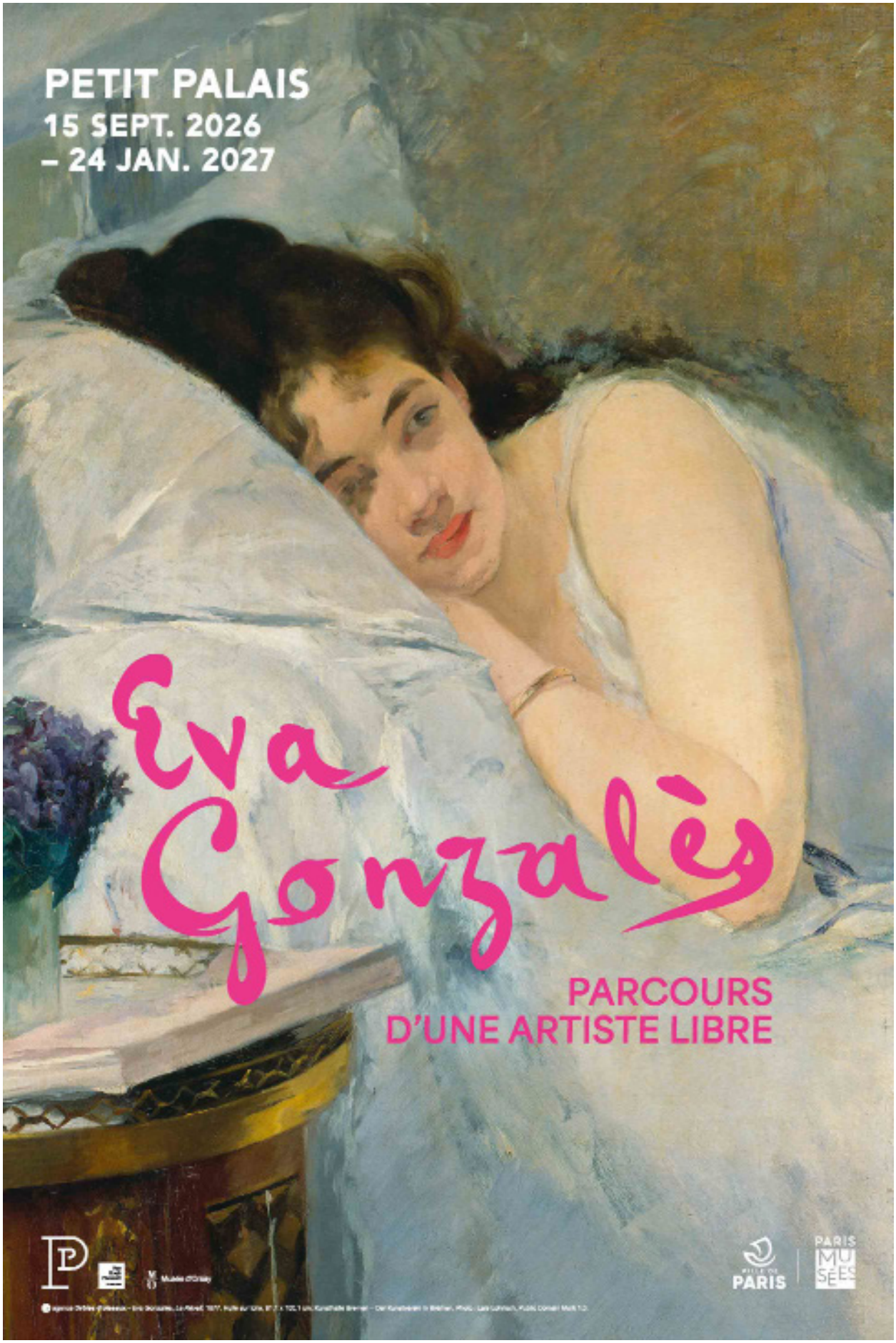
# Press Kit




**September 2026**

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**Press contact:**

Monique Bouscasse
monique.bouscasse@paris.fr
+33 (0)1 53 43 40 14

# Press release

# Eva Gonzalès
## *A Free-Spirited Artist*

15 September 2026 - 24 January 2027



Eva Gonzalès, *Morning Awakening,* circa 1877-1878. Oil on canvas, 81,1 x 100,1 cm
Kunsthalle Bremen – Der
Kunstverein in Bremen, photo : Lars Lohrisch, Public Domain Mark 1.0

**CURATOR :**
**Annick Lemoine**, former Director of the Petit Palais, President of the Musées d'Orsay and de l'Orangerie.

**SPECIALIST CURATORS:**
**Stéphanie Cantarutti**, Head Heritage Curator, Head of Modern Painting (1800-1890) at the Petit Palais
Fleur Roos Rosa de Carvalho, Curator of Prints and Drawings at the Van Gogh Museum, Amsterdam

**The Petit Palais is presenting a new monograph dedicated to the painter Eva Gonzalès (1847-1883), in collaboration with the Van Gogh Museum in Amsterdam. A contemporary of Mary Cassatt and Berthe Morisot, with whom she was often associated, Eva Gonzalès has yet never been the subject of a major retrospective, either in France or internationally. But who is this female artist? How do we move beyond the romanticised vision that very early on accompanied her life and work? Was she merely Édouard Manet's only student, one of the most sulfurous avant-garde figures of the period? The exhibition highlights a sublet body of work with a fluid and luminous touch. Gonzalès drew her subjects from her family and circle of friends, capturing them in their everyday bourgeois lives.**

**Bringing together nearly 100 works - paintings, pastels and prints - in a chronological and thematic presentation, the exhibition is the first to revisit the full scope of the artist's posthumous retrospective organised in 1885, two years after her death.**

**The artist's work, dispersed throughout the world, prestigious institutional lenders, both American and European (Denver Art Museum, Dallas Museum of Art, The Art Institute of Chicago, National Gallery of London, Kunsthalle Bremen, Musée d'Orsay, among others), as well as numerous private collections, have generously agreed to participate in the exhibition.**

Born into a cultivated bourgeois family, Eva Gonzalès benefited from an environment that was highly conducive to her artistic development from an early age. Her father, Emmanuel Gonzalès, a journalist and a recognised man of letters, moved at the heart of the Parisian artistic scene, while her mother, Céline Ragut, a musician, held a salon frequently attended by the literary and social elite of Paris.

