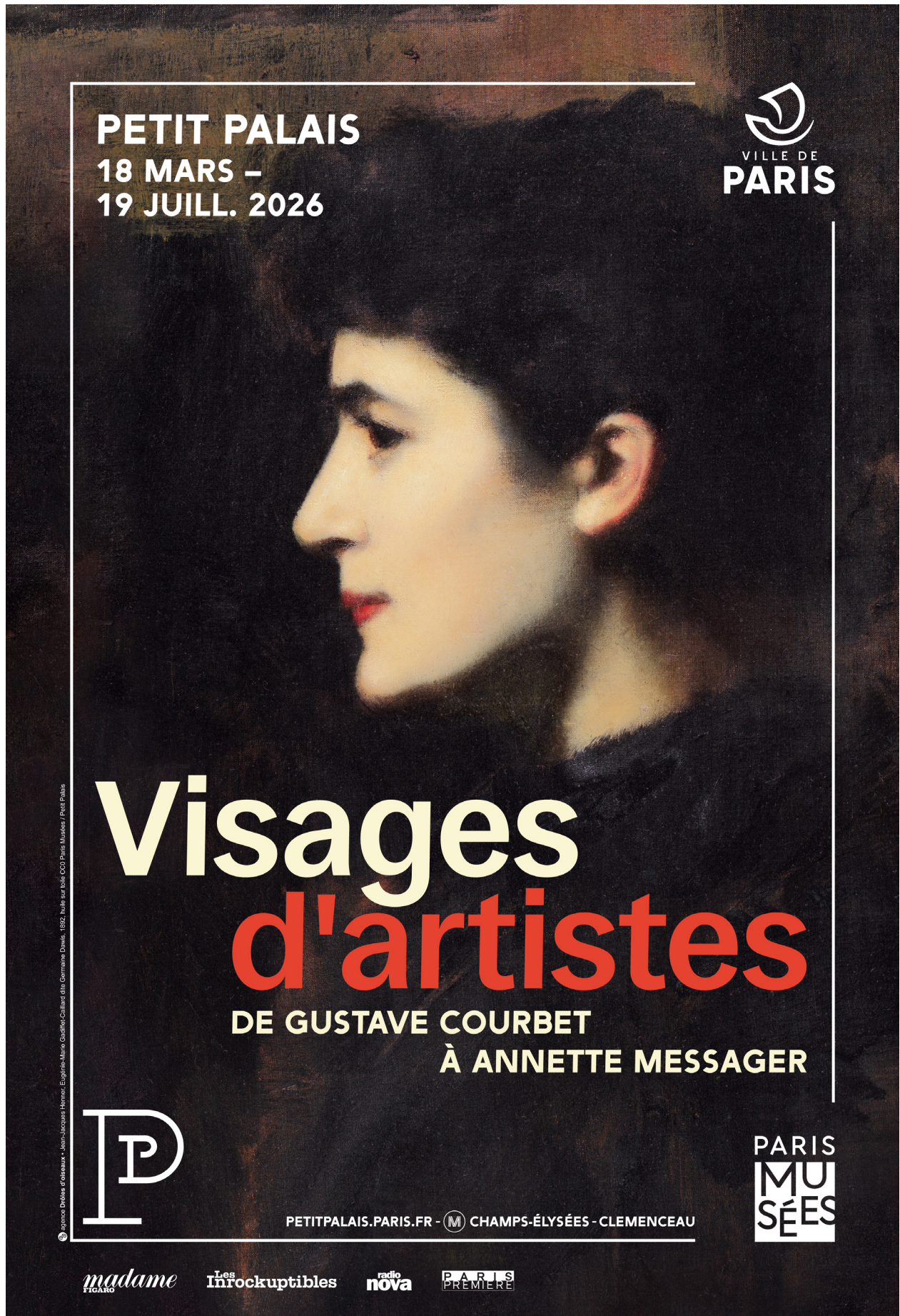


Press kit



PETIT PALAIS
18 MARS –
19 JUILL. 2026

VILLE DE
PARIS

Visages
d'artistes
DE GUSTAVE COURBET
À ANNETTE MESSAGER

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Agence D'Orléans • Jean-Jacques Henner, Eugène-Martin Gouffier-Collard dit Germaine Davis, 1892, huile sur toile, CCI Paris Musées / Petit Palais

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PARIS
PREMIÈRE

March 2026

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Press release

Artists' faces

From Gustave Courbet to Annette



Jean-Jacques Henner, *Eugénie-Marie Gadiffet-Caillard, known as Germaine Dawis*, 1892. Petit Palais, Musée des Beaux-Arts de la Ville de Paris. CC0 Paris Musées / Petit Palais

The Petit Palais is presenting a unique exhibition devoted to artist's portraits and self-portraits, a theme central to its collections and a major focus of its acquisitions policy since its creation in the early twentieth century. The exhibition brings together some one hundred works—paintings, sculptures, graphic arts, decorative arts, and photographs—combining key pieces from the collections, such as Gustave Courbet's *Self-Portrait with a Black Dog*, with lesser-known works brought out of storage especially for the occasion. These include the impressive busts of Impressionist painters sculpted by Paul Paulin.

As part of the exhibition and dotted amongst the museum's permanent historical collections, visitors can admire works by Giulia Andreani, Sophie Calle, Nina Childress, Hélène Delprat, Nan Goldin, Camille Henrot, Nathanaëlle Herbelin, Annette Messenger, Françoise Pérovitch, Anne and Patrick Poirier, Cindy Sherman, Apolonia Sokol, and Claire Tabouret. Their works bring a contemporary perspective, that of the female artist's portrait. They question the legacy of the artist's portrait, its codes and uses, while offering a reinterpretation of its importance. Through this juxtaposition, a resolutely masculine past is put into dialogue with today's world, where the female artist now has her rightful place.

Finally, this exhibition inaugurates a year dedicated to female artists at the Petit Palais. This will continue into the autumn with the first monographic exhibition devoted to Impressionist painter Eva Gonzalès and a carte blanche given to Prune Nourry.

The exhibition adopts a narrative perspective that starts with the individual and moves towards the collective, offering a thematic journey across four sections, following the subject of self-portraiture to the realm of fraternities and tributes from peers. It also explores the inventions, singularities, and evolutions of portraiture through several key themes, punctuated by explanations on the historical context and insights into the history of the Petit Palais' collections.

The exhibition opens with a section focusing on self-portraiture, the quintessential artist's portrait, which is particularly well represented in the collections of the Petit Palais. A remarkable gallery of faces welcomes visitors in the introductory rotunda. In works that haven't been commissioned by patrons, the artwork becomes a space for freedom and experimentation, affording the artists greater self-introspection. In direct contact with the viewer, the artist asserts their style and reveals their personality, sometimes by means of metaphorical or metonymic portraits. This section includes self-portraits by **Gustave Courbet**, **Pierre Puvis de Chavannes**, **Léon Bonnat**, **Jacques-Émile Blanche**, amongst others, as well as the striking sandstone masks of **Jean-Joseph Carriès**. The painting titled *Self-Portrait Clown / Flower* by **Nina Childress** and the hyper-realistic sculpture of **Hélène Delprat** introduce an element of surprise while simultaneously questioning the genre's traditions transposed to today's world.

The second section explores group portraits, professional and personal connections, and the development of artists' societies. Here, visitors can see **Henri Gervex's** large-format work, *Panorama of the Century* (1889) and **Paul Paulin's** gallery of busts representing **Edgar Degas**, **Auguste Renoir**, **Claude Monet**, and **Camille Pissarro**. Portraits of artists and family portraits illustrate close personal bonds. In contrast, the works of **Annette Messenger** and **Nathanaëlle Herbelin** offer a fresh perspective on the genre by drawing on their own personal experiences.

