



JACQUELINE
DELUBAC:
THE CHOICE OF
MODERNITY

RODIN, LAM,
PICASSO, BACON

MUSÉE
DES BEAUX-ARTS
DE LYON



7 NOVEMBER 2014
16 FEBRUARY 2015

“I have a good eye, I am happy to have had the right instincts and to have bought paintings by then little-known painters such as Poliakoff, Fautrier and Dubuffet, and it makes me feel good to have bought them at a time when everybody mocked my choices.”

Jacqueline Delubac



Jean Dubuffet (1901 – 1985)

Le verre d'eau V, 1967

Oil on canvas

Fine Arts Museum of Lyon

© ADAGP, Paris, 2014 © Lyon MBA - Photo RMN / Ojéda - Le Mage

JACQUELINE DELUBAC: THE CHOICE OF MODERNITY RODIN, LAM, PICASSO, BACON



7 NOVEMBER 2014 – 16 FEBRUARY 2015

In highlighting the audacious choices of Jacqueline Delubac, the exhibition not only presents the actress and “the most elegant woman in all of Paris”, it also – and more importantly – showcases the art lover who bequeathed thirty eight major works to the Fine Arts Museum of Lyon, the city of her birth, in 1997. This beautiful collection is supplemented by numerous loans from French and foreign museums and private collections. The exhibition is an invitation to explore a reconstitution of Jacqueline Delubac’s apartments, retrace her career and life as a collector, and discover her resolutely modern choices.

Jacqueline Delubac (Lyon, 27 May 1907 – Paris, 14 October 1997) left Valence in the 1920s for Paris, where her theater career began in 1931 with a role in a play by Sacha Guitry (1885 – 1957). She became Guitry’s third wife in 1935 and moved into his town house, where she lived surrounded by works of art. She became the incarnation of elegance and the avant-garde of fashion both on stage and off it, and her stage performances seduced the public, who admired this spicily original brunette with her modern acting style ‘à l’américaine’ as well as her extraordinary dress sense.

4

In the 1950s, and after having played twenty seven theater roles and featured in twenty five films, Jacqueline Delubac, who had been separated from Sacha Guitry since 1939, ended her acting career and immediately began to compile her own collection of works of art. She went on to become a major figure of the Parisian celebrity set. Between 1955 and 1962 she acquired works by well-known artists such as Braque, Léger, Miró and Picasso as well as by lesser-known artists at that time such as Poliakoff and Fautrier. She shared her new passion with her new companion and fellow art collector, Myran Eknayan (1892-1985). Having acquired works by Lam and Brauner she then bought *Carcasse de viande et oiseau de proie* by Francis Bacon in 1982, before subsequently acquiring the violent *Étude pour une corrida n°2*, which she promptly hung on her dining room wall.

In 1993, the former actress decided to donate three Rodin sculptures to the Fine Arts Museum of Lyon as well as thirty five paintings and pastels by Monet, Manet, Renoir, Degas, Bonnard, Vuillard, Léger, Braque, Picasso, Miró, Bacon and others. This exceptional legacy, which also includes works that belonged to Myran Eknayan, was revealed to the public in 1998 in the newly-renovated museum. Jacqueline Delubac’s legacy made it possible for the Fine Arts Museum of Lyon to present the first impressionist collection outside of Paris. The modern and contemporary pieces in her bequeathed collection represent a landmark in 20th century art.

CURATOR

Salima Hellal, heritage curator in charge of decorative arts for the Fine Arts Museum of Lyon.



Pierre Bonnard (1867 - 1947)

Les Coquelicots, 1912

Oil on canvas

Troyes, Musée d'art moderne

© ADAGP, Paris 2014 © RMN-Grand Palais / Gérard Blot

JACQUELINE DELUBAC: EARLY THEATER DAYS AND MEETING SACHA GUITRY

After spending her childhood in Valence, Jacqueline Delubac moved to Paris in the 1920s in the hope of finding work as a dancer for a revue troupe. Née Basset (her father, Henri Basset, died when she was four years old), she adopted the surname of her mother, who came from a family of silk makers from the Ardèche region. Her first stage appearance was at the Théâtre de L'Empire, where she played Josephine Baker in the revue *1930*, and she also appeared in a few films, including Louis Mercanton's *Chéri* (1930) and *Marions-nous* (1931) as well as in *Une Brune Piquante* (1932) by Serge de Poligny. Her veritable theater career didn't begin until 1931 however, when she landed the role of a young English woman in a piece by Sacha Guitry (1885-1957) called *Villa à vendre*. She went on tour to London playing secondary roles, and upon her return to Paris she was offered the main female role in Guitry's new piece, *Châteaux en Espagne*. Now living with him, Delubac went on to become one of Guitry's principal female actresses. She moved into Guitry's residence at 18 avenue Elisée Reclus, Paris, in 1933 and became his third wife on 21 February 1935. It was in this residence, which had been designed by Guitry's father that Jacqueline Delubac found herself surrounded by works of art by Bourdelle, Braque, Cezanne, Degas, Maillol, Matisse, Rembrandt, Renoir, Rodin, Toulouse-Lautrec, Van Dongen and Van Gogh. These and other works became a feature of her daily existence.

