of the Centre Pompidou-Metz

Length: 1 hour

Admission: 5 euros / free for PASS-M

Chiara Parisi will talk about how the exhibition came about, the central issues and challenges. The conference will be an opportunity to share the research avenues explored and the stages of construction of the exhibition, underlining the importance of rereading the work of this major artist of modernity today. Amongst other things, Suzanne Valadon's atypical career path will be discussed, as well as the mapping of the prestigious collections in which her works are held today, and the constellation of artists with whom her work is compared in the exhibition.

### TALK

VALADON, FREEDOM AT ANY PRICE

THU. 07.09.23 - 6:30pm - Auditorium Wendel

Jean-Paul Delfino, novelist

Length: 1 hour

Event followed by the concert by Guillaume Coppola.

Admission: 5 euros / free for PASS-M

Jean-Paul Delfino is the author of *Pêcheurs d'étoiles* (2017), an epic adventure taking place in Paris, in the 1920s, with Cocteau and Satie in search of Biqui, alias Suzanne Valadon. This unusual biography of the artist that he created for the exhibition catalogue inspired him to write a novel about Valadon's unique life, which will be published in 2024. This conference is an opportunity for him to recount his 'meeting' with Suzanne Valadon, while developing what fascinates him about the artist's romantic trajectory.

### STUDY DAY

THE SUZANNE VALADON CLAN

SAT. 09.09.23 - from 11am - Auditorium Wendel

Admission: free

In homage to the pioneering research carried out by Griselda Pollock at the University of Leeds, this study day invites personalities from all walks of life to share their views on the multiple reflections that animate the life and work of Suzanne Valadon, while opening up to much broader perspectives. What does her critical reception tell us, from her lifetime to the present day? How does her relationship to the body and to gender shed light on our view today? What are his legacies, from cinema to dance? These are questions that will continue to build bridges between Valadon's time and our own.

### DANCE

RECITAL ISADORA DUNCAN

SAT. 17.06.23 - 3pm and 5pm - Garden

François Chaignaud

Duration: 1 hour

Admission: 15 euros / 10 euros for PASS-M

Echoing the expressive poses of the bodies and the study of their anatomy, central to the work of Suzanne Valadon, François Chaignaud will perform a recital in the Centre Pompidou-Metz garden centred on the figure of Isadora Duncan, a pioneer of modern dance and a contemporary of Valadon. This performance will be an opportunity for the choreographer to shed light on new ways of moving, starting out from Duncan's repertoire, famous for having liberated the body from the constraints of wearing the corset and the tutu.

*In partnership with the PERSPECTIVES festival*



Photo © Martin Argyroglo



## CONCERT

ERIK SATIE BY GUILLAUME COPPOLA

THU. 07.09.23 - 8pm - Studio

Length: 1 hour

Admission: 15 euros (full) / 10 euros for PASS-M

The pianist Guillaume Coppola will play a programme showcasing the composer Erik Satie, whose life was intertwined with that of Valadon. Following their break-up, Satie composed *Vexations*: not repeating this motif 840 times as indicated on the score, the pianist will instead give it a role of sound punctuation, of interlude creating a link between pieces chosen for their diversity, their contrasts. Oscillating between mystical phases, humour and music-hall, this recital confirms that the music of this original remains unclassifiable!

Program

*Vexations*

*Prélude de la porte héroïque du ciel*

*Embryons desséchés*

*Gymnopédie n°1*

*Jack in the box*

*7<sup>e</sup> Gnossienne* (extract from *Fils des étoiles*)

*Je te veux*, sung waltz – version for solo piano

## CONCERT

A MUSICAL AFTERNOON

SUN. 10.09.23 - 2:30pm, 3:30pm and 4:30pm - Galerie 2

Students from the Conservatoire à Rayonnement Régional de Metz Métropole Gabriel Pierné

Admission: Free on presentation of a ticket to the exhibition

Before Suzanne Valadon's works, students from the conservatoire will take it in turns during the afternoon to play extracts from the *Vexations*, one of the longest piano pieces in the history of music, together with a programme of the composer's iconic works, the *Gymnopédies* and *Gnossiennes*.

