Following the exhibition at the Grand Palais in Paris...

AMERICAN ICONS

MASTERWORKS FROM THE SAN FRANCISCO MUSEUM OF MODERN ART AND THE FISHER COLLECTION

11 JULY > 18 OCTOBER 2015

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Musée Granet | Aix-en-Provence
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Initially presented at the Grand Palais in Paris, this exhibition, the first of its kind in France, features works by fifteen leading and now iconic 20th century American contemporary artists, once again proving the openness of Aix-en-Provence and the Pays d’Aix. This dialogue between our region and the United States marks a new milestone in a relationship that began with a major exhibition devoted to Cézanne in 2006, commemorating the one hundredth anniversary of his death.

For its part, the Musée Granet is continuing its policy of opening its doors to collectors and their collections. Building on our successful partnership with the National Gallery of Art in Washington for Cézanne en Provence in 2006, and the loaning of works on both sides of the Atlantic, American Icons also underlines the museum’s intention to forge closer ties with modernity and the artists who embody it.

The fruit of a close partnership between the Réunion des musées nationaux – Grand Palais and the Musée Granet, this exhibition was made possible by the support of SFMOMA and its director Neal Benezra, to whom we extend our sincere gratitude. These ties have enabled us to achieve our goal of offering the public a rich artistic experience in ways never before attempted in France. A national and international effort, this partnership will help us learn more about these artists and explore a fascinating dimension of world cultural heritage.

We would also like to thank Doris and Donald Fisher, and their family, for their generous loans and the opportunity to display, in our region, the finest works from one of the world’s largest private collections of modern and contemporary art.

This Franco-American dialogue, and the insight provided by the Musée Granet into our changing societies, as reflected in these works of contemporary art and the radical transformations they reveal, bode well for the season ahead. As we were putting this exhibition together, we were fortunate enough to benefit from the scientific expertise and enthusiasm of the curator, Gary Garells, Curator of Painting and Sculpture at SFMOMA, Laurent Salomé, Scientific Director of the Réunion des musées nationaux – Grand Palais, and Bruno Ely, Director of the Musée Granet. We are extremely grateful to each of them for their help.

Maryse Joissains Masini
Head of the Communauté du Pays d’Aix
Mayor of Aix-en-Provence
Since it was founded, the San Francisco Museum of Modern Art has formed close ties with living artists and worked with them to present and conserve their works. Bringing together complete collections of works is part of this policy, and often goes hand in hand with the detailed presentation of an artist’s work.

When it reopens in 2016, the transformed and expanded museum will present its own collection of modern and contemporary art works, including painting, sculpture, photography, architecture, design and multimedia art, alongside the collection assembled by Doris and Donald Fisher, founders of The Gap. Both collections of post-war art are almost unequalled in their breadth and diversity. They also both offer a focused view of American art from the 1960s to the present day. The “American icons: masterworks from the San Francisco Museum of Modern Art and the Fisher Collection” exhibition features a selection of paintings and sculptures by fourteen of the most prominent American artists of the 20th century, mostly belonging to the generation of painters who followed Abstract Expressionism.

An anthology of individualities, American Icons offers a unique overview of American art from 1960 to the present day. Although the exhibition focuses on the singularity of these artists, rather than their part in any particular movement, a few general statements may help to place their work within the broader context of the history of art and the two collections. The exhibition opens with the colourful and dynamic works of Alexander Calder and Ellsworth Kelly, pioneers of abstract art in the years immediately prior to and following the Second World War. Pop Art and Minimalism, two movements that appeared almost simultaneously in New York in the early 1960s produced powerfully iconic works featuring geometric images and constructions. Roy Lichtenstein and Andy Warhol embody Pop Art, while Minimalism is represented by Carl Andre, Dan Flavin, Donald Judd and Sol LeWitt. The revolutionary painting of Richard Diebenkorn, Brice Marden, Agnes Martin and Cy Twombly illustrate the many different approaches to abstract painting in the United States in the 1950s and 1960s and in which the artist’s touch plays a vital role. The influence of each of these movements – Pop Art, Minimalism and Abstraction – can be seen in the figurative paintings of Chuck Close and Philip Guston: close-up, it’s fascinating to see the energetic gestures of the artists, while from a distance, they are powerful, coherent yet enigmatic portraits of their subjects.

Despite the distance, American Icons is a preview of what’s to come when the San Francisco Museum of Modern Art reopens. Although the works chosen for the exhibition represent just a tiny fragment of the collections built up by the Fishers and SFMOMA, it is an incredibly rich and dense selection. By exploring the careers of these artists through some of the most beautiful works of the post-war period, we hope to help people discover the ideas and leaps of the imagination that have led to the creation of so many masterworks.

“LEAPS OF THE IMAGINATION THAT HAVE LED TO THE CREATION OF SO MANY MASTERWORKS”

Gary Garrels
Senior curator of painting and sculpture at the SFMOMA
Elise S. Haas, SFMOMA
The Musée Granet, a cultural institution of the Communauté du Pays d’Aix, will present the “Modern Icons: Masterworks from the San Francisco Museum of Modern Art and the Fisher Collection” between 11 July and 18 October 2015.

Featuring 43 works, many in very large formats, this 700 sq.m. exhibition is an opportunity to present the greatest names in American art in the second half of the 20th century.

Presented this spring at the Grand Palais in Paris, the Musée Granet d’Aix-en-Provence is the second and final place in Europe where visitors will be able to discover this exceptional collection of works from the San Francisco Museum of Modern Art, which is currently being extended, and the personal collection of the Fisher family, major collectors of American art.

