



MG

MUSÉE GRANET
AIX-EN-PROVENCE

VIA ROMA

PAINTERS AND PHOTOGRAPHERS
FROM THE NEUE PINAKOTHEK – MUNICH

11 june > 02 october 2022

MUSÉE GRANET
AIX-EN-PROVENCE



museegranet-aixenprovence.fr

**PRESS
PACK**

JOIN GERMAN PAINTERS AND PHOTOGRAPHERS ON A TRIP TO ROME THIS SUMMER!

Although a capital of Provence, Aix-en-Provence is often compared to an Italian city, with its town houses and chapels strongly influenced by Italy, and its location at a cultural crossroads between east and west, north and south.

For François-Marius Granet, travelling to Italy was no leap in the dark. The country of Dante, Tintoretto and Caravaggio had a strong hold on him, as it did on his native city.

With help from the Comte de Forbin, his friend and patron in Aix, he embarked on what was then known as a "Grand Tour" of Italy. For 19th-century European artists, Rome was the place to be, and Granet eventually lived in or returned to the city for more than twenty years.

As with the photographs of Rome and Italy by Bernard Plossu, who depicted the same city two centuries later, the museum has decided to combine - rather than compare and contrast - Granet's vision of Rome and its surrounding area with those of German painters and photographers whose Grand Tours also brought them to the city in the mid-19th century.

Thanks to the sort of unique partnership at which the Musée Granet excels, the Neue Pinakothek in Munich has agreed to loan part of its extensive collection of German 19th-century paintings and photographs to our museum, and we are honoured to welcome this world-renowned collection.

This exhibition sheds light on the vast collections held by this leading Bavarian institution as well as those held by the Musée Granet, or more specifically works by the artist who gave his name to the museum and whose oil paintings and works on paper demonstrate the quality of this Aix-born painter whose art was commissioned by every leading German collector of his day.

What vision did these painters have of Rome? How did it differ from Granet's own vision? To what extent was Rome a source of special inspiration for Granet and his German counterparts, or a subject of aesthetic revival?

At a time when it is more important than ever for the people of Europe to get to know each other and to deepen their mutual understanding, this exhibition strengthens our friendship with our German neighbour, with support from the Centre Franco-Allemand de Provence, which makes this the most beautiful exhibition of the summer.

Sophie JOISSAINS
*Mayor of Aix-en-Provence,
Vice-Chair of the Provence Alpes-Côte-d'Azur Region*

Wilhelm von Kaulbach

German Artists in Rome [detail], circa 1848 81.8 x 168.8 cm

Neue Pinakothek, Munich

© Bayerische Staatsgemaldesammlungen, Munich [Photo: Nicole Wilhelm]

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PRESS RELEASE

"VIA ROMA: PAINTERS AND PHOTOGRAPHERS FROM THE NEUE PINAKOTHEK – MUNICH"

11 june > 2 october 2022

From 11 June to 2 October 2022, the Musée Granet in partnership with the Neue Pinakothek in Munich, will show a selection of works by German artists working in Rome in the 19th century.

This exceptional loan by the Neue Pinakothek will provide an opportunity for audiences in France to discover often overlooked artists, painters and photographers.

This is the first time a body of work of this kind from the Neue Pinakothek is being shown in France. The loan was made possible by the closure for renovation of this leading Munich art museum.

Displaying these works alongside pieces by a single artist, François-Marius Granet, will provide audiences with a counterpoint and an insight into how Rome and Italy – an inexhaustible well of inspiration and objects of fascination extending across borders and cultures – have been seen through the eyes of artists and placed in perspective by them.

The first section of the exhibition on the ground floor is devoted to paintings, mostly from the collection of Ludwig I of Bavaria, founder of the *Neue Pinakothek*. Divided into four parts, it reveals the stylistic wealth and diversity of painters in this period, from Neoclassicism and Romanticism to the emergence of Realism, through to landscapes and historicising, domestic and genre scenes.