## UN DIMANCHE, UNE ŒUVRE

SUN 30.04, 28.05, 18.06 AND 03.09.23 - 10:30A et 11:40am-  
Galerie 2

Length: 45 minutes

Admission: Free on presentation of a ticket to the exhibition

One Sunday a month, visit the exhibition Suzanne Valadon.

A world of your own to explore the many facets of Suzanne Valadon's work, through her paintings and drawings.

*In partnership with the UFR Arts, Lettres et Langues de Metz, Université de Lorraine.*

## INTRODUCTION TO ART HISTORY

THU. 09.03, 06.04, 11.05, 01.06, 14.09, 12.10, 09.11 and  
14.12.23 - Auditorium Wendel

The history of art and artistic production are in touch with the challenges of society. They allow us to escape from determinism and to grasp the polysemy of the history of the gaze, political and social history, aesthetic history and the history of the imaginary. Each month, the Centre Pompidou-Metz's Programming and Audiences team offers introductions to the history of art by taking a cross-disciplinary approach to the 20th and 20th centuries.

## YOUNG PEOPLE'S WORKSHOP

BETWEEN DOG AND WOLF - Romuald Jandolo

FROM 15.04.23 to 03.09.23

As a tribute to Suzanne Valadon, who inspires him in his artistic practice, Romuald Jandolo will propose an immersive fresco within the children's workshop space. At the crossroads between the atmosphere of the *Lapin Agile* in the Bohemian era and a carnival of animals, children will be invited to create a show poster from collages imagined by the artist, inspired as much by mythology as by the circus universe.

## LA CAPSULE

LIEUDIT - Joséphine Lizet

FROM 28.06.23 to 03.09.23

Born in 2002, Joséphine Lizet represents a new generation of women artists who are sensitive to the work of Suzanne Valadon and to questions about intimate space and the place of the body. In a participative and reflective device specially designed for the CentrePompidou-Metz, the artist will offer a glimpse of another form of "room for oneself". Following an itinerary in several stages, visitors will activate the space with the help of body casts, by writing or by lying down for a few moments in a bed installed in the Capsule, which has become a place for revealing our inner selves.

## MUMO

SAT. 23.09 AND SUN 24.09.23

To mark the end of the monographic exhibition devoted to Suzanne Valadon, the Centre Pompidou-Metz will host the MuMo (Mobile Museum), a museum truck of the Centre Pompidou dedicated to modern and contemporary art. With an exhibition by Nathalie Ernout entitled *Le Bizarre, l'étrange et les monstres*, the MuMo is touring the Grand Est region until December. It will take up residence on 23 and 24 September 2023 on the forecourt of the CentrePompidou-Metz before continuing its journey in the region.

# 9. PARTNERS

The Centre Pompidou-Metz was the first example of the decentralisation of a great national cultural institution, the Centre Pompidou, in partnership with local authorities. An autonomous institution, the Centre Pompidou-Metz benefits from the experience, expertise and international renown of the Centre Pompidou. It shares with its elder counterpart the values of innovation, generosity, interdisciplinarity and openness to people from all backgrounds.

The Centre Pompidou-Metz organises temporary exhibitions based on loans from the collection of the Centre Pompidou, Musée National d'Art Moderne, which, with more than 120,000 works, is the biggest collection of modern and contemporary art in Europe and the second largest in the world.

It also develops partnerships with museums all over the world. To supplement its exhibitions, the Centre Pompidou-Metz organises dance performances, concerts, film screenings and talks.

It is supported by Wendel, its founding partner.



With the exceptional support of the Musée du Louvre and the Musée d'Orsay.

With the support of the UEM group and the Caisse d'Épargne



With the participation of Clear Channel, Vranken Pommery and Pianos Schaeffer



In media partnership with



The exhibition was devised and organised by the Centre Pompidou-Metz and will be travelling, in adapted form, to the Musée d'Arts de Nantes and the Museu Nacional d'Art de Catalunya.





**W E N D E L**

MÉCÈNE FONDATEUR

## **WENDEL, FOUNDING PARTNER OF THE CENTRE POMPIDOU-METZ**

Wendel has been a partner of the Centre Pompidou-Metz since it opened in 2010. Wendel was keen to support an iconic institution, whose cultural riches are shared with the largest number of people.

