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AIX-EN-PROVENCE

CEZANNE 2025
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CEZANNE AT JAS DE BOUFFAN

28 JUNE - 12 OCTOBER 2025

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INTERNATIONAL EXHIBITION HIS HOME HIS STUDIO HIS LANDSCAPES



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ÉDITORIAL

Sophie Joissains
Mayor of Aix-en-Provence
Vice-President of the Provence-Alpes-Côte d'Azur Region

Cezanne: A Master in His Own Land

Aix-en-Provence was Cezanne's home, his native land and his muse. Through his work he made this alchemy of stones, water, fountains and earth, which form the strength and richness of our landscape, worthy of admiration. Although highly innovative, his personal life and ideas were grounded in tradition, and he sought increasingly to form a deeper connection with his origins and the city he grew up in. For him, peasants were the living embodiments of this timeless world — incarnations of its radiant, ancient and Latin landscape of rock and stone — just like the Mont Sainte-Victoire, his signature motif.

The highlight of Cezanne 2025, the 'Cezanne at Jas de Bouffan' exhibition at the Musée Granet will feature many outstanding works, including one of the artist's most celebrated paintings, *The Card Players*, on loan from the Musée d'Orsay. For this painting, he asked the peasants who worked on his family property, Jas de Bouffan, to pose separately and then brought them together on the canvas for greater effect. Was he inspired by the painting of three card players and two observers in the Aix museum, attributed to the Le Nain brothers?

By devoting an entire season to Cezanne, after a major exhibition marking the centenary of his death in 2006, I wanted to share my belief in the deep connection between the man, the artist, his work and Aix-en-Provence. Largely ignored in his lifetime, he is now a highly acclaimed and influential artist. It is my firm conviction that his story mirrors that of his city and the wider region, and that, as an artist devoted to his native land, he took a universal path to better express his affection for it.

Cezanne 2025 is also a cultural season and a year-long celebration of 'Cezanne at home': a chance to explore the places that inspired him — the Lauves studio, the Bibémus quarry and cabin, the Jas de Bouffan bastide and, starting in February, an original child-friendly learning trail that introduces kids to Cezanne and the beginnings of modern art.

Immortal

As part of these celebrations, the city of Aix-en-Provence plans to open the bastide or country house where Paul Cezanne lived for 40 years, following a phased restoration. Renovation work on the Cezanne family home, one of Aix-en-Provence's top heritage sites, recently led to the exciting discovery of a previously hidden artwork on the walls of the 'Grand Salon'. These early paintings dating from 1859 show how Cezanne's work continues to surprise us today, and how Aix-en-Provence is still uncovering the story that connects it to the artist.

How does an early painting in the 'Grand Salon' of the family's property compare to *The Card Players*? Exploring this question will help us better understand and appreciate Jas de Bouffan, a major inspiration for Cezanne, and provides the guiding thread that runs through Cezanne 2025, which paints a broader picture of his life and work.

This landmark exhibition, which takes a fresh approach to Cezanne and his art in Aix, would not have been possible without the support of our many sponsors and their belief in this connection between the landscapes of the Aix region and Cezanne's work. I would like to thank them for helping us continue to tell the story of the fertile relationship between our region and the artist. I am also extremely grateful for the strong show of support from museums and individuals around the world — including in Basel, Boston, Budapest, Chicago, Cambridge, Hiroshima, London, Los Angeles, Paris, New York, Ottawa, Philadelphia, Washington and Zurich — who have lent items to the exhibition, which features over 130 works of art, including more than 80 oil paintings, and who have helped make it such a remarkable show. I am likewise indebted to the city of Aix's elected officials and public workers, whose hard work and engagement have helped to make this exhibition a reality.

In 1956, a groundbreaking exhibition at the Pavillon de Vendôme recognised Cezanne as a master artist in his native city; in 2006, the major international exhibition organised at the newly renovated Musée Granet celebrated his universal appeal and worldwide acclaim; Cezanne 2025 will ensure the artist, forever linked to his hometown of Aix-en-Provence, is remembered as a "worthy interpreter of the riches" of this region — a goal the artist pursued throughout his life.

CEZANNE 2025

An International Exhibition: His Home, His Studio, His Landscapes.



June 2025 marks the start of a cultural season in Aix-en-Provence celebrating the life and work of its native son, Paul Cezanne, and the landscapes and mountain made famous through his paintings, and which served as the backdrop to his life.

Although Cezanne divided his time between his hometown and Paris, he never failed to return to Aix-en-Provence, drawn by the unique light of its countryside and his emotional connection to his birthplace.

As part of its preparations for Cezanne 2025, the City of Aix-en-Provence has begun the phased restoration of Jas de Bouffan, the country house or 'bastide' bought by the artist's father in 1859, part of which will be open to the public.

Situated on the western outskirts of the city centre, the bastide was more than a family home to Cezanne, who was forced to sell the property in 1899. It was also where, at the age of 20, he produced his earliest paintings, some of which were recently found in the 'Grand Salon', and where his father set up a studio for him on the second floor, lit by a large skylight, where he painted his most celebrated masterpieces.

He spent four decades in his family home, surrounded by fifteen hectares of vineyards and orchards, and it was here that he produced his still lifes, paintings of card players and bathers, portraits and self-portraits, many of which will be featured in a major exhibition at the Musée Granet from 28th June to 12th October 2025.

More than 130 works, including oils on canvas, drawings and watercolours, will explore the connection between the artist and his restored family home, which is still set in nearly five hectares of virtually unaltered parkland.

These priceless works have been loaned from collections around the world, including the Musée d'Orsay and The Petit Palais in Paris and museums in Basel, Chicago, Cambridge, London, Los Angeles, New York, Ottawa, Tokyo and Zurich.

Visitors can start their tour in the artist's restored family home and its gardens and even stand where he painted some of his works. They can then move on to the galleries of the Musée Granet to admire many of the pieces he produced at Jas de Bouffan. Their subjects include the house's 'residents', the estate, the chestnut tree-lined avenue, the pond, and the bastide and its adjoining farmhouse, which both feature in an outstanding painting loaned by the National Gallery Prague, offering a remarkably cohesive artistic and academic picture of the artist's work. The farmhouse adjacent to the bastide will also welcome the team responsible for the artist's Catalogue Raisonné, in the Cezanne Research and Documentation Center, the world's only institution with the authority to authenticate works by Cezanne.



The Jas de Bouffan bastide, Aix-en-Provence,
photo M. Fraisset

Forced to sell the Jas de Bouffan estate in 1899, Cezanne settled in the town hall district, on rue Boulegon, before acquiring a plot of land on Lauves hill, overlooking Aix Cathedral. Here, he built a studio where, from 1902, he produced his final paintings and completed his *Large Bathers*, now on display at the Barnes Foundation in Philadelphia, which he began at Jas de Bouffan.

In 2016, the City of Aix-en-Provence purchased an adjoining plot to improve access to the site. This space, devoted to the artist and his studio, which has been left as it was, and his restored possessions will be among the lasting legacies of Cezanne 2025.

As part of its programme of cultural events, the city also plans to open a new public trail leading to Bibémus quarry. This site, east of the city towards Mont Sainte-Victoire and intimately connected to the artist, allows visitors to walk in his footsteps and discover how the quarry profoundly influenced his work from the 1890s. The geometric landscapes he produced here marked the start of his journey to becoming the «father of Modern art” and, for artists, «father to us all”, as he was described by Picasso, whose tomb lies just a few miles away.

Art and history museums in Aix-en-Provence will also run an ambitious programme of events throughout Cezanne 2025, placing the artist in his historical context and offering fresh insight into his legacy — one that was not immediately recognised in his native city or the rest of France.

Until the end of 2025, young visitors will also have the opportunity to learn about what makes Cezanne’s art unique through a fun, hands-on display at La Manufacture.

« CEZANNE AT JAS DE BOUFFAN »

An International Exhibition at the Musée Granet



Paul Cézanne, *The House in Aix (Jas de Bouffan)*, 1885-1887
Oil on canvas, 60.8 x 73.8 cm
Czech Republic, Prague, National Gallery Prague © National Gallery Prague 2023



Paul Cezanne in 1872

Paintings and drawings are never arbitrarily displayed side by side in an exhibition: they are arranged to give meaning to the oeuvre of an artist or artists. This is especially true of Cezanne, who, at the end of his life, lamented, “My age and health will never allow me to realise my dream of art that I have been pursuing all my life”¹.

It is easier to understand this ‘dream of art’ when exhibitions are organised around a particular subject or period, which is why previous shows have explored themes such as ‘Mont Sainte-Victoire,’ ‘Madame Cezanne,’ ‘Cezanne’s Last Years,’ ‘Cezanne’s Early Works,’ ‘Portraits,’ ‘Provence,’ and even ‘Paris’.