Trained in the studio of the prestigious portraitist, Charles Chaplin, the young artist quickly moved beyond his influence to develop a personal and sensitive style, evident in works such as *The Full-Length Mirror* (c. 1869–1870, National Gallery, London), *The Catechism* (c. 1865–1870, Denver Art Museum), and *The Sparrow* (c. 1865–1870, private collection).

Her meeting with Édouard Manet in 1869 marks a decisive turning point in her career: she becomes his sole student and one of his models, while continuing to pursue her career with determination. Like her teacher, Eva Gonzalès exhibited regularly at the Salon between 1870 and 1883, without ever joining the Impressionist group. She notably presented *Soldier's boy* or *The Bugler* (1870, Musée de Gajac, Villeneuve-sur-Lot) and *A loge at the Théâtre Italien* (1874, Musée d'Orsay, Paris), where the influence of Manet clearly manifests, both in her choice of subjects and in the liberty within her brushwork. One of Eva Gonzalès's most ambitious works, *A loge at the Théâtre des Italiens* (1874, musée d'Orsay, Paris) captures an emblematic subject of modern Parisian life in an enigmatic miseen-scène. Interior scenes bathed in light, graceful portraits, and landscapes painted on the normand coastlines compose a pictorial world of great sophistication, which is demonstrated in *Morning Awakening* (1877–1878, Kunsthalle Bremen) and *Nanny and Child* (1877-1878, National Gallery of Art, Washington).

In 1879, Eva Gonzalès married the painter and engraver Henri Guérard. Their relation, nourished by constant artistic exchanges, marks their genuine intellectual and emotional complicity. Her sister Jeanne, who was at once her model, pupil and confidante, also occupies an essential place in her work. We find her, represented dressed in the wedding dress of Eva Gonzalès, in a troubling mise en abyme that further underscores their fate : A few years later, after the premature passing of the artist, Jeanne in turn married Henri Guérard.

In 1883, the career of Eva Gonzalès was brutally interrupted: she died prematurely at 36 years old a few days after the birth of her son. Despite a favourable critical reception during her lifetime and a retrospective organised at the Salons de la Vie moderne in Paris in 1885, her work gradually fell into obscurity.

Long overshadowed by the major narratives of modernity, Eva Gonzalès appears today as an essential figure of painting within her time. This exhibition seeks to restore her place in art history and reveal, through the singularity of her vision, the long overlooked brilliance of her work. As a counterpoint, the works of Berthe Morisot, Mary Cassatt and Marie Braquemond highlight the crossed paths of these artists and the conditions of their creation at the end of the 19th century.

**The exhibition was organized in collaboration with the Van Gogh Museum of Amsterdam and benefits from the exceptional support of the Musée d'Orsay.**

Van Gogh Museum Amsterdam

Musée d'Orsay

**With the support of**

Musée Marmottan Monet
ACADÉMIE DES BEAUX-ARTS

**Exhibition presented with the generous support of Denise Littlefield Sobel and the Tavolozza Foundation**

TAVOLOZZA
FOUNDATION

# The exhibition

## INTRODUCTION

This exhibition dedicated to the painter and pastellist Eva Gonzalès (1847-1883) is an opportunity to discover a little-know woman artist who forged her own dazzling path. Sometimes evoked in relation to her social, and cultural, and family background, sometimes in relation to her teachers and the Impressionist artists she mixed with, Eva Gonzalès had never been the subject of a major retrospective exhibition before. But actually who is this female artist? How to put an end to the romantic vision that early on was associated with her life and her work? Was she nothing more than the only student of Édouard Manet, one of the most subversive avant-garde figures of his age? In spite of her untimely death at 36 years old, she met with critical success very early on in the field of painting and that of pastel, which she contributed to revive.

Seeing Eva Gonzalès's works gathered together today is a rare chance, as they have been extensively scattered throughout the world. This exhibition is the first to match in scope the posthumous retrospective of the artist organised in 1885, two years after her death. The choice of a solo exhibition appeared obvious so as to reestablish fairly and honestly the reputation of Eva Gonzalès as an artist and restore her to her rightful place on the artistic scene of her time. By not being perceived and defined solely as a daughter, as a student, as a wife, as a woman artist with such a "feminine" talent or painting "like a man", she can at last become herself (again).



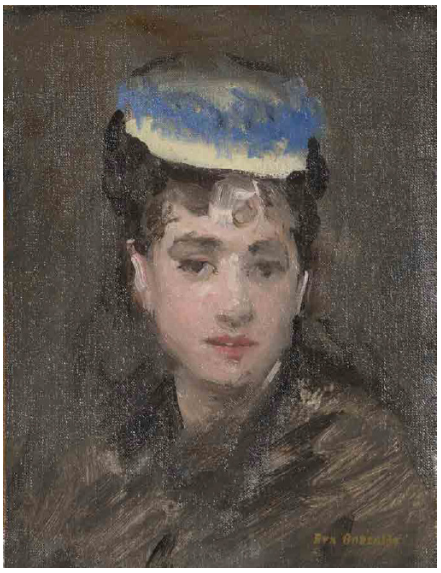
Alfred Stevens, *Eva Gonzalès at the piano*, 1878.
Oil on pannel, 54,9 × 45,4 cm.
State Art Museum of Florida, Florida State University. Bequest of John Ringling, 1936, Collection of the John and Mable Ringling Museum of Art.



Eva Gonzalès, *The Catechism*, v. 1865-1870
Oil on canvas, 53,34 × 43,5 cm.
Denver Art Museum. Acquisition Fund of the Department of Painting and Sculpture, with the support of the « Amis de la peinture et de la sculpture ».
Photo courtesy of the Denver Art Museum.

# MISS EVA

Eva Gonzalès was born into a bourgeois family, which made it easier for her to take up an artistic career. Her father, Emmanuel Gonzalès, who is originally from Monaco, a well-known journalist and man of letters on the Parisian art scene, was one of the founders of the Société des Gens de Lettres. Her mother, Céline Ragut, was a musician and held a salon attended by the Parisian literary elite. Several personalities of the time, such as her godfather, Philippe Jourde, the director of the newspaper *Le Siècle*, and the poet Théodore de Banville, encouraged her during her first steps as a painter. Eva Gonzalès's parents found it only natural that she should join the private studio of the society painter Charles Chaplin in 1866. Renowned for his elegant portraits, his portrayals of women and his floral paintings, Chaplin was one of the favourite masters of Parisian polite society, and families entrusted him with training young ladies in painting. The correspondence between Emmanuel Gonzalès and Charles Chaplin sheds light on the rather paternalistic way in which the master viewed this apprenticeship. However, the young artist soon sought to break free from this tutelage and stopped attending his class in 1867.



