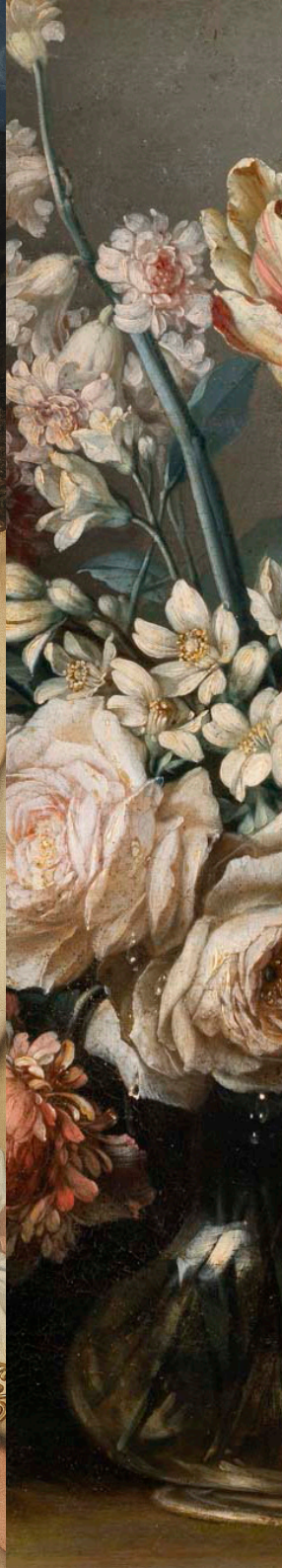


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MUSÉE GRANET
AIX-EN-PROVENCE

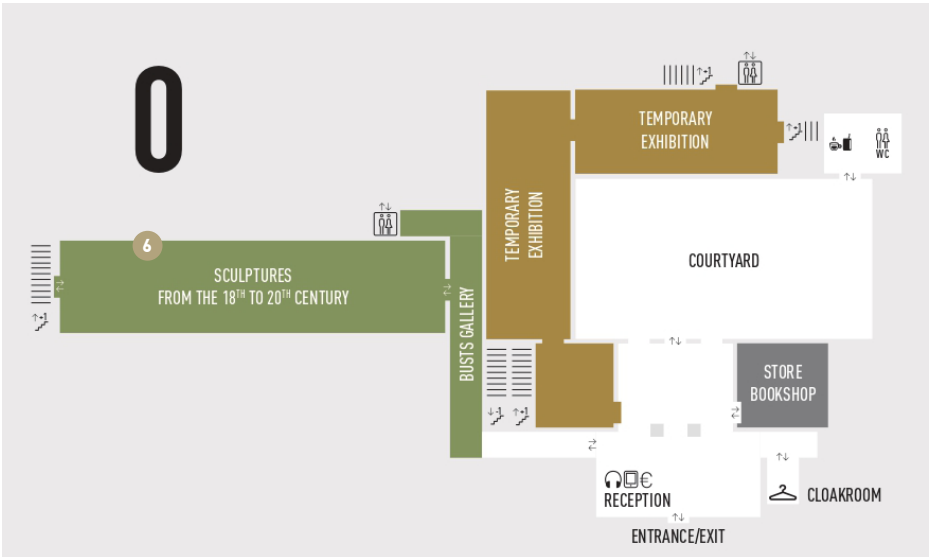
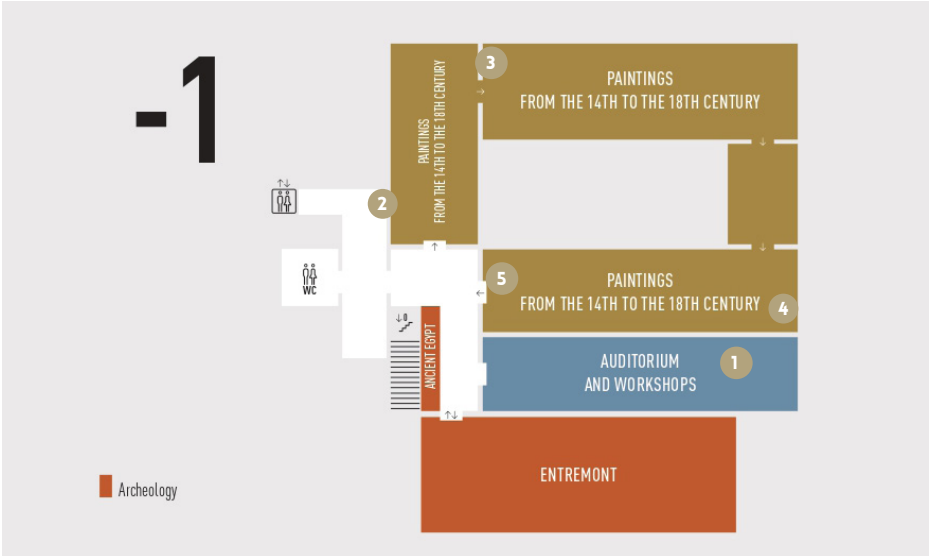


