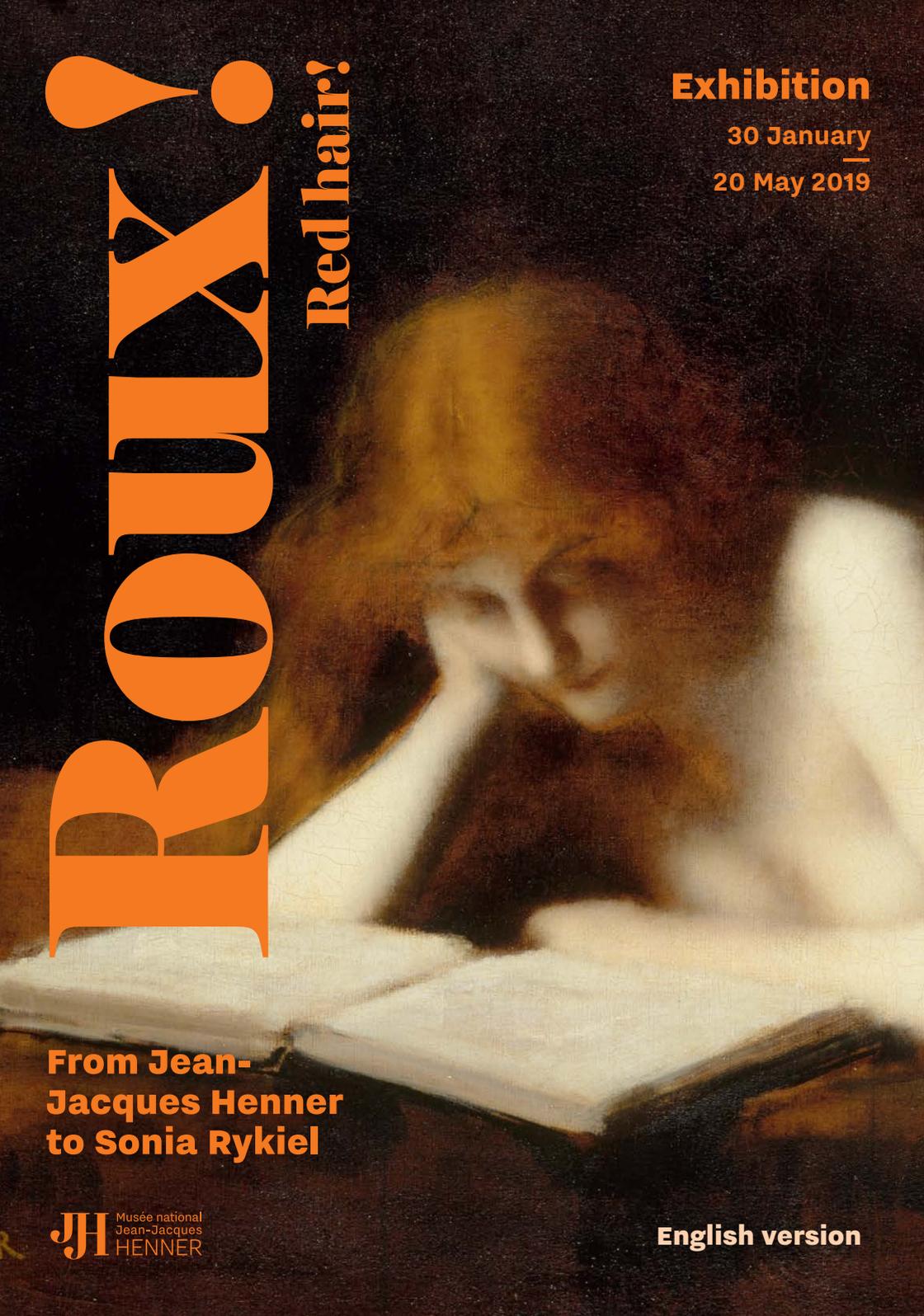


ROUX!

