

# MG

MUSÉE GRANET  
AIX-EN-PROVENCE

4 JULY  
2026  
3 JANUARY  
2027

# PAUL McCARTNEY

## PHOTOGRAPHS, 1963-64

## EYES OF THE STORM



John Lennon © 1974 Paul McCartney under exclusive license to MPL Archive LLP

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PRESS  
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# CURATOR'S FOREWORD

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This exhibition presents an extraordinary archive of photographs by Paul McCartney that document his time with The Beatles at a critical turning point in the band's history. The exhibition narrative pivots on a single event: the group's appearance on the Ed Sullivan Show on 9 February 1964. Watched by an unequalled television audience of 73 million people, their performances not only transformed The Beatles into global superstars but redefined fame in the modern era. Paul McCartney's photographs provide an unprecedented opportunity to consider the frenzy of Beatlemania from the inside out, through the lens of McCartney's Pentax camera: in his own words, the 'eyes of the storm'.

While The Beatles were surrounded by the media at every turn, McCartney used his camera to draw out personal encounters with press photographers and individuals against a backdrop of roaring crowds. His interest in the visual arts of the period is also evident in photographs that reflect New Wave and documentary film-making and emerging photojournalism. The earliest images in the exhibition date from October 1963, just as Beatlemania was gripping the UK, and it includes photographs taken by McCartney in France during an 18-day residency at The Olympia Theatre, Paris, sharing the roster with Sylvie Vartan and Trini Lopez. The show culminates with photographs taken at Miami Beach in February 1964, during the final days of their first triumphant trip to 'conquer' America.

The photographs themselves existed only as original negatives and contact sheets, stored in McCartney's personal archive, and which had only re-emerged in 2020. The images had never been made into prints, and only a handful of images had ever been shared publicly, including a short run from a contact sheet that appeared on the poster designed by Richard Hamilton for the album *The Beatles (The White Album)* in 1968. When McCartney and his team approached the National Portrait Gallery, London, with the idea that it could display some of these pictures, it was immediately apparent that this is an outstanding body of work, of historic and cultural significance, which demanded a larger exhibition. As curator, I was given unprecedented access to this extraordinary archive from which to develop an exhibition, and McCartney himself was instrumental in selecting the images and in sharing his memories of the photographs and

the period in such fascinating detail that the exhibition is presented, as much as possible, in his own words. It was not until the images were printed and enlarged for the exhibition that Paul McCartney finally saw photographs he had taken more than sixty years before.

This exhibition consists of nearly 250 photographs, ranging from grainy black and white portraits taken backstage in Liverpool, rehearsing musicians at a recording studio in Paris and wintry Manhattan skylines to gleaming colour shots of Miami Beach in the sunshine. McCartney's acute observation, so celebrated in his song lyrics, characterises pictures that capture The Beatles' entourage and their manager Brian Epstein. It offers a privileged encounter not only with McCartney, but also with his fellow Beatles John Lennon, George Harrison and Ringo Starr, and the pictures capture four friends whose lives were irrevocably changing. We now recognise Paul McCartney as one of the great cultural figures of the 20th and 21st centuries, and his wonderful and joyful photographs invoke an era when culture was opening up to everyone: when four very young men from a northern English seaport could influence the world with their music and creativity.

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**Rosie Bradley**

Senior Curator,  
20th-Century Portraits at  
the National Portrait Gallery, London



# NATIONAL PORTRAIT GALLERY

L O N D O N

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« Founded in 1856, the National Portrait Gallery tells the story of Britain through portraits, using art to bring history to life and explore living today. From global icons to unsung heroes, our Collection is filled with the stories that have shaped, and continue to shape, a nation. We celebrate the power of portraiture and offer encounters with some of the world's greatest and most exciting new artists, promoting engagement with portraiture in all media to a wide-ranging public by conserving, growing and sharing the world's largest collection of portraits. Spanning six centuries, our artworks trace the events and lives that have defined our ever-evolving history. We celebrate the power of portraiture to create person-to-person connections. Since the gallery reopened in 2023, visitor numbers have doubled. We are also proud to offer an outstanding visitor experience: over 99% of our visitors would recommend the National Portrait Gallery to friends and family.»

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# PRESS RELEASE

*Exhibition organised by Paul McCartney with Sarah Brown on behalf of MPL Communications Limited and Rosie Broadley of the National Portrait Gallery, London.*

## FIRST FRENCH EXHIBITION OF PAUL MCCARTNEY'S PHOTOGRAPHS

From 4 July 2026 to 3 January 2027, the Musée Granet in Aix-en-Provence will present a remarkable collection of photographs by Beatles legend, Sir Paul McCartney, in “Paul McCartney, Photographs 1963–64: Eyes of the Storm”

Featuring nearly 250 photographs taken by the musician between 1963 and 1964, the exhibition captures a pivotal moment for the band, as their fame spreads beyond Liverpool and the UK to the global stage.

“You couldn’t be lazy then. You had to take the right picture, actually compose the image in the frame without the safety of knowing you could crop it later.” This profoundly personal insight into a key period in the band’s history was made possible by the rediscovery in 2020 of nearly a thousand photographs taken with a 35mm camera. Stored away in Paul McCartney’s archives, these images record the band’s extraordinary journey from city to city, across Europe and America, starting in Liverpool and London at the end of 1963, Paris, and then the United States in February 1964, where their appearance on The Ed Sullivan Show drew an audience of 73 million.

In that moment, the Beatles achieved worldwide superstar status, redefining the very concept of fame in the modern era, as if setting the template for celebrity for decades to come.

“And then what we regarded as the big time, our first visit as a group to America, to the land where, at least in our minds, music’s future was being born.”

Spanning over 700 square metres and featuring almost 250 photographs, this exhibition invites visitors to delve into the world of this extraordinary band.

His images open a window into the private lives of the “four boys from Liverpool” on tour, as they venture out into the world and discover the United States for the first time. Less than 20 years after the end of the Second World War, the country was seen by Paul McCartney — and by many Europeans — as the one that had liberated Europe. It represented a form of modernity and held everyone in thrall.

“It was a crazy storm, a whirlwind, that we were living through...”

These photographs capture the energy of their concerts, the long days spent in rehearsals, in hotels, on the road, with the media watching their every move. For these four young lads, already in the spotlight, every experience was an

adventure. Paul McCartney’s images capture the spirit and style of the 1960s, from the UK to Paris and the United States. Visitors are transported to a vanished society — through the rear window of a car, from a train, or along the pavement outside Paris’s Olympia concert hall, where the Beatles performed alongside Sylvie Vartan. Many of the photographs were taken ‘on the fly,’ sometimes blurred, sometimes carefully composed.

An interest in photography began for Paul McCartney as a child, when he and his brother experimented with the family’s Kodak Brownie.

The exhibition, presented chronologically, is divided into seven sections: Behind the Lens; The Beatles’ Early Years: Liverpool and London; Paris; Departures and Arrivals: New York; New York to Washington, DC; Miami.

“It’s not so much a feeling of loss but a joy in the past (...) In fact, every picture brings back memories. I can try and place where we were and what we were doing to either side of the frame.”