The next section looks at the studio space, which oscillates between a place of creation and a social hub. The artist is photographed or painted there amidst their works and personal surroundings. A wall of photographs illustrates this fascination with the studio space. As a contemporary counterpoint to the subject, the works of **Giulia Andreani** and **Sophie Calle** explore the interplay between family history and an itinerant or mobile studio.

The final section of the exhibition examines the dialogue between artists and historical masters like **Rembrandt**, **Leonardo da Vinci**, and **Van Dyck**, through homages and parodies. It also considers caricature and humour in portraiture. **Cindy Sherman**, **Nan Goldin**, and **Claire Tabouret** forge a dialogue with these tutelary figures through disguise, caricature, and mythological reinterpretation.

Visitors are invited to prolong their visit by exploring the museum's permanent collections. The impressive *Janus* sculpture by **Anne and Patrick Poirier** is on display at the entrance to the sculpture gallery, while works by **Apolonia Sokol** and **Françoise Pétrivitch**, created specifically for the exhibition, resonate with the museum's historical pieces. The exhibit concludes with the (re) discovery of **Maurice Denis's** dome (1925), which offers an extraordinary panorama of the entire history of French art from the Middle Ages to the early twentieth century, and features numerous portraits of artists, from Nicolas Poussin to Maurice Denis himself.

A programme of lectures and talks with the exhibiting artists offers further opportunities to explore the theme in greater depth.

GENERAL CURATORSHIP :

Annick Lemoine, Chief Curator, Director of the Petit Palais

SCIENTIFIC CURATORSHIP :

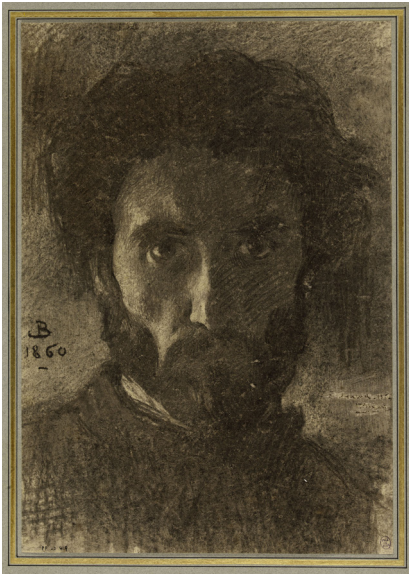
Anne-Charlotte Cathelineau, Chief heritage curator, head of sculpture at the Petit Palais

Stéphanie Cantarutti, Chief heritage curator, head of modern paintings (1800-1890) at the Petit Palais

Sixtine de Saint-Léger, Head of the decorative arts prior to 1800 and contemporary art at the Petit Palais

The exhibition

INTRODUCTION



Léon Bonnat, *Self-Portrait*, 1860.
Pencil, graphite, paper, 36,6 × 25,6 cm.
Paris, Petit Palais, musée des Beaux-Arts de la Ville de Paris. CC0 Paris Musées / Petit Palais

The Petit Palais is presenting an exhibition on artist's portraits, a major theme throughout its collections and a cornerstone of its acquisitions policy. Featuring some one hundred works from the nineteenth century—paintings, sculptures, decorative arts, graphic arts, and photographs—the exhibition follows a narrative that goes from self-portraiture to artistic collaborations. It showcases the innovations by which many artists have fashioned their image: individual styles, and transformations of the genre, from self-portraiture to staged studio scenes, and encompassing tributes to and connections with past masters.

As a counterpoint to this, the exhibition also includes female artists who explore portraiture in contemporary art. From Annette Messenger to Nathanaëlle Herbelin, their works renew the concept of the artist's portrait by drawing on the alterity of their experiences. A quest for the self and an aesthetic manifesto come together in a new affirmation: "I am my work". By highlighting these contemporary portraits, the Petit Palais pays tribute to the dynamism of the contemporary Parisian art scene and demonstrates how, from its origins to the present day, the artist's portrait has become a space where identity, memory, and aesthetic expression intertwine.



Henri Gervex, *Fragment of the Panorama of the Century*, 1889.
Oil on canvas, 140 × 250 cm. Paris, Petit Palais, musée des Beaux-Arts de la Ville de Paris.
CC0 Paris Musées / Petit Palais

SECTION 1

THE SELF-PORTRAIT : IN PRAISE OF THE SELF



Hélène Delprat, *Self-portrait*, 2013.
Mannequin modeled after the artist, made of silicone and polyester resin. Courtesy Hélène Delprat, Galerie Christophe Gaillard and Hauser & Wirth
Photo : Rebecca Fanuele. Production : Pierre Olivier Persin (Oscar 2025, Critics' Choice Movie Award for Best Visual Effects) © Hélène Delprat, ADAGP, Paris, 2026.

As the quintessential artist's portrait, the self-portrait occupies a privileged place in the Petit Palais' collections. Creating for themselves rather than for patrons, artists saw the self-portrait as a fertile ground for experimentation, a space for introspection, and the exploration of their own image.

In direct contact with the viewer, painters and sculptors shape their image, assert their own unique style, and occasionally, go so far as to reveal their personalities. While some choose a faithful representation of their own image, others cultivate fiction or refer to the masters. In this way, the self-portrait may become metaphorical, reduced to an attribute, a tool, a trace, even to the point of effacing the artist altogether, replacing them with a gesture or the world associated with them.

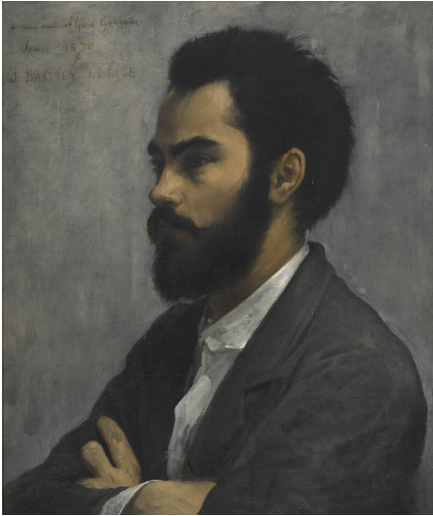
In addition to the intellectual dimension, this section examines the material and iconographic aspects of the self-portrait genre: the choice of format, variations in framing, pose and lighting, pushing the limits of resemblance or authenticity, and of course, the essential question of the artist's signature; a veritable manifesto of self-affirmation.



Gustave Courbet, *Self-Portrait with a Black Dog*, entre 1842 et 1844.
Oil on canvas, 46,5 x 55,5 cm.
Paris, Petit Palais, musée des Beaux-Arts de la Ville de Paris. CC0 Paris Musées / Petit Palais.

SECTION 2

AN ARTISTIC BROTHERHOOD: FROM GROUP PORTRAITS TO TESTIMONIES OF FRIENDSHIP



Jules Bastien-Lepage, *Portrait of Painter-Enameller Alfred Garnier*, juin 1870.
Oil on canvas, 55,5 × 47 cm
Paris, Petit Palais, musée des Beaux-Arts de la Ville de Paris. CC0 Paris Musées / Petit Palais.

In line with the growing popularity of associations, authors' societies, and forums, which in the nineteenth century championed the interests of creators, artists began to organize themselves into collectives.

Group portraits, informal gatherings, and "galleries" of renowned artists now provided opportunities to forge professional and personal connections. Mutual admiration and respect formed the backbone of artistic friendships and pupil-teacher relationships, often giving rise to tributes and commemorations.

On a more personal level, the portraits executed amongst artists, and private portraits, hint at the elective affinities and bonds of friendship that underlay the familial and social circles of such artists.