The exhibition continues on the first floor with a display of outstanding photographs taken in Rome and its environs between 1850 and 1870 from the Dietmar Siegert collection. They reveal many of the city's emblematic sites.

In the 1850s, after the invention of photography in 1839 by two Frenchmen, Nicéphore Niépce and Louis Daguerre, many artists travelled to Italy to immortalise its monuments and landscapes. The photographs from the priceless collections of the *Neue Pinakothek* in Munich dialogue with some thirty graphic works by François-Marius Granet from the Musée Granet.

Via Roma: Painters and Photographers from the Neue Pinakothek – Munich (11 June - 2 October 2022)

Expert curator:

Herbert W. Rott, curator of painting and sculpture, 1800-1850, at the *Neue Pinakothek* in Munich

Chief curator:

Bruno Ely, senior curator and director, and Paméla Grimaud, heritage curator, head of the research and conservation department

Catalogue Liénart Éditions 192 pages - Price : 29€

2022 A ROMAN SEASON

This exhibition is part of a season devoted to Rome and Italy more generally. Talks, concerts, lectures, film screenings, a gourmet dinner and other activities organised in parallel with a display of photographs by Bernard Plossu and works by painters and photographers from the *Neue Pinakothek* in Munich will shed fresh light on these artists, Rome and its power to inspire.

> The *Plossu - Granet, Italia discreta* continues until 28 August.

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ROOM GUIDE

ALL ART LEADS TO ROME...

The *Neue Pinakothek* in Munich, a major museum in the southern capital of Germany, with one of the world's largest holdings of 19th-century art, closed for general renovation early in 2019. The *Neue Pinakothek* and the Musée Granet have taken this opportunity to organise an exhibition on German artists working in Rome during the 19th century. An exceptional loan of some thirty works from the *Neue Pinakothek* is presented in a unique dialogue with works by Aix-born painter François-Marius Granet. The project was initiated by the Centre Franco-Allemand de Provence, which continues to support the show.

Most of the paintings loaned by the *Neue Pinakothek* come from the collection of its founder, King Ludwig I of Bavaria (Strasbourg 1786 – Nice 1868).

Ludwig was a friend to numerous artists and the owner of the Villa Malta on Pincio Hill, where he stayed on his visits to Rome.

At this time, Italy, and Rome in particular, was an attractive, even essential destination for German artists in the early 19th century.

After the Napoleonic Wars and the reorganisation of the German and Austrian states, many artists followed in the footsteps of Goethe and travelled to Rome. They spent weeks or months in the city, and several even settled there permanently, including Franz Ludwig Catel, Johann Christian Reinhard and Joseph Anton Koch, who became an integral part of the artistic scene.

In Rome, they met other artists but also patrons from different countries and became part of an art market much larger than anywhere in Germany - a country then divided along political and economic lines.

Divided into four parts, this exhibition reveals the wealth and diversity of the styles and sources of inspiration for painters in this period.



Wilhelm von Kaulbach

German Artists in Rome, circa 1848

Oil on canvas, 81.8 x 168.8 cm

Neue Pinakothek, Munich

© Bayerische Staatsgemaldesammlungen, Munich [Photo: Nicole Wilhelms]

INTRODUCTION

In the early 19th century, Rome was one of the world's leading artistic centres, as it had been in the age of Caravaggio, from 1600 to 1625. It brought together painters from northern and southern Italy, Spain and France [Jacques-Louis David, Germain Drouais and François-Marius Granet], Switzerland [Léopold Robert], Flanders, Wallonia and Germany [Angelika Kauffmann], Denmark [Bertel Thorvaldsen] and other countries.

A number of innovative artistic movements emerged from this melting pot, along with a fresh approach to traditional pictorial genres, including landscape painting.

This exhibition at the Musée Granet explores the early years of this creative renewal and sheds light on the cultural vitality of the city in the first decades of the 19th century.

Among the French artists arriving in Rome at this time were several who, following the creation of the Prize for Historic Landscape by the French Academy in 1817, earned a reputation as landscape painters.

