



MUSEE GRANET
AIX > PROVENCE

HIGHLIGHTS OF THE MUSEUM

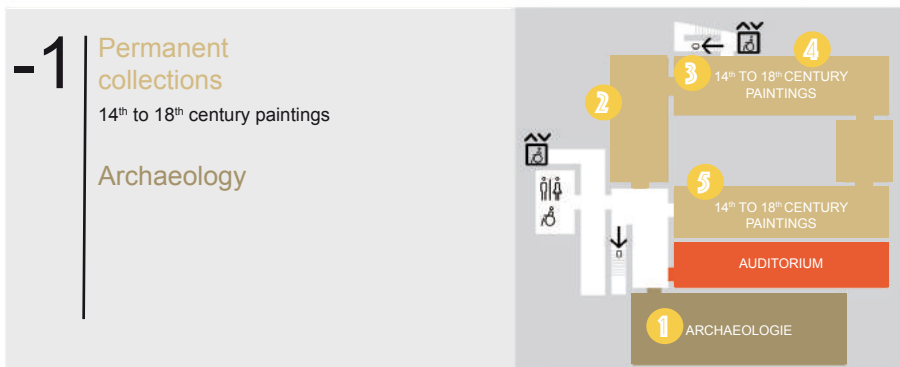
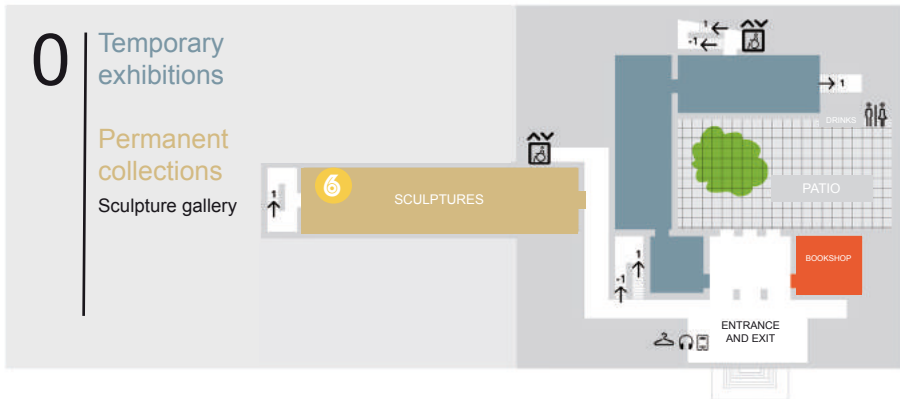
From the statues of Entremont's oppidum to Picasso's portraits, the musée Granet is pleased to offer you the opportunity to discover fifteen must-see* pieces from its collections.

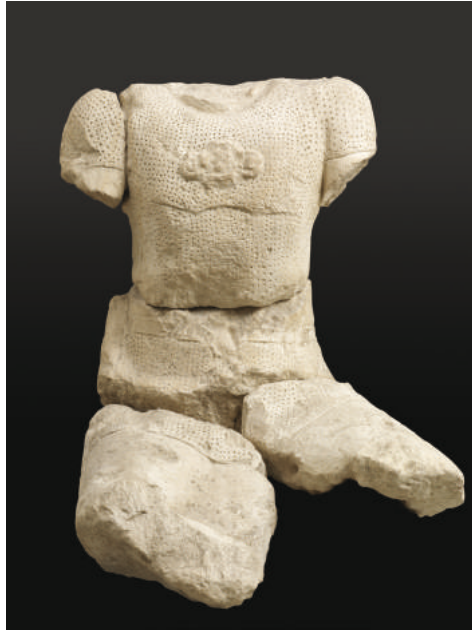
Throughout your tour, you will find these emblematic works. At each stage, a text will invite you to look at a particular aspect of the work.

**Please note: as part of a dynamic lending activity, some of the key works listed here may be loaned for exhibitions.*

MAP OF THE MUSÉE GRANET

Location of the artworks





1

Crouching Warrior of Entremont

Aix-en-Provence, 2nd-1st century BC, limestone

This sculpture depicts a Salyan warrior from the oppidum of Entremont. A victorious leader, he is carrying a sword on his right side and wearing a coat of mail, represented by the small dots on his chest. The warrior's hands probably rested on one or more decapitated heads, referring to the Gallic custom of beheading their defeated enemies, or preserving this part of their ancestors' bodies. Statues like this one were usually colored. This statuary is unique in all of Western Europe and testifies to an exceptional warlike behavior, perhaps due to the proximity of Marseille.

