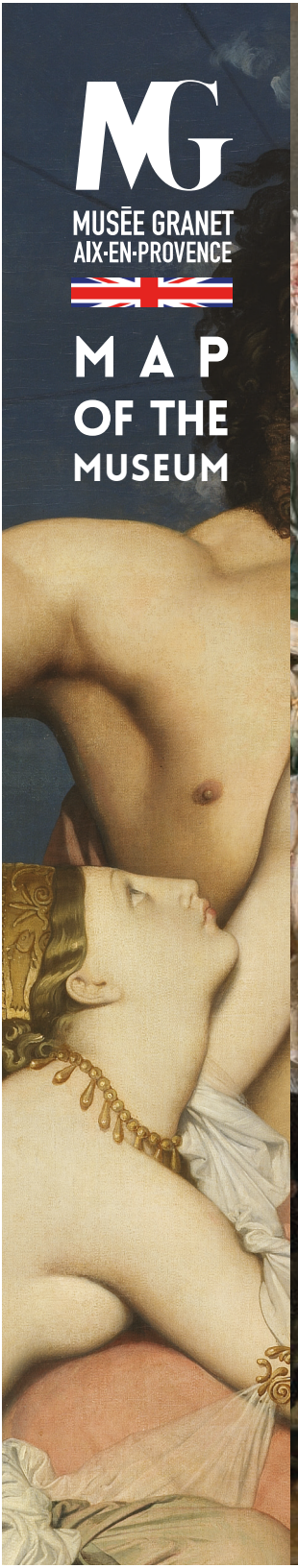
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MUSÉE GRANET
AIX-EN-PROVENCE