5



Jacqueline Delubac in her dressing room at the Bouffes-Parisiens for the Rip revue 'Au temps de Gastounet', Season 1927-1928

Argententic photo print from the period
Paris, the Jacqueline Delubac estate

© Rights Reserved



Salon de l'appartement parisien
de Jacqueline Delubac
Argentique photo print
Documentation from the Fine Arts Museum
of Lyon
© Rights Reserved

JACQUELINE DELUBAC: FROM ACTING TO COLLECTING

Jacqueline Delubac, who was now sharing the theater limelight with Guitry, was encouraged by him to begin a career in cinema, and in 1935 he created a tailor-made role for her in *Bonne Chance*, which he directed. The public, seduced by the couple, received the film very favorably and Guitry went on to make other successful films. In 1936, he filmed *Mon père avait raison*, *Faisons un rêve* and *Le roman d'un tricheur*, and they were followed in 1937 by *Les perles de la couronne* and, one year later, *Quadrille* and *Désiré*. He made about ten films, most of which were adaptations of his theater pieces. The more films Jacqueline Delubac - a spicily original brunette with her modern acting style 'à l'américaine' and her extraordinary dress sense - appeared in, the more popular she became. After her divorce from Guitry in 1939 she appeared in a few more films, including *Volpone*, by Maurice Tourneur (1939) and *La comédie du Bonheur*, by Marcel l'Herbier (1940), but she received fewer propositions from then on. However, after the Second World war she again triumphed on stage in the title role of *La Parisienne* by Henri Becque, a play that toured South America, before going on to play in *Je vivrai un grand amour* by Steve Passeur. This would be her last theater performance, and she made her last cinema appearance in *La vie est un jeu*, by Raymond Leboursier. After having featured in twenty seven theater plays and twenty five films, Jacqueline Delubac put an end to her acting career at the beginning of the 1950s. She then began to establish a large collection of modern art and went on to become a member of the Parisian celebrity set.

6



Fernand Léger (1881 – 1955)
Les deux femmes au bouquet, 1921
Oil on canvas
Fine Arts Museum of Lyon
© ADAGP, Paris, 2014 © Lyon MBA - Photo RMN / Ojéda - Le Mage



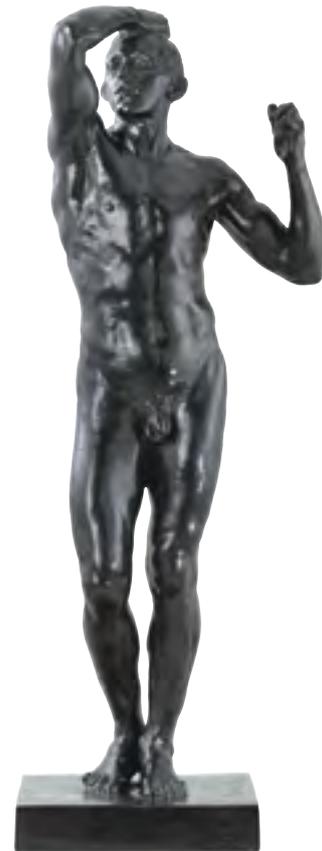
Intérieur de l'appartement de Myran Eknayan, vue de la salle à manger
 Argentic photo print
 Paris, the Jacqueline Delubac estate
 © Rights Reserved

THE MYRAN EKNAYAN COLLECTION

7

Jacqueline Delubac shared her passion for art with her companion, diamond merchant Myran Eknayan (1892-1985). An art collector himself, he had once owned a collection of ancient art which he eventually sold to Drouot in 1931, and he seems to have acquired his impressionist paintings after 1945. The fleuron of his collection was no less a work than the central section of Claude Monet's *Déjeuner sur l'herbe*, an ambitious painting that was six meters long and four meters sixty centimeters high. The artist worked on it in 1865-1866, but it would remain unfinished and he split it up himself in 1884. Jacqueline Delubac donated it to the state of France after Myran Eknayan's death in 1985, and it has been exhibited in the Musée d'Orsay ever since. This work is included in the exhibition thanks to an exceptional loan by the Parisian institution.