This exhibition is part of the Bicentennial of Photography celebrations organised by the French Ministry of Culture.

It is included in the Rencontres d’Arles programme, as part of the Grand Arles Express.



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# EXHIBITION GALLERY GUIDE



Paul McCartney. Self-portrait. London, 1963  
© 1963–1964, Paul McCartney under exclusive licence from MPL Archive LLP

The “Paul McCartney, Photographs 1963–64: Eyes of the Storm” exhibition at the Musée Granet in Summer 2026 presents nearly 250 photographs by British musician Sir Paul McCartney, documenting the Beatles’ transition from British sensation to global superstars. Featuring black-and-white and colour photos, videos and archival materials, this exhibition offers a unique insight into the cultural phenomenon of Beatlemania.

First presented in 2023 to mark the reopening of the National Portrait Gallery, the exhibition has travelled to the United States (The Chrysler Museum of Art, Virginia; Brooklyn Museum, New York; Portland Art Museum, Oregon; De Young Museum, California; Frist Art Museum, Tennessee), Canada (Art Gallery of Ontario, Ontario) and Japan (Tokyo City View, Knowledge Capital Event Lab; Osaka). Arriving from Toronto, the exhibition at the Musée Granet will be the first stop in its European tour.

This profoundly personal insight into a key period in the band’s history was made possible by the rediscovery in 2020 of nearly a thousand photographs taken with a 35mm camera. Through his lens,

McCartney captured the band’s extraordinary journey from city to city, across Europe and America, starting in Liverpool and London at the end of 1963, Paris, and then the United States in February 1964, where their appearances on The Ed Sullivan Show drew an audience of 73 million, turning the Beatles into global superstars and redefining fame in the modern era.

Offering a vivid portrait of the early 1960s, when photography and music were changing at breakneck speed, while also telling the very personal story of four musicians on tour, these photographs capture the energy of their concerts, the long days spent in rehearsals, in hotels, on the road, with the media watching their every move.

*« It was after the war, so things were brightening up, and I was being exposed to good art and good photography. » »*  
**Paul McCartney**

## GALLERY 1

### Behind the Camera

McCartney's interest in photography stretches back to his childhood and his family's first camera, a Kodak Brownie. As a teenager in postwar Britain, he followed developments in popular culture and imagery, including the work of pioneering photojournalists, whose reports he read in newspapers. McCartney's interest in photography and music was shared with his brother, Mike, who made some of the earliest portraits of McCartney and The Beatles, including two works on display in this gallery.

Paul's connection to photography grew even stronger when he married professional photographer Linda Eastman in 1969, and it continues through the work of their daughter, photographer Mary McCartney.



Paul McCartney. Autoportraits. Paris, Janvier 1964  
© 1964 Paul McCartney sous licence exclusive de MPL Archive LLP



Paul McCartney. Ringo Starr. London, January 1964  
© 1964 Paul McCartney under exclusive licence from MPL Archive LLP

## GALLERY 2

### The Beatles' Early Years: Liverpool and London

Starting out in Liverpool, The Beatles were a Merseybeat band, a popular musical style named after the local River Mersey.

A working-class port city in North West England, Liverpool had strong connections to US ports, and records by American musicians became popular among the Liverpool youth. Merseybeat emerged from these connections in the late 1950s as a blend of sounds from traditional music, pop music and British skiffle, heavily influenced by American jazz, rock and roll, and rhythm and blues.

In 1960, the group, then consisting of John Lennon, McCartney, George Harrison, bass guitarist Stuart Sutcliffe and drummer Pete Best, visited Hamburg, Germany, a formative trip that marked a turning point in The Beatles' move toward rock and roll. On their return to Liverpool, The Beatles performed at the famous Cavern Club, rising to local prominence with their popular lunchtime gigs. In these early years, The Beatles did cover versions of American songs, mainly by Black musicians, including Little Richard, Chuck Berry and John Lee Hooker, as well as The Shirelles, The Marvelettes and The Miracles. The band was discovered in 1961 by Brian Epstein of North End Music Stores (NEMS), who became their manager.

In 1962, with the departure of Stuart Sutcliffe and Pete Best and the arrival of Ringo Starr on drums, the Beatles' iconic four-member lineup was completed. The earliest photographs in this exhibition were taken during The Beatles' tour, which opened at the Odeon cinema in Cheltenham, Gloucestershire, in South West England, on 1 November 1963. The term "Beatlemania" had recently been coined by a British tabloid, The Daily Mirror, on 13 October 1963, to describe the audience's rapturous response to the band during a televised variety show.

McCartney captures The Beatles' opening acts onstage, including Peter Jay and the Jaywalkers and the Vernons Girls, a group who went on to record a song entitled "We Love The Beatles." The photographs also show McCartney's bandmates backstage, away from the screaming fans, along with their entourage and fellow performers.

*« I said, ‘I don’t think we should go to America until we’ve got a number one hit. »*

**Paul McCartney**

## GALLERY 3

### Paris

“So we waited, and we happened to be in the George V hotel in Paris when the telegram arrived from Capitol Records in America. We just screamed and jumped on each other and ran around the hotel room and danced. It was a lot of fun.”

Paul McCartney

McCartney, John Lennon and George Harrison arrived in Paris from London on 14 January 1964. Ringo Starr flew in from Liverpool the following day. The Beatles faced a hectic schedule during their visit, with photo shoots and recording sessions planned around an eighteen-day run at the Olympia Theatre that sometimes included three sets a day. They shared the bill with American singer Trini Lopez and Bulgarian-French singer Sylvie Vartan, then engaged to French rock star Johnny Hallyday.

The Beatles were also writing songs for their forthcoming film, *A Hard Day’s Night* (1964). Richard Lester, the film’s director, and Alun Owen, the screenwriter, stayed at the Hotel George V to shadow the band. Lester recalled, “The film was writing itself as we went.”

On 15 January, the band received a telegram announcing their single “I Want To Hold Your Hand” had reached number one in the United States, marking the start of The Beatles’ rise to international stardom.

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Top right page:  
Paul McCartney, John Lennon.  
Paris, January 1964  
© 1964 Paul McCartney under exclusive licence from MPL Archive LLP

Bottom right page:  
Paul McCartney,  
John and George.  
Paris, January 1964  
©1964 Paul McCartney under exclusive licence from MPL Archive LLP







Paul McCartney  
West 58th Street, crossing 6th Avenue  
February 1964  
© 1964 Paul McCartney under exclusive licence from MPL Archive LLP

## GALLERY 4 Departures and Arrivals

The Beatles flew to New York on 7 February 1964. It was McCartney's first transatlantic flight. The band had a busy schedule planned, travelling between New York, Washington,

DC, and Miami. The photographs in this gallery show The Beatles as they travelled from Heathrow Airport in London to John F. Kennedy International Airport in New York. McCartney's pictures evoke his joy and wonder as The Beatles embarked on this life-changing journey.



