

MUSEE GRANET
AIX > PROVENCE

PICASSO
BRAQUE
LAURENS
GIACOMETTI
KANDINSKY
VIEIRA DA SILVA
DE STAËL
DUBUFFET
FROMANGER
VERDIER

24 JUNE
24 SEPTEMBER
2017

AN ART LOVER'S COLLECTION

THE GALERIE JEANNE BUCHER JAEGER SINCE 1925
MUSÉE GRANET AIX-EN-PROVENCE

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Nicolas de Stael, Atelier fond orange, 1955, Huile sur toile, 195 x 114 cm. Collection particulière. © ADAGP, Paris 2017. Photo : Adam Rzepka

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PRESS PACK
Musée Granet | Aix-en-Provence



CONTENTS

EDITORIAL Maryse Joissains	3
EDITORIAL Bruno Ely	4
EDITORIAL Véronique Jaeger	6
GENERAL PRESS RELEASE	8
ROOM GUIDE	13
THE GALERIE JEANNE BUCHER JAEGER: AN ART LOVER'S COLLECTION	15
BACKGROUND TO THE EXHIBITION	16
MUSÉE GRANET	18
MUSÉE GRANET AT A GLANCE	19
USEFUL INFORMATION	20



AN ART LOVER'S COLLECTION AN INSIGHT INTO AN EXCEPTIONAL GALLERY

Any gallery owner or art dealer would be delighted to have the chance, talent and sixth sense to discover one or even two artists who go on to be recognised by their contemporaries and, better still perhaps, by posterity. Delighted but rare.

So what of the Bucher Jaegar dynasty? The Bucher Jaegar gallery in Paris is one of the oldest modern and contemporary art galleries in Europe. Opened in 1925 by Jeanne Bucher, it survived the death of its founder thanks to the enthusiasm and admiration of her great-nephew, Jean-François Jaeger. Much later the torch was taken up by his daughter, Véronique Jaeger, which she still carries today.

You can judge the astounding quality of the works they collected for yourself in "An art lover's collection", an exhibition at the Musée Granet d'Aix-en-Provence that looks back at their achievements. The discoveries made by the Galerie Jeanne Bucher Jaeger are as numerous as they are exceptional. Over the course of the last nine decades, it has championed, presented and brought to public attention **Nicolas de Staël, Maria-Helena Vieira da Silva, Mark Tobey, Jean Dubuffet and Roger Bissière, but also Picasso, Léger, Masson, Kandinsky, Fermín Aguayo, Gérard Fromanger and many others.**

In a similar way to Planque, Pearlman and Frieder Burda, whose collections are or have all been presented in Aix in recent years, the Bucher Jaegar dynasty takes us on an artistic and dreamlike journey, which is both moving and inspired, as seen through the eyes of a collector or gallery owner. A true collector buys only with his or her eyes. They never leave others to make that decision for them. They know what they want and what they don't want. Although they may, on occasion, hesitate or make mistakes, they draw on a well of emotion and passion. Art is not rational. It is not governed by laws. It is there to help us live and to place the immutable within reach. It allows us a glimpse of the infinite.

For the first time, the Galerie Jeanne Bucher Jaeger is reflecting on its own past to offer the public an insight into its unique and surprising journey, full of meaning, colour and substance, inspiration and exaltation, in which major modern and contemporary artists play a particularly important role. We are delighted to host this exhibition and we're especially grateful to Bruno Ely, the curator of the Musée Granet and Véronique Jaeger, the director of the Galerie Jeanne Bucher Jaeger, for coordinating "An art lover's collection" which we believe, without exaggeration, to be truly eye-opening, a discovery, and quite simply one of the best exhibitions in France this summer.

Maryse Joissains Masini
Mayor of Aix-en-Provence
President of the Conseil de territoire du Pays d'Aix
Former member of the French parliament



COMPELLING AND WONDERFUL REASONS BEHIND THE EXHIBITION

The gallery Jeanne Bucher opened in 1925 is still going strong thanks to two members of her family, Jean-François Jaeger, who stood at the helm between 1947 and 2003, and his daughter Véronique Jaeger, the director of the current gallery on rue de Seine, and another opened in 2008 in the Marais, on rue de Saintonge. The two galleries were brought together under the same name in 2015 as the "Galerie Jeanne Bucher Jaeger" in tribute to her father, Jean-François. We decided to mount this summer exhibition, "An art lover's collection", at the Musée Granet for several compelling and wonderful reasons.

"As gallery owners, we're necessarily the first to collect our artists and we have an intrinsic relationship with them," explains Véronique Jaeger, the third generation of this dynasty of gallery owners, echoing the approach taken by both her father and great-grandmother. For more than a decade, the Musée Granet has continuously explored the notions of collection and collector in their most varied forms, at different times and in different places. Each collection, its history, the time it was created, its variety or coherence, reveals the collector's personality, in a sincere and intimate way, and shines a light – sometimes a piercing light – on an era, a taste and a period in art history. Some collections stay together, others are recreated for the purposes of a retrospective exhibition. Since it reopened to the public in 2006, the Musée Granet has presented works acquired by Swiss, German and American collectors, along with the remarkable collection of French physician Philippe Meyer, on permanent loan to the museum since 2000. This exhibition forms part of this series paying tribute to the men and women who are driven by the same love for art.