Myran Eknayan's collection did not consist of impressionists only however, and he also owned a moving *Saint Sébastien* by Corot, a piece by Vuillard, two still life pieces by Bonnard, a Rouault, and a rare and early work by Picasso - *Le Nu aux bas rouges*, which was painted in Paris in 1901. Passionate about Rodin, his collection included several of his plaster statues and about twenty bronzes. Three of them were bequeathed to the city of Lyon and the others were sold at auction along with certain paintings, including the fine Van Dongen fauvist work, *Le Lit de la bonne* (1908). Jacqueline Delubac moved into apartments on the Quai d'Orsay in Paris in about 1985, where she spent the rest of her life. The apartments were chosen because it was deemed to be a dignified setting for the collections, which were to be seen in all the rooms.



Auguste Rodin (1840 – 1917)

L'Âge d'airain, 1876 – 1877
 Bronze, after 1895

Fine Arts Museum of Lyon

© ADAGP Paris, 2014, © Lyon MBA – Photo RMN / Ojéda – Le Mage

THE MOST ELEGANT WOMAN IN ALL OF PARIS

At the end of the 1930s, Jacqueline Delubac was the incarnation of elegance and the avant-garde of fashion, both on stage and off, with her flamboyant and imaginative headwear, her baggy 'slacks-style' trousers, her furs and her close-fitting silk dresses. She began to use the kind of felt hats of the kind worn by Sacha Guitry to create a line of 'couvre-chef' style range of men's hats adapted to women, and said later "I went to see [renowned hat maker] Gélot with Sacha and asked him to make a hat like his, one in felt and one in straw." She was also won over by the style of designer house Paquin, to which she would remain faithful for over twenty years. Dressed in the most beautiful fashion creations and magnificent jewelry, Jacqueline Delubac became an habitu  of the most prestigious high society balls in Paris, including 'My Fair Lady', which was hosted by H l ne Rochas at the Grande Cascade of the bois de Boulogne, the 'Proust Ball' and the 'Surrealist Ball' by the Rothchilds at the Ch teau of Ferri res, and other balls hosted by Baron Alexis de R d  at the Lambert H tel. Voted one of the ten best-dressed women in the world by the American magazine *Vogue*, she was a client of the most renowned designer houses, such as Chanel, Emanuel Ungaro, Azzedine Ala a and Pierre Cardin, the latter having already designed geometric dresses for her in the 1960s.



Jacqueline Delubac habill e
en Schiaparelli, 1927
Argentico photo print
Paris, the Jacqueline Delubac estate
  Rights Reserved

8



Bernard Richeb 
Jacqueline Delubac dans une robe
asym trique de Pierre Cardin
Modern print
  Bernard Richeb , Paris

THE JACQUELINE DELUBAC COLLECTION ENTERS THE FINE ARTS MUSEUM OF LYON

Jacqueline Delubac began to consider the future of her collections in 1988. Heirless, she wished to bequeath them to a public institution and initially envisaged donating them to the Musée national d'art moderne in Paris. She then added her second husband Myran Eknayan's beautiful collection of impressionist art, which she had inherited, to her own collection of Twentieth century paintings. Jean-Hubert Martin, the then director of the Musée national d'art moderne, introduced her to Philippe Durey, who was the director of the Fine Arts Museum of Lyon. At first she considered donating the Eknayan collection only to the Fine Arts Museum of Lyon, but finally decided in 1993 to bequeath all of her works to Lyon, the city of her birth. The terms of her will were executed after her accidental death on 14 October 1997. Thus it was that the Fine Arts Museum of Lyon acquired three Rodin sculptures and thirty five paintings and pastels by Monet, Manet, Renoir, Degas, Bonnard, Vuillard, Léger, Braque, Picasso, Miró, Bacon and others.



Francis Bacon (1909-1992)

Carcasse de viande et oiseau de proie, 1980

Oil on canvas

The Fine Arts Museum of Lyon

© The estate of Francis Bacon - All rights reserved - ADAGP, Paris 2014
© Lyon MBA - Photo RMN / Ojeda - Le Mage

9



Jean-Baptiste Camille Corot (1796 - 1875)

Saint Sébastien, Undated

Oil on canvas

Fine Arts Museum of Lyon

© Lyon MBA - Photo Alain Basset

VISITING THE EXHIBITION

Visitors are invited to discover the exceptional universe of Jacqueline Delubac by viewing the works as they were exhibited in the rooms of her apartments.