The Celtization of Provence began as early as the 5th century BC but the Celto-Ligurian oppidum of Entremont was not founded until the beginning of the 2nd century BC. It is located on the edge of the Puyricard plateau, north of Aix. Diggings carried out since 1817 have revealed a community of farmers and craftsmen, but the site is especially known for the discovery of an exceptional group of sculptures representing the class of 'knights' at the head of a very hierarchical society.

The Romans destroyed most of these statues at the end of their first siege in 123 BC.

14th TO 18th CENTURY PAINTINGS

Basement



2

Robert Campin ***Virgin in Glory***

c. 1440, oil on wood

This Flemish work of private devotion represents the Virgin. She's depicted as described in the text of the Bible, The Apocalypse. She overlooks St. Peter (identified by his keys), St. Augustine (holding a heart and reading) and the donor of the work, kneeling between them. The very precise landscape in the background depicts the city of Tournai he is in charge of, while the countryside refers to the artist's beloved region of Hainaut. The pioneering use of oil paint allows Campin to excel in the field of miniatures.

Here, the artistic upheaval of the Renaissance period is clearly visible: the proportions of the characters make the ordinary man the equal of the holy characters.



3

Brothers Le Nain ***The Card players***

c. 1635-1640, oil on canvas

The Brothers Le Nain not only worked together in their studios, but also sometimes made paintings together. For this reason, it is hard to attribute a piece to one of them precisely. This realistic genre scene depicts a popular theme: soldiers drinking and playing cards to unwind. The three players are sitting while a child in the background watches the scene. Inspired by Caravaggio's work, the painting highlights the opposition between the young man and his companions thanks to the contrast between light and dark colours, a technique known as *chiaroscuro*. The characters' restraint and noble attitudes are typical of French classicism.

Cézanne meditated a long time in front of this painting before he made his Card Players series from 1890 onwards.



4

Anonymous painter of the school of Fontainebleau *Venus' toilet*

16th century, oil on wood

Sixteenth's century art was marked by Fontainebleau's style, which was developed under the reign of King Francis I: at the time, this art lover gathered the best painters coming from the two great artistic centers of Europe at the time: Flanders and Italy. Although bath scenes were very common at the time, depicting naked women was forbidden by the Church. That is why the painter depicted 'goddesses' that did not exist. Here we can see Venus, the goddess of beauty and love, just out of her bath (evoked by the pitcher) being prepared by three characters that could be the three Graces.

The frame evokes Venus through the shells that recall her birth. It also alludes to her lovers: Adonis, killed by a boar in the upper left corner, and Mars, the god of war, in the upper right corner.



5

Rembrandt *Self-portrait*

17th century, oil on wood

Rembrandt worked tirelessly at self-portraiture throughout his career. At the end of his life, Rembrandt had lost almost everything and was sick, therefore painting was the only thing left to him. Indeed, here the artist is wearing the simple clothes of a painter (a blouse and a beret). This image of old age is emphasized by the thickness of the paint, technique called *impasto*, and the use of colors, which are specific to the artist.

'The layer of paint was so thick that we could lift the painting by the nose' writes Arnold Houbraken, painter and Rembrandt's contemporary biographer.



6

Jean-Pancrace Chastel
Flayed figure

c. 1770, plaster

Jean-Pancrace Chastel was a famous 18th century sculptor from Aix-en-Provence who received many orders from the council. He designed the Grain Market pediment, which depicts a river god with the goddess Cybele crowned with ramparts (of which you can see a model in one of the glass cases). He also made the eagle adorning the fountain of the Place des Prêcheurs (behind you). He also worked for private sponsors such as the Marquis de Gueidan, inventing a false medieval tomb for his so-called ancestor, who, he claimed, had fought besides Saint Louis during the Crusades (near the eagle).

An 'écorché', or flayed figure, represents the anatomical parts under a man's skin. This term comes from the 19th century academic teaching of anatomy, a crucial point for doctors and artists who aimed at understanding the human body. This piece is particularly realistic as it was moulded on a dissected dead body.

François-Marius Granet, and after him Paul Cézanne, who used to study at the Aix-en-Provence drawing school, which at that time was in the museum, worked from this 'écorché' intended for the apprenticeship of young artists.



7

Jean-Auguste-Dominique Ingres *Portrait of Granet*

1806, oil on canvas

In this Romantic painting, Ingres represented the Aix-based painter François-Marius Granet holding his sketchbook. Showing his taste for painting from nature, the artist posed in front of a view of Rome, where he stayed between 1802 and 1824. This painting is as much a masterpiece as a moving testimony of a sincere friendship between two painters. With it, Ingres reveals himself as one of the great portraitists of the early 19th century while Granet is immortalized as a landscape painter.

