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Alexandre Perrier 1862–1936, *View of the Jura and Lake Geneva from Cognny*, undated. Oil on canvas, 84 x 118 cm. Private collection. © Raphaël Fiorina, Grimsuat



08



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Ferdinand Hodler 1853–1918, *Self-portrait*, 1912 (CR 885). Oil on canvas, 40.5 x 31.5 cm. Inv. No. KHG 1126 B. Kunstmuseum Glaris. Acquired during the Hodler exhibition in Zurich, 1917. © Sammlung Glarner Kunstverein

Albert Schmidt 1883–1970, *La Gabiule*, 1917. Oil on canvas, 55 x 45 cm. Private collection. © Villars Graphic SA, Neuchâtel

Lakeside landscapes 07

Switzerland has no shortage of lakes dominated by the Jura and Alps mountain ranges. Ferdinand Hodler, Alexandre Perrier and Ernst Geiger all emphasised the contrast between the expanse of water and the mountainous terrain.

Trees 08

For Ferdinand Hodler, trees provided an opportunity to develop his parallel philosophy of universal harmony. Alexandre Mairet, like many others, was won over to this higher order.

Portrait, self-portrait 09

Ferdinand Hodler is famous for his frontal, symmetrical portraits and self-portraits. His heirs made them more intimate and popular by devising new poses.

Divergent 10 11

With the Geneva-based Groupe du Falot, Swiss art underwent a hybridisation influenced by France, with painters replacing Hodler's model with that of Fauvism. In terms of painting, many artists, without any animosity towards

IN RELATION TO THE EXHIBITION



TOURS

- Guided tours (ages 12 and over)

Tues–Sun, 2.30pm (weekends: 2.30pm & 4pm). 1 hour 15 minutes. €4 + admission.

- «Petit jeu du Palais» («Little Palace Game») (ages 6–12) Children's tour. Free.

- Family tours (ages 6–12)

Holidays: Wednesdays at 4 p.m. & Sundays at 11 a.m. (40 mins). Free for children / €7 for adults.

- Focus on a work of art (10 mins)

Sat–Sun, 3.30pm, hall. Free admission.

- Tours with Christophe Flubacher, exhibition curator (ages 12 and up)

22 February & 19 April, 4pm. Reservation required. €4 + admission.

CONFERENCE

- Thursday 2 April: “Hodler and France” by Christophe Fubacher.

7pm, auditorium. Free.

CONCERTS

- Sat. 4 April: Piano. 3:45 p.m. (30 min).

- Sat. 25 April: Conservatory. 6 p.m. (1 h.).

- Wed. 29 April: Conservatory. 6:15 p.m. (1 h.).

Free admission.

SPRING OF DRAWING

Sat. 21 March & 25 April:

“Croquis passion” (“Passionate Sketching”) (ages 12 and over). Tour + workshop with Isabelle Voungny.

3–5 p.m. €8 / €5. Registration required.

CHILDREN'S & FAMILY WORKSHOPS

17 February & 6 April: Creative and festive workshops.

4:00 p.m.–5:30 p.m. (20 min). Free.

7 March & 2 May: “À vos pinceaux !” (“To your brushes!”)

10 a.m.–12 p.m. By reservation.

17 April: “Alpine frieze”

2pm–4pm. €5 per child / €8 per adult.

GROUPS & SCHOOLS WORKSHOPS

By appointment

“Alpine frieze”: collective creation.

“In the light of the Palace”: paper stained glass (2 hours, tour included).

More info: +33 (0)4 50 83 10 19.

Schedule of activities available at the exhibition entrance.



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Oscar Lüthy 1882–1945, *Requiem in the Alps (View of the Weisshorn from the Gornergrat)*, 1909. Oil on canvas, 144 x 204 cm. Private collection. © François Bertin, Grandvaux

Ferdinand Hodler – some were even close friends – simply took other paths, towards Divisionism, Cubo-Futurism, Expressionism or Realism, motivated by other references, including Paul Cézanne, Giovanni Segantini, Ludwig Kirchner or Robert Delaunay.