A painting of a woman with voluminous, wavy red hair, wearing a dark dress and a white collar. She is leaning over an open book on a table, looking down at it with a focused expression. The background is dark and indistinct.

Red hair!

Exhibition

30 January

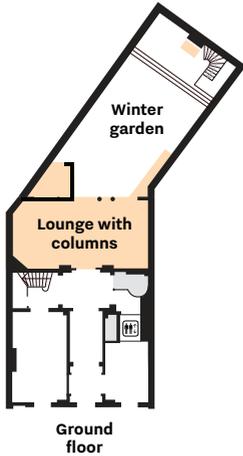
20 May 2019

**From Jean-
Jacques Henner to
Sonia Rykiel**

JH Musée national
Jean-Jacques
HENNER

English version

Red-haired women



Jean-Jacques Henner's first red-haired woman was depicted as a flutist in *Idylle* (1872). Throughout his career, the artist used red as a colour and as his signature. This colour played a crucial role in his paintings and in his artistic trajectory as a means to distinguish himself from other artists and to balance his palette. Besides *Idylle*, many of Henner's other paintings portray women adorned with red hair. The artist consistently used the colour, irrespective of the subject of the painting, or whether or not it was a portrait: *La Liseuse*, *Hérodiade*, *La Comtesse Kessler*.

Painters such as Renoir, Maurin, Carolus-Duran or Maxence have also glorified red-headed women in their works. From *Lilia*, whose face is hidden, to *Femme à l'orchidée* (*Woman with an Orchid*), whose style is both medieval and Art Nouveau, to Renoir's *Femme à la rose* (*Woman with a Rose*), with its red-orange tones, women exhibit their red locks with pride. Today, photographer Geneviève Boutry takes outdoor photos of men and women fully owning their redheadedness.



Jean-Jacques Henner
Idylle, 1872
Oil on canvas
Paris, Musée d'Orsay



Jean-Jacques Henner
Hérodiade, about 1887

Oil on board mounted on canvas
Paris, Musée national
Jean-Jacques Henner



Jean-Jacques Henner
La Comtesse Kessler, about 1886

Oil on canvas
Paris, Musée national
Jean-Jacques Henner

The power of a colour

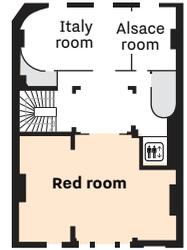
“A colour that stands out and distinguishes itself from the rest”, according to Michel Pastoureau, this red-orange colour maintains these characteristics when it is a hair colour. By using it, Jean-Jacques Henner creates a unique and charming chromaticism as in *La Source*. For him, red-orange is a true colour that he uses in varying shades on the entire surface of his canvas or only as hair colour to highlight an area of a dark, shadowy painting. Hence, in *La Source*, red-orange is accentuated by blue-green, its complementary colour.

The “homage dresses” created by famous designers as a tribute to Sonia Rykiel embody the power and the charm of red hair, but also its uniqueness. Finally, the tatanua masks as well as George Catlin’s portraits of American Indians with their red mohawks, represent both wildness and seduction, tragedy and vitality. They all highlight the power but also the ambivalence associated with red hair.

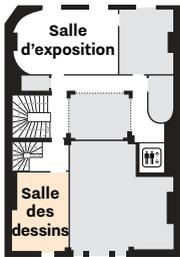


Papua New Guinea
(New Ireland) *Mask
Kepong*, 20th century

Wood, plant fibers,
pigments, shells
Paris, Musée du Quai
Branly-Jacques Chirac



1st floor



2nd floor

Sanguine lines

Jean-Jacques Henner’s drawings, more than his paintings, underscore the importance of red-orange to the artist. Sanguine was the ideal tool to make his subjects’ hair flaming red in *Andromède*, *Madeleine*, *La Vérité* (The Truth) and *Christ mort* (The Dead Christ). As with his paintings, the drawings play on the contrast between the black line and the paper, which was sometimes coloured or printed. The red-orange colour, created with Conté sanguine chalk, is used to guide the viewer’s attention to a certain area of the painting or to highlight a specific part of the work, usually the hair. As a counterpoint to these works, felt pen sketches drawn by Jean-Charles de Castelbajac, Jean-Paul Gaultier and Martin Margiela for the 2008 fashion show tribute to Sonia Rykiel will also be on display.