Paul McCartney. Photographers in Central Park.  
New York, February 1964  
© 1964 Paul McCartney under exclusive licence from MPL Archive LLP

## GALLERY 5 New York

When The Beatles arrived in the United States, their song “I Want To Hold Your Hand” was at the top of the US charts, and they were scheduled to appear on the popular Ed Sullivan Show. On 9 February 1964, 73 million people tuned in to watch their performance. It was a landmark moment for television and, of course, for the band itself. McCartney’s first photographs of Manhattan were taken through the window of the band’s car, capturing the fans who chased them down West 58th Street. They were booked to stay at the luxurious Plaza Hotel on 5th Avenue, and McCartney photographed the horse-mounted police controlling the crowds from the car as they approached the hotel.

*« On the train coming down to Washington, the newspapers had sent their correspondents to chat to us in off-duty moments. It had been snowing, which gave the trip additional character and excitement. »*

**Paul McCartney**

## **GALLERY 6**

### **New York to Washington DC**

The band had originally planned to fly from New York to Washington, DC, but they travelled by train instead because of heavy snow. On 11 February 1964, McCartney took this group of photographs from the window of their carriage and then, as they were driven from Union Station to the Washington Coliseum, the legendary indoor arena where The Beatles would perform their first US concert, before returning to New York the following day, where they gave two concerts at Carnegie Hall.

In these photographs, McCartney connects with members of the public he sees by chance in the street. He has said that he has always been drawn to representing the lives of ordinary people in his creative work. He was raised in a working-class family in Liverpool, where his father worked as a cotton merchant, one of the city's major trade industries. From a young age, photography enabled him to capture every facet of humanity with empathy.

## GALLERY 7

### Miami

This gallery includes some of McCartney's favourites, such as his portrait of a girl framed in a car window. In this photograph, McCartney achieves a rare sense of serenity during a period of such intense activity. Against a background of jostling figures, the girl gazes calmly into McCartney's lens, her headscarf catching the light.

Days later, McCartney photographed a police officer on a motorcycle escorting the open-top cars that transported The Beatles from Miami International Airport to Miami Beach. Hundreds of fans were waiting for them outside the Deauville Beach Resort, where they were due to perform on The Ed Sullivan Show for a second time.

*« The colour pictures start when we get to Miami . . . it's like we were living in a black and white world on the rest of the tour and suddenly we're in wonderland, Florida, the sun, the swimming pools. »*

**Paul McCartney**

When The Beatles arrived in Miami, McCartney switched from black-and-white to colour film to capture the city's blue skies, palm trees, and golden sands, a sharp contrast to the blizzards in Washington, DC, just a few days before. The purpose of The Beatles' visit was a second appearance on The Ed Sullivan Show on 16 February, this time to be broadcast live from the glamorous Deauville Beach Resort, where the band was also staying.

In Miami Beach, The Beatles were able to take a few days off work, and McCartney took the opportunity to photograph his friends relaxing by the pool, taking a boat trip, swimming, and even attempting to water ski. Their assigned security guard, Sergeant Buddy Dresner of the Miami Beach Police Department, helped the band sneak moments of freedom and rest away from fans, such as a fishing trip caught on camera.

"Imbued with the spirit of holiday snaps, McCartney's Miami photographs reflect the fun and novelty of their time there. During this period, the band and their entourage relaxed their usual sartorial standards, swapping suits for Beatles-branded caps and flannel shirts, provided by the Deauville Beach Resort, says Rosie Broadley.

Inspired by these photographs, McCartney has produced, directed and scored a film especially for this exhibition, on view in the final gallery.



# CHRONOLOGY 1963-1964

(Source : catalogue "Paul McCartney. 1964 Eyes of the storm" / W.W.Norton Company publishing)

1963  
October

**13 Oct**

Around 15 million people in the U.K. tune in to see The Beatles top the bill on the ITV programme Val Parnell's Sunday Night at the London Palladium.

**14 Oct**

'Beatlemania' is first coined by the British press to describe the mayhem outside the Palladium.

**17 Oct**

'I Want To Hold Your Hand' and 'This Boy' are recorded along with 'The Beatles Christmas Record' – an exclusive flexi disc for fan club members.

**23 Oct**

The Beatles fly to Sweden for their first international tour.

**31 Oct**

Thousands of screaming fans at London Airport welcome The Beatles on their return to Sweden. Ed Sullivan witnesses the excitement first-hand.

1963  
November

**1 Nov**

The Beatles begin their U.K. autumn tour in Cheltenham.

**4 Nov**

The Beatles play The Royal Variety Performance at the Prince of Wales Theatre, London. The broadcast is watched by 21 million viewers, and the band meet the Queen Mother and Princess Margaret.

**18 Nov**

The Beatles are seen on American television for the first time during NBC's Huntley-Brinkley Report.

**22 Nov**

With The Beatles, the band's second album, is released and goes on to replace Please Please Me at the top of charts in the U.K. It stays there for 21 weeks. The band are playing at the Globe in Stockton-on-Tees, as part of their autumn tour, when they hear that President Kennedy has been assassinated.

1963  
December

**7 Dec**

The Beatles appear on BBC TV's Juke Box Jury and, later that evening, It's The Beatles. They are watched by an estimated U.K. audience of over 22 million viewers.

**21–22 Dec**

The Beatles perform previews of The Beatles Christmas Show at Bradford's Gaumont Cinema and Liverpool's Empire Theatre.

**24 Dec**

The Beatles begin a 16-night run of The Beatles Christmas Show at the Finsbury Park Astoria in London.

1964  
January

**11 Jan**

The Beatles Christmas Show ends its run at the Finsbury Park Astoria in London.

**1**

**2 Jan**

The Beatles' second appearance on Sunday Night at the London Palladium.

**14 Jan**

John, Paul and George fly to Paris.

**15 Jan**

The Beatles play a warm-up show at the Cinéma Cyrano in Versailles. When they return to their suite at the George V Hotel, they hear that 'I Want To Hold Your Hand' will be No. 1 in the U.S.

**16 Jan**

The Beatles play their first show of a three-week season at l'Olympia in Paris. They perform two shows a day across 18 days as part of a nine-act bill. The group have two days off, 21 and 28 January.

**29 Jan**

'Can't Buy Me Love' is recorded at Pathé Marconi Studios. During the session they also record 'Komm, gib mir deine Hand' and 'Sie liebt dich' for release in West Germany.

1964  
February

**4 Feb**

The Beatles play their last show at l'Olympia, Paris.

**5 Feb**

The Beatles return to the U.K.

**7 Feb**

The Beatles land at JFK Airport, New York. They stay at the Plaza Hotel.

**8 Feb**

John, Paul and Ringo attend a press call in Central Park, followed by rehearsals for The Ed Sullivan Show. As George has tonsillitis, he remains at the hotel.

**9 Feb**

The Beatles' first appearance on The Ed Sullivan Show is watched by 73 million viewers – the highest-ever TV audience figure to date.

**11 Feb**

The Beatles arrive in Washington, D.C. by train to perform their first U.S. concert at the Coliseum.

Afterwards, they attend a party at the British embassy.

**12 Feb**

The Beatles return to New York for two shows at Carnegie Hall.

