

**ML** MUSÉE DU  
LUXEMBOURG  
S É N A T



# PIONNIÈRES

**WOMEN ARTISTS IN THE PARIS OF THE  
ROARING TWENTIES**

**MUSÉE DU LUXEMBOURG**

2 March to 10 July 2022

**#ExpoPionnieres**

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**FROM 2 MARCH TO 10 JULY 2022**  
**AT THE MUSÉE DU LUXEMBOURG, 19 RUE DE VAUGIRARD 75006 PARIS**  
**OPEN EVERY DAY FROM 10.30 AM TO 7 PM**  
**EVENING OPENING EVERY MONDAY UNTIL 10 PM**  
**OPEN ON ALL PUBLIC HOLIDAYS EXCEPT 1 MAY**

Booking recommended

### **Places aux Jeunes !**

Free admission for young people aged under 26 from Monday to Friday  
Number of tickets limited by date, online booking required at  
[museeduluxembourg.fr](http://museeduluxembourg.fr)

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This exhibition is sponsored exclusively by **CHANEL**

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Our partners



Take tea on the terraces and in the new-and-improved comfort of the Mademoiselle Angelina tearoom, which is presenting its exclusive pâtisserie and new “Charleston” salad inspired by the exhibition.

Opening hours: enjoy the terraces and tearoom every day at the same times as the Museum in compliance with health requirements.

*Mademoiselle*  
ANGELINA

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Having long been marginalised, both in terms of their training and their access to the art trade, collectors and museums, women artists in the first half of the 20th century did not receive proper recognition during their lifetime. They nevertheless played an essential role in the development of the major artistic movements of our times. Once their role in the avant-gardes is recognised, it stands to reason that the perception of these movements will be transformed. This exhibition is a chapter in this story of art in transformation, through an extensive exploration of the role of women artists in society. Boldly defying conventions, these pioneers helped redefine women's role in modern life. They came to Paris from around the world, either staying for good or returning home, where they would become the spokespeople of modernity. While not attempting to be exhaustive, the exhibition restores a voice and a face to artists who remain little-known to this day, some of whom have never been exhibited in France.

A century on, the exuberance of the so-called “Roaring” Twenties continues to astound and fascinate. Behind all the parties, cultural effervescence and dynamic economic growth, deeper and more premonitory themes emerge; the



specificity of the female gaze, gender fluidity and the fight for diversity are just some of the subjects to which women artists contributed, and this exhibition will endeavour to pay tribute to them.

## 1. WOMEN ON ALL FRONTS

The experience of the Great War intensified the challenges to the patriarchal model initiated in the United Kingdom in the late 19th century by the suffragettes. In France, meanwhile, the arrival of women in the workplace was the most significant issue. They volunteered as nurses on the front, and worked as farmers, labourers or doctors. Women replaced the men decimated by a deadly conflict, as shown in Marevna's piece, *Death and the Woman*, on display in this room. Some used their inventiveness for the common good, creating places or objects attesting to their philanthropy. The sculptor Gertrude Vanderbilt Whitney channelled her fortune into the war effort, founding the American Hospital of Paris in France, in Neuilly-sur-Seine, followed by the Whitney Museum of American Arts in New York in 1931.

Postwar France was a place of both freedoms (of movement and expression) and conservatism: women's suffrage was rejected, contraceptive propaganda banned and abortion severely punished. The Russian Revolution of October 1917 and the Treaty of Versailles in 1919 redrew national borders and triggered the displacement of populations, including many women artists on a quest for independence.

In the United States, prohibition and racism drove an entire generation towards Europe's capital cities, including Paris. These men and women were searching for the cultural, artistic and sexual freedom refused to them by their mother countries. The economic crisis of 1929 and the rise of totalitarianism, followed by the Second World War, saw the visibility of women artists restricted and the extraordinary period of the 1920s - which gave them a voice - forgotten.



## 2. WOMEN'S PLACE IN THE AVANT-GARDES

Paris – and particularly the Latin Quarter, Montparnasse and Montmartre – was the city of private academies where women were welcome.