An exhibition exploring the relationship between Cezanne and ‘Jas de Bouffan’, therefore, poses a serious challenge: it runs the risk of becoming a display of works with only their location in common. Can it work?

Rainer Maria Rilke’s thoughts on the touches of colour in Cezanne’s ‘Woman in a Red Armchair’ (1877) offer us a clue as to why it can: “It is as if every point of the picture,” he wrote, “were conscious of every other one”².

In the same way, this exhibition brings together paintings, drawings and watercolours that are ‘conscious’ of each other and have a physical place in common: Jas de Bouffan.

But what does an early painting in the family’s ‘Grand Salon’ at Jas de Bouffan share with The Card Players? To answer this question, we must first determine what that place might be.

Jas de Bouffan was a country estate owned by the Cezanne family from 1859 to 1899. Paul Cezanne’s father, Louis-Auguste, a banker in Aix-en-Provence, purchased the property in 1859 when the 14-hectare estate was mostly a working farm planted with almond, mulberry and olive trees and vineyards.

The Cezannes do not seem to have taken up permanent residence there until 1870 and, in the 1860s, only visited the property in summer. This explains the painting of Louis-Auguste Cezanne, the artist’s father, painted directly onto the wall of the ‘Grand Salon’ around 1864. The Jas remained unaltered until Louis-Auguste Cezanne’s death on 23rd October 1886. The ownership of the house and estate then passed jointly to Cezanne and his sisters, Marie and Rose. Following the death of their mother in October 1897, Rose, the painter’s sister, claimed her share of the estate, and Jas was sold in 1899. Cezanne never returned.

As an adult, Cezanne only lived intermittently at Jas de Bouffan, dividing his artistic life between Paris and Provence, making frequent visits to L’Estaque, Gardanne, Château-Noir and Bibémus, and his studio at Les Lauves, where produced his final paintings. Despite not being his permanent residence, Jas de Bouffan became the centre of Cezanne’s life, and he made constant visits to the house until 1899, as revealed in this exhibition.

In 2017, the City of Aix-en-Provence decided to transform the bastide, park and farm of Jas de Bouffan, a five-hectare estate, now surrounded by the city, into a leading Cezanne site and launched and funded a project to restore the bastide, ‘Cezanne’s house’, in 2025 and 2026. These plans will also include returning the park to how it looked in Cezanne’s lifetime and converting the farm into an internationally recognised Cezanne Research and Documentation Center responsible for compiling a catalogue raisonné of the painter’s work (CCRD).

The city of Aix-en-Provence decided to organise an exhibition devoted to Cezanne at the Musée Granet to coincide with the public opening of Jas de Bouffan in 2025.

¹ Rewald John, *Paul Cezanne, correspondance*, Letter from Cezanne to Roger Marx, 23rd January 1905, Paris, Grasset, 1978, p. 311-312.

² Rainer Maria Rilke, *Lettres sur Cezanne*, (1991), original translation into French by Philippe Jaccottet, Paris, Seuil, 1991 p. 71, 72.



Paul Cezanne, *The Pool at Jas de Bouffan*, ca. 1885–1886
 Oil on canvas, 64.8 x 81 cm
 USA, New York (NY), The Metropolitan Museum of Art, Bequest Stephen C. Clark, 1960
 © The Metropolitan Museum of Art, Dist. GrandPalaisRmn / image of the MMA

Why Jas de Bouffan?

Jas de Bouffan was more than just a home to Cezanne: it was a laboratory where he experimented with, refined and pushed the boundaries of his art, compelled by the question: “Will I ever achieve the goal I have been striving for all this time?”³. For this reason, we believe that each painting deserves its place alongside the others.

‘Cezanne at Jas de Bouffan’ features a selection of works produced by the artist between 1860 and 1906, shedding light on his art and his relationship with Jas de Bouffan, from the moment the young Cezanne first stepped into the bastide recently bought by his father to the day he was forced to leave it.

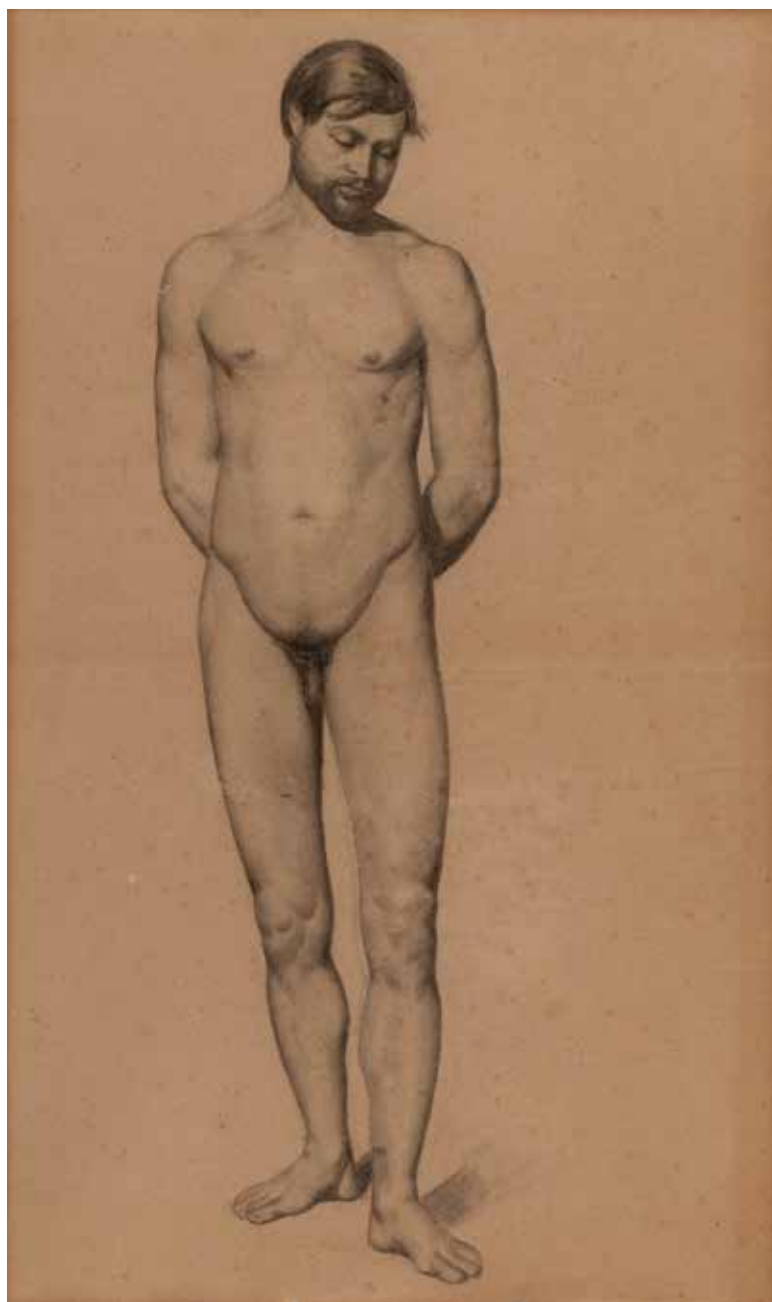
³ Letter from Paul Cezanne to Émile Bernard, 21 September 1906, Rewald John, Paul Cezanne, correspondance, Paris, Grasset, 1978, p. 326.

School of Drawing

The exhibition begins by exploring the artist's formative years and the influence of the Academy on his earliest works.

In October 1857, Cezanne enrolled in the free school of drawing in Aix, part of what is now the Musée Granet, where he took life and antique model drawing classes. As part of his training, he made regular visits to the museum to sketch its collection of plaster casts and marble sculptures. He continued this practice in Paris, copying sculptures by Puget and Michaelangelo in the Louvre. The fragments of these drawings that survive in his sketchbooks are the result of long hours of study and observation.

Several large-format works also shed light on Cezanne's early career, including *Male Nude (Academy)*, the *Muse's Kiss, after Frillié*, and *Copper Objects and Vase of Flowers*, on loan from the Fondation Gianadda in Switzerland.



Paul Cezanne, *Male (Academy)*, 1862
Graphite on paper, 62.5 x 47.8 cm
France, Aix-en-Provence, Musée Granet, School of Drawing collection, 1862 ©
Claude Almodovar / Musée Granet, City of Aix-en-Provence



Paul Cezanne, *The Muse's Kiss, after Félix-Nicolas Frillié*,
1859-1860
Oil on canvas, 82 x 66 cm
Paris, Musée d'Orsay, long-term loan to the Musée Granet,
Aix-en Provence, 1984
© GrandPalaisRmn (musée d'Orsay) / Hervé Lewandowski

Reconstruction of the Grand Salon

The initial aspect to consider in Cezanne's relationship with Jas de Bouffan begins early in his career, between 1860 and 1870, when he claimed the Grand Salon as his canvas, covering every available inch of its walls. Painted directly onto plaster, these works were transferred to canvas after the painter's death.

