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MUSÉE GRANET  
AIX-EN-PROVENCE

# JEAN DARET

THE KING'S PAINTER  
IN PROVENCE

15<sup>th</sup> June  
>  
29<sup>th</sup> September 2024

VISITORS' GUIDE

JEAN  
DARET

## The King's painter in Provence

Musée Granet, Aix-en-Provence  
15<sup>th</sup> June – 29<sup>th</sup> September 2024



This exhibition received the “Exhibition of  
National Interest” award

Exposition  
d'intérêt  
national

REPUBLIQUE FRANÇAISE



### General curator

Bruno Ely  
Head curator, Director  
of the Musée Granet

### Academic curator

Jane MacAvock  
Art historian

### Associate Curators

Paméla Grimaud  
Heritage curator, Musée  
Granet

Pierrick Rodriguez  
Interim Regional Curator of  
Historical Monuments,  
Regional Department for the  
Conservation of Historical  
Monuments (CRMH),  
Regional Directorate of  
Cultural Affairs (DRAC)  
Provence-Alpes-Côte d'Azur

### With the participation of the municipalities

Aix-en-Provence, Apt,  
Aups, Avignon, Beaurecueil,  
Bonnieux, Cavaillon, Lambesc,  
Martigues, Ménerbes, Oppède,  
Pertuis, Pignans, Pontevès, Le  
Puy-Sainte-Réparate, Saint-  
Julien-Le-Montagnier, Saint-  
Martin-de-Pallières, Saint-  
Maximin-la-Sainte-Baume,  
Saint-Paul-de-Vence, Salon-  
de-Provence, Sérignan-du-  
Comtat, Simiane-Collongue,  
Varages, Vence

## With the support of



Cover:  
Jean Daret (1614-1668),  
Gardian Angel (details),  
1647, oil on canvas,  
240 x 149 cm  
Simiane-Collongue, Church  
of Saint Peter in Chains,  
Bouches-du-Rhône  
Listed as a Historic  
Monument by decree  
of 11 January 1982  
© Visuel Mélodie Bonnat  
Restored at the CICRP for  
the exhibition



## For the restoration of the artworks, in partnership with the



Interdisciplinary Centre for Heritage  
Conservation and Restoration (Marseille)

## Heritage and artwork conservators

- canvas support and paint layer:  
Atelier Amoroso-Waldeis (Danièle Amoroso,  
Alexandra Méron), Atelier Lazulum (Hervé Giocanti,  
Tiphaine Vialle, Savana Tardy-Laurent), Armelle  
Demongeot-Segura, Claire Imbourg, Clara Lauriot,  
Toshiro Matsunaga, Alice Moulinier, Monique Pomey,  
Aline Raynaut, Silvia Ruffat Petrescu, Margherita Segala,  
Laure Van Ysendyck, Sarah Venturi, Marine Victorien,  
Marina Weissman

- wood support, stretcher and frames:  
Atelier Gilles Tournillon (Kilyan Fabre, Silvia Metho,  
Michèle Pauton, Fabien Pasero, Thierry Roser,  
Clément Tournillon), Philippe Duvieuxbourg, Philippe  
Hazaël-Massieux

- graphic arts: Claire Létang

*For the proper conservation of the artworks, the  
temperature in the museum galleries is kept below  
20°C (68 °F), and works on paper can only be dimly lit  
(50 lux maximum).*

To explore the exhibition differently, a puzzle book for  
young visitors (ages 7 and up) is available in French for  
free upon request at the museum's admission desk:  
*A Day with Jean Daret, the King's Painter in Provence.*

## Exhibition catalogue

Lienart Editions

## Exhibition design

Véronique Dollfus

## Exhibition graphic design

Atelier JBL, Claire Boitel,

## Lighting

Luminœuvre, Miguel Ramos

## Exhibition construction

Culbuto

## Signage

L'Atelier

## Audiovisual media

Amarinar, Digisense, TVF Consulting  
Studio Air Visual, Mehmet Aydogdu

## Artwork installation assistance

Bovis

## Transportation of artworks

Bovis, André Chenue S.A, LP ART

## Insurance of artworks

Morel & Cie

## Art Trail in Provence and Visitors

### Guide graphic design

Saluces

## Young Audience Guide graphic design

Géraldine Fohr



## BEYOND THE MUSEUM

After your visit to the museum, why not follow in the footsteps of Jean Daret as you explore Aix-en-Provence and the wider region?

