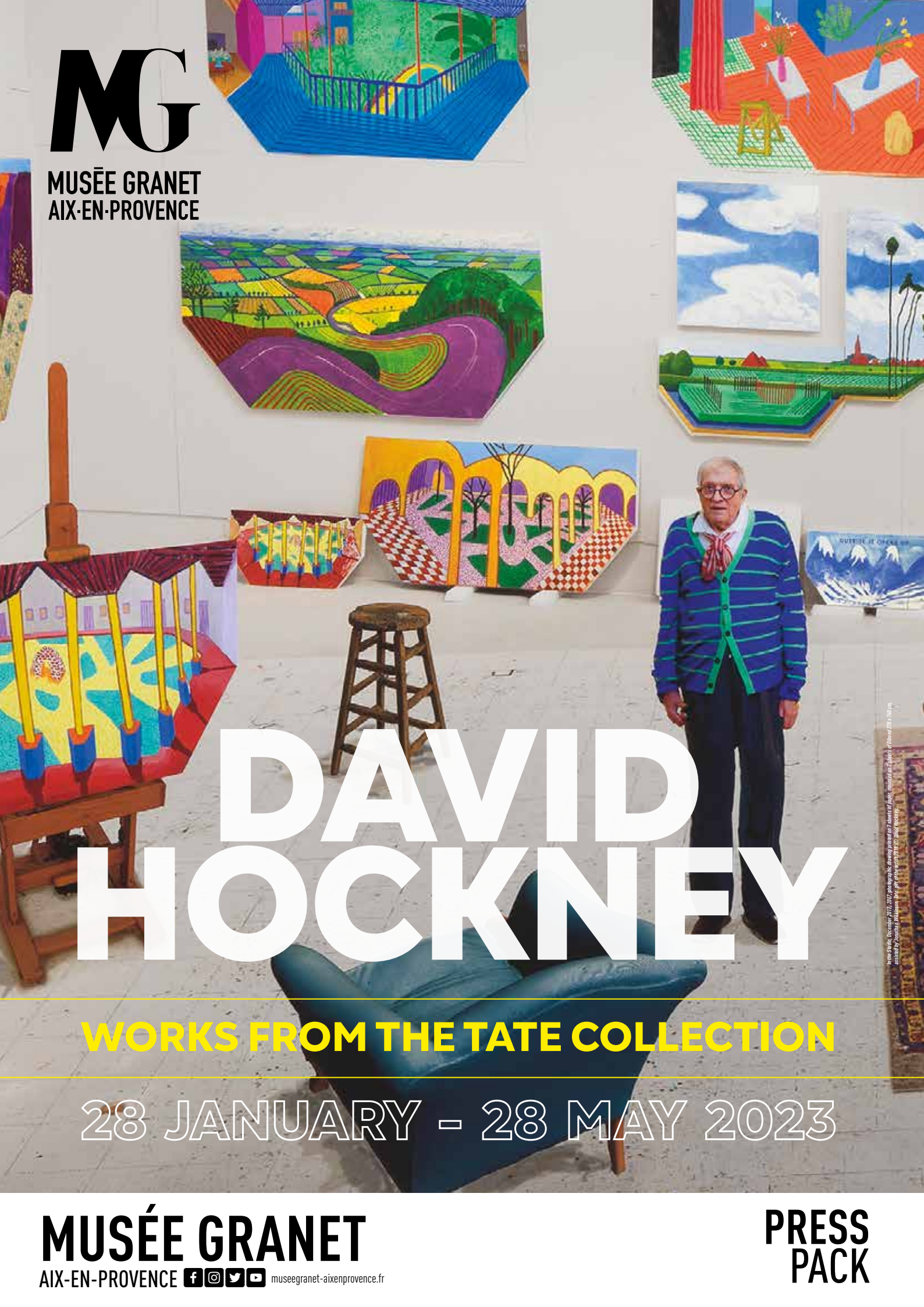


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MUSÉE GRANET
AIX-EN-PROVENCE



DAVID HOCKNEY

WORKS FROM THE TATE COLLECTION

28 JANUARY - 28 MAY 2023

MUSÉE GRANET
AIX-EN-PROVENCE     museegr Janet-aixenprovence.fr

PRESS
PACK

In the Studio, the center of 2017, photo by the artist, Tate Gallery, London. © Tate Gallery, London. All rights reserved. Photo by David Hockney, 2017.