Eva Gonzalès, *The blue Hat*, v. 1875-1876.
Oil on canvas, 15 × 11,5 cm.
Private collection
© 2026 Christie's Images Limited

**April 19th 1847**
- Birth of Eva Gonzalès in Paris.

**1858**
- Emmanuel Gonzalès purchases the property of La Chapelle in Monte- Carlo.

**1861**
- Emmanuel Gonzalès is awarded the title of chevalier de la Légion d'honneur.

**1873**
- The poet Théodore de Banville publishes a poetical portrait of Eva Gonzalès in his collection *Camées parisiens* (parisien cameos). He praises her remarkable beauty as well as her artistic talent and determination.



Eva Gonzalès, *The Full length Mirror*, v. 1869-1870.
Oil on canvas, 39 x 26,5 cm.
The National Gallery, London. Acquired through the generous bequests of Mrs Martha Doris Bailey, Mr Richard Hillman Bailey, Miss Gillian Cleaver and Mrs Sheila Mary Holmes, with the support of the National Gallery Trust, 2024.

# IN CHARLES CHAPLIN’S STUDIO FOR LADIES

From 1866 to 1867, Eva Gonzalès was taught by Charles Chaplin, whose studio was situated at 23, Rue de Lisbonne, Paris. At the time Chaplin was renowned for his society portraits and the graceful feminine depictions that the critics called his "chaplinades". Owing to his many genre paintings and his voluptuous female figures, he was compared to 18th century painters, particularly François Boucher. Many talented women artists such as Louise Abbéma, Madeleine Lemaire, and Mary Cassatt attended his courses for ladies. Chaplin's influence on Eva Gonzalès was quite evident during the early years of her career: her works, combining silver greys, soft pinks, and velvety blues were very close to Chaplin's own works, which according to the novelist Henry James were painted with "distilled rose leaves and dewdrops".

**1866**

• She joins the studio of the society painter Charles Joshua Chaplin, located at 23 Rue de Lisbonne, and, on the advice of her master, registers as a copyist at the Louvre.

**Mai 1867**

• Gonzalès leaves Chaplin's studio.

**Octobre 1868**

• Controversy arrises regarding Eva Gonzalès’s plans to rent a studio. Chaplin considers this improper for a young unmarried woman.



Eva Gonzalès, *The Sparrow*, v. 1865-1870.
Oil on canvas, 65,5 x 50,5 cm.
Private Collection.
© 2018 Christie’s Images Limited

# THE MEETING WITH ÉDOUARD MANET

The crucial meeting between Eva Gonzalès and the painter Édouard Manet took place in 1869, and it determined the rest of the young artist's career. Manet was then known as a scandalous artist, resolutely bent on having his works accepted by the Salon. To choose such a master proved difficult for a young woman artist. For his part, he was charmed by the Spanish-like beauty of Eva Gonzalès, whose artistic qualities he admired. Indeed, he depicted her as a painter in a monumental portrait which soon became the target of critics. From 1869 until their deaths in 1883, the two artists remained very close. Aware of the the risk of being known as Manet's student, Gonzalès presented herself, in the early stages of her career, as the student of her first master, Chaplin. However, several works exhibited here, such as *A Loge at the Théâtre des Italiens, The Bugler, and Girl with Cherries*, attest the obvious influence of Manet's painting. Like Manet, Gonzalès persevered in her desire for official recognition. As a consequence, she would never belong to the group of the Impressionists, but she would aim at being allowed to present her paintings and pastels at the Salon on a regular basis between 1870 and 1883.



Édouard Manet, *Portrait of Eva Gonzalès*, 1870.
Oil on canvas, 19,1 x 133,4 cm.
The National Gallery, London. Bequest of Sir Hugh Lane, 1917, The National Gallery, London. In partnership with the Hugh Lane Gallery, Dublin.



Eva Gonzalès, *Soldier's Boy or The Bugler*, 1870.
Oil on canvas, 133 x 109 cm.
Musée de Gajac, Villeneuve-sur-Lot.
© Photo Maitetxu Etcheverria



Eva Gonzalès, *Girl with Cherries*, v. 1870.
Oil on canvas, 56,2 x 47,4 cm.
The Art Institute, Chicago. Mr. and Mrs. Lewis Larned Coburn Memorial Collection.

**1869**

• Eva Gonzalès meets Édouard Manet at the home of the painter Alfred Stevens. Despite the painter's controversial reputation, she becomes his only official student.

**1870**

• Eva Gonzalès makes a successful start at the Paris Salon.

**April 15th 1874**

• Opening of the first Impressionist exhibition. Manet, considered the leader of the new school, is absent, as is Eva Gonzalès.

**May 1st 1874**

• At the Salon, Eva Gonzalès achieves great success with her pastel *The Litter*. The jury rejects her more ambitious painting *A Loge at the Théâtre des Italiens*.

# « MISS GONZALÈS, WHAT DO YOU THINK OF M. HENRI GUÉRARD ? »

It was a friend of the Gonzalès family who thus addressed the young Eva in a letter, asking her to share her opinion about the painter and printmaker Henri Guérard. The two artists had probably met around 1874, when Guérard posed for *A Loge at the Théâtre des Italiens*, Gonzalès's great masterpiece. Guérard was probably introduced to Eva Gonzalès by Édouard Manet, as he was one of his regular printmakers, or by Emmanuel Gonzalès, who asked him to create illustrations for his books. Gonzalès and Guérard got married in 1879 after a long engagement. Guérard became Gonzalès's favourite male model, and he interpreted his wife's work through printmaking. Such harmonious collaboration, in which the female artist could rely on her husband's complete support, is rare enough to be worth noting. Besides, Eva Gonzalès's work benefited from wider dissemination through printmaking. Several of their delightful letters are still extant and disclose the tenderness that united this close-knit couple.

**1874**
• The printmaker Henri Guérard (1846-1897) poses for *A Loge at the Théâtre des Italiens*.

**1876**
• Eva Gonzalès gets engaged to Henri Guérard.

**1879**
• Marriage of Eva and Henri Guérard in Paris. Édouard Manet is among the witnesses. The ceremony and the following dinner are a great society occasion.