Long absent from our galleries, modern art, and its corollary, contemporary art, with its shifting chronology, have, since 2006, played an important role in our temporary and permanent exhibitions. Cézanne, the museum's figurehead, is a model and unrivalled master of modernity, and he underpins, in what he teaches artists, all creative endeavours, which rely on curiosity and openness. In 2014, the museum presented twenty-one works by Cézanne, along with masterpieces by Van Gogh, Modigliani, Soutine and Lipchitz, when it played host to the collection of the Henry and Rose Pearlman Foundation; in 2015, American icons shed light on masterworks from the Doris and Donald Fisher collection from the MoMa in San Francisco. Since the reopening of the Musée Granet, permanent and temporary exhibitions have compared and contrasted works that attest to the incredible creative power of artists, from the emergence of the notion of modernity to the artworks of today. "An art lover's collection" takes the same approach, by making historical parallels and leaps in time, by bringing indigenous and Asian art into the mix, and by taking a close look at the works chosen by Véronique Jaeger, whose golden rule is to always look at "the mystery of the creative act with a fresh eye and a sense of wonderment."



One man who made a lasting impression on Jean-François Jaeger was the Swiss collector Jean Planque, whose collection has been placed on permanent loan to the Musée Granet by the Foundation that bears his name. For this reason, some of the works displayed in the museum annex, the "Granet XXème", in the former Chapelle des Pénitents blancs, have been changed to reflect the themes explored by An Art Lover's Collection. The two men met in the early 1950s, when Planque was working for Ernst Beyeler's gallery in Basel. Even today, Jean-François Jaeger makes no secret of his admiration for Planque, his elder by thirteen years, who he described as "a man with a unique eye that enabled him to communicate on the same level as these masterpieces." For nearly fifty years until the death of Jean Planque, the two men would talk for hours about their shared passion for art, artists and paintings. Jean-François Jaeger introduced Jean Planque to the work of numerous painters – Bissière, de Staël and Vieira da Silva – who still form part of his collection, and in return Planque presented Jean-François Jaeger to Jean Dubuffet and, as he said, helped to open his eyes.

Values and ethics – including a certain vision of professional ethics – are properties historically associated with the Galerie Jeanne Bucher Jaeger and they have been almost intrinsic to the gallery's work since it was founded in 1925. A loyal friend of artists, respectful, persistent, selfless, and disciplined in her commitment to championing young artists, Jeanne Bucher's life holds many lessons for us to admire and from which we can learn, especially those who, in our contemporary world, are engaged in the breathless pursuit of self-renewal. Jeanne Bucher, who, as a woman in her fifties came late to the world of galleries, is a model of courage – one might even say temerity – in two particularly salient ways. The first was her plan to create a people's museum for avant-garde creation and the art of her time, with the Amis du Musée vivant, which she intended to call the "Musée 1937", to promote a demanding form of inclusive elitism typical of the Front populaire years. This creation, which turned out to be fleeting and a source of disillusion, left her with "a gnawing sense of sorrow". Once she had realised her inability to meet the demands of the initiative, having relied "on resources that were too natural and selfless," it was no longer possible to sustain it. Already an opponent of the Germanisation of her native Alsace after 1870, and revolted by the racism and xenophobia of France's Nazi occupiers and the Vichy regime during the Second World War, she helped her German friends escape the Nazis, hid Jewish painters, protected young, starving artists, and stood up to Nazi officers who came to disparage "banned" works by so-called degenerate artists on the walls of her gallery, to "go against the grain of our sordid times".

A brilliant intermediary who won the trust and friendship of artists, Jeanne Bucher was a model for the next two generations. What these three gallery owners have in common is their immense pride in sharing the mysteries of creation with them, even in the smallest of ways. Writing to her daughter Sibylle in 1939, she expressed her joy at "having finally understood my own being, thanks to a profession I love and which has gradually become more than life itself."

Bruno Ely
Director of the Musée Granet
Senior curator
Exhibition curator



AN ART LOVER'S COLLECTION A VISUAL ADVENTURE

The Galerie is happy to have accepted the invitation from the Musée Granet and the Ville d'Aix-en-Provence for the first presentation in France of its efforts to promote artists since 1925, covering art from the 20th century to the early 21st century. This exhibition features an ensemble of works from, for the most part, the gallery's collection, all of which, with a few exceptions, have been put on display over the years. They include the wicker chairs of Pierre Chareau and the small pedestal table from Jeanne Bucher's gallery on boulevard du Montparnasse, as well as André Bauchant's *Bataille des Eléphants* and an early tapestry by Jean Lurçat, a terracotta piece by Massimo Campigli, Giacometti's *Tête* self-portrait from the 1920s and Kandinsky's *Communauté*, the spirit of which was so important to the artist during the war that he believed it essential to give this painting to Jeanne Bucher. The exhibition will also feature *Eau de Vie*, to which Nicolas de Staël was very attached, and which led him to search for reality in its purest form, and *Scala*, painted by Vieira da Silva in the 1930s, which embraces space as a whole. There are also four works from the American period by Mark Tobey, Joseph Albers, Milton Avery and Robert Motherwell that Jeanne Bucher brought back from New York in 1945 and which she would have presented in 1946 had not her death prevented her from doing so. They have been brought together again for the first time as she had planned to show them. Other works include *Oiseau* by Bissière and *Site domestique* much loved by Dubuffet, the breath-taking *Montagne* by Staël in all its splendour, the noble *Menine* by Aguayo, the walk on the coloured cobblestones of Paris in *Florence rue d'Orchampt* by Gérard Fromanger from the 1970s and the naturalist *Etang à l'automne* by Paul Rebeyrolle. All of these works, next to which the date they were initially presented at the gallery is displayed, illustrate the absolute link between the gallery and their creators, since they have become, over time, both emblematic of a visual adventure and also the guardians of an artistic spirit that spans these periods.

At the moment, we are presenting the timeless breeze of Susuma Shingu's airy and mobile sculptures, exploring the environmental sculptures of Dani Karavan, which are scattered around the world, including his sculpture in concrete made from earth, *Aliya (Ascension)*, an emblem of presence, the real abstraction of Fabienne Verdier in her ink concretions, and the *Matière-Lumière* by Evi Keller with her floating sails.

Our desire in putting together this exhibition has been to share the sheer pleasure of art with people visiting our summer exhibition.

