

PRESS RELEASE 2024.10.21

Commemorating the 120th Anniversary of His Death Émile Gallé: Longing for Paris

没後120年

エミール・ガレ

憧憬のパリ

2025 1.26 SUN

2024 11.2 SAT



【開場時間】
9:30-18:00
○金・土曜日は20:00まで
○入場は開場の30分前まで

【閉場日】
第1・3水曜日
年末年始 (12/28-1/1, 1/8)
【観覧料】一般 1,200 (1,000) 円
大学生 1,000 (800) 円
OK () 方は20名以下の団体料金
○高校生以下無料
キッズ観覧券までお席取りが可能です

【前売券取扱い】
1,000 円 (一般のみ)
○TOYAMAギャラリー1 施設会券券
○アスキートカワセンター (Tel. 076-445-5511)

【主催】
富山市ガラス美術館

【後援】
有日フランス大使館/フランス文化・フランス
北日本新聞社、富山新聞社、北日本放送
富山テレビ放送、チューリップテレビ

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toyama-glass-art-museum.jp

富山市ガラス美術館
TOYAMA GLASS ART MUSEUM

Contact

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Overview

Commemorating the 120th Anniversary of His Death, Émile Gallé: Longing for Paris

Dates: 2024.11.2 sat – 2025.1.26 sun

Venue: Toyama Glass Art Museum, Floors 2-3, Exhibition Rooms 1-3

(5-1 Nishicho, Toyama City, 930-0062 Toyama, Japan)

Organized by Toyama Glass Art Museum

Supported by AMBASSADE DE FRANCE AU JAPON / INSTITUT FRANÇAIS DU JAPON,

THE KITANIPPON SHIMBUN, THE TOYAMA SHIMBUN,

Japan Broadcasting Corporation Toyama Station, Kitanihon Broadcasting Co., Ltd.,

TOYAMA TELEVISION BROADCASTING CO., LTD., TULIP-TV INC.

Hours: Sun-Thu 9:30-18:00 (admission until 17:30), Fri-Sat 9:30-20:00 (admission until 19:30)

Closed: First and Third Wednesdays, December 29-January 1, January 8

Admission: General Public 1,200 yen (1,000 yen), University and College Students 1,000 yen (800 yen)

○() for groups of 20 or more

○High school students and younger: Free

○Tickets for “Émile Gallé: Longing for Paris” include admission to Permanent Exhibition

Advance Ticket (General Public: 1,000 yen): ASNET Counter TEL 076-445-5511, TOYAMA KIRARI 1F
Information and Help Desk



You can see the outline of this exhibition in multiple languages by scanning the QR code. It supports Japanese, English, Simplified Chinese, Traditional Chinese, Korean, French, German and Italian.



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About the exhibition

Émile Gallé (1846–1904) was heir to his father's business in Nancy, an ancient city in Lorraine in north-eastern France. That business manufactured and sold luxury glass and ceramics. Building on that background, Émile Gallé achieved success and a brilliant reputation by developing a unique world embodied in glass, ceramics, and furniture. Late in life, in 1901, he brought together a group of thirty-six local artists to found the École de Nancy, an alliance of professionals engaged in the industrial arts, of which he became the first chairman.

Gallé was a local celebrity, but the Gallé brand was known worldwide. His path to international success brought him to Paris, the capital, a city overflowing with the arts in which many wealthy customers were concentrated. While his company's products continued to be produced in Nancy, as they were in his father's generation, they were displayed in a showroom in Paris with consignment sales to the wealthy handled by a sales agent. Gallé himself frequently spent time in Paris, visiting the stores with which he did business. In 1878, 1889, and 1900, he presented new works at the Paris World Exposition (Paris Expo), an important international stage on which to introduce his products. From 1889 on, his ties to high society deepened and his reputation spread. However, he felt extreme, "almost unthinkable" pressure from the social dilemmas created by these ties. Just four years after the 1900 Paris Expo, Gallé died, succumbing to leukemia.

In this exhibition, we trace the development of Gallé's creativity, focusing on his relationship with the much-admired Paris on which his reputation was built. A brilliant reputation, plus suffering, then further development... we ask ourselves if Gallé's success could have been achieved anywhere else but on the stage provided by Paris, the world capital of art in his time.