François-Marius Granet settled in the city in 1802, where he met Achille Etna Michallon and several other winners of the historic landscape prize residing at the French Academy in Rome, including Léon Cogniet in 1817. Other French painters joined them in the 1820s, such as Jean-Baptiste Camille Corot, who arrived in Rome in 1825.

The German landscape school, which included the painters Johan Christian Rienhart, Joseph Anton Koch, Georg Dillis and Franz Ludwig Catel, gravitated around the Villa Malta on via Sistina, owned by Ludwig I of Bavaria. Although the group was only in the initial stages of its development, Rome was crucial to the emergence of its new aesthetic.

German artists formed another fraternity - the Nazarenes, a movement centred around Johann Friedrich Overbeck in San Isidoro monastery on Pincio Hill.

They adopted an ascetic way of life, wore their hair long in imitation of Christ, and sought to restore religious authenticity to painting in a way comparable to the artists of the Early Gothic period.

Domenico Quaglio
View of Villa Malta in Rome, 1830

Oil on canvas, 62.2 x 82 cm.

Neue Pinakothek, Munich

© Bayerische Staatsgemaldesammlungen, Munich [Photo: Sibylle Forster]

Johann Wilhelm Schirmer
The Temple of Vesta in Tivoli, 1840,

oil on canvas, 31.4 x 39.3 cm Neue Pinakothek, Munich

© Bayerische Staatsgemaldesammlungen, Munich [Photo: Nicole Wilhelm]





FROM NEOCLASSICISM TO THE ORIGINS OF ROMANTICISM

Classical aesthetic theories had long relegated landscape to a purely decorative role in pictorial and literary works, and it occupied a subordinate position in an artistic system dominated by history painting. According to the philosopher Lessing, the landscape painting “imitates beauties possessed of no ideal [...] genius having little or no part in their compositions.”

Although lacking in legitimacy on moral, religious or scholarly grounds, the landscape could still have a documentary purpose. Sulzer, writing in his 1771 work *General Theory of the Fine Arts*, recommended the collection of landscape paintings as a way of travelling to more distant lands without ever having to leave your room.

At a time when taste was a social exercise, in the 18th century, landscapes were particularly sought after in Germany and France.

“We commission landscapes like we read travellers’ tales,” wrote Schlegel in 1805, a habit practiced by Goethe, who took the painter Christoph Heinrich Kniep with him on his journey to Naples and Sicily in 1787.

When Johann Christian Reinhart painted *Landscape with Shepherd and Goats* in 1824, he populated it with characters from idealised landscapes typical of much earlier works by Claude Lorrain and Nicolas Poussin. It recomposes nature as a decor, centred around a lake, at the foot of a mountainous backdrop, and surrounded by large trees, creating a reconstructed environment containing a pastoral scene and buildings.

Stormy Landscape with Mountain Lake and Waterfall, a later painting [1831] by the same artist, is a forceful rendition of the natural elements with a sensibility that points to the early roots of Romanticism. These representations do not require us to perceive the landscape directly; a learned audience would have looked at them with an educated eye, as they might a historical work or travel narrative.

The use of these paradigmatic styles nonetheless rapidly led to the formation of a German school of landscape painting with

a strong ideological bent. Whereas *Naturgefühl* emerged as a literary concept in critical studies in the 1820s and 1830s, landscape painting developed a distinctively national flavour. In Rome, the work of a group of artists gravitating around Reinhart and Koch laid the foundations of a specifically German aesthetic, *Landschaftmalerei* [landscape painting].

As early as the late 18th century, Ferdinand Kobell [1740-1799] would write: “My brother and I walked in our mountains, and discovered a wealth of landscapes worthy of Poussin, Lorrain and Swanefeld. If only I had the time and money to seek out the beauties of my fatherland and to reproduce and engrave them on copper. I should like to depict the countless facets of my country’s beautiful and celebrated landscapes.”