Véronique Jaeger
General director of the Galerie Jeanne Bucher Jaeger



"AN ART LOVER'S COLLECTION" – COLLECTORS' MUSEUM

From 24 June to 24 September 2017, the Musée Granet in Aix-en-Provence will present works acquired from 1925 onwards by the Galerie Jeanne Bucher Jaeger.

Every summer, the museum sheds new light on a priceless collection, often presented as a whole in a hitherto unexplored way. After the Planque, Burda and Pearlman collections, this year the museum will take a closer look at a gallery that is far from typical, thanks to its history, diverse artistic choices and ethos.

The exhibition is ordered chronologically and divided into three main sections to reflect the artistic criteria of its founder, Jeanne Bucher, her great-nephew Jean-François Jaeger and his daughter Véronique Jaeger. Covering an area of 800 sq.m., it provides visitors with an opportunity to discover more than 100 priceless masterpieces by Picasso, Masson, Marx Ernst, Bauchant, Kandinsky, Klee, Vieira da Silva, Motherwell, Léger, Tobey, Bissière, De Staël, Dubuffet, Aguayo, Amado, Fromanger, Branco, Verdier and Shingu, along with work by indigenous and Asian artists. This exhibition is one of the highlights of this year's cultural calendar, both in Provence and internationally.

Exhibition curators: Bruno Ely, senior curator at the Musée Granet and Véronique Jaeger, director of the Galerie Jeanne Bucher Jaeger.

Press visit Friday 23 June at 3pm

HD visuals available on request

> Preview Friday June 23 at 6:30 pm

EXHIBITION CATALOGUE

An art Lover's collection

The Galerie Jeanne Bucher Jaeger Since 1925

Éditions Skira Paris

176 pages / Price : €29



ROOM GUIDE

THE GALERIE JEANNE BUCHER JAEGER: AN ART LOVER'S COLLECTION

From 24 June to 24 September 2017, the Musée Granet invites you to discover, through nearly one hundred masterworks of modern and contemporary art, the history of the Galerie Jeanne Bucher Jaeger, whose acquisitions have been driven by a sense of adventure and a love of art since 1925.

Jeanne Bucher opened her gallery in 1925 to present works by Cubist, surrealist, primitivist and pre-war abstract artists.

The avant-garde artists shown by the **Galerie Jeanne Bucher** were never limited to a single movement and included Cubist, surrealist, primitivist and pre-war abstract painters.

Originally from Alsace, **Jeanne Bucher** (Guebwiller, 1872 – Paris, 1946) arrived in Paris in 1922 from Switzerland, where she lived during the First World War. In 1924, Bucher, who spoke three languages, took over the management of a foreign-language bookshop at 2 rue du Cherche-Midi, above Pierre Chareau's Boutique, which rapidly became a regular haunt for artists. In 1925, Bucher began to display works by artists from



a range of backgrounds. She formed close friendships with many of these artists, including **Jean Lurçat**, who served as her mentor. Among the paintings hung from the gallery's small picture rails were works by **Pablo Picasso**, **Georges Braque**, **Juan Gris**, **André Masson**, **Chaïm Jacob Lipchitz**, **Louis Marcoussis**, **Max Ernst** (and his Natural History), **Giorgio de Chirico**, **André Bauchant**, **Hans Arp** and **Piet Mondrian**.

A gallery recognised for promoting and championing the most innovative artists

Widely acclaimed, these presentations allowed Jeanne Bucher to open her own gallery in March 1929, at 5 rue du Cherche-Midi, where she showed works by **Massimo Campigli**, **Alberto Giacometti**, **Joaquín Torres García**, **Henri Laurens**, **Maria Helena Vieira da Silva**, **Arpad Szenes** and **Francis Picabia**.

From 1935 to the start of the Second World War, with the support of Marie Cuttoli, Bucher managed a space at 9ter boulevard du Montparnasse, where she presented work by a range of painters, now among the greatest names in modern art: **Vassily Kandinsky**, **Raoul Dufy**, **Fernand Léger**, **Man Ray**, **Lucio Fontana**, **Yves Tanguy**, **Otto Freundlich**, **Willi Baumeister**, **Jean and Sophie Taeuber Arp**, **Etienne Hajdu** and **Arpad Szenes**.

During the war, **Jeanne Bucher**, highly active as a gallery owner and a fearless protector and promoter of the most innovative artists, also supported **Joan Miro**, **Dora Maar** and **Vera Pagava**, **Hans Reichel** and new abstract artists **André Lansky** and **Nicolas de Staël**. She also continued her considerable work as an art publisher, mostly with **Georges Hugnet**, and brought back works by American artists **Mark Tobey** and **Robert Motherwell** from a visit to the USA in 1946, which she planned to show in Paris. Her death in November the same year prevented her from putting her plans into practice.



In 1947, Jean-François Jaeger took over the gallery and continued to present artists from outside France.

Jeanne Bucher's great nephew, **Jean-François Jaeger**, took over the management of the gallery in 1947 and continued to run it along the same artistic lines as Bucher. He presented post-war abstract works from Europe and the United States and the new figurative and realist painters of the 1970s. He continued Bucher's work by promoting artists such as **Hans Reichel, Vieira da Silva, Arpad Szenes, Etienne Hajdu, Jean Lurçat** and **Nicolas de Staël**.

In the 1950s, he presented **Roger Bissière, Jean Bertholle**, young artists **Fermin Aguayo, Wilfrid Moser** and **Louis Nallard** and, for the

first time in Europe, the works of **Mark Tobey** and **Louise Nevelson**. From 1960, he organised ambitious indigenous art exhibitions with the ethnologist **Marcel Evrard** and abstract artists **Jean Dubuffet, Asger Jorn** and **Miodrag Dado** including the narrative figuration works of Gérard Fromanger, the naturalism of **Paul Rebeyrolle** and the concrete basalt sculptures of Aix-based **Jean Amado**.