EXPLORING THE WORK OF A GREAT ARTIST

Tate, Musée Granet and the Ville d'Aix-en-Provence are honoured to present to the people of Aix the multifaceted work of David Hockney, one of the world's best-known contemporary artists.

Following several cancellations in 2020 and 2021, I felt it was vital to go ahead with this exhibition and, along with the museum's teams, take up the challenge of organising a prestigious show in mid-winter, when fewer cultural activities are held in the city. I wanted a major exhibition – one that would brighten the long winter months, from Christmas to the arrival of spring, and interest as many people as possible.

And Hockney's work speaks to us all.

Musée Granet and Tate decided, as a result, to focus on the development of the work produced by this English artist, who was born in Bradford in 1937, from the late 1950s to the present day. What better place to start than his first drawings and sketches, clearly influenced by the great masters of the 19th and 20th centuries – Van Gogh, Cézanne, Picasso, Matisse and others – followed, over the decades, by his more assured and mature works, as he re-examines favourite themes in a new light to become what he is today: a great artist who constantly questions his art through the use of acrylic paint, etchings, drawing and photography, and most recently, digital technology.

Hockney is also, of course, a master of colour known for his brightly hued Normandy landscapes, several major examples of which were recently presented at the Musée de l'Orangerie in Paris and the Galerie Lelong. Hockney is, moreover, the leading painter of swimming pools, which made his reputation in the 1960s, when he was living on the West Coast of the United States.

Less well known is his admiration for Cézanne – who Picasso called “the father of us all” – to whom he pays tribute in the last room of the exhibition with its photomontage of card players: a mischievous and, I think, affectionate reference to the Master of Aix, father of modern art, and to our city, which this year stands at the centre of cultural life both in the region and France.

Sophie JOISSAINS

Mayor of Aix-en-Provence

Vice President of the Provence Alpes-Côte-d'Azur Region

DAVID HOCKNEY



Tate's association with David Hockney dates back over 50 years and we are delighted that these unsurpassed holdings will be shared with audiences in France, where the artist has chosen to live and work since 2019.

David Hockney: Works from the Tate Collection is the first collaboration between Tate and Musee Granet, enabling 103 of the artist's most iconic paintings to be shown in a part of the world Hockney has repeatedly drawn inspiration from and returned to throughout his life.

Tate is fortunate to represent Hockney by some of his most celebrated paintings including *Man in Shower in Beverly Hills* 1964, *Mr and Mrs Clark and Percy* 1971-72 and *My Parents* 1977. Consistently on display in Tate galleries, seen by millions of visitors and widely considered to be among Britain's best loved paintings, their popularity is a reflection of Hockney's ambition to make memorable pictures and for his art to reach large audiences beyond the narrow confines of the art world. As testament to this, Tate Britain's 2017 retrospective, offering an unprecedented opportunity to view six decades of Hockney's work, became the most visited exhibition ever held at the gallery on Millbank.

Hockney's relationship with Tate began as a student at the Royal College of Art and continued through the frequent visits he has made over the years to Tate's galleries. He has in turn made several very generous donations to the collections, including a gift of 39 graphic works from 1983-91 and his 'Moving Focus' series of prints; in 2008, the gift of Hockney's largest ever painting, *Bigger Trees Near Water Or/Ou Peinture Sur Le Motif Pour Le Nouvel Age Post-Photographique* 2007; and since then and bringing his oeuvre right up to date, Tate received the gift of *In The Studio, December 2017* 2017, a panoramic photographic image of the artist in his Hollywood Hills studio.

Tate Director of International Partnerships, Neil McConnon said 'I am grateful for the focus and commitment brought to realising this ambitious project in Aix-en-Provence, which presents an aspect of Tate's collection seen for the first time in France. Our heartfelt thanks goes to all the staff at Musee Granet who have enabled this important moment of exchange.'

