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MUSÉE GRANET  
AIX-EN-PROVENCE

MASTERPIECES OF THE  
**DE VITO** COLLECTION

A PASSION FOR

# NAPLES

15 JULY  
29 OCTOBER 2023

**MUSÉE GRANET**  
AIX-EN-PROVENCE     [musee-granet-aixenprovence.fr](https://musee-granet-aixenprovence.fr)

**PRESS  
PACK**



# FROM NAPLES TO AIX: SEVENTEENTH-CENTURY PAINTING IN THE SPOTLIGHT

Italy is home to countless wonders and prestigious collections. It is an inexhaustible subject for museums, particularly the Musée Granet, the leading institution of the Ville d'Aix and the Pays d'Aix, which over the years has brought to light the little-known or rarely presented collections of major collectors, including the Planque collection, now on long-term loan to Granet XXe, and the Frieder Burda and Henry Pearlman collections.

This summer, it is the turn of the fascinating De Vito collection of Neapolitan paintings, which we could not have presented without the invaluable support of the Réunion des musées nationaux – Grand Palais, the Musée Magnin in Dijon and, of course, the Fondazione De Vito, the originator of this exhibition. I am very grateful to them all.

Assembled over many years by Margaret and Giuseppe De Vito, it is one of the most celebrated collections of seventeenth-century Neapolitan paintings in the world.

Giuseppe De Vito, who was born in Naples, developed an interest in art history in the 1960s and bought a handful of seventeenth-century Venetian paintings before selling them and devoting himself to Neapolitan painting. This life-long fascination earned him a place among a very small circle of collectors who have helped to advance the history of art and perpetuated its ancient scholarly traditions.

The exhibition you are going to see reveals the fascination felt by Margaret and Giuseppe De Vito for these subtle, intimist but also dramatically expressive works that take us to the heart of the vibrant artistic world of Naples under Spanish rule. Although Caravaggio only made a brief stay in the city, many other artists followed in his wake...

Another city where art thrives and which has fascinated artists in every age, working in every style, stimulated by its liveliness and vibrancy, is Aix, which has always provided ideal conditions for artists, including a population interested in their works and art enthusiasts ready to commission them in a shared spirit of healthy competition. The city's beauty, its landscapes and light have also, of course, played their role in revealing the genius of some of the world's greatest artists.

As you know, it is my intention that everyone should feel included in this exhibition, just as they were in the *Biennale des arts et de la culture* which, following the Covid epidemic, last year helped to revitalise the artistic life of our city and its neighbourhoods.

In parallel to the exhibition, the teams from the Musée Granet have organised a season of events that offer people from all backgrounds, whether they are keen art lovers or simply curious, an insight into the fascinating and spellbinding world of seventeenth-century Naples, to discover on their own terms and in the knowledge that this show is for them. I hope you enjoy the exhibition!

Sophie JOISSAINS

Mayor of Aix-en-Provence

Vice-President of the Région Provence-Alpes-Côte d'Azur

Right:  
Master of the Annunciation to the Shepherds  
(active in Naples circa 1625-1660)  
*Youth Smelling a Rose*, circa 1635-1640  
Oil on canvas, 104 x 79 cm





# A PASSION FOR NAPLES: MASTERPIECES FROM THE DE VITO COLLECTION

15 JULY > 29 OCTOBER 2023

From 15 July to 29 October 2023, the Musée Granet, an institution of the city of Aix-en-Provence, is hosting a remarkable exhibition devoted to the De Vito collection.

One of the most prestigious groups of seventeenth-century Neapolitan paintings in the world, both in terms of its content and the quality of its works, it was collected by Giuseppe De Vito (1924 - 2015), who became a leading specialist in the Neapolitan art of the *Seicento*.

Almost the entire collection, some forty paintings, will be on display in the Musée Granet's 700 sq.m temporary exhibition area.

Musée Granet has a tradition of displaying prestigious private collections, often unknown to the public, and Masterpieces from the De Vito Collection is the latest show in its Italian cycle, after *Via Roma* and *Italia discreta* in 2022.

The museum will also take this opportunity to present a selection of Neapolitan masterpieces from its own collection.

This exhibition will explore the emergence of Naples as a leading artistic centre in the seventeenth century, in the wake of Caravaggio and under the influence of different artistic movements, including naturalism, classicism and Baroque, which had a lasting impact on the way many artists presented in this exhibition painted.

The first section of the exhibition, Giuseppe De Vito: Collector and Art Historian, is also an opportunity to learn more about a man who was passionate about art and internationally renowned for his learning and his "eye".

## EXHIBITION ROOM BY ROOM:

After meeting the collector, visitors explore core themes in seventeenth-century Neapolitan painting through nine sections presenting priceless works by 24 artists. Alongside the temporary exhibition, the Musée Granet has organised an original presentation of restored masterpieces from its own collection of seventeenth-century Neapolitan paintings.

## THE LEGACY OF CARAVAGGIO

The sculptural chiaroscuro and radical naturalism of Caravaggio, who lived briefly in Naples, had a profound influence on Neapolitan artists in the early seventeenth century. The De Vito collection includes works by Giovanni Battista Caracciolo and the Spaniard Jusepe de Ribera, whose more personal style met with success throughout Europe.

## NATURALISM AND CLASSICISM

Alongside the naturalism of Ribera with its deep gradations of shadow, Neapolitan painting was influenced by foreign artists such as Rubens and Poussin. From this emerged the clearer, gentler handling of artists such as Paolo Finoglio, and the brilliantly combined naturalism and classicism of Massimo Stanzione's masterful compositions.

## THE ELUSIVE MASTER OF THE ANNUNCIATION TO THE SHEPHERDS

Giuseppe De Vito was fascinated by the remarkable naturalist painter, the Master of the Annunciation to the Shepherds. He acquired four outstanding works by this artist – a large signature composition and several mysterious allegorical figures – whose identity remains unknown.

## ARTISTIC CROSSROADS

As early as the 1630s, the prosperity of Naples made it one of Europe's leading artistic centres and a focus for artists, art lovers and works by foreign painters. The style of Neapolitan painters such as Cavallino, Andrea Vaccaro and Antonio De Bellis evolved in contact with Flemish artists, the leading Italian masters of the previous century, and the neo-Venetian idiom coming out of Rome.

## THE TEMPTATION OF BAROQUE: FROM MATTIA PRETI TO LUCA GIORDANO

After the turmoil of the mid-seventeenth century, Baroque artists Mattia Preti and Luca Giordano, already recognised for their work in Rome, Venice and Emilia, led a revival in Neapolitan painting. Giuseppe De Vito was as interested in the intense monumental figures of Preti as he was in the remarkable early works of Giordano, presented in this section.

## SPIRITED AND TURBULENT: NAPLES IN THE SEVENTEENTH CENTURY

The displays in this section, which include a touchscreen, explore the social, political and cultural life of seventeenth-century Naples. The reproduction of the remarkable city plan by Alessandro Baratta shows the vitality of the capital of the Viceroyalty of Naples, which was nevertheless rocked by a series of disasters, including an eruption of Vesuvius, a plague epidemic, and a popular revolt.