Exhibition Contents

Prologue: The Young Gallé at His First Paris Expo, 1867

Émile Gallé's father, Charles Louis Edouard Gallé (1818–1902), was born in Paris and trained as a painter of porcelain at the Potomié porcelain factory in Paris. In 1844 he visited Nancy on business, a trip he repeated again and again. In 1845, he married Fanny Reinemer (1825–1891), whose family had a shop dealing in crystal and porcelain in Nancy. Charles decided to settle in Nancy and contribute to developing his mother-in-law's shop. In 1854, he took full charge of the business, naming it, out of respect for his mother-in-law, Maison Gallé- Reinemer.

Charles put great emphasis on sales in Paris. He arranged for a consignment agent in Paris and worked to expand his company. Starting in 1854, Napoleon III purchased multiple tableware sets for his residences. In 1866, Charles was honored with the title "merchant by appointment to the Emperor." For almost all the crystal, faience (fine tin-glazed pottery) and porcelain he sold, he commissioned the

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production of undecorated, semi-finished products (blancs) from workshops throughout the country, then had them decorated at the source or in Nancy. That production process continued in Émile Gallé's day.

When Charles showed his wares at the Exposition Universelle of 1867 (the 1867 Paris Expo), he was awarded an honorable mention in the crystal glass, luxury glass, and stained glass class. Wares in whose creation he was involved attracted attention for their historicism and meticulous detail. Émile, who had since 1864 been working in the family business, helping with ceramic designs, spent half a year in Paris as his father's assistant at that time. In this section we introduce works by the young Émile that were the starting point of his career.

Section 1: Gallé's International Debut: >From the 1878 Paris Expo to the 8th Union Centrale des Arts Décoratifs Exhibition in 1884

Émile Gallé took over the family business, the Maison Gallé-Reinemer, officially becoming its manager, in 1877. The 1878 Paris Expo the following year, for which for the first time he directed both the management and creative aspects of the company's participation, was his debut on the international stage. Because of the Franco-Prussian War (1870–1871), Germany did not participate. Nonetheless more than 240 glass works from one-man workshops to major makers, including Baccarat and St. Louis from France, Thomas Webb & Sons from England, and Salviati from Italy, were displayed. Surrounded by these powerful competitors, Gallé was awarded the bronze medal in Class 19 (crystal glass, glass, and stained glass), a propitious start to his international career.

This Expo reflected an unprecedented boom called Japonisme, and eye-catching Japanese motifs were pervasive. Gallé was no exception. For his large vase (cat. no. 8), he boldly borrowed a carp from Sketches by Hokusai. Gallé's work primarily combined transparent glass with engraving, colored enamels, or gold but his *claire de lune*, a pale blue glass he showed for the first time at the Expo, became hugely popular and was imitated throughout Europe.

Following that success, Gallé participated in the 8th Exposition de l'Union centrale des arts décoratifs (Central Union of Decorative Arts Exhibition) for works in stone, wood, ceramic, and glass held in Paris in 1884. Gallé tried writing explanations of his works for the exposition's judges. In them he explained his determined efforts to refine his methods and decorative techniques in glass and ceramics production and his innovations, presenting a view of Gallé lively and filled with ambition for the future. It was around this time that he began adding poetry to his works, which he called *verrière parlante* (speaking glass) and declaring his determination to incorporate literature in his creations. In this exhibition, Gallé was awarded the gold prize in two classes, ceramics and glass. At the reception, journalist and politician Antonin Proust (1832–1905) hailed him as "one of the prides of France" and kept singing his praises as "a rising star at the Paris exposition" during the four months that this exposition was held. In this section we introduce through his works how Gallé rose to the challenge of Paris during this early part of his career.

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Sidebar 1: L'Escalier de Cristal, Gallé's Agent in Paris

Gallé father and son had, while basing themselves in Nancy, worked hard to promote sales in Paris. The distance from Paris to Nancy was more than 300 kilometers, and back then the usual way to travel was by horse-drawn carriage. Frequent trips were impossible. So during the twenty-five years that Émile Gallé's father Charles ran the business, he employed a trusted agent to handle commission sales in Paris. Émile continued that practice. In 1879, Marcelin Daigueperce (1844–1896), who had a store in Paris, was appointed the Gallé's official commissioned-sales agent (dépôt). Following Marcelin's death, his son Albert Daigueperce (1873–1966) succeeded him in this role.

Besides setting up a showroom in Paris, Gallé sometimes relied for sales on luxury retailers. Among them was the fine arts and crafts shop L'Escalier de Cristal. Here we have chosen to present examples of works by Gallé licensed for sale by that store.