You can discover his work in the recently restored staircase of the Hôtel de Châteaurenard, a masterpiece of the city's cultural heritage, and at outstanding historical sites in 15 towns and villages of Provence, in the *départements* of Bouches-du-Rhône, Var and Vaucluse. The itinerary also includes churches where you can admire lesser-known but outstanding works by Jean Daret and other 17<sup>th</sup>-century Provençal painters.



You can learn more about the sites on the "Hors les murs – Beyond the walls" art trail imagined by Musée Granet by scanning the QR Code or using the web app: **[daretenprovence.fr](http://daretenprovence.fr)**



# JEAN DARET

## • The King's painter in Provence

Jean Daret (1614-1668) was a versatile artist skilled in painting, drawing, etching, and decoration. His work was admired throughout Baroque Provence of the 17<sup>th</sup> century and as far away as Paris.

Provence was a fertile ground for artists, with many commissions available to them. The reformed branches of religious orders commissioned new decorations for their buildings, and the nobility transformed the urban landscape with their sumptuous private residences, encouraged in Aix by Archbishop Michel Mazarin. Daret's art closely mirrors the society in which he lived. After moving to Aix-en-Provence in 1636, where he found a ready supply of clients, he started a family and formed his closest circle of friends and acquaintances. Trained in the Spanish Netherlands and well-versed in Italian painting, he helped shape Aix's reputation as a cosmopolitan city at the crossroads between north and south. Daret's masterpiece, a trompe l'oeil decorative scheme for the staircase of the Hôtel de Châteaurenard (1654), now restored and open to the public, has secured his place in art history. It rescued him from obscurity, brought him to the attention of Louis XIV, and helped him gain admittance to the Royal Academy of Painting and Sculpture in 1663.

In light of these achievements, Jean Daret is now regarded as a leading artist of the *Grand Siècle* in Provence, alongside painters such as Nicolas Mignard (1606-1668) and Reynaud Levieux (1613-1699).

This first monographic exhibition devoted to Daret features some 100 works chosen for their unique character from 195 entries in the catalogue raisonné of his works, including paintings, drawings and prints, published to coincide with this exhibition. Many of the paintings have been loaned by churches in towns and villages across the region and have benefited from an unprecedented restoration project supported by the *Centre Interdisciplinaire de Conservation et de Restauration du Patrimoine* (CICRP) in Marseille and the Conservation régionale des Monuments historiques (CRMH) of the Direction régionale des Affaires culturelles Provence-Alpes-Côte d'Azur (DRAC PACA), the Région Sud PACA, the Bouches-du-Rhône and Alpes-Maritimes *départements*, the Fondation du Patrimoine, Allianz France, and the Fondation pour la Sauvegarde de l'Art Français, as part of the "Le plus Grand Musée de France" initiative.

This opportunity to explore the extraordinary artistic legacy of Jean Daret in Provence and the region's remarkable 17<sup>th</sup> century religious heritage has been made possible by the generosity of everyone who has loaned works from France and abroad, the towns and villages of Provence, which have lent their works for the duration of the exhibition and those participating in the art trail taking visitors beyond the walls of the museum as they follow "In the Footsteps of Jean Daret".



*Self-portrait* (not on display), 1636  
oil on canvas  
78 x 66.5 cm  
signed and dated in the lower left corner: *DARET J. (a.) fecit 1636 aetatis sue 21*  
Hermitage Museum, St. Petersburg  
Inv.r 3 -5704  
© The State Hermitage Museum, St. Petersburg /  
photo by Svetlana Suetova

## TIMELINE

28 March 1614 ● Jean Daret is baptised in Sainte-Gudule church, Brussels.

14 October 1625 ● Starts his apprenticeship with Antoine van Opstal (1592-1653).

10 September 1633 ● Attends the wedding of his cousin Pierre Daret in Paris.

1636 ● Moves to Aix-en-Provence. Signs and dates *The Guitar Player*, *The Lamentation* and *Asclepius and Hippolytus*.