## BATTLES AND PROCESSIONS

Giuseppe De Vito was also interested in celebrated painter Aniello Falcone, renowned for his highly expressive battle paintings for which he received prestigious commissions. His pupil Micco Spadaro specialised in virtuosos scenes with multiples figures, as illustrated by his exceptional *Procession of Bacchus*.

## THE TRIUMPH OF STILL LIFE

Presented in this last section is a rich and varied group of exceptional still-life paintings acquired by the collector. Seventeenth-century Naples was a leading centre for innovation in this pictorial genre, with in particular the naturalists Luca Forte and Paolo Porpora, and then the Ruoppolo and Recco dynasties, painting in a Baroque style.

## General curators

Bruno Ely, head curator, director of the Musée Granet  
Sophie Harent, head curator, director of the Musée Magnin  
Giancarlo Lo Schiavo, president of the Fondazione De Vito

## Specialist curators

Nadia Bastogi, specialist director of the Fondazione De Vito  
Paméla Grimaud, curator at the Musée Granet  
Sophie Harent, head curator, director of the Musée Magnin

## Catalogue

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Musée Granet / Fondazione De Vito  
160 pages / €30

## CONTACTS :

This exhibition is organised by the Réunion des Musées Nationaux - Grand Palais, the Musée national Magnin in Dijon and the Musée Granet in Aix-En-Provence, in association with the Fondazione De Vito.

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# THE EXHIBITION

## ROOM BY ROOM

### SECTION 1: Giuseppe De Vito: Collector and Art Historian

Milanese engineer and entrepreneur Giuseppe De Vito (1924-2015) was a collector, art historian and patron with a strong interest in seventeenth-century Neapolitan painting.

He started collecting at the end of the 1960s. There are now sixty-four paintings in the collection, forty of which are shown in this exhibition alongside a substantial body of documents, including photographs, books and letters. His acquisitions were guided by his knowledge of art history and his own research, and his judgement and choices were informed by a scientific method based on bibliographic sources and archive material.

Like many art historians, De Vito also helped to organise exhibitions, and he loaned works from his own collection to museums and galleries in Italy and abroad.

He was also a prolific author and regarded as a leading specialist in the Neapolitan art of the Seicento. He published a total of seventy-two works on still life and other genres and reconstructed the careers of artists including the Master of the Annunciation to the Shepherds and Antonio de Bellis, one of whose major paintings was the last work he acquired, in 2012. In 1982, he founded and then directed an annual journal, *Ricerche sul '600 napoletano*, to promote research into Neapolitan art, particularly among young historians. In 2011, he and his wife set up the *Fondazione Giuseppe e Margaret De Vito per la Storia dell'Arte Moderna a Napoli*, with its head office in the Villa di Olmo near Florence. The villa, his final residence, is where his collection and the documentary materials he assembled are now conserved.

Below:  
Giovanni Battista Filosa (1850-1935)  
*View of the Landscape Around Pugliano*, early 20th century  
Oil on canvas, 80 x 169 cm



## SECTION 2:

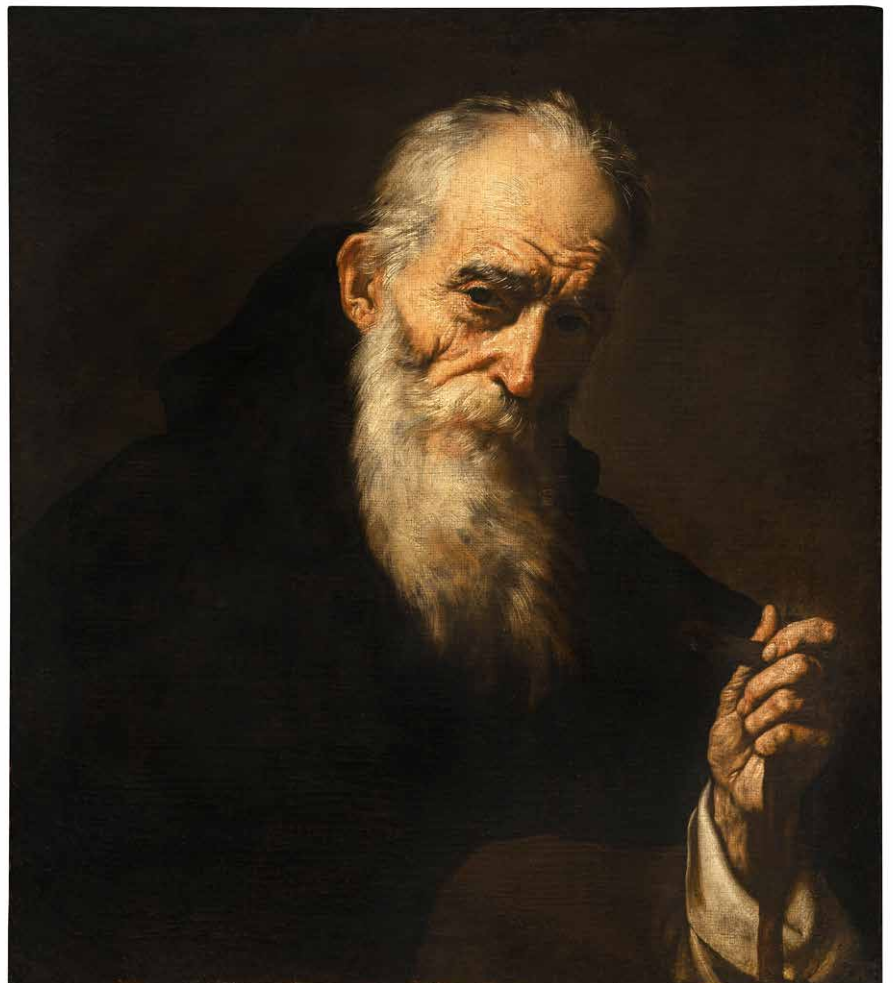
### The Legacy of Caravaggio

Although Caravaggio (1571-1610) lived only briefly in Naples (from 1606 to 1607 and 1609 to 1610), the dramatic power of his work had a significant impact on Neapolitan painting. He died while travelling to Rome by boat, carrying with him three works intended for Cardinal Scipion Borghese, including one of John the Baptist (Galleria Borghese, circa 1609-1610). This painting of the prophet as a youth had a profound influence on Giovanni Battista Caracciolo (Battistello), one of the first artists to adopt the sculptural chiaroscuro handling of Caravaggio, and then on his pupil Massimo Stanzione.