Jean-Paul Gaultier
*Special creation for
Sonia Rykiel*, 2008

Felt pen on paper
Private collection
Nathalie Rykiel

Red hair and prejudice

There are only a scant number of redheads in the world. Their minority status accounts for ambiguous reactions to them, varying from fascination to repulsion. Various stereotypes pertaining to red hair exist, including that red-headed men are violent traitors and red-headed women, libidinal witches. Redheads attract attention but are also victimized, as was the titular main character in Jules Renard's *Poil de Carotte* (*Carrot Top*). However, red hair has also been used to make an artistic statement.

David Bowie opted for the colour to reinforce his identity as a provocateur. Advertisers, children's book publishers and toy manufacturers have all exploited the image of the nonconformist redhead and valorized red-haired heroes, such as Tintin or Spirou. They have also played with the ambiguity of red, using it as hair colour for muses, princesses and artists, as well as humorous and scary characters, like clowns and ogres.

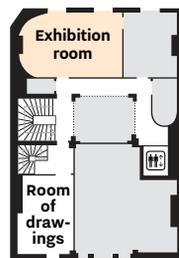
“This blend of the wrong red and the wrong yellow does not, strictly speaking, produce red-orange [...] but more a dark and saturated version of it: this reddish-orange that is the colour of demons, foxes, fakeness and betrayal.”

Michel Pastoureau, “Tous les gauchers sont roux” (All Lefties are Redheads), in *La trahison* (The Betrayal), *Le Genre humain* journal, Le Seuil, 1988



Jules Renard
Poil de Carotte
(*Carrot Top*)

Illustration by Pierre
Falké, Brussels, 1928
Paris, Musée national
Jean-Jacques Henner



2nd floor



Jules Jean Chéret
Folies Bergère, La Loïe Fuller,
1893

Lithography
Paris, Musée
des Arts décoratifs

Why so many redheads?

The answer to why Jean-Jacques Henner loved redheads so much is in his studio, at 11 place Pigalle in Paris. This is where he prepared his large compositions with several sketches and drawings of live models. Some of them have been preserved at his studio as well as paintings of some of the models who posed for him. In his calendars, these women are indicated by their first – and sometimes last – names, like Camille Merval, whose hair is accentuated by a blue turquoise background, or Emma Dobigny, who also posed for Puvis de Chavannes, Corot and Degas. Henner often used several models for the same character: *Hérodiade* and *Andromède*. Among the models whose hair colour is known, only two out of three were redheads. Painting hair red allowed the painter to use a luminous, strong colour when representing a nude human body and to infuse his subjects inspired by mythology with sensuality.



Jean-Jacques Henner
Camille Merval,
about 1886?
Oil on canvas
Paris, Musée national
Jean-Jacques Henner



The red-headed Christ



(...) *I would like to see you
in a red-hair wig.*

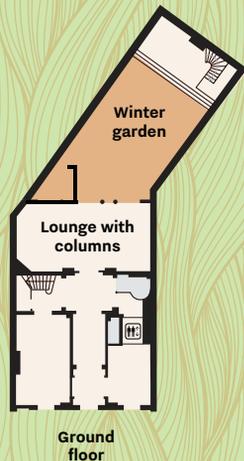
Jean-Jacques Henner speaking to
Émile Durand-Gréville posing for a Christ

Jean-Jacques Henner's red-headed Christ can seem astonishing since no text indicates the colour of his hair. Red hair has generally tended to be associated with the traitor Judas, but although it is rare, the iconography of a red-headed Christ is not new. According to Michel Pastoureau: "It is a depiction of the fusion – through the kiss of betrayal – of the victim and the killer, of Jesus and Judas." Édouard Manet and Paul Gauguin both portrayed a red-headed Christ in their paintings.