**M A P
OF THE
MUSEUM**

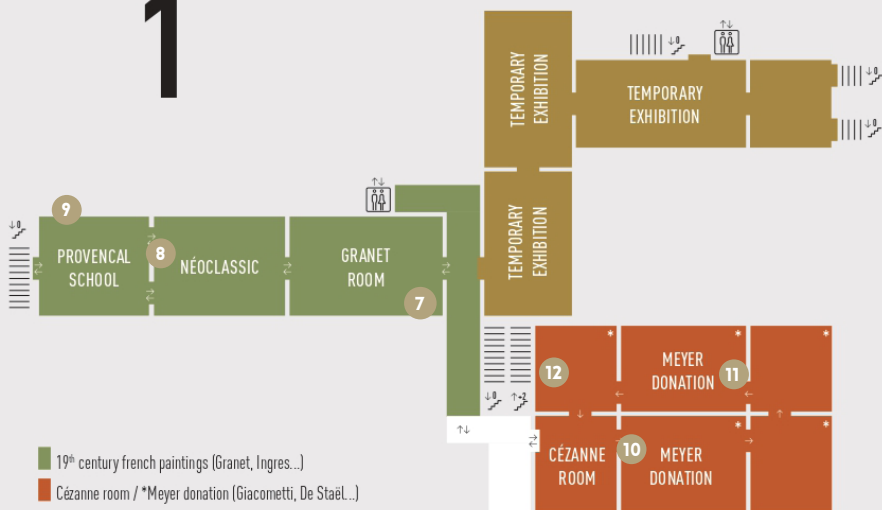


**HIGHLIGHTS FROM
THE COLLECTION**

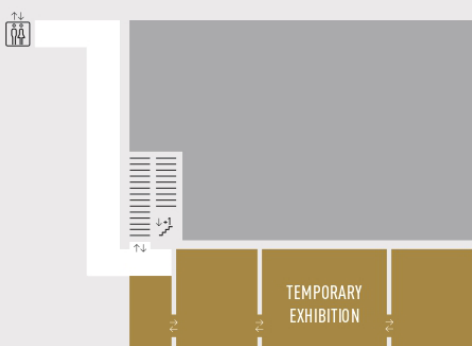
THIS GUIDE FEATURES KEY WORKS FROM THE MUSÉE GRANET'S COLLECTION, FROM STATUES FOUND IN THE *oppidum* of ENTREMONT TO PORTRAITS BY PICASSO. AS YOU WALK THROUGH THE GALLERIES, IT WILL HELP YOU LEARN MORE ABOUT THESE WORKS AND GAIN A BETTER UNDERSTANDING OF THE MUSEUM'S COLLECTION.



1



2



TEMPORARY EXHIBITION
Accessible level depending on programming

Please note: Since the museum regularly loans parts of its collection to outside exhibitions, some of the works mentioned in this guide may not be on display.

MUSÉE GRANET

ABOUT THE MUSEUM

Opened in 1838 in the former priory of the Knights of Malta, the Musée Granet is managed by the City of Aix-en-Provence and is a “Musée de France” – a museum officially accredited by the French government. Its display of some 750 paintings and sculptures spans several centuries of artistic creation from Antiquity to the masterworks of modern and contemporary art in a 4,500 sq.m. space.