It was also the city of avant-garde bookshops and cafés, where artists rubbed shoulders with poets and novelists and experimental cinema was invented. Many of these venues were run by women. On rue de l'Odéon, Adrienne Monnier and Sylvia Beach opened the bookshops “La Maison des Amis des Livres” and “Shakespeare and Company” respectively, both of which became the beacons of literary creation at the time. In 1910, Marie Vassilieff founded the “Académie Russe pour les Jeunes Artistes Non Francophones” (Russian Academy for non-French-speaking young artists), followed by the Académie Vassilieff in 1912, while Marie Laurencin taught at the “Académie moderne” from 1924 with Fernand Léger. At this school, abstraction circulated among students from all over the world, several of whom are brought together in this room. Many women artists were attracted by this abstraction, which allowed



them to break free from genre-based categories, unlike with figuration, which imposed them. Abstraction was practised in all artistic fields, from painting to cinema, as illustrated in the clip from the film *Thèmes et Variations* by the filmmaker Germaine Dulac.

### 3. MAKING A LIVING FROM THEIR ART

Because they were less visible and recognised than their male counterparts, and to gain the independence they needed to develop their art, women artists tended more towards a multidisciplinary approach than men. Fashion, interior design and costumes for live performances, society portraits and objects - especially dolls -, allowed them to achieve financial autonomy. "Doll portraits" were invented by Marie Vassilieff and became a lucrative product for the artist, who also made puppets for theatre companies. This was also the case for Sophie Taeuber-Arp, who in 1918 was commissioned by the Puppet Theatre in Zurich for Carlo Gozzi's *The Deer King*. In 1914, the Polish artist Stefania Lazarska opened a workshop making dolls dressed in historic or folk costumes, which were sold in aid of the Polish community in Paris; by 1915, she was employing 210

people. Other artists showed a real talent for business - Sonia Delaunay and Sarah Lipska both opened boutiques where they presented clothing, furniture and objects they designed themselves.

## 4. THE FLAPPERS

After the traumas of the Great War and the Spanish Flu, which had brought about a major global recession, there was economic and technological growth on an unprecedented scale. Artists co-opted new subjects, such as women's work and leisure time, transforming the model of the male athlete into a female version, representing the muscled body at once as competitive, elegant and casual. Joséphine Baker embodied this "new Eve", discovering the joys of lounging in the sun (this was the start of heliotherapy), using her name to develop associated merchandise, frequenting music halls by night and golf courses by day. A true entrepreneur, Baker opened a cabaret-restaurant, founded a magazine and became one of the highest-paid artists in Europe. These flappers or "garçottes" (a term popularised by Victor Margueritte's 1922 novel) were the first to run a gallery or





publishing house, or lead studios in art schools. They stood out by depicting nude bodies, both male and female, by challenging gender identities. These women explored their sexuality, whatever it was, dressed as they pleased and changed their name (Anton Prinner was born Anna Prinner, Marlow Moss was Marjorie Moss) or surname (Claude Cahun was the pseudonym of Lucy Schwob, and Marcel Moore of Suzanne Malherbe, her partner in life and work). Their life and their body, of which they were the first to claim full ownership, were the tools of the trade and the art that they completely reinvented.

## 4b. AT HOME, UNADORNED

While women's bodies were freely on show in the sun, in new poses, they were also being reinvented at home, unadorned. These modern odalisques portrayed themselves in their own surroundings, inventing a new form of naturalism. There was no longer any need to seem or pretend: motherhood could be tiring, nude poses eccentric, nakedness an escape from the diktats of the gaze and domestic duties. In the immediate aftermath of the war,



Mela Muter and Maria Blanchard, both foreign artists living in Paris, renounced the class-based inequalities of French society and policy that campaigned for a rising birth rate. Their Madonnas were the female labourers or domestic workers from Spain or Africa who were far removed from the traditional image of happy motherhood. Chana Orloff and Tamara de Lempicka took another stance. Orloff's sculptures of autonomous, independent mothers exude a powerful vision of women, able to take on the role of both parents as well as of a successful artist making a living from their art. Lempicka, meanwhile, far from any social preoccupations, translated the tight frames that were in vogue in Hollywood cinema at the time into painting. The treatment of her figures highlights their sensuality and glamour while integrating them into a society life similar to her own.