Cezanne's early work at Jas de Bouffan unfolded in three distinct phases. First, between 1859 and 1861, he filled the walls with landscapes inspired by masters like Claude Lorrain and Jacob van Ruisdael. Then, from 1862 to 1864, he created 'The Four Seasons,' signing the panels 'Ingres' and placing a portrait of his father at the centre. Finally, in 1864 and 1870, Cezanne adopted an iconoclastic approach, painting 'Game of Hide and Seek, After Lancret' over his 'Harbour Entrance' and adding a 'Bather' to a panel depicting a farm and waterfall. He also covered the Castle Entrance with a Christ in Limbo with the Magdalen (Sorrow) and added small portraits, including one of Achille Empereire, and another called Contrast.

It is here that Cezanne's unique style emerges, as he shifts from a naturalistic approach to a 'couillarde' or ballsy style – an emphatic, more forceful palette-knife technique he acquired in Paris after 1863.

A detailed examination of the Grand Salon's restored panels in 2023 revealed a new group of fragments, measuring five to six square metres, contradicting the belief that all original paintings had been removed. This composition, authenticated by specialists from the Société Paul Cezanne, is called 'The Harbour Entrance'.

One of the exhibition rooms will feature a reconstruction of the 'Grand Salon' with works initially painted on the walls of the original room: 'The Four Seasons: Spring, Summer, Autumn, Winter', 'Bather and Rocks' (complete reconstruction), 'Game of Hide and Seek, After Lancret', and fragments from 'Romantic Landscape and Fisherman' and 'Fisherman and Rocks'.





Paul Cezanne, *Bather and Rocks*, ca. 1867-1869
oil painting on plaster wall, detached and mounted on canvas 167.6 x 105.4 cm
USA, Norfolk (VA), Chrysler Museum of Art ; Gift of Walter P. Chrysler, Jr., 2009.13
© Chrysler Museum of Art

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Paul Cezanne, *The Four Seasons*:

Spring, ca. 1860, oil painting on plaster wall, detached and mounted on canvas, 315 x 98 cm

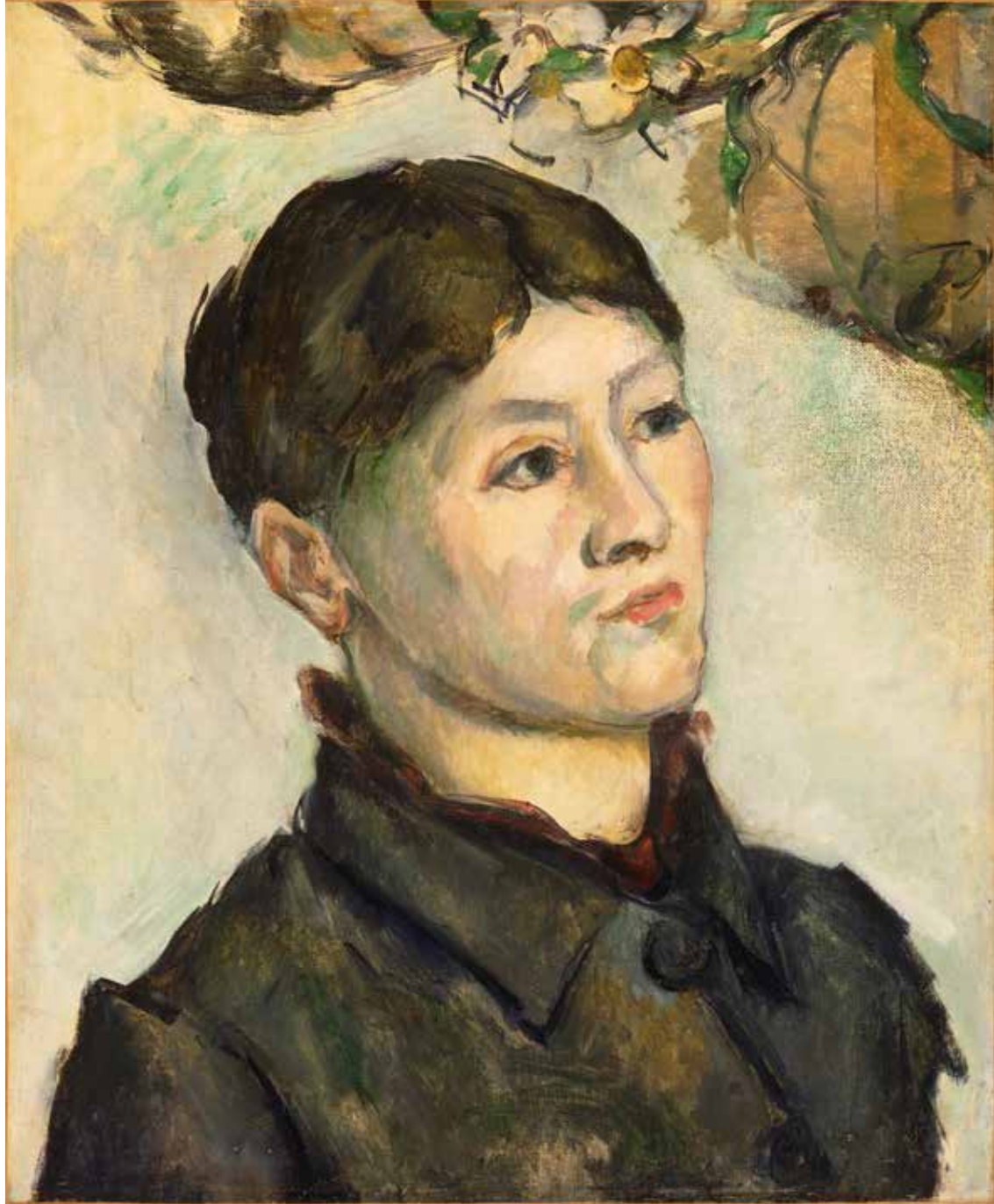
Summer, ca. 1860, oil painting on plaster wall, detached and mounted on canvas, 314 x 109.5 cm

Autumn, ca. 1860, oil painting on plaster wall, detached and mounted on canvas, 314 x 105 cm

Winter, ca. 1860, oil painting on plaster wall, detached and mounted on canvas, 314 x 104 cm

France, Paris, Petit Palais, Musée des Beaux-Arts de la Ville de Paris. Gift of the heirs of Ambroise Vollard, 1950

© Grand Palais Rmn / Agence Bulloz



Paul Cézanne, *Portrait of Madame Cézanne*, 1883-1885
 Oil on canvas, 46 x 38.3 cm
 USA, Philadelphia (PA), Philadelphia Museum of Art, The Louis E. Stern Collection
 © The Philadelphia Museum of Art, Dist.GrandPalaisRmn / image Philadelphia Museum of Art

Friends and Family at Jas de Bouffan

This period also marked the beginning of Cézanne's portrait work. Among the examples on display are 'The Artist's Father, Reading L'Événement', a large portrait of Louis-Auguste Cézanne engrossed in a newspaper, lent by the National Gallery of Art in Washington, which will be displayed alongside a still life: Sugar Bowl, Pears and Blue Cup. He also painted portraits of his friends Achille Empeire (ca. 1867-1870), Anthony Valabrègue (ca. 1869-1871) and Fortuné Marion (ca. 1871).

Perhaps the most surprising portrait in this exhibition, a painting of Gustave Boyer (ca. 1870), was lost for 70 years before being recently discovered hiding in plain sight on a staircase in Basel. These early portraits will be presented alongside more mature works, such as 'Portrait of Henri Gasquet' (1896-1897) and the portrait of his son Joachim Gasquet (1896-1897), which Cézanne painted in quick succession. Although not a frequent visitor to Jas de Bouffan, Madame Cézanne will feature prominently in the exhibition in a fine 'Portrait of Madame Cézanne' (1883-1885) lent by the Philadelphia Museum of Art, and another from the Musée d'Orsay on long-term loan to the Musée Granet.



Paul Cezanne, *The Artist's Father, Reading «L'Événement»*, 1866
Oil on canvas, 198,5 x 119,3 cm
USA, Washington, D.C., National Gallery of Art, Collection of Mr. and Mrs. Paul Mellon.
Courtesy National Gallery of Art, Washington



Paul Cezanne, *Portrait of the Artist with a Pink Background*, ca. 1875
Oil on canvas, 66 x 55.2 cm
France, Paris, musée d'Orsay, Gift of Mr. Philippe Meyer, 2000
© GrandPalaisRmn (musée d'Orsay) / Adrien Didierjean



Paul Cezanne, *Self-Portrait in a Straw Hat*, 1878–1879
Oil on canvas, 34.9 x 28.9 cm
New York, The Museum of Modern Art
USA, New York (NY), The Museum of Modern Art, The William S. Paley Collection

Self-portraits

Cezanne's self-portraits will feature prominently in the exhibition. Arranged in chronological order, they guide visitors through the rooms and shed light on Cezanne's self-image as an emerging artist. They include 'Self-Portrait on a Pink Background', painted around 1875, currently in the Musée d'Orsay, and 'Self-Portrait in a Straw Hat' (1878-1879), from the Museum of Modern Art, New York, along with other self-portraits from major international collections such as the Phillips Collection in Washington and the Basil & Elise Goulandris Foundation in Athens.