The gallery continued to provide a showcase for major international artists, such as the Japanese painter **Kunihiko Moriguchi**, the young Chinese artist **Yang Jiechang** and the Taoist master **Chen**, and public art with sculptures **Gérard Singer, Dani Karavan**, and **Jean-Paul Philippe**.



2000s: Véronique Jaeger, heir to a passion for art

Véronique Jaeger, the great-granddaughter of Jeanne Bucher and daughter of Jean-François Jaeger, took over the gallery on rue de Seine in the early 2000s. Véronique Jaeger initiated a series of major solo exhibitions of artists shown by the gallery in the past – **Vieira da Silva, Arpad Szenes, Roger Bissière** and **Jean Dubuffet** – and rediscovered artists **Hans Reichel, Antonio Segui, Dani Karavan** and **Vera Pagava**. She also manages the gallery's archives and promotes new artists to keep the gallery's spirit of discovery and adventure alive.

In addition to the gallery on rue de Seine, she opened a spacious double exhibition area in the Marais in 2008 to present new living artists including **Michael Biberstein**,

Miguel Branco, Dani Karavan (mentioned above), **Rui Moreira, Susumu Shingu, Fabienne Verdier, Paul Wallach, Evi Keller, Yang Jiechang, Hanns Schimansky** and **Zarina Hashmi** alongside the gallery's established artists.

In 2015, the gallery celebrated its 90th anniversary and the work of **Jeanne Bucher Jaeger** with exhibitions in its spaces on both banks of the Seine.



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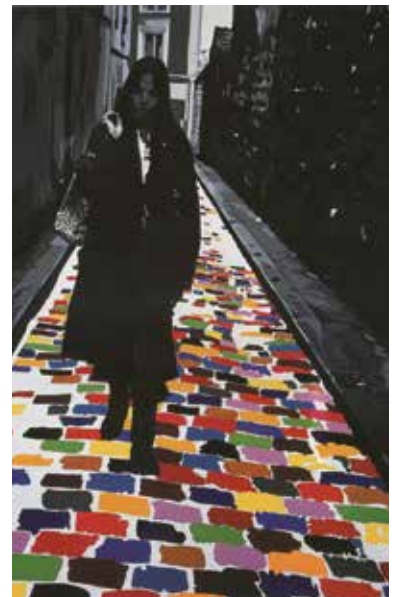
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1 Fermín Aguayo
Infante Margarita en rose, 1960-1961
Huile sur toile,
195 x 130 cm
© Fermín Aguayo
Courtesy Galerie Jeanne
Bucher Jaeger, Paris
Photo : D. Bordes

2 Jean Dubuffet
Personnage pour Washington Parade, 1973
Epoxy peint au polyuréthane,
210 x 143 x 69 cm
© Jean Dubuffet
Courtesy Galerie Jeanne
Bucher Jaeger, Paris
© ADAGP, Paris 2017
Photo : Rousseau

3 *Stèle Déesse du Maïs*, 700-1250 apr. J.-C.
Région de Tampico, Panuco (Mexique)
Grès beige,
107 x 42 x 16 cm
Courtesy Galerie Jeanne
Bucher Jaeger, Paris
Photo : J.-L. Losi

4 Mark Tobey
Rive Gauche, 1955
Tempéra sur papier,
61 x 91 cm
© Tobey. Courtesy
Galerie Jeanne Bucher
Jaeger, Paris
© ADAGP, Paris 2017
Photo : J.-L. Losi

5 Nicolas de Staël
Paysage de Sicile, 1954
Huile sur toile, 89 x 130 cm
© Nicolas de Staël.
Collection particulière
Courtesy Galerie Jeanne
Bucher Jaeger, Paris
© ADAGP, Paris 2017
Photo : droits réservés

6 Gérard Fromanger
Florence rue d'Orchampt (de la série Splendeur), 1975
Huile sur toile,
130 x 97 cm
© Gérard Fromanger
Courtesy Galerie Jeanne
Bucher Jaeger, Paris
Photo : J.-L. Losi

7 Nicolas de Staël
Atelier fond orangé, 1955
Huile sur toile,
195 x 114 cm
© Nicolas de Staël
Collection particulière
Courtesy Galerie Jeanne
Bucher Jaeger, Paris
© ADAGP, Paris 2017
Photo : Adam Rzepka

8 Hans Reichel
Roetl Fisch im Moos (Poisson rouge dans la mousse), 1927
Huile sur carton marouflé sur carton,
22 x 31 cm
© Hans Reichel
Courtesy Galerie Jeanne
Bucher Jaeger, Paris
Photo : J.-L. Losi

9 Paul Rebeyrolle
L'Etang à l'automne, 2001
Huile et technique mixte sur toile,
114 x 146 cm
© Paul Rebeyrolle
Courtesy Galerie Jeanne
Bucher Jaeger
Photo : J.-L. Losi

10 Maria Helena Vieira da Silva
Intérieur nègre, 1950
Huile sur toile,
46 x 65 cm
© Maria Helena Vieira da Silva
Courtesy Galerie Jeanne
Bucher Jaeger, Paris
© ADAGP, Paris 2017
Photo : droits réservés