Maria Balshaw
Director of the *Tate art museums and galleries*

Through intimate studies of exquisite bodies and epic vistas of distant lands, David Hockney's art takes us on visual journeys to places old and new, familiar and exotic, lived and imagined. From his earliest paintings rooted in post war London or in the sexual freedom of California to more recent works experimenting with digital media, Hockney's pictures speak vividly to the sensual delights he finds in his surroundings. With forms and subjects firmly rooted in the artist's environment as well as in the figures that charge them with a human dimension, it is perhaps unsurprising to discover that Hockney considers both his landscapes and portraits as 'people', equally vital, full of life and constantly moving.

The bright, bold and affirmative pictures in this exhibition tell us about Hockney's lifelong obsession with investigating pictorial space and the problem of how an artist might capture our three-dimensional world on a flat surface. Viewers are encouraged to reconsider how we look at and interpret the world around us, as Hockney moves his focus again and again, trying out new styles and delighting in representing the world in newly surprising ways.

Helen LITTLE
Scientific curator

TATE COLLECTION

INTERNATIONAL TOURING

- Tate's collection is the foundation of its international activity, developing engagement with institutions and colleagues across the world. To reach the broadest possible audiences Tate nurtures partnerships with a range of institutions and stakeholders, enabling Tate to play its part in a fast changing, interconnected world where knowledge and relationships are vital.
- Exhibitions created by Tate from its Collection specifically for touring enable Tate to share its substantial holdings of British art and collection of international modern and contemporary art, reaching new audiences globally and contributing to the UK's international profile.
- Through its collaborations, Tate shares its British and International collections and expertise with audiences far beyond its four galleries. It also gains fresh perspectives through informal exchange and practical cooperation with colleagues working in large and small organisations in very different contexts. In recent years Tate has toured exhibitions to Australia, Japan, Korea, New Zealand, Mexico, Brazil, Italy, Germany, and the USA.

Amaryllis in Vase, 1984, lithograph on paper, 115,5 x 83 cm,
Tate, gift of the artist 1993, © David Hockney / Tyler Graphics Ltd., Photo Credit : Richard Schmidt



THE FONDATION CRÉDIT AGRICOLE ALPES PROVENCE



A SPONSOR COMMITTED TO CULTURE FOR ALL

The Crédit Agricole Alpes Provence is a cooperative and mutual bank with close regional ties. Headquartered in Aix-en-Provence, its primary role is to promote the economic development of the Bouches-du-Rhône, Vaucluse and Hautes-Alpes départements, while making a broader contribution to society.

Its corporate foundation has supported more than 550 environmental, educational, social action and cultural initiatives since it was created 17 years ago and works to promote the sharing of knowledge and access to culture for all - particularly for young people.

The David Hockney exhibition was a natural choice for 2023. The first private sponsor of the Biennale d'Art et de Culture d'Aix-en-Provence, the Fondation Crédit Agricole Alpes Provence was delighted to partner with this major exhibition exploring the career of a unique British artist, from his promising student work to his internationally recognised masterpieces.

Proud to support this world-class cultural event in 2023, the Crédit Agricole Alpes Provence is committed to ensuring as many people as possible are able to see the exhibition at the Musée Granet and the masterpieces from the Tate collection in London. By helping to make possible one of the cultural highlights of the season, this partnership has further strengthened the reputation of Aix-en-Provence as an outstanding city of art.

PRESS RELEASE

DAVID HOCKNEY WORKS FROM THE TATE COLLECTION

A landmark cultural institution in Aix-en-Provence, Musée Granet, in partnership with Tate, is hosting a 700-square-metre retrospective exhibition of works by leading British artist David Hockney, from 28 January to 28 May 2023.

Hockney is one of the world's most influential and popular artists. Born in Bradford in the United Kingdom in 1937, he studied at the Bradford School of Art and the Royal College of Art in London before creating some of the most famous contemporary artworks of the last six decades.