**13 Feb**

The Beatles fly to Miami. They stay at the Deauville Hotel, Miami Beach.

**14 Feb**

Life magazine photo shoot in the morning. In the afternoon, a rehearsal for The Ed Sullivan Show.

**15 Feb**

Additional rehearsals for their second performance on The Ed Sullivan Show and Meet The Beatles! hits No. 1 on the Billboard album chart and stays there for 11 consecutive weeks.

**16 Feb**

The Beatles make their second appearance on The Ed Sullivan Show, live from the Deauville Hotel.

**17–20 Feb**

The Beatles enjoy a few days off in Miami. On 18 February they meet Cassius Clay, who is training for his World Heavyweight Championship fight with Sonny Liston.

**22 Feb**

The Beatles return to the U.K.

**25 Feb**

The Beatles return to Abbey Road Studios on George's 21st birthday to record songs for their film A Hard Day's Night.

**29 Feb**

Introducing... The Beatles reaches its peak position of No. 2 in the U.S. album chart. It was kept from being No. 1 for 9 weeks by Meet The Beatles!

1964  
March

**Throughout March**

The Beatles film scenes for A Hard Day's Night at Twickenham Film Studios and on location.

**19 Mar**

The Beatles receive their Variety Club 'Show Business Personality of 1963' awards from prime minister Harold Wilson at the Dorchester Hotel, London.

**23 Mar**

The Duke of Edinburgh presents The Beatles with two awards during a live TV broadcast, The Carl-Alan Awards, from the Empire Ballroom, London.

1964  
April

**Throughout April**

The Beatles continue filming A Hard Day's Night at Twickenham Film Studios and around London.

**4 Apr**

The Beatles hold 12 places on the Billboard singles chart in the U.S., including the top 5 places (No. 1 'Can't Buy Me Love', No. 2 'Twist And Shout', No. 3 'She Loves You', No. 4 'I Want To Hold Your Hand', and No. 5 'Please Please Me').

**26 Apr**

The group play live at the NME Poll-Winners' All-Star Concert at the Empire Pool, Wembley.

1964  
May

**2 May**

The Beatles go on holiday and The Beatles' Second Album replaces Meet The Beatles! at No.1 in the U.S. Billboard album chart.

**6 May**

The TV show Around The Beatles is broadcast in the U.K. It will air in the U.S. on 15 November 1964.

**31 May**

The Pops Alive! concert – two shows at the Prince of Wales Theatre, London.

1964  
June

**3 Jun**

Ringo is taken ill on the eve of The Beatles' world tour.

**4 Jun**

The Beatles' 27-day world tour begins in Denmark with Jimmie Nicol playing drums.

**12 Jun**

The group are greeted by over 100,000 fans lining the six-mile-long route from the airport in Adelaide, Australia, to the town.

**15 Jun**

Ringo rejoins the group in Melbourne, Australia.

**18 Jun**

Paul turns 22.

**26 Jun**

The soundtrack album A Hard Day's Night is released in the U.S. and spends 14 weeks at No. 1 on the Billboard album chart.

1964  
July

**2 Jul**

The Beatles return to the U.K.

**6 Jul**

The world film premiere of A Hard Day's Night is held at the London Pavilion.

**10 Jul**

A Hard Days Night, The Beatles' third album is released in the U.K. When the band return to Liverpool for the northern premiere of the film, 150,000 people crowd the streets to welcome them home.

**23 Jul**

The Night of a Hundred Stars, a charity revue at the London Palladium, features The Beatles winched above the stage in a ballet sketch called 'I'm Flying'.

**28 and 29 Jul**

The Beatles make a second visit to Sweden, where they perform four times over two nights.

1964  
August

**11 Aug**

The Beatles begin sessions for their next album at Studio Two in Abbey Road.

**16 Aug**

The Beatles perform at the Opera House, Blackpool. Support acts include The Kinks and The High Numbers, who would soon change their name to The Who.

**19 Aug**

The Beatles, play the first concert of a 26-date North American tour at the Cow Palace, San Francisco. The tour includes two dates in Canada and one charity concert in New York City.

**28 Aug**

After the New York show at the Forest Hills Tennis Stadium, The Beatles meet Bob Dylan for the first time.

1964  
September

**20 Sep**

The final U.S. concert in 1964 is An Evening with The Beatles at the Paramount Theatre, New York.

**21 Sep**

The Beatles return to the U.K.

1964  
October

**2 and 3 Oct**

Rehearsal and recording of the American TV show Shindig!, Granville Studio, London.

The Beatles perform live in front of an audience of their fan club members.

**9 Oct**

The Beatles' 27-date autumn U.K. tour starts on John's 24th birthday at the Gaumont Cinema, Bradford. They play two shows per night at each venue.

1964  
November

**10 Nov**

The final night of the autumn tour, Colston Hall, Bristol.

1964  
December

**21-23 Dec**

Rehearsals for Another Beatles Christmas Show, Hammersmith Odeon, London.

**24 Dec**

Another Beatles Christmas Show begins at the Hammersmith Odeon, London. They perform a total of 38 shows over 20 nights.

# PAUL MC CARTNEY BIOGRAPHY

(Source : Universal Music)

Born in Liverpool on 18 June 1942, Paul McCartney became a rock icon as a member of The Beatles, the legendary group he joined in 1957 and stayed with until it split in 1970. Singer, bass guitarist and songwriter, he co-wrote many classics with John Lennon, including the celebrated standard *Yesterday* (1965). Having learned to play several instruments, he released his first solo album, *McCartney*, in 1970, before recording *Ram* in 1971 with his wife Linda McCartney and founding the group *Wings* (1971–1980), which brought him back to live performance and the top of the record charts. Returning to solo work, he recorded *McCartney II* in 1980 and, in the wake of John Lennon's assassination, issued the albums *Tug of War* (1982) and *Pipes of Peace* (1983), as well as the soundtrack to the film he wrote, produced and directed, *Give My Regards to Broad Street* (1984), alongside duets with Stevie Wonder (*Ebony & Ivory*) and Michael Jackson (*This Girl Is Mine, Say Say Say*). After working with Elvis Costello on *Flowers in the Dirt* (1987), releasing a covers album (*Choba B CCCP*, 1989) and recording an acoustic session (*Unplugged*, 1991), he turned to classical composition with the *Liverpool Oratorio* (1991). From the melodic pop of *Off the Ground* (1992) to electronic ventures with producer Youth (Martin Glover) under the alias *The Fireman*, Paul McCartney continued to evolve artistically without losing touch with his audience. Knighted in 1997, he released the album *Flaming Pie* the same year, followed by the classical work *A Standing Stone* and the rock and roll covers album *Run Devil Run* (1999). Linda McCartney's death in April 1998 and his subsequent induction into the Rock and Roll Hall of Fame in 1999 marked further milestones in the life and career of an artist celebrated worldwide. He toured regularly with a loyal band of musicians and released albums including *Driving Rain* (2001), *Chaos and Creation in the Backyard* (2005), *Memory Almost Full* (2007), *Kisses on the Bottom* (covers of jazz standards, 2012), *New* (2013) and *Egypt Station* (2018). Having remarried, first to Heather Mills and later to Nancy Shevell, the father of Mary and Stella McCartney took advantage of the Covid-19 lockdown to record his third album as a multi-instrumentalist, *McCartney III* (2020).