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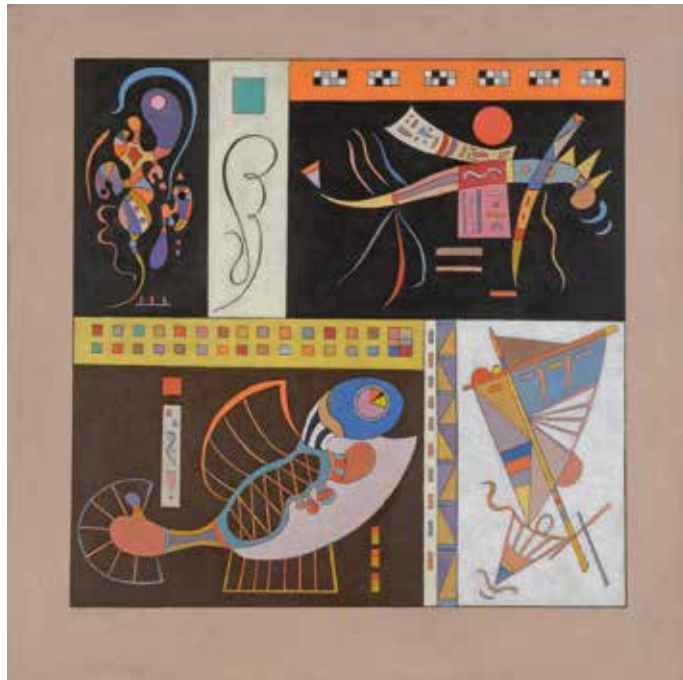
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Vassily Kandinsky
Communauté, 1942
 Huile sur carton,
 50 x 50 cm
 © Vassily Kandinsky.
 Courtesy Galerie Jeanne
 Bucher Jaeger, Paris
 Photo : J.-L.Losi



Robert Motherwell
Sans titre, 1944
 Encres de couleur sur
 papier, 40 x 51,5 cm
 © Robert Motherwell
 Courtesy Galerie Jeanne
 Bucher Jaeger, Paris
 © ADAGP, Paris 2017
 Photo : droits réservés



Paul Klee
Verblasste Opfergaben
 (Pâles Offrandes), 1937
 Gouache sur papier,
 43,5 x 28 cm
 © Paul Klee
 Courtesy Galerie Jeanne
 Bucher Jaeger, Paris
 Photo : droits réservés



Miguel Branco
Sans titre (Biche Blanche) 2010
 Bronze peint,
 76 x 107 x 41 cm, Ed. 2/3
 © Miguel Branco
 Courtesy Galerie Jeanne
 Bucher Jaeger, Paris
 © ADAGP, Paris 2017
 Photo : J.-L. Losi

Jean Dubuffet
Terre orange aux Trois Hommes, mai 1953
 Huile sur isorel,
 114 x 146 cm
 © Jean Dubuffet
 Courtesy Galerie Jeanne
 Bucher Jaeger, Paris
 © ADAGP, Paris 2017
 Photo : J.-L. Losi

Fabienne Verdier
L'Un. Peinture Automne-Hiver (Hom-
 mage à Dubuffet), 2010
 Pigments et encre sur
 toile, 180 x 365 cm
 © Fabienne Verdier
 Courtesy Galerie Jeanne
 Bucher Jaeger, Paris
 Photo : G. Poncet

Evi Keller
MATIÈRE-LUMIÈRE
 [TOWARDS THE LIGHT -
 silent transformations]
 n°4817, 2010, éd. 5/7
 Tirage argentique sur
 papier Ilford Flex
 Crystal Archive
 90 x 90 cm
 © Evi Keller
 Courtesy Galerie Jeanne
 Bucher Jaeger, Paris
 Photo : Evi Keller

Nicolas de Staël
Eau de Vie, 1948
 Huile sur toile,
 101 x 81,3 cm
 © Nicolas de Staël
 Courtesy Galerie Jeanne
 Bucher Jaeger, Paris
 © ADAGP, Paris 2017
 Photo : G. Poncet





JEAN PLANQUE: THE VIRTUE OF AN UNEQUALLED EYE

Jean Planque, a leading art collector who worked closely with the Galerie Beyeler and whose entire collection was placed on long-term loan by his foundation for display in the musée Granet's new exhibition spaces, was a friend of Jean-François Jaeger. Knowledgeable gallery owners who formed close friendships with artists, they worked together, often knew the same painters

and were keen to share their love of art. Naturally, this exhibition continues in the Chapelle des Pénitents, the annex of the musée Granet, with works by major artists, in complement to those shown in the summer exhibition.

BELOW IS AN EXCERPT FROM A WORK PUBLISHED IN 1998 IN WHICH JEAN-FRANÇOIS JAEGER TALKS ABOUT HIS FRIENDSHIP WITH JEAN PLANQUE.

I first met Jean Planque in the early Fifties. It was probably at the Bissière exhibition in the small pavilion of the Galerie Jeanne-Bucher, then located at 9ter du boulevard Montparnasse.

He immediately recognised in Bissière – in his humanity, feel for light and the harmony of his composition – an artist after his own heart. We felt shy around each other but we managed to talk about painting, Vieira da Silva, Reichel, Staël, Tobey and Szenes, who he was just discovering with eager delight.

He talked to me about his research for Beyeler, how he had discovered wonderful paintings in Paris, or elsewhere in France, and his “invention” of paintings whose quality no one had noticed before him. One of them was Monet's Water Lilies, which was yet to be discovered by a genuine public of art lovers, and a wonderful example of which now graces the walls of the Fondation Beyeler in Basel.

Planque had a unique eye that enabled him to communicate on the same level as these masterpieces. I was going to say “a painter's eye”, but it was something else, especially since one of the things that tormented him, as he would sometimes explain, was to be a painter without finding his own style.

I find this ambiguity particularly cruel and impossible to explain. He knew a lot about painting, had a sharp eye, and was always so enthusiastic when he talked about the emotion he felt as he looked at a work, and perhaps this hemmed him in with too many inner contradictions. He was pure, like Bissière and his egg tempera paintings, yet never managed to free his hands from the poison of perfectionism.

He could stand in front of a painting in the gallery or at home and know precisely how to recognise its qualities and defects, its authenticity, innovation and inclusive energy. With him, I was lucky enough to go further, to question my deeply held convictions, knowing at a very basic level that he was always sincere and not at all calculating.