Since his first retrospective exhibition at the Whitechapel Art Gallery in London in 1970 at the age of just 33, the artist has enjoyed unstinting critical and public acclaim. Drawing inspiration from many different sources, including the popular imagination and masterworks old and new, Hockney touches on classic painting genres - still lifes, portraits and landscapes - and reveals a fascination for representation and perspective.

He has always taken a bold and ground-breaking approach to questioning our perception of the world, and explores the many possibilities offered by traditional fields - painting, engraving and drawing - both in his works and in his more contemporary use of photography and digital technology.

The pieces presented in his exhibition are mainly on loan from Tate in Great Britain and from private collections. Organised into nine sections, they trace his career from the mid-1950s to the present day. From promising student pieces to masterworks that have secured his place as one of our greatest living artists, they shed light on Hockney's unique journey and the many different ways

in which he has engaged with nature, our surroundings and representation.

Aix-en-Provence marks the final stage in this exhibition that toured the:

- Palais des Beaux-Arts (Bozar) in Brussels, Belgium in autumn 2021
- Kunstforum in Vienna, Austria in spring 2022,
- Kunstmuseum in Lucerne, Switzerland in autumn 2022.

Curators

Helen Little, scientific curator
Bruno Ely, head curator, director of Musée Granet
Paméla Grimaud, conservator,
head of conservation and research, Musée Granet

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EXHIBITION: ROOM BY ROOM GUIDE

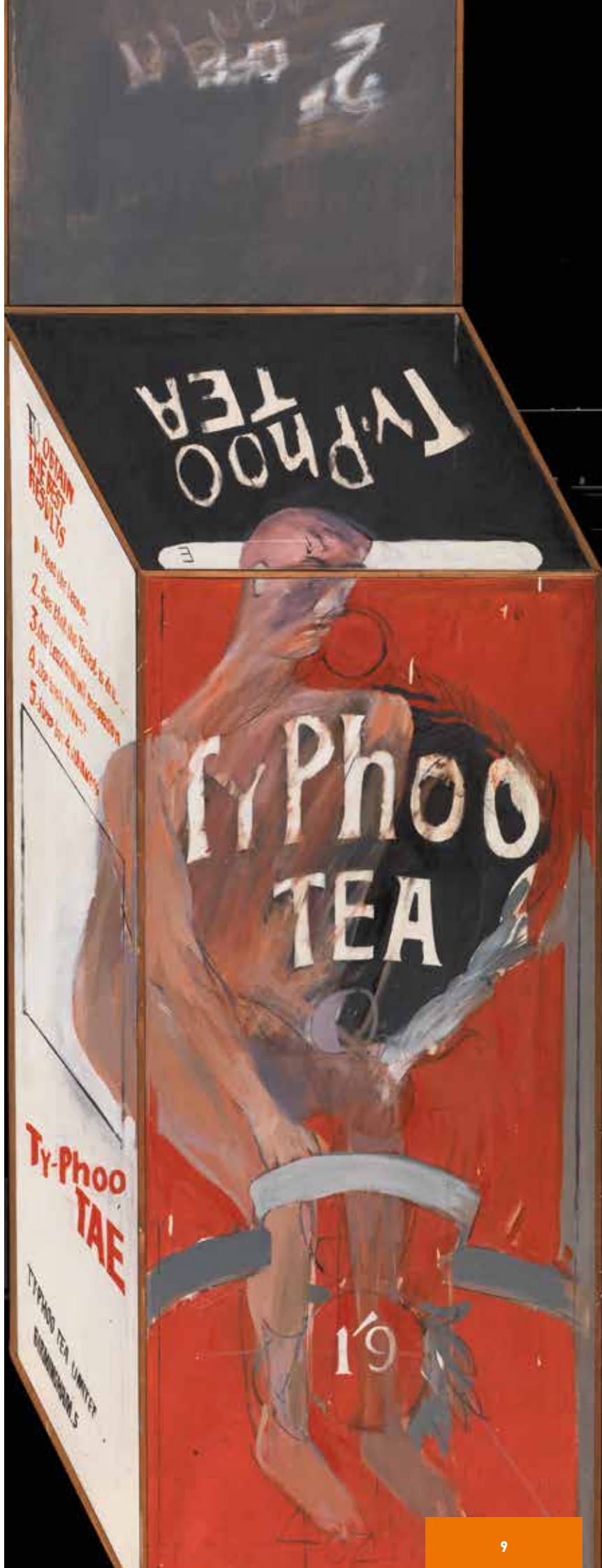
INTRODUCTION

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SECTION 1 : A MARRIAGE OF STYLES