Beyond the exceptional quality of the items on show, this exhibition establishes a dialogue between works displayed together here for the first time. The selection is focused on paintings and sculptures by 14 American artists, some little-known in France. Above all, it sheds light on the generation of painters that followed Abstract Impressionism who worked at the boundary between abstraction and representation to arrive at a new understanding of formalism, figurative painting and the use of colour.

Alexandre Calder and Ellsworth Kelly illustrate the early developments of abstract art. The exhibition also features the “masters” of Pop Art, Andy Warhol and Roy Lichtenstein, including Warhol’s emblematic portrait of Liz Taylor and his triptych of Jackie Kennedy, and Figures with Sunset and Tire by Lichtenstein.

Minimalism and Conceptual Art are represented by Carl André, Dan Flavin, Donald Judd and Sol LeWitt, while pictorial abstraction takes shape in works by Richard Diebenkorn, Brice Marden, Agnes Martin and Cy Twombly. Lastly, the paintings of Chuck Close and Philip Guston synthesize the influences of Pop Art, Minimalism and Abstraction in their figurative works.

After providing a home to the collection of Swiss art collector Jean Planque for 15 years, and presenting the Burda collection in summer 2012 and the Pearlman collection in summer 2014, this large-scale exhibition marks the continuation of the Musée Granet’s policy of cooperating with the world’s leading collectors to allow the public to discover exceptional works, some of which have never been put on display before.

> Press visit 9 July at 3pm
> Preview 9 July at 6pm
> Visuals available on request.

Curators:
Gary Garrels, Elise S. Haas Senior Curator of Painting and Sculpture at SFMOMA
In collaboration with: Bruno Ely, senior curator at the Musée Granet

Andy Warhol’s screenprints of Hollywood stars take us to the heart of 1960s America. His use of simple, radical artistic techniques adds an iconic dimension to his images of Marilyn Monroe, Elvis Presley, Liz Taylor, Marlon Brando and Jackie Kennedy.

Liz #6 [Early colored Liz] (1963) is a typical example of the style adopted by Warhol in the 1960s: the face is tightly-framed and enlivened by flat areas of bright colour on a contrasting red background, removing any hint of context. Warhol uses the same process in his portraits of Jackie Kennedy, adding a policeman to the background of Two Jackies (1964) as an allusion to the assassination of President Kennedy.

The collusion between public image, as conveyed by the media, and the everyday lives it enters, is a central component of Pop Art and the work produced by Andy Warhol, who trained as an advertising illustrator in the industrial city of Pittsburgh before working for magazines in New York, where he used the blotted-line technique. His first canvases were inspired by subjects taken from comic strips and advertisements, in a similar way to Roy Lichtenstein, whose work he discovered at the Leo Castelli gallery. Following the success of his Campbell’s Soup Cans in 1962, he adopted screenprinting, which allowed him to produce works in series and to repeat motifs, using photography—one of his favourite media—as the source for his images.

The Fishers were less interested in Warhol’s use of the clichés and products of consumer society than his work with refined formal qualities exploring contemporary American culture. Silver Marlon (1963) takes an image of Marlon Brando from The Wild One (1953) and uses silver paint to represent the metallic elements on his jacket and motorcycle in reference to the “silver screen”.

By doubling the image/motif of Brando and two of the thirteen Most Wanted Men presented in the exhibition, Warhol reveals his detached and ironic vision of the value of images and their manipulation by the mass media, leading us to question the meaning of individual and collective identity.
Room 2 – Carl Andre, Dan Flavin, Donald Judd

The major works featured in this room shed light on a movement which emerged at roughly the same time as Pop Art in New York in the early 1960s – Minimal Art – which is characterised by extreme simplicity of form and the use of materials left in their raw state, particularly in sculpture.

Carl Andre accords great importance to placing his materials in relationship to the space around them, but also to the viewer’s place in this space. Copper Zinc Plain (1969) and Parisite (1984) are “horizontal sculptures” which invite us to question our own spatial relationship to the work. Composed of distinct raw metal units set directly on the floor, they invite the viewer to reflect upon the space and to experiment with line and field of vision.

Dan Flavin dedicated his first work to sculptor Constantin Brancusi, whose Modernism the artist admired, marking the start of his work with fluorescent coloured lights. Neon lights of a standard size and colour, his materials are raw and mass-produced. Like Carl Andre, Flavin removes any trace of his own involvement or subjectivity as an artist, with the exception of the relationship between the work and the display space. “monument” for V. Tatlin (1969) is one of a series of thirty-nine works dedicated to the Constructivist Vladimir Tatlin and his double-helix tower, planned as a Monument to the Third International but never built, and other unrealised projects. His choice of materials recalls the temporary and conceptual nature of art: “these ‘monuments’ only survive as long as the light system is useful (2100 hours)”!

Working at the same time as Carl Andre and Dan Flavin, artist and art critic Donald Judd was a theorist and practitioner of Minimalism. His cantilevered works, the main surface of which runs parallel to the floor, radically redefined sculpture and marked the emergence of a new type of artistic object. To Susan Buckwalter (1964–1965), a tribute to a Kansas City collector whose collection he had visited, is one of the first horizontal wall structures to which he applied his theories on colour and materials. Made from steel on one side and Plexiglas on the other, his Untitled (1973 and 1988) “stacks” play on the illusion of colour. The minimalism of his art is expressed through geometric forms which are always the same but different according to their relationship to the space.
The dialogue between leading Minimalist artists continues between untitled (to dear, durable Sol from Stephen, Sonja and Dane) one (1969) by Dan Flavin and Wall grid (1966) by Sol LeWitt, who had an equally radical conception of art. Rejecting traditional approaches to painting and sculpture, Sol LeWitt adopted the concept of the “structure” in his search for three-dimensionality, as embodied by Wall grid. This simple geometry brought him closer to Minimalism, but for the artist, the physical state of the work was secondary: “ideas alone can be works of art.” In his writings on conceptual art (1967 and 1969), he breaks the link between the concept of the work and its material realisation to draw a clear distinction between the conception, execution and perception of a work.