After years of trying to persuade him, he allowed me to get a closer look at Jean Dubuffet's work, and then to meet Dubuffet himself. I even worked for him, thanks to Planque, and it was one of the most rewarding times of my life. It was a hazardous undertaking and, in 1964, pairing Beyeler with Jeanne-Bucher was next to impossible under the searching gaze of an artist little given to compromise.

Planque was in direct contact with Dubuffet, which helped us all keep up good relations. Dubuffet could change his mind quite suddenly, though, and he later decided that he no longer needed Planque to act as a go-between with the galleries. This was probably a very bruising experience for both of them: one had too much integrity to change his mind, and the other's conscience was too deeply troubled by what had happened. We fell out for several months because he thought that I was the cause of his dismissal. Until the day Planque admitted that there was no possible reason I would want to deprive the two men of a creative dialogue that was so fruitful for me once I found myself in the company of one or the other of them again. Later, Dubuffet also abruptly gave me my marching orders too! And he took me back again ten years later as if nothing had ever happened.

Passionate as he was, Planque was deeply affected by this kind of snub. What he did for Beyeler – whose calibre and effort he held in high regard, and the trust he put in his judgement, although he had cause for disappointment on occasion – he was really doing for painting. He was generous enough of spirit to be grateful to Beyeler for allowing him to find outstanding works, to “possess” them in spirit, to get closer to such remarkable men as Picasso and to establish relationships of trust and exchange with them, which was worth all the riches in the world. The richer of the two was not the wealthy dealer but the modest and enthusiastic connoisseur who spoke the language of truth.

His collection reveals a lot about him; there was always a reason behind his choices, and his eye often alighted on difficult works that dealers would never have remarked. On several occasions, I had the privilege and joy of spending time in the “lairs” where he kept his paintings. It was fascinating to hear him talk about them. He never came across as vain. Instead, he was hugely proud to share a message with artists or art lovers. He had such total conviction, we used to quip that he was like a pastor sharing the good news with his flock.

He led the life of a hermit, which suited his moral choices down to the ground. Unable to be the painter Jean Planque, he was Planque, and he wanted to play no other role than the one fate had allotted to him.

He was an eminent figure, whose close friend I am proud to have been and for whom I have enormous respect.

Jean-François Jaeger
29 December 1998

ABOUT THE EXHIBITION

GUIDED TOURS

In French (1 hour)

Tuesday to Sunday, 11am and 2.30pm

In English

Friday, 3pm

Price: admission + €4

AUDIO GUIDE

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

Hire: €3

TOURS FOR PEOPLE WITH DISABILITIES

Reservation required on

04 42 52 87 97

or granet-reservation@mairie-aixenprovence.fr

Maximum ten people.

Price: admission + €4

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 VISUALLY IMPAIRED AND BLIND PEOPLE

Descriptive tour of the exhibition for adults (90 minutes).

Saturday 23 September at 10.30am

FOR CHILDREN

AUDIO GUIDE

Suitable for children aged 6 and over.

Available in French and English.

Hire: €2

"MY HOLIDAYS AT THE MUSEUM"

Exhibition activities for children aged 6-10.

Tuesday 18 to Friday 21 July, 2pm to 4pm

Price: €5 per child per day.

Booking required on 04 42 52 87 97, either for the full four days or for half a day.

EVENTS NOT TO BE MISSED

CONCERT

By the **Vanderbilt Music Académie**

Saturday 8 July at 6pm

Discover performances of the classical repertoire by young musicians invited by the Vanderbilt Music Académie to take part in the Festival d'Aix-en-Provence.

Free admission for visitors with museum tickets for the same day only.

FESTIVAL D'AIX-EN-PROVENCE

Tuesday 11 July at 9.30 pm

Screening of the opera Pinocchio by Philippe Boesmans with a libretto by Joël Pommerat based on a work by Carlo Collodi. World première-Commissioned by the Festival d'Aix-en-Provence.

Free admission subject to available places.

Information:

museegranet-aixenprovence.fr

THE INTERNATIONAL PIANO FESTIVAL OF LA ROQUE D'ANTHERON

Venue: Musée Granet

Friday 4, Saturday 5 and Sunday 6

August at 9pm

Information:

04 42 50 51 15 or festival-piano.com

Good Deal Musée Granet – Piano Festival partnership during the *An art lover's collection* exhibition: **1 ticket bought = 1 ticket at a discount rate**

A NIGHT AT THE MUSEUM WITH "INSTANTS D'ÉTÉ"

Part of the "Instants d'été" festival, in partnership with the City of Aix-en-Provence, the Musée Granet will be organising an open-air evening screening of a film related to its cultural programme. Thursday 31 August at 9pm

Woman in Gold

Drama by Simon Curtis (2015) with Helen Mirren, Ryan Reynolds, Daniel Brühl and Katie Holmes (running time: 1 hour 47 min)

Free admission to visitors with a voucher from the Bureau Information Culture, 19 rue Gaston de Saporta (subject to availability).

More information on aixenprovence.fr

A NIGHT AT THE MUSEUM IN PARTNERSHIP WITH THE CONSERVATOIRE DARIUS MILHAUD

Friday 8 September at 8.30pm

With **Jean-François Bonnel**, cornet, saxophone, clarinet, **Raphaël Imbert**, saxophone, **Olivier Lalauze**, double bass and **Timon Imbert**, drums. Tribute to **Ornette Coleman**, who died in 2015, creator of Free Jazz, bluesman in the tradition of rural Texas and its outlying suburbs, and an expert in jazz and bop.

Free admission without reservation, subject to availability.

EUROPEAN HERITAGE DAYS

Saturday 16 and Sunday 17 September, 10am to 7pm

- **Guided tours** of the exhibition at 10.30am, 11.30am, 2pm, 3pm and 4.30pm

- **Family visit** at 4pm

Free tours for all ticket holders.