In the background, we can see The Quirinal, the prestigious palace of the Italian capital.



8

Jean-Auguste-Dominique Ingres *Jupiter and Thetis*

1811, oil on canvas

For his last sending from Rome in 1811, Ingres chose to deliver his interpretation of a scene from *The Iliad*. The seductive nymph Thetis begs Jupiter, the king of gods, to protect her son Achilles. The artist did not observe the morphological proportions and even made these expressive distortions his trademark. Thetis' face looks like a fish head and her back is twisted like a snake, which reminds us that she is a marine deity. Ingres played here on the male/female opposition to emphasize the drama of the scene occurring in front of Juno, Jupiter's jealous wife.

Cézanne, then Picasso were both fascinated by the monstrosity of the characters.



9

Paul Cézanne
View of the Jas de Bouffan

c. 1875-1876, oil on canvas

In 1874, as a result of the Impressionist exhibition (which was highly criticized and did not lead to any sales), Cézanne settled permanently in Aix. For the past fifteen years, during his frequent trips to and from Paris, he had had his studio at *Le Jas de Bouffan*, an 18th century mansion surrounded by a fifteen-hectares rural domain near Aix city center, which had been purchased by his father in 1859. After painter Camille Pissaro taught him how to paint facing the landscape in Auvers-sur-Oise, Aix and its surroundings became a place of research, experimentation and learning for Cézanne, who from then on painted in the open air, outside the studio.

The specificity of this new type of painting is that the artist treats the landscape, not as a simple setting for a history painting, for example, as had been done mainly until then, but as a pictorial theme in its own right, a subject in it. The Cézanian pictorial stroke, compact and tight, arranged in parallel diagonals, reflects the slowness of a thoughtful and meditated work. It structures the composition and reinforces its balance.

This painting, realized around 1875, reflects the transition period between Cézanne's so-called 'impressionist' period and his more personal period of maturity in the 1880's, that of the painter's 'constructive' painting.



10

Alberto Giacometti
Woman of Venice III

1956, bronze

As the female counterpart to the emblematic *Walking Man*, this sculpture combines the characteristics of Giacometti's sculpted work: the stretching of the human figure, the detail of the eyes and the visible work of the material. Like him, she does not represent a specific person, but she is a universal image of women. For Giacometti, men must be in motion while women remain motionless, hence the static appearance of this work. This figure rises from an imposing pedestal because for the artist it is more than a base: it is the space in which the statue can exist.

Woman of Venice owes its name to the Venice Biennale. Six plaster casts from the same series were exhibited there for the first time in 1956.



11

Nicolas de Staël
The Football Players

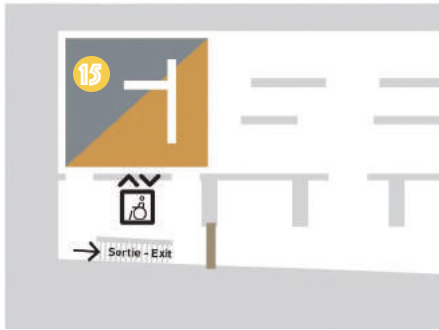
1952, oil on canvas

Fascinated by the first evening football match played at the Parc des Princes in Paris in 1952, Nicolas de Staël realised a series of twenty four paintings, including this one, right afterwards. In this painting, he details the movements of the players, articulating the shapes by rough *impastos* and the spread of paint with a palette-knife. The battle for shapes on the canvas echoes the players' fight on the pitch. *The Football Players* represent a turning point in the painter's career because they mark his return to a suggested figuration after a predilection for non-figurative painting.

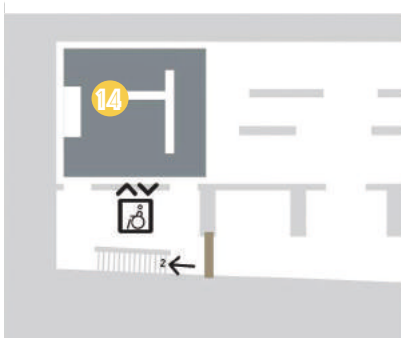
'I chose to take a serious interest in material in motion' wrote Nicolas de Staël in 1951 to his sister Olga.