Eva Gonzalès, *A loge at the Théâtre des Italiens*, v. 1874.
Oil on canvas, 97,7 x 130 cm.
Paris, musée d'Orsay.
© GrandPalaisRmn (musée d'Orsay) / Hervé Lewandowski

# DIEPPE AND NORMANDY

In the 19th century, Normandy became a major tourist destination. Easily accessible from Paris by train, Dieppe became a favourite destination for city dwellers seeking rest by the English Channel, while artists discovered inspirational landscapes. The Gonzalès family was familiar with the town, having stayed there during the 1870 Franco-Prussian War. It soon became a regular holiday resort for the family, who lived there for several months each year until the early 188os. Eva Gonzalès frequented the town's fashionable spots, the casino and fine restaurants, where she would meet up with her Parisian friends. Aside from this social life, she would also dedicate herself to plein air painting. Immersed in the landscapes of Dieppe, Honfleur, and Grandcamp, Eva Gonzalès's work evolved and her palette grew brighter. Her parents and sister became the models for her beach scenes, reminiscent of those by the Impressionists.

**1868**
• First stay of Eva Gonzalès and her family in Dieppe.

**July-september 1870**
• Eva, Jeanne, and their mother go to Dieppe to escape the Franco-Prussian War. Emmanuel Gonzalès stays in Paris for his work.

**Summer 1875**
• During her family's summer holidays on the Normandy coast, Gonzalès executes several works imbued with light and brightness.

**May 1882**
• Possibly Eva Gonzalès's last stay in Dieppe.



Eva Gonzalès, *Children in the Sand Dunes, Grandcamp*, v. 1877-1878.
Oil on canvas, 46 x 56 cm.
National Gallery of Ireland, Dublin. acquired in 1972 (Shaw Funds).
Photo : National Gallery of Ireland

# FINDING ONE'S PATH

In the 1870s and the early 1880s Eva Gonzalès asserted herself. Combining the teachings of Chaplin and Manet, she managed to impose her own style. Her sister Jeanne became almost exclusively her only model, taking on all the roles, recognisable in all the portraits. Around this personality that she knew so well, Gonzalès created different heroines with the same face. The theme of the woman at her toilette, through which she gives us access to Jeanne's privacy, became a recurring motif. Eva Gonzalès generally drew her inspiration from the everyday life and the lives of women she mixed with, so as to paint the scenes in which female figures or their accessories were central. Manet noticed that his student was less anxious of receiving his advice, but nevertheless congratulated her for her progress, crowned with success. Pastels became increasingly prominent in her production, revealing the full extent of her talent. The positive critiques she received contributed to consolidate her career even further.



Eva Gonzalès, *The Pink Wrapper* (The Litter) 1874.
Pastel on paper and streched canvas, 93,8 x 74,3 cm. Paris, musée d'Orsay.

**1873**
• Rejected by the jury of the Salon, *The Osieries* is exhibited at the Salon des Refusés.

**1875**
• Eva Gonzalès exhibits *The Toilette* at the General Exhibition of Fine Arts in Brussels.

**1876**
• Eva Gonzalès makes a conspicuous reappearance at the official Salon of Paris with *The Small Levy*.

**1878**
• She returns to the Salon of Paris with two paintings, *Nanny and Child* and *On the Sly*, as well as two pastels.

**1879**
• Eva exhibits several works at the Salon including *A Loge at the Theatre of the Italians*, rejected : five years earlier by the jury.



Eva Gonzalès, *Morning Awakening*, 1877.
Oil on canvas, 81,1 x 100,1 cm.
Kunsthalle Bremen – Der Kunstverein in Bremen, Photo : Lars Lohrisch, Public Domain Mark

# THE FINAL YEARS

The final years of Eva Gonzalès's career were a period of intense creativity. Her paintings, and above all her pastels, show how her style developed. Colours are applied in broad touches and energetic brushstrokes. The artist did not hesitate to use bold, even sharp, colours to highlight details in her compositions. However, the year 1883, that had begun most auspiciously (with a pastel accepted at the Salon and the impending birth of her first child), took a tragic turn. On April 30th Édouard Manet died in Paris following major surgery. Deeply affected by this loss, Eva Gonzalès passed away a few days later, on May 6th, succumbing to an embolism at the age of 36. In 1885, Eva Gonzalès's friends and family organised a posthumous exhibition in the reception rooms of the magazine *La Vie Moderne* in Paris, followed by an auction sale at the Hôtel Drouot. Henri Guérard died in 1897, and Jeanne Gonzalès in 1924, leaving Jean-Raimond Guérard, whom they had brought up together, with the responsibility of keeping alive his mother's memory.

**April 19th 1883**
• The birth of Jean-Raimond Guérard.

**April 30th 1883**
• The death of Édouard Manet.

**May 6th 1883**
• The death of Eva Gonzalès. *The Milliner*, the last painting she sent to the Salon, was marked with a black funerary band.

**1888**
• The second marriage of Henri Guérard with Jeanne Gonzalès, his sister-in-law.

**Posthumous exhibitions**
1885 : salons de la revue *La Vie Moderne*.
1914 : galerie Bernheim Jeune.
1932 : galerie Georges Bernheim.
1950 and 1959 : galerie Daber.
1952 : principauté de Monaco.

**1950**
• The first monograph about the artist, written by Claude.



Eva Gonzalès, *The Donkey Ride (Henri and Jeanne)*, v. 1880-1882.
Oil on canvas, 80 x 100cm
Bristol Museums & Archives
Courtesy of Bristol Museums & Archives / Photo David Emeney

# FEMMES ARTISTES



Berthe Morisot, *In The Park*, V. 1874
Pastel on paper, 71 x 89 cm.
Petit Palais, musée des Beaux-Arts de la ville de Paris.
CCØ : Paris Musées / Petit Palais.

Eva Gonzalès has often been linked with Berthe Morisot (1841-1895), Mary Cassatt (1844-1926), and Marie Bracquemond (1840-1916), although she never exhibited with the Impressionists. While all these artists shared common points (such as using a sister as a favourite model and exploring themes like women at their toilette), each of them followed a unique path. Mary Cassatt, an American, chose France to assert her talent as a painter and remained unmarried, thereby maintaining her independence. Berthe Morisot pursued her artistic career after marrying Édouard Manet's brother and became one of the most respected figures among the Impressionists. Marie Bracquemond, meanwhile, after a successful career as a painter and ceramicist, stopped exhibiting her work to make way for her temperamental husband, the painter and printmaker Félix Bracquemond. Eva Gonzalès, for her part, could rely throughout her life on her husband's support and collaboration as an artist.