On arriving in Rome, François-Marius Granet and his friend the Comte de Forbin, for their part, set out to discover the city: “All of ancient Rome opened up before our eyes: its temples and triumphal arches, the beautiful vaults of the Temple of Peace with its marvellous caissons. I felt as if I were no longer among the living. It was under this impression that I arrived at the Meta Sudans and the foot of the Colosseum, without uttering a word. We wandered around these monuments as if they were shadows fallen from the sky,” he wrote in his *Memoirs*.

Naturally, Granet made multiple studies of the Colosseum in wash, watercolour and oil: “I found this monument so beautiful with its remarkable shape and its ruins concealed beneath the undergrowth, and it looked so enchanting under the sky.”

During his stay, he was equally fascinated and inspired by the countryside and landscape around Rome, of which he produced multiple views and landscapes.

Left page:
François-Marius Granet
Poplar Trees Seen Under an Arcade of the Colosseum.
Oil on paper mounted on canvas, 18.8 x 11.5 cm
Musée Granet, Aix-en-Provence
Photo Claude Almodovar © musée Granet, ville d’Aix-en-Provence



Joseph Anton Koch
Winegrowers' Festival Near Olevano, 1812
Oil on oak, 46.7 x 58.3 cm.
Neue Pinakothek, Munich
© Bayerische Staatsgemaldesammlungen, Neue Pinakothek / Wittelsbacher Ausgleichsfonds



Johann Christian Reinhart
Landscape with Shepherd and Goats, 1824
Oil on canvas, 46 x 59.8 cm.
Neue Pinakothek, Munich
© Bayerische Staatsgemaldesammlungen, Neue Pinakothek / Wittelsbacher Ausgleichsfonds

THE NAZARENES

A group of German artists around Johann Friedrich Overbeck in the monastery of San Isidoro on Pincio Hill formed a fraternity - the Nazarene movement. They adopted an ascetic way of life, wore their hair long in imitation of Christ, and sought to restore religious authenticity to painting in a way comparable to the artists of the Early Gothic period.

The Nazarene movement was a reaction against the Classicism of Winckelmann and the academic teachings of the Academy of Vienna. Led by Friedrich Overbeck and his friend Franz Pforr, the Nazarene painters, who arrived in Rome in 1810, drew inspiration from Raphael and the "Primitives" and developed a new form of religious painting. Modelling themselves on Fra Angelico, they aspired to reconcile the ideal and the real and to express pure feelings. They also sought to capture the beauty and harmony of nature.

Their mysticism was tinged with national fervour at a time when Germany, then divided into separate political entities, was seeking a common heritage.

Perhaps Granet, then living in Rome, was touched by the ideals of this community and its interest in Giotto and Cimabue.



Friedrich Overbeck

Mary and Elisabeth with Jesus and Saint John the Baptist, 1825 - oil on canvas, 146.4 x 101.7 cm

Neue Pinakothek, Munich © Bayerische Staatsgemäldesammlungen, Neue Pinakothek / Wittelsbacher Ausgleichsfonds

Right page:

August Riedel, *Felice Berardi from Albano*, 1842 - Oil on canvas, 75.2 x 61.2 cm

Neue Pinakothek, Munich © Bayerische Staatsgemäldesammlungen, Munich



GENRE SCENES

Another major trend in landscape painting besides Classicism, and still strong in the early 19th century, stemmed from the Nordic Bambochade movement, named after the 17th-century Dutch painter Pieter van Laer, called Bamboccio, who pioneered the genre. These paintings feature humble low-life scenes set in Italianate landscapes. *The Trattoria by the Porta San Sebastiano* by Heinrich Bürkel reveals

the continued success of these paintings with their meticulously observed scenes from everyday life set in clear and transparent landscapes.