Although the use of the grid motif in Untitled #5 (1977) by Agnes Martin has a visual affinity with LeWitt’s work, the artist’s approach is more intuitive and less systematic. Closer to the Abstract Expressionism of Mark Rothko, for example, than Minimalism, in Falling Blue (1963) Agnes Martin counterbalances the rigidity of the grid with a subtly worked surface to translate her inner state. These combinations of parallel and perpendicular lines create a variety of poetic optical impressions, inviting the viewer to interpret the painting from a meditative and intimate standpoint.

This sensibility was one of the bases on which the Fishers, who were on close personal terms with the artists, selected works for their collection. Agnes Martin was one of the favourite painters of Doris Fisher whose collection spans her entire artistic output, along with Sol LeWitt, Chuck Close, Brice Marden and Ellsworth Kelly.

Thanks to the close ties between the Fishers and Ellsworth Kelly, the SFMOMA’s collection has numerous works from the artist’s personal collection, and he enjoys a strong presence in both collections. Inspired by Max Beckmann’s mastery of colour contrast and by German Expressionism during his studies, Ellsworth Kelly was influenced by the random arrangements of Jean Arp and Sophie Taeuber, which he discovered while living in France between 1948 and 1954. Cité (1951) blurs the boundaries between figure and ground, where “the panels become the form and the wall becomes the ground” as a tribute to Le Corbusier and his rhythmical façade for the Swiss Pavilion at the Cité internationale universitaire de Paris.

This global approach to art establishes relationships between organic forms, their contours with controlled lines and the coloured surface that stands out in space in Red White (1962).
Alongside Ellsworth Kelly’s *Cité* and *Red White*, Alexander Calder’s work appears to anticipate the Abstract Art of the post-war years and this movement’s characteristics by removing the distinction between line and border, and exploring the resonance between the work and its architectural context, wall or ceiling.

A Modern artist and a key figure on the Parisian art scene in the 1920s, Calder’s inventiveness and the playfulness of his works appealed to Donald Fisher, who displayed his works in his office: “In my opinion, Calder is the greatest sculptor that ever lived because he was so creative. There is such variation in his work, and he did it all with material that cost practically nothing.”

Calder’s training as an engineer and illustrator is reflected in his mobiles – a term invented by Marcel Duchamp. Like the balancing act of Calder’s mobiles, the mix of mechanics and aesthetics creates a relationship where artificial and real combine. For Calder, the delicate, sheet-metal cut-outs of *Eighteen Numbered Black* (1953) and the aerial constructions of *Tower with Painting* (1951) are both “abstractions that look nothing like life, except in the way they react.”

*Alexander Calder, Eighteen Numbered Black*, 1953
(metal and painting, 279.4 × 355.6 × 279.4 cm)
The Doris and Donald Fisher Collection at the San Francisco Museum of Modern Art © Calder Foundation New–York / ADAGP, Paris 2015

ROOM 4 – ALEXANDER CALDER
Like Warhol, Roy Lichtenstein used images taken from consumerist society and drew inspiration from the commercial world of Hollywood stars, comic strips and advertisements. From 1961 onwards, he developed the Pop Art style for which he is best known and began using smooth, matt “Magna” paint. Because Lichtenstein wanted the creative act and his technique to be quasi-mechanical, he began using the Ben–Day dot technique, which involves the distribution of primary–coloured dots, which he adapted to produce a series of Pop works. The technique became his hallmark: “I want my painting to look as if it had been programmed.”

In these works, Lichtenstein uses production conventions and the visual repertoire of magazines to explore the meaning of mass cultural images. The full–length format and plain background of Tire (1962) “portraitises” the object and challenges its established role in the fine arts; in Live Ammo (Tzing!) (1962), Lichtenstein removes the violence and fear from the face of a soldier found in a comic strip and replaces it with the smooth, calm standardised features of a hero. In Figures with Sunset (1978) Lichtenstein makes a pastiche of works by Salvador Dalí, Yves Tanguy, Joan Miró, Fernand Léger and Pablo Picasso, applying his own style to their motifs and imagery. The codes of Pop Art were subsequently taken up by the advertising industry and the wheel came full circle when Pop Art references began to be used by the very same cultural forms from which they had been taken.

One of the favourite artists of the Fishers, Chuck Close produced portraits of the greatest artists of the last four decades. Taking his close circle of family and friends as his subjects, he renewed the portrait genre using different media and materials. In Roy I (1994) and Agnes (1998) he uses photographs subdivided into a grid to produce portraits of two artists collected by the Fishers – Roy Lichtenstein and Agnes Martin. “Robert” is a portrait of Robert Rauschenberg, an artist working at the frontier between Abstract Expressionism and Pop Art, along with Jasper Johns.

Their “heads” emerge from a network of highly coloured units, similar to the screen of Ben–Day points used by Lichtenstein.

**Chuck Close, Robert, 1996–1997**
(oil on canvas, 259.1 x 213.4 cm)
Collection Viki and Kent Logan, fractional and promised gift to the San Francisco Museum of Modern Art © Chuck Close, courtesy Pace Gallery

**Roy Lichtenstein, Figures with Sunset, 1978**
(oil and Magna on canvas, 271.8 x 424.2 cm)
The Doris and Donald Fisher Collection at the San Francisco Museum of Modern Art © Estate of Roy Lichtenstein New–York ADAGP, Paris 2015
ROOM 6 – BRICE MARDEN, PHILIP GUSTON, RICHARD DIEBENKORN

Doris and Donald Fisher collected a complete range of works by artists they admired, regardless of their style. Abstract and figurative works enjoy equal weight in their collection. In a similar way, SFMOMA forged close links with artists such as Brice Marden and Philip Guston in the 1970s and 1980s, supporting new art forms by acquiring works and organising solo exhibitions which helped to raise the profile of these artists.