# DISCOVER IN THE EXHIBITION

**An artist's life in the feminine**

Eva Gonzalès pursued a remarkable path in the world of painting of her time. Her bourgeois background gave her easier access to an artistic career than others. Despite this advantage and the support of her family, she had to show great determination to work her way up in a century still not favourably disposed toward successful women. Using her as an example, we invite you to discover the difficulties these women may have come up against during their artistic journey.

# Scenography

The exhibition design offers a contemporary reading of Eva Gonzalès's work, without seeking to recreate a XIX-century decor. Freestanding gallery walls, visual sightlines and architectural framing create a fluid and dynamic journey through the exhibition, with certain works presented in isolation to emphasise their presence. Through a restrained and contemporary language, the space accompanies the artist's gradual affirmation.

A palette of blues and greens creates an atmosphere that is both deep and luminous, enhancing the richness of the tonalities in her painting. It highlights their delicacy without steering them towards an overly decorative or sentimental register. Diffuse yet precise lighting further supports this approach by revealing the texture, contrasts and freedom of her brushwork.

The exhibition route alternates between open sequences and more intimate, enclosed moments, notably devoted to graphic works, letters and photographs. These variations give the intimate a carefully considered place: not as an anecdotal world, but as a space for creativity and emancipation. The exhibition design thus allows the portrait of a singular, determined and thoroughly modern artist to emerge.

**Cécile Degos**



# Press Visuals

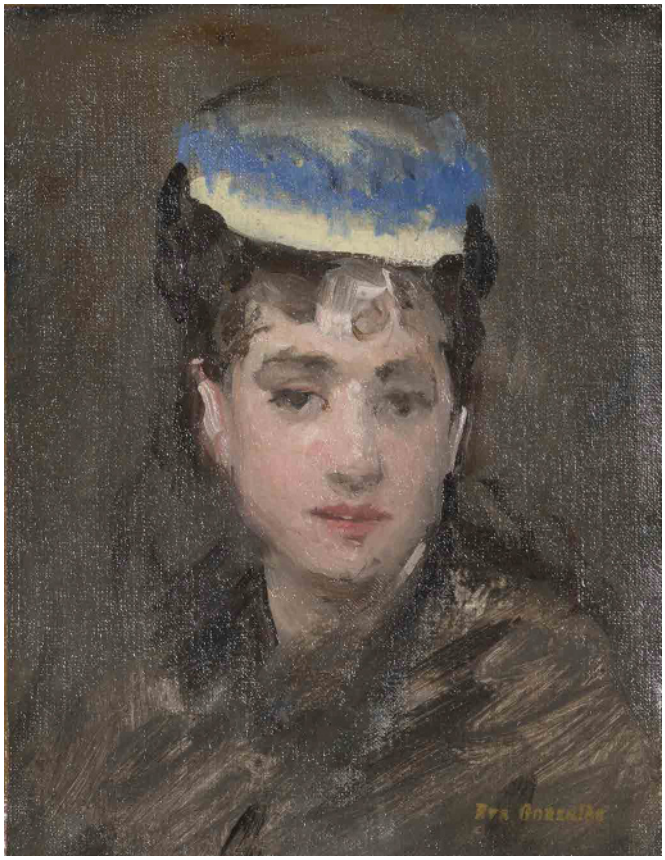


1. Alfred Stevens, *Eva Gonzalès au piano*, 1878.
Huile sur panneau, 54,9 × 45,4 cm.
State Art Museum of Florida, Florida State University.
Legs de John Ringling, 1936, collection du Musée d'art John et Mable Ringling.

A Belgian painter of great renown, familiar with the circles of Parisian society, Alfred Stevens was close to the Gonzalès family. It was through him that Eva Gonzalès met Édouard Manet, whose sole student she became soon after. Under the guidance of her musical mother, Eva Gonzalès practised the piano three hours a day. Stevens depicts a girl at the piano, wearing an elegant white dress. Despite her great shyness, she sometimes played during the musical evenings organised by her parents.



2. Eva Gonzalès, *The Catechism*, v. 1865-1870
Huile sur toile, 53,34 × 43,5 cm.
Denver Art Museum. Acquisition funds of the department of painting and sculpture, with help from « Amis de la peinture et de la sculpture ». Photo courtesy of the Denver Art Museum.



3. Eva Gonzalès, *The Blue Hat* v. 1875-1876.
Oil on canvas, 15 × 11,5 cm.
Private collection.
© 2026 Christie's Images Limited



4. Eva Gonzalès, *The Full-Length mirror*, v. 1869-1870.
Oil on canvas, 39 x 26,5 cm.
The National Gallery, London. Acquired through the generous bequests of Mrs Martha Doris Bailey, Mr Richard Hillman Bailey, Miss Gillian Cleaver and Mrs Sheila Mary Holmes, with the support of the National Gallery Trust, 2024.

Eva Gonzalès often painted women in the privacy of their bourgeois interiors. Here, the artist has her sister Jeanne posing before a large mirror. The motionless model turns her back on the viewer, who sees a reflection in the mirror. The muted palette of brown, grey, and pale blue bathes the scene in a mysterious atmosphere, heightened by the blaring red of the flower in the model's hands. The absence of any clear emotion on the young woman's face intensifies even more the enigmatic quality of the scene face intensifies even more the enigmatic quality of the scene.



5. Eva Gonzalès, *The Sparrow*, v. 1865-1870.
Oil on canvas, 65,5x 50,5 cm.
Private collection.
© 2018 Christie's Images Limited



6. Édouard Manet, *Portrait of Eva Gonzalès*,1870.
Oil on canvas, 19,1 x 133,4 cm.
The National Gallery, London. Bequest of Sir Hugh Lane, 1917, The National Gallery, London. In partnership with the Hugh Lane Gallery, Dublin.

Manet exhibited this portrait of Eva Gonzalès at the Salon of 1870, the very year she made her debut there. Critics spared neither the artist nor his model, reproached for agreeing to pose for a portrait that did her no credit: "Saints in the desert or handed over to the executioners show no more courage than the young lady who allowed Mr Manet to portray her full-length in such a dirty white dress." In a letter to her sister, Berthe Morisot bitterly remarked: "Manet lectures me and holds up that eternal Miss Gonzalès as a model... Meanwhile, he does her portrait again for the twentieth time; she poses every day, and in the evening the head is washed off with black soap. That is certainly encouraging!"