The Landscape

Although Cezanne began to study motifs in the Aix landscape at Jas de Bouffan, it was his exposure to Impressionism with Pissarro between 1872 and 1874 that led him to truly adopt this practice and to construct and deconstruct light using touches of colour. Cezanne nevertheless remained true to himself and continued to explore the constructive force of house, farm, tree and landscape, for which Jas de Bouffan, between 1876 and 1890, provided the ideal setting.

Initially, Cezanne was content to work within the confines of the park, behind the estate's perimeter wall, painting the farm at Jas de Bouffan with its complex arrangement of farm buildings and the ranked tree trunks of The Alley of Chestnut Trees.

A pivotal and distinctive work in this regard is *House and Farm at Jas de Bouffan* (1885-1887), from the National Gallery Prague, where the bastide, with its vibrant red roof, stands as the radiant focal point in a lush green meadow.

Once he had painted its near-Fauvist brilliance, Cezanne did not feel compelled to paint this motif again. In subsequent works, the bastide is concealed behind trees, as in *Meadow and Farm of Jas de Bouffan*, painted between 1885 and 1887 and now in the National Gallery of Canada, Ottawa.

From 1890 to 1895, Cezanne withdrew to Jas de Bouffan, far from the hustle and bustle of Paris.



Paul Cezanne, *Meadow and Farm of Jas de Bouffan*, ca. 1885-1887
Oil on canvas, 66 x 81.5 cm
Canada, Ottawa, National Gallery of Canada, purchased 1954 - Photo : MBAC



Paul Cezanne, *Tall Trees at the Jas de Bouffan*, ca. 1883
Oil on canvas, 65 x 81 cm
United Kingdom, London, The Courtauld (Samuel Courtauld Trust), Bequest Samuel Courtauld, 1948

Still lifes

Still lifes are indispensable to any exhibition of works produced by Cezanne at Jas de Bouffan. They are his first compositions to address balance in form, space and colour — a study that led him to be known as the father of modern art.

The still life genre is also a thread that runs through his work, and he used the same composition of apples, jugs, ginger jar and plaster cupid repeatedly in Paris and Provence.

Although Cezanne painted his first still lifes in the 1860s, it was not until 1882, when he moved into his top-floor studio at Jas de Bouffan, that he explored the genre in depth, creating complex formal compositions where it is difficult to tell what is real and what has been altered by the artist's imagination: "There are two things in the painter, the eye and the mind; each of them should aid the other; one must work to bring about their mutual development: for the eye, through the vision of nature; for the mind by means of the logic of organised sensations [...] The eye focuses and encompasses; the brain formulates".⁴

It is also hard to say exactly where certain works were produced.

During the 1870s and 1880s, Cezanne travelled regularly between Provence and northern France. However, the recurrence of particular objects can provide clues as to whether certain paintings were produced at Jas de Bouffan.

The exhibition at the Musée Granet will explore the history of these works, including one of the first and one of the last still lifes painted at Jas de Bouffan: 'Sugar Bowl, Pears and Blue Cup' (1865-1866), on loan to the Musée Granet in Aix-en-Provence from the Musée d'Orsay, and 'Ginger Pot with Pomegranate and Pears' (1890-1893) from the Phillips Collection in Washington.



Paul Cezanne, *Ginger Pot with Pomegranate and Pears*, 1890-1893
Oil on canvas, 46.4 x 55.6 cm
États-Unis, Washington, D.C., The Phillips Collection, Gift of Gifford Phillips in memory of his father, James Laughlin Phillips, 1939 © Washington, The Phillips Collection

⁴ Joachim Gasquet, Cezanne, Éditions Bernheim-Jeune, 1921, p. 123.



Paul Cezanne, *Still Life With Cherries And Peaches*,
Oil on canvas, 50,17 x 60,96 cm
USA, Los Angeles (CA), Los Angeles County Museum of Art, Gift of Adele R. Levy Fund, Inc., and Mr. and
Mrs. Armand S. Deutsch
© 2024 Museum Associates / LACMA. Licenced by Dist. GrandPalaisRmn / image LACMA

Bathers

The exhibition will also include a section on Bathers. Encompassing drawings, paintings and watercolours, it sheds light on Cezanne's study of the human figure, demonstrating his inspiration from classical bacchanals and his more modern approach to volume. His compositions combine erotic expression with a desire to explore purely visual concepts, where the anatomically irregular bodies of the bathers merge into the landscape but retain their fleshiness.

This subject haunted Cezanne throughout his life: he produced two hundred compositions of bathers, some of which he never finished.

We know that Cezanne spent a long time on these compositions, culminating in his paintings of 'The Large Bathers', which he began at Jas de Bouffan and continued to work on at the Lauves studio but never completed.

We also know with certainty that he worked on his famous large version of 'The Large Bathers', now in the Barnes Foundation in Philadelphia, at Jas de Bouffan because Joachim Gasquet, a frequent visitor to Cezanne, remembers seeing it there. "He toiled over a colossal canvas, abandoned it and took it up again twenty times, tearing, burning, destroying it and starting again before he arrived at the final painting now owned by the Pellerin collection [Gasquet here confuses two versions of 'The Large Bathers': the Barnes version and the painting in the Philadelphia Museum of Art]. I once saw a magnificent, nearly completed version of it at the top of the stairs at Jas de Bouffan. It remained there for three months [...] the image that preoccupied him so much was women bathing beneath trees in a meadow. He made small sketches of it."

Several works on this subject will be presented at the exhibition, including 'Bathers At Rest' from the Geneva Museum of Art and History (1875-1876), 'Bathers Entering the Water' (ca. 1885, private collection), and the large painting of bathers from the Art Institute of Chicago (1899-1904).



Paul Cezanne, *Bathers at Rest*, ca. 1875–1876
Oil on canvas, 35.2 x 46 cm
Switzerland, Geneva Museum of Art and History, long-term loan from the Fondation Jean-Louis Prevost, 1985
© Musée d'art et d'histoire, City of Geneva, photograph: Bettina Jacot-Descombes



Paul Cezanne, *The Bathers*, ca. 1899-1904
Oil on canvas, 51.3 x 61.7 cm
USA, Chicago (IL), The Art Institute of Chicago, Amy McCormick Memorial Collection
© Art Institute of Chicago, Dist. GrandPalaisRmn / image The Art Institute of Chicago



Paul Cézanne, *The Card Players*, 1893-1896
 Oil on canvas, 47 x 56.5 cm
 France, Paris, musée d'Orsay, Bequest Isaac de Camondo,
 1911
 © Musée d'Orsay, Dist. RMN-Grand-Palais/Patrice Schmidt

Peasants at Jas de Bouffan

Cézanne's Jas de Bouffan paintings include depictions of local peasants. Set apart from the landscape, these symbolic figures provide a record of daily life on the estate. In portraits such as 'Man with Crossed Arms' (ca.1899) from the Solomon R. Guggenheim Museum in New York and 'Seated Peasant' from the Musée d'Orsay, painted circa 1904, he gives these ordinary peasants a larger-than-life quality, like figures in classical paintings.

He also created his celebrated 'The Card Players' series at Jas de Bouffan using farmhands as his models.

A heavy silence hangs over a game between two players who sit across from one another in an almost tragic standoff. Having once again found the ideal formula to express what two card players 'are', without resorting to idle chatter and trickery, he never returned to the subject. This painting from the Musée Orsay is a quintessential example of the ideas explored by Cézanne at this period.



Paul Cézanne, *Man with Crossed Arms*, ca. 1899
Oil on canvas, 92 x 72.7 cm
USA, New York (NY), The Solomon R. Guggenheim Museum
© The Solomon R. Guggenheim Foundation / Art Resource, NY, Dist. Grand Palais Rmn / The Solomon R. Guggenheim Foundation / ArtResource, NY



Paul Cézanne, *The Sea at L'Estaque*, 1878-1879
 Oil on canvas, 72,8 x 92,8 cm
 France, Paris, musée national Picasso-Paris, Donation Picasso, 1978. Pablo Picasso Collection © RMN - Grand Palais - Mathieu Rabeau

Beyond Jas de Bouffan

Cézanne never stayed in one place for long. He paid regular visits to Paris and the surrounding region and sought out new perspectives on his travels around Provence. But Jas de Bouffan remained his anchor point — the place he always returned to — and he used it as a base to explore L'Estaque, Gardanne, Bellevue, Montbriand, and Bibémus quarry.