1638 ● Signs and dates *The Lute Player*.

3 December 1639 ● Marries Madeleine Cabassol in Saint-Sauveur cathedral.

7 April 1640 ● The Daret family rents an apartment on rue Matheron.  
Daret signs and dates the *Crucifixion with the Virgin of the Seven Sorrows*, *St. Peter and St. Anthony Abbot*.

1643 ● Starts decorating the chapel of the Association of the Holy Family.

1654 ● Signs and dates the trompe l'oeil decorative scheme on the staircase of the Hôtel de Châteaurenard.

1655 ● Travels to Brussels.

1659 ● Moves to Paris at the end of the year.

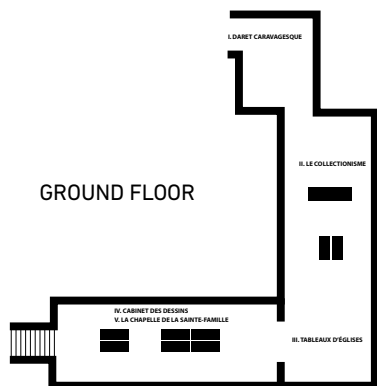
1661 ● Signs and dates the *Portrait of Robert du Pille as a Hunter*.

15 September 1663 ● Admitted to the Royal Academy of Painting and Sculpture and returns to Aix early the following year.

23 July 1666 ● Agrees to paint the ceiling of the Grand Chamber of the Parlement de Provence in the palace of the counts of Provence but dies before he can complete it.

2 October 1668 ● Death of Jean Daret in Aix-en-Provence.

*All the works presented in this exhibition are by Jean Daret (1614-1668) unless stated otherwise.*



## DARET: CARAVAGESQUE PAINTER

Jean Daret, who was born in Brussels in 1614, trained in the studio of Antoine van Opstal (1592-1653), about whom little is known. The enduring influence of Flemish art is nevertheless evident in his realistic rendering of objects, which is a constant feature of his work.

His early paintings also reflect the importance of the Caravaggesque style, which spread across Europe in the first half of the 17<sup>th</sup> century. Characterised by the use of chiaroscuro, or strong contrasts of light and dark, to bring out the characters' emotions, the style aligns closely with the Counter-Reformation aim of promoting devotion through clear and legible images. This is evident in the sorrowful figures of the Virgin and Mary Magdalene weeping over the body of Christ in *The Lamentation*, which dates from his arrival in Aix-en-Provence in 1636. They reveal a direct link to the paintings of Caravaggio (1571-1610), which the young artist probably saw during his time in Rome.

Jean Daret painted the monumental *Crucifixion with the Virgin of the Seven Sorrows, St. Peter and St. Anthony the Abbot* for his principal patron in Aix, the merchant and intendant-general of finance, Pierre Maurel (1601-1672). His marriage in 1639 to Madeleine Cabassol, a member of a consular family in Aix, probably helped him secure these initial commissions from churches in the city.

Jean Daret,  
*Crucifixion with the Virgin of the Seven Sorrows,  
St. Peter and St. Anthony Abbot*, 1640, oil on canvas,  
305 x 240 cm, Aix-en-Provence,  
Cathedral of Saint-Sauveur

Listed as a Historic Monument by decree of 21 October 1903  
© Ministère de la Culture, DRAC PACA – CRMH, David Giancaterina, 2024



## COLLECTING ART

Just as portraits of lawyers represented their position through the individual, a wealthy clientele asked Daret to decorate their private residences and to produce works of personal devotion with the blessing of the Church.