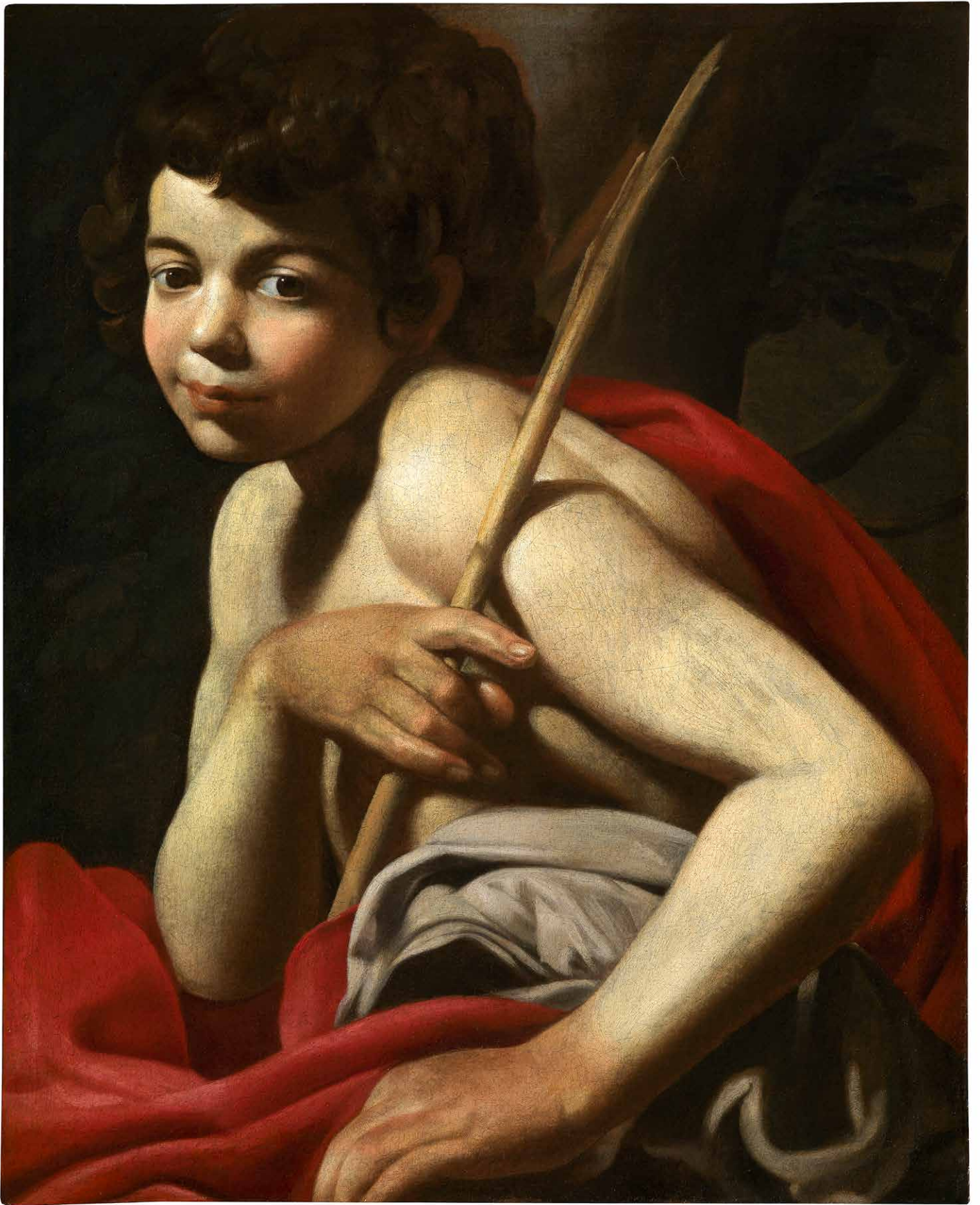
Although they admired his radical naturalism, under the influence of Roman and Emilian painters such as Giovanni Lanfranco and Guido Reni, their compositions were less rugged, with a softer treatment of flesh, and more gentle lines. Their expressive style of painting reinterpreted Caravaggism in a more academic manner than the one proposed by Jusepe de Ribera (1591-1652). The Spanish painter moved to Naples in 1616 and won the favour of its viceroys and aristocracy with his personal Caravaggism which met with great success. His striking painting of *Saint Anthony the Abbot* is powerfully evocative. The artist uses a rich tenebrism and a dense paste to heighten the naturalism of his portraits of saints, apostles and philosophers, establishing a typology that went on to influence other artists.

Jusepe de Ribera (1591-1652)  
*Saint Anthony the Abbot*, 1638  
Oil on canvas, 71.5 x 65.5 cm

Battistello Caracciolo (1578-1635)  
*John the Baptist as a Boy*, circa 1622  
Oil on canvas, 62.5 x 50 cm













## SECTION 3: Naturalism and Classicism

Around 1630, the naturalism of Ribera continued to exercise a strong hold on Neapolitan painting, as revealed by the extreme contrasts of light in the large painting by Francesco Fracanzano (1612-1656), perhaps a portrait of Heraclitus, and the realism of *The Death of Saint Joseph* by Bernardo Cavallino (1616-1656).

The presence of foreign painters such as Lorrain Charles Mellin (1597-1649) and artists from other regions of Italy like Sicily and Liguria, and the arrival in the city of works by Rubens, Van Dyck and Poussin, resulted in a gradual shift in painting styles towards a lighter palette and calmer compositions. *The Mystical Marriage of Saint Catherine* by Paolo Finoglio (1590-1645), in which the religious scene is conceived as an intimate conversation, reveals a renewed interest in colour and delicate detailing. The formal elegance and calm arrangement of *The Martyrdom of Saint Ursula* by Giovanni Ricca (1603-1656?) also reflects recent developments in Emilian and Flemish, Roman and neo-Venetian painting.

Massimo Stanzione (circa 1585-1656) combines a solid naturalist culture developed under the influence of French Caravaggesque artists in Rome, with the interest in classicism shown by the pupils of the Carracci brothers – Guido Reni, Giovanni Lanfranco and Domenichino, all three of whom were working in Naples from the 1620s to the 1640s. He received prestigious public commissions but also prospered in the private market, producing secular works for devotional purposes which met with great success. His sumptuously dressed Judith and Salome resemble theatrical heroines and were extensively copied.

Massimo Stanzione (circa 1585-1656) and workshop  
*Salome with the Head of John the Baptist*, circa 1645  
Oil on canvas, 108 x 87.5 cm

Paolo Finoglio (circa 1590-1645)  
*The Mystical Marriage of Saint Catherine*, circa 1635  
Oil on canvas, 90 x 119 cm



## SECTION 4:

### The Elusive Master of the Annunciation to the Shepherds

Working in Naples from the 1630s to the 1650s, the Master of the Annunciation to the Shepherds developed a powerful naturalist language that fully embraces Caravaggesque painterly effects through the legacy of Ribera.

Known by a Notname, he continues to be the subject of critical debate. Giuseppe de Vito was fascinated by this artist; he devoted several articles to him and added four of his works to his collection.