He also went “beyond Jas” in other ways: the time Cézanne spent at Jas de Bouffan was succeeded by a time when his family estate was just a memory and he began to paint in a new place - the Lares studio. Between 1902 and 1906, Cézanne lived in an apartment on rue Boulegon, in the centre of Aix-en-Provence, from where he walked almost daily to his studio on Lauves hill. Here, he produced his greatest masterpieces, some begun at Jas de Bouffan, like ‘The Large Bathers’, now in the Barnes Foundation. But he also painted more personal works in the studio, such as the portrait of his gardener, Monsieur Vallier, and many still lifes.

This story is told by several major works presented in this section, including ‘Sea at L'Estaque’ from the Musée Picasso, the ‘Quarry at Bibémus’ from the Museum Folkwang in Essen, ‘The Gardener Vallier’ from the Tate Gallery in London, and ‘Still Life with Scull and Candlestick’ from the Staatsgalerie in Stuttgart.

One of the most surprising works in the exhibition is the painting of Mont Sainte-Victoire from the Gurlitt collection, now in the Kunstmuseum in Bern. Cézanne painted this view of Mont Sainte-Victoire from Bibémus quarry in 1897.

Paul Cezanne, *Mont Sainte-Victoire*, 1897
Oil on canvas, 73 x 91,5 cm
Switzerland, Bern,
Kunstmuseum Bern,
Legs Cornelius Gurlitt,
2014
© kunstmuseumbern.ch



Works from around the world

This international exhibition will present loans from Basel, Boston, Budapest, Chicago, Cambridge, Hiroshima, London, Los Angeles, Paris, New York, Ottawa, Philadelphia, Tokyo, Washington, Zurich, and other cities. It will feature over 130 works, including more than 80 oil paintings. The exhibition will also include a particularly large number of drawings and watercolours.

General curator

Bruno Ely, head curator, director of the Musée Granet

Specialist curator

Denis Coutagne, president of the Paul Cezanne Society, chief heritage curator, former director of the Musée Granet

This exhibition is organised in collaboration with the **GrandPalais**

and with the support of the  Musée d'Orsay

Rmn

USEFUL INFORMATION

Cezanne at Jas de Bouffan

Musée Granet

28th June to 12th October 2025

ADDRESS

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

Disabled access: 18 rue Roux-Alphéran

OPENING TIMES

Exhibition open Monday to Wednesday and Friday to Sunday, 9am to 7pm, and Thursday midday to 10pm.

ADMISSION

Full price: €18

Reduced: €16 for apprentices up to 25 years old, members of the Musée Granet, and Amis du musée Granet et de l'œuvre de Cezanne.

Free admission for children under 18, students under 26, job seekers (upon presentation of proof dated within the last 3 months), members of the CCAS of the City of Aix-en-Provence, recipients of social welfare benefits, minimum old-age pension or the Active Solidarity Income, holders of the inclusion mobility card (CMI) or people with disabilities and their companion, tour guides, holders of the Ministry of Culture card (valid for 2 people), members of ICOM and ICOMOS.

TICKETS

Available exclusively on cezanne2025.com and from the Aix-en-Provence tourist office, 300 avenue Giuseppe Verdi.

AUDIOGUIDES

Adults: €5

Children: €3

Available from reception at the Musée Granet.

GUIDED TOURS

Individual adults

Mondays, Tuesdays, Wednesdays, Fridays, Saturdays and Sundays at 10 am, 11 am, 2.30 pm, 4 pm (tour in English) and 5 pm. Thursdays at 2.30 pm, 5 pm, and 7 pm.

Price: admission fee + €7 per person

By reservation only:

- from the Aix-en-Provence tourist office, 300 avenue Giuseppe Verdi in Aix-en-Provence
- online at Cezanne2025.com

GROUPS

(Maximum 25 people)

Fee:

- admission fee: group package €370 (right to speak included).
- guided tour with a museum guide: €130 (in addition to entrance fee).

By reservation only: granet-reservation@mairie-aixenprovence.fr / +33 (4) 42 52 88 32

**INTERNATIONAL
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AIX-EN-PROVENCE



AIX EN PROVENCE
OFFICE DE TOURISME



MUSÉE GRANET
AIX-EN-PROVENCE



CEZANNE AT HOME,

IN AIX-EN-PROVENCE

“If you are born there, there’s nothing for it, nowhere else can ever quite compare,” wrote Cezanne to his friend Philippe Solari.

Filled with memories of his family, friends and art, his studio on Lauves Hill, the Cezanne home at Jas de Bouffan and his cabin ‘retreat’ at Bibémus quarry are so steeped in emotion and history that visiting them feels like stepping into the painter’s own life.

Reminders of Cezanne’s strong ties with his native city, these sites also help us learn more not only about Cezanne but also about Provence, the landscapes of Aix and Mont Sainte-Victoire — the artist’s ‘totemic motif’.



THE JAS DE BOUFFAN BASTIDE

After years of renovation, the Jas de Bouffan bastide, Paul Cezanne's family home, will reopen to the public in stages from 2025. This landmark site where the artist's work first took life has revealed more of its secrets, offering a unique insight into his world.

Home, studio and inspiration

The Cezanne family home for four decades (1859-1899), the Jas de Bouffan bastide played a pivotal role in the painter's career. Once surrounded by 15 hectares of vineyards and orchards, for the 'father of modern art' it was an open-air studio, home and creative space. The bastide witnessed each stage in Cezanne's development as an artist, helping us understand the man and his work, his unique qualities and his relationship with his native region.

Cezanne's father bought the bastide in 1859 and, with his permission, Cezanne lost no time in painting nine wall panels directly onto plaster in its 'Grand Salon'. The house was where he created his first works and his primary inspiration, along with its farm buildings and the motifs he discovered in the park. The peasants and farmhands who worked on the estate posed for his compositions of *The Card Players*, and it was also here that he first set up his easel to paint the Mont Sainte-Victoire, visible above the railway line at the end of the park.

In 1881, Cezanne's father built a studio for his son under the eaves where he produced several masterpieces now in the world's leading art collections. Many of these works will be included in the 'Cezanne at Jas de Bouffan' exhibition from 28th June to 12th October 2025.



Jas de Bouffan bastide, photo M. Fraisset
Jas de Bouffan bastide, view of Paul Cezanne's studio
photo P. Biolatto, Ville d'Aix-en-Provence



Jas de Bouffan bastide, view of the Harbour Entrance, the first work painted by Cezanne in the 'Grand Salon', discovered in 2023

Discovery of a fragment of an unknown work

Between 1859 and 1869, Cezanne decorated the 'Grand Salon' with nine paintings on various themes. When the Cezanne family sold the bastide and its estate to the Granel-Corsy family in 1899, they were removed from the walls, and specialists assumed they had catalogued all the paintings.

This assumption was called into question in August 2023 when a previously unknown work by Cezanne was discovered during surveys of the bastide before its restoration in 2025. Covering an area of five to six square metres, it is the first panel painted by Cezanne at Jas de Bouffan.

Authenticated by the Société Paul Cezanne*, these fragments also challenge the presumed order in which the other wall panels were painted.

The newly discovered work, covering the whole wall, probably shows a harbour entrance with flags, masts, buildings and sky.

* The Paul Cezanne Society, whose members are leading Cezanne experts, is the official body for authenticating his work.

Immersive itinerary

The 18th-century **bastide** was sensitively renovated between 2024 and 2025 to preserve its original features.

The bastide will be known as ‘Cezanne’s house’ and the restoration will:

showcase the ‘Grand Salon’

- recreate the original kitchen and dining room
- restore a bedroom with plasterwork decoration on the theme of Leda and the Swan
- restore the painter’s first studio on the second floor
- create a park trail guiding visitors around scenes painted by Cezanne

Research and documentation center

The renovated adjacent farm building will house the Cezanne Research and Documentation Center (CCRD), an initiative supported by the Société Paul Cezanne in conjunction with Philippe Cezanne, the painter’s great-grandson, its Honorary President, and Denis Coutagne, its President since 2008. The Société Cezanne maintains the online catalogue raisonné of Cezanne’s work, compiled by Walter Feilchenfeldt, Jayne Warman and David Nash, based on a 1996 edition published by John Rewald. The farm will also contain a learning area for school children.

Reception, studio and relaxation and leisure spaces

The large storage shed will be transformed in stages into an auditorium for talks, conferences, courses, seminars and other activities.

The **orangery** will be turned into a dining area.