MAP OF THE MUSEUM



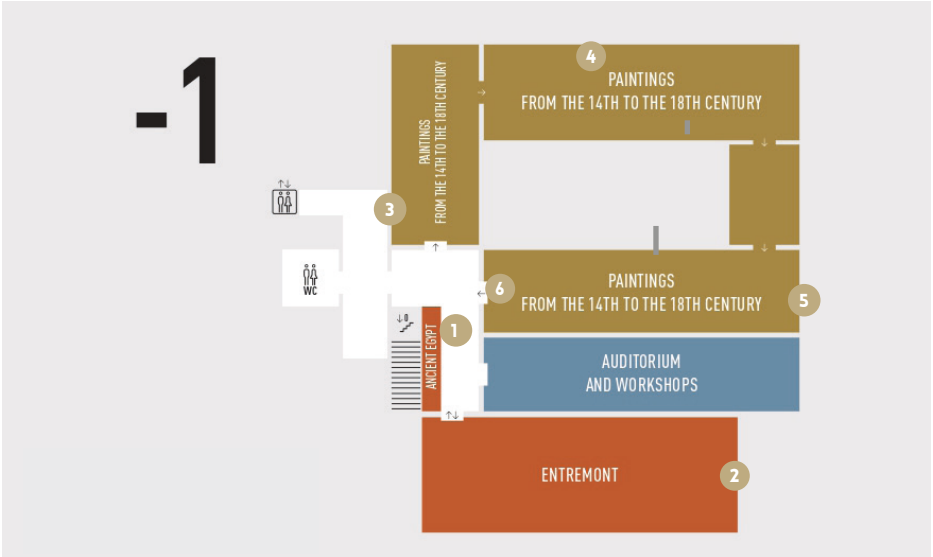


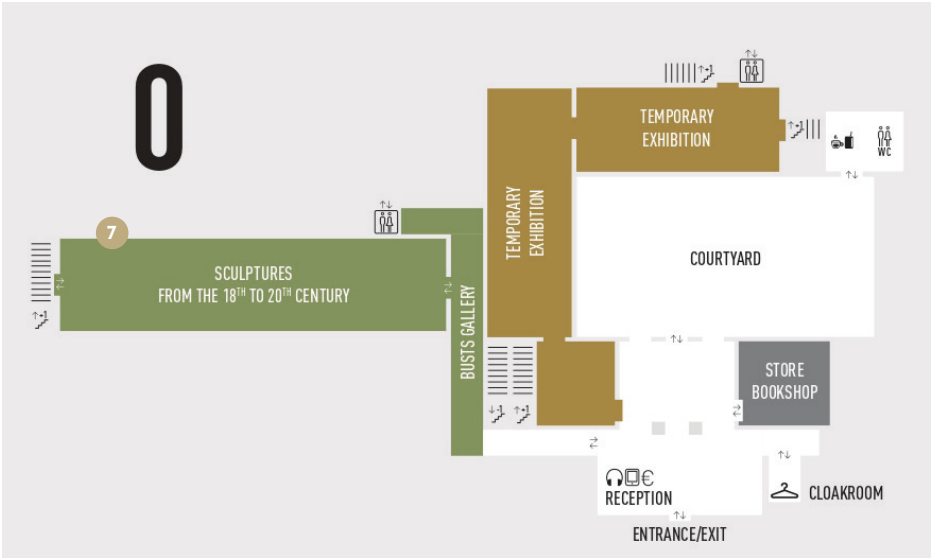


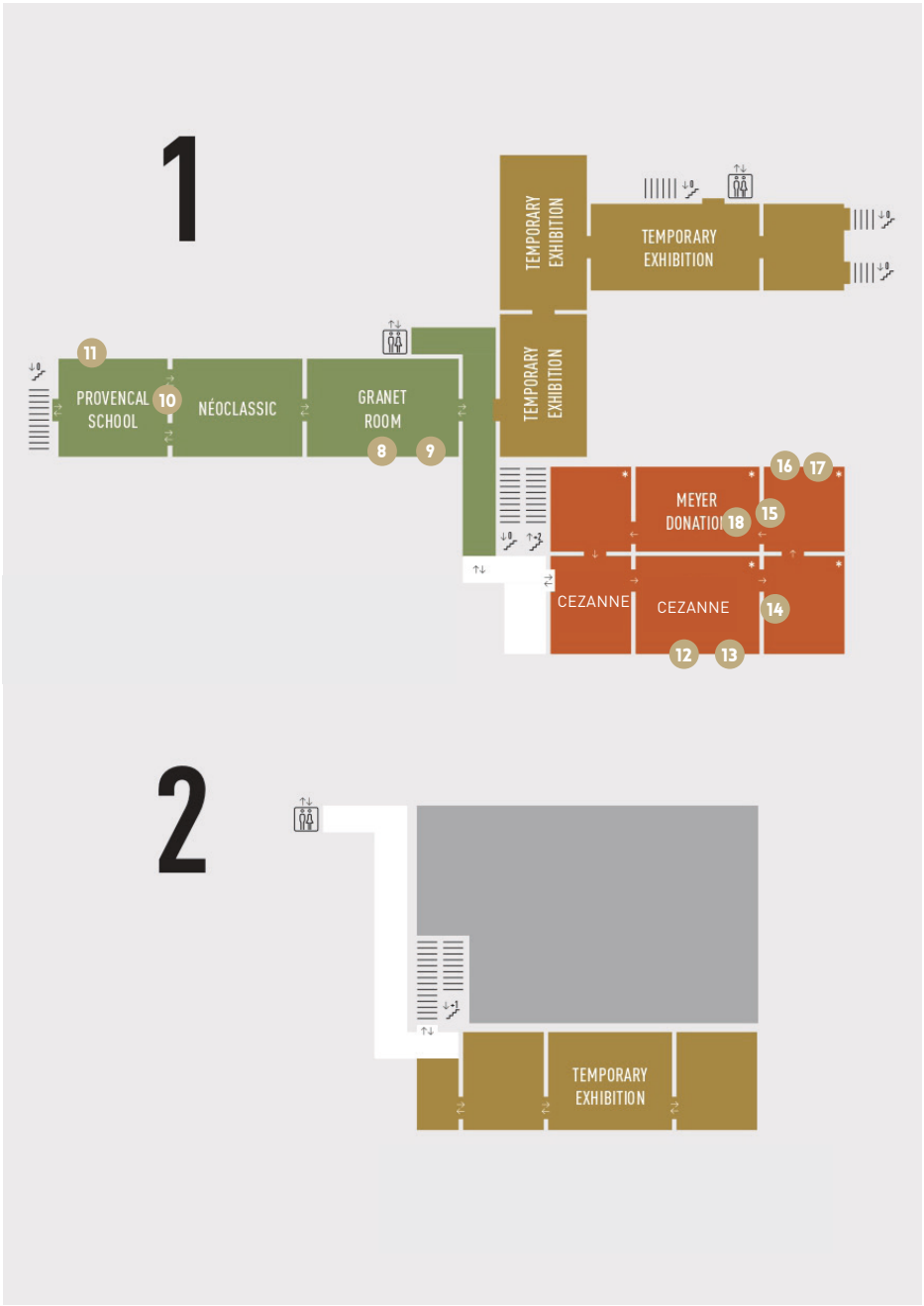


HIGHLIGHTS FROM THE COLLECTION

This guide features key works from the Musée Granet's collection, from statues found in the *oppidum* of Entremont to portraits by Picasso. As you walk through the galleries, it will help you learn more about these works and gain a better understanding of the museum's collection.






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TEMPORARY EXHIBITION

LE MUSÉE GRANET

ABOUT THE MUSEUM

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

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

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



LEVEL -1

1

STATUETTE-CAT SARCOPHAGUS

PROBABLY THE 26TH DYNASTY, 7TH-6TH CENTURY BCE | BRONZE

At the start of the 19th century, the enthusiasm for the recent discoveries in Egypt was such in France that many collectors, particularly in Aix-en-Provence, enriched their cabinets of curiosities with pieces coming from this country.
In the vast Egyptian Pantheon, certain gods can take an animal form. This is the case for Bastet, worshiped in Boubastis in the Nile Delta. This powerful goddess, protector of the home and lover of music and dance, can in this way take the form of a cat.

This is the case for this cat, sitting softly and lightly around the front, and so the two ear openings were once decorated with golden rings. The muscular form is flexible, and the bones were finished here with a great mastery. This great artistic quality encourages, therefore, that this statute dates back to the time of the late Egyptian civilization. The animal form indicates here the function of the mummy of the cat and pays tribute to the goddess Bastet.

The worship given to certain animals, their mummification and their burial, is one of the traits of the late Egyptian Civilization that was the most surprising to the contemporary Greeks and Romans.



ARCHAEOLOGY | ENTREMONT

LEVEL -1

2

SEATED WARRIOR

2ND–1ST CENTURY BCE | LIMESTONE

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

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

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

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



Detail from the work

LEVEL -1

3

ROBERT CAMPIN

CIRCA 1378–1444

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

CIRCA 1440 | OIL ON PANEL

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

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

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



Detail from the work

4

REMBRANDT HARMENSZ VAN RIJN

CIRCA 1606-1669

SELF-PORTRAIT

17TH CENTURY | OIL ON PANEL

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

This work shows him at the end of his life, sick and on the verge of bankruptcy, with painting as his only solace. Significantly, the artist is wearing his painting garb of shirt and beret.

The thick paint and individual use of colour bring this image of old age into sharper focus.