**Brice Marden** discovered calligraphy during his travels through Asia in the 1980s, which he formally transcribed as linear networks in a series of works which paid tribute to a Chinese Tang Dynasty (AD 608–906) poet called “Cold Mountain.” As in the monochrome works of the 1960s, the technique – and physicality – of *Cold Mountain 6 (Bridge)* (1989–91) is an essential element of his work.

**Working on The Sisters** (1991–1993), Marden described his physical and expressive approach to painting: “I use long brushes. […] I go in and scrape the excess paint off with the knife. […] So I’m close, and then I go far away. And then I go back. And then when I stop and look at it, I go much further away, so it’s like a kind of dance.”

Until the 1970’s **Philip Guston**’s work was characterised by abstract lyrical forms. *For M.* (1955) is typical of his abstract paintings with a central vibrant composition. “It’s like trying to pin a butterfly, but the damned thing keeps moving.” Close to the New York Abstract Impressionism of Pollock, Rothko and de Kooning, combining inner and outer worlds in a single sensual experience, Guston’s work subsequently shifted focus to include figurative forms as part of a narrative against the violence of the outside world. In *Back view* (1977), a crouched figure seen from behind and rolled in fabric and shoes fills the composition with an evocative and mysterious force. The hand that appears in *Evidence* (1970) is the catalyst of an all-mighty, creator artist’s various facets, and echoes his declaration in 1966 that “the canvas is a court where the artist is prosecutor, defendant, jury and judge.”

Two works from two series – *Berkeley* (he painted fifty eight works in three years) and *Ocean Park* – by **Richard Diebenkorn** illustrate the artist’s early association with Abstract Expressionism, which dominated New York and San Francisco in the 1950s. The apparent spontaneity of his works is, however, contradicted by the fact that he revised and reused his compositions, both within the same canvas – such as in *Berkeley #23* where it is possible to see the presence of pentimenti (traces of alterations and previous work) – and from one painting to another in the same series, a practice used by Henri Matisse. His technique of adding successive layers of paint is visible in works such as *Ocean Park #54* (1972) and *Ocean Park #122* (1980) where abstract lines express a sense of place. “What I paint often seems to pertain to landscape, but I try to avoid any rationalization of this […] I’m not a landscape painter or I would paint landscape directly.”
Influenced by the abstract impressionism of Jackson Pollock and his “all-over” painting and the tortured aesthetic of Dubuffet’s raw art, Cy Twombly moved to Rome in 1959 to devote himself to painting. His previously sombre and coarse paintings became colourful and covered with “graffiti” – a mix of drawing and writing which became the hallmark of his work. Second voyage to Italy (Second version) (1962) is inspired by classical culture and mythology, to which he often refers. He has often been criticised for producing incomprehensible paintings with elaborate titles. The lines he calls “pseudo-writing” create a streamlined aesthetic and transport the viewer into an abstract temporality. After his “grey painting” period (Untitled [New York City] (1968)), the influence of the classical tradition is once again obvious in his more recent work, where writing plays a central role. The Bacchus series, which includes Untitled (Bacchus 1st Version IV) (2004), has a new energy associated with the frenzied god of wine and his epithet “Mainomenos” – a state of ecstatic trance which risks leading to violence and madness.
VISITING & EVENTS

OPENING WEEKEND
Saturday 11 and Sunday 12 July, 10am to 7pm
Admission fee/Free events throughout the weekend:
- guided tours of the exhibition (maximum 25 people per group) at 10.30am, 11.30am, 2pm, 3pm and 4pm.
- permanent workshops for children aged 6 to 11, 1.30pm to 5pm (subject to the number of available places). And Sunday at 4.30pm: music by the Conservatoire Darius Milhaud d’Aix-en-Provence.

AUDIO GUIDE
Available in French, English, German, Spanish and Italian > Hire: €3

GUIDED TOURS FOR INDIVIDUALS
In French (1 hour)
From Tuesday to Sunday at 11am and 2.30pm
Price: admission fee + €4

TOURS FOR PEOPLE WITH DISABILITIES
Booking required on 04 42 52 87 97 or resagranet@agglo-paysdaix.fr maximum 10 people.
Price: admission fee + €4

TOURS FOR THE HARD OF HEARING
A hearing aid equipped with an induction loop system (T coil) is available for all guided tours.

TOURS FOR VISUALLY IMPAIRED AND BLIND PEOPLE
Descriptive tour of the exhibition for adults (length 90 minutes)
Saturday 12 September and 10 October at 10.30am

CHILDREN’S AUDIO GUIDE
Available in French and English > Hire: €2

GAMES BOOKLET
A fun way for children aged 6 and older to explore the exhibition.
Available on request from the museum reception.

“MY HOLIDAYS AT THE MUSEUM”
Activities for children (non-group visitors) aged 6 to 10, Wednesday 15 to Friday 17 July, 2pm to 4pm
Booking required on 04 42 52 87 97 or resagranet@agglo-paysdaix.fr
Price: €5/half-day.

SCHOOL VISITS
From 8 September to 18 October
One hour tour for pupils and students aged 8 to 18
Information/Bookings: 04 42 52 87 97 or resagranet@agglo-paysdaix.fr

TALKS
Presentation of the exhibition devoted to SFMOMA by Bruno Ely, senior curator at the Musée Granet.
Saturday 16 May at 8pm at the Musée Granet
Free admission subject to the number of available places.