In contemporary times, sisterhood has replaced brotherhood: female artists proudly display the sympathies born of shared experiences and affirm, through portraiture, a new kind of intimacy freed from gender hierarchies.



Apolonia Sokol, *Stamina*, 2025.
Oil on canvas, monumental triptych.
Photo : Objets pointus © Courtoisie de l'artiste & THE PILL®

SECTION 3 IN THE STUDIO



Louise Breslau, *Sculptor Jean Carriès in his Studio*, between 1886 and 1887.
Oil on canvas, 176 x 165 cm.
Paris, Petit Palais, musée des Beaux-Arts de la Ville de Paris. CC0 Paris Musées / Petit Palais

The studio is inseparable from the artists and reflects their personality. It is an extension of their presence, akin to a self-portrait. It can be conceived as the crucible of creation, as evidenced in the portraits of Jean Carriès by Louise Breslau, of Jean Dampé by Aman-Jean, and of Paul Aubé by Édouard Dantan.

Other studios were like salons, attracting worldly figures and serving as mirrors of the artist's social success. The paintings of Jules Chéret and Charles Albert Waltner, just like Edmond Bénéard's photographic series entitled *Nos artistes chez eux* (Our Artists at Home) unveil these carefully orchestrated, ostentatious spaces, where creators posed amidst a decor intended for the viewer's gaze. The studio was transformed into a sociable space where artists could stage themselves.

In our global age, the studio is now itinerant: artists can travel freely but nevertheless, Paris remains an attractive hub where they can study and seek inspiration. Today, the studio is the setting for a new kind of intimacy, often located within the home, merging personal life and artistic activity.



Giulia Andreani, *The Drawing Class*, 2015.
Acrylic on canvas, 150 x 200 cm.
Private collection © Giulia Andreani, ADAGP, Paris 2015
Courtesy the artist and the Galerie Max Hetzler Berlin | Paris | London | Marfa. Photo : Rebecca Fanuel

SECTION 4

CONNECTIONS, TRIBUTES, AND IRREVERENCE



Jean Joseph Carriès, *Diego Velázquez*, circa 1885–1890. Patinated plaster, 82 × 58 × 39. Paris, Petit Palais, musée des Beaux-Arts de la Ville de Paris. CC0 Paris Musées / Petit Palais

From the outset of their studies, artists placed themselves under the authority of a master and drew inspiration from the emblematic figures of the past in whose footsteps they wished to follow. Rembrandt, Diego Velázquez, and Frans Hals became the subject of new studies in the nineteenth century, fuelling the imagination of their successors. Whether tributes or caricatures, highlighting a particular trait or style, such works testify to the enduring strength of these artistic influences.

Some artists demonstrated their affiliation with medieval artists and artisans, such as Maurice Denis, who proclaimed in his *Histoire de l'art français* (*History of French Art*) — the decoration for one of the domes of the Petit Palais — his belief in an autonomous and continuous French art, from Gothic to Symbolism.

Disguised as a homage or a masked parody, finally, many contemporary female artists measure themselves not only against the masters but also their peers. An example is Cindy Sherman who disguises herself as La Fornarina, the muse and model of famous Renaissance painter, Raphael.



Cindy Sherman, *Untitled #205*, 1989. Photograph, 156,2 × 126,2 cm. Louis Vuitton Foundation, Paris. Courtesy of the artist and Hauser & Wirth. © Cindy Sherman.

Mediation

VISITS FOR CHILDREN AGED 6-10

Signs specially designed for young visitors will be placed throughout the exhibition. Tailored to their age, they will encourage children to pause in front of certain works to observe the details. These educational aids will enable them to discover the diversity of artistic approaches and the many forms that self-portraits and portraits of artists can take.

MIRROR, MIRROR ON THE WALL...

What lies behind a self-portrait, but more importantly, what lies in front of it? In order to create a realistic self-portrait, the artist generally uses a mirror. From Narcissus in Greco-Roman mythology admiring his reflection in the water to the contemporary smartphone, this object has accompanied human history and the quest for the self. But what can we say about the quality of the mirror? How exactly did artists see themselves in the past?

Various mirrors will be installed at the end of the exhibition tour, creating a playful and accessible setup that allows visitors to experience how artists perceived their reflection throughout different periods.

VISIT THE PERMANENT COLLECTION

The exhibition continues into the spaces housing the permanent collections. Due to their fragile nature or monumental size, the following works could not be moved. They can be discovered at various points throughout the exhibition.

Museum decor

South Gallery

1. Henri-Honoré Plé, *Jean Goujon*
2. Charles Jacquot, *Pierre Lescot*
3. Armand Bloch, *François Mansart*
4. Paul-Émile Vaast, *Claude Ballin*
5. Firmin Michelet, *Camille Corot*
6. Alexandre-Mathurin Pêche, *Jacques-Ange Gabriel*
7. Louis Dejean, *André Le Nôtre*
8. Paul Berthet, *Aimé-Jules Dalou*

North Gallery

1. Jean-Marie Mengue, *Antoine Louis Barye*
2. Louis-Charles Malric, *Charles Nicolas Cochin*
3. Fix-Masseau, *Eugène Delacroix*
4. Léo Laporte-Blairsy, *André-Charles Boulle*
5. Louis Convers, *Jean-Baptiste Pigalle*
6. Charles-Hubert Rombert-Champigny, *François Boucher*
7. Léon Fagel, *Eugène Viollet-le-Duc*
8. Jules-Jean-Louis Pendariès, *Eustache Le Sueur*

Rotonde Maurice Denis, *Histoire de l'art français (The History of French Art)*, 1925, ddecor for the dome of the Dutuit Staircase.

Collections

North Galleries

- * Louis-Ernest Barrias, *Bernard Palissy*, 1877, patinated plaster, full-size model.

Galleries with large-format works

- * Georges Clairin, *Portrait de Sarah Bernhardt*, 1876, oil on canvas.
- * Paul Aubé, *Dante Alighieri*, 1879, patinated plaster, full-size model.

Impressionist Room

- * Maurice Denis, *Baigneuses à Perros-Guirec (Female Bathers at Perros-Guirec)*, vers 1909, oil on canvas.

Tuck Gallery

- * Nicolas-Bernard Lépicié, *Portrait de Carle Vernet*, vers 1769-1771, oil on canvas.

Ground floor

- * Jean-Joseph Carriès, *Mon Portrait*, vers 1887-1888, wax on plaster core.
- * Jean-Joseph Carriès, *Vélasquez au chapeau (Vélasquez in a Hat)*, c. 1881 (?), patinated plaster.
- * Rembrandt, *Autoportrait en costume oriental (Self-Portrait in Oriental Costume)*, 1631, oil on wood.
- * Anonyme, *Femme au chevalet (Woman at Easel)*, second half of the seventeenth century, oil on canvas.

Contemporary Art

- * Anne et Patrick Poirier, *Janus*, 2018, resin, gel coat, wood, and paint, Tilburg (Netherlands), De Pont Museum.
- * Apolonia Sokol, *Stamina*, 2025, oil on canvas, triptych, courtesy of Apolonia Sokol and the Pill Gallery.
- * Françoise Pérovitch, *Hommage*, 2025, oil on canvas, artist's collection, courtesy of Semiose, Paris.

Scenography

The scenography created for the exhibition *Artist's Faces* finds its place within the Hall Girault of the Petit Palais.

The theme of the exhibition, focusing on representations of artists and their peers, engages with the notion of the gaze. It was only natural therefore, to design a scenography capable of multiplying viewpoints, accentuating perspectives, and creating visual links between the artworks and the different sections of the exhibition.