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



Detail from the work

LEVEL -1

5

ATTRIBUTED TO MATHIEU LE NAIN
CIRCA 1606-1677
THE CARD PLAYERS
CIRCA 1635-1640 | OIL ON CANVAS

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

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

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

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



Detail from the work

6

KASPAR VAN WITTEL

1653–1736

VIEW OF ROME WITH SAN GIOVANNI DEI FIORENTINI

17TH CENTURY | OIL ON CANVAS

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

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

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



Detail from the work

SCULPTURE GALLERY

GROUND FLOOR

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

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

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



7

JEAN-PANCRACE CHASTEL
1726-1793

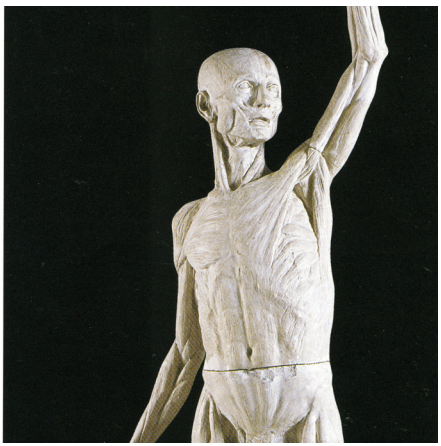
FLAYED FIGURE

CIRCA 1770 | PLASTER

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

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

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



Detail from the work

19TH CENTURY ROOMS

1ST FLOOR

8

FRANÇOIS-MARIUS GRANET
1775-1849

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

After specialising in church interiors, he established his reputation by painting the choir of the Capuchin Church in Rome.

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

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



Detail from the work

9

FRANÇOIS-MARIUS GRANET
1775-1849

MONTAGNE SAINTE-VICTOIRE SEEN FROM A FARMYARD IN LE MALVALAT

19TH CENTURY | OIL ON CANVAS

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

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

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



Detail from the work

10

JEAN-AUGUSTE-DOMINIQUE INGRES

1780 - 1867

JUPITER AND THETIS

1811 | OIL ON CANVAS

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

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

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



Detail from the work

11

PIERRE RÉVOIL
1776-1842

FRANÇOIS I KNIGHTING HIS GRANDSON FRANÇOIS II
1824 | OIL ON CANVAS

Pierre Révoil, called the "painter of chivalry" by his contemporaries, was a leading representative of the troubadour genre. This early 19th-century movement sought to renew history painting by depicting medieval subjects in anecdotal and intimate scenes. During the Restoration, when French monarchs were restored to the throne (1801-1848), these historical paintings often represented the kings of France.
In this painting, Révoil depicts the ceremony at which King François I makes his grandson an honorary knight. Their brightly coloured clothes stand in sharp contrast to the grandiose architecture of the Château de Fontainebleau, where royal children were traditionally baptised and educated. As the main subject of the painting, François II is bathed in light, unlike his grandfather.

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



Detail from the work

CEZANNE ROOMS

1ST FLOOR

CEZANNE AT THE MUSÉE D'AIX

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

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

To ensure that the artist's presence in his hometown grows ever stronger, the City of Aix-en-Provence and the Granet Museum are pursuing an ambitious policy not only of exhibitions but also of acquiring his works and objects that once belonged to him, such as the early work Y*oung Girl in Prayer* (2018) and the *Portrait of Émile Zola* (2011).

These acquisitions enrich the ever-growing collection of works on loan to the Granet Museum, thereby restoring to Cezanne the place he should have held in his hometown.

CEZANNE ROOMS

1ST FLOOR

12

PAUL CEZANNE
1839-1906
BATHERS
CIRCA 1895 | OIL ON CANVAS

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

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

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

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



Detail from the work

CEZANNE ROOMS

1ST FLOOR

13

Paul Cezanne
1839-1906

View from the Jas de Bouffan

circa 1875-1876 | oil on canvas

After having done many trips to the Paris Region in 1870, Paul Cezanne returned to Provence. Armed with his apprenticeship “about the motif” of impressionist painters, he appropriated the landscape in his own way. He structured it through planes and used simple volumes to create the forms. At Jas de Bouffan, he painted outside on the grounds of the family country house which gave him many points of view. Each element of the landscape is treated with brushstrokes oriented in different directions. The brushstrokes of Cezanne dictate in directional effect, structural and constructive.
The canvas represents an angle of the grounds: the trunk of the tree is in the right structure of the composition by supporting foliage which attempts to invade the center of the painting. The path, the houses, the fields, and the low wall place horizontal lines of unyielding strength.

Acquired in 1859 by his father Louis-Auguste, a banker in Aix, the property of Jas de Bouffan is before all the place of learning for the artist who will, over time here, put in place a whole collection of research on the countryside, like a pictorial theme in its own right.