*The Guitar Player*, the only painting by the artist owned by the Musée Granet, probably came from Pierre Maurel's collection. The artist has lent his own features to the musician, and used them to compose a genre scene in the tradition of Caravaggesque concerts. The half-length framing, neutral background and chiaroscuro lighting recall Italian models – as does the depiction of the Baroque guitar – while the precisely rendered details of the objects resemble a Flemish still life, including the white accents on the frothy drapery, the patterned carpet motif

Jean Daret, *Donation of the Rosary*,  
1643, oil on canvas, 340 x 220 cm,  
Aix-en-Provence, Church of Saint Mary Magdalene  
Listed as a Historic Monument by decree of 20 September 1910  
© CICRP, Yves Inquierman

Jean Daret,  
*The Guitar Player*, 1636,  
oil on canvas,  
Aix-en-Provence, musée Granet,  
inv. 846.1.18. © Claude Almodovar/  
musée Granet, Ville d'Aix-en-Provence.



(1590-1649) following his return to France in 1627. The harmony of the light and pure colours in the *Conversion of Saint Paul* recalls the work of Paris painter Laurent de la Hyre (1606-1656).

and the glow of golden light on the deep round back of the lute placed on the table. The palette is just as colourful in *The Lute Player*, painted two years later, perhaps as a companion piece. The inspired attitude of the protagonists bathed in golden light unites them in a space of reflection and delight, raising them to the status of collection works for the individual who commissioned them.

During the 17<sup>th</sup> century and the Counter-Reformation, devotion to the Virgin Mary, encouraged by the Church, was particularly well-suited to the intimate format that Daret and his contemporaries adopted from Italian models brought to prominence by Simon Vouet

## CHURCH PAINTINGS

Daret produced many altar paintings for churches and chapels in Provence. He was never short of commissions, and comparing his preparatory drawings with the finished paintings offers insights into his creative process.

Described by art historian Charles-Philippe de Chennevières in 1847 as one of the artist's best works and admired by the Aix painter François-Marius Granet (1775-1849), after whom the museum is named *The Blessed Salvador de Horta Healing the Sick* (1637), painted for the Order of Recollects, was Daret's first commission for a church in Aix. The Franciscan friar is shown



Jean Daret,  
*Study for a Ceiling : The Child Jesus  
 commenting the Holy Scriptures in front  
 of Mary and Joseph* ,  
 Graphite, pen and brown ink,  
 grew wash, 17.3 x 26.2 cm  
 Paris, Bibliothèque de l'Institut National d'histoire  
 de l'Art, collections Jacques Doucet, côte OA594  
 © INHA

healing the sick with the blessing of the Virgin Mary. Intent on producing a quality work to secure his reputation and win a new clientele, in this first commission, Daret was careful to use a range of pigments, including azurite, vermilion, red lacquers, and copper green. In 1643, Daret was asked to create an altarpiece for the chapel of the Confraternity of the Rosary in the Dominican Church. Here, he has used a particularly rich and expensive palette. The large drawing from the Musée Arbaud suggests it was well-received and widely copied.

Iconographies associated with the reformed orders and religious confraternities that flourished in the 17<sup>th</sup> century feature alongside traditional themes from the life of the Virgin Mary and the lives of the saints, for use as figures of devotion and morality by the faithful. The compositional models produced by Jusepe de Ribera (1591-1652) for the *Martyrdom of Saint Bartholomew* (1641) and Philippe de Champaigne (1602-1674) for *The Annunciation* (c.1650) circulated in workshops in the form of engravings.

## WORKS ON PAPER

The one hundred or so known drawings by Jean Daret demonstrate his perfectionism and versatility. He made skilful preparatory studies of paintings and created ephemeral designs for celebrations and decorative ensembles. He also produced etchings, a little known aspect of his work.

Daret typically used brown wash to prepare his compositions (*Annunciation with Saint Augustin*

and *Saint Ursula*) and red chalk for more detailed figures (*Diogenes*) or black chalk and ink (*The Gardener*). He also made large-scale drawings for decorative projects, including what is probably a temporary church baldachin featuring a flight of angels that could only have been rendered in lightweight materials, and drawings for a fireplace, which suggest Daret also designed decorative schemes for other artists and artisans such as sculptors, ornamentalists and stucco plasterers.