The **park, its chestnut alley and ponds** will be restored to how they would have looked in Cezanne’s day. Cezanne spent a lot of time painting in the park, particularly views of the bastide, farm, pond and trees, and sometimes the Mont Sainte-Victoire, which can be seen above the estate wall.

↪ Future projects

A new **public reception centre and shop** will be built after 2025. It will be accessible from avenue de l’Europe, with the entrance to the south, in keeping with tradition.

USEFUL INFORMATION

Jas de Bouffan bastide

ADDRESS

4, route de Valcros
Aix-en-Provence

OPENING TIMES

28th June to 30th September 2025, daily 9 am to 7 pm.
1st October to 2nd November 2025, daily 10 am to 5.30 pm.

All information on Cezanne2025.com



Inside Cézanne's studio on Lauves Hill in Aix-en-Provence, photo JC Carbonne, City of Aix-en-Provence.

THE LAUVES STUDIO

Cézanne had his final studio built to his own design in 1901 on Lauves Hill, overlooking the city of Aix-en-Provence. Now, visitors can step into the artist's world and enjoy a highly personal look at his creative environment.

Rebirth of a legend

With help from John Rewald and James Lord, the Cézanne Memorial Committee acquired the studio in 1954 and donated it to the University of Aix-Marseille the same year. The Lauves studio, known as 'Cézanne's studio', opened to the public as a museum on 8th July 1954.

Following a painstaking two-year restoration, the Lauves studio will once again welcome visitors from summer 2025. It will open in stages to provide a unique opportunity to explore the artist's creative world on a legendary site.

An ambitious renovation project will restore the Lauves studio to how it looked in Cézanne's lifetime. The garden, also restored, will provide visitors with a leafy setting to reflect on their surroundings. The fully renovated pavilion will become a museum exploring the artist's final years.

Total immersion

A reconstructed studio: The studio will be painstakingly reconstructed based on Émile Bernard's eyewitness accounts, recreating the atmosphere in which Cezanne worked down to the smallest detail.

His last palette: The centrepiece of the exhibition, Cezanne's final palette, previously conserved in the Musée Granet, will be displayed alongside his large easel.

An immersive tour: Guided by facilitators, this tour sheds light on the studio's secrets as visitors explore each stage of Cezanne's creative process.

Where visitors can learn and connect

Following the acquisition of a plot of land called the 'campagne Girard', which will be linked to the rest of the site by a footbridge, the Lauves studio complex will form part of a broader cultural experience, with the pavilion and garden. This is where the public amenities, including a ticket office, shop, refreshment stand and educational workshops will be located. The space will also be made available for cultural activities and private hire.

USEFUL INFORMATION

The Lauves studio

ADDRESS

13, avenue Paul Cezanne
Aix-en-Provence

OPENING TIMES

28th June to 30th September 2025, daily 9 am to 7 pm.
1st October to 2nd November 2025, daily 10 am to 5.30 pm.

All information on Cezanne2025.com



photo M. Fraisset

THE BIBÉMUS QUARRIES

More than a site of natural beauty, the Bibémus quarry, just a few miles from Aix-en-Provence, is an open-air museum steeped in history, where Cezanne drew inspiration and left an indelible mark.

Creative environment

Between 1890 and 1904, this abandoned quarry offered Cezanne peace and endless artistic possibilities. The warm and cool colours of the rock, the fleeting light and the stately Mont Sainte-Victoire found their way into his work and shaped his unique style.

Open-air art trail

Visitors can now learn more about Cezanne's work in the Bibémus quarry by following an open-air art trail that connects seven still-visible motifs that inspired many of the paintings now in the world's leading collections:

- The Red Rock, now in the Musée de l'Orangerie in Paris
- Three paintings of Bibémus Quarry in prestigious collections such as the Barnes Foundation and the Stephen Hahn Collection.
- Bibémus Quarry in a private collection in Kansas City
- Mont Sainte-Victoire Seen from the Bibémus Quarry in the Baltimore Museum of Art
- Rocks and Cave in the Fondation Beyeler in Basle

An immersive experience on an upgraded site

Since 2022, the City of Aix-en-Provence has enhanced the visitor experience, adding new trails and information panels to shed light on the relationship between Cezanne, his works and the Bibémus quarry. The site also hosts temporary cultural events, fostering a dialogue between art and nature.

USEFUL INFORMATION

Open only for guided tours and excursions.

Programme available from the Aix-en-Provence tourist office and online at Cezanne2025.com

INFORMATION AND BOOKINGS

INDIVIDUALS

- at Cezanne2025.com
- +33 (0)4 42 16 11 61
- from the Aix-en-Provence tourist office, 300 avenue Giuseppe Verdi in Aix-en-Provence

GROUPS

- at Cezanne2025.com
- by email sites@aixenprovencetourism.com

EXHIBITIONS

DEVOTED TO CEZANNE



Unboxing paintings at the Pavillon Vendôme, 1961 © Henry Ely - Aix

THE EXHIBITION OF EXHIBITIONS - CEZANNE AT THE PAVILLON DE VENDÔME IN 1956 AND 1961

MUSÉE DU PAVILLON DE VENDÔME

19TH JUNE TO 2ND NOVEMBER 2025

The restored Musée du Pavillon de Vendôme, which opened to the public in July 1954, held two landmark Cezanne exhibitions in 1956 and 1961.

The **1956 exhibition**, marking the 50th anniversary of Cezanne's death, ran from 21 July to 15 August and was then extended to 29 August, at the Pavillon de Vendôme and featured 90 of his works, including 66 paintings, 21 watercolours and three drawings, on the first and second floors, now offices and closed to the public.

The ground floor featured an exhibition on Mozart, including a rare manuscript of «Don Juan», organised as part of the International Lyrical Arts Festival.

Léo Marchutz was the first to come up with the idea for an exhibition, which was adopted at a meeting of the municipal council on 7 March 1956. It survived setbacks and turf wars to rival two other Cezanne exhibitions, one at The Hague and the other in Zurich, neither of which featured more than 35 works.

Unusually, the exhibition at the Pavillon de Vendôme in Aix focused on 'Provençal' works.

"The three rooms of the Pavillon de Vendôme bring the Aix countryside back to life, from Jas de Bouffan to Mont Sainte-Victoire. One room has five or six views of Mont Sainte-Victoire, with versions from the Kunsthaus Zurich, Amsterdam, and various private collections in the United States."

Journal de Genève, 4 August 1956

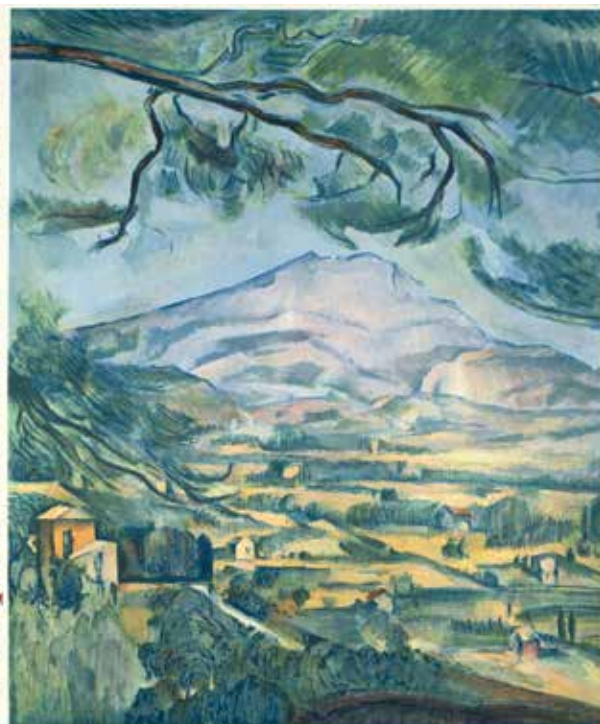
"In a strange twist, the exhibition at the Pavillon de Vendôme seems to have brought about a renewed interest among locals. Cezanne had to wait 50 years to be fully appreciated as a great artist in his native city." Le Méridional, 15 August 1956

AIX - EN - PROVENCE 1961



PAUL CÉZANNE

Cinquantenaire Cézanne



juillet-août 1956

PAVILLON VENDÔME

AIX EN PROVENCE

F R A N C E

PLACE FORBIN
COURS MIRABEAU**AIX-EN-PROVENCE**TÉLÉPHONE : 2-57
DE NUIT : 26-15**SOMBRE DIMANCHE POUR L'EXPOSITION CÉZANNE**
Huit toiles manquaient hier matin sur les cimaises du Pavillon Vendôme

De gauche à droite : Mme Martial Salme, conservateur, M. le procureur Min-



14-15 - Les Crânes

Journal Le Provençal - 14th August 1961

The **1961 exhibition**, which ran from 1st July to 15th August and was then extended to 27th August, featured 61 works of art, including 22 paintings, 20 watercolours and 19 drawings.