Practical information

Palais Lumière Evian (Quai Charles-Albert Besson).

Open Tuesday to Sunday, 10 a.m. to 6 p.m. (Tuesday 2 p.m. to 6 p.m. outside school holidays) and on public holidays (open on Monday 6 April – Easter – from 10 a.m. to 6 p.m.)

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

Exhibition curators: **Pierre Alain Crettenand** and **Christophe Flubacher**

Artistic advisor to the Palais Lumière: **William Saadé**

Exhibition designer: **Julia Dessirier**

Admission

- Full price: €9

- Reduced rate: €7 (see details of reductions at www.ville-evian.fr)

- Free for children under 16

- 50% discount on admission (full or reduced price) on presentation of the “Avantages” card (City of Evian)

- 30% discount on exhibition admission prices on presentation of a ticket to the Pierre Gianadda Foundation in Martigny and vice versa

- Exhibition catalogue on sale in the shop: 230 pages, €39 (Editions Monographic, Sierre).

Tickets:

- From the exhibition reception desk

- From ville-evian.tickeasy.com.

- From CGN points of sale (boats and ticket offices).



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Ludwig Kirchner 1880–1938, *The Bridge at Wiesen*, 1926. Oil on canvas, 120 x 120 cm. Inv. No. Gordon 844. Kirchner Museum, Davos. Gift of the Municipality of Davos, 1982. © Stephan Bösch

COMING SOON

At the Palais Lumière

Sarah Bernhardt forever!

11 July 2026 – 3 January 2027

At the Pierre Gianadda Foundation in Martigny

From Manet to Kelly

12 December 2025 – 14 June 2026

Ferdinand Hodler 1853–1918, *The Woodcutter*, 1910 (CR 1434). Oil on canvas, 130 x 100.5 cm. Inv. No. RF 2005-5. Musée d'Orsay, Paris. © Grand Palais RMN.

EXHIBITION

SWISS MODERNITY HODLER'S LEGACY

Palais Lumière
Évian
7 February
17 May 2026

The key figure of Ferdinand Hodler, and around him a number of Swiss artists who have never been exhibited abroad before! From 7 February to 17 May 2026, the Palais Lumière in Évian is presenting an exceptional exhibition dedicated to the Swiss painter's influence on his contemporaries and successors. In all, nearly 140 works by 56 artists, including Giovanni Giacometti, Cuno Amiet, Félix Vallotton, Alice Bailly, Stéphanie Guerzoni, and of course Ferdinand Hodler, will be brought together in the spa town to illustrate this panorama of Swiss painting at the turn of the 20th century. More than fifty Swiss institutions and private collectors have been contacted for this extraordinary project, to be discovered during *Swiss Modernity: The Legacy of Hodler*.

The primary objective of the exhibition is to measure the impact of Ferdinand Hodler's (1853-1918) painting on Swiss art. Arriving in Geneva in 1871, the painter from Bern became an essential reference point in the Swiss art scene twenty years later. Attracted by the brilliance of this leading light, many artists perpetuated his style and his way of seeing the world. Others, on the contrary, uncomfortable with his influence, took a stand against his painting, while painters attracted by Divisionism, Cubo-Futurism, Expressionism and French Realism, which were in vogue at the time, went their own way and moved towards other schools of painting. Thus, while examining Hodler's legacy, the exhibition also aims to achieve a second objective by

presenting a representative overview of Swiss painting at the turn of the 19th and 20th centuries (1880-1930).