James Paul McCartney was born on 18 June 1942 in Liverpool. Shortly after the death of his mother in 1956, he met John Lennon and then George Harrison, forming the Quarrymen, who would later transform popular music as The Beatles.

Paul McCartney's influence on the world's greatest pop-rock group reaches well beyond *Yesterday* (1965). The interplay between Paul McCartney's prolific melodic output and his creative collaboration with John Lennon positioned The Beatles at the forefront of pop music innovation during the mid-1960s, with albums including *Revolver* (1966) and *Sgt. Pepper's Lonely Hearts Club Band* (1967), *The Beatles* (1968) and *Abbey Road* (1969). He is particularly credited with *She Loves You*, which triggered Beatlemania in 1963; *Eleanor Rigby* (1966), which introduced a string quartet into pop; the experimental *Tomorrow Never Knows*; *Penny Lane* (1967); and the gritty *Helter Skelter* (1968). The Lennon–McCartney songwriting team achieved unparalleled levels of artistry and originality right up to the band's split in 1970.

During a decade shaped by psychedelic experimentation, McCartney pursued a wide range of activities as a composer, collaborating with artists such as Mary Hopkin, Badfinger and Sergio Mendes. He also explored more experimental

territory with the then-unreleased track *Carnival of Light* (1967). In 1966, he composed the score for *The Family Way*, the first solo project by a Beatle, and in 1967 took part in Brian Wilson's *Smile* project with the Beach Boys, where friendly rivalry gave way to mutual inspiration.

In 1966, a rumour spread in the United States claiming that McCartney had died in a car accident three years earlier — the “Paul is dead” story — with clues supposedly hidden on the *Abbey Road* cover. Meanwhile, the double album *The Beatles* (1968) and the *Let It Be* project (1970) gradually led to the group's break-up. During this period, McCartney also made his relationship with the American photographer Linda Eastman official, marrying her on 12 March 1969.

After the group's split, McCartney retreated to his Scottish farm to write *McCartney* (April 1970), accompanied by a statement announcing his departure from the band. The album stands out for its primitive, unpolished sound, exemplified by *Maybe I'm Amazed*. The following year, Paul and Linda McCartney travelled to New York to seek inspiration and recruit musicians for the recording of *Ram* (1971). Widely debated for the subliminal messages listeners read into it regarding John Lennon, the album remains an authentic masterpiece. In 1977, McCartney released an orchestral version under the pseudonym *Percy Thrills Thrillington*.

The success of these two albums and the hit ballad *Another Day* (No. 2) encouraged McCartney to form a new band and return to the stage, something he had not done since 1966. In August 1971, he formed *Wings* with his wife, Denny Seiwell and former *Moody Blues* member Denny Laine. Over the course of seven studio albums, including the celebrated *Band on the Run* (1974), the group achieved widespread success, establishing itself as one of the foremost acts of the 1970s. Long dismissed, *Wings'* work has since gained a measure of critical acclaim. On the family front, Linda gave birth to their third daughter, Stella, who would become a prominent fashion designer, on 17 September 1972. In early 1980, as he was about to start a Japanese tour with *Wings*, McCartney was arrested at Narita Airport for possession of cannabis. The former Beatle spent around ten days in custody. Upon returning to England, he focused on recording *McCartney II* (*Coming Up*). A few months later, on 8 December 1980, John Lennon was shot dead outside his home. The news stunned his former partner. Away from the media frenzy, McCartney recorded *Tug of War* (1982), featuring Stevie Wonder on two tracks, including *Ebony and Ivory*. The same year, he featured on Michael Jackson's *Thriller* (*The Girl Is Mine*). Jackson returned the gesture with the duet *Say Say Say*, featured on *Pipes of Peace* (1983).

In 1984, McCartney wrote, directed and produced the film *Give My Regards to Broad Street* (*No More Lonely Nights*), contributed vocals to *Band Aid's Do They Know It's Christmas?*, and performed at the major London concert on 13 July 1985. For his next album, the otherwise unremarkable *Press to Play* (1986), he shared writing credits with Eric Stewart (10cc). In 1987, McCartney and Elvis Costello collaborated, with Costello co-writing *My Brave Face* for *Flowers in the Dirt*, and McCartney contributing to *Spike and Mighty Like a Rose*. Around the same time, McCartney took a creative break, recording a rock and roll covers album for the Russian market, *Choba B CCCP*, released in Europe in 1991.

During his ten-month 1989 World Tour — performing at Paris-Bercy on 9–11 October and in Lyon on 5 November — he set a record attendance of 180,000 at the vast Maracanã Stadium in Rio de Janeiro, Brazil. Returning to his Höfner 500 bass, he played classics spanning his entire catalogue, with the double album *Tripping the Live Fantastic* appearing in late 1990. The 1990s proved equally productive for the prolific composer. In early 1991, he was the first to release an MTV-initiated Unplugged album (*Unplugged – The Official Bootleg*). The same year, assuming a degree of professional risk, he accepted a commission for the Liverpool Oratorio, a tribute to his birthplace, which was performed on 28 June under the baton of Carl Davis. Not long afterwards, he undertook a similar project with Linda, composing the theme for the documentary *Appaloosa*.

From late 1991 to July 1992, he worked with C. Davis on the album *Off the Ground* (1992). Reaching number one, the album includes the hit singles *Hope of Deliverance* and *C'mon People*. Shortly after, he released a techno-ambient album, developed in collaboration with producer Youth (formerly of Killing Joke), under the pseudonym *The Fireman: Strawberries Oceans Ships Forest* (1993), defying expectations. It would be followed by two more albums: *Rushes* in 1998 and *Electric Arguments* in 2008. In 1993, he embarked on a new world tour, including Paris-Bercy on 13 and 14 October and Toulon. Inevitably, the concert series was captured in *Paul Is Live* (November). In 1996, he collaborated with Carl Perkins (*My Old Friend*) and Allen Ginsberg (*Ballad of the Skeletons*) and composed a film score (*Tropical Island Hum*). On 11 March 1997, McCartney was knighted by Queen Elizabeth II, and he took this opportunity to announce the release of *Flaming Pie* (1997), marking a return to simple and heartfelt melodies such as *Young Boy*, *Calico Skies*, and *Heaven On A Sunday*. In a completely different vein, McCartney released the double album *A Standing Stone – A Symphonic Poem*, bringing together three classical musicians, an orchestra, and a computer around Celtic-inspired themes.

The year that followed brought sorrow, with Linda succumbing to breast cancer on 17 April 1998. A posthumous album, *Wide Prairie*, was released after her death. On 15 March 1999, Paul McCartney was inducted into the Rock and Roll Hall of Fame. He also began to exhibit as a painter.