Jean Daret may have learned etching from his first cousin, the engraver Pierre Daret (1604-1678), during his stay in Paris in 1633, although few of these works have survived. The series *Theological and Cardinal Virtues*, comprising nine works dedicated to his sister Marguerite, is presented here for the first time.

## THE CHAPEL OF THE ASSOCIATION OF THE HOLY FAMILY

Created between 1643 and 1653, the decorative scheme for the chapel of the Association of the Holy Family, to which he was admitted in 1648, was entirely the work of Daret, with the exception of the main altarpiece. Located in the courtyard of the Congregation of the Oratory in Aix, the chapel housed 22 paintings showing saints full-length associated with the Holy Kinship. St. Anne and her descendants were shown alongside several Provençal saints set in gilt wood panelling. A study for the ceiling, six paintings and a study for a seventh are all that remain of this decorative scheme destroyed and scattered after the French Revolution. They are reunited

Jean Daret,  
*Death of St. Joseph*,  
 1649, oil on canvas, 240.6 cm x 196 cm  
 Lambesc, Church of Our Lady of the Assumption,  
 Listed as a Historic Monument by decree of 30 September 1911  
 © CICRP, Caroline Martens  
 Restored at the CICRP for the exhibition



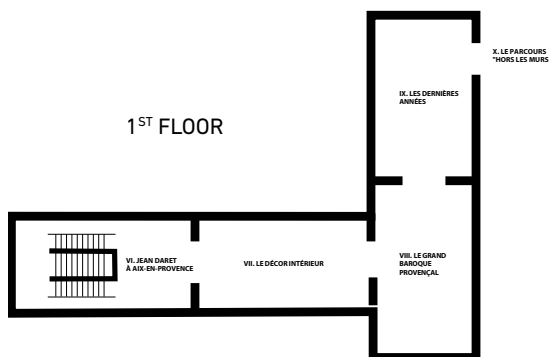
here for the first time.

Two paintings, *St. James the Greater* and *St. Sidonius*, are incorporated into an altarpiece in Notre Dame de Consolation church in Aix-en-Provence. Two other paintings, *St. Anne* and *St. Joseph the Just*, are housed in the chapel of the Collège Mignet, while *St. Zachariah* and *St. Thaddeus* were sent to the church of Varages. Some of the paintings are better preserved than others. This is due to the different environmental conditions in which they have been kept and their challenging physical history. The efforts made to restore the artworks and prepare them for the exhibition have not completely erased the traces of the past. *St. Anne* and *St. Joachim* from Saint-Canadet church come from a later decorative scheme in the Chapelle des Messieurs within the grounds of the Jesuit Convent and show the continued use of this iconography in the 1660s.

The theme of the *Death of Saint Joseph*, “the good death,” was a popular subject in Southern Europe during the Counter-Reformation, particularly in mid-seventeenth-century Provence. Three examples show how artists illustrated this theme.

Like many of Jean Daret’s lesser-known works,

IX. UN AMBITIEUX PROGRAMME DE RESTAURATIONS



this painting has suffered material damage over time and requires extensive restoration. Areas where the original paint layer remains intact are still visible, particularly on the altar and the saint’s face. In the lower part of the painting, only a small portion of the letter “s” from the word “Sanctus” is visible on the plinth, a recurring element in this series.



Jean Daret,  
*Allegory of Spring*,  
 1641, oil on canvas, private collection  
 © Jean-Luc Lacroix / Private collection

Jean Daret

*Trompe-l'œil decoration of the staircase  
in the Hôtel de Châteaurenard,*

1654, oil on plaster, Aix-en-Provence,

Hôtel de Châteaurenard

Listed as a Historic Monument by decree of 11 April  
1911

© P. Biolatto / City of Aix-en-Provence  
(Photograph before restoration)



## JEAN DARET IN AIX-EN-PROVENCE

Aix grew by a third following the construction of the Mazarin quarter in 1646. The nobility of the robe lived alongside the families of artists and artisans employed to decorate their private residences. Jean Daret built his first house on rue du Quatre Septembre and then another on rue Cardinale thanks to loans from his patron Pierre Maurel, which he partly repaid with paintings and portraits for two of Maurel's properties: the Château de Pontevès and a private townhouse on the Cours à Carrosses, now Cours Mirabeau. A French-style ceiling was recently discovered there. It has alternating floral motifs and camaïeu medallions depicting the Seven Sages of Ancient Greece.