## 5. PORTRAYING THE BODY DIFFERENTLY

Women artists were determined to reveal the world as they saw it, starting with themselves; from now on, they were free to portray themselves in a different way to men. Their gaze was constructed alongside the male gaze and stood apart from it in a distinct yet subtle way. The male gaze of desire was replaced by a complex one which, for the first time, explored the influence that women's sexuality, pleasure, worries and constraints had on these portrayals. Self-portraiture became the genre of choice as it reflected the many identities of these creators: professional artists, mothers, daughters, models or part of an artist couple. To portray themselves, and to do it naked for the first time, allowed them to shape their own identity. This is where they would sharpen their eye, pit themselves against the past and dream of another future.



## 5b. LES DEUX AMIES

The expression “deux amies” (two [girl]friends) refers to a strong friendship between two women without the involvement of men, or a mixture of friendship and desire enabling women to take ownership of their bisexuality. Tamara de Lempicka, to whom this room is dedicated, was one of the artists who openly conducted multiple love affairs and made them one of the preferred subjects of her art. In addition to this female gaze on the body in general, Lempicka’s work constructs a desiring gaze of a woman on another woman’s body. *La Belle Rafaela* exalts the voluptuous body of one of her young female lovers, while the painting *Les Deux Amies* reveals a deeply erotic moment of intimacy. The singer Suzy Solidor, a lesbian icon famed for her interpretations of sapphic songs, was another of the Polish painter’s subjects, models and lovers. This new subject was also echoed in literature, as shown in the works on display in this room.



## 6. THE THIRD GENDER

*Masculine? Feminine? It depends on the situation. Neuter is the only gender that always suits me.*

Claude Cahun, *Disavowals or Cancelled Confessions*, Paris, Éditions Carrefour, 1930, p. 176

These Roaring Twenties saw the development of complex thought surrounding a “third gender”, potential “neutrality” and the possibility of transitioning from one gender to the other. In a few cosmopolitan capitals, gender was a choice, a fluid concept in transformation. The sexual ambivalence implied in the cross-dressing of Claude Cahun and her partner Marcel Moore, or the story of the Wegener couple and their transgendered output, attest to this. Throughout her life, Gerda Wegener painted her husband, better known by his trans identity, Lili Elbe, and used this as a way to battle all forms of discrimination. Romaine Brooks is another example of a painter resistant to gender norms, rigorously reinventing the female portrait by shunning traditional conventions and the image of the femme fatale. She used a sombre palette and compositions



that accentuate the figure without making any decorative concessions. The subjects she painted were part of the circle of Natalie Clifford Barney, a wealthy American woman living in the French capital in the late 19th century, whose portrait as an “Amazon” is displayed here.

## 7. PIONEERS OF DIVERSITY

No doubt because they were already on the fringes of a world of which they would have liked to be at the centre, women artists were adventurers - mobile, curious and open to other cultures. Some of them exported modernity to other continents, such as the Brazilian Tarsila do Amaral and the Indian Amrita Sher-Gil, and were also interested in representations of diversity. The lack of recognition in their own countries made these pioneers especially receptive to cultures other than their own. In this creative context, Juliette Roche concocted a modern, multi-ethnic picnic, a reimagining of Matisse’s *Dance*, in which three women seated at the centre of the painting represent the dialogue between those with different colour skin, and where the androgynous dancers annihilate all differences between



the sexes, evoking the hope of living together and in peace. Lucie Cousturier and Anna Quinquaud travelled around Africa and offered a non-stereotypical representation of African people through their works and accounts.



## Head curator

Camille Morineau, heritage curator and director of AWARE:  
Archives of Women Artists, Research and Exhibitions