It was co-hosted by the City of Vienna, in a wing of the Belvedere Palace, before travelling to Aix.

The exhibition was also the focus of a dramatic news story that rocked the art world.

During the night of 12th to 13th August 1961, thieves made off with eight artworks, among them 'The Card Players', then in the Louvre and now in the Musée d'Orsay. The burglars scaled the facade of the Pavillon de Vendôme and entered through a first-floor window while the curator, Madame Martial-Salme, slept in her second-floor apartment.

During an 18-month spree, "a gang of art thieves" hit eight locations in the region, from museums and galleries to private collections in Nice, Menton, St Tropez, Antibes and Saint Paul de Vence.

A tip-off led police to recover the works from an abandoned car in April 1962.

Delving into this extraordinary story and its historical context, the exhibition will feature photographs from the Henry Ely collection, national and international news articles, archive materials, correspondence, posters, audiovisual resources, and a life-sized photographic 'reconstruction' of certain rooms.

Visitors will also be able to take a virtual-reality tour of the second-floor room, now closed to the public, where Cézanne's masterpieces were exhibited, as if they were there.

Some works from the 1956 and 1961 exhibitions will feature in the upcoming 'Cézanne' exhibition at the Musée Granet in the summer of 2025, providing a visual connection between the two museums.

Writer and illustrator Camille Lavaud Benito will compile a journal containing a selection of press articles published at the time of the robbery, in partnership with the Rencontres du 9e art.

Exhibition Curator

Christel Pélissier-Roy

Director of the Museums of Art and History
Head of the Musée du Pavillon de Vendôme

USEFUL INFORMATION

**The exhibition of exhibitions - Cezanne at the
Pavillon de Vendôme in 1956 and 1961
Musée du Pavillon de Vendôme
19th June - 2nd November 2025**

ADDRESS

32, rue Célony ou 13, rue de la Molle
Aix-en-Provence
Tél : 04 42 91 88 75

OPENING TIMES

Open daily except Tuesdays, 10am to 6pm until 30
September, then museum hours.

ADMISSION

Full price: €6

Free admission for young people under 26, students
under 26, members of the City of Aix-en-Provence CCAS,
recipients of minimum social benefits (upon presentation
of proof dated within the last 3 months), holders a
mobility inclusion card (CMI), a disability card and one
companion or an invalidity card, tour guides, holders
of the Culture Pass, holders of the Ministry of Culture
card, holders of the Aix-Marseille University culture card,
holders of a press card, members of ICOM, ICOMOS and
AGCCPF, teachers from the École d'Art d'Aix-en-Provence,
members the Amis des musées d'Aix, the Culture du
Coeur and the Maison des Artistes, and holders of the
Aix-en-Provence City Pass.

Group admission (more than 15 people): €5.50

GUIDED TOURS

By reservation only on 04 42 91 88 74/75 or
animationpavillon@mairieaixenprovence.fr
Price: admission fee + €2 per person

GUIDED TOUR WITH VIRTUAL REALITY HEADSET

(subject to availability)

Price: admission fee + €4 per person

By reservation only on 04 42 91 88 74/75 or
animationpavillon@mairieaixenprovence.fr
Information: cezanne2025.com

GROUP

15 to 25 people

Price: admission fee €7.50 per person

By reservation only on 04 42 91 88 74/75 or
animationpavillon@mairieaixenprovence.fr

TICKETS

Ticket office of the Musée du Pavillon de Vendôme

AIX AND CEZANNE, BETWEEN LEGEND AND COLLECTIVE MEMORY

MUSÉE DU VIEIL AIX

6TH JUNE 2025 TO 5TH JANUARY 2026

“No Cezanne will ever enter this museum as long as I live,» Henri Pontier, curator of the Musée Granet, reportedly declared around 1900.

Long celebrated for its architecture and light, the City of Aix-en-Provence is now indissociable with the painter Paul Cezanne (1839-1906). However, the relationship was not always a smooth one. His work received a mixed response in Aix, where his critics heavily outnumbered his admirers. Trained in Paris, he was an active member of the Impressionist movement in the 1870s, but from the 1880s to 1906 he developed a more personal pictorial style. To understand how to translate what he saw into paint, he carefully studied his surroundings, especially the Aix countryside.

This led him to develop a unique technique characterised by flat colours, bold outlines and a rejection of geometric perspective. It baffled the artistic community in Aix, then a stronghold of academicism. The city's art elite made a concerted effort to undermine Cezanne, led by the collector, artist and journalist Henri Dobler, who dismissed him as ‘the fraud of the century’. This bitter opposition to Cezanne and his art had the desired effect: although now admired in the city, it purchased none of his works, and few are now on permanent display in its museums.



Louis Gautier's La Cible Footbridge, 1914, oil on cardboard, Musée du Vieil Aix, photograph courtesy of the City of Aix-en-Provence.

A local history museum, the Musée du Vieil Aix will explore the relationship between the city, Cezanne and his art. It will shine a light on the artistic and cultural context Cezanne had to contend with in Aix in the late 19th and early 20th centuries, the salons, social circles and expectations that conditioned the works artists produced, the opposition he faced and his admirers, such as Marcel Provence, a prominent local figure, bought the artist's Lauves studio in 1921. A passionate folklorist and regionalist who worked tirelessly to promote the artist's work, Provence founded the Société Paul Cezanne, which conserves and adds to his archives. This exhibition therefore features works by Academic artists and those hostile to Cezanne, but also open-air painters, like his contemporaries Joseph Ravaisou and Edouard Ducros. The turnaround in the artist's reputation in his native city, from reject to glorified idol, is explored here through paintings, photos, archive documents and objects that help to shed light on his legacy.



Edouard Ducros, Washerwoman in the Arc River, 1896, oil on canvas, Musée du Vieil Aix, photo Ville d'Aix-en-Provence

Exhibition Curator

Milène Cuvillier

Curator and Head of the Musée du Vieil Aix

USEFUL INFORMATION

Aix and Cezanne, between legend and collective memory
Musée du Vieil Aix
6th June 2025 to 5th January 2026

ADDRESS

Hôtel d'Estienne de Saint-Jean
17 rue Gaston de Saporta
Aix-en-Provence
Tél : 04 42 91 89 78

OPENING TIMES

Open Tuesday to Sunday, 10am to 6pm until 30 September, then museum hours.

ADMISSION

Full price: €6

Discounts: €5 for apprentices (under 25), young people (18-26), company work committees, and Amis des musées.

Free admission for young people under 18, students under 26, members of the City of Aix-en-Provence CCAS, recipients of minimum social benefits (upon presentation of proof dated within the last 3 months), holders of the mobility inclusion card (CMI), a disability card and one companion or an invalidity card, tour guides, holders of the Pass culture, Ministry of Culture card, Aix-Marseille University culture card, or a press card, and members of ICOM, ICOMOS and AGCCPF, teachers from the École d'Art d'Aix-en-Provence, members the Amis des musées d'Aix, the Culture du Coeur association and the Maison des Artistes association, and holders of the Aix-en-Provence City Pass.

Group admission (more than 15 people): €5.50

GUIDED TOURS

Individual adults

By reservation only on 04 42 91 88 74/75 or animationpavillon@mairie-aixenprovence.fr

Price: admission fee + €2 per person

Information: cezanne2025.com

Group admission (more than 15 people)

Price: admission fee €7.50 per person

By reservation only on 04 42 91 88 74/75 or animationpavillon@mairie-aixenprovence.fr

TICKETS

Ticket office at the Musée du Vieil Aix.

THE LITTLE CEZANNE GALLERY

GALERIE DE LA MANUFACTURE

4TH FEBRUARY TO 21ST DECEMBER 2025

Suitable for children aged 3 and over.

For Cezanne 2025, the City of Aix-en-Provence is organising a hands-on exhibition where children can explore and experiment with art.

Each brush stroke in Cezanne's work is carefully thought out, from a basket of apples to a solitary figure on a chair or a mountain. From which perspective should he paint them? How should he construct his composition? When should he stop? These are just some of the questions pondered by Cezanne over a lifetime of artistic research.

This exhibition at La Manufacture will offer children the opportunity to dive into the artist's world as they learn about his life in Aix-en-Provence and Paris, his family and friends, the scenes he liked to paint and his favourite colours. They can also delve into his creative process, trying out his techniques in hands-on sessions and workshops. Games and experiments help kids think about shape, colour and composition as they reconstruct a still life to test if the perspective was real, examine an object to work out which angle it was painted from and pick out the exact colour of a motif from a large colour-circle mural. Focused on play and observation, it is a fun way for children to learn with their friends or by themselves. Learning aids are also available for adults to discuss subjects in more depth.

The tour ends on a calmer note with an immersive audiovisual show that takes kids on a journey through Cezanne's works, revealing the magic of painting and its power to make us think and dream.