Detail from the work

14

JEAN SIMÉON CHARDIN

1699-1779

SLICE OF SALMON

CIRCA 1730 | OIL ON CANVAS

This work is the oldest of the Meyer donation, the Slice of salmon was realized by Jean Siméon Chardin around 1730. Paul Cezanne, who admired him, regularly copied it at the Louvre Museum and considered him affectionately in a letter to Émile Bernard, his painter friend, “cunning.”

In this work, we can observe all the characteristic elements of his pictorial language, starting by the technique of smearing. This consists of applying, sometimes with a thumb, some layers of paint on the previous layer, giving the impression on an effect of steam, directly blowing on the canvas.

***Like Denis Diderot notes,* “Approach everything blurs, flattens, and disappears, move away, everything is developed, reproduced”.**



Detail from the work

MEYER DONATION

1ST FLOOR

15

NICOLAS DE STAËL
1914-1955
THE FOOTBALLERS
1952 | OIL ON CANVAS

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

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

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

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



MEYER DONATION

1ST FLOOR

16

PIET MONDRIAN
1872-1944

COMPOSITION IN RED, YELLOW AND BLUE

1922 | OIL ON CANVAS

This work, made of volumes of geometric shapes and primary colors, is characteristic of the geometric abstraction for which the Dutch artist Piet Mondrian was successful. After he experimented with figurative painting through Fauvism then Cubism, he looked toward abstract art, radical and geometric.

The painting is created in this way of universal visual language, without neglecting the intellectual dimension. In effect, the right corner could be the realization of the essential complementary nature in the origin of life (interior/exterior ; feminine/masculine).

A pure rhythm emerges from it, that varies according to the thickness of the black, the density of the crossings and the presence of the planes of color and the white rectangles.

This work is emblematic of Neoplasticism, an artistic style made up of horizontal and vertical lines and of primary colors, born in 1920 in the Netherlands and theorized by Piet Mondrian.



MEYER DONATION

1ST FLOOR

17

PABLO PICASSO
1881-1973
WOMAN ON A BALCONY
1937 | OIL ON CANVAS

Alongside artists involved in the abstract movement of the 1930s, Pablo Picasso continued to explore the human figure. Here the Spanish artist revisits a theme already explored by painters such as Murillo (1617–1682), Goya (1746–1828) and Manet (1832–1883) : that of the woman on a balcony, with her arms crossed over the balustrade. Picasso is thought to have depicted his partner at the time Marie-Thérèse Walter. Wearing a straw hat, she is recognisable by her straight, classical nose, blue eyes, rounded features and soft colouring.

By 1937, their separation was imminent. Picasso had met the photographer Dora Maar, an artist associated with the Surrealist movement. That same year, he painted *Guernica*, a work denouncing the bombing of the eponymous Basque village. The contrast between black and white is striking in this portrait : the black background that engulfs the young woman's profile contrasts with her face, seen from the front, and her white hands. Picasso described her face as 'moon and sun'. Perhaps this was a way of alluding to a complex period in his life.

Picasso frequently referred to Paul Cezanne (1839–1906) in his work and writings, famously describing him as "a father to us all". He also collected Cezanne's works and, in 1958, even purchased the castle of Vauvenargues, at the foot of the Sainte-Victoire Mountain, an enduring source of inspiration for the Master of Aix.