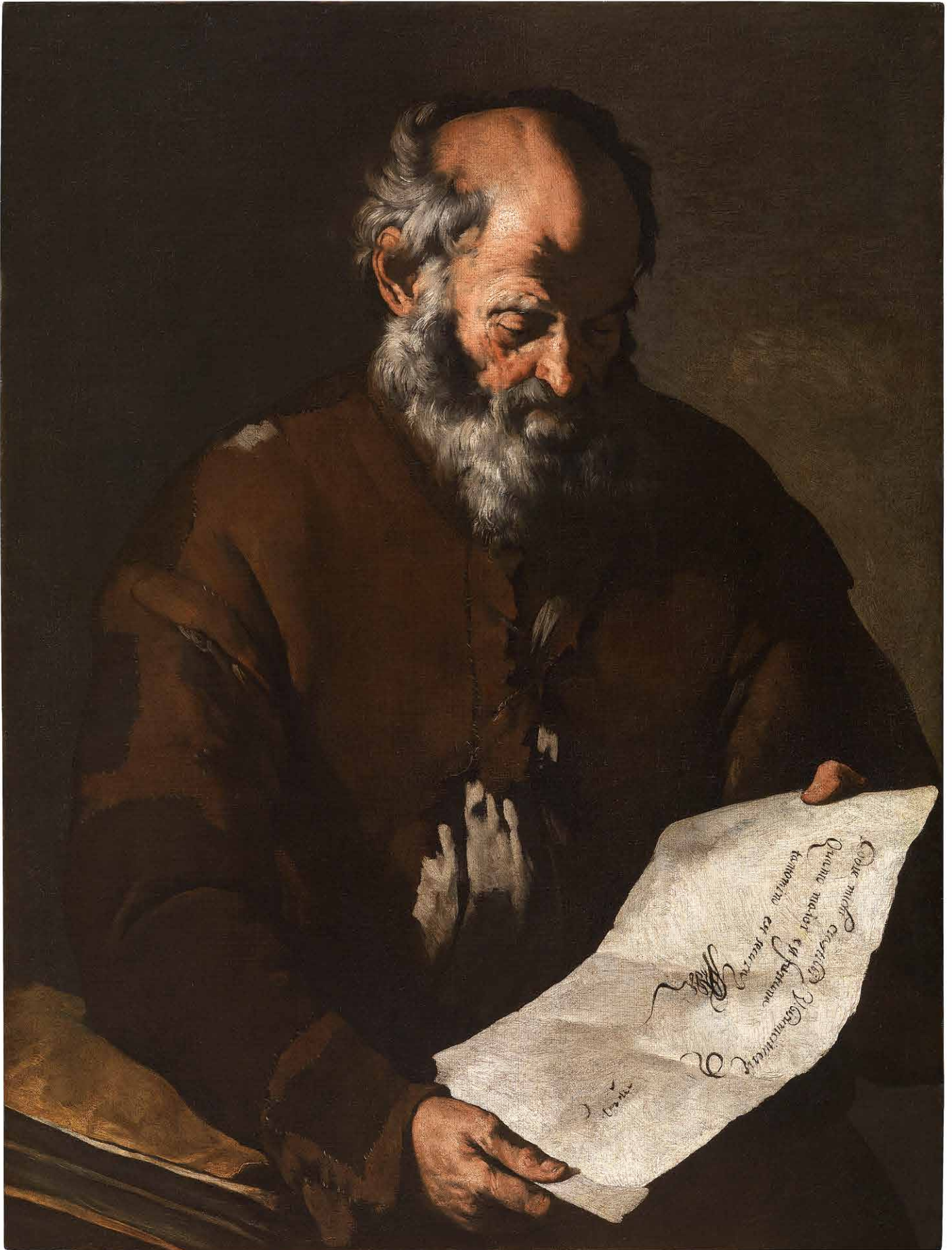
*Rebecca and Eliezer at the Well* was the first of these works. Acquired in the early 1970s, it belongs to a group of major compositions including different versions of the *Annunciation to the Shepherds* (held in collections in Naples, Birmingham, Nantes and Besançon) that gave the painter his name. The faces of the female figures are like that of the iconic *Youth Smelling a Rose*, also dated to the same period, 1635-1640. This painting, which remains difficult to interpret, like the *Man Before a Mirror* and *Old Man with a Parchment*, dated to around 1640 or slightly later, has the same typology as the half-length figures of philosophers and personifications that met with great success in seventeenth-century Neapolitan literary and artistic circles. These attributes probably refer to allegories of the senses but are also a neo-Stoic moral incitement to divest ourselves of material possessions.

Master of the Annunciation to the Shepherds  
(active in Naples circa 1625-1660)  
*Youth Smelling a Rose*, circa 1635-1640  
Oil on canvas, 104 x 79 cm

Master of the Annunciation to the Shepherds  
(active in Naples circa 1625-1660)  
*Man Holding a Cartouche* (Heraclitus?),  
circa 1650  
Oil on canvas, 97.5 x 72 cm







Opposite:  
Francesco Fracanzano (1612-1656)  
*Lot and His Daughters*, circa 1652  
Oil on canvas, 108.5 x 141.5 cm

Below:  
Bernardo Cavallino (1616-1656)  
*Saint Lucia*, circa 1645-1648  
Oil on canvas, 129.5 x 103 cm



## SECTION 5: Artistic Crossroads

From the mid-1630s, the Neapolitan art market received a boost from major collectors such as merchant Gaspar Roomer and his associates Jan and Ferdinand Vandeneynnden, and Spanish viceroys like the Count of Monterrey. Parthenopean artists, who often travelled to other Italian cities to study, discovered works like *The Feast of Herod* (circa 1635-1638) by Rubens. As well as admiring Flemish painters Rubens and Van Dyck, artists were also interested in the great sixteenth-century masters, Titian, Veronese, and the Carracci brothers, and in the neo-Venetian idiom coming out of Rome, marking a turning point in colourism and the emergence of a new elegance.

There was also a growing market for easel paintings featuring half-length female figures. From 1645, Cavallino produced a series of graceful saints and madonnas, such as *Saint Lucia*, one of the most celebrated works in the De Vito collection.

Guido Reni (1575-1642) and Artemisia Gentileschi (1593-1656), who were active in Naples from 1630 to 1654 (apart from a short interlude in London between 1638 and 1640), had a profound influence on Neapolitan painting, both in terms of their gestural rhetoric and the typology of protagonists in paintings such as *Saint Agatha* by Andrea Vaccaro and *Christ and the Woman of Samaria* by Antonio De Bellis, the last work acquired by Giuseppe De Vito.





## SECTION 6:

### The Temptation of Baroque: Mattia Preti to Luca Giordano



Mattia Preti (1613-1699) and Luca Giordano (1634-1705) dominated the Neapolitan art scene in the second half of the seventeenth century and influenced each other's work. Following the plague of 1656, they brought a fresh perspective and, having spent time in Rome, Venice and Emilia, introduced the Baroque movement to Naples.

Mattia Preti lived in Naples from 1653 to 1660, where he already enjoyed a reputation for his decorative cycles in the churches of Sant'Andrea della Valle in Rome and San Biagio in Modena, for which he made a sketch of Saint Mark the Evangelist. He used a technique known as *sotto in sù*, "from below to above", to heighten the dramatic intensity of his paintings, culminating in *The Descent from the Cross*, a large work painted in Malta around 1675.

The monumentality of the figures in *Charity Scene with Three Begging Children* (circa 1656), which combine Caravaggesque chiaroscuro with Venetian light, have a powerful nobility in keeping with the precepts of the Catholic reformation which encouraged devotion and charitable works.