Introduction:

HISTORY OF A BEQUEST

Section I.

JACQUELINE DELUBAC

(Hallway)

Section II.

MEMORIES

(Corridor)

1. "SHOULD I MARRY SACHA GUITRY?"
2. ONSTAGE AND ONSCREEN

Section III.

THE MYRAN EKNAYAN COLLECTION

(Salon Rouge)

Section IV.

THE JACQUELINE DELUBAC COLLECTION

(Grand Salon)

Section V.

"A GOOD EYE"

(Dining Room)

Section VI.

THE INTIMATE LIFE OF A WOMAN OF HIGH SOCIETY

(Bedroom and dressing room)

SOURCES OF LOANS TO THE EXHIBITION

FOREIGN LOANS

Switzerland

Basle: Dreyfus Gallery

Geneva: the Jacques de la Béraudière Gallery

United States

Jacksonville: the Cummer Museum of Art and Gardens

New York: the Metropolitan Museum of Art

Private collections

FRANCE

Besançon : Musée des beaux-arts et d'archéologie

Charenton-le-Pont : Médiathèque de l'architecture et du patrimoine

Lyon: Institut Lumière

Lyon: Musée des Tissus et des Arts décoratifs

Lyon: Archives municipales

Paris: Bibliothèque nationale de France

Paris: Cinémathèque française

Paris: Collection Vuitton Patrimoine

Paris: Galerie Yves Gastou

Paris: Médiathèque de L'Architecture et du Patrimoine

Paris: Musée des Arts Décoratifs – Musée de la Mode et du Textile

Paris: musée d'Orsay

Paris: musée Rodin

Saint-Quentin: Musée Antoine Lécuyer

Toulouse: Cinémathèque

Troyes: Musée d'Art moderne

Versailles: Châteaux de Versailles et de Trianon

Private collections



The 'Jacqueline Delubac: The Choice of Modernity. Rodin, Lam, Picasso, Bacon' exhibition has been wholeheartedly supported by the Total Foundation, principal sponsor of the show. Total is most pleased to be able to renew its commitment to the Fine Arts Museum of Lyon, which has chosen to pay tribute to Jacqueline Delubac with this beautiful exhibition, which recounts her life as an artist and collector.

With the accent on dialogue and improving access to the world of culture in the spirit of the Group's attachment to French heritage, the Total Foundation actively contributes to projects that valorize the regional heritage and culture of the regions in which it is present. The admiration of, attention given to, and sharing of, different cultures is one of the founding principles of the Total Foundation, and this principle is today being put into practice in Lyon with this discovery and rediscovery of emblematic local personalities. Two years ago, we discovered the passion of industrialist Emile Guimet for Ancient Egypt, and this year sees us penetrating the private universe of Jacqueline Delubac.

The Total Foundation, a French foundation with a worldwide presence that was created in 1992, is active in four areas of our lives - culture and heritage, mutual solidarity, public health and marine biodiversity. The Foundation gives priority to long-term partnerships, because as well as offering financial support we also need to share and reinforce our knowledge and expertise in order to enrich our collective knowledge.

www.fondation.total.com
Contact presse Fondation d'entreprise Total :
Responsable communication : Valérie Bec
valerie.bec@total.com

PRACTICAL INFORMATION



TICKET PRICES

Exhibition: €9 / €6 / Free Entry

Exhibition and Collections: €12 / €7 / Free Entry

Audio accompanied visit: €3 / €1

English guided tour of the exhibition: Saturday
November 8th, December 6th, January 3rd
and February 7th at 11.30am

OPENING TIMES

Daily between 10am and 6pm except
Tuesdays and bank holidays, and Fridays
between 0.30am and 6pm.

Visual resources for the press

Please contact us to access our press resources

PRESS CONTACT

Sylvaine Manuel de Condinguy

Musée des Beaux-Arts de Lyon

20, place des Terreaux – 69001 Lyon.

sylvaine.manuel@mairie-lyon.fr

Tel: +33 (0)4 72 10 41 15 and 06 15 52 70 50

13

MUSÉE
DES BEAUX-ARTS
DE LYON



MUSÉE DES BEAUX-ARTS DE LYON

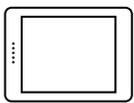
20, Place des Terreaux, 69001, Lyon

Tel: +33 (0)4 72 10 17 40

MUSÉE DES BEAUX-ARTS DE LYON



www.mba-lyon.fr



Téléchargez l'audioguide
de l'exposition !



L'exposition a été réalisée
avec le mécénat principal
de la Fondation Total



Avec
le soutien
du musée
d'Orsay



Le Journal des Arts



un événement
Télérama