Thanks to its commitment to culture over many years, Wendel was awarded the “Grand Mécène de la Culture” in 2012.

Wendel was one of the very first investment companies in Europe to be listed on the stock exchange. It is dedicated to long-term investment, which requires a commitment on the part of shareholders that inspires trust, and constant attention to innovation, sustainable development and promising forms of diversification.

Wendel has the expertise to choose pioneering companies, such as those for which it is currently shareholder: Bureau Veritas, IHS Towers, Tarkett, ACAMS, Constantia Flexibles, Crisis Prevention Institute and Stahl.

Founded in 1704 in Lorraine, the Wendel group was active in various fields for 270 years, notably steel manufacture, before devoting itself to long-term investment in the late 1970s.

The Group is supported by its reference family shareholder, made up of more than a thousand shareholders from the Wendel family, gathered together in Wendel-Participations, which holds a 39.3 % stake in the Wendel group.

### **CONTACTS**

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**in** Wendel

**🐦** @WendelGroup



**CAISSE  
D'ÉPARGNE**  
Grand Est Europe

*Vous être utile.*

## **THE CAISSE D'ÉPARGNE GRAND EST EUROPE SPONSOR OF THE EXHIBITION 'SUZANNE VALADON: A WORLD OF HER OWN'**

This year, the Caisse d'Épargne Grand Est Europe, a faithful partner of the Centre Pompidou-Metz since it opened, has again confirmed its commitment to a fruitful collaboration aimed at enhancing the actions of the Centre Pompidou-Metz and sharing its numerous projects and exhibitions with a broad public in some cases sometimes far removed from the world of culture.

With the exhibition 'Suzanne Valadon: A World of Her Own', the Centre Pompidou-Metz offers us the chance to discover a woman with a strong character, first a model for painters then a painter herself. A passionate, pioneering artist, she was one of the first women to exhibit at the Société Nationale des Beaux-Arts. She is distinguished for her personal vision of childhood, adolescence and the nude. By choosing to sponsor this exhibition, the Caisse d'Épargne Grand Est Europe is perpetuating the historic values of the Caisses d'Épargne, a committed stakeholder in their regions, which, for 200 years, have accompanied the major changes in society.

In 2023, the Caisse d'Épargne Grand Est Europe, a leading actor in the world of banking, a key partner of numerous cultural events and institutions across the whole of the Grand Est region, is delighted to be helping the Centre Pompidou-Metz to ensure that culture continues to flourish throughout its region.

This is another way of being useful!

### **ABOUT THE CAISSE D'ÉPARGNE GRAND EST EUROPE**

True to its cooperative and social values, committed to its region, close to its customers, the Caisse d'Épargne Grand Est Europe contributes every day to the economic, social, cultural, welfare and environmental developments in its region. A major financier of the regional economy, the Caisse d'Épargne Grand Est Europe boasts nearly 2,800 collaborators, 1,370,000 customers and 1.9 billion of equity.

The Caisse d'Épargne Grand Est Europe, whose headquarters are in Strasbourg, is present in all of the departments of the Grand Est administrative region. The Caisse d'Épargne Grand Est Europe bank is part of the Groupe BPCE.

### **CONTACT**

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## **THE UEM GROUP, PARTNER OF THE EXHIBITION 'SUZANNE VALADON: A WORLD OF HER OWN'**

An energy supplier since 1901 to Metz and 141 surrounding towns and villages, the Groupe UEM is proud to join forces once more with the Centre Pompidou-Metz for the exhibition 'Suzanne Valadon: A World of Her Own', organised at the Centre Pompidou-Metz from 15 April to 11 September 2023.

Continuing with its commitment to improving and stimulating local regions, the Groupe UEM is delighted to be supporting this exceptional exhibition which explores, through various works, the modernity and independence of an artist whose battles are still relevant today

With this exhibition, the Groupe UEM continues its support for the Centre Pompidou-Metz, a cultural and artistic hub with a national and international reach.

This new collaboration will enable the Groupe UEM to reinforce its activities in support of the dissemination of culture among people of all backgrounds and to contribute, in its way, to the City of Metz's growing involvement in the art world.

### **ABOUT UEM**

UEM is France's first independent Entreprise Locale de Distribution. It supplies energy to more than 165,000 customers, including 23,000 professional customers. It is a key actor in the local and regional economy.