## Associate curator

Lucia Pesapane, art historian

## Scenography and lighting

Atelier Jodar and Fabrique.66

## Graphic design

Tania Hagemeister

## Audiovisual

Digital production and distribution department of the Rmn -  
Grand Palais

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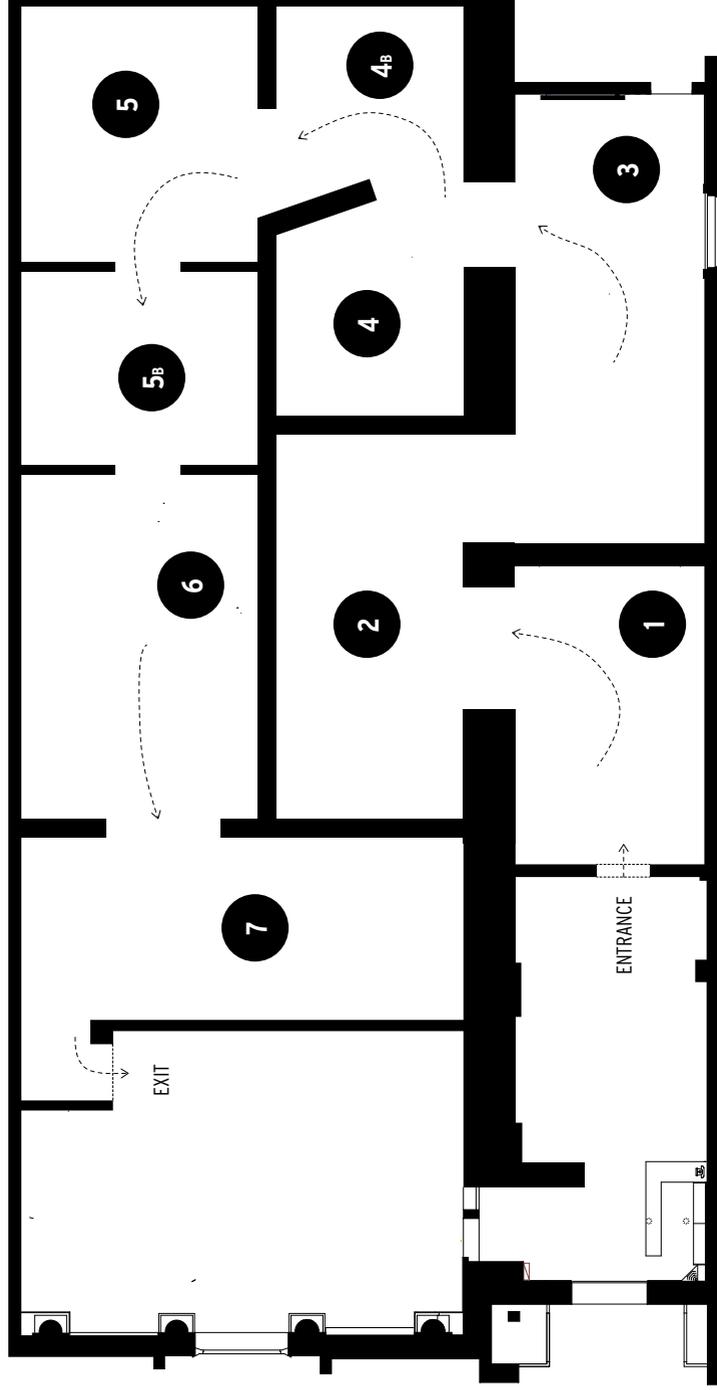
This exhibition is organised by the Réunion des Musées  
Nationaux - Grand Palais.

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# Exhibition map

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## AROUND THE EXHIBITION

# Cultural programme

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## MUSEUM LECTURES

*booking required at [museeduluxembourg.fr](http://museeduluxembourg.fr), free admission*

*bookings will be available online 15 days prior to the event*

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## LECTURES ORGANISED IN PARTNERSHIP WITH AWARE: ARCHIVES OF WOMEN ARTISTS, RESEARCH AND EXHIBITIONS

**AWARE DOCUMENTATION CENTRE,  
VILLA VASSILIEFF, 21, AVENUE DU MAINE, PARIS 15<sup>TH</sup>  
ARRONDISSEMENT**

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### PRESENTATION LECTURE

Thursday 17 March at 6.30 pm

*with Camille Morineau, heritage curator and director of AWARE and Lucia Pesapane, art historian*

In the decorative arts, photography, literature and, of course, sculpture and painting, women pioneers were entirely modern in their approach, be it abstract or figurative.

The curators of the exhibition will explain how they drew on collections from around the world to bring together the masterpieces from this exceptionally productive period.