Most of the works in the museum's 13,000-strong collection were bequeathed or donated by local collectors from the 17th century to the present day. Until 1970, the museum also ran a free drawing school, later an art school, where many young people from the surrounding area learned to draw, paint and sculpt; some, like Paul Cézanne, became famous artists.

The *Musée d'Aix* was renamed after the painter François-Marius Granet, one of its leading donors, to mark the centenary of his death in 1949.



ARCHAEOLOGY | ANCIENT EGYPT

LEVEL -1

In the early 19th century, discoveries in Egypt led many eager collectors to purchase Egyptian items as exotic and original additions to their cabinets of curiosities.

François Sallier, mayor of Aix-en-Provence from 1802 to 1806, owned a set of papyri so remarkable the Egyptologist Jean-François Champollion, who played a major role in the decipherment of Egyptian hieroglyphs, visited Aix to study them on several occasions. Since many of these items were bequeathed or donated to the museum, its Ancient Egyptian collection is precious for the quality and rarity of its artefacts.

This section of the museum and its regularly changing exhibits presents objects from ancient tombs and temples, helping shed light on the lives, rites and beliefs of Ancient Egypt.



ARCHAEOLOGY | ENTREMONT

LEVEL -1

1

SEATED WARRIOR

2ND-1ST CENTURY BCE | LIMESTONE

The *Musée Granet* has several archaeological artefacts from the Celto-Ligurian site of Entremont. A fortified settlement or *oppidum* north of Aix-en-Provence, it was occupied by the Salyen tribe from 180 to 123 BCE. Local craftwork and imported objects excavated since 1946 shed light on life in this period. A chance find in 1943 also led to the discovery of a remarkable set of sculptures of a victorious warrior elite, including the seated warrior.

A victorious chief, he wears a sword on his right side and chainmail represented by small hollow points; the torso would have been decorated in different colours and his hands would have rested on one or more severed heads.

Gallic tribes customarily removed the heads of defeated enemies and preserved those of their ancestors.

The statues of the Entremont warriors were polychrome, painted with bright and contrasting colours.



Detail from the work

PAINTINGS FROM THE 14TH TO 18TH CENTURIES

LEVEL -1

2

ROBERT CAMPIN

CIRCA 1378-1444

**MADONNA IN GLORY BETWEEN SAINT PETER AND SAINT AUGUSTINE,
VENERATED BY A PATRON**

CIRCA 1440 | OIL ON PANEL

This Flemish work is a private devotional image of the Madonna. The imagery derives from a passage in The Book of Revelation which describes a woman clothed with the sun, with a crescent moon under her feet, and holding the Infant Jesus.

She is seated above Saint Peter holding his keys; Saint Augustine holding a heart and reading; and a kneeling cleric – the work's patron who had charge of the city depicted in the highly detailed landscape behind him; the countryside recalls the artist's beloved county of Hainaut.

This painting reveals how the Renaissance revolutionised art, with the divine humanised and the human and sacred figures made equal in proportion.



Detail from the work

PAINTINGS FROM THE 14TH TO 18TH CENTURIES

LEVEL -1

3

REMBRANDT HARMENSZ VAN RIJN

CIRCA 1606-1669

SELF-PORTRAIT

17TH CENTURY | OIL ON PANEL

Self-portraits were a constant throughout Rembrandt's career and helped to bring his art and name to a wider audience.

This work shows him at the end of his life, sick and on the verge of bankruptcy, with painting as his only solace. Significantly, the artist is wearing his painting garb of shirt and beret. The thick paint and individual use of colour bring this image of old age into sharper focus.

"The paint was so heavily impastoed one could lift the painting by the nose," wrote *Rembrandt's biographer, Arnold Houbraken.*



Detail from the work

PAINTINGS FROM THE 14TH TO 18TH CENTURIES

LEVEL -1

4

ATTRIBUTED TO MATHIEU LE NAIN

CIRCA 1606-1677

THE CARD PLAYERS

CIRCA 1635-1640 | OIL ON CANVAS

The three celebrated Le Nain brothers were unusual in that they worked closely together, sometimes on the same painting, making it difficult to attribute their works definitively to a single hand.