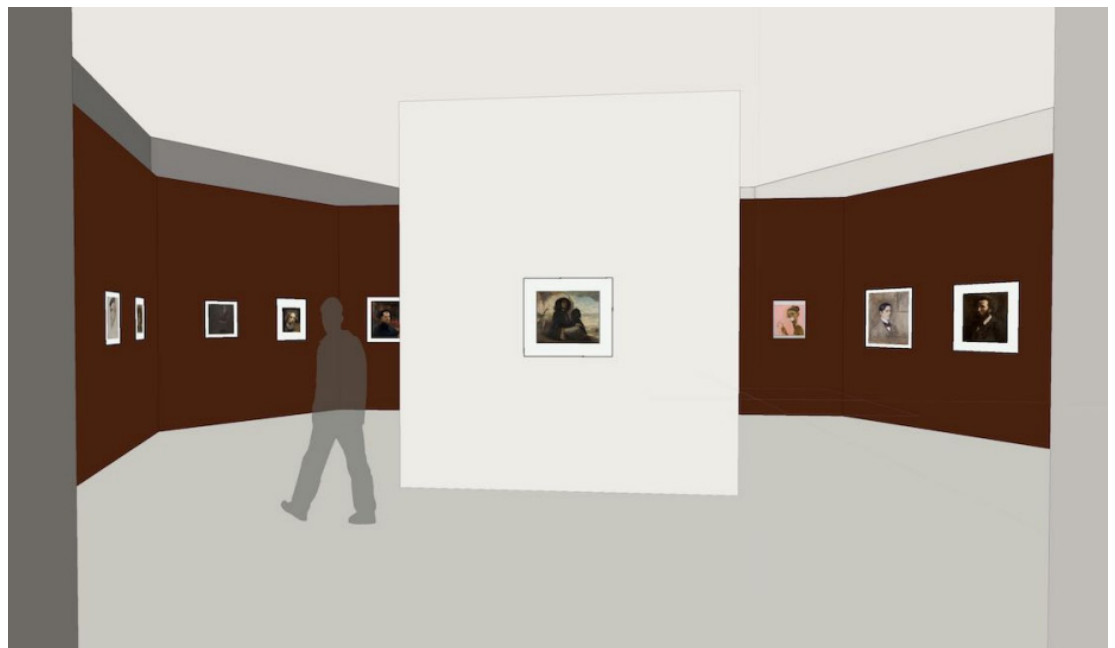
These different sections can be recognized by means of their central display panels, which create new spatial dynamics and foster a dialogue between the visitor and the range of works on display.

A focus on the creative process is presented through the reproduction of an artist's studio, contextualizing the works and placing them in their creative environment.

Contemporary artworks also punctuate the exhibition in carefully considered locations. Sometimes positioned and visible in large, open spaces, they engage in an ongoing dialogue with the collections of the Petit Palais, forging both visual and conceptual connections.

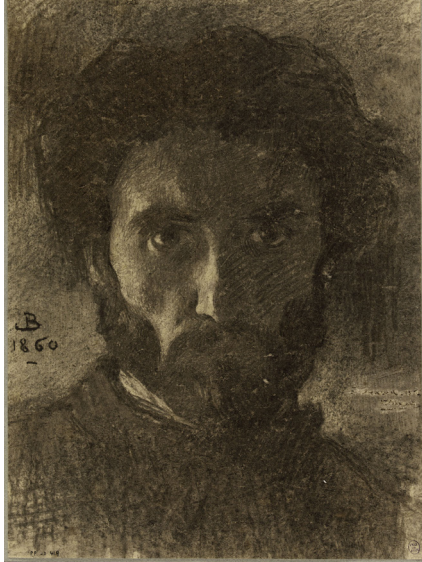
The exhibition design serves to reinforce this dialogue and multiplies the echoes that exist between the historical collections and the contemporary works.

Valentina Dodi for Scénografiá



© Scénografiá

Visuels Presse



1. Léon Bonnat, *Self-Portrait*, 1860.
Pencil graphite, paper, 36,6 × 25,6 cm.
Paris, Petit Palais, musée des Beaux-Arts de la Ville de Paris. CC0 Paris Musées / Petit Palais.

Originally from Bayonne, Léon Bonnat moved to Madrid in 1846 to live with his father, who owned a bookstore. In 1853, following his father's death, he returned to Bayonne and continued his studies at the fine arts academy there. He quickly made a name for himself and even won a scholarship that allowed him to pursue his studies in Paris at the École des Beaux-Arts, where he studied under Léon Cogniet. Self-portraiture was a subject Bonnat enjoyed in his youth. Here, the artist depicts himself frontally, with the composition centred on his serious face and unflinching gaze. This frontality, along with the dense use of charcoal, endows the face with a strong psychological intensity. Some have detected echoes of the tenebrism of seventeenth-century Spanish painting, which greatly influenced him. Attached to this self-portrait, Bonnat kept it all his life before donating it to the Petit Palais, which had opened to the public five years earlier.



2. Gustave Courbet, *Self-Portrait with a Black Dog*, entre 1842 et 1844.
Oil on canvas, 46,5 × 55,5 cm.
Paris, Petit Palais, musée des Beaux-Arts de la Ville de Paris. CC0 Paris Musées / Petit Palais.

This seminal work comes from Gustave Courbet's series of self-portraits and is one of the few surviving from that period. Here, the artist depicts himself in his early twenties, pipe in hand, posing proudly, accompanied by his black spaniel, against a landscape near his birthplace, Ornans. A book and a walking stick lie nearby, accessories revealing his personality and habits. He is painted from a low angle, and looks confidently at the viewer. This work was very important for the artist, as Courbet made his debut at the official Salon that year. Juliette Courbet, one of the artist's sisters and the executor of his estate, generously donated several of her brother's works in 1909, including this one.

3. Nina Childress, *Self-Portrait Clown/Flower*, 2020.
Oil on canvas, 61 × 50 cm. Collection Musée d'Art Moderne, Paris. Photo : Julien Vidal
Courtesy the artist and Art : Concept, Paris. © Nina Childress, ADAGP, Paris 2026

Nina Childress adopts the figure of the clown, the heir to the acrobat, a recurring subject in art history from Fernand Pelez to Pablo Picasso. With dripping make-up, a red nose, and vibrant colours, the artist composes a self-portrait where she takes on the vulnerability associated with the role. The withered daisy symbolizes an artistic status that is more fragile than heroic. Underneath the costume, the clown — the artist's alter ego — embodies melancholy, hinting at the tragicomedy of human existence. Far from the authority of classical models, the self-deprecation here defuses the tradition of the genre where in artists show themselves in the best light.



7. Jacques-Émile Blanche, *Self-Portrait with a Cap*, vers 1890.
Oil on canvas, 73 × 51,8 cm. Paris, Petit Palais, musée des Beaux-Arts de la Ville de Paris. CCØ Paris Musées / Petit Palais.

A painter, writer, and man of the world, Jacques-Émile Blanche was an iconic figure of the Belle Époque. A close friend of Marcel Proust, he moved in some of the most fashionable Parisian circles. Known for his talent as a portraitist, he painted himself on several occasions. *Self-Portrait with a Cap* is one of his earliest works. At just thirty years old, Blanche may be seen wearing his signature accessories — the tweed cap and bow tie — in a muted palette. Restrained yet powerful, the work is imbued with both humility and melancholy.