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## **ROUND-TABLE “SPEAKING OF PIONEERS... ”**

Tuesday 5 April at 6.30 pm

chair: Geneviève Fraisse, philosopher in feminist thought, CNRS/CRAL – EHESS  
*with Martine Lacas, art historian, Camille Morineau, heritage curator and curator of the exhibition, director of AWARE, Lucia Pesapane, art historian and Mathilde Provansal, doctor of sociology*

During this round-table, the researchers will explore the processes and practices of women artists from the 18<sup>TH</sup> century to today from a perspective of women’s history and in an art history context. Particularly, they will examine whether all these individual stories may ultimately form one collective (hi)story.

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## **LECTURES HELD AT THE LES 3 LUXEMBOURG CINEMA, 67 RUE MONSIEUR LE PRINCE, PARIS 6<sup>TH</sup> ARRONDISSEMENT**

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### **SINGERS AND SEEDY CABARETS DURING THE ROARING TWENTIES**

Tuesday 17 May at 6.30 pm

*with Lea Lootgieter, journalist, and Pauline Paris, singer, co-authors of “Des dessous lesbiens de la chanson” (“The lesbian underside of song”)*

The creative effervescence of women artists in the early 20<sup>th</sup> century was expressed in both visual arts and song. This conference offers an immersion in the Parisian nightlife of the Roaring Twenties, where women styled as flappers took to the

stage in new way and performed songs with a multitude of lesbian innuendo.

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## **ENCOUNTER DISCUSSING “L’HORIZON A POUR ELLE DÉNOUÉ SA CEINTURE” (“THE HORIZON LOOSENEED HER BELT”)**

Thursday 2 June at 6.30 pm

*with Rebecca Benhamou, journalist and writer*

Chana Orloff was a genius sculptor, a friend of the greats (Soutine, Modigliani, Apollinaire, etc.) and the portraitist of all of Montparnasse in the Roaring Twenties. Rebecca Benhamou has followed in the footsteps of this free woman who, having fled the pogroms of Russian and the fields of Palestine, found her place in the sun in France before joining the pantheon of forgotten stars soon after her death.

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## EVENTS AND EVENINGS

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### SKETCHBOOK EVENING

Tuesday 12 April from 7 pm to 9 pm

In the exhibition there are paintings and photographs, puppets, costumes and sculptures all crying out to be sketched!

Bring your drawing equipment and soak up the abundance and diversity of colours, materials and styles of these Roaring Twenties.

*booking required, free for young people under the age of 26, €10 for all other visitors*

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### EUROPEAN NIGHT OF MUSEUMS

Saturday 14 May from 7.30 pm to midnight, last entry 11.30 pm

The women composers of the Roaring Twenties were also pioneers! For the Night of Museums, the Ensemble Hélios will perform pieces by Mel Bonis, Germaine Tailleferre, Marguerite Béclard d'Harcourt, Charlotte Sohy and an original creation by the young composer Lise Heute based on the figure of Marie Laurencin. In the rooms, young engagement officers provide their insight into the works.

*free admission*

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## **THEATRICAL TOUR: AN EVENING WITH THE PIONEERS!**

by the Compagnie du Chapeau de Paille

*with Alexandre Laval, actor and director, and Claire Penalver Smorawinska, actor*

Saturday 26 March, Saturday 9 April, Friday 6 May and Friday 24 June at 6.15 pm

for ages 13 and above; duration: 1 hour

Accompanied by the painter Tamara de Lempicka and her friend Jean Cocteau, meet the “pioneers” of the art scene in 1920s’ Paris, to the sound of poems and songs from these Roaring Twenties!

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## **FÊTE DE LA MUSIQUE**

Tuesday 21 June from 5.30 to 6.30 pm

During your visit, come and celebrate music and dance with the students of the Conservatoire du 6<sup>e</sup> Jean-Philippe Rameau, as they put on a programme designed specially around the exhibition.

*free with admission*

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# Guided tours booking advised

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## **GENERAL GUIDED TOUR**

from 13 years; duration: 75 minutes

*every day: at 12.15 pm Tuesday to Sunday, 5 pm Friday to Monday, 8 pm on Monday*

Led by a tour guide from the Museum, enter the inner world of the works and discover the extraordinary stories of these pioneers who stood out as innovative artists during an astonishing decade.