The Groupe UEM is made up of five entities (UEM, réséda, énergem, énergreen production, efluid) and employs more than 750 people.

### **CONTACT**

UEM

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## **CLEAR CHANNEL FRANCE, PARTNER OF THE EXHIBITION 'SUZANNE VALADON: A WORLD OF HER OWN'**

As a major actor in external communications, Clear Channel France is proud to be joining forces with the Centre Pompidou-Metz for the first time on the occasion of the exhibition 'Suzanne Valadon: A World of Her Own'.

A resolutely modern and independent artist, Suzanne Valadon was one of the first women to be admitted to the Salon de la Société Nationale des Beaux-Arts. Her desire for creative freedom echoes the values championed by Clear Channel aimed at bringing about a fairer society, notably in the world of work.

In choosing to support this exhibition, Clear Channel is also demonstrating its commitment to making art and culture accessible to as many members of the public as possible, in every region of France.

### **ABOUT CLEAR CHANNEL**

An actor in the city and reality media, Clear Channel has its roots in the street, enabling brands and licensors to communicate inclusively, democratically and responsibly with 35 million consumers and citizens in a disruptive and innovative way. Thanks to our regional network, we can communicate instantly in print or digital media in a shopping centre, the metro, a neighbourhood, a city, a region and across the whole of France. We innovate with new forms of interaction and engagement with consumers and citizens. Our aim is to be both a platform for brands and a platform for collective utility, to achieve the media objectives of advertisers while having a positive impact on the world around us.

[clearchannel.f](http://clearchannel.f)

# 10.

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Suzanne Valadon, *The Blue Room*, 1923  
Oil on canvas, 90 x 116 cm, purchased by the state, 1924, Paris, Centre Pompidou, Musée National d'Art Moderne, LUX.1506 P, on loan to the Musée des Beaux-Arts de Limoges  
© Centre Pompidou, MNAM-CCI, Dist. RMN-Grand Palais / Jacqueline Hyde



Suzanne Valadon, *Summer*, also known as *Adam and Eve*, 1909  
Oil on canvas, 162 x 131 cm, purchased by the state, 1937  
Paris, Centre Pompidou, Musée National d'Art Moderne, AM 2325 P  
Photo © Centre Pompidou, MNAM-CCI, Dist. RMN-Grand Palais / Jacqueline Hyde



Henri de Toulouse-Lautrec, *Fat Maria*, 1884  
Oil on canvas, 80.7 x 64.8 cm, 6 1085, Wuppertal, Von der Heydt-Museum, G 1085  
© Photo: Medienzentrum Wuppertal



Pierre-Auguste Renoir, *Dance in the City*, 1883  
Oil on canvas, 179.7 x 89.1 cm, donation in lieu, 1978  
Paris, Musée d'Orsay, RF 1978 13  
© RMN-Grand Palais (Musée d'Orsay) / Hervé Lewandowski



Suzanne Valadon, *Nude Coming out of the Bath*,  
Former collection of Edgar Degas, c. 1909  
Charcoal, red and white chalk on paper, 25.5 x 19.8 cm,  
Centre Pompidou, Musée National d'art moderne  
© Philippe Migeat - Centre Pompidou, MNAM-CCI / Dist.  
RMN-GP



Suzanne Valadon, *Family Portraits*, 1912  
Oil on canvas, 97 x 73 cm, gift to the Musées Nationaux from M.  
Cahen-Salvador in memory of Mme Fontenelle-Pomerat, 1976,  
Paris, Musée d'Orsay, on loan to the Centre Pompidou, Musée  
national d'art moderne, RF 1976 22  
Photo: © Philippe Migeat - Centre Pompidou, MNAM-CCI / Dist.  
RMN-GP



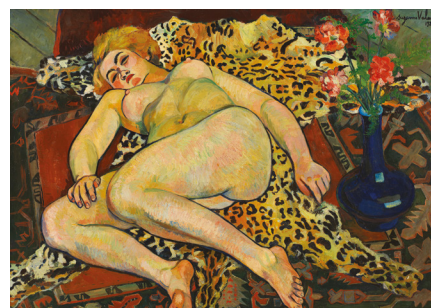
Suzanne Valadon, *Black Venus*, 1919  
Oil on canvas, 160 x 97 cm, Donation Charles Wakefield-Mori,  
1939  
Paris, Centre Pompidou, Musée National d'Art Moderne, AM  
3780 P, on loan to the Musée des Beaux-Arts de Menton  
© Philippe Migeat - Centre Pompidou, MNAM-CCI / Dist.  
RMN-GP