In addition to Ferdinand Hodler, the Palais Lumière is welcoming artists close to him, such as Albert Schmidt, Cuno Amiet, Ernst Geiger, Edouard Vallet and Giovanni Giacometti, but also painters who diverged from him, such as the Geneva-based Falot group, who were primarily followers of French painting. Finally, the leading figures of Divisionism, Oskar Lüthy and Alexandre Perrier, of Expressionism, Ludwig Kirchner and Paul Camenisch, of Cubo-Futurism, Alice Bailly and Gustave Buchet, and of Realism, François Barraud and Félix Vallotton, conclude this overview of Swiss modernity, in the light or shadow of the central figure of Hodler.

In the mid 19th century, Switzerland was a mosaic of cultural and religious identities that were difficult to mould into a single form, with secessionist cantons, Catholic and Protestant cantons, of Prussian and French origin, all separated by a quadruple linguistic barrier. With this in mind, the painter Albert Trachsler (1863-1929) sought to unite the Swiss people through art and a unifying motif, the Alps. A painter then emerged who seemed to dominate the Swiss artistic landscape, Ferdinand Hodler (1853-1918) from Bern. Equally at ease with Alpine landscapes, patriotic painting, genre scenes and portraits, Hodler was soon honoured with the status of national painter. This flattering position at the pinnacle of Swiss art aroused admiration and vocations, but also jealousy and rivalry on the part of other Swiss painters, starting with Eugène Burnand from



Gustave Jeanneret 1847-1927, *La Montagne*, 1892. Oil on canvas, 76 x 133.5 cm. Private collection, courtesy Galerie du Rhône SA, Sion. © Raphaël Fiorina, Grimsuat.



François Barraud 1899-1934, *La Tailleuse de soupe (The Soup Maker)*, 1933. Oil on canvas, 87 x 92 cm. Private collection, courtesy of Dr. Corinne Charles. © Raphaël Fiorina, Grimsuat.



Ludwig Werlen 1884-1928, *Nude Women in a Bush*, 1910. Oil on canvas, 116.5 x 116.5 cm. Inv. No. 14485. Association des Amis du Petit-Palais, Geneva. © Photo: Maël Dugerdil, Geneva.



Ferdinand Hodler 1853-1918, *Holy Hours*, 1911 (CR 1486). Oil on canvas, 187 x 230 cm. Inv. No. 5000, 1985. Foundation for Art, Culture and History, Winterthur. © SKKG, 2020.

Vaud and Gustave Jeanneret from Neuchâtel. In general, it can even be said that at the turn of the 19th and 20th centuries, artists all gravitated towards Ferdinand Hodler, either to identify with him or to use him as a foil.



Félix Vallotton 1865-1925, *La Baigneuse (The Bather)*, 1919. Oil on canvas, 49 x 59.5 cm. Inv. No. 11976. Association des Amis du Petit-Palais, Geneva. © Maël Dugerdil, Geneva.

The exhibition is organized into sections that highlight the appeal Ferdinand Hodler held for the artists of his era.

Hodler and Schmidt, father and son

Until Ferdinand Hodler's death in 1918, Albert Schmidt embodied the Hodlerian painter par excellence.

Rivalries

Gustave Jeanneret, Ferdinand Hodler and Eugène Burnand deliberately competed for the flattering title of national painter.

Symbolist woman

A spiritual heroine, the woman embodies humanity's reunion with nature. Ferdinand Hodler, Cuno Amiet, Albert Schmidt and many others pay tribute to her.

Work, leisure

Ferdinand Hodler's famous woodcut *The Woodcutter* and its monumental verticality greatly inspired Swiss painters.

Illness, death

By daring to portray the progression of illness to death in such a clinical and detached manner, Ferdinand Hodler paved the way for his contemporaries and heirs.

Mountains

70% of Switzerland is mountainous. Ferdinand Hodler and other Swiss painters understood how mountains could be a catalyst for national identity.



Giovanni Giacometti 1868-1933, *Snowy Landscape*, 1908. Oil on canvas, 50.6 x 61.4 cm. Giacometti Foundation Collection, Paris. © Alberto Giacometti Estate (Giacometti Foundation, Paris & ADAGP, Paris), 2021.