8. Jean-François Gigoux, *A Corner in the Painter's Living Room*, 1852.
Oil on canvas, 63,5 × 52 cm.
Paris, Petit Palais, musée des Beaux-Arts de la Ville de Paris. CCØ Paris Musées / Petit Palais

Jean-François Gigoux, who created the decor for the churches of Saint-Germain-l'Auxerrois and Saint-Gervais-Saint-Protais, as well as for the Court of Auditors and Council of State, is less known for his more intimate views, like this partial view of his own living room. Several works belonging to Gigoux are visible in the painting, confirming that we are indeed in the home of this painter-collector. The middle of the composition is occupied by an upholstered armchair on which Gigoux's personal effects are arranged: his top hat, pair of white gloves, and cane, all distinctive markers of his bourgeois status. In this remarkable "portrait through objects," the artist himself is conspicuously absent from the composition.



9. Henri Gervex, *Fragment of the Panorama of the Century*, 1889.
Oil on canvas, 140 × 250 cm. Paris, Petit Palais, musée des Beaux-Arts de la Ville de Paris. CCØ Paris Musées / Petit Palais

In anticipation of the World Fair held in Paris in 1889, painters Henri Gervex and Alfred Stevens came together to work on a vast panoramic canvas, a spectacular attraction installed in the Tuileries Gardens. The artists depicted the most important French figures since the French Revolution of 1789, over six hundred in total. In this surviving fragment, we can see several painters of the period, such as Jules Dupré, Théodore Rousseau, Jean-François Millet, Charles Daubigny, Camille Corot, and Gustave Courbet. Seven years after the World Fair had finished, the large-format canvas was cut up. Several fragments are today housed at the Petit Palais, while others are dispersed amongst numerous museums, including the Royal Museums of Fine Arts of Belgium in Brussels and the Ringling Museum in Sarasota, Florida.

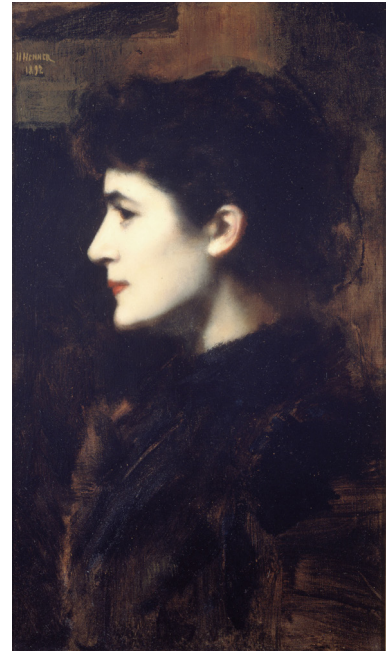


10. Paul Gauguin, *Portraits of Sculptor Paul Aubé and his Son Émile*, 1882.

Pastel, paper, cardboard, 53,8 × 72,8 cm.

Paris, Petit Palais, musée des Beaux-Arts de la Ville de Paris. CCØ Paris Musées / Petit Palais

Paul Aubé is credited with numerous public monuments and sculptures under the Third Republic. Far from the image of the official artist, Paul Gauguin prefers to give a more intimate glimpse of the sculptor here, by also depicting his son, Émile, carefully studying his childhood notebooks. A *passe-partout*, more than likely painted by the artist himself, unites the two scenes in a curious harmony. The vase at the centre of the composition, whose two parts do not perfectly mirror each other, recalls Gauguin's admiration for Aubé's work, intended for the ceramics industry. Gauguin's wife, Mette, was the author of the friendly dedication handwritten on the *passe-partout*. It refers to Aubé's famous sculpture of Dante, a bronze copy of which was installed in 1880 in front of the Collège de France. The apparent simplicity of the composition, the bold colours, and the free brushstrokes endow this dual portrait with a fresh and vibrant quality.

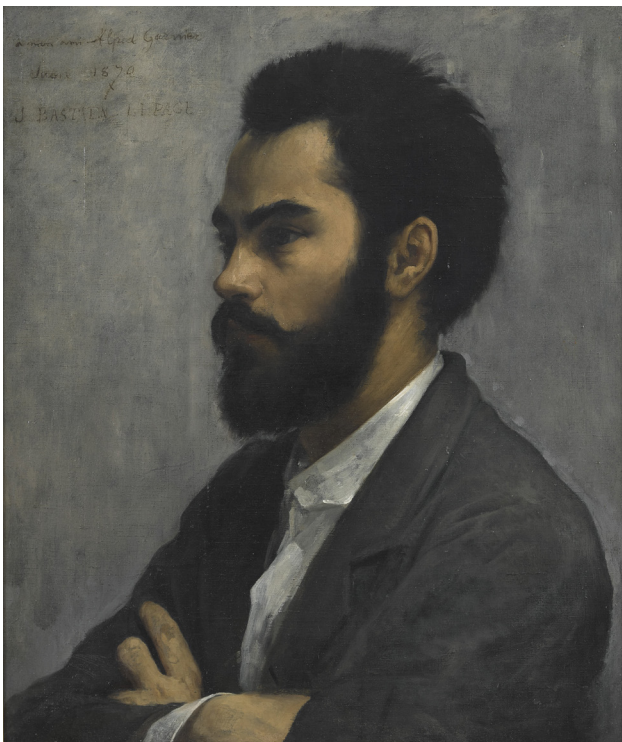


11. Jean-Jacques Henner, *Eugénie-Marie Gadiffet-Caillard, also known as Germaine Dawis*, 1892.

Oil on canvas, 55 × 33,5 × 77,5 cm.

Paris, Petit Palais, musée des Beaux-Arts de la Ville de Paris. CCØ Paris Musées / Petit Palais

Thanks to a recent exhibition at the Musée National Jean-Jacques Henner dedicated to the master's female students, the figure of Germaine Dawis is now better known. She met Henner in 1886 and attended the painter's private studio, which he shared with his friend Carolus-Duran ("the studio for ladies"). When he stopped teaching there, Henner nevertheless maintained contact with his former students. Dawis continued her relationship with him into the 1890s, when Henner decided to paint her portrait. This work, imbued with a gentle poetry, was destined for a private collection. In 1905, it was donated, along with the painter's self-portrait, as part of the bequest given by the painter's nephew, Jules Henner, to the Petit Palais.



12. Jules Bastien-Lepage, *Portrait of Painter-Enameller Alfred Garnier*, juin 1870.

Oil on canvas, 55,5 × 47 cm

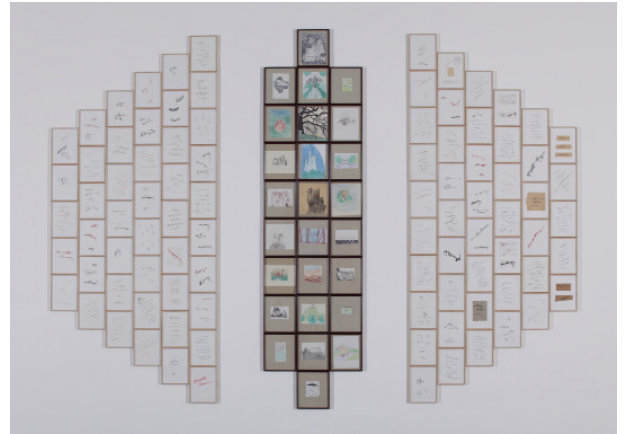
Paris, Petit Palais, musée des Beaux-Arts de la Ville de Paris. CCØ Paris Musées / Petit Palais.

Considered one of the most important painters of the Naturalist movement, Jules Bastien-Lepage began his career in 1868, studying under academic painter Alexandre Cabanel at the École des Beaux-Arts. His portrait of the painter-enameller Alfred Garnier (1848-1908) attests to a threefold friendship between the artists. Bastien-Lepage gave this portrait as a gift to his model, who in turn, bequeathed it to Charles Auzoux (1836-1922). Auzoux amassed a rich collection of works by artists he befriended and supported (Aimé-Jules Dalou, Jean-Baptiste Carpeaux, Jules Desbois, and Antonin Mercié, amongst others). In this tightly framed portrait, Bastien-Lepage seeks to faithfully render his friend's features, almost photographically. Without artifice or accessories, Garnier's representation is a success with its simple, intimate appearance, while simultaneously establishing a new social affirmation of the artist through portraiture.