GRANET 20th

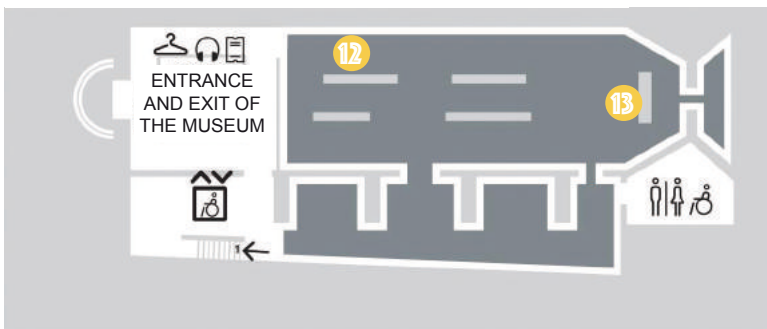
Location of the artworks



2 2nd floor
Permanent collections
or
Jean Planque's collection



1 1st floor
Permanent collections
Jean Planque's collection



0 Ground floor
Permanent collections
Jean Planque's collection



12

Claude Monet
Leicester Square

1901, oil on canvas

This painting is the last in a series of three 'pochades' made by Monet while he was staying at the Savoy Hotel in London. As he became sick and tired, the painter was no longer able to go out to draw Leicester Square lit by night-lights. Seen here from an overhanging window, the place becomes a confused magma of daring and colorful strokes, delimiting no space and determining no shapes since they are only used to express the vibration of light. Though difficult to read, verging on abstraction, it is a beautiful demonstration of Monet's modernity.

Michel Monet gave this painting to Jean Planque as a thank you for helping him realise the importance of his father's late painting.



13

Pablo Picasso
Woman With Cat Sitting in a Chair

1964, oil on canvas

This painting is part of a series realised when Picasso was living in the farmhouse Notre-Dame de Vie in Mougins. The Spanish painter represented his second wife Jacqueline Roque. Jean Planque compared this hieratic and dark figure to the Parque, the goddess who cuts the thread of life. However, this hieratic and dark portrait is somehow humorous: the small cat in the hands of the model is also represented through the 'scratches' on the model's right arm and the hair of the brush disseminated in the grey color. One day, the artist found a cat in his garden, and from then on it was a feature of his work until it disappeared. For Pablo Picasso, painting is a 'barometer' of his life: his work echoes everything that happens to him.

Because of its power, this artwork was one of Jean Planque's favorite paintings. But he was so afraid of it that sometimes he turned it against the wall.



14

Jean Planque
Sainte-Victoire by Night

c. 1951, oil on canvas

Jean Planque was not only a passionate collector, but also a painter. He was influenced from the very beginning by Cézanne, having accidentally discovered one of his still-life paintings during his youth in Switzerland. Between 1949 and 1951, he settled at the bottom of the mountain Sainte-Victoire to 'remake Cézanne at source'. In this magical and austere place, he confronts the difficulty of painting. Here he breaks free from the Master of Aix who has never represented his beloved mountain Sainte-Victoire by night.

Planque managed to acquire two late watercolors by Cézanne for his collection. Prodigious by their economy of means and verging on abstraction, they represent the landscapes near Aix-en-Provence.



15

Jean Dubuffet
Opéra Bobèche

1963, oil on canvas

This painting belongs to one of the most famous creation cycles of the painter: 'Hourloupe' (neologism combining French words 'hurler', 'hululer', or 'loup'). One day, while he was on the phone, the artist let his ballpoint pen run on paper. Thus, he created semi-automatic drawings with red and blue hatchings. Then, he fashioned a whole series of works in this style. Here we are in front of a composition in which faces and animals tangle up like a puzzle. The undulating space remind us of the influence of jazz music in the work of Dubuffet, who wanted to promote a spontaneous and unpretentious art.

To explain his work, Dubuffet used to say: 'I am at the limit between doodling and little miracle'.

Thank you for your visit,
we hope to see you
soon !



MUSÉE GRANET

Place Saint Jean de Malte, 13100 Aix-en-Provence.

> Access for persons with reduced mobility, 18 rue Roux Alphéran.

GRANET 20° SITE

Chapel of the White Penitents, place Jean Boyer
(top of rue Maréchal-Joffre), 13100 Aix-en-Provence.

INFORMATIONS

Tel. : +33 (0)4 42 52 88 32

www.museegranet-aixenprovence.fr



ACCESS AND OPENING

(Granet 20° site included)

The museum opens from Tuesday to Sunday

> From 12 pm to 6 pm off the summer exhibitions period.

> From 10 am to 6 pm during the summer exhibition period.

Maps of the museum : © Camargo

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