During the early 1960s Hockney brought himself into contact with a wide range of influences. Framed around his engagement with the art of the past as well as the present, his experimental paintings from this period capture his interest in human life, landscapes of foreign lands, places and situations real and imagined. As a student at London's Royal College of Art, Hockney produced a body of work that dealt increasingly with his homosexuality. With his interest in different pictorial conventions and concepts of space developing, he began to employ graffiti, cryptic codes, phallic shapes and freehand writing to suggest themes of sex and love. As he became more unabashed by his sexuality, boyfriends and crushes begin to appear as principal figures in more direct and complex examinations of male desire.

In the 1962 Young Contemporaries exhibition Hockney exhibited four paintings under the title 'Demonstrations of Versatility'. As he described, 'I deliberately set out to prove I could do four entirely different sorts of picture like Picasso.' Playing with different realities and modes of representation, they assert Hockney's discovery that style can be consciously chosen or dispensed with and that several styles can come together in a single work. Having discovered that anything could become a subject for his art, these works take something partly from life and partly from other sources to push against the dominance of abstract painting and reflect a new kind of urban culture.

Tea Painting in an Illusionistic Style, 1961,

oil on canvas, 232.5 × 83 cm,

Tate: purchased with assistance from the Art Fund 1996,

© David Hockney, Photo: Tate



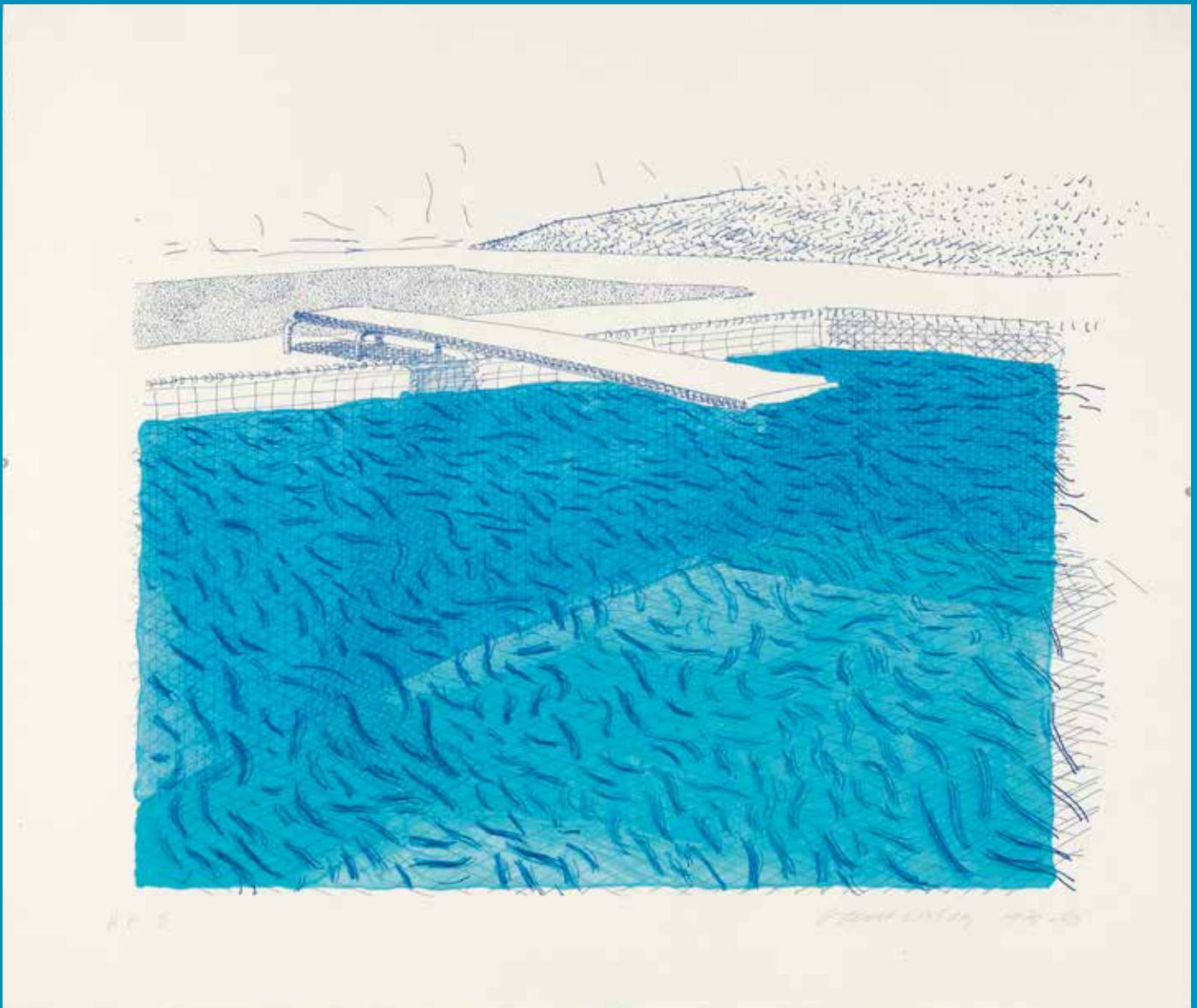
The First Marriage (A Marriage of Styles I), 1962,
oil on canvas, 182.9 x 214 cm, Tate: presented by the Friends of the Tate Gallery 1963, © David Hockney, Photo: Tate