This largely factual genre scene of soldiers enjoying a drink and a game of cards was a popular theme. The three seated players are watched by a child standing behind them.

The Caravaggesque use of light and shade creates a contrast between the young man and his two companions. The restraint and nobility of the characters, one of whom looks directly at us, are typical of French classicism.

Cézanne spent many hours studying this painting before beginning his series of peasant card players in 1890.



Detail from the work

PAINTINGS FROM THE 14TH TO 18TH CENTURIES

LEVEL -1

5

KASPAR VAN WITTEL

1653-1736

VIEW OF ROME WITH SAN GIOVANNI DEI FIORENTINI

17TH CENTURY | OIL ON CANVAS

The Dutch painter Kaspar van Wittel moved to Italy, where he was known as Vanvitelli. Noted for his acute observation, attention to detail, and idealised landscapes, he specialised in urban scenes, including this painting.

The light and shade effects and atmospheric landscape demonstrate the painter's mastery of colour. It also reveals his expertise in the art of perspective, a technique that gives an illusion of depth to painting. Kaspar van Wittel combines these skills to offer us a glimpse of life in 17th-century Rome.

Van Wittel was a leading painter of vedute, the Italian name (plural - 'vedute') for a topographical view. Pictures in this genre are largely factual representations of urban landscapes.



Detail from the work

SCULPTURE GALLERY

GROUND FLOOR

This purpose-designed sculpture gallery features works by local artists from the 18th and 19th centuries. It is a reminder of a time when the museum was also a drawing school where students would learn by copying sculptures.

Many of the school's former students passed on their preparatory studies to the next generation of learners. These include *modelli*, preparatory studies or models for sculptures made in the same or a similar medium, and preparatory plasters for sculptures decorating some of the city's landmarks, such as the pediment of the *Halle aux Grains*, the female figures of the Rotonde fountain, and Mirabeau in the entrance hall of the *Palais de Justice*.

Other works, produced at the height of the Antique revival, the neo-classical period, are inspired by figures from Greek and Roman mythology. They include the celebrated couple Orpheus and Eurydice, Theseus, Perseus, and Pandora.



SCULPTURE GALLERY

GROUND FLOOR

6

JEAN-PANCRACE CHASTEL

1726-1793

FLAYED FIGURE

CIRCA 1770 | PLASTER

Jean-Pancrace Chastel, a celebrated 18th-century sculptor from Aix, was awarded multiple commissions by the local council. He produced the pediment for the Halle aux Grains and the eagle for the fountain on *place des Prêcheurs* in Aix-en-Provence. He also accepted private commissions, including from the Marquis de Gueidan for whom he imagined a faux-medieval tomb for his supposed ancestor who he claimed fought alongside Louis IX, also called Saint Louis, during the Crusades.

The flayed figure is an anatomical study of a man without skin. Drawn from the practice of teaching artists anatomy during the Renaissance, this term was used in 19th-century Academic art. Doctors and artists needed to know about the mechanics of the human body made plain by these figures. The fiction on which this work rests - a standing dissected corpse - makes it appear even more factual.

François-Marius Granet and then Paul Cézanne both made studies of this flayed figure at the École de dessin d'Aix-en-Provence.



Detail from the work

19TH CENTURY ROOMS

1ST FLOOR

FRANÇOIS-MARIUS GRANET 1775-1849

Aix-born artist François-Marius Granet spent much of his life in Rome. Trained by Provençal painter Jean-Antoine Constantin at the *École d'Aix*, he studied in the studio of David in Paris before settling in Rome in 1802. He painted many views of the city and its monuments and of the surrounding landscape. After specialising in church interiors, he established his reputation by painting the choir of the Capuchin Church in Rome.

His architectural views with skilfully rendered perspectives contrast with his more intimate works in which light effects create a more secluded atmosphere. Granet helped form a new relationship with nature in the early 19th century that ultimately led to the Impressionist movement.

He willed his entire painted oeuvre and collected works to the Musée d'Aix. Some of Granet's works are on display here.