Theodor Leopold Weller
The Return of the Italian Peasants, 1831
Oil on canvas, 83.5 x 114.5 cm.
Neue Pinakothek, Munich © Bayerische Staatsgemäldesammlungen, Neue Pinakothek / Wittelsbacher Ausgleichsfonds



Heinrich Bürkel
Trattoria by the Porta San Sebastiano Outside Rome, circa 1830-1832
Oil on papier collé, 41 x 59.5 cm.
Neue Pinakothek, Munich
© Bayerische Staatsgemäldesammlungen, Neue Pinakothek

PIONEERS OF REALISM

The return to Classicist and Dutch models was criticised by Carl Grass, a classically inspired landscape artist who, from 1809, painted a bleak portrait of contemporary landscape production, which he believed had become bogged down in the reproduction Dutch and especially Italian models influenced by Lorrain and Poussin, a confusion of styles and a preference for producing large numbers of works rather than a smaller body of quality masterpieces.

One path to renewal seems to have been study in nature, practiced since the 17th century but, under the impetus of Pierre Henri de Valenciennes, very much in favour in the early 19th century. His work, *Elements of Practical Perspective for Artists* [Paris, 1800], in which he recommends the constant and reasoned study of nature, was the most read and copied landscape manual of its time.

Civitella by Ernst Willers and *Roman Countryside Landscape* by Caesar Metz attest to a new and closer study of nature, both in the quality of light and the dramatic effects of the sky. They reflect a shift towards open-air studies in painting, which allowed for a more spontaneous approach and made the landscape a subject in itself. Already in 1795, Chateaubriand remarked that “studio studies, copies of copies, will never replace work from nature.”

The close observation of nature and the search for a distinctive national style led to the emergence of a German school of landscape painting, of which **Caspar David Friedrich** was one of the most enthusiastic supporters.

Granet took his landscape studies in a different direction. His oil paintings are an early intimation of Modernism. The work he produced in Rome also includes numerous depictions of prisons, catacombs and caves. This “underground” genre established his reputation and took him on a different path to his friends, most of whom were landscape painters, and he cut a relatively unusual figure among the artists of his generation in Rome between 1800 and 1830. His interest in interior spaces is echoed in the *Memoirs from Beyond the Grave*, which Chateaubriand began to write around the same time [from 1809].

For **Granet**, the historical dimension of a place or the setting of an Antique subject in a landscape was less important than the revelatory play of light on Christian landmarks, generally dating from the religion’s early years.

In *Interior of the Underground Church of San Martino ai Monti in Rome*, shafts of natural light shine through high windows, bathing a shrouded body in a mysterious half-light.



Caesar Metz
Landscape in the Roman Countryside, circa 1850-1860
 Oil on canvas, 45.3 x 77.8 cm.
 Neue Pinakothek, Munich © Bayerische Staatsgemäldesammlungen, Neue Pinakothek



Ernst Willers
Civitella, 1852
 Oil on paper, 38.7 x 55.4 cm
 Neue Pinakothek, Munich © Bayerische Staatsgemäldesammlungen, Neue Pinakothek



François-Marius Granet
Interior of the Underground Church of San Martino ai Monti in Rome, 1802
 Oil on canvas, 126 x 159.5 cm.
 Musée Fabre, Montpellier - Photo Frédéric Jaulmes

THE EXHIBITION CONTINUES ON THE FIRST FLOOR WITH A DISPLAY OF THE FIRST PHOTOGRAPHS TAKEN OF ICONIC SITES IN AND AROUND ROME IN THE 19TH CENTURY, PRESENTED ALONGSIDE WORKS ON PAPER BY FRANCOIS-MARIUS GRANET.

Since 2014, the Neue Pinakothek has been home to the **Dietmar Siegert** collection of more than 10,000 photographs taken in Italy in the 19th century and acquired by the Munich-based filmmaker Dietmar Siegert from the 1970s.

The exhibition at the Musée Granet will present a selection of eighty of these photographs, taken in and around Rome between the 1850s and 1870s, in dialogue with a selection of thirty graphic works, sketches in oil and drawings, by François-Marius Granet, produced half a century earlier, and conserved by the Musée Granet.

Like painting, photography from the 1840s flourished in Rome, which attracted a new generation of artists, who discovered and experimented with this ground-breaking medium. These photographers, French and British, and some Rome-based painters who turned to photography, formed the “scuola romana di fotografia.”