Giuseppe De Vito was particularly interested in the early works of Luca Giordano, before the triumph of "Fa presto" from the 1670s to 1690s, in Italy (Naples, Florence and Venice), and then in Spain (1692-1702). As a young artist, he produced "in the style of" paintings, including the *Head of Saint John the Baptist*, from a celebrated prototype by Jusepe de Ribera, and the Raphaelesque *Saint Francis Xavier Miraculously Curing a Man with a Snake Bite*. Tavern Scene (circa 1660) was inspired by an engraving of a work by the Dutch painter Adriaen Van Ostade (1610-1695) and is captioned with a verse by the Latin poet Horace on the virtues of living a simple life. The format and the moral interpretation of this popular subject, rare for this artist, go beyond the traditional genre scene.



Above:  
Mattia Preti (1613-1699)  
*The Descent from the Cross*, circa 1675  
Oil on canvas, 179 x 128 cm

Opposite:  
Luca Giordano (1634-1705)  
*Head of Saint John the Baptist*, circa 1657-1660  
Oil on canvas, 46 x 60 cm





## SECTION 7:

### Spirited and Turbulent: Naples in the Seventeenth Century

Seventeenth-century Naples was one of Europe's largest cities and the second most populous after Paris. Founded in the eighth century BCE as Parthenope, the city, ruled by a Spanish viceroy from 1504, was a crossroads for trade and a thriving cultural and intellectual centre. Many churches and other buildings were constructed for recently founded religious orders (Jesuits, Oratorians and Theatines), congregations and confraternities, providing employment for many architects and artists.

Plagues and lethal eruptions of Vesuvius were another feature of life in Naples. On 16 December 1631, the volcano killed 4,000 people but the city was spared, thanks to the intercession, it was said, of its patron saint, Saint Januarius (Gennaro in Italian). The bishop of Benevento, still revered today, died a martyr's death in 305 near Pozzuoli, as depicted in the painting by Carlo Coppola. Every year a large crowd gathers on 19 September in the hope of witnessing the liquefaction of his blood.

In July 1647, social inequality and the introduction of a new tax resulted in a popular uprising led by the preacher Tommaso Aniello, known as Masaniello, and was brutally repressed. The terrible plague of 1656, which killed more than half the population of Naples, marked a break in the city's fortunes. However, these disasters failed to dampen the artistic dynamism of the city, or the fervour of its citizens. The richly decorated float of the Immaculate Conception designed by Andrea Vaccaro for the Procession of Battaglino underlines the magnificence of the temporary decors and demonstrations of piety encouraged by the Catholic church.

Carlo Coppola (active in Naples from 1639 to the late 1660s)  
*The Beheading of Saint Januarius and his Fellow Martyrs  
at Solfatara in Pozzuoli, 1645-1650*  
Oil on canvas, 99 x 127 cm

Andrea Vaccaro (1604-1670)  
*The Battaglino Float, 1650*  
Oil on canvas, 42 x 64.5 cm



## SECTION 8:

### Battles and Processions

Battle scenes developed considerably in Naples during the seventeenth century. Its most remarkable practitioner, Aniello Falcone (1607-1656) was the head of a highly respected workshop that practiced the art of portraying natural settings. Initially influenced by Caravaggio and Ribera, he was also close to the Roman Bamboccianti (who painted burlesque scenes from daily life) and receptive to Roman-Bolognese classicism. His reputation earned him many commissions in Naples and from King Phillip IV of Spain. The modernity of his battle scenes lies in the fact that they are “without heroes”, powerfully expressive and have clear, distinct compositions. Giuseppe De Vito acquired two of the artist's works, including one rare painting signed and dated 1646 and featuring soldiers in modern costume.

His pupil Micco Spadaro (1609-circa 1675) established a reputation as a remarkable chronicler of his time, mastering scenes with multiple figures, as shown by the two paintings presented in the exhibition: one religious (*Death of Absalom*), and the other secular (*Procession of Bacchus*). Heavily influenced by Nordic artists, he was also an admirer of Jacques Callot (1592-1635) and Stefano Della Bella (1610-1664) whose etchings he studied with Falcone. The golden yellow light and the group around Bacchus perched on a barrel also owe a debt to the *Bacchanal of the Andrians* by Titian (circa 1523-1526), which could be seen in Naples from 1633 to 1637 before it entered the royal Spanish collections.

Domenico Gargiulo, known as Miicco Spadaro  
(circa 1609/1610-1675)

*Procession of Bacchus*, circa 1650  
Oil on canvas, 68 x 102 cm

Aniello Falcone (1607-1656)  
*Battle with Knights in Modern Costume*, 1646  
Oil on canvas, 142 x 120 cm









Below:  
Luca Forte (1605-after 1653)  
*Still Life with Cherries, Strawberries and Roses*,  
circa 1647-1650  
Oil on canvas, 41.5 x 49.5 cm

Below:  
Giuseppe Ruoppolo (1630-1710)  
*Still Life with Fruit, Pumpkins, Parrot, Tortoise and Earthenware Tureen*, 1670-1680  
Oil on canvas, 99 x 127.5 cm

## SECTION 9: The Triumph of Still Life

Seventeenth-century Naples was an important centre for innovation in still-life painting, its reputation in Europe secured by several dynasties of painters. Giuseppe De Vito made several studies of this genre and acquired a group of paintings of exceptional quality that reflect his keen interest in the painters most closely associated with naturalism.

Luca Forte was a leading artist in the first half of the century and a pioneer of Caravaggesque-inspired still lifes. His paintings of fruit and precious vases decorated with flowers demonstrate the influence of Roman models and a descriptive precision learned at the "academy of nature" in Aniello Falcone's workshop. During his youth Paolo Porpora painted seashore marine creatures with an authenticity that influenced subsequent generations. He trained under Giacomo Recco with the painter's sons, in a family workshop specialised mainly in kitchen interiors. In the middle of the century, Giovanni Battista Recco practiced a Neapolitan naturalism combining chiaroscuro and studied light effects. A more intimist handling can be seen in two small still lifes with dead animals by Giuseppe Recco, in which the simple arrangement heightens the dramatic intensity of the subject. In the second half of the century, the Ruoppolo and Recco dynasties competed for dominance in the Neapolitan market. Their taste for exuberant heaps of flowers, fruit and fish infused the genre with a Baroque spirit.