Jean-Jacques Henner
Le Christ au linceul, 1896
Oil on canvas
Paris, Musée national
Jean-Jacques Henner

A ramble through literature and painting

Painters and writers have often been inspired by red hair. Gustave Courbet, a chief figure of the Realism movement, painted the hair in *Jo, la belle irlandaise* (Jo, the Beautiful Irish Girl) as if it were a part of nature. And other independent, modern-spirited artists, such as Edgar Degas and Henri de Toulouse-Lautrec, painted women washing and grooming themselves, making their red hair the central element in their composition. Outside of France, Pre-Raphaelite painters, who rejected academic art, were famous for depicting fiery red hair in their paintings. In Austria, Gustav Klimt transformed *Danaé*, a classic subject of history painting, into a deliberately erotic work. The most radical painter of this period was certainly Edvard Munch. His painting entitled *Vampire*, where flaming red hair contrasts with black, borders on expressionism.



Redheads also abound in poetry and novels. In his famous poem “À une mendiante rousse” (To a Red-Haired Beggar Girl), published in the *Les Fleurs du mal* (The Flowers of Evil) series in 1857, Charles Baudelaire associated red hair with prostitution and poverty. Naturalist writers, among whom Émile Zola is the most prominent, perpetuated the myth of the red-headed femme fatale. In Zola’s *Nana*, the titular character’s hair becomes redder and redder as she descends into depravity. And Guy de Maupassant portrays Yvette, the eponymous red-headed heroine of his novel, as a young girl who wants to die when she realizes that she is going to become a courtesan like her mother.

*“Pale girl with red hair,
Whose dress through its holes
Reveals your poverty
And your beauty,*

*For me, an ailing poet,
Your young sickly body,
Spotted with countless freckles,
Has its sweetness.”*

Charles Baudelaire, “To a Red-Haired Beggar Girl”,
Flowers of Evil, 1857

*“Her pale, golden skin, the skin
of redheads, seemed to shine.
And the pile of hair, twisted on
her head, flaming locks cooked
over a fire, weighed down on
her flexible neck that was still
somewhat thin.”*

Guy de Maupassant, *Yvette*, 1902

Red hair!

Why are there so many redheads in the works of Jean-Jacques Henner? This exhibition will address this frequently-asked question. Paintings, caricatures, writings and letters have been studied to shed new light on the work of this artist whose use of redheads became his signature. They provide a better understanding of the way the artist worked with one colour in particular: red.

Through an enlightening exploration of Henner's works, the exhibition provides insight on the perception of red hair during the 19th and 20th centuries, without venturing as far back as the Greek-Roman traditions, when, in the words of Michel Pastoureau: "red hair was always viewed unfavorably". Whether a feature of pride, as it was for Sonia Rykiel, or heroized through the Belgian comic strip character, Spirou, "the mischievous boy with a big heart", red hair stands out, attracts but also marginalizes. What does it mean to be a redhead? How is red hair portrayed? This exhibition will focus on these questions.

The light illuminates the fiery highlights of the red-headed women's hair, accentuating their silky skin. The fawny, golden glow is the most vivid, the most vibrant, the most subtle and, therefore, the most harmonious, the most beautiful.

The essayist Henri Roujon commenting on Jean-Jacques Henner's work.



Geneviève Boutry
Lauriane, 2009

Analog photography, print on paper,
artist's collection

Exhibition-related events

Theater

Thursday February 7 | 7:30pm
Salomé, by Oscar Wilde. Performed by the Diversités theatre company.
15 €/RP 10 €

"All Redheads!" day

Thursday February 14 | 2pm – 8:30pm
A day to celebrate Valentine's Day... and red hair! Activities and photo sessions with photographer Pascal Sacleux, founder of the Red Love Festival.

Lectures (in French)

Wednesday February 20 | 6:30pm
Jean-Jacques Henner, the man who loved red-heads, by Claire Bessède.

Friday March 22 | 6:30pm
A brief history of orange-red by Michel Pastoureau.

Wednesday March 27 | 6:30pm
A look at Henner's red-haired models by Isabelle de Lannoy.