7. Eva Gonzalès, *Solider's boy or The Bugler*, 1870.
Oil on canvas, 133 x 109cm.
Musée de Gajac, Villeneuve-sur-Lot.
© Photo Maitetxu Etcheverria

In 1870, Gonzalès made her debut at the Salon with a pastel, Portrait of Miss J., and two paintings, *The Passer-by and The Soldier's Boy.* In the catalogue, she presented herself as a student of Chaplin, her first master. Nevertheless, the critics immediately detected Manet's clear influence, unequivocally so with *The Soldier's Boy.* The figure of the musician standing alone against a dark background and his uniform are reminiscent of Manet's *The Fifer,* a work rejected by the jury of the Salon of 1866.



8. Eva Gonzalès, *Girl With Cherries,* v. 1870.
Oil on canvas, 56,2 x 47,4 cm.
The Art Institute, Chicago. Mr. and Mrs. Lewis Larned Coburn Memorial Collection.

The influence of Manet is evident in this portrait. The composition, the dark background, the framing, the gourmand theme here associated with a woman, are reminiscent of Manet's *Young Man Peeling a Pear* displayed in this room. The cherry motif, used several times by Manet, combined with a feminine figure, also evokes his *Street Singer*. By contrast, the striped blouse of the model, her shirt with diaphanous sleeves, and her charming bonnet with ribbons call to mind the taste for the elegant 18th century in the artist's early works.



9. Eva Gonzalès, *A Loge at the Théâtre des Italiens*, v. 1874.
Oil on canvas, 97,7 x 130 cm.
Paris, musée d'Orsay.
© GrandPalaisRmn (musée d'Orsay) / Hervé Lewandowski

The artist draws her inspiration from modern life and focuses on the members of the audience, sat in a loge at the Théâtre des Italiens. The models are her sister Jeanne and Henri Guérard, who will become her husband. The painting, presented to the Salon of 1874, was rejected by the jury, while her *The Pink Wrapper (The Litter)* was accepted. It was Gonzalès's first significant setback. For her critics, the work was an illustration of Manet's harmful influence. Yet Gonzalès decided to exhibit her painting in her own studio on Manet's advice. She presented it again at the Salon of 1879, when it was finally accepted.



10. Eva Gonzalès, *Children in the Sand Dunes, Grandcamp*, v. 1877-1878.
Oil on canvas, 46 x 56 cm.
National Gallery of Ireland, Dublin. Acquired in 1972 (Shaw Funds).
Photo : National Gallery of Ireland

For this sketch-like landscape, Gonzalès chose an original view, remote from the shore. She focused on the dunes, where the vegetation was roughly rendered with scanty, rapidly brushed touches. She used more pronounced colours only for the two charming children back from fishing with a basket of fresh fish.



11. Eva Gonzalès, *The Alcove*, v.1875-1878.
Oil on canvas, 46,5 x 38,4 cm.
Private collection.

Belonging to the series of women at their toilette, this painting depicts Jeanne in her nightdress, after waking up. The delicate harmony of white reveals the extent of Eva Gonzalès's talent. The posture imbued with a nonchalant simplicity and the model's bare feet contribute to creating a natural picture of the model.



12. Eva Gonzalès, *The Pink Wrapper (The Litter)*, 1874.
Pastel on paper and stretched canvas, 93,8 x 74,3 cm.
Paris, musée d'Orsay.
© GrandPalaisRmn (musée d'Orsay) / Hervé Lewandowski

Accepted at the Salon of 1874, while *A Loge at the Théâtre des Italiens* was rejected, this large-scale pastel was praised by the critics. The painter portrayed her sister Jeanne in a pink dressing gown, looking tenderly at a basket filled with puppies. This scene, which evokes the small joys of a quiet everyday life, is part of a series depicting women at their toilette. The delicacy of the pink and blue hues is reminiscent once more of Charles Chaplin's influence, but already shows how masterful Gonzalès is in the art of pastel.



13. Eva Gonzalès, *Morning Awakening*, 1877.
Oil on canvas, 81,1 x 100,1 cm.
Kunsthalle Bremen – Der Kunstverein in Bremen, Foto : Lars Lohrisch, Public Domain Mark 1.0

A quintessential example of the "Waking" series, this painting focuses on the figure of Jeanne Gonzalès as she emerges from sleep, still in a dreamlike state. With its soft curves, emphasised by blue lines, the model's body takes on the exact shape of the bed and pillow. This moment of torpor exudes some sensuality. The artist has placed a few pieces of elegant furniture as well as a bouquet of violets reminiscent of Manet. A replica of this painting, similar in size but sketchier, is entitled *Sleep*.



14. Eva Gonzalès, *Portrait of Jeanne Gonzalès*, v. 1870-1872.
Oil on canvas, 55,3 x 46 cm.
Private collection / Photo Scott Goodwin

Eva Gonzalès portrays her sister with a fan in her hand. The fan, a fashion accessory and a nod to Japonisme, is a recurring and shared motif in the works of Gonzalès and her husband Henri Guérard. It brings an additional charm to Jeanne's refined effigy.



15. Eva Gonzalès, *Portrait of Jeanne Gonzalès*, v. 1873-1874.
Oil on canvas, 56 x 46,5 cm.
Private collection / Courtesy of Sotheby's



16. Eva Gonzalès, *Woman in Blue*, v. 1871-1872.
Oil on canvas, 49 x 31,5 cm.
Private collection / Jacques Bétant, Lausanne
Museum. Photo Tihamér Lukács

We might see in this Woman in Blue the quintessential elegant and bourgeois Parisian women such as Eva Gonzalès and her sister Jeanne. The woman of letters Judith Gautier, who noticed this painting during Gonzalès's posthumous exhibition in 1885, saw in it "a window opened out onto Paris on a vertiginous high floor".