Left:

Mattia Preti, known as il Cavaliere Calabrese  
*Saint Mary Magdalene*, circa 1660  
 Oil on canvas, 128.3 x 96 cm  
 Donation Bourguignon de Fabregoules, 1860  
 Musée Granet, Aix-en-Provence

Below:

Mattia Preti, known as il Cavaliere Calabrese  
 copy of  
*Guitar Player*, after 1635 (?)  
 Oil on canvas, 94.3 x 83.2 cm  
 Donation Bourguignon de Fabregoules, 1860  
 Musée Granet, Aix-en-Provence

Below:

Master of the Annunciation to the Shepherds  
*The Wedding of Jacob and Rachel*, circa 1640  
 Oil on canvas, 178 x 256 cm  
 Long-term loan from the Louvre, Paris, 1873  
 Musée Granet, Aix-en-Provence

## Naples in the Seventeenth Century in the Collection of the Musée Granet

The Neapolitan collection of the Musée Granet is composed of some thirty paintings, mostly Seicento works donated to the museum, including an exceptional donation by the magistrate Jean-Baptiste Bourguignon de Fabregoules in 1860, the cornerstone of the early paintings collection, and almost equally divided between the French, Nordic and Italian schools, from which come *Saint Paul the Hermit at Prayer* attributed to Massimo Stanzione, but also *Guitar Player* and *Saint Mary Magdalen in Penitence* by Mattia Preti (a third work by the artist, *The Martyrdom of Saint Catherine*, is from the Église de Malte adjoining the museum; the workshop copy was made for the order); works by the Recco dynasty form the core of the still-life works and come from the personal collection of François-Marius Granet, bequeathed with his workshop collection to the City of Aix. This group has been supplemented by many long-term loans by the French state: *Venus and Adonis*, attributed to Onofrio Palumbo or Andrea Vaccaro, and *The Wedding of Rachel and Jacob* by the Master of the Annunciation to the Shepherds, one of the masterpieces in the celebrated collection of Jean-Baptiste Boyer d'Éguilles (1645-1709), counsellor to the Parlement de Provence.

To coincide with the presentation of the collection of the Fondazione De Vito in summer 2023, the museum is presenting its Neapolitan collection as a coherent body of works for the first time, including paintings influenced by Riberesque naturalism (first Stanzione, Master of the Annunciation to the Shepherds) and works with a Baroque treatment (Preti and Simonelli) alongside paintings with a classicising tendency on a religious (Vaccaro) or antique (Palumbo) theme.



# FONDAZIONE GIUSEPPE E MARGARET DE VITO

The Fondazione was set up on 5 May 2011 by Giuseppe De Vito, collector and specialist in seventeenth-century Neapolitan art, who became its president, and his wife Margaret, to promote the study of the history of modern art in Naples. It is now based in the former Villa di Olmo, in the hills above Florence, bought by the couple in 1980. A building stood on this site as early as 878, and the present construction has retained its character as a seventeenth-century Tuscan farm villa. This is where the collection of paintings assembled by the engineer in his home in Milan and bequeathed to the Fondazione on his death are displayed, alongside the original furnishings chosen by De Vito.

It also houses his specialist library, comprising several thousand early and modern volumes, with a focus on Neapolitan art and still lifes; an extensive image library devoted to Neapolitan artists; the personal archives of De Vito; and a collection of seventeenth- and eighteenth-century transcribed documents from the archives of the Banco di Napoli.

Preceding the statutes of the Fondazione, the founder left clear instructions for the use of the works and materials he had collected: "Everything I have studied and brought together, I intend to leave for the benefit of future generations."

In keeping with the studies and activities of Giuseppe de Vito, and the institutional aims of the Fondazione, the foundation primarily aims to:

- conserve the collection and promote the knowledge and study of it by organising exhibitions in conjunction with museums and institutions, and by lending paintings to major exhibitions
- publish the annual review of the Fondazione Ricerche sull'arte a Napoli in et à moderna (the 34th volume appeared in 2022), which updates and expands the Ricerche sul'600 napoletano, founded in 1982 by Giuseppe De Vito and directed by him until his death
- organise conferences, symposia, study days and presentations of works
- award study grants and encourage publications by young researchers on subjects related to modern Neapolitan art, in conjunction with Italian and foreign universities
- expand the collection held in the book and image libraries and archives and assist researchers

A full and detailed list of all the initiatives undertaken by the Fondazione is available on [www.fondazioneDEVITO.it](http://www.fondazioneDEVITO.it)



Top:  
Margaret and Giuseppe De Vito – Photo DR

Middle and Bottom:  
Vaglia, villa of Margaret and Giuseppe De Vito, acquired in 1980,  
head office of the foundation – Photo DR



# GIUSEPPE DE VITO BIOGRAPHY

**2 October 1924**

Born in Portici (Naples).

**1943-1946**

Studies at the naval academy in Livorno.

**13 November 1949**

Awarded a diploma in radio engineering from the University of Naples.

**1951-1952**

Becomes assistant to the chair of radio-technical engineering at the Politecnico di Milano.

**1952**

Moves to Milan.

12 November: marries Margaret Barry (2 February 1918 - 26 May 2013), an opera singer from Ireland, who would share his artistic and cultural interests, and his plans for a foundation.

**1954**

Founds in Milan a telecommunications company where he works with his brother. In parallel, he pursues his passion for culture and makes a closer study of art history.

Below:

Giuseppe De Vito in the 1980s

© Fondazione Giuseppe e Margaret De Vito per la Storia dell'Arte Moderna a Napoli / Archivio di Giuseppe De Vito



**1965-1970**

Begins collecting seventeenth-century paintings and rapidly focuses on the Neapolitan Seicento, adding several major acquisitions from 1970. He keeps the paintings in his apartment in Milan.

Comes into contact with several art historians. Meets Raffaello Causa, superintendent of the Museo di Capodimonte and a leading expert on Neapolitan art. They build a relationship based mutual respect and then friendship. Giuseppe De Vito sees Raffaello Causa as his mentor. He consults him on his collection and research.

**1974**

Publication of his first article in the *Paragone* review, one of seventy-two specialist papers he publishes in his lifetime.

**1980**

Buys the Villa di Olmo, in Vaglia (near Florence), as a second home, where the couple stay for several months each year. De Vito subsequently makes the villa the head office of the Fondazione.

**1982-1983**

Helps organise "Painting in Naples 1606-1705. From Caravaggio to Giordano", a major exhibition in London and Washington 1982-1983, which includes five paintings from the Giuseppe De Vito collection.

Founds in 1982 *Ricerche sul '600 napoletano*, the annual review he directs and supports until his death as a platform for his writings and the historical research and contributions of young students.

**1984-1985**

Helps organise and loans works to the "Civiltà del Seicento a Napoli" exhibition at the Museo di Capodimonte (Naples 1984-1985).

In the 1980s, he forms closer ties with institutions and researchers in Italy and abroad, as revealed by his extensive correspondence.

**5 May 2011**

Creation of the Fondazione Giuseppe e Margaret De Vito per la Storia dell'Arte Moderna a Napoli to share the results of his research with researchers and future generations, and to encourage young people to study Neapolitan art.

The *Ricerche sul '600 napoletano* becomes the annals of the Fondazione De Vito. From the 2012-2013 issue (published in 2013), it is renamed *Ricerche sull'arte a Napoli in età moderna*.

**2011-2015**

Named vice-president of the Associazione Amici della Natura Morta Italiana at the Fondazione Roberto Longhi in Florence.

**2012**

Acquires his final work, *Christ and the Woman of Samaria* by Antonio De Bellis.

**26 May 2013**

Death of Margaret De Vito.

Giuseppe De Vito uses the Villa di Olmo as his primary residence and transfers his paintings, book and image libraries and archives to the building.

**24 September 2015**

Death of Giuseppe De Vito in Florence. He is buried alongside Margaret in the chapel of the Villa di Olmo. Under the terms of his will, the Villa di Olmo and his collection of paintings, documents and archives become the property of the Fondazione De Vito.