18

ALBERTO GIACOMETTI

1901–1966

VENICE WOMAN III

1956 | BRONZE

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

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

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



PHOTO CREDITS

View of the museum from Saint-Jean de Malte square © Granet museum, City of Aix-en-Provence
Statuette-Cat Sarcophagus, 7th-6th century BCE, 26th Dynasty, Bronze, 17,5 x 7,2 cm
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Statue of a warrior known as «Seated warrior», 3th-2nd century BCE, Entremont, limestone, 87 x 63 cm, on deposit from the Regional Archaeological Service, Provence-Alps-French-Riviera
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Robert Campin, known as The Master of Flemalle (Valenciennes, 1378 - Tournai, 1444), *Virgin in glory between Saint Peter and Saint Augustine venerated by a patron*, 15th century, oil on wood, 47 x 31 cm, bequeathed by Bourguignon de Fabregoules, 1860
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Attributed to Mathieu Le Nain (Laon, 1607 - Paris, 1677), *The Card Players*, circa 1635-1640, oil on canvas, 63 x 76 cm, given by legacy by marquis of Périer, 1855
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Caspar Van Wittel known as Gaspare Vanvitelli (Amersfoort, 1653 - Rome, 1736), *View of Rome with San Giovanni dei Fiorentini*, 18th century, oil on canvas, 56 x 109 cm, bequeathed by Bourguignon de Fabregoules, 1860
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Attributed to Jean-Pancrace Chastel (Avignon, 1726 - Aix-en-Provence, 1793), *Flayed figure*, plaster, circa 1770, bequeathed by Doctor Goyrand, 1853
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Jean-Auguste-Dominique Ingres (Montauban, 1780 - Paris, 1867), *Portrait of François-Marius Granet*, 1807, oil on canvas, 74,5 x 63,2 cm, bequeathed by Granet 1849
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François-Marius Granet (Aix-en-Provence, 1775 - Aix-en-Provence, 1849), *Mont Sainte-Victoire seen from a farmyard in Le Malvalat*, 19th century, oil on canvas, 32,5 x 41 cm, bequeathed by Granet 1849
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Jean-Auguste Dominique Ingres (Montauban, 1780 - Paris, 1867), *Jupiter and Thetis*, 1811, oil on canvas, 327 x 260 cm, state purchased 1834
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Pierre Révoil (Lyon, 1776 - Paris, 1842), *François I knighting his grandson François II*, 1824, oil on canvas, 133 x 174 cm, on deposit by the French state, 1907
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Paul Cezanne (Aix-en-Provence, 1839 - Aix-en-Provence, 1906), *Bathers*, circa 1895, oil on canvas, Paris, Musée d'Orsay, donation 1982, on deposit at Granet museum, Aix-en-Provence, 1984
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Paul Cezanne (Aix-en-Provence, 1839 - Aix-en-Provence, 1906), *View from the Jas de Bouffan*, circa 1875-1876, oil on canvas, 44 x 59 cm, bequeathed by Philippe Meyer to the French state, 2000, on deposit by the French state, musée d'Orsay, 2007
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Jean Siméon Chardin (Paris, 1699 - Paris, 1779), *Still life with slice of salmon*, circa 1730, oil on canvas, 27 x 37 cm, bequeathed by Philippe Meyer to the French state, 2000, on deposit by the French state, musée d'Orsay, 2007
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Nicolas de Staël (Saint-Pétersbourg, 1914 - Antibes, 1955), *Football players*, 1952, oil on canvas, 81 x 65 cm, bequeathed by Philippe Meyer to the French state, 2000, on deposit by the French state, musée d'Orsay, 2007
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Piet Mondrian (Amersfoort, 1872 - New-York, 1944), *Composition in red, yellow and blue*, 1922, oil on canvas, 40 x 50,5 cm, oil on canvas, bequeathed by Philippe Meyer to the French state, 2000, on deposit by the French state, musée d'Orsay, 2007
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Pablo Picasso (Málaga, 1881 – Mougins, 1973), *Woman on a Balcony*, 1937, oil on canvas, donation by Philippe Meyer, 2000, on long-term loan from the French State, Musée d'Orsay, 2007. © Succession Picasso 2026. Photo : Hugo Maertens / Musée Granet, City of Aix-en-Provence.

Alberto Giacometti (Borgonovo, 1901 – Coire, 1966), *Woman of Venice III*, 1956, bronze, donation by Philippe Meyer, 2000, on long-term loan from the French State, Musée Granet, Aix-en-Provence, 2007. © GrandPalaisRmn / Mathieu Rabeau. © Fondation Giacometti, Paris / Succession Alberto Giacometti / Adagp, 2027.