Friday April 5 | 6:30pm
Infamous red hair, a literary history of prejudice by Valérie André.

Wednesday April 17 | 6:30pm
Red-heads, between opprobium and glory by Xavier Fauche.

Free admission with exhibition ticket

Cinema-club (to be confirmed)

Thursday February 21 | 7:30pm
Poil de Carotte (Carrot Top) by Julien Duvivier.
6 €

Drawing, music and dance evening!

Thursday March 21 | from 6pm
Come to celebrate spring and red hair, pencil in hand! By Sophie Graverand, with the exceptional participation of the artist Leonardo Marcos.
15 €/RP 10 €

Concert-reading

Thursday April 18 | 8pm
Homage to red hair, in collaboration with the Paris Orchestra.
15 €/RP 10 €

Drawing night with live models

Thursday April 4 | 7pm
In collaboration with Dr Sketchy's Anti-Art School.
Price: 10 €
Contact Dr Sketchy for reservations

Information and programme details:

www.musee-henner.fr

For cultural activities, please reserve here:
reservation@musee-henner.fr

Guided museum discovery tour

Includes a presentation of the exhibition (45').
Free admission with exhibition ticket

Guided tours in English

Free admission with exhibition ticket.

Guided tours of the exhibition

On demand (duration 1h30).

For dates and times please visit the website

Film projections in the winter garden

"Dans la peau d'une rousse" (In the skin of a redhead), by Géraldine Levasseur, 2012 (52'), "Tout en roussueur", by Chloé Hunzinger and Geneviève Boutry, 2018 (52')

For dates and times please visit the website

Extracts from "Dans la peau d'une rousse" (20') will be projected continuously in the winter garden for the duration of the exhibition.

The children's cabin

A chest full of books

A chest full of books will be available to children in the winter garden. Children of all ages are invited to discover or rediscover the red-haired heroines and heroes of their childhood!



Photo retouched



Photo retouched

A chest full of accessories

Take a trip back in time and have your picture taken dressed up as one of the (red-headed) characters from the exhibition!

Story reading and activities are regularly scheduled.

For more information, visit the museum's website at:
www.musee-henner.fr



Photo retouched

Professionnel space

Venue hire, film and photography shooting

Situated in a studio-mansion in the heart of the Plaine Monceau quarter, the Musée national Jean-Jacques Henner offers an exceptional space for your private events. The former house of painter Guillaume Dubufe (1853-1909) is one of the rare examples of private architecture under the Third Republic. The current renovation of the ground floor, the winter garden and the Neo-Renaissance lounge will return this house to its standing as a venue for fine social gatherings.



Useful information

**Musée national
Jean-Jacques Henner**
43, avenue de Villiers
75017 Paris

T: 01 47 63 42 73
publics@musee-henner.fr

Open every day from 11am to 6pm
except Tuesdays

Late night until 9pm
every second Thursday of the month

Transport

Metro: Malesherbes (line 3), Monceau (line 2),
Wagram (line 3)
RER: Pereire (line C)
Bus: 30, 31, 94

Full price: 6 € | Reduced price: 4 €

Free admission every first Sunday of
the month, for the under 18 year olds, the
18-25 year olds who are citizens or long-term
residents of an EU member state and the
holders of the ParisMuseumPass.

Combined ticket

with the Musée national Gustave Moreau
www.musee-moreau.fr

Full price: 9 € | Reduced price: 7 €

Partnerships

During the eight days following your visit
to the Musée Henner, you are entitled to a
reduced price ticket to our partner museums:
Musée Gustave Moreau, Musée national
des Arts asiatiques-Guimet, Musée de la Vie
romantique, Musée d'Orsay, Palais Garnier.

Cover: Jean-Jacques Henner, *La liseuse*
(*The reader*), 1883, oil on canvas, Paris,
musée d'Orsay, on loan to the Musée Henner
Opposite: Maison Martin Margiela, *Special
creation for Sonia Rykiel*, 2008, Private
collection Nathalie Rykiel

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