Detail from the work

Jean-Auguste-Dominique Ingres (1780-1867), *Portrait of François-Marius Granet*, oil on canvas, 74 x 63 cm, Granet bequest.

19TH CENTURY ROOMS

1ST FLOOR

7

FRANÇOIS-MARIUS GRANET

1775-1849

**MONTAGNE SAINTE-VICTOIRE SEEN FROM
A FARMYARD IN LE MALVALAT**

19TH CENTURY | OIL ON CANVAS

Montagne Sainte-Victoire Seen from a Farmyard in Le Malvalat was painted from the country farmhouse bought by the artist, now in the Granettes neighbourhood of Aix-en-Provence. The artist's light, vigorous touch reveals his virtuosity and sensibility.

Although small in scale, the work is highly accomplished with a careful composition that frames the Montagne Sainte-Victoire. The walls extend to the edges of the canvas, adding to the illusion of depth and placing the viewer in the farmyard.

It was probably after studying this work that Paul Cézanne decided to paint Montagne Sainte-Victoire, establishing the global reputation it still enjoys today.



Detail from the work

19TH CENTURY ROOMS

1ST FLOOR

8

JEAN-AUGUSTE-DOMINIQUE INGRES

1780 - 1867

JUPITER AND THETIS

1811 | OIL ON CANVAS

The culminating work of Ingres's student years in Rome, this painting depicts a scene from the Iliad. The beguiling nymph Thetis begs Jupiter, accompanied by his eagle, to protect her son Achilles. They are on the summit of Mount Olympus, the mythical home of the gods. The glowing clouds suggest the Trojan War is raging on Earth below.

The artist did not respect the natural proportions of the human body; these expressive distortions became his hallmark. He has given Thetis, a sea goddess, the face of a fish and the back of a snake. Ingres plays on the contrast between masculine and feminine to dramatise the scene unfolding under the watchful eye of Juno, wife of the father of the gods.

Some contemporaries saw this representation of Jupiter as a criticism of France subject to the rule of Napoleon I.



Detail from the work

19TH CENTURY ROOMS

1ST FLOOR

9

PIERRE RÉVOIL

1776-1842

FRANÇOIS I KNIGHTING HIS GRANDSON FRANÇOIS II

1824 | OIL ON CANVAS

Pierre Révoil, called the “painter of chivalry” by his contemporaries, was a leading representative of the troubadour genre. This early 19th-century movement sought to renew history painting by depicting medieval subjects in anecdotal and intimate scenes. During the Restoration, when French monarchs were restored to the throne (1801-1848), these historical paintings often represented the kings of France.

In this painting, Révoil depicts the ceremony at which King François I makes his grandson an honorary knight. Their brightly coloured clothes stand in sharp contrast to the grandiose architecture of the Château de Fontainebleau, where royal children were traditionally baptised and educated. As the main subject of the painting, François II is bathed in light, unlike his grandfather.

Pierre Révoil built up a “Gothic cabinet” - a large collection of artefacts from the Middle Ages. This collection owed its fame to the fact that it was the first to contain objects exclusively from this period previously regarded with distaste.



Detail from the work

CÉZANNE ZOOM

1ST FLOOR

CÉZANNE AT THE MUSÉE D'AIX

Around 1900, Henri Pontier, director of the *École de dessin* and curator of the *Musée d'Aix* is said to have exclaimed: “Cézanne in this museum? Over my dead body!” According to the memoirs of art dealer Ambroise Vollard, as early as 1895 he could pick up paintings in Aix by Cézanne for next to nothing. One work accidentally left behind after he bought it from wary locals was thrown to him from a window!

The artist's masterpieces are now unsurprisingly more likely to be found in large European, American, and Russian collections than in Aix. In 1984, the French Minister of Culture placed eight oil paintings by Cézanne on long-term loan with the Musée Granet. Although small in scale, these paintings allow us to trace Cézanne's career from his beginnings at the *École de dessin* with *The Muse's Kiss*, a copy of a work by Frillié, to two subjects from his mature period: *Portrait of Madame Cézanne* and *Bathers*.