Daret's most famous decorative scheme and undisputed masterpiece is the trompe-l'œil staircase in the Hôtel de Châteaurenard, painted in 1654. Commissioned by François Aymar d'Albi, a member of the lawcourt of Aix, this trompe-l'œil architectural décor was admired by King Louis XIV during his stay in Aix in 1660. As the visitor climbs the stairs, they are greeted by an intriguing young man – probably one of the artist's sons, Jean-Baptiste – who leans out of a window adorned with a red curtain before discovering a loggia overlooking a garden. The painted antique columns draw the eye towards the soaring figure of Immortal Virtue and the coving showing the Liberal Arts. The ambition, unity of space and erudite iconography confirm the importance of this decorative scheme for 17th century French painting inspired by Italian *quadratura* - the art of illusionist perspective.

We also know that Daret created designs for plaster decoration, sculpture, and woodwork. An example is his drawing for the *Pentecost* altarpiece painted in 1653 for the Saint-Esprit church in Aix-en-Provence. Daret's final painting is the large *Last Supper* in Saint-Sauveur cathedral in Aix-en-Provence, which remained unfinished at the artist's death in 1668.

## INTERIOR DECORATION

In his decorative paintings, Jean Daret demonstrated his artistic talent through his use of perspective, the search for harmony and rich colours, expressed with power and vitality in his *Battle Scene* and drama in *Diana Discovering Callisto's Pregnancy*, which was probably displayed on the ceiling of a private residence in Aix-en-Provence. Another of his early works, *Allegory of Spring*, demonstrates his remarkable skill in rendering the intricate details of roses, tulips and carnations that form the still-life in the basket and metalwork vase, and are often found in his paintings.

Artists regularly worked together on decorative schemes. An excellent example is the elaborate ensemble for the ceremonial bedchamber of Lucrèce de Forbin de Solliers, widow of Henri de Rascas and probable mistress of Louis de Vendôme, governor of Provence, commissioned for her private residence on rue de la Verrerie in 1667. A fireplace and four carved and gilded wood panels, two of which are displayed in the following room with overdoors, are all that remain of a decorative ensemble for which



Jean Daret  
*Decoration of a ceiling in the Hôtel Maurel de Pontevès, The Seven Sages of Ancient Greece (detail)*, oil on plaster  
 Aix-en-Provence, Hôtel Maurel de Pontevès  
 (now Tribunal de commerce), Cours Mirabeau, Ground floor room  
 Listed as a Historic Monument by decree of 8 February 1990  
 © Patrick Glotain - All rights reserved  
 (Photograph before restoration)

vision received by the Carmelite Marguerite de Beaune.

Jean Daret was commissioned in 1647 to paint *The Guardian Angel* with its swirling violet draperies and hazy landscape. When this chapel

Daret designed the panelling. The paintings of the *Four Seasons* personified by children are by Reynaud Levieux (1613-1699) and flanked by sculpted decoration by Jean-Claude Rambot (1621-1694).

Mythological themes were also prevalent in private commissions, and artists frequently turned to Ovid's *Metamorphoses* for sensual subjects, such as *Sleeping Pomona*.