13. Camille Henrot, *My Body as a Woman*, 2019.
Bronze, 177 × 66 × 47 cm.
Photo. Archives Mennour
Courtesy the artist Mennour and Hauser & Wirth
© Camille Henrot, ADAGP, Paris, 2026.
Please do not crop the image.

Camille Henrot confronts the tradition of the sculpted self-portrait with a fragmentary, stylized form. The artist depicts herself without a face; only the legs and torso remain, evoking a female silhouette. In a formal tension between upward thrusts and organic gravity, Henrot explores the paradoxical beauty of a body changed by motherhood. Here, the self-portrait becomes a critical medium for questioning the condition of the female artist and bears witness to the difficulty of reconciling motherhood and artistic creation. Executed in bronze, a material typically used in heroic statuary, this work offers a new kind of artist's portrait, built on the experience of the body rather than a likeness.



14. Annette Messenger, *Collection to Find my Best Signature, My Collection of Castles*, 1972, MAC VAL.
Collection MAC VAL, Photo Jacques Faujour
© ADAGP, Paris 2026
Installation consisting of 90 framed signatures and 26 framed drawings of castles, complemented by two collection albums, Annette Messenger collector. Ink, colored pencil, graphite on paper, wooden frames and glass. These two sets were created independently in 1972, and Annette Messenger decided to bring them together in a single installation in 2010.

The signature, traditionally a guarantee of an artwork's authenticity, becomes a field of experimentation for Annette Messenger. By varying her signature and her poses — youthful, confident, hesitant — she provides the viewer with another form of self-portrait: a multiple "I" in a state of perpetual reinvention. Her drawings of castles evoke fairy tales and archetypes linked to women's dreams. Contrary to the traditional portrait, which affirms the unity and stability of the subject, Messenger reveals an uncertain, shifting identity. Between irony and introspection, the artist composes a plural self-portrait.



15. Auguste Rodin, *Carrier-Belleuse*, 1882.
Patinated terracotta, 48 × 45 × 32 cm.
Paris, Petit Palais, musée des Beaux-Arts de la Ville de Paris.
CC0 Paris Musées / Petit Palais

Albert Ernest Carrier de Belleuse, known as Carrier-Belleuse (1824 -1887), was one of the most celebrated sculptors of the Second Empire (1852-1870). His naturalistic style, inspired by the eighteenth century, found ample expression in both sculpture and the decorative arts. He was the teacher of Auguste Rodin, who paid homage to him with this remarkably spontaneous bust. The head, slightly off-centre to the right, the supple hair, and messy tie all, convey a powerful sense of vitality, as if the subject had been spontaneously captured in a moment from real life.



16. Sarah Bernhardt, *Georges Clairin*, vers 1875.
Patinated plaster, 52 × 39 × 34 cm.
Paris, Petit Palais, musée des Beaux-Arts de la Ville de Paris.
CCØ Paris Musées / Petit Palais.

If Sarah Bernhardt was primarily known as a tragedienne, she was also an artist, practicing painting and sculpture. In the latter domain, she was especially skilled at portraiture. Circa 1875, she created this bust of her close friend, painter Georges Clairin, which appears to have been captured rapidly, perhaps during a conversation. The sharp cheekbones, the proud, brooding gaze, and the curls of the hair and beard all bear witness to the psychological insight on behalf of the sculptor. The slightly off-centre head confers the subject with a sense of vitality, accentuated by the movement of the tie knot and the warm patina of the plaster.



17. Louise Breslau, *Sculptor Jean Carriès in his Studio*, between 1886 and 1887.
Oil on canvas, 176 × 165 cm.
Paris, Petit Palais, musée des Beaux-Arts de la Ville de Paris.
CCØ Paris Musées / Petit Palais

A close friend of Jean Carriès, Swiss painter Louise Breslau bequeathed to posterity an emblematic representation of the "image-maker and potter" who died prematurely in 1894 at only thirty-nine years of age. Dressed in a smock, he is seen wearing his famous felt hat — the typical headgear of the worker and craftsman alike — and holding an instrument used for modelling in his right hand. A veritable crucible of creation, the studio appears to house an assortment of objects containing the quintessence of the sculptor's universe. Several iconic works can be recognized : *Frans Hals* on the barrel, the *Bust of a Baby with Open Mouth* under the table. In the background, we see *The Wreck in a Cap* and the cast of a medieval statuette from the Brou monastery. Carriès had admired the Brou casts at the Musée des Arts décoratifs in Lyon with a quasi "religious" devotion in his youth.



18. Jacques-Émile Blanche, *Portrait of Jules Chéret*, 1892.
Oil on canvas, 200 × 179 cm.
Paris, Petit Palais, musée des Beaux-Arts de la Ville de Paris.
CCØ Paris Musées / Petit Palais

Jules Chéret was one of the most important artists of the Belle Époque. A poster artist as well as a painter, he possessed multiple talents, which earned him this portrait by Jacques-Émile Blanche. Here, Chéret is depicted in a studio with "artistic" disarray. A straw hat, a Pierrot costume, masks, and rolled-up posters are placed near the painter, who turns towards the viewer in an elegant and refined gesture, his palette in hand. Jacques-Émile Blanche, who recorded his memoirs in *Fishing for Memories*, was the portraitist of choice for high society at the time. He also painted several portraits of famous artists. Jacques-Émile Blanche donated this large painting to the Petit Palais upon its opening in 1902, the first painted portrait of an artist to enter the museum's collections.

19. Attributed to Édmond Bénard, Juana Romani in her studio in Paris, between 1880 and 1900. Albumen print on paper, 21 × 27.9. Purchased with funds from the income of the Dutuit bequest, 1999. Paris, Petit Palais, musée des Beaux-Arts de la Ville de Paris. CCØ Paris Musées / Petit Palais



During the second half of the nineteenth century, thanks to the rise of the studio visit as a journalistic genre and the advent of photography, the representation of the artist's studio underwent a new development. Artists fully participated in this trend and willingly allowed themselves to be photographed in their studio spaces. The photographs attributed to Edmond Bénard are particularly characteristic of these staged scenes, which showcase more the artists' social success than the inner workings of their creative process. Jean-Joseph Benjamin-Constant, Juana Romani, and Emmanuel Frémiet, dressed in fine clothes, may be seen adopting conventional poses and looking directly at the camera. All of these studios, clean and tidy, filled with furniture and precious objects, evoke a space for socializing rather than a place of work. Such items, in addition to hinting at the subject's wealth, also illustrate the personality and tastes of those who collected them.

20. Édouard Vuillard, *Portrait of Maurice Denis*, 1930-1935.

Glue paint on canvas, 116 × 140,6 cm.