Thursday 21 May at 6pm, talk organised by the Amis du Musée Granet at the Institut d’Études Politiques, 25 rue Gaston de Saporta in Aix-en-Provence
Information: Amis du musée Granet – 06 77 58 29 49
Wednesday 3 June at 6pm, Emilien Ventre room in Rouset
Free admission subject to the number of available places.
Information: rousset-fr.com

EVENTS
A NIGHT AT THE MUSEUM
Part of the “Instantes d’été” festival, in partnership with the City of Aix-en-Provence, the Musée Granet will be organising an open-air screening of a film related to its cultural programme.
Thursday 23 July at 10pm
“Easy Rider” by Dennis Hopper (1969).
Free admission subject to the number of available places.

HERITAGE DAYS
Saturday 20 and Sunday 21 September, 10am to 7pm
Admission fee/Free events throughout the weekend:
- guided tours of the exhibition (maximum 25 people per group) at 10.30am, 11.30am, 2pm, 3pm and 4pm.
- permanent workshops for children aged 6 to 11, 1.30pm to 5pm (subject to the number of available places).
And Sunday at 11am: concert by Café Zimmermann: (subject to the number of available places).

A NIGHT AT THE MUSEUM WITH ANDY WARHOL
Friday 11 September, 7pm to 9pm
Line-up includes:
- A discussion on Andy Warhol moderated by Thierry Ollat, head curator at the Musée d’Art Contemporain de Marseille.
- Screening of a film concert in tribute to Warhol, Songs for Drella with Lou Reed and John Cale, released in 1990 (runtime: 1 hour).

You can find more information on events related to American icons at www.museegranet-aixenprovence.fr
The San Francisco Museum of Modern Art opened on 18 January 1935 on the fourth floor of the War Memorial Veterans Building. Part of the Civic Center on Van Ness Avenue, opposite the opera house, the building was constructed with funds from cultural organisations and veterans' groups. An initial major donation of 1100 works from the collection of insurance magnate, Albert M. Bender, got the museum off to an excellent start. Sixty years later, to the day, SFMOMA opened its new premises, designed by the architect Mario Botta, on Third Street. History recently repeated itself when the museum received a new collection of 1100 works. The arrival of these contemporary masterworks collected by Doris and Donald Fisher from the 1970s onwards has required extensive changes to be made to the museum.

A CONTEMPORARY APPROACH

SFMOMA has always been at the leading edge of the art world. Situated at the heart of a city driven by innovation and research, between 1935 and 1958, the museum was led by its founder and first curator, Grace McCann Morley, a woman with a strong vision: “A contemporary art museum must lead the way, explore and try to embrace new and emerging forms of art,” she wrote. “It must help people understand how yesterday's innovations, accepted and recognised by everyone today, will become tomorrow's traditions”. When she arrived at the museum, therefore, she was faced with the formidable task of starting everything from scratch.

The San Francisco Art Association (created in 1871) founded the first West Coast museum dedicated exclusively to modern art in 1921. Initially housed in the Palace of Fine Arts, it moved to the Veterans Building in 1932 and remained there until 1994. From performing arts to plastic arts, its mission was civic and cultural. Recalling the early days of the museum, its director confided: “Back then, there was a tendency to focus on works from the past. That's why, for the museum’s first exhibition, I suggested including contemporary American artists in addition to the planned European section. It provided an overview of early 20th century art with 230 works by living European painters and 100 national artists.” Among the sponsors, long-term loaners and donors who supported the museum were William Cocker, Albert Bender, William Gerstle, and Sarah and Michael Stein, who had returned to the United States from France in 1935 with several works by Henri Matisse, including La femme au chapeau (Woman with a Hat), which entered the collection in 1990. The museum received other exceptional donations, including three paintings by Van Gogh from the Oppenheim collection, and works by Kokoshka, Klee, Chagall, Miro, Picasso and Henry Moore, from the Mack collection.
From the 1930s, the museum widened its focus to include the avant-garde, organising regular exhibitions and educational activities, and opening in the evenings to allow as many people as possible to visit the museum after work. The museum also began to form close ties with artists. William Gerstle, the president of the arts committee, and Albert Bender were among those who made it possible for Diego Rivera and Frida Kahlo to visit San Francisco in 1930, and to create several wall paintings.

Rivera’s *Flower Carrier* is one of the highlights of the permanent collection. Successive exhibitions and donations helped put the spotlight on new artistic media and recent creations. From 1936, the museum launched a photography collection which quickly became the largest of any American museum. It began adding films the following year. In 1939, in addition to retrospectives of Utrillo, Kandinsky and Rouault, *Guernica* by Picasso was presented in San Francisco before heading to New York. Between 1943 and 1946, the museum bought its first work by Jackson Pollock and hosted his first museum exhibition. It also became the first museum in the country to produce a television programme – “Art in your life” – in 1951. The modern and contemporary art exhibitions organised by the museum included *Cubism and Abstraction* in 1936, *Dada and Surrealism* in 1937, *Clifford Still* in 1943, and *Mark Rothko and Robert Motherwell* in 1946. At the time, Abstract Expressionism was at the forefront of a CIA-backed Cold War cultural campaign against the Communist Block.

Grace McCann Morley’s successors continued to pursue her goals of drawing attention to and explaining contemporary art while adding to its permanent collections and extending their scope. Under George D. Culler (1958–1965), the acquisitions policy was expanded in 1961, thanks to the T. B. Walker Foundation. Culler introduced architecture into the museum’s programme of events (Le Corbusier in 1960) along with assemblage in 1962. Gerald Nordland (1966–72) introduced Alberto Giacometti, Paul Klee, Franz Kline and acquired canvases by Robert Motherwell, Jasper Johns, then representatives of Pop Art. Under Henry T. Hopkins (1974–1986), the museum changed its name to SFMOMA in 1975, marking the start of an open rivalry between the museum and MOMA New York, founded in 1929. Each museum champions its own identity through the wealth and relevance of its collections.