SECTION 2 : LOS ANGELES

In 1964 Hockney relocated from London to Los Angeles, a place of pictures and dreams made real. Even before he arrived, Hockney thought of Los Angeles as 'sexy', its climate encouraging a culture of handsome, athletic young men the artist had encountered in the erotic magazines he imported to Britain from California. He quickly fell in love with the brilliant Californian sunlight and open spaces and set out to paint the city. Questions of depiction began to absorb him. How can a painter capture the transparent qualities of glass, or of water which was constantly in motion?

Hockney's complex synthesis of reality, appropriation and fantasy is expressed in *Man in Shower in Beverly Hills* 1964. As the artist observed:

"Americans take showers all the time ... For an artist the interest of showers is obvious: the whole body is always in view and in movement, usually gracefully, as the bather is caressing his own body. There is also a three hundred year tradition of the bather as a subject in painting." Hockney developed his fascination with the representation of water, light and transparency in other paintings including *Two Boys in a Pool*, *Hollywood*, 1965 and *Rubber Ring Floating in a Swimming Pool* 1971 whose combination of dazzling patterns and abstracted planes satirise the fashionable abstract art of the day.



Lithographic Water Made of Lines, Crayon and Two Blue Washes Without Green Wash, 1978-80, lithograph on paper, 75 x 86.7 cm, Tate: presented by Tyler Graphics Ltd in honour of Pat Gilmour, Tate Print Department 1974-7, 2004, © David Hockney / Tyler Graphics Ltd. Photo Credit: Richard Schmidt



Rubber Ring Floating in a Swimming Pool, 1971,
acrylic on canvas, 92 x 121.3 cm, private collection, © David Hockney, Photo Credit: Fabrice Gibert





Man in Shower in Beverley Hills, 1964,
acrylic on canvas, 167.3 x 167 cm, Tate: purchased 1980, © David Hockney, Photo: Tate

SECTION 3 : TOWARDS NATURALISM

During the late 1960s and 1970s, Hockney created images with a greater emotional response to people and places as he saw them. He began to use drawing as a medium for observing the world around him and bought a Pentax camera to develop paintings with increasingly naturalistic representations of light, shadow and figures and a greater illusion of space and depth. Drawn to the psychological and emotional implications of two figures within enclosed settings, his carefully staged double portraits of friends and acquaintances combine informal poses with the grandeur and formality of traditional portraiture. Life sized, they evoke the presence of their subjects and invite us into their private worlds.