## THE GRAND BAROQUE IN PROVENCE

Outstanding examples of Provençal Baroque art, the decorations for the Oratory church were scattered during the French Revolution, after the powerful Aix congregation was dissolved. Some of the decorations are featured in this exhibition. Leading Provençal painters produced paintings for architectural altarpieces on themes related to the Oratorian doctrine of the cult of the Infant Jesus: Nicolas Mignard (1606-1668) painted the *Nativity* for the high altar in 1658, flanked by gilded sculptures, including *St. Charles Borromeo* and *St. Philip Neri*, the founder of the order. One of the church's chapels was decorated with a painting by Marseille artist Jean-Pierre Crozier (c. 1623/1626-1658) with a unique iconography, *The Holy Innocents Resurrected by the Infant Jesus*, inspired by a

near the choir changed its name, the church commissioned *St. Elizabeth and St. John the Baptist* from Marseille artist Pierre Bainville (c. 1640-1715) as a companion piece for the painting by Daret, which then received an arched top.

Despite their shared Italian influences, the distinct artistic approaches of Daret and Levieux are evident in their depictions of the Assumption. Levieux's work for the chapel of the Town Hall (1662) is characterised by its monumentality and smooth brushwork, in contrast to Daret's painting for the church of Pignans (1647), displayed here on the staircase. The figures create a frieze-like arrangement of hand and face studies. The Rubenesque motif of a figure seen from behind lifting the tombstone of the Virgin Mary adds movement to the scene.

## THE FINAL YEARS

Only two paintings date from Daret's second stay in Paris between 1659 and 1663. Both are associated with Antoine Godeau, a member of the Académie française and bishop of Vence. The painting *Saint Matthew and the Angel with Saint Anthony of Padua* (1661) has a serene composition that suggests a familiarity with the artistic codes then dominant in Paris. The *Portrait of Robert du Pille as a Hunter*, which



Jean Daret,  
*Guardian Angel*, 1647,  
 oil on canvas 240 x 149 cm  
 Siminane-Collongue,  
 Church of Saint Peter in Chains  
 Listed as a Historic Monument by decree of 11 January  
 1982  
 © CICRP, Emilie Hubert Joly  
 Restored at the CICRP for the exhibition

appeared recently on the art market is considered the painter's masterpiece and is the first known portrait of a hunter in French painting. Painted in association with Nicasiaus Bernaerts (1620-1678), a Flemish artist who specialised in still life and animal painting, it demonstrates that in Paris, Daret stayed in touch with his fellow countrymen – they both entered the Royal Academy of Painting and Sculpture in 1663 and were equally involved in prestigious royal commissions.

On his return to Aix, Jean Daret was commissioned to decorate the Grand Chamber of the Palais Comtal, while continuing to work on religious commissions, but died in 1668 before he could start. The next generation then took over: Nicolas Pinson (1635-1681), a French painter that Daret's son, Jean-Baptiste, followed to Rome in 1675, produced the impressive *Justice of Trajan* for the Grande Chambre

of the Parlement de Provence. The church of Saint John of Malta houses three other paintings for the same decorative scheme and two of André Boisson's compositions for the chapel of the Cour des Comptes in the same building. Two other pictures are on display in the "Aix au Grand Siècle" exhibition now on at the Musée du Vieil Aix.

## AN AMBITIOUS RESTORATION PROGRAMME

The exhibition project supported by the Musée Granet and the Conservation Régionale des Monuments Historiques de la Région Sud Provence-Alpes-Côte-d'Azur provided an opportunity to involve the Centre interdisciplinaire de Conservation et de Restauration du Patrimoine (CICRP) from the outset through providing specialized advice and supervision for the restoration of 19 paintings by Jean Daret and four others by his contemporaries Nicolas Mignard, Reynaud Levieux, Jean-Pierre Crozier and Pierre Bainville, all of which were restored in the CICRP's studios. Additional paintings that are part of the "Beyond the Walls" trail around Aix-en-Provence and in the three participating *départements* were included in this programme. The CICRP also provided scientific advice for the restoration of the staircase of the hôtel de Châteaurenard decorated by Daret.