# VISITING THE EXHIBITION

## GUIDED TOURS

**In French (1 hour)**

- Tuesday to Sunday, 11am-2.30pm  
(11am only on Saturday 7 October)

Price: admission fee + €4

**In English (1 hour)**

4pm on Fridays 28 July, 25 August, 29 September and 27 October.

Price: admission fee + €4

## AUDIOGUIDE

Available in French, English, German, Italian and Spanish.

Five descriptive tours for visitors with impaired or no vision.

Hire: €3.50

## TOURS FOR PEOPLE WITH DISABILITIES

By reservation only: +33 (0)4 42 52 87 97

or [granet-reservation@mairie-aixenprovence.fr](mailto:granet-reservation@mairie-aixenprovence.fr)

Maximum ten people.

## TOURS FOR THE HARD OF HEARING

A hearing aid equipped with an induction loop system (T coil) is available for all guided tours.

- Saturday 23 September, 10.30am-12.30pm

Lip-reading tours of the exhibition

## TOURS FOR VISITORS WITH IMPAIRED OR NO VISION

- Saturday 7 October, 10.30am-Midday

Descriptive and tactile visit for adults

Price: admission fee + €4

For people with mental, cognitive or psychological impairments: guided tours and special workshops are organised to coincide with the exhibition as part of an annual scheme.

## WRITING WORKSHOP FOR ADULTS

- Saturday 26 August and 21 October, 10.30am-12.30pm

Price: admission fee + €6

Reservation: +33 (0)4 42 52 87 97 or

[granet-reservation@mairie-aixenprovence.fr](mailto:granet-reservation@mairie-aixenprovence.fr)

## FOR CHILDREN

### GAMES BOOKLET

A fun way to explore the exhibition.

Suitable for children aged 6 and over.

Please ask for your free booklet at reception.

## WORKSHOP 6-10 YEARS

- Saturday 30 September, 10.30am-Midday

Price: €6 per child - By reservation only: +33 (0)4 42 52 87 97 or

[granet-reservation@mairie-aixenprovence.fr](mailto:granet-reservation@mairie-aixenprovence.fr)

## VISIT THE MUSEUM WITH YOUR FAMILY

- Wednesdays 26 July, 9 and 23 August, 6 and 20 September, 4 and 18 October at 4pm.

Price: admission fee + €4

## FUN WITH THE WHOLE FAMILY

- Saturdays 29 July, 19 August and 30 September, 10.30am-Midday.

Parents with children aged 6 to 10 only.

Price: €6 per person

By reservation only: +33 (0)4 42 52 87 97 or

[granet-reservation@mairie-aixenprovence.fr](mailto:granet-reservation@mairie-aixenprovence.fr)

## HOLIDAY TIME AT THE MUSEUM

Courses for children 6-10 years

- Tuesday 25 to Friday 28 July

- Tuesday 24 to Friday 27 October

Price: €6 per child per day

By reservation only: +33 (0)4 42 52 87 97 or

[granet-reservation@mairie-aixenprovence.fr](mailto:granet-reservation@mairie-aixenprovence.fr)

## EVENTS

### EXHIBITION OPENING WEEKEND

Saturday 15 and Sunday 16 July

- Guided tours for adults at 10.30am, 11.30am, 2.30pm, 3.30pm and 4.30pm.

- Childrens' colouring stand from 2:30pm-5pm.

- Bruno Leone Neapolitan puppet show, 11am-2pm.

Admission fee/Free events on payment of museum admission free.

No reservation, subject to available places.

Concerts, readings, films and talks...

For a complete list of exhibition-related events, visit

**[museegranet-aixenprovence.fr](http://museegranet-aixenprovence.fr)**









# THE MUSÉE GRANET

## ONE OF FRANCE'S MOST BEAUTIFUL REGIONAL MUSEUMS

Opened in 1838 in the former 17th century Prieuré de Malte, the Musée Granet, which has been awarded "Musée de France" status, has been run by the Ville d'Aix since 2016. The transfer of this establishment from the city to the Communauté du Pays d'Aix (CPA) from 2005 to 2015, 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 and completed in 2006.

With the support of the Ministère de la Culture et de la communication - Direction des Musées de France, the Région Provence-Alpes-Côte d'Azur, and the Département des Bouches-du-Rhône, the Musée Granet has increased its exhibition spaces sixfold. These exhibition spaces 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. of exhibition space following the opening of Granet XXe in the Chapelle des Pénitents blancs, renovated to accommodate the outstanding 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 masterworks 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 BCE. Part of the museum's exceptional Egyptian holding is also on display as an introduction to its archaeological collections.

The sculpture gallery explores the work produced by sculptors in Aix in the 18th to 19th centuries, including Chastel, Chardigny, Ramus and Ferrat. This gallery, and the bust sculpture gallery, sheds light on 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 Hyacinthe Rigaud in France, Mattia Preti in Italy, and works by 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 artist and collector François-Marius Granet.

The luminous views of the Roman countryside echo 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 (Duqueyland) 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.

Pride of place is given to 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 known portrait of Zola 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 in the museum's 20th century collections. The museum is home to the exceptional donation by 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.

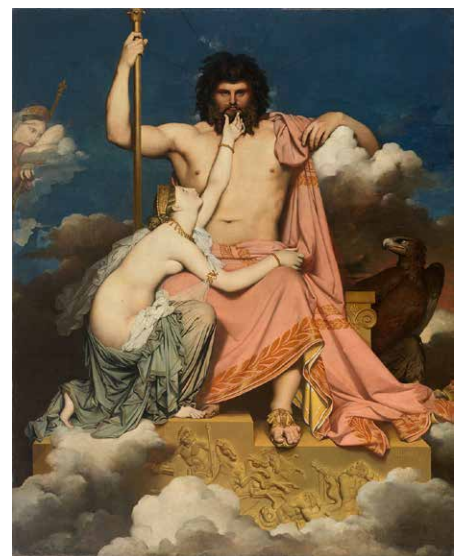
Building on these exceptional collections, the Musée Granet has developed a dynamic programme of temporary exhibitions, guided tours and guides, and educational and cultural activities. While open to modern and contemporary art, the programme reflects Cézanne's own philosophy, between tradition and modernity,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



**Paul Cézanne**

*The Bathers*, c. 1890, oil on canvas, 29 x 45 cm

Long-term loan from the Musée d'Orsay to the Musée Granet, 1984 - Musée Granet, Aix-en-Provence



**Jean Auguste Dominique Ingres**

*Jupiter and Thetis*, 1811

Oil on canvas, 324 x 260 cm,

Musée Granet, Aix-en-Provence

**GRANET XXE,**

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 post-Impressionists such as Renoir, Monet, Cézanne, Van Gogh, Degas, Gauguin and Redon, along with major 20th century artists, including Bonnard, Rouault, Picasso, Braque, Dufy, Laurens, Léger, Klee, Bissière, de Staël and Dubuffet.

This jewel in Aix-en-Provence's architectural crown, located close to the museum, was built in 1654. After becoming the property of the City of Aix-en-Provence during the French Revolution, the chapel underwent many transformations. In 1971, the city transformed the chapel into a conference centre before closing it for renovation works in 2001.