McCartney approached the 2000s with a steady output, releasing the rock and roll covers album *Run Devil Run* (1999), performing a landmark concert at the Cavern in Liverpool, undertaking the classical chamber music project *Working Classical* and producing a psychedelic collage with the Welsh group *Super Furry Animals* (*Liverpool Sound Collage*). In 2001, he recorded the album *Driving Rain* in Los Angeles with a new guitar prodigy, Rusty Anderson. On 20 October 2001, following the attacks on New York's World Trade Center, he helped organise a benefit concert for the victims, composing the song *Freedom* for the event. On 29 November 2001, George Harrison died from throat cancer in Los Angeles. McCartney gathered his closest friends, including Ringo Starr, for a tribute concert (*Concert for George*). McCartney married Heather Mills on 6 June 2002. The *Back in the US* tour became *Back in the World*, showcasing McCartney in top form, as captured on the double album and DVD. He performed in Paris at

Bercy on 25 March 2003, at the Colosseum in Rome, and at Red Square in Moscow on 24 May, as recorded on the DVD *In Red Square*. In 2004, he continued touring, with the '04 Summer Tour including a show at the Stade de France on 24 June.

The following years were just as productive, including a duet with Brian Wilson (*A Friend Like You*), the 2004 Band Aid single, a mini-show at the 2005 Super Bowl, the Live8 festival at Wembley, and a new American tour, *Rock with US*, in the autumn. His recordings continued to yield notable surprises. Following the remix exercise by DJ Freelance Hellraiser, released as *Twin Freaks*, McCartney created a genuine masterpiece, *Chaos and Creation in the Backyard* (September 2005), produced by Nigel Godrich. After his pop and experimental successes, McCartney released a classical album. The oratorio *Ecce Cor Meum* (2006) won an award for “Best Classical Album”. Disillusioned by EMI's lack of commitment after forty-five years with the label, he moved to Hear Music (Starbucks' label) for the splendid *Memory Almost Full* (June 2007), produced by David Kahne (*Dance Tonight*).

After several Beatles, Wings and solo reissues, McCartney took a classical turn again with the ballet *Ocean's Kingdom*, released shortly after his third marriage, to American Nancy Shevell. In early 2012, the newlywed looked back in time with *Kisses on the Bottom*, a new album produced by Tommy LiPuma, featuring neglected songs from the 1920s to 1950s with Diana Krall, Eric Clapton and Stevie Wonder. In 2013, he produced the album *NEW*, reflecting a period of artistic renewal, in collaboration with four separate producers: Mark Ronson, Paul Epworth, and the next generation, Giles Martin and Ethan Jones. His subsequent global tour, *Out There Tour*, was halted due to a virus, then resumed in the summer of 2014 and ended in autumn 2015.

In the meantime, he recorded *Only One* with rapper Kanye West and *FourFiveSeconds* as a trio with Rihanna, performed at the Grammy Awards. McCartney also collaborated with Alice Cooper on the supergroup project *Hollywood Vampires*, performing a cover of *Come and Get It* (*Badfinger*). In June 2016, McCartney released the compilation *Pure McCartney* during his *One on One Tour*, which ran from April 2016 to December 2017. After a series of high-profile media appearances, including *Carpool Karaoke*, McCartney returned to the studio with producer Greg Kurstin. In 2018, he released two tracks from his eighteenth album — *I Don't Know* and *Come On to Me* — while Fuh You emerged from a session with Ryan Tedder. In September, McCartney released *Egypt Station*, ahead of the *Freshen Up Tour*, which travelled across three continents until June 2019.

# INSIDE & AROUND THE EXHIBITION

## GUIDED TOURS

**In French (1 hour)**

From 4 July to 1 November 2026,

Tuesday to Sunday, 11 am and 2.30 pm.

From 3 November 2026 to 3 January 2027,

Wednesday, Saturday and Sunday at 2.30 pm.

Price: admission fee + €5

## TOURS IN ENGLISH

**1 hour.**

From 9 July to 29 October 2026,

Thursday at 1:30 pm.

Price: admission fee + €5

## AUDIOGUIDE

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

The audio guide includes nine descriptive tracks suitable for all audiences. Hire: 4€

## TOURS FOR PEOPLE WITH DISABILITIES

Guided tours designed for visitors with disabilities can be arranged by the museum's Visitor Engagement Team.

For more information: 04 42 52 88 32 or [granet-reservation@mairie-aixenprovence.fr](mailto:granet-reservation@mairie-aixenprovence.fr)

## TOURS FOR THE HARD OF HEARING

A hearing aid equipped with an induction loop system (T coil) is available for all guided tours.

## TOURS FOR VISITORS WITH IMPAIRED OR NO VISION

The audio guide includes nine descriptive tracks.

## CHILDREN

### GAMES BOOKLET

Explore the exhibition with a fun activity booklet!

**Children aged 7+**

Please ask for your free booklet at reception.

## HOLIDAY TIME AT THE MUSEUM

Wednesday 7 to Friday 10 July 2026

from 10.30 am to midday

Tuesday 20 to Friday 23 October 2026

from 10.30 am to midday

Individual sessions for children (6–10 years old).

Fee: €8 per day. By reservation only

## FAMILY TOURS

Children aged 6+

4pm, Wednesdays 29 July, 26 August, 9 and 24 September, 7 and 21 October, 4 and 18 November, 2, 16 and 30 December 2026.

Price: admission fee + €7

## WORKSHOPS FOR CHILDREN AGED 6–10

Saturdays 14 September 2026 and 2 January 2027,  
10.30 am-midday

Price: €8

By reservation only: 04 42 52 87 97 or

[granet-reservation@mairie-aixenprovence.fr](mailto:granet-reservation@mairie-aixenprovence.fr)

## EVENTS

Opening weekend, concerts, lectures and more:

see the full events programme on

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

# DON'T MISS...

## EXHIBITION Kosta Alex. Coup de chapeau

11 April to 6 September 2026

FONDATION  
*Planque.*

*An exhibition co-organised with the Jean and Suzanne Planque Foundation.*

From 11 April to 6 September 2026, the Musée Granet in Aix-en-Provence, together with the Jean and Suzanne Planque Foundation, presents Kosta Alex, Coup de chapeau at Granet XXe, Chapelle des Pénitents Blancs, celebrating the work of Greek-American artist Kosta Alexopoulos (1925–2005), known as Kosta Alex.

This retrospective brings together around sixty works spanning fifty years of the artist's career from his arrival in Paris to his death in 2005, including sculptures, assemblages, relief panels, collages, drawings, films and archival material.

Kosta Alex, a prolific, reserved and free-spirited sculptor admired by Swiss collector Jean Planque, found inspiration in the poetry of everyday life, working independently of prevailing artistic trends.

He transformed simple, found materials into a distinctive body of work, imbued with humour and inventiveness.

Marking fifteen years of collaboration and meaningful exchange between the Jean and Suzanne Planque Foundation and the Musée Granet, this event is a “hat tip” celebrating both this artistic journey and an extraordinary collection.

## GRANET XXe

Chapelle des Pénitents blancs  
Place Jean Boyer  
(top of rue du Maréchal Joffre)  
Aix-en-Provence

## OPENING TIMES

From 11 April to 3 July 2026, Tuesday to Sunday, midday to 6 pm.