Suzanne Valadon, *Marie Coca and her Daughter Gilberte*, 1913  
Oil on canvas, 161 x 129.5 cm  
Lyon, Musée des Beaux-Arts, 1935-51  
© Philippe Migeat - Centre Pompidou, MNAM-CCI / Dist.  
RMN-GP



Suzanne Valadon, *Casting the Net*, 1914  
Oil on canvas, 201 x 301 cm, purchased by the state, 1937  
Paris, Centre Pompidou, Musée National d'Art Moderne, AM  
2312 P, on loan to the Musée des Beaux-Arts de Nancy  
© Jacqueline Hyde - Centre Pompidou, MNAM-CCI / Dist.  
RMN-GP



Suzanne Valadon, *Catherine Reclining Nude on a Panther Skin*,  
1923  
Oil on canvas, 64.6 x 91.8 cm  
Izmir, Arkas Sanat Merkezi, 877  
Photo © Hadiye Cangocke





Suzanne Valadon, *The Future Revealed or The Fortune-Teller*, 1912  
Oil on canvas, 130 x 163 cm  
Geneva, Association des Amis du Musée du Petit Palais, 13084  
Photo: Studio Monique Bernaz, Geneva



Suzanne Valadon, *Road in the Forest of Compiègne*, 1914  
Oil on canvas, 73 x 55 cm  
Montpellier, Musée Fabre, 38.9.1  
© Musée Fabre, Montpellier, Méditerranée Métropole / photo  
Frédéric Jaulmes



Suzanne Valadon, *The Violin Case*, 1914  
Paris, Musée d'Art Moderne de Paris, AMVP 1712  
Photo © RMN-Grand Palais / Agence Bulloz



Suzanne Valadon, *Two Figures*, 1909  
Oil on card, 101 x 82 cm, Robert Le Masle bequest, 1974  
Paris, Centre Pompidou, Musée National d'Art Moderne, AM  
1974-122  
© Photographic documentation department of the MNAM -  
Centre Pompidou, MNAM-CCI / Dist. RMN-GP



Suzanne Valadon, *Self-Portrait with Bare Breasts*, 1931.  
Oil on canvas, 46 x 38 cm.  
Private collection.  
Photo: ©akg-images



Balthus, *The Blanchard Children*, 1937  
Oil on canvas, 125 x 130 cm, Donation Picasso, 1978  
Paris, Musée National Picasso-Paris, MP2017-5  
© Madame Klossowska de Rola  
Photo © RMN-Grand Palais (Musée National Picasso-Paris) /  
Mathieu Rabeau



Suzanne Valadon, *Reclining Nude*, 1928  
Oil on canvas, 60 x 80.6 cm  
New York, The Metropolitan Museum of Art, Robert Lehman  
Collection, 1975.1.214P  
Photo © The Metropolitan Museum of Art, Dist. RMN-Grand  
Palais / image of the MMA