Paris, Musée d'Art moderne de Paris. CCØ Paris Musées / Musée d'Art moderne de Paris

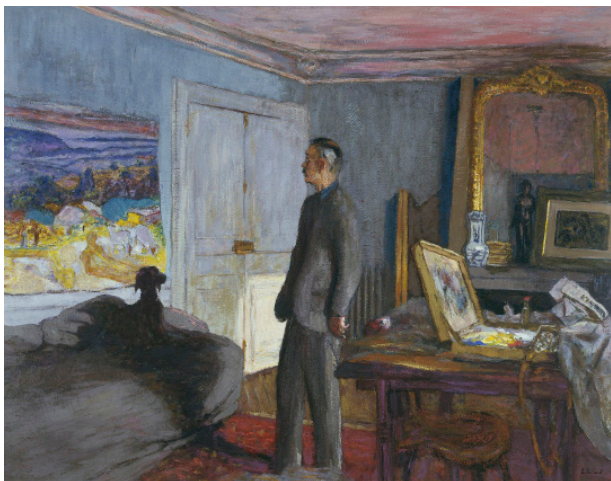


Not long before his death, Édouard Vuillard began work on a series of portraits of his longstanding friends with whom he had formed, in his youth, the group known as the Nabis (a Hebrew word meaning "prophets"). In addition to Maurice Denis (1870-1943) featured here, this series, called *The Four Anabaptists*, includes portraits of Aristide Maillol (1861-1944), Ker-Xavier Roussel (1867-1944), and Pierre Bonnard (1867-1947). For his *Portrait of Maurice Denis*, Vuillard chose to represent the painter, an advocate of sacred art, working on his *Life of Saint Francis*, a monumental fresco decorating the apse of the Franciscan chapel in Rouen, which he had just completed. Seemingly caught in the act, Maurice Denis looks directly at the viewer. He is depicted perched on scaffolding, wearing a work smock, surrounded by brushes and paint pots, and accompanied by one of his disciples.

21. Édouard Vuillard, *Portrait of Pierre Bonnard*, 1930-1935.

Glue paint on canvas, 114,5 × 146,5 cm

Paris, Musée d'Art moderne de Paris. CCØ Paris Musées / Musée d'Art moderne de Paris



Édouard Vuillard depicts his friend Pierre Bonnard standing, wearing a dark suit, in a bourgeois-style interior, static and pensive. The "very Japanese Nabi" — the nickname given to Bonnard by critic Félix Fénéon — seems deep in concentration before a canvas, a representation of a light-filled landscape in the French Riviera, contrasting with the sombre interior. As if in resonance with this luminous panorama, the artist's box of paints balances out and brightens the composition. In the background, resting on the mantelpiece, we can see a small bronze piece by Maillol.



22. Stanislas Lami, *Rembrandt Harmenszoon van Rijn*, 1896.

Tinted wax, 30 × 42 × 15 cm.

Paris, Petit Palais, musée des Beaux-Arts de la Ville de Paris.
CCØ Paris Musées / Petit Palais

"True painting is comprised of three men: Rembrandt, Rubens, and Velázquez". This statement by the Goncourt brothers attests to the popularity of Rembrandt in the second half of the nineteenth century. The fascination with the Dutch master stemmed partly from his obsession with his own image, resulting in an impressive corpus of almost one hundred self-portraits. In the realm of sculpture, this admiration could be seen in the proliferation of retrospective busts, as evidenced by this wax figure by Stanislas Lami, presented in its original display case. Taking inspiration from the numerous effigies of the artist, Lami incorporates the attributes most associated with the Dutch painter: the prominent nose and famous widebrimmed beret.



23. Giulia Andreani, *The Drawing Class*, 2015.

Acrylic on canvas, 150 × 200 cm.

Private collection © Giulia Andreani, ADAGP, Paris 2015

Courtesy the artist and the Galerie Max Hetzler Berlin | Paris
| London | Marfa. Photo : Rebecca Fanuel

Giulia Andreani takes inspiration from a photograph dated 1930, found in the studio of her artist grandfather. A woman by the name of Hannah Höch, an artist and pioneer of Dadaism, can be seen drawing, surrounded by men, one of whom places his hand on her shoulder in a gesture evocative of both surveillance and paternalism. The restrained palette of Payne's grey—a dark grey with blue undertones used particularly in watercolours and for depicting shadows—endows the canvas with the appearance of an archival document. The work contains a self-referential element: Andreani too is a female artist in a predominantly male world. Hannah Höch—a figure of both freedom and resistance—becomes the mirror of a commitment in Giulia's own work, which focuses on the question of female artists and their place in art history.



24. Sophie Calle, *Twenty years later*, 2001.

Private collection © Sophie Calle / ADAGP, Paris 2026.

Courtesy the artist and Perrotin

In *The Shadow* (1981), Sophie Calle commissions a detective to follow her over the course of an entire day. Twenty years later, Sophie Calle revisited the concept, like a retrospective mirror reflecting on her life and career. The investigation report, combining notes and photographs, is displayed alongside the artist's own account. The artist becomes both the observed subject and author, the portraitist and model, blurring the boundaries between art and life. More silhouette than presence, the self-portrait is constructed through absence, and questions, with a quasi-documentary rigor, the verypossibility of representing the artist through another's gaze. An emblematic work from her corpus, *The Shadow* articulates autobiography and fiction, female identity and artistic identity.



25. Claire Tabouret, *Transformation Self-portrait*, 2023
Acrylic on canvas, 100 × 81,3 × 2cm.
Private collection
Photo: Marten Elder
Courtesy the artist and Almine Rech

In this double self-portrait, Claire Tabouret combines her two faces linked like a modern Janus, the two-faced Roman god of Time and Passages. The ruff echoes the fashion accessory worn by Frans Hals in the portrait done by Jean Carriès. Through the interplay of shifting light, vibrant textures, and the use of brushstrokes and transparencies, the artist positions herself in the wake of Claude Monet. Since 2012, she has produced a self-portrait every day, conceived as a studio ritual inspired by the idea of capturing her constantly evolving features. This exercise transforms portraiture into a field for exploring the metamorphoses of the face.



26. Jean Joseph Carriès, *Diego Velázquez*, circa 1885–1890.
Patinated plaster, 82 × 58 × 39. Paris, Petit Palais, musée des Beaux-Arts de la Ville de Paris. CCØ Paris Musées / Petit Palais

Although Jean Carriès never travelled to Spain, he was nonetheless capable of “evoking and feeling Velázquez without hardly knowing him, such was the way in which he imagined his refinement, elegance, and pride” (Arsène Alexandre). This haughty effigy displays the same arrogance as the Portrait of Richelieu by Italian Baroque sculptor Gian Lorenzo Bernini (1598-1680), admired by Carriès at the Louvre. What better tribute could there be than this proud bust to the famous Spanish painter by an artist who, from his youth, proclaimed himself “a Velázquez of sculpture”?



27. Cindy Sherman, *Untitled #205*, 1989.
Photograph, 156,2 × 126,2 cm. Louis Vuitton Foundation, Paris. Courtesy the artist and Hauser & Wirth. © Cindy Sherman.

Attention: The frame is an integral part of the artwork and must be reproduced in full. Please do not crop the image. For print use only. Do not use on the web or social media.

In this photograph, Cindy Sherman portrays herself as La Fornarina, creating a pastiche of Raphael's famous portrait of a young woman. Using prosthetics, a wig, fake breasts, and second-hand clothing, the artist succeeds in highlighting the fictional dimension of the character. In her series entitled *History Portraits* (1988–1990), the photographer humorously transforms herself into well-known figures from the pictorial tradition. She also parodies the conventions of classical portraiture — pose, costume, nudity — in order to deconstruct the female archetypes that have endured throughout art history. At once model and artist, Sherman questions the notion of self-portraiture.



28. Nathanaëlle Herbelin, *Manifestation for a second Pregnancy*, 2025.

Oil on canvas, 200 x 123cm

Courtesy the artiste, Gallery Jousse Entreprise, Paris and Gallery Xavier Hufkens, Bruxelles. © ADAGP, Paris 2026.