This major cultural project was a unique occasion to bring together works from three decades of Daret's career in the CICRP's studios: The data collected and analysed by the team of scientists helped to identify problems related to alteration and to develop protocols for restoration, while



Jean Daret and Nicasiaus Bernaerts (1620-1678),

*Portrait of Robert du Pille as a Hunter,*

1661, oil on canvas, 131 x 179,5 cm

Paris, musée de la Chasse et de la Nature,

inv. 2021.1. 5 © CICRP, Emilie Hubert Joly

on the other hand contributing to a research project on the artist's history and painting, by studying his palette and his working process. The film shown here shows the chain of operations comprising heritage professionals, restorers of all specialities, scientists, and curators with varied and complementary skills, in addition to art historians who worked together to improve awareness about this important artist with the public.

The CICRP is a unique institution in France due to its missions and statutes. A *Groupeement d'intérêt public à caractère culturel* inaugurated in 2002, it has been supported from the start by the same partners: Culture Ministry, City of Marseille, Regional council of Provence-Alpes-Côte d'Azur and *département* council of the Bouches-du-Rhône. Thanks to its multidisciplinary teams and scientific equipment it helps the State and local entities in their missions to conserve and restore heritage, either *in situ* or in its studios, and to develop research programmes.

### **Documentary film describing the restoration project that took place at the Interdisciplinary Center for Heritage Conservation and Restoration (CICRP) in Marseille**

23 works listed as Historic Monuments have been restored for this exhibition in association with the CICRP. This film, produced by the Musée Granet and shown here at the end of the exhibition, describes the restoration process through interviews with the various participants in this project: exhibition curators, restorers, scientists, and curators from the CICRP. Discover the secrets of this ambitious restoration campaign in this film which is both educational and a joy to watch!

You can also scan this QR code to watch the full film:



## GUIDELINES FOR YOUR VISIT

### SECURITY:

The museum is strictly applying the security measures decided by the French authorities. The Vigipirate plan has been stepped up to "Urgence Attentat" level. It is advised not to come with backpacks. Voluminous luggage and bags will not be accepted. Please accept our apologies for the inconvenience and delay which may be caused by the extra security checks at the entrance.

### CLOAKROOM:

Leave backpacks, strollers, large bags and luggage in the complimentary coat check. Only «cane» strollers are permitted in the museum. Baby carriers are available to visitors upon request at the admission desk.

### DURING THE VISIT:

Art is fragile. Please look, but do not touch the artwork and keep a three-foot distance. Do not bring food or drinks into the museum galleries. Sketching is permitted in the galleries with pencil only, no ink or paint; please advise a staff member at the admission desk upon your arrival. For the proper conservation of the artworks, the temperature in the museum galleries is kept below 20°C (68 °F), and works on paper can only be dimly lit (50 lux maximum).

### PHOTOGRAPHY:

Still photography is permitted without flash and for private, non-commercial use only, in the permanent collection and special exhibitions, unless otherwise noted. Visitors may not use selfie sticks or tripods in the museum galleries.

### MOBILE PHONES:

In order not to disturb other visitors, phones must be silenced and conversations limited within the museum galleries.

### FOLDING SEATS:

Folding seats are available to visitors upon request at the admission desk.

### ACCESSIBILITY:

All spaces are wheelchair accessible; please ask a staff member for assistance. A limited number of wheelchairs are available upon request. People with reduced mobility can access the museum through the entrance located at the back of the building: 18 Rue Roux-Alphéran.

Hearing aid equipped with the magnetic induction loop system are available to hearing impaired visitors.

Animals are not allowed in the museum, except for small dogs in approved bags and service dogs.

The museum reserves the right to refuse or revoke the admission of any visitor who do not comply with these guidelines.

## PRACTICAL INFORMATION

### GRANET MUSEUM

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

**> Accessible entrance for persons with reduced mobility: 18 rue Roux-Alphéran**

### GRANET XX<sup>E</sup>

Chapel of the White Penitents, Place Jean-Boyer, 13100 Aix-en-Provence

**> Accessible entrance for persons with reduced mobility: top of rue Maréchal Joffre**

Tél.: +33 (0)4 42 52 88 32

Closed weekly on Mondays

To stay updated on the museum's news and find all practical information, you can visit the museum's website and follow us on social media:

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