The collections eventually outgrew the museum’s Beaux-Art style Civic Center premises. The museum’s fifth director, John Lane (1987–1997) was keen to boost the institution’s international standing and, in 1995, a new museum designed by Tessin-based architect Mario Botta was built in the Yerba Buena Gardens, where gold washers once sought their fortune. Still home to the museum, its building materials (brick and white and black stone), simple shapes – circles, squares and rectangles – and light-filled interior spaces form part of SFMOMA’s many attractions. At the turn of the third millennium, the bursting of the internet bubble and the recession that followed put a damper on the museum’s projects. Neal Benezra, its new director since 2002, began to rebuild the museum’s momentum, strengthened its ties with collectors, and struck a balance between modern and contemporary art exhibitions in order to attract art connoisseurs and the general public, and to highlight the continuity and turning points in the history of 20th century art.

The one-hundred year loan of the Fisher Collection to SFMOMA has given the museum a new lease of life. Composed of 1100 works by some 185 major American and European artists, this collection is a museum in itself, covering the history of art over the last fifty years. Doris and Donald Fisher initially wanted to create a new museum in Presidio park, in the north of the city. However, a number of obstacles put an end to their plans, and they approached SFMOMA with the idea of housing the collection, at a time when the museum was also considering its own future. The museum is now once again preparing to expand its premises. When it re-opens in 2016, it will have three times more space than before in an extension designed by Snohetta. The Fisher collection, until now displayed at The Gap’s head office, will be accessible to everyone. Reflecting the success of this brand which, in the 1970s, offered a new style of clothes and a new lifestyle which bridged the generation gap, this collection will provide a greater insight into contemporary art, a role that lies at the heart of SFMOMA’s mission.
Also at the Musée Granet

Planque’s "Eye": Hans Berger Exhibition
Until 6 September 2015

Venue: “Granet XXe, collection Jean Planque”, Chapelle des Pénitents blancs, place Jean Boyer (top of rue du maréchal Joffre) two minutes from the museum.

Attached to simple country values, modest and hard-working, the Swiss painter Hans Berger (1882–1977) was, for Jean Planque, the embodiment of the genuine artist. Some thirty extraordinary, powerful and colourful works by this painter, who often drew his inspiration from France and his travels to Paris, Brittany and Provence, where he became friends with the painter Auguste Chabaud, will be on display until 6 September in the musée Granet’s new exhibition spaces in the Chapelle des Pénitents blancs.

Despite living in seclusion in the countryside around Geneva, Hans Berger was quickly taken up by leading Swiss art dealers and collectors. Jean Planque himself recommended him to galleries and praised his merits with the same passion as he championed the art of Picasso and Dubuffet.

Opening Times
Open Tuesday to Sunday
- 28 March to 10 July, midday to 6pm
- 11 July and 6 September, 10am to 7pm
Closed Monday.
Annual closing: 1 May.

Admission Fees
Access to the exhibition is included in the price of admission to the Musée Granet’s Saint-Jean de Malte and Chapelle des Pénitents blancs sites.

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<th>Period</th>
<th>Full admission</th>
<th>Reduced admission</th>
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<td>28 March to 10 July</td>
<td>€5</td>
<td>€4</td>
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<td>11 July to 6 September*</td>
<td>€8</td>
<td>€6</td>
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* During this period, admission also includes access to the “Masterworks of SFMOMA and the Fisher Collection” exhibition

Free: under 18s, students under 26, the long-term unemployed.

Tickets for Individual Visitors
From the Musée Granet ticket office: museum site, place Saint-Jean-de-Malte, and Granet XXe site, Chapelle des Pénitents blancs, place Jean Boyer (top of rue du maréchal Joffre) in Aix-en-Provence.
ONE OF FRANCE’S MOST BEAUTIFUL REGIONAL MUSEUMS

Opened in 1838 in the former 17th century Palais de Malte, the Musée Granet, which has been awarded the “Musée de France” label, has been run by the Communauté du Pays d’Aix since 2003. The transfer of this establishment from the City of Aix-en-Provence to the Communauté du Pays d’Aix (CPA), allowed the museum to continue the renovation and restoration project initiated by the City of Aix-en-Provence in the early years of the last decade. The project was completed in 2006.

Following the completion of this building project, which was supported by the Ministère de la Culture et de la Communication – Direction des Musées de France, the Région Provence-Alpes-Côtes d’Azur, and the Département des Bouches-du-Rhône, the available exhibition space was six times larger than before. The museum’s exhibition spaces now cover an area of 4,500 sq.m. and are mainly given over to paintings and sculptures from the museum’s collection.

In 2013, the Musée Granet added an extra 700 sq.m. to its exhibition space following the opening of the Chapelle des Pénitents blancs, which was renovated to accommodate the Jean Planque collection on long-term loan from the Jean and Suzanne Planque Foundation.

EXCEPTIONAL COLLECTIONS

The Musée Granet’s holdings include almost 750 works, offering an extensive survey of artistic creation from the primitives and the Renaissance to the masterpieces of modern and contemporary art. A rare collection of objects from the Celto-Ligurian archaeological site at Entremont explores the links between Gaul and the Celtic and Greek civilisations before the arrival of the Romans and the foundation of Aquae Sextiae (Aix-en-Provence) at the end of the 2nd century BC.

The sculpture gallery explores works produced by sculptors in Aix between the 17th and 19th centuries, including Chastel, Chardigny, Ramus and Ferrat. This gallery and the bust sculpture gallery shed light on other leading figures from the Aix region, including Vauvenargues, Cézanne and Mirabeau.