As a tribute to Paul Cézanne in the city of his birth, the Musée Granet organises exhibitions of his works and acquires them, such as the Portrait of Emile Zola in 2011.



CÉZANNE ZOOM

1ST FLOOR

10

PAUL CÉZANNE

1839-1906

BATHERS

CIRCA 1895 | OIL ON CANVAS

This painting presages the celebrated *Large Bathers* on which Cézanne worked until the end of his life in his studio at Les Lauves in the hills above Aix-en-Provence.

A work of imagination, it introduces female nudes inspired by the classical tradition into a landscape that recalls the views of Aix he would have seen as a child.

With the bathers, Cézanne's overriding ambition is the complete fusion between the human figure and the landscape. He aims to "*marry the women's curves with the shoulders of the hills*". He does this by fusing the shapes and colours of the figures and the vegetation.

The celebrated coloured planes of his mature period structure the painting. For Cézanne, "drawing and colour are by no means two different things".



Detail from the work

MEYER DONATION

1ST FLOOR

11

ALBERTO GIACOMETTI

1901-1966

VENICE WOMAN III

1956 | BRONZE

The female counterpart of the iconic *Walking Man*, this work bears all the hallmarks of Giacometti's sculpted oeuvre: the elongated human figure, the detailing of the eyes in the face, and the visibly worked material.

The Swiss artist would tirelessly reproduce the same sculpted figures year after year, endlessly refining them to produce an eroded appearance as if worn by time. He made many plasters of this figure before casting it in bronze.

According to his friend, the writer Jean Genet, Giacometti saw women as goddesses and men as priests.



MEYER DONATION

1ST FLOOR

12

NICOLAS DE STAËL

1914-1955

THE FOOTBALLERS

1952 | OIL ON CANVAS

Nicolas de Staël attended his first evening football match at the Parc des Princes stadium in Paris in 1952. Moved by the spectacle, he immediately produced a series of twenty or so paintings of it.

He details the movements of the players by connecting form with rough impasto and spreading paint with a palette knife, a sort of trowel-shaped blade. The battle of forms on the canvas mirrors the struggle between the players in the stadium.

The Footballers is a pivotal moment in the painter's career, marking his return to suggested figuration after a period of abstraction.

"I chose to look seriously at matter in motion".



ONE MUSEUM, TWO SITES

GRANET XX^E

Your admission ticket to the Musée Granet includes access to the Granet XX^e - Collection Planque site.

700 m² of exhibition space – 120 masterpieces

The Granet XX^e - Collection Planque site (located at the top of rue du Maréchal Joffre, a two-minute walk away) is an extension of the Musée Granet and houses a collection of modern art.

It is displayed in the Pénitents blancs chapel, a jewel of 17th-century Aix-en-Provence architecture, combining Baroque and Classical styles.



ONE MUSEUM, TWO SITES

GRANET XX^E

THE JEAN ET SUZANNE PLANQUE COLLECTION

Born in 1910, Jean Planque took up painting in his early twenties and first made his mark as an art expert two decades later. In 1949, he headed for the slopes of *Montagne Sainte-Victoire* near Aix-en-Provence, following in the footsteps of the artist he admired most: Cézanne. On returning to Paris, he worked for the Beyeler Gallery in Basel. Through his work, Jean Planque met collectors, curators but also artists like Dubuffet, Giacometti and Picasso. Thanks to his connections and his work as an art dealer, he built up a rich and varied collection of almost 300 works.

In 1997, anxious to share his extraordinary journey with future generations, he set up the Jean and Suzanne Planque Foundation with his wife and a few close friends. The collector wanted the public to derive the same pleasure from these paintings as he had.

In 2010, the museum was entrusted with the priceless Planque collection, most of which has been on display since 2013 in the refurbished Pénitents blancs chapel.