17. Eva Gonzalès, *Indolence,* v.1871-1872.
Oil on canvas, 99,5 × 81 cm.
Collection from S.A.S. the Prince of Monaco.
Photo Geoffroy Moufflet
© Archives from the Palais de Monaco – IAM

*For the HD file, please contact the Archives du Palais de Monaco directly: info@institut-audiovisuel.mc*

*Indolence* was displayed at the Salon of 1872 with the pastel *The Favourite Plant.* Although presented as Chaplin's student in the catalogue of the Salon, Eva Gonzalès explicitly refers here to Manet, with the parrot in his cage and the bouquet of violets. The critic mocked the figure in an unnatural pose, staring into space and wearing strange gloves. A caricature in the press accuse this sickly effigy of having "eaten too much watercress". On the other hand, she was defended by Émile Zola, according to whom she looked like "a virgin out of a stained-glass window".



18. Eva Gonzalès, *The Pink Shoes*, v. 1878-1879.
Oil on canvas, 26 x 35 cm.
Private collection / Photo Jean-Louis Losi

Eva Gonzalès showed an interest in a specific type of still life when she painted this picture of charming pink shoes in close-up. Could this be some sort of self-portrait by way of an object? We know of another very similar painting of a pair of white satin shoes.



19. Eva Gonzalès, *The Donkey Ride (Henri and Jeanne)*, v. 1880-1882.
Oil on canvas, 80 x 100 cm
Bristol Museums & Archives
Courtesy of Bristol Museums & Archives / Photo David Emeney

This work, dating from the final stage of Eva Gonzalès's career, shows how her style evolved towards a less polished, more energetic technique. The composition is painted with broad brushstrokes, leaving the background sketchier than the two figures. Once again, Gonzalès brings together her husband Henri Guérard and her sister Jeanne. The work invites comparison with *A Loge at the Théâtre des Italiens:* the two characters may be a couple, yet the female figure, perched on the donkey's back, appears disenchanted and does not even look at the man.



20. Eva Gonzalès, *Nanny and Child*, v. 1877-1878.
Oil on canvas, 65 × 81,4 cm.
National Gallery of Art, Washington
Courtesy of the National Gallery of Art, Washington

Eva Gonzalès exhibited this work at the Salon of 1878. The figures of the nurse and the child with her back turned on us remind us of a painting by Manet, *The Railway*. Gonzalès imbued hers with a sense of strangeness by means of several details: the upside-down umbrella on the ground, which takes up a large part of the composition, the absent gaze of the young woman, and the unreal light that seems to come from various sources. For a while, this painting belonged to the collection of the fashion designer Jeanne Lanvin.



21. Eva Gonzalès, *The Maidservant or At the Fence*, v. 1865-1870.
Oil on canvas, 41 x 32,5 cm.
Petit Palais, musée des Beaux-Arts de la Ville de Paris.
CCØ : Paris Musées / Petit Palais.

This very sketchy painting may have been a preparatory work for *Nanny and Child* (Washington, National Gallery of Art). Indeed the same detail of the fence can be seen in each of the compositions.



22. Eva Gonzalès, *A Bride*, 1879.
Pastel on canvas, 46,2 x 38,2 cm.
Collection from S.A.S. The Prince of Monaco.
Photo Geoffroy Moufflet.
© Archives from the Palais de Monaco IAM

*For the HD file, please contact the Archives du Palais de Monaco directly: info@institut-audiovisuel.mc*

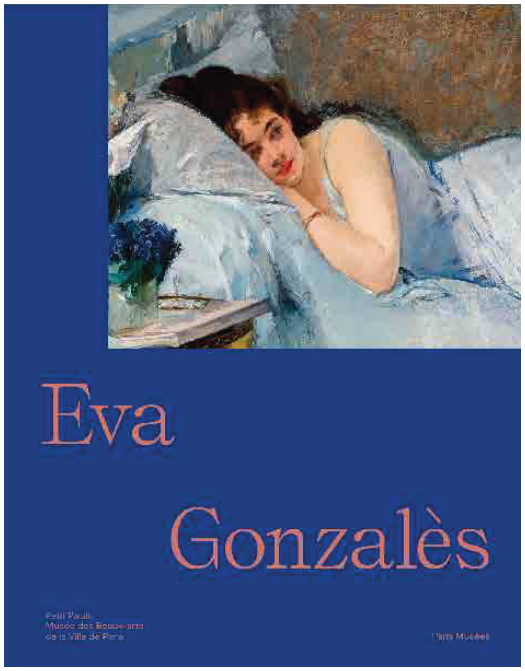
In 1879, Eva Gonzalès married Henri Guérard. Shortly thereafter, she had her sister Jeanne pose in her wedding dress so as to execute two pastels. As an almost premonitory gesture, the artist assigned her sister a role that she would assume five years after her elder sister's death. As Claude Roger-Marx wrote in the first published monograph about Eva Gonzalès: "It is as if she had observed and dreamed herself through her own double whom she loved, treated harshly, and transformed at leisure."



23. Berthe Morisot, *In the Park*, v. 1874
Pastel on paper, 71 x 89 cm.
Petit Palais, musée des Beaux-Arts de la Ville de Paris.
CCØ : Paris Musées / Petit Palais.

Berthe Morisot had her younger sister Edma and her two children pose in the tall grass. Like the Gonzalès sisters, the Morisot sisters were very close. Here, the bright landscape, with its varying shades of green, contrasts strongly with the dark figures of the dog and the young woman. The gentleness and motherly tenderness echo the velvety quality of the pastel technique.

# Catalog of the exhibition




## Eva Gonzalès. A Free-Spirited Artist

This first international retrospective devoted to Eva Gonzalès (1847–1883), the only pupil of Édouard Manet, reveals a delicate body of work characterised by intimate scenes, portraits and landscapes of Normandy. The exhibition seeks to restore Gonzalès to the place she deserves in art history, alongside Berthe Morisot, Mary Cassatt and Marie Bracquemond. The result of a close collaboration between the Petit Palais and the Van Gogh Museum, the catalogue brings together essays by international specialists. Accompanying commentaries shed light on the major works, while a new, richly illustrated chronology offers insight into the artist's short life. It explores her years of training under Manet, her close relationship with her husband, the engraver Henri Guérard, and with her sister Jeanne, who was also a painter. These relationships are reflected in portraits and pastels, while her stays in Normandy reveal another facet of her artistic inspiration. Particular attention is also given to the reception and subsequent fate of her work, from her lifetime and premature death to the present day.