This exhibition grounds young visitors in the basics they need to understand the work of the 'father of modern art' and make the most of the year-long Cezanne 2025 programme.



Organisation : Ville d'Aix-en-Provence / La Manufacture
Curator: Carole Benaiteau
Exhibition design: Sylvie Coutant and Anne Levacher
Graphic design: studio lebleu
Multimedia design: Drôle de Trame
Production: Maq2

USEFUL INFORMATION

ADDRESS

La Manufacture
8-10 rue des Allumettes
Aix-en-Provence
lamanufacture-aix.fr

OPENING TIMES

Tuesday to Sunday, 1pm to 7pm
Closed 1 May
Free admission, no booking required, subject to available places.

The Little Cezanne Gallery, Aix-en-Provence, 2025 – Photo P. Biolatto, Ville d'Aix en Provence

AN ARTISTIC AND CULTURAL SEASON CELEBRATING CEZANNE



Photo JC. Carbonne, Ville d'Aix-en-Provence

The Cezanne season gives everyone the chance to celebrate the artist while offering the region's leading museums and social and cultural organisations a platform to share their expertise and their vision of his work.

Visit cezanne2025.com for the latest artistic news.

CEZANNE: TIMELINE

1839: Birth of Paul Cezanne, on 19 January, in Aix-en-Provence, eldest son of Louis-Auguste Cezanne, a hatmaker, and Anne-Élisabeth-Honorine Aubert. He begins primary school in 1844.

1848: His father and a business partner buy the city's only bank, Barges, after it goes bankrupt, and found the Cezanne and Cabassol Bank, amassing a considerable fortune.

1852-1858: Cezanne enters the Collège Bourbon in Aix, where he befriends Émile Zola and Baptistin Baille, who share his literary and artistic tastes.

1857: He also enrolls in the City of Aix's free drawing school, where he meets Philippe Solari, Numa Coste and Achille Empereire.

1858: Begins corresponding with Zola who has lived in Paris since February. He passes his baccalaureate in November. Cezanne continues to take drawing classes in Aix until 1862.

1859: Urged by his father, he enrolls in the law faculty of Aix University. His father buys an 18th-century residence, Jas de Bouffan, in the Aix countryside. Zola supports his aspiration to paint and encourages him to move to Paris.

1861: Abandons law school and spends April to September in Paris. He visits the Salon, the Louvre and the Luxembourg Palace with Zola. He enrolls in the Académie Suisse, where he meets Pissarro. Disheartened by his lack of progress, he returns to Aix and takes evening drawing classes while working in his father's bank.

1862: Leaves his banking job and returns to painting. Zola and Baille spend the summer with him. In the autumn, he returns to Paris but fails the entrance exam to the Paris School of Fine Arts.

1863: Works at the Académie Suisse, where he meets Guillemet and Guillaumin. His work is shown at the Salon des Refusés.

1864: Copies masterpieces in the Louvre and the Luxembourg Palace. Until the war of 1870, he spends his winters in Paris and summers in Aix where he befriends Valabrègue (1865) and Alexis (1868). He produces dark works on erotic themes. His paintings are repeatedly refused by the Salon. In Paris, he begins a relationship with the model Hortense Piquet (1869).

1870: France declares war on Prussia. Cezanne returns to Aix to avoid conscription. Fearing his father's disapproval and the loss of his allowance, he keeps his relationship with Hortense secret and spends most of the war years with her in L'Estaque.

1872: Birth of his son Paul in Paris, where he has lived since autumn 1871. In spring, he moves his family to the Hôtel du Grand Cerf near Pontoise to work with Pissarro. He meets regularly with Guillaumin. In autumn, he moves to Auvers-sur-Oise where he stays until 1874 and forms a friendship with Dr. Gachet.

1873: Père Tanguy opens his boutique in Paris and exhibits works by young painters, including Cezanne. Art critic Théodore Duret takes an interest in his work.

1874: Encouraged by Pissarro, he enters paintings for the inaugural exhibition of the 'Impressionists' group at the Nadar studio. Count Doria buys his painting, The Hanged Man's House. In autumn, he returns to Paris and works alongside Guillaumin, now his neighbour.

1875: Renoir introduces him to Victor Chocquet, who later champions his work.

1876: Spends most of the year in L'Estaque and does not enter the second Impressionist exhibition. In autumn, he returns to Paris where he again works with Guillaumin.

1877: Shows sixteen paintings at the third Impressionist show. Georges Rivière is the only critic to praise his work. Cezanne paints in towns around Paris, including Pontoise, Auvers, Chantilly and Fontainebleau.

1878: Moves Hortense Fiquet to Marseille, close to Monticelli's home, and divides his time between Aix and L'Estaque. He faces financial hardship after a rift with his father and is supported by Zola.

1879: After returning to Paris in spring, he moves to Melun and often visits Zola on the writer's estate in Medan, near Saint-Germain-en-Laye, acquired in 1878. Cezanne returns to Paris in spring 1880 and stays in Médan every year until 1882.

1882: He joins Renoir in L'Estaque early in the year, then returns to Paris. The Salon finally accepts one of his paintings. In October, he returns to Aix and settles at Jas de Bouffan, leaving only for brief visits to friends. He paints and draws in the Aix countryside and continues to submit his paintings to the Salon, without success.

1886: In March, Zola publishes *The Masterpiece*, a novel about the life and suicide of a failed painter. Deeply hurt by the character of Claude Lantier, Cezanne ends his long friendship with the author. With the consent of his father, who dies shortly afterwards, he marries Hortense Fiquet in April. He is now financially secure.

1889: Spends several months in Paris. He is invited to show his work at the Salon des XX in Brussels. *Le Moderniste illustré*, directed by Aurier, mentions his works.

1890: Cezanne and his family spend five months in Switzerland. Upon his return to Aix, he experiences the early symptoms of diabetes.

1892: Continues to divide his time between Aix and Paris and paints in Fontainebleau forest.

1894: His paintings sell for a reasonable price at the auction of the Duret collection and the estate of 'Père' Tanguy. The young Ambroise Vollard, who has opened a gallery on rue Laffitte, buys several works. He travels to Giverny for Monet's birthday and meets Clemenceau, Geffroy and Rodin.

1895: After spending the first half of the year in Paris, he returns to Aix and rents a cabin in the Bibémus quarry, making frequent visits to the site. In November, Vollard's gallery displays 150 of his paintings, his first solo show. The Caillebotte bequest sees two of his paintings enter the Luxembourg Palace's collection.

1896: The young poet Joachim Gasquet introduces him to Edmond Jaloux and Louis Aurenche. After recuperating in Vichy, he spends the summer in Talloires, on the shores of Lake Annecy, then returns to Paris.

1897: After spending January to April in Paris, he returns to painting in Fontainebleau forest, followed by periods in Aix and Tholonet. His mother dies in the autumn.

1898: Works in Château-Noir, halfway between Aix and Le Tholonet, and then returns to Paris where he spends most of the following year, dividing his time between Pontoise and Fontainebleau forest.

1899: Returns to Aix in the autumn, when he is forced to sell Jas de Bouffan, which he jointly inherited. Durand-Ruel purchases several Cezanne paintings at the Chocquet sale. In December, Vollard devotes a second exhibition to him and acquires the entire contents of his studio.

1900: Rents an apartment in Aix and rarely leaves the city. Roger Marx arranges for three of his paintings to be included in the Centennial of French Art, held to coincide with the World's Fair. With help from Durand Ruel, his work is shown at Cassirer in Berlin.

1901: Acquires a plot of land on a hill next to the Chemin des Lauves, from where he can see Aix and Sainte-Victoire and has a studio built there. He shows his work at the Salon des Indépendants in Paris and the Salon de la Libre Esthétique in Brussels. He spends time with Léo Larguier and Charles Camoin while stationed in Aix for their military service.

1902: Despite their estrangement, he is profoundly affected by Zola's death and spends time with Larguier in the Cévennes. He moves into his new studio.

1904: Émile Bernard visits him and they continue to correspond. Cezanne visits Paris for the last time and returns to work in Fontainebleau. He shows his work at the Salon d'Automne, exhibits again at Cassirer in Berlin, and takes part in the Salon de la Libre Esthétique in Brussels.

1905: In spring, he shows his watercolours at Vollard and exhibits again at the Salon d'Automne.

1906: His health declines over the course of the year. Caught in a storm on 15th October while painting outdoors, he returns home drenched and dies on 23 October in his apartment on rue Boulegon.

Timeline taken from *Cezanne. Les chefs-d'oeuvre* by Constance Naubert-Riser.



Paul Cezanne outside his studio at Les Lauves in Aix-en-Provence. Photo Gertrude Osthaus, April 1906 - Bildarchiv Marburg, Germany

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