Without reservation subject to the number of available places.

More information on the events organised around the exhibition on museegranet-aixprovence.fr





THE MUSÉE GRANET

ONE OF FRANCE'S MOST BEAUTIFUL REGIONAL MUSEUMS

Opened in 1838 in the former 17th century Palais de Malte, the Musée Granet, which has been awarded "Musée de France" status, has been run by the Ville d'Aix since 2016. The transfer of this establishment from the city to the Communauté du Pays d'Aix (CPA) from 2005 to 2015 allowed the museum to continue the renovation and restoration project initiated by the City of Aix-en-Provence in the early years of the last decade and completed in 2006.

With the support of the Ministère de la Culture et de la communication – Direction des Musées de France, the Région Provence-Alpes-Côtes d'Azur, and the Département des Bouches-du-Rhône, this building project increased six-fold the space available for exhibitions. Covering an area of almost 4,500 sq.m., the museum is mainly dedicated to paintings and sculptures from its collection.

In 2013, the Musée Granet added an extra 700 sq.m. of exhibition space following the opening of Granet XXe in the Chapelle des Pénitents blancs,

renovated to accommodate the remarkable Jean Planque collection, on long-term loan from the Jean and Suzanne Planque Foundation.

EXCEPTIONAL COLLECTIONS

The Musée Granet's holdings include almost 750 works, offering an extensive survey of artistic creation from the primitives and the Renaissance to the masterworks of modern and contemporary art.

A rare collection of objects from the Celto-Ligurian archaeological site at Entremont explores the links between the Celtic and Greek civilisations in Gaul before the arrival of the Romans and the foundation of Aquae Sextiae (Aix-en-Provence) at the end of the 2nd century BC.

The sculpture gallery reveals the talent of sculptors in Aix from the 17th to 19th centuries, including Chastel, Chardigny, Ramus and Ferrat. This gallery, and the bust sculpture gallery, sheds light on leading figures from the Aix region, including Vauvenargues, Cézanne and Mirabeau.

From the Italian and Flemish Primitives



Musée Granet
Photo JC Carbonne
City of Aix-en-Provence

Paul Cézanne
(1839-1906),
The Bathers
Oil on canvas,
28 x 44 cm
Photo H. Maertens



to the Baroque, and the Renaissance to Classicism, the painting collection explores the diversity of artistic production in Europe at this period, including history and religious painting, genre scenes, portraiture, landscapes and still lifes. The most outstanding pieces include works by the Fontainebleau school, the Le Nain brothers, and Rigaud in France, Pierre de Cortone in Italy, and works by great northern painters – Robert Campin, Rubens and Rembrandt.

The core of the collections reflects the life and work of the museum's benefactor and outstanding landscape painter, the Aix-born artist and collector François-Marius Granet. The luminous views of the Roman countryside echo the masterful portrait of the artist by his friend Ingres. The monumental Jupiter and Thetis by Ingres forms the centrepiece of the rooms exploring developments in French painting in the first half of the 19th century, from Neo-classicism (Duqueyrol) to Romanticism (Géricault). Lastly, the masters of Provençal landscape-painting, Loubon, Grésy and Engalières, illustrate the vitality of pictorial creation in the region before Cézanne.

Pride of place is given to Paul Cézanne, with nine paintings from the French

state collection on permanent loan to Aix. The museum itself owns six watercolours and several drawings and engravings. An additional work, the only known portrait of Zola by Cézanne, dating from 1862–1864, was added to the collection in the summer of 2011 by the Communauté du Pays d'Aix.

The influence of Cézanne on European artists can be traced through the museum's 20th century collections. The museum is home to the exceptional donation by the physician and collector Philippe Meyer (1925–2007), "From Cézanne to Giacometti", which includes a remarkable set of nineteen works by Alberto Giacometti (paintings, sculptures and drawings), produced between 1940 and 1969, as well as works by Piet Mondrian, Bram van Velde, Balthus, Giorgio Morandi, Fernand Léger, Picasso, Nicolas de Staël, Paul Klee and Tal Coat.

Building on these exceptional collections, the Musée Granet has developed a dynamic programme of temporary exhibitions, guided tours and guides, and educational and cultural activities. While open to modern and contemporary art, the programme reflects Cézanne's own philosophy by intentionally exploring other periods in the history of art.

Jean Auguste Dominique Ingres (1780–1867),
Jupiter and Thétis, 1811
(oil on canvas,
324 x 260 cm)
Photo H. Maertens

François-Marius Granet (1775–1849),
View of Sainte-Victoire from a Farmyard in Malvalat
(oil on canvas,
33 x 41 cm),
cliché B.Terlay
© Musée Granet



12, 000

works

6, 400 sq.m

including 5,200 sq.m. open to
the public

THE MUSEUM AT A GLANCE

VISITOR NUMBERS

More than 2 million visitors since 2006.

For the following exhibitions:

- "Cézanne en Provence" (2006): 450,000 visitors
- "Picasso Cézanne" (2009): 371,000 visitors
- "Alechinsky, Les Ateliers du Midi" (2010): 90,000 visitors
- "Collection Planque, L'exemple de Cézanne" (2011): 120,000 visitors
- "Chefs-d'oeuvre de la collection Burda" (2012): 93,000 visitors
- "Le Grand Atelier du Midi, De Cézanne à Matisse" (2013): 242,000 visitors
- "Chefs-d'oeuvre de la collection Burda" (2014): 115,000 visitors
- "American icons: masterworks from SFMoMA and the Fisher collection" (2015): 94,000 visitors