Credits : Annick Lemoine, president of the public institution des musées d'Orsay et de l'Orangerie, former director of the Petit Palais ; Stéphanie Cantarutti, chief curator of heritage, head of modern paintings (1800-1890) of the Petit Palais ; Fleur Roos Rosa de Carvalho, chief curator, head of graphic arts, Van Gogh Museum, Amsterdam ; Bram Donders ; Emily Beeny ; Sylvie Patry ; Pierre Ickowicz ; Britany Salsbury ; Britney Annan ; Marie-Caroline Sainsaulieu.

**Format : 22 x 28 cm**
**Pages : 208**
**Binding: Hardcover**
**Illustrations : 150**
**Price: 39 €**

The publication of the catalogue was made possible through the generous support of Denise Littlefield Sobel.

# Public programmation around the exhibition

**The cultural program is made possible thanks to the support of the Signature Foundation.**

FONDATION SIGNATURE
INSTITUT DE FRANCE

## ACTIVITIES FOR INDIVIDUALS

### Adults and Youth

**Guided Tours**
Duration 1h30. 7€/5€ + admission ticket to the exhibition.
**Wednesday, Thursday at 12:30pm and saturday at 10am.**

*Dates and reservations of activites on the website petitpalais.paris.fr*

### Hearing impairment

**Guided lip reading tour**
**October 13th at 10:30am**
Participants discover the exhibition accompanied by a lecturer trained in death and hard of hearing accessibility.

Visit duration 1:30
Visit 5€ per person. Free for one accompanying person.
Free admission for the exhibitions.

*Activity bookings at: petitpalais.handicap-champsocial@paris.fr*

## GROUP ACTIVITIES

*Adults, community groups, visitors with disabilities, schools (year 10 and above)*

**Guided visits**
A general tour of the exhibition is offered, led by a museum educator, tailored to the needs of the group.

Pricing information found on petitpalais.paris.fr. By reservation at petitpalais.reservation@paris.fr or by phone on Tuesdays and Thursdays at

**Self-guided visit**
Booking required. For booking information visit: petitpalais.paris.fr, and select the « You are » tab.

## AUDITORIUM

### CONFERENCES

Tuesday, September 22nd at 12:30pm
**Inaugural Conference**
By Stéphanie Cantarutti, exhibition curator and chief curator of paintings from 1800 to 1890, Petit Palais.

Tuesday, October 13th at 12:30pm
**In Charles Chaplin's women's studio, becoming a painter under the Second Empire**
By Michaël Vottero, Chief Heritage Curator and Deputy Regional Curator of Historic Monuments,

DRAC Bourgogne-Franche-Comté.

Tuesday, July 12th at 12:30am
**Eva Gonzalès in Dieppe and Normandie**
By Pierre Ickowicz, chief curator at the Musée de Dieppe.

## SORORITÉ. LES RENCONTRES DE LA SAISON FEMMES AU PETIT PALAIS
## SORORITY. EVENTS FROM THE PETIT PALAIS WOMEN SEASON

Saturday, October 10th at 5pm
**A conversation with Marina Chiche and Isabelle Sorente**
The monthly series of conversations with prominent women—including artists, writers, journalists and doctors—continues this season. They will share their experiences and reflections with you on the recognition and advancement of women in art and society.

## PERFORMANCE

Saturday, January 9th at 6pm
**Blind test « art et musique » (art and music) with the drag queen Élysée Moon**
As a Counterpoint to the Eva Gonzalès Exhibition Élysée Moon, drag queen, opera singer and museum guide, accompanied by pianist Clémence Chabrand, hosts a vibrant musical blind test exploring the female figures represented in the Petit Palais collections. Through a series of musical excerpts and artworks, you are invited to take part in a unique experience combining play, emotion and artistic discovery.

## CONCERTS

Sunday October 11th and December 13th at 4pm
**L'École Normale de Musique de Paris-Alfred Cortot accompanies the Eva Gonzalès exhibition with a series of two concerts.**

In partnership with l'École Normale de Musique de Paris - Alfred Cortot

Detailed programme available on the site petitpalais.paris.fr from September onwards.

**Conferences and concerts are free, no booking required, subject to availability.**

# The Petit Palais
## Musée des Beaux-Arts de la Ville de Paris



© Paris Musées / Petit Palais / Benoit Fougeirol

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 beautifulcollection 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.

# Paris Musées
## A museums network

Administratively grouped together as Paris Musées, the fourteen museums and heritage sites of the City of Paris possess collections that are as exceptional for their diversity as for their quality.

To open up and share this significant cultural heritage, they have adopted a new visitor experience policy, moderated prices for temporary exhibitions, and focus on providing access to members of the public who traditionally lack access to cultural offerings.

Their permanent collections, which are free*, and the temporary exhibitions and varied cultural programming reached 4.8 million visitors in 2024.



## Get the Paris Musées card!

A card can be bought from Paris Musées, which gives unlimited access, ahead of the queue, to the temporary exhibitions in all 14 of the museums of Paris*, as well as special tariffs for activities.

It entitles the holder to reductions in the bookshop-boutiques and the caferestaurants, and to receive prior information about events in the museums. In 2014, the card was bought by 9000 people.

Information is available at the Museum ticket offices or on petitpalais.paris.en

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

# General information

## Eva Gonzalès
## *A Free-Spirited Artist*

**Petit Palais**
Musée des Beaux-Arts de la Ville de Paris.
Avenue Winston-Churchill, 75008 Paris.
Tel : 01 53 43 40 00
petitpalais.paris.fr

Accessible to visitors with disabilities.

**Opening hours**
From Tuesday to Sunday from 10am to 6pm
Late openings on Fridays and Saturdays until 8pm.
Closed the 1st of may and the 14th of July.

**Admission**
Fill rate : 14 euros
Reduced rate : 12 euros
Reservation of a recommended visit time on petitpalais.paris.fr

**Access**
Metro
Lines 1 et 13 : Champs-Élysées Clemenceau.
Line 9 : Franklin D. Roosevelt.

RER
Line C : Invalides.

Bus
Lines : 28, 42, 72, 73, 80, 83, 93.

VÉLIB'
Station 8001 (Petit Palais).

**Auditorium**
Informations on the programmes at the front desk or at petitpalais.paris.fr

**Café-restaurant *Le 1902***
Openings 10am to 5:15 pm (last order)
Terrace closure 5:40pm.
Late openings: see on the site: petitpalais.paris.fr

**Bookshop-boutique**
Openings from 10am to 5:45pm
Late openings: see on the site petitpalais.paris.fr