Grouped by iconic sites in and around the city, the exhibition sheds light on the work of a dozen or so photographers and their many ways of seeing the same place or subject, including Rome’s celebrated squares, the Villa Medici, the Quirinal, the Roman Forum, the Colosseum, the Arch of Titus, views over the Tiber and landscapes, the Vatican, arches, porches and courtyards, monasteries, Tivoli and scenes from everyday life, live models and studies of plants and nature.

The washes and watercolours by **Granet** of the same sites provide a counterpoint to these works. From the 1850s, the English painter **James Anderson** (1813-1877) and the Scottish artist **Robert MacPherson** (1815-1872) mastered architectural and landscape photography, achieving artistic and technically highly sophisticated shots.

The Italian **Giacomo Caneva** (1813-1865) was the most versatile of Rome’s photographers. He produced subtle landscape and architectural studies as well as genre and model photography. His rare prints on salted paper are among the most precious examples of early Italian photography in existence.

Francesco Adriano de Bonis (?-?) photographed the squares and streets of Rome from an unusual and often remarkable perspective, resulting in a surprising modern body of photographic work.

WHO IS DIETMAR SIEGERT?

The Munich-based collector Dietmar Siegert was a film producer. As the production director on the film *Ludwig II* by Luchino Visconti, he began working with historical photographic sources for his film sets.

This marked the start of his love affair with 19th-century photography and Italian photographic series which he indulged on his frequent visits to Italy.

His world-renowned collection of photographs taken in Italy has been presented in numerous European museums, including the Musée d’Orsay in 2009 for the exhibition *See Italy and Die. Photography and Painting in 19th-Century Italy*.



Gioacchino Altobelli,
Moneychanger arches (Acro degli Argentari) on the Forum Boarium, circa 1860-1865,
Albumin paper, 18.7 x 25.9 cm
Dietmar Siegert collection, Neue Pinakothek, Munich



Tommaso Cuccioni
Roman Forum and Temple of Saturn, circa 1855-1860
Albumin paper, 31.8 x 46 cm
Dietmar Siegert collection, Neue Pinakothek, Munich



François-Marius Granet,
Veduta delle Villa Medici pressa dal convento della Trinità dei Monti
 [View of the Villa Medici from the Convent of the Trinità dei Monti]
 Brown wash, graphite, 20.1 x 27.2 cm.
 Musée Granet, Aix-en-Provence
 Photo Claude Almodovar © musée Granet, ville d'Aix-en-Provence



James Anderson
View from the Trinità dei Monti of the Villa Medici, circa 1852
 Salted paper, 17.8 x 24.4 cm
 Dietmar Siegert Collection, Neue Pinakothek, Munich



François-Marius Granet
View from My Window in Rome Via di San Nicola di Tarentino
 Watercolour, graphite, 19.3 x 14.4 cm, Musée Granet Aix-en-Provence
 Photo Claude Almodovar © musée Granet, ville d'Aix-en-Provence



Adriano de Bonis
Courtyard of a Residential House, circa 1855
 Salted paper, 24.1 x 18.4 cm
 Dietmar Siegert Collection, Neue Pinakothek, Munich



Photo Neue Pinakothek, Munich



THE *NEUE PINAKOTHEK* - MUNICH

The *Neue Pinakothek* is the national museum of 19th-century painting and sculpture in Munich.

It was founded in 1853 by King Ludwig I of Bavaria to house his personal collection of contemporary paintings. The original building by August von Voit and Friedrich von Gartner was destroyed in 1944 and replaced by the existing museum by architect Alexander von Branca, which opened in 1981.

The galleries are mostly devoted to Western artworks from the 18th and 19th centuries, primarily by German, French and British artists. The museum reached a major turning point in 1911 when the new director, Hugo von Tschudi, began acquiring paintings by French Impressionists and Modern artists, which are among the key works in the collection today.

The *Neue Pinakothek* forms a vast museum complex with the *Alte Pinakothek*, which opened in 1836 [13th to 18th century], and the *Pinakothek der Moderne* [20th and 21st centuries].