Closed Monday. Annual closing 1 May.

From 4 July to 6 September 2026, Tuesday to Sunday, 10 am to 6 pm. Closed Monday.

## EXHIBITION ADMISSION

Free entry on Sundays 3 May and 7 June 2026.

Normal price: €4

Reduced price: €2

Free admission: under 18s, students under 26, long-term unemployed (6+ months).

Reduced rates and free entry require valid ID.

## INFORMATION

Tél. +33 (0)4 42 52 88 32

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

Kosta Alex, (1925-2005)  
*Homme au chapeau n°57*, 1965 Wood and staples assemblage,  
155 cm high. Jean and Suzanne Planque Foundation  
Photo Luc Chessex



# THE MUSÉE GRANET

## ONE OF FRANCE'S FINEST REGIONAL MUSEUMS

Opened in 1838 in the former 17th-century Prieuré de Malta, the Musée Granet — recognised as a “Musée de France” — has been an institution of the City of Aix-en-Provence since 2016. Its transfer to the Communauté du Pays d’Aix (CPA) from 2005 to 2015 allowed the completion of the renovation and restoration project begun by the City of Aix-en-Provence in the early 2000s, which concluded in 2006. Thanks to support from the French Ministry of Culture and Communication (Directorate of Musées de France), the Provence-Alpes-Côte d’Azur Region and the Bouches-du-Rhône Department, the Musée Granet has increased its exhibition space sixfold. The museum now offers a visitor experience covering nearly 4,500 m<sup>2</sup>, with a particular focus on its collection of paintings and sculptures. In 2013, the Musée Granet expanded by 700 m<sup>2</sup> of additional exhibition space with the opening of Granet 20th in the Chapelle des Pénitents Blancs, a jewel of 17th-century Aix architecture.

# OUTSTANDING COLLECTIONS



Paul Cezanne, *Bathers*, c. 1890  
Oil on canvas, 29 x 45 cm, long-term loan from Musée d'Orsay to  
Musée Granet, 1984 - Musée Granet, Aix-en-Provence

The Musée Granet presents nearly 750 works, offering a broad overview of artistic creation from the Early Masters and the Renaissance to masterpieces of modern and contemporary art.

A rare collection from the Celtic-Ligurian archaeological site of Entremont reveals the exchanges between the Celtic and Greek cultures in Gaul just before Romanisation and the founding of Aquae Sextiae (Aix-en-Provence) at the close of the 2nd century BCE. Visitors can also view part of the museum's exceptional Egyptian collection, providing greater insight into its archaeological holdings.

The sculpture gallery presents remarkable works by 18th- and 19th-century Aix-en-Provence sculptors, including Chastel, Chardigny, Ramus and Ferrat. This gallery, like the Busts gallery, presents pieces by leading artists active in Aix, from Vauvenargues to Mirabeau and Cezanne.

From Italian and Flemish Early Masters to the Baroque, the Renaissance and Classicism, the collection of early paintings explores the diversity of European artistic production, from historical and religious works to genre scenes, portraits, landscapes and still lifes. Among their contemporaries, the collection features outstanding works from the School of Fontainebleau, the Le Nain brothers and Hyacinthe Rigaud in France, Mattia Preti in Italy, and the great Northern masters, including Robert Campin, Rubens and Rembrandt.

The Aix-born François-Marius Granet, both a generous patron of the museum and an outstanding landscape artist, occupies a central place in the collections.

The artist's radiant depictions of the Roman countryside are matched by the masterful portrait painted by his friend Ingres, whose monumental *Jupiter and Thetis* dominates the gallery exploring early French 19th-century painting, from Neoclassicism (Duqueyrol) to Romanticism (Géricault). Works by the Provençal landscape masters

Loubon, Grésy and Engalières illustrate the vitality of regional painting before Cezanne.

Paul Cezanne is given pride of place on the first floor of the museum. Works by the father of modern art are now displayed in two rooms with a completely new arrangement.

The display includes numerous early works, alongside mature pieces lent by the Musée d'Orsay and from the Meyer Donation, as well as the only portrait of Émile Zola painted by his childhood friend, acquired in 2011.

The new hang features recent works such as *Waterfall*, donated by the Galerie Larock, the remarkable *Bathers and Mont Sainte-Victoire*, placed on long-term loan by Danièle Cazeau, and a splendid Sainte-Victoire regularly loaned by the Kunstmuseum Bern to the Musée Granet.

Cezanne's impact on European artists is also reflected more broadly in the twentieth-century collections. Among these works is the donation of physicist and collector Philippe Meyer (1925–2007), "From Cezanne to Giacometti", which includes a remarkable group of nineteen paintings, sculptures and drawings produced by Alberto Giacometti from 1940–1969, together with works by Piet Mondrian, Bram van Velde, Balthus, Giorgio Morandi, Fernand Léger, Picasso, Nicolas de Staël, Paul Klee and Tal Coat.

Alongside these exceptional collections, the Musée Granet presents a dynamic programme of temporary exhibitions, guided tours and educational and cultural events. In this way, the museum reveals its commitment to modern and contemporary art while continuing to give an important place to earlier works, in keeping with Cezanne's dialogue between tradition and modernity.



Jean-Auguste-Dominique Ingres, *Jupiter and Thetis*, 1811 | oil on canvas,  
324 x 260 cm, on loan from the State since 1835, transferred from the State  
to the City of Aix-en-Provence in 2024, Musée Granet, Aix-en-Provence