By the end of the 1970s Hockney began to question these constructions of reality that he believed disconnected and separated viewers from his pictures. With a growing certainty that painting should be as close to the experience of looking and living in the world, he devoted himself to developing new ways to investigate how people occupy pictorial space.



My Parents, 1977,
oil on canvas, 182.9 x 182.9 cm, Tate: Purchased 1981, © David Hockney, Photo: Tate

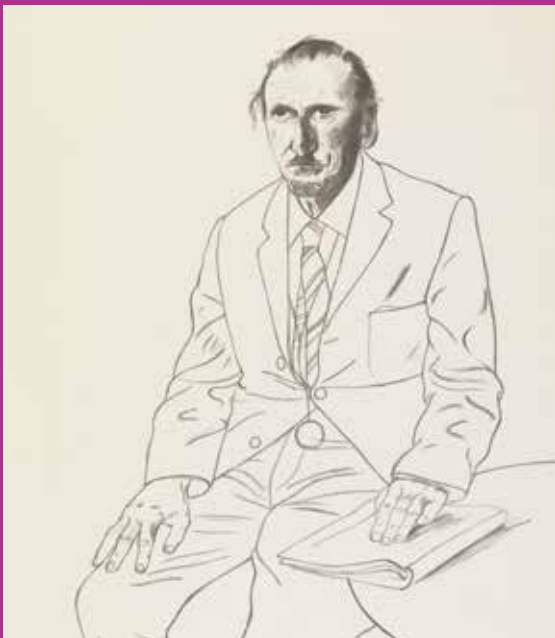


Mr. and Mrs. Clark and Percy, 1970,
acrylic on canvas, 213.4 x 304.8 cm, Tate: presented by the Friends of the Tate Gallery 1971,
© David Hockney, Photo: Tate

SECTION 4 : THE RAKE'S PROGRESS

Hockney began making prints in 1961 and quickly earned a reputation as an accomplished draughtsman. This body of ground-breaking graphic work represents an important moment in Hockney's early career when he used the immediacy of this medium to express, document and reflect upon every aspect of his life.

The experience of Hockney's first trip to America forms the basis of the celebrated suite of etchings *A Rake's Progress* (1961–1963). Based on William Hogarth's satirical prints of eighteenth century England, here Hockney uses line to tell a confessional tale of his experience as a young gay man arriving in New York. In a modern version of the grand tour in which privileged young men set off for Europe on voyages of education and self-revelation, the first plate, 'The Arrival', sees the semi-autobiographical protagonist striding towards the iconic Chrysler Building. Others reflect his impressions of the big city from drinking bouts, gospel concerts and campaign events. Another cites the moment after seeing a television advertisement for Clairol hair dye with the slogan 'blondes have more fun', when Hockney reinvented himself with what was to become his signature blonde hair and with a new ambition for his work.



Connoisseur, 1969,
lithograph on paper, 80.6 x 57.5 cm, Tate: presented by Curwen Studio
through the Institute of Contemporary Prints 1975, © David Hockney,
Photo Credit: Richard Schmidt

SECTION 4 : CAVAFY AND FRIENDS

Hockney's early, tentative steps to placing the figure at the centre of his art would soon give way to a period of highly naturalistic portraits celebrating and humanizing the figure. Returning to etching in 1966, Hockney created a series of images relating to the work of the Greek-Egyptian poet C. P. Cavafy. For Cavafy's poems Hockney chose a representational style of sparse, accurate lines that match the clarity and simplicity of Cavafy's writing and give the scenes of gay love dignity and romance. These etchings were released in 1967, just as parliament passed the Sexual Offences Act, which finally de-criminalized homosexuality in England and Wales.