The *Neue Pinakothek* holds some four thousand works, and its mission is to conserve and study this artistic heritage, organise exhibitions and visitor programmes, and publish catalogues. Before closing for renovation in 2018, it presented some four hundred paintings and fifty sculptures.

Although the exhibition at the Musée Granet focuses on its collections of German paintings from Neoclassicism in Rome to the Nazarene movement, the *Neue Pinakothek* spans the whole of German painting up to Art Nouveau in the early 20th century.

Its collections of French paintings include a particularly large number of Impressionist and post-Impressionist works, including paintings by Manet [*Luncheon in the Studio*, 1868; *The Boats*, 1874]. Monet [*Bridge over the Seine at Argenteuil*, 1874]. Renoir [*Portrait of a Young Woman*, 1876; *Garden in Montmartre with View of the Sacré Cœur under Construction*, 1896]. Cézanne [*The Cutting*, circa 1870; *Still Life on a Chest of Drawers*, circa 1883], Gauguin [*The Birth or Te tamari no atua*, 1896], and Van Gogh [*The Weaver*, 1884; *Sunflowers*, 1888; *Orchard in Bloom with View of Arles*, 1889].

The *Neue Pinakothek* gallery will be closed for renovation for several years. A selection of 19th-century masterworks is currently on display on the ground floor of the *Alte Pinakothek*. Administrative and operational modifications are being made to the building to reflect its changing role, including the addition of cultural outreach spaces and more advanced technical facilities. The renovation works aim to put the *Neue Pinakothek* back at the centre of the painting collections of the State of Bavaria.

VISITING THE EXHIBITION

GUIDED TOURS

In French (1 hour)

Tuesday to Sunday, 11am and 2.30pm

Saturday 11 and Sunday 12 June (opening weekend)

at 10.30am, 11.30am, 2.30pm, 3.30pm, and Sunday at 4.30pm;

Saturday 17 and Sunday 18 September (Heritage Days)

at 10.30am, 11.30am, 2.30pm, 3.30pm and 4.30pm.

Price: admission fee + €4

In English (1 hour)

At 4pm on Saturdays 2 July, 6 August and 3 September.

Price: entrance fee + 4 €

AUDIO TOUR

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

Five descriptive tours are available for visitors with visual impairments.

Hire: €3

TOURS FOR PEOPLE WITH DISABILITIES

By reservation only:

04 42 52 87 97 or 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.

TOURS FOR PEOPLE WITH VISUAL IMPAIRMENTS

Descriptive and tactile tour of the exhibition for adults (90 minutes)

Roman landscapes

Saturday 2 July, 10.30am-midday.

Price: admission fee + €4

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

CHILDREN GAMES BOOKLET

A fun way to explore the exhibition.

Suitable for children aged 6 and over.

Please ask for your booklet at the museum reception.

WORKSHOPS 6-10 YEARS

Exploring the exhibition

From 10.30am-midday, 7, 8, 15, 21, 22, 28, 29 July, 10 September and 1 October.

Rate: €5 per workshop.

EVENTS

Learn more about the events held as part of the exhibition, including the opening weekend, films, music and food, at museegranet-aixenprovence.fr



Photo musée Granet, Aix-en-Provence

NEXT EXHIBITION

DAVID HOCKNEY

COLLECTION OF THE TATE GALLERY IN LONDON

28 JANUARY - 28 MAY 2023

David Hockney is one of the world's most influential and popular artists. Born in Bradford, England, in 1937, he studied at the Bradford School of Art and the Royal College of Art in London before producing some of the most famous artworks of the past six decades. Since holding his first retrospective exhibition at the Whitechapel Art Gallery in London in 1970 at the age of just 33, the artist has caught the imagination of both art critics and the wider public.

Drawing his inspiration from a wide variety of sources, including popular and modern imagery and works by old masters and more recent artists, David Hockney explores classic genres such as still lifes, portraits and landscapes, with a particular focus on representation and perspective. His bold, avant-garde vision challenges the way we see the world and our response to it.