**THE MUSÉE  
GRANET  
AT A GLANCE**

## KEY DATES

- 1775 : Birth of François-Marius Granet
- 1825 : Purchase of the Prieuré de Malte by the City of Aix-en-Provence
- 1838 : Opening of the Musée d'Aix
- 1849 : Death of François-Marius Granet (bequest of 150 works, 300 paintings, and more than 1,000 drawings to the museum)
- 1860 : Bourguignon de Fabregoules donation (600 paintings)
- 1906 : Death of Cezanne
- 1949 : The Musée d'Aix renamed Musée Granet
- 1984 : Long-term loan by the French State of works by Cezanne (8 paintings)
- 2000 : The City of Aix begins renovation of the Musée Granet, with support from the French Ministry of Culture and Communication, the Conseil Général des Bouches-du-Rhône, and the Conseil Régional PACA
- 2000 : Long-term loan of 71 works to the Musée Granet from the exceptional Philippe Meyer donation, 'From Cezanne to Giacometti'
- 2002 : Completion of the sculpture gallery and nineteenth-century rooms
- 2003 : The Musée Granet transferred to the Communauté du Pays d'Aix
- 2006 : 4 March: Partial reopening to the public. 9 June: Opening of the exhibition 'Cezanne in Provence' (until 17 September). Recognised as of national interest by the Ministry of Culture and Communication – Directorate of Musées de France, the exhibition received exceptional State funding
- 2007 : 22 June: Official reopening of the museum
- 2008 : 'La BD s'attaque au musée !' and 'Granet, Une Vie pour la Peinture'
- 2009: International exhibition 'Picasso Cezanne', in co-production with the RMN
- 2010 : 'Jean-Antoine Constantin, Dessins' and 'Alechinsky: Les Ateliers du Midi'. 5 July: Musée Granet becomes an "associate museum of the RMN"
- 2011 : 'Futuréalismes' and 'Collection Planque: The Example of Cezanne'
- 2012 : 'Philippe Favier, Corpuscules', 'Chefs-d'œuvre du Musée Frieder Burda', 'La Montagne Blanche', photographs by Bernard Plossu
- 2013 : 'Exquisite Corpse – Mediterranean Suite', part of Marseille Provence 2013, European Capital of Culture  
21 May 2013: Opening of the Musée Granet extension in the Chapelle des Pénitents Blancs to host the Planque collection  
13 June 2013: Opening of the 'Grand Atelier du Midi' exhibition (until 13 October), in co-production with RMN-GP and the City of Marseille as part of Marseille Provence 2013, European Capital of Culture
- 2014 : 'Trésors de Beisson', 'Masterpieces from the Pearlman Collection', 'Cezanne and Modernity'
- 2015 : 'Aix Antique, Une Cité en Gaule du Sud' and 'American Icons: Masterworks from SFMoMA and the Fisher Collection'
- 2016 : Musée Granet transferred to the City of Aix-en-Provence. Exhibitions: '10 Years of Acquisitions, 2006–2016' and 'Camoin: Light & Life' by the Centre de Conservation et d'Étude (CCE)
- 2017 : 'Bernex, Rêver Rousseau', 'Cueco, Revoir Cezanne', 'Through the Eyes of Planque-Hollan-Garache', 'Passion for Art', 'The Jeanne Bucher Jaeger Gallery Since 1925', 'Cezanne at Home', 'Tal Coat, La Liberté Farouche de Peindre'
- 2018 : 'Traverser la Lumière' and 'Picasso-Picabia'
- 2019 : 'Harry Callahan', 'Fabienne Verdier', 'Sur les Terres de Cezanne', 'Sainte(s)-Victoire(s)'
- 2020-21 : 'Pharaon, Osiris and the Mummy'
- 2022 : 'Plossu-Granet', 'Italia Discreta', 'Via Roma: Painters and Photographers from the Neue Pinakothek – Munich'
- 2023 : 'Sphere', 'Code', 'Cylinder', 'David Hockney: Works from the Tate Collection', 'A Passion for Naples: Masterpieces from the De Vito Collection', 'Bissière: The Other Half'
- 2024 : 'Jean Daret: The King's Painter in Provence', 'Naples in the Collections of the Musée Granet', 'Bissière: The Other Half'
- 2025 : 'Cezanne at Jas de Bouffan'

## VISITOR NUMBERS

### Exhibitions:

- 2006 : 'Cezanne in Provence' – 450,000 visitors
- 2009 : 'Picasso Cezanne' – 371,000 visitors
- 2010 : 'Alechinsky: Les Ateliers du Midi' – 90,000 visitors
- 2011 : 'Collection Planque, L'Exemple de Cezanne' – 120,000 visitors
- 2012 : 'Chefs-d'œuvre de la Collection Burda' – 93,000 visitors
- 2013 : 'Le Grand Atelier du Midi, De Cezanne à Matisse' – 242,000 visitors
- 2014 : 'Masterpieces from the Pearlman Collection' – 115,000 visitors
- 2015 : 'American Icons: Masterworks from SFMoMA and the Fisher Collection' – 94,000 visitors
- 2016 : 'Camoin: Light & Life' – 105,000 visitors
- 2017 : 'Passion for Art, The Jeanne Bucher Jaeger Gallery Since 1925' – 57,000 visitors
- 2018 : 'Picasso-Picabia' – 90,000 visitors
- 2019 : 'Fabienne Verdier, Sur les Terres de Cezanne' – 145,000 visitors
- 2020-21 : 'Pharaon, Osiris and the Mummy' – 110,000 visitors
- 2022 : 'Plossu-Granet, Italia Discreta, Via Roma: Painters and Photographers from the Neue Pinakothek–Munich' – 65,000 visitors
- 2023 : 'David Hockney: Works from the Tate Collection', 'A Passion for Naples: Masterpieces from the De Vito Collection' – 212,000 visitors
- 2024 : 'Jean Daret: The King's Painter in Provence', 'Naples in the Collections of the Musée Granet', 'Bissière: The Other Half' – 148,600 visitors
- 2025 : 'Cezanne at Jas de Bouffan' – 350,000 visitors

# KEYS FIGURES

13 000  
CULTURAL WORKS

6400 SQM  
OF WHICH 5,200 SQ.M OF  
PUBLIC SPACE

### OPENING TIMES

From 4 July to 1 November 2026,  
Tuesday to Sunday, 10 am to 6 pm.

From 3 November 2026 to 3 January 2027,  
Tuesday to Sunday, Midday to 6 pm.

Ticket office closes 5.30 pm.

Closed Mondays.

Annual closing 25 December and 1 January.

### ADMISSION

Full price: €14

**Reduced price: €12:** apprentices up to 25 years old; companions of holders of the Mobility Inclusion Card (CMI) without "Need for Assistance" indicated; for group purchases of 15 or more paid tickets; teachers holding the Pass Éducation card.

**Free admission:** under 18s, students under 26, long-term unemployed (6 months +), recipients of RSA (with proof dated within the last three months), beneficiaries of social assistance (CAF), minimum old-age or disability pensions, holders of the Mobility Inclusion Card (CMI) with "Need for Assistance" indicated (one companion free), holders of the Ministry of Culture card (one companion included), members of ICOM, ICOMOS or AGCCPF, holders of a press card (one companion included), approved regional, national and international guide-lecturers, members of the Amis et des Jeunes Amis du musée Granet, members of the Maison des Artistes (card or URSSAF Limousin), subscribers to the Musée Granet, teachers at the École Supérieure d'Art d'Aix-en-Provence, and holders of the Rencontres d'Arles visitor pass.

*To qualify for reduced and free admission, you must present current proof of status.*

### TICKETS

Musée Granet ticket office or  
[museegranet-aixenprovence.fr](http://museegranet-aixenprovence.fr)

### GROUPS

For groups of 15 or more paid tickets (maximum 25 people).

By reservation only: +33 (0)4 42 52 87 97 or [granet-reservation@mairie-aixenprovence.fr](mailto:granet-reservation@mairie-aixenprovence.fr)

- 1 hour visit with a museum guide: entrance fee/pers. + €80/group  
- Visit with external guide (speaking rights\*):

Admission per person + €40 per group: flat rate including time-slot reservation and/or rental of audio devices (mandatory for guided tours).

\*Upon presentation of a guide-lecturer or National Education teacher card. Foreign language visits on request.

### MUSÉE GRANET

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

Entrance for people with reduced mobility: 18 rue Roux-Alphéran  
Granet XX<sup>e</sup> site: Chapelle des Pénitents blancs, place Jean-Boyer  
(top of rue du Maréchal-Joffre), Aix-en-Provence.

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