KEY DATES

- 1775: birth of François-Marius Granet
- 1825: acquisition by the city of Aix-en-Provence of the Palais de Malte
- 1838: inauguration of the Musée d'Aix
- 1849: death of François-Marius Granet (bequest of 150 works and 300 paintings from his collections)
- 1860: Bourguignon de Fabregoules bequest (600 paintings)
- 1906: death of Cézanne
- 1949: the Musée d'Aix becomes the Musée Granet
- 1984: long-term loan by the French State to the Musée Granet of eight paintings by Cézanne
- 2000: the City of Aix begins renovating the Musée Granet with support from the French Ministry of Culture and Communication, the Conseil général and the Conseil régional
- 2000: 71 works from the exceptional "De Cézanne à Giacometti" Philippe Meyer bequest on long-term loan to the museum
- 2002: end of the renovation works in the sculpture gallery and 19th century galleries
- 2003: transfer of the Musée Granet to the Communauté du Pays d'Aix
- 2006: 4 March, museum partially reopens to the public
- 2006: 9 June, opening of the "Cézanne en Provence" exhibition until 17 September. The exhibition is recognised as of "national importance" by the Ministry of Culture and Communication – Musées de

France Department. As a result, it benefits from special government funding.

2007: 22 June, museum opens permanently.

2008: two exhibitions, "La BD s'attaque au musée !" and "Granet, une vie pour la peinture"

2009: international exhibition "Picasso Cézanne", in coproduction with the RMN

2010: two exhibitions "Jean-Antoine Constantin, dessins" and "Alechinsky: les ateliers du Midi".

5 July, the Musée Granet becomes an "associate museum" of the RMN.

2011: two exhibitions "FuturéalismeS" and "Collection Planque, l'exemple de Cézanne"

2012: three exhibitions "Philippe Favier, Corpuscules", "Chefs d'oeuvre du musée Frieder Burda" and "La Montagne blanche", photographs by Bernard Plossu.

2013: exhibition "Cadavre exquis – Suite méditerranéenne" as part of Marseille Provence 2013, European Capital of Culture.

21 May 2013: inauguration of the extension of the Musée Granet in the chapelle des Pénitents blancs to host the Planque collection.

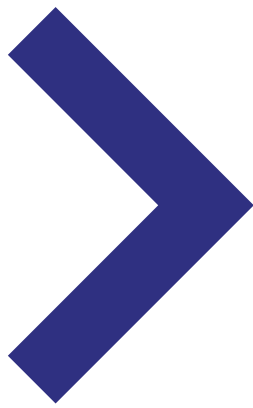
13 June 2013: opening of the exhibition "Grand Atelier du Midi" until 13 October 2013, in coproduction with the RMN and the City of Marseille as part of Marseille Provence 2013, European Capital of Culture.

2014: two exhibitions "Trésors de Beisson" and "Masterworks from the Pearlman collection. Cézanne and modernity".

2015: two exhibitions "Aix antique, une cité en Gaule du Sud" and "American icons: masterworks from SFMoMA and the Fisher collection" (2015):

2016: the Musée Granet is transferred to the City of Aix-en-Provence. "10 years of acquisitions, 2006-2016", "Camoin in his light" exhibitions

2017: "Bernex, rêver Rousseau", "Cueco, revoir Cézanne", "L'œil de Planque. Hollan-Garache"



PRACTICAL INFORMATION

AN ART LOVER'S COLLECTION

THE GALERIE JEANNE BUCHER JAEGER SINCE 1925

24 JUNE – 24 SEPTEMBER 2017



OPENING TIMES

Tuesday to Sunday, 10am to 7pm.
Closed Monday.

ADMISSION FEES

Access to the exhibition including the Musée Granet, the Saint-Jean-de-Malte site and the "Granet XX^e, Jean Planque collection" site.

Full price: €8

Reduced admission: €6, apprentices up to 25 years old, people with disabilities and their carer, group purchases (minimum 15 tickets), visitors with a recent (less than 6 months) full price ticket to the Musée des Civilisations de l'Europe et de la Méditerranée (MuCEM in Marseille).
Free: under 18s, students under 26, long-term unemployed (from six months), beneficiaries of RSA work welfare allowance (on presentation of proof less than three months old), beneficiaries of a minimum old-age pension or disability benefits, holders of the CCAS d'Aix-en-Provence leisure card, holders of a French Ministry of Culture card, members of Icom, Icomos, AGCCPF, journalists, regional, national and international lecturers, members of the Amis du musée Granet, members of the Maison des artistes, subscribers to the musée Granet, teachers at the École Supérieure d'Art d'Aix-en-Provence, holders of the Culture Aix-Marseille Université or the City Pass #provencaixperience.

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

TICKETS

Musée Granet ticket office
Online from museegranet-aixenprovence.fr

GROUPS

From 15 paid admissions (maximum 30 people).
Reservation required on 04 42 52 87 97 or granet-reservation@mairie-aixenprovence.fr

- Visit with museum guide: admission fee €5/pers + €60 (€50 for works councils)
- Visit with external museum guide (speaking rights): admission fee €5/pers + hire of headphones (compulsory) €30
- Visit with a guide from the tourist office: admission fee €5/pers + hire of headphones (compulsory) €15

MUSÉE GRANET

Place Saint-Jean de Malte
13100 Aix-en-Provence
Entrance for people with reduced mobility: 18 rue Roux-Alphéran.

"Granet XX^e, Jean Planque collection" site: Chapelle des Pénitents blancs, place Jean-Boyer (top of the maréchal-Joffre street) in Aix-en-Provence.

HORAIRE/OPENING TIMES

Musée Granet site, place Saint-Jean de Malte and "Granet XX^e, Jean Planque collection" site, Chapelle des Pénitents blancs.
Open Tuesday to Sunday:
- 12pm to 6pm outside summer time
- 10am to 7pm during summer time (6 June to 24 September 2017).
Closed Monday.
Annual closing 1 January, 1 May and 25 December.

INFORMATION

Tél. : +33 (0)4 42 52 88 32
museegranet-aixenprovence.fr

GROUP BOOKINGS

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