In this self-portrait with a mirror, Nathanaëlle Herbelin revisits a classic motif from art history: the reflection, which serves to question the artist's presence. An heir to the Nabis, she privileges flat surfaces, soft colours, and interior scenes. The reference to Paula Modersohn-Becker, the first woman to paint herself pregnant in 1906, shines a light on this particular selfrepresentation. She poses in the company of her daughter who is playing. The studio becomes a place of life. The reflection condenses the presence, contemporary gaze, and memory, affirming a sensitive painting that offers the viewer a glimpse into a highly personal experience.



29. Françoise Pétrovitch, *Summer*, 2025

Oil on canvas,

Courtesy the artist and Semiose, Paris. Photo A. Mole © ADAGP, Paris 2026

In dialogue with *Les Baigneuses à Perros-Guirec* (Female bathers at Perros-Guirec) by Maurice Denis, Françoise Pétrovitch celebrates the artist by revisiting his pictorial language. Maurice Denis is considered the founder of the Nabis, a group of Symbolist painters (late nineteenth century) who privileged flat surfaces, simplified forms, and areas of unadulterated colour to express a spiritual and intimate vision. Here, the harmony of ochres, blues, and oranges, inspired by the purity of the Nabis palette, constructs the space and conveys a silent emotion. The primacy given to colour reveals Denis's aesthetic while affirming Pétrovitch's own chromatic sensitivity. Working from memory, the artist transforms the composition into a recollection, somewhere between abstraction and figuration. The floating figures, intense colours, and



30. Apolonia Sokol, *Stamina*, 2025.

Oil on canvas, monumental triptych.

Photo : Objets pointus © Courtesy the artist and THE PILL®

In this triptych, Apolonia Sokol interprets Gustave Courbet's *The Sleepers* and inscribes the artist's self-portrait at the heart of a studio scene. Surrounded by her assistants, she explores the working relationships and care that underpin her creative process. Reclining bodies, intense lighting, and explicit references to the Old Masters move Courbet's legacy towards a reflection on representation, the collective, and the artist's place within their own devices. This body of work affirms a politically engaged painting, where the personal becomes political.

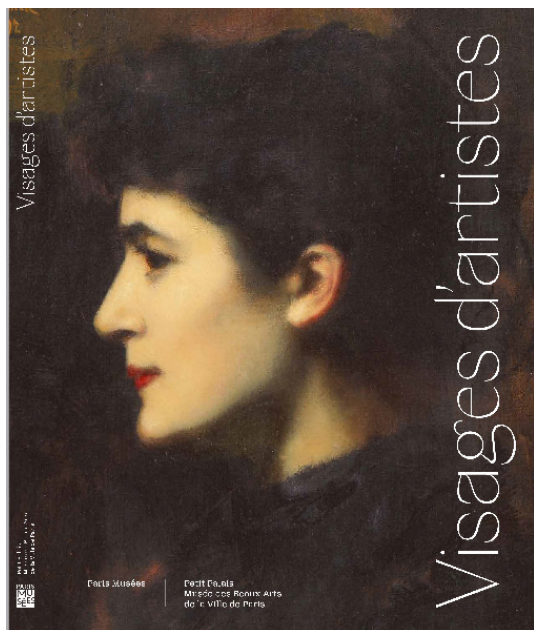
These three works were created specifically for the exhibition in dialogue with the collections.



31. Anne et Patrick Poirier, *Janus*, 2018.
Resin, gel coat, wood, and paint, 198 × 153 × 135 cm
Courtesy collection De Pont Museum, Tilburg (NL).
Photo : Peter Cox © ADAGP, Paris 2026

With Janus, the Roman god of Beginnings and Endings, and the guardian of thresholds, Anne and Patrick Poirier represent themselves as a monumental double face turned towards past and future. This sculpted self-portrait reveals, in its negative space, two inner landscapes: an amphitheatre of words for Anne, and ruins for Patrick. Between architecture and archaeology, this artist couple stage their method and memory. Through this dual-headed figure, they create a portrait of artists where the imagination, history, and fragility of civilizations intertwine.

Catalog of the exhibition



Artist's Faces. From Gustave Courbet to Annette Messenger.

Directed by Annick Lemoine, Stéphanie Cantarutti,
Anne-Charlotte Cathelineau, Sixtine de Saint-Léger

Across some one hundred works, this exhibition and accompanying catalogue explore the theme of the artist's portrait in the collections of the Petit Palais, through diverse modes of expression: painting, sculpture, decorative arts, graphic arts, and photography. Iconic pieces like Gustave Courbet's *Self-Portrait with a Black Dog* and lesser-known works are reinterpreted through the prism of the collections' history and contemporary perspectives.

The exhibition adopts an approach that begins with the individual, the artist, and extends to the collective or fraternity (within a largely male-dominated nineteenth-century corpus), incorporating the importance of homages

and the studio space, central to such exchanges. The intent is to explore the inventions, singularities, and metamorphoses undergone by the portrait genre through a number of different themes.

In counterpoint, the Petit Palais also invites some ten women artists to explore the genre of portraiture, engaging in a dialogue with its collections. From Sophie Calle to Apolonia Sokol, they all contribute to reshaping the imagery associated with the artist's portrait by drawing on their personal experiences. At once a quest for the self and an aesthetic manifesto, their portraits, or those of their peers, give rise to a new artistic affirmation: "I am my work". Through painting, sculpture, and photography, these female portraits shed light on contemporary issues related to identity. Through the presentation of portraits by twenty-first-century female artists, the Petit Palais aims to not only celebrate these artists but to highlight the dynamic Parisian arts scene.

Format: 22 x 28 cm

Pages: 144

Paperback

Illustrations: approx. 100

€25

ISBN: 782759606375

The Petit Palais

The City of Paris Museum of Fine Arts



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Built for the Exposition Universelle of 1900, the Petit Palais building is a masterpiece by architect Charles Girault. In 1902, it became the City of Paris Museum of Fine Arts and presents a very beautiful collection of paintings, sculptures, furnishings and art objects dating from Antiquity to 1914.

Among the museum treasures are an exceptional collection of Greek vases and a very large group of Flemish and Dutch paintings from the seventeenth century, displayed around the famous Self-Portrait with Dog by Rembrandt. A magnificent collection of French paintings from the eighteenth and nineteenth centuries includes major works by Fragonard, Greuze, David, Géricault, Delacroix, Courbet, Pissarro, Monet, Sisley, Cézanne and Vuillard. The museum is also very proud of a very beautiful collection of sculptures by Carpeaux, Carriès and Dalou. The collection of decorative art is especially noted for objects from the Renaissance and the 1900s, including glasswork by Gallé, jewellery by Fouquet and Lalique and a dining room designed by Guimard for his private mansion. Finally, the museum has an outstanding graphic arts room featuring complete series of engravings by Dürer, Rembrandt and Callot and a rare collection of Nordic drawings.

The programme of temporary exhibitions at the Petit Palais alternates ambitious major themes such as *Paris Romantique*, *Paris 1900*, *Les Bas-fonds du Baroque*, *Modern Paris* with monographs that allow us to rediscover forgotten painters such as Theodore Rousseau, Jusepe de Ribera, Walter Sickert. Each autumn, contemporary artists such as Yan Pei-Ming (2019), Laurence Aëgerter (2020), Jean-Michel Othoniel (2021), Ugo Rondinone (2022), Loris Gréaud (2023) and Bilal Hamdad (2025), as well as the Street Art in 2024 have been invited to exhibit in the Petit Palais' permanent collections to create a dialogue with these paintings and reveal the links between their works and those of the museum.

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*Except the archaeological Crypt under the forecourt of l'île de la Cité and the Catacombs.

General information

Artists' faces

From Gustave Courbet to Annette

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Musée des Beaux-Arts de la Ville de Paris.

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