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## **WALK THROUGH MONTPARNASSE WITH THE PIONEERS**

from 13 years; duration: 120 mins

*Thursday 14 April, Thursday 12 May and Sunday 12 June at 10.30 am and 2 pm*

A stone's throw from the Musée du Luxembourg, the Montparnasse district served as a welcoming backdrop for the artists in the exhibition. A tour guide will lead you on an exploration of the studios, canteens, bars and lively streets that have lost none of their buzz thanks to today's resident "Montparnos"!

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## **YOUTH ENGAGEMENT WEEKEND**

**Saturday 14 May from 3 to 11 pm and Sunday 15 May from 2 to 6 pm**  
*free with admission to the exhibition*

Enjoy a weekend exploring the exhibition along with some original engagement officers: students from Université Paris-Dauphine who are passionate about the pioneers and ready to answer your questions and share their favourites with you.

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## **FAMILY TOUR**

**from 6 years; duration: 60 mins**  
*every Sunday at 2.30 pm*

Who were these women who came to Paris from around the world to develop their art in freedom? What was it like for them and what are their works reminiscent of? A guided tour to find out what these pioneers left behind for us and understand what made them so modern.

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## **CHILDREN'S WORKSHOP TOUR: LITTLE PIONEERS**

**from 6 years; duration: 120 mins**  
*Monday 18 April, Monday 2 May, Thursday 5 May, Thursday 26 May, Monday 6 June at 2.15 pm*

Painters, sculptors, booksellers, mothers and/or travellers - the pioneers in the exhibition had many faces. Children are invited to learn about them during a tour, before making a fabric figurine as their "pioneer" self-portrait.

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## **TOUR FOR SCHOOL PUPILS**

from nursery to higher education, duration: from 45 mins to 75 mins, depending on year level,

*from Tuesday to Friday at 10.30 am or 2.30 pm, Monday at 2.30 pm, Saturday at 2.30 pm*

Both the works and lives of the artists presented in the exhibition resonate with questions that are still highly topical. A tour guide from the Museum leads pupils on a discovery of these artists, re-situating them in the prolific historic and cultural context of the Roaring Twenties.

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## **RESOURCES**

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### **AUDIOGUIDE**

*French, English and children's version in French*

Enjoy commentary on some twenty major works from the exhibition.

*full price: €5*

*Sésame Escales exhibition pass price: €4*

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### **CHILDREN'S ACTIVITY BOOKLET**

To help your children aged 7 and over to explore the exhibition, ask for the activity booklet, which is available for free from the museum reception, or download it on [museeduluxembourg.fr](http://museeduluxembourg.fr)

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# Digital

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## **THE MUSÉE DU LUXEMBOURG'S MOBILE APP!**

The Musée du Luxembourg has created a mobile app, available for free on Google Play and the AppStore. It is an essential tool for keeping up-to-date with the latest news, planning your visit and making the most of the museum's exhibitions and events.

The app provides a free circuit for the exhibition, *New women, new bodies?* and certain exhibition content, including images, room texts and a musical circuit. It allows you to keep a souvenir of your favourite works, finest photographs and high points of the visit.

The audioguides can be downloaded directly into it, with in-app purchases for adults (French and English) and children (French) for €3.99. [tinyurl.com/luxappli](http://tinyurl.com/luxappli)

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## **THE EXHIBITION SOUNDSCAPE**

An original soundscape has been composed by Braille for visitors to enjoy in the exhibition. In a soundscape imbued with female presence, the musician David Junyent has put together a melodic mood suffused with nostalgia and intimacy, interlaced by vocals from Alice Imbert.

Download this soundscape for free on [museeduluxembourg.fr](https://museeduluxembourg.fr) and from the Museum's mobile app!

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## AT THE MUSEUM

### An interactive Super Zoom

A digital installation is available within each exhibition at the Musée du Luxembourg. This interactive programme is accessible via a touch table and interconnected to a large high-definition video screen. It offers different approaches through which to explore a selection of works from the current exhibition.

The extraordinary women of the Roaring Twenties, from 1918 to 1931, take centre-stage. These pioneers in their field fought for their rights and stood out in various fields, including the arts, literature, politics, society, science and sport. Over 100 women are presented in this programme illustrated with portraits and photos of key events or the work they created.