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## OPENING TIMES

Daily, except Tuesdays and 1 May

01.11 > 31.03

MON. / WED. / THU. / FRI. / SAT. / SUN.: 10AM – 6PM

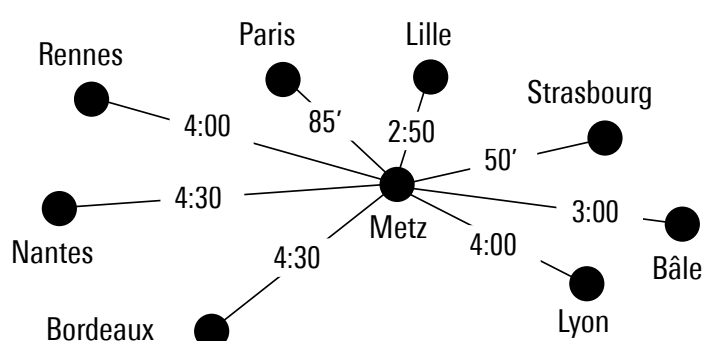
01.04 > 31.10

MON. / WED. / THU.: 10AM – 6PM

FRI. / SAT. / SUN.: 10AM – 7PM

## GETTING THERE

The shortest journey times by rail



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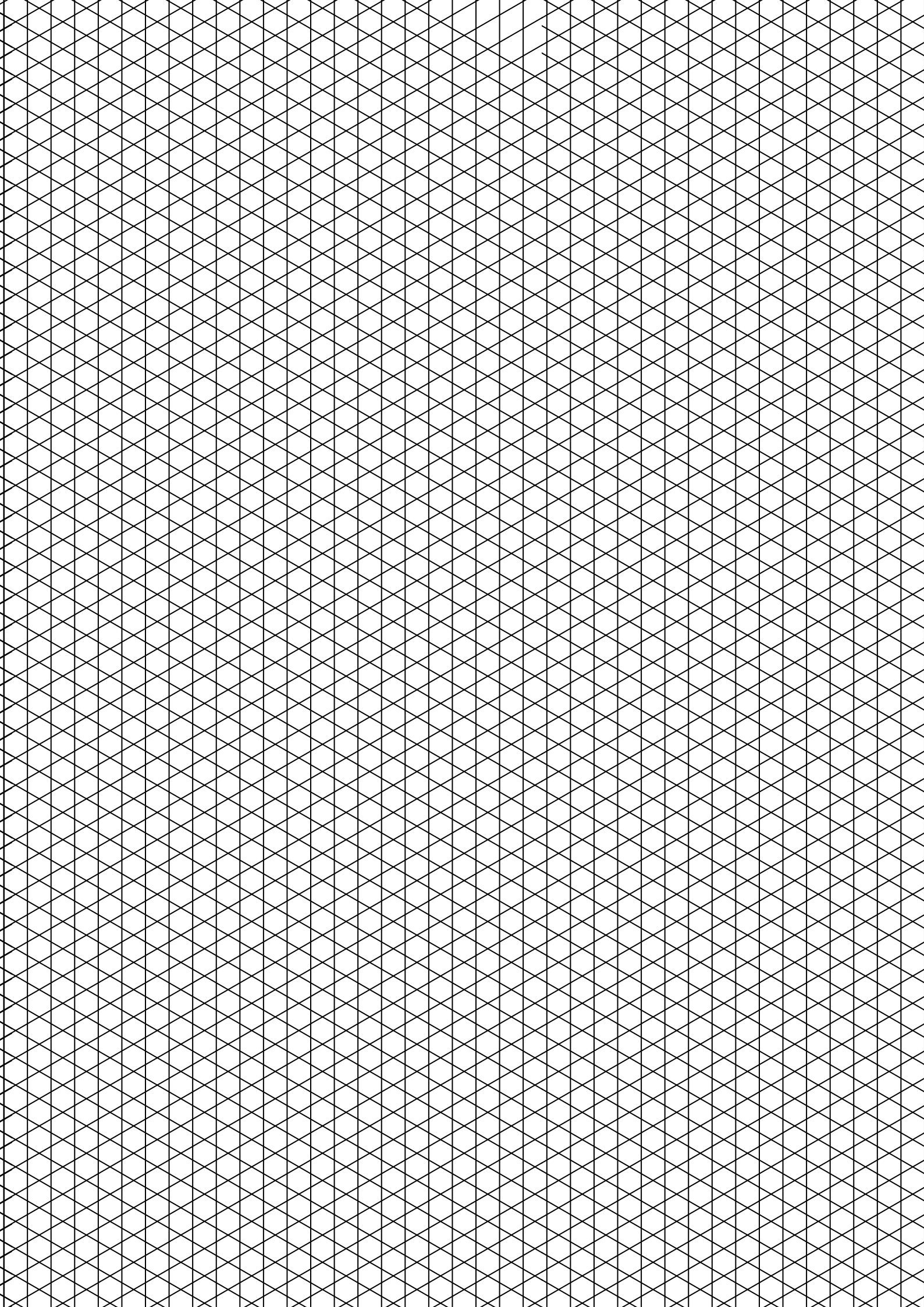
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