From the Italian and Flemish primitives to the Baroque, and the Renaissance to Classicism, the painting collection explores the complete range of artistic production in Europe, including history and religious painting, genre scenes, portraiture, landscapes and still lifes. The most outstanding pieces include works by the Fontainebleau school, the Le Nain brothers and Rigaud in France, Pierre de Cortone in Italy, and works by the great northern painters – Robert Campin, Rubens and Rembrandt.
The core of the collections reflects the life and work of the museum's benefactor and outstanding landscape-painter, the Aix-born collector François-Marius Granet. The luminous views of the Roman countryside complement the masterful portrait of the artist by his friend Ingres. The monumental *Jupiter and Thetis* by Ingres forms the centrepiece of the rooms exploring developments in French paintings in the first half of the 19th century, from Neo-classicism (Duqueylard) to Romanticism (Géricault). Lastly, the masters of Provençal landscape-painting, Loubon, Grésy and Engalières, illustrate the vitality of pictorial creation in the region before Cézanne.

The place of honour has been reserved for Paul Cézanne, with nine paintings from the French state collection on permanent loan to Aix. The museum itself owns six watercolours and several drawings and engravings. An additional work, the only portrait of Zola kept by Cézanne, dating from 1862–1864, was added to the collection in the summer of 2011 by the Communauté du Pays d’Aix.

The influence of Cézanne on European artists can be traced through the museum’s 20th century collections. The museum is home to the exceptional donation of the physician and collector Philippe Meyer (1925–2007), “From Cézanne to Giacometti”, which includes a remarkable set of nineteen works by Alberto Giacometti (paintings, sculptures and drawings), produced between 1940 and 1969, as well as works by Piet Mondrian, Bram van Velde, Balthus, Giorgio Morandi, Fernand Léger, Picasso, Nicolas de Staël, Paul Klee and Tal Coat.

Building on these exceptional collections, the Musée Granet has developed a dynamic programme of temporary exhibitions, guided tours and guides, and educational and cultural activities. While open to modern and contemporary art, the programme reflects Cézanne’s own philosophy by intentionally exploring other periods in the history of art.
MUSÉE GRANET
AT A GLANCE

KEY FIGURES

12,000 works

6,400 sq.m.
of which 5,200 sq.m. is open to the public

VISITOR NUMBERS

- More than 2 million visitors since 2006
- For the following exhibitions:
  - “Cézanne en Provence” (2006): 450,000 visitors
  - “Picasso Cézanne” (2009): 371,000 visitors
  - “Alechinsky, Les Ateliers du Midi” (2010): 90,000 visitors
  - “Collection Planque, L’exemple de Cézanne” (2011): 120,000 visitors
  - “Chefs-d’œuvre de la collection Burda” (2012): 93,000 visitors
  - “Le Grand Atelier du Midi, De Cézanne à Matisse” (2013): 242,000 visitors
  - “Chefs-d’œuvre de la collection Burda” (2014): 115,000 visitors

KEY DATES

11775: birth of François-Marius Granet
1825: acquisition by the city of Aix-en-Provence of the Palais de Malte
1838: inauguration of the Musée d’Aix
1849: death of François-Marius Granet (bequest of 150 works and 300 paintings from his collections)
1860: Bourguignon de Fabregoules donation (600 paintings)
1906: death of Cézanne
1949: the Musée d’Aix becomes the Musée Granet
1984: long-term loan by the French State to the Musée Granet of eight paintings by Cézanne
2000: the City of Aix begins renovating the Musée Granet with support from the French Ministry for Culture and Communication, the Conseil général and the Conseil régional
2000: 71 works from the exceptional “De Cézanne à Giacometti” Philippe Meyer donation on long-term loan to the museum
2002: end of renovation works in the sculpture gallery and 19th century galleries
2003: transfer of the Musée Granet to the Communauté du Pays d’Aix
2006: 4 March, museum partially reopens to the public
2006: 9 June, opening of the “Cézanne en Provence” exhibition until 17 September. The exhibition is recognised as of “national importance” by the Ministry of Culture and Communication – Musées de France Department. As a result, it benefits from special State funding.
2007: 22 June, museum opens permanently.
2008: two exhibitions, “La BD s’attaque au musée !” and “Granet, une vie pour la peinture”
2009: international exhibition, “Picasso Cézanne”, in coproduction with the RMN
2011: two exhibitions, “FuturéalismeS” and “Collection Planque, l’exemple de Cézanne”
21 May 2013: inauguration of the extension of the Musée Granet in the Chapelle des Pénitents blancs to host the Planque collection.
13 June 2013: opening of the exhibition “Grand Atelier du Midi” until 13 October 2013, in coproduction with the RMN and the City of Marseille as part of Marseille Provence 2013, European Capital of Culture.
The museum’s modern art collection enjoyed a major boost in 2010 following the 15-year loan by the Jean and Suzanne Planque Foundation of the collection of the Swiss painter and collector, Jean Planque, who died in 1998. This collection consists of 300 paintings, drawings and sculptures by Impressionists and the post-Impressionists, Renoir, Monet, Van Gogh, Degas and Redon, along with major 20th century artists, including Bonnard, Rouault, Picasso, Braque, Dufy, Laurens, Léger, Klee, Bissière, de Staël and Dubuffet.

To display as much of this magnificent collection as possible (around 130 works), the Communauté du Pays d’Aix expanded the museum’s exhibition facilities by renovating the Chapelle des Pénitents blancs.

This jewel in Aix-en-Provence’s architectural crown, located close to the museum, was built in 1654. The building has been altered over the centuries and became the property of the City of Aix-en-Provence during the French Revolution. In 1971, the city transformed the chapel into a conference centre before closing it for renovation works in 2001.