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## SOCIAL MEDIA

@museeduluxembourg

#ExpoPionnieres



Find interviews with women artists in the contemporary world, offering keen insight into the contribution and influence that women from this period have had on their work, as well as

portraits of women artists in the form of stories.

*Find us at [museeduluxembourg.fr](http://museeduluxembourg.fr), [grandpalais.fr](http://grandpalais.fr)*

*Subscribe to the Le Mag newsletter at [grandpalais.fr](http://grandpalais.fr)*

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# Publications

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## **EXHIBITION CATALOGUE**

*Published by the Réunion des Musées Nationaux – Grand Palais*

*PIONEERS*

*WOMEN ARTISTS THE PARIS OF THE ROARING TWENTIES*, 28 x 18 cm, 208 pages, 185 illustrations, €40

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## **EXHIBITION ALBUM**

*Published by the Réunion des Musées Nationaux – Grand Palais*

*PIONEERS*

*WOMEN ARTISTS IN THE PARIS OF THE ROARING TWENTIES*

43 x 28 cm, 24 pages, 50 illustrations, € 6

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## **EXHIBITION NOTEBOOK**

*Co-published by Découvertes Gallimard and the Réunion des Musées Nationaux – Grand Palais*

17 x 12 cm, 64 pages, 42 illustrations, € 9.50

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# IN 2022

## PALAIS DE LA BOURSE, MARSEILLE

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# LA JOCONDE, IMMERSIVE EXHIBITION

from 10 March to 21 August 2022

She sports the most emblematic smile in the history of art: commentated, stolen, copied, hijacked, the Mona Lisa is a global icon that has fascinated for nearly four centuries. Beyond any false mysteries and clichés, what does this portrait of Mona Lisa tell us? Why is this the most famous painting in the world?

Grand Palais Immersif and the Musée du Louvre invite you to rediscover this masterpiece through a unique interactive sensory experience. From the Salle des États at the Louvre where she is exhibited today back to Leonardo da Vinci's work in the Renaissance, the exhibition takes us back in time to reveal what has earned this painting its formidable reputation. Large-format projections, six themed spaces and innovative interactive processes bring the visitor right inside this legendary portrait.

An experience at the heart of the painting, its details and its story, and a unique opportunity to get closer than ever before in order to grasp its very essence and gain a better understanding of the genius of its creator.

PASS  
SÉSAME  
E S C A L E S



## THE ART OF SURPRISE

With the Sésame Stops Pass, go from Paris to all over France, with plenty of discoveries and surprises! For one year, enjoy unlimited priority admission to the exhibitions *Pionnières. Women Artists in the Paris of the Roaring Twenties* and *The World as Seen Through the Dresden Kupferstichkabinett\** at the Musée du Luxembourg, *La Joconde, Immersive Exhibition* and *Venice Revealed* at the Grand Palais Immersif. You can also discover the exhibitions and collections of 15 national museums all around France, including the Musée de Cluny - Musée National du Moyen Âge, which will reopen this spring.

**Get on board for a year full of surprises with the Sésame Stops Pass!**

**Young person €25 / Solo €60 / Duo €80**

More info at [grandpalais.fr/pass-sesame-escales](https://grandpalais.fr/pass-sesame-escales)

\*Provisional title

**PLAN YOUR VISIT AT [MUSEEDULUXEMBOURG.FR](https://museeduluxembourg.fr):**

Enhance your visit thanks to the online texts, videos and various resources on the Museum's website.

**Share your visit!**



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# LES CONCERTS DE RADIO FRANCE x LE MUSÉE DU LUXEMBOURG

As part of the “Pioneers” exhibition, Les Concerts de Radio France are delighted to introduce you the women in the spotlight with 3 concerts at the Radio France Auditorium, with tickets available at a special “Musée du Luxembourg” rate.

**Sunday 20 March 4 pm - Radio France Auditorium**

*Philhar' Intime, Alice Sara Ott*

[Book your seat](#)

**Thursday 12 May 8 pm - Radio France Auditorium**

*Le Chant du Rossignol, Katia and Marielle Labeque*

[Book your seat](#)

**Thursday 16 June 8 pm - Radio France Auditorium**

*Tchaikovsky, Concerto for Piano and Orchestra, Montero/Mallwitz*

[Book your seat](#)