His work also brings to light the many possibilities opened by the traditional fields of painting, engraving and drawing, along with his more recent use of photography and digital technology.

The works presented in this exhibition, which span his entire output from the mid-1950s to the present day, are mainly on loan from the Tate Gallery in London. They shed light on David Hockney's unique career and explore the many ways in which he reflects on nature and our surroundings, and representation, from his promising student work to the masterpieces that have earned him a reputation as one of the world's greatest artists.



David Hockney

In the Studio, December 2017.

Printed photographic drawing on seven sheets of paper, 278 x 760 cm

Tate: Presented by the artist 2018, © David Hockney assisted by Jonathan Wilkinson



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 collection is also on display.

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 (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.

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.

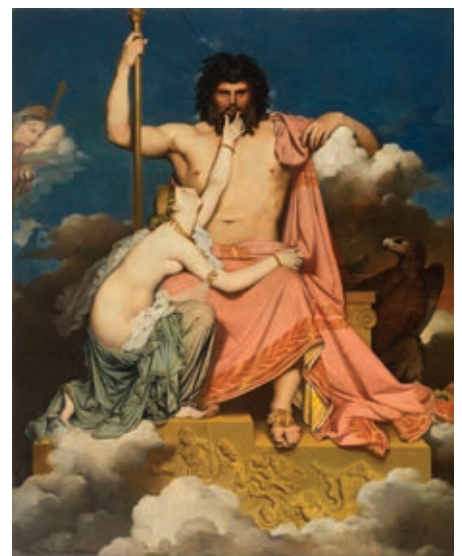


Paul Cézanne

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 XX^E, JEAN PLANQUE COLLECTION

LONG-TERM LOAN FROM THE JEAN AND SUZANNE PLANQUE FOUNDATION

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.

To display as much of this magnificent collection as possible (nearly 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. 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 renovation underlined the commitment of the Communauté du Pays d'Aix, in partnership with the City of Aix-en-Provence, to providing the Musée Granet with new exhibition spaces worthy of the masterpieces entrusted to it. This project 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.

THE MUSEUM AT A GLANCE

KEY FIGURES
13 000 WORKS
6400 M²

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

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 : two exhibitions "Futuréalismes" and "Collection Planque, l'exemple de Cézanne"
- 2012 : three exhibitions "Philippe Favier, Corpuscules", "Chefs d'œuvre de la collection 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 : exhibitions "Aix antique, une cité en Gaule du Sud", "American icons: masterworks from SFMoMA and the Fisher collection"
- 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"



MUSÉE GRANET
AIX-EN-PROVENCE

USEFUL INFORMATION

VIA ROMA

PAINTERS AND PHOTOGRAPHERS FROM THE NEUE PINAKOTHEK - MUNICH
11 JUNE – 2 OCTOBER 2022

OPENING TIMES

Tuesday to Sunday, midday to 6pm.
Closed Mondays.

ADMISSION FEES

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

Full admission: €8

Reduced admission: €6, apprentices up to 25 years old, people with disabilities and their carer, group purchases (minimum 15 tickets), 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, members of the Amis du musée Granet, subscribers to the musée Granet, members of the Maison des artistes, 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 and at museegranet-aixenprovence.fr.
From the Office de tourisme d'Aix-en-Provence.

GROUPS

From 25 paid admissions, guide included.

By reservation only on 04 42 52 87 97 or
granet-reservation@mairie-enprovence.fr

- 1 hour visit with a museum guide: entrance fee/pers. + €65 (€55 for work committees).

- Visit with external museum guide (speaking rights): admission fee/pers. + hire of headphones (compulsory) €35.

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

Open from Tuesday to Sunday:

- during the Summer exhibition, 10am to 6pm
- outside the Summer exhibition, Midday to 6pm.

INFORMATION

Tel. +33 (0)4 42 52 88 32
museegranet-aixenprovence.fr

GROUP BOOKINGS

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