This renovation underlines the commitment of the Communauté du Pays d’Aix, in partnership with the City of Aix-en-Provence, to provide the Musée Granet with new exhibition spaces worthy of the masterpieces entrusted to it. This project has provided the museum with an additional 700 sq.m. of exhibition space.

This new area – “Granet XXe, collection Jean Planque” – opened its doors in Spring 2013.

Granet XXe, collection Jean Planque
Chapelle des Pénitents blancs, place Jean-Boyer (top of rue du Maréchal-Joffre) in Aix-en-Provence.

Paul Klee, (1879-1940), Mit der rotierenden schwarzen Sonne und dem Pfeile, 1919 (Gouache and tempera, 24.5 x 31.5 cm)
Photo Luc Chessex
Work from the collection of the Jean and Suzanne Planque Foundation, on long-term loan to the Musée Granet
Chapelle des Pénitents blancs © CPA
The Communauté du Pays d’Aix (CPA) has renewed its confidence in the expertise of the Réunion des musées nationaux-Grand Palais (Rmn – GP) by signing a framework agreement that sets out the relationship between the two organisations until 2017.

This agreement builds on the success of previous exhibitions co-organised by the CPA and Rmn – GP at the Musée Granet.

With 450,000 visitors to Cézanne en Provence in 2006, 371,000 visitors to Picasso Cézanne in 2009, and 242,000 visitors to Le Grand Atelier du Midi, de Cézanne à Matisse in 2013, the partnerships between the teams from Aix-en-Provence and the Rmn – GP have produced extremely positive results. As a result of this latest agreement, the two institutions will now cooperate on co-producing exhibitions at the Musée Granet, and developing the museum’s activities to an even higher standard as an “associate museum” of the Rmn – GP.

La Rmn – GP, a recognised cultural operator, puts its expertise and experience of organising exhibitions, publishing, cultural mediation, communication and sponsorship research at the disposal of the CPA and the Musée Granet. The Rmn – GP provides its partners with access to its network, professional skills and leading-edge, innovative technology in the fields of multimedia resources, collection digitisation, and other services. Building on their combined strengths, the CPA and the Rmn – GP organise one international exhibition every three years, consolidating the Musée Granet’s position as a leading regional establishment.

To achieve their shared goal of making culture accessible to all, the CPA and the Rmn – GP will use their partnership to:

- abolish geographical barriers: this operation underlines the dynamism of current regional cultural events. The success of previous events and the future events organised under this agreement will help advance the region’s economic and educational development, and its appeal as a tourist destination, and reach far beyond the confines of the museum.

- develop educational activities: as one of the French Ministry of National Education’s leading partners, the Rmn – GP endeavours to advance the cultural and artistic education of young people by organising a wide range of educational activities.

A supporter of the CPA’s proactive policy, the Rmn – GP will build on the activities developed for schools by the museum.
USEFUL INFORMATION

AMERICAN ICONS
MASTERWORKS FROM THE SAN FRANCISCO MUSEUM OF MODERN ART AND THE FISHER COLLECTION
11 July – 18 October 2015

OPENING TIMES
From Tuesday to Sunday, 10am to 7pm.
Closed Monday.

ADMISSION FEES
Access to the exhibition is included in admission to the Musée Granet: Saint-Jean de Malte and “Granet XXe, collection Jean Planque” sites

Full admission: €8
Reduced admission: €6 > trainees aged 25 and under, people with reduced mobility and a companion (on presentation of an invalidity card issued by the regional disability service (MDPH)), and people with hearing and visual disabilities.
Free: under 18s, students, long-term unemployed (from six months), beneficiaries of RSA work welfare allowance, beneficiaries of a minimum old-age pension or minimum disability allowance, holders of the CCAS d’Aix-en-Provence leisure card, members of the Culture du cœur organisation (within the limits of the allocated quota), members of the Amis du musée Granet association, and subscribers to the musée Granet.

To qualify for reduced and free admission you must present a current official justifying document.

TICKET OFFICE
From the Musée Granet ticket office or museegranet-aixenprovence.fr

GROUPS
From 15 paid admissions (maximum: 30 people).
Booking required on 04 42 52 87 97 or resagranet@agglo-paysdaix.fr
– Visit with museum guide:
admission fee €6/pers. + €60
– Visit with external museum guide (speaking rights):
admission fee €6 /pers. + hire of headphones (compulsory) €30
– Visit with a guide from the tourist office:
admission fee €6 /pers. + hire of headphones (compulsory) €15

MUSÉE GRANET
Place Saint-Jean de Malte 13100 Aix-en-Provence
Entrance for people with reduced mobility: 18 rue Roux-Alphéran.
Site « Granet XXe, collection Jean Planque » : chapelle des Pénitents blancs, place Jean-Boyer (top of rue du Maréchal-Joffre) in Aix-en-Provence

OPENING TIMES 2015
Open Tuesday to Sunday
– until 10 July, midday to 6pm
Saint-Jean de Malte site closed for works, 26 May to 8 June inclusive
Saint-Jean de Malte site closed exceptionally from 26 June to 3 July for the hanging of summer exhibition.
“Granet XXe, collection Jean Planque” site (Chapelle des Pénitents blancs) will remain open with free admission during these periods.
– 11 July to 18 October, 10am to 7pm
Saint-Jean de Malte site closed exceptionally from 19 to 26 October inclusive for disassembly of the summer exhibition. Granet XXe site remains open with free admission during this period.
– 20 October to 31 December, midday to 6pm
Closed Monday.
Annual closing: 1 January, 1 May and 25 December.

INFORMATIONS
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> Visuals available on request.