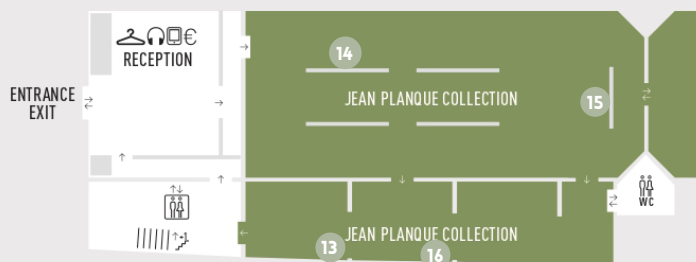


GRANET XX^{ÈME}

THE JEAN & SUZANNE PLANQUE COLLECTION

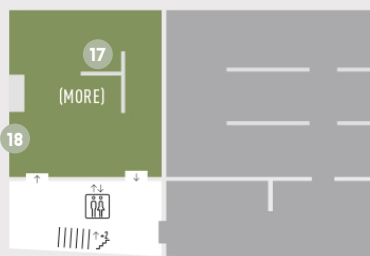
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JEAN PLANQUE
COLLECTION



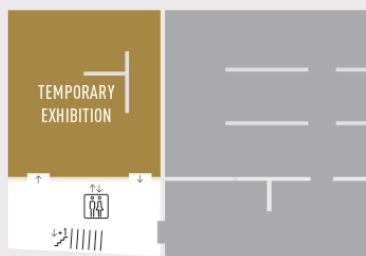
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JEAN PLANQUE
COLLECTION



2

JEAN PLANQUE COLLECTION
TEMPORARY EXHIBITION



Depending on the temporary exhibition, the works are displayed on the ground floor or second floor.

GROUND FLOOR

13

RENÉ AUBERJONIS

1872-1957

STILL LIFE WITH BOTTLE AND PEARS

1947 | OIL ON CANVAS

Like many early-20th-century artists, René Auberjonois was fascinated by the work of Cézanne who he called his “shepherd”. The artist’s obvious influence on his painting earned Auberjonois the nickname “the Swiss Cézanne”, helping to introduce and raise the profile of Cézanne in Switzerland.

This still life with the raised plane of the table and objects typical of Cézanne’s multiple points of view is one such example. The simplification of forms and his work on colours, although darker in this painting, also reveal the influence of Cézanne.

“My boy, for someone with an eye, you certainly have an eye,” remarked René Auberjonois to Jean Planque, impressed by his qualities as an observer, expert, and future collector.



Detail from the work

GROUND FLOOR

14

CLAUDE MONET

1840-1926

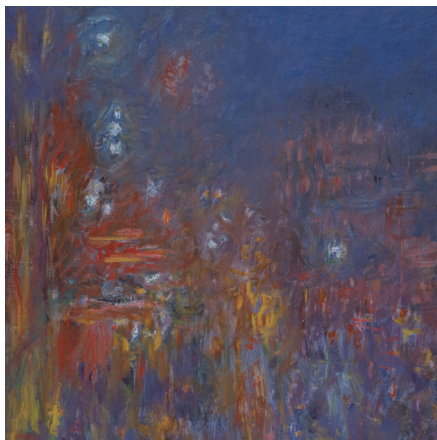
LEICESTER SQUARE

1901 | OIL ON CANVAS

This work is the last in a series of three painted by Monet while staying at the Savoy Hotel in London. Tired and ill, the painter was no longer able to paint outdoors on Leicester Square at night under artificial light.

Seen from a high window, the square is a confused magma of bold, colourful strokes that neither fix the space nor assume a form but simply translate the vibration of light. This work is difficult to read, verging on abstraction, and is a fine example of Monet's modernity at the end of his life.

Michel Monet, the artist's son, gave this painting to Jean Planque for helping him to understand the importance of his father's late paintings.



Detail from the work

GROUND FLOOR

15

PABLO PICASSO

1881-1973

WOMAN SITTING WITH A CAT IN AN ARMCHAIR

1964 | OIL ON CANVAS

This painting is one of a series produced by Picasso while living in Notre-Dame de Vie, a *mas* or Provençal farmhouse in Mougins. It depicts his second wife and last love, Jacqueline Roque. Jean Planque compared this hieratic and sober figure to Parca, the goddess who cuts the thread of life. This painting also has a humorous side: the small cat between the model's hands is also physically present in the "scratch" on the left and the brush bristles scattered through the grey paint at the top.