Section 2: The 1889 Paris Expo and Glorious Renown

After that promising start, Gallé achieved brilliant success at the 1889 Paris Expo. As a result of repeated scientific studies of glass, he had developed new materials and techniques. At this expo he showed about 300 glass works, 200 ceramic vessels, and 17 pieces of furniture and prepared two pavilions, one 8 meter tall, and the other 15 meter tall, to display that huge body of work. The result was an impressive success. He was awarded the Grand Prix in Class 19 (crystal glass, glass, stained glass), a gold medal in Class 20 (ceramics), and a silver medal in Class 17 (inexpensive and luxury furniture).

For Gallé, furniture was a new genre; the company had started production in 1886. Decoration with wooden marquetry was a distinctive feature of his furniture, using a technique he mastered in the mere three years from his start to winning a prize. In his glass, he added newly developed materials and inserted decoration between them to add depth. Besides adding various types of decoration, he also displayed a wider range of designs and forms. Among his innovations displayed at this Expo were vessels made of black glass, the black color conveying suffering, life and death, darkness and gloom, a unique new world of expression. That Gallé's works were richly endowed with both narrative qualities and spirituality made them an outstanding feature of this Expo.

As a result of Gallé's achievements at this exhibition, the following year he was made a member of the Société Nationale des Beaux-Arts, one of France's five great art organizations, and thus was entitled to display his work at the Société's annual exhibition in Paris, which he did almost every year, starting in 1891. In this section, our focus is the dramatic development of Gallé's achievements at the 1889 Paris Expo.

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Sidebar 2: Interactions with the Paris Salon

Taking advantage of the opportunity created by the brilliant renown he achieved at the 1889 Paris Expo, Gallé expanded his engagement with Parisian high society. He had already quietly formed ties with individuals, including the author Edmond de Goncourt (1822–1896) and the critic and high official Roger Marx (1859–1913). Then at this Expo, he met Count Robert de Montesquiou-Fezensac (1855–1921), a key figure in the Paris salons; that event helped Gallé build his network in Paris society. Through Montesquiou, he met the famous actresses Sarah Bernhardt (1844–1923) and Marguerite Moreno (1871–1948), the novelist Émile Zola (1840–1902), and the artist Auguste Rodin (1840–1917). His relationships now included cultural icons and influential members of society. They commissioned, jointly produced, or inspired many of his creations.

While Gallé himself was being elevated to Paris celebrity status, turn of the century public opinion in France was rattled by the social issues surrounding the Dreyfus affair, a conflict in which Gallé himself unexpectedly took some responsibility. The works in this section illustrate his ties with Paris society.

Section 3: 1900, the First 20th Century Paris Expo

The Paris Expo held in 1900, the last year of the 19th century, was the grandest and most gorgeous international stage in French history. During the seven-month period in which it was open, it attracted, it is said, more than fifty million visitors. There was, however, major opposition to holding it at all. There were several reasons for this opposition, but these included the opinion that only the capital benefited from it, while regional cities profited not at all. One of the leading proponents of this view was the city of Nancy.

By then, Gallé had become more than a citizen of Nancy. His position as France's leading decorative artist was firmly established in Paris. While promoting the local culture of his hometown, Nancy, he wanted to show his work at the Paris Expos. Gallé felt was racked by these competing desires. Then, in 1894, French society was bitterly divided by the Dreyfus affair. Alfred Dreyfus (1859–1935), a Jewish army captain, was arrested on charges of spying for Germany. Like Gallé, Dreyfus was from Alsace-Lorraine. Gallé's immediately joining the supporters of Dreyfus harmed his reputation in hyper-nationalistic Nancy, with its admiration for the honor of the army. Then, in 1897, as the result of another incident, he severed ties with his art world sponsor Montesquiou. Before the 1900 Paris Expo, Gallé suffered incredible psychological pressure, torn between Nancy and Paris, his hometown and the international city.

That was the situation in which Gallé prepared for the 1900 Paris Expo, which became his last Paris International Exposition, a fitting event to adorn with the creations of his final years. The works he showed transcended conventional thinking about glass. His themes were profoundly spiritual, alluding

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to life and death. Form and concept were tightly and richly integrated, stirring the hearts and elevating the spirits of everyone who saw them. In this section, we showcase numerous masterpieces created around 1900, when Gallé won the Grand Prix in the glass and furniture classes.

Epilogue Beyond the Glory

Behind the success Gallé had achieved by 1900 he had engaged in exhaustive preparation, plus battles with social issues; but in Nancy his fame also led to backlash. From 1901, the first year of the new century, he repeatedly required medical treatment.