This new area - "Granet XXe, collection Jean Planque" - opened its doors in Spring 2013.





# THE MUSEUM AT A GLANCE

## KEY FIGURES

13,000 WORKS

6,400 SQ.M

OF WHICH 5,200 SQ.M. IS OPEN TO THE PUBLIC

## VISITOR NUMBERS

More than 2.5 million visitors since 2006.

For the following exhibitions:

- 2006 : "Cézanne en Provence" - 450,000 visitors
- 2009 : "Picasso Cézanne" - 371,000 visitors
- 2010 : "Alechinsky, Les Ateliers du Midi" - 90,000 visitors
- 2011 : "Collection Planque, L'exemple de Cézanne" - 120,000 visitors
- 2012 : "Chefs-d'œuvre de la collection Burda" - 93,000 visitors
- 2013 : "Le Grand Atelier du Midi, De Cézanne à Matisse" - 242,000 visitors
- 2014 : "Masterworks from the Pearlman Collection" - 115,000 visitors
- 2015 : "American icons: masterworks from SFMoMA and the Fisher collection" - 94,000 visitors
- 2016 : "Camoin - Light & Life" - 105,000 visitors
- 2017 : "An Art lover's collection, Jeanne Bucher Jaeger Gallery since 1925" - 57,000 visitors
- 2018 : "Picasso-Picabia" - 90,000 visitors
- 2019 : "Fabienne Verdier in Cézanne country" - 145,000 visitors
- 2020-21 : "Pharaoh, Osiris and the Mummy" - 110,000 visitors
- 2022 : "Ploussu-Granet, Italia discreta" exhibition, "Via Roma: Painters and Photographers from the Neue Pinakothek - Munich" - 65,000 visitors

## KEY DATES

- 1775 : birth of François-Marius Granet
- 1825 : acquisition by the city of Aix-en-Provence of the Prieuré de Malte
- 1838 : inauguration of the Musée d'Aix
- 1849 : death of François-Marius Granet (bequest of 150 works, 300 paintings and over 1000 drawings from his collections)
- 1860 : Bourguignon de Fabregoules bequest (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, the Conseil régional and the Région Provence-Alpes-Côte d'Azur
- 2000 : 71 works from the exceptional "De Cézanne à Giacometti" Philippe Meyer bequest on long-term loan to the museum
- 2002 : end of the 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

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

2010 : two exhibitions "Jean-Antoine Constantin, dessins", "Alechinsky: les ateliers du Midi".

5 July, the Musée Granet becomes an "associate museum" of the RMN.

2011 : 2011: two exhibitions "Futuréalismes" and "Collection Planque, l'exemple de Cézanne"

2012 : three exhibitions "Philippe Favier, Corpuscules", "Chefs d'œuvre du musée Frieder Burda", "La Montagne blanche", photographs by Bernard Plossu.

2013 : exhibition "Cadavre exquis - Suite méditerranéenne" as part of Marseille Provence 2013, European Capital of Culture.

21 May 2013: inauguration of the extension of the Musée Granet to the Chapelle des Pénitents blancs to exhibit 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.

2014 : two exhibitions, "Trésors de Beisson", "Chefs-d'œuvre de la collection Pearlman. Cézanne et la modernité",

2015 : exhibition "Aix antique, une cité en Gaule du Sud", "American icons: masterworks from SFMoMA and the Fisher collection" (2015):

2016 : the Musée Granet is transferred to the City of Aix-en-Provence.

"10 years of acquisitions, 2006-2016" exhibition, "Camoin - Light & life"

2017 : "Bernex, rêver Rousseau", "Cueco, revoir Cézanne", "L'œil de Planque-Hollan-Garache", "Passion de l'art, galerie Jeanne Bucher Jaeger depuis 1925", "Cézanne at home", "Tal Coat, la liberté farouche de peindre"

2018 : "Traverser la lumière", "Picasso - Picabia"

2019 : "Harry Callahan", "Fabienne Verdier in Cézanne country" "Sainte(s)-Victoire(s)"

2020-21 : "Pharaoh, Osiris and the Mummy"

2022 : "Plossu-Granet, Italia discreta", "Via Roma. Painters and Photographers from the Neue Pinakothek-Munich" exhibitions

2023 : «David Hockney, Works from the Tate Collection», «Sorel Etrog: Sculptures and Drawings» exhibitions



MUSÉE GRANET  
AIX-EN-PROVENCE

## USEFUL INFORMATION

## A PASSION FOR NAPLES MASTERPIECES FROM THE DE VITO COLLECTION 15 JULY – 29 OCTOBER 2023

### OPENING TIMES

Tuesday to Sunday, 10am to 6pm.  
Closed Mondays.

### ADMISSION FEES

Included in admission to the Musée Granet: Saint-Jean de Malte and "Granet XXe, collection Jean Planque" sites

Full admission: €8

Reduced admission: €6, apprentices up to 25 years old, people with disabilities and their carer, group purchases (minimum 15 paid admissions), visitors with a recent (less than 6 months) full price ticket to the Musée des Civilisations de l'Europe et de la Méditerranée (MuCEM in Marseille).

Free: under 18s, students under 26, long-term unemployed (from six months), beneficiaries of RSA work welfare allowance (on presentation of proof less than three months old), beneficiaries of a minimum old-age pension or disability benefits, holders of the CCAS d'Aix-en-Provence leisure card, holders of a French Ministry of Culture card, members of Icom, Icomos, AGCCPF, journalists, regional, national and international lecturers, group monitors, members of the Amis du musée Granet, members of the Maison des artistes, subscribers to the musée Granet, teachers at the École Supérieure d'Art d'Aix-en-Provence, holders of the City Pass Aix-en-Provence.

To qualify for reduced and free admission you must present a current proof of status.

### TICKETS

Musée Granet ticket office.

Online: [museegranet-aixenprovence.fr](http://museegranet-aixenprovence.fr)

### GROUPS

Maximum 25 people, including a guide.

By reservation only +33 (0)4 42 52 87 97 or  
[granet-reservation@mairie-aixenprovence.fr](mailto:granet-reservation@mairie-aixenprovence.fr)

- 1-hour visit with a museum guide: entrance fee/pers. + €70

- Visit with external guide (speaking rights): admission fee/pers. + hire of headphones €37

(compulsory for the comfort of visitors).

### MUSÉE GRANET

Place Saint-Jean de Malte

13100 Aix-en-Provence

Entrance for people with reduced mobility: 18 rue Roux-Alphéran

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

### OPENING TIMES

Musée Granet, place Saint-Jean de Malte and "Granet XXe, collection Jean Planque"

Tuesday to Sunday:

- 10am to 6pm during summer exhibition

- Midday to 6pm outside summer exhibition

### INFORMATION

Tél. : +33 (0)4 42 52 88 32

[museegranet-aixenprovence.fr](http://museegranet-aixenprovence.fr)

### GROUP BOOKINGS

Tél. : +33 (0)4 42 52 87 97

[granet-reservation@mairie-aixenprovence.fr](mailto:granet-reservation@mairie-aixenprovence.fr)

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Moderna a Napoli / Photo Claudio Giusti

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