MUSÉE GRANET
AIX-EN-PROVENCE

GRANET MUSEUM

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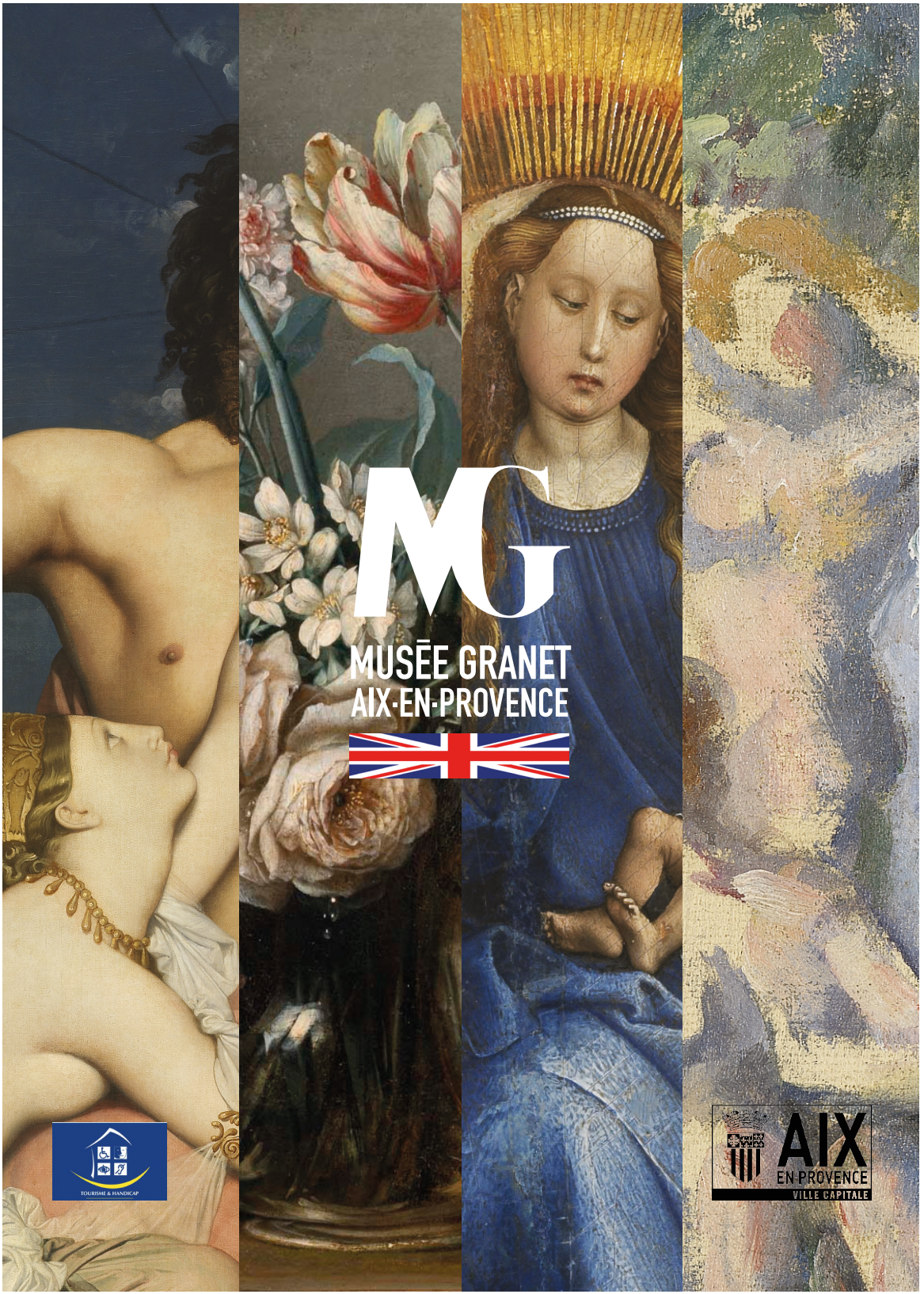
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THANK YOU AND SEE YOU SOON !





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AIX-EN-PROVENCE

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