On September 23, 1904, Émile Gallé died of leukemia, at the age of 58. His company continued to operate, managed by his heirs. But without his imagination and passion for research, no further growth could be expected. In 1930, hard hit by the global depression that had begun the previous year, the factory closed. Its main furnace ceased operating the following year.

Always charging ahead in pursuit of unique artistry, Gallé spent his life producing works that transcended the conventions of glass, creating art wholly his own. That art could be said to embody the passion he poured into exploration of new potentials in art made of glass. In our Epilogue, we reflect on his spirit as, aware of death's approach, he reached the culmination of his life in his final years from 1901 to 1904.

Works by Émile Gallé



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1. *Vase "Hippocampes"*, Former Collection of Joseph Reinach, 1901
paris, musée des Arts décoratifs © Les Arts Décoratifs / Christophe Dellièvre
 2. *Vase "Escargot des Vignes"*, 1884, paris, musée des Arts décoratifs © Les Arts Décoratifs
 3. *Vase with Anemone Design*, 1897-1904, Woodone Museum of Art
 4. *Vase with Carp Design*, 1878, Daiichi Museum
 5. *Vase with Jeanne d'Arc*, 1889, Daiichi Museum
 6. *Vase with Orchid Design*, 1900, Pola Museum of Art ©Pola Museum of Art, Pola Art Foundation
 7. *Vase "Automne"*, Former Collection of Roger Marx, 1900,
paris, musée des Arts décoratifs © Les Arts Décoratifs / Laurent-Sully Jaulmes
 8. *Vase in Shape of Columbine*, 1898-1900, Suntory Museum of Art (Kikuchi collection)
 9. *Footed Cup with Dragonfly Design*, 1903~04, Suntory Museum of Art
- * The creator of all works is Émile Gallé

Contact

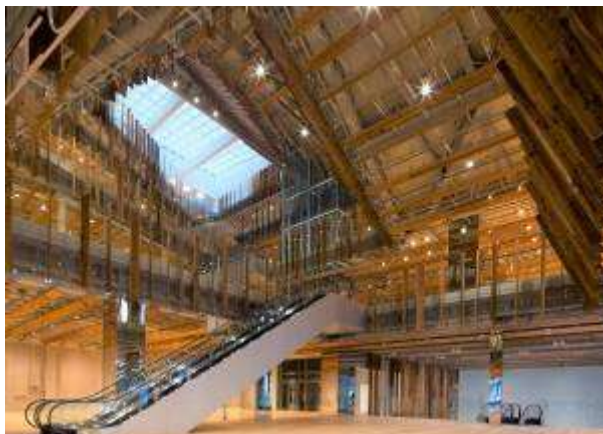
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About the museum



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With the grand vision of creating a 'Glass Art City, Toyama' Toyama Glass Art Museum opened in August 2015.

Toyama Glass Art Museum was built in TOYAMA KIRARI, a composite facility, which is also occupied by the Toyama City Public Library Main Building. As the Art Museum is located in the city centre of Toyama City, it not only serves as a hub of art and culture, but it also plays a role of generating new attraction for the city centre.

Kengo Kuma, a world- renowned architect, designed this building. The Exterior of the building resembles the ever-changing Mt.Tateyama, and was built with a combination of different materials, such as granite, glass, and aluminum. The interior, on the other hand, makes full use of louvers that use materials from Toyama Prefecture to create an atmosphere of warmth and openness.

The museum holds Permanent Exhibitions, such as the Collection Exhibition showcasing the contemporary glass artwork collected by Toyama City. In the murals of the display rooms and the library, there is the 'Glass Art Passage' that displays artwork from artists associated with Toyama. On the 6th floor, there is the 'Glass Art Garden' that displays installations by the studio of the great master of con- temporary glass artwork, Dale Chihuly. In this museum, a variety of art styles are introduced with a focus on contemporary glass artwork after the 1950s.

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Access

[From Toyama Station]

○20-minute walk. ○Take the tram (Shinai-densha) for Minami-Toyama-Eki-Mae. Get off at Nishicho. 1-minute walk. ○Take the City Loop Line tram (Shinai-densha Kanjo-sen). Get off at Grand Plaza Mae. 2-minute walk. (Tram takes approx. 10 minutes from Toyama St. to Nishicho/Grand Plaza Mae.)

[From Toyama Airport]

○Take Local Bus Toyama Airport Line (Toyama Kuko-sen) and get off at Sogawa. 4-minute walk.

Museum official SNS accounts



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toyamaglassartmuseum



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