After the artist found a small cat in his garden it appeared regularly in his paintings until its untimely death under the wheels of a car, at which point it vanished from his work. For Picasso, painting was a "barometer" of his life and it mirrored everything that happened to him.

This is a powerful work and, as such, was one of Jean Planque's favourites. But it also scared him, and he sometimes turned it against the wall.



GROUND FLOOR

16

ROGER BISSIÈRE

1886-1964

MORNING LIGHT OR SPRING MORNING

1960 | OIL ON MATTRESS TICKING

For Jean Planque, Roger Bissière was a major artist, and he never missed an opportunity to praise his many skills and the natural beauty of his paintings. This work on mattress ticking marks a return to oil painting after a “wild” period that revealed a primitive side to his work with materials and his less academic use of techniques and media.

Playing on transparency, here Bissière uses signs and colours to express the sensations and vibrations of light observed in situ. As he journeys deep into the landscape, his relationship with nature becomes far more intimate than frontal.

“It’s an emotion I felt one morning in April as I walked with Mousse along the paths in Boissière” (Bissière’s words noted down by Jean Planque in Cahiers, 1972-1973. Mousse was the nickname of the painter’s wife; Boissière is a village in Lot where the artist lived and worked).



JEAN DUBUFFET

1901-1985

OPERA BOBECHE

1963 | OIL ON CANVAS

This painting belongs to one of Dubuffet's best-known cycles: "*Hourloupe*" (a portmanteau word formed out of *hurler* ("shout"), *hululer* ("hoot") and *loup* ("wolf"). One day the artist, talking on the phone, distractedly doodled on a piece of paper with a biro pen. These semi-automatic red-and-blue hatched drawings led to his series of works in the same style.

The result is a puzzle of overlapping faces and animals. The space's dancing rhythms reveal the influence of jazz. Dubuffet's spontaneous art free of cultural pretensions is known as outsider art.

He often said of his work: "*I straddle the line between doodling and the little miracle.*"



JEAN PLANQUE

1910-1998

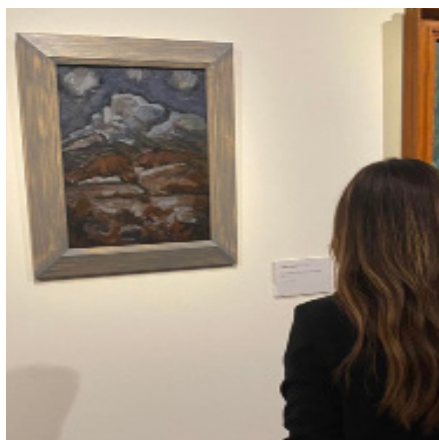
SAINTE-VICTOIRE AT NIGHT

CIRCA 1951 | OIL ON CANVAS

An enthusiastic collector, Jean Planque had his own ambitions as a painter. After chancing on a still life by Paul Cézanne at the age of nineteen, he took the artist as his model. From 1949 to 1951, he moved near the village of Puyloubier to “paint as Cézanne did, on nature” at the foot of Montagne Sainte-Victoire.

It was in this magical and austere environment that he discovered the complexities of painting. He took a different approach to Cézanne, who had never painted his treasured mountain by night. Planque concluded that painting was not for him and became an art dealer instead.

Planque was able to buy two late watercolours by Cézanne. The artist uses great economy of means verging on abstraction to depict landscapes around Aix-en-Provence, including one of Sainte-Victoire.





MUSÉE GRANET AIX-EN-PROVENCE

MUSEE GRANET

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

> Access for people with reduced mobility: 18 rue Roux-Alphéran

GRANET XX^E

Chapelle des Pénitents blancs, place Jean-Boyer (top of rue maréchal-Joffre), 13100 Aix-en-Provence

> Access for people with reduced mobility at the same address

INFORMATIONS

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museegranet-aixenprovence.fr

> For the latest museum news and useful information, visit our website and social media.



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Booklet produced by the Granet Museum's education department.

THANK YOU
AND SEE
YOU SOON !





MG

MUSÉE GRANET
AIX-EN-PROVENCE