Hockney's carefully observed portraits of his friends and family are imbued with a complex range of emotion. Here, the artist developed a new way of working that enabled him to capture the essence of a body with the most economical of means: a few lines express the character of a sitter; one or two items conjuring the feeling of a place or a moment in time. As the artist explained, 'If you draw someone you don't know, you tend to struggle for a likeness. You think maybe it should look like them and you don't quite know what people look like really. Whereas friends, you learn, slowly, they have many faces. When I draw people I know well, I don't bother about the likeness. It is always there somehow.'

SECTION 5 : MOVING FOCUS

Throughout the 1980s Hockney maintained a prolific practice as his work took on profound changes in style and media. After discovering Chinese scroll painting, he began to make prints to investigate the multiple realities of three dimensional space. He referred to his ideas as his 'Moving Focus' interpretations of perspective, memory and space.

This body of work includes multiple portraits of some of the artist's most important sitters and intensely coloured still lifes that suggest a new kind of space. They demonstrate how Hockney's focus is always on the move, always looking for possibilities of spatial representation. Moving focus also expresses the variety of Hockney's work and how his desire for technical and visual experiments testify to an unrestrained creativity.



SPATIAL VIEWPOINTS AND THE PASSAGE OF TIME

Employing multi-point and reverse perspective, Hockney's complex interiors that form part of his 'Moving Focus' series give the impression that the viewer is travelling through and around the work, mimicking in two dimensions the human experience of seeing a three-dimensional environment more authentically than the single point perspective of the camera lens.

The largest and most dramatic of these are the six views of the Hotel Acatlán in Mexico. Entranced by the sun-drenched central courtyard that reminded him of a stage set, Hockney embraced a new technique that allowed him to draw its interior and exterior space and illusions of perspective *en plein air* – outside the confines of the printing workshop. For the sketches of the Hotel Acatlán in Mexico, the artist moves around the inner courtyard, sometimes sits in the arcade, sometimes next to the fountain and condenses the views into a single image. In addition to the spatial shift, there is also a temporal one: Hockney depicts the Mexican hotel on the first and second day after his arrival, as well as two weeks later.

Another project completed at this time is the large four panelled screen *Caribbean Tea Time* inspired by holiday sketchbooks, Far Eastern screens and the cut-out collages of Henri Matisse.



Top left:
The Perspective Lesson,
1984, lithograph on paper, 76 x 56.3 cm,
Tate: presented by the artist 1993, © David Hockney / Tyler Graphics Ltd.,
Photo Credit: National Gallery of Australia, Canberra

Top right:
Amaryllis in Vase,
1984, lithograph on paper, 115.5 x 83 cm, Tate: presented by the artist 1993,
© David Hockney / Tyler Graphics Ltd., Photo Credit: Richard Schmidt

Below:
Caribbean Tea Time,
1987, Lithograph, screenprint, printed paper and stencil on paper on 4 panels,
each panel measures 215.2 x 85.1 cm, Tate: presented by the artist 1993,
© David Hockney / Tyler Graphics Ltd.



Tres (End of Triple),
1990, lithograph on paper, 113.5 x 80.7, Tate: presented by the artist 1993,
© David Hockney / Tyler Graphics Ltd.

SECTION 6 : SPATIAL EXPERIENCES

Hockney came to the conclusion that the camera homogenises the world and discourages active looking, and he continued to search for ways of representing things other than with a lens. After experimenting with the first graphics software, photocopiers and faxes to create and disseminate his work, he turned to the digital camera to document life in the studio. In the early 1990s, in his Malibu beach house, he began a suite of paintings exploring the deep space of the sea and made small oil portraits of his friends and parents in photocopy format.

His work for the opera during this period, with bold sets and bright colours and lights and abstract shapes and planes, made him want to involve the audience more directly in his compositions, an idea he explores in the *Some New Prints* and *Some More New Prints* series. Although he rejected abstraction in the 1950s and 1960s, here Hockney returns to abstract motifs and contours to give the impression of layering and depth where shapes are suggested not figurative. The freedom and variety of his artistic practice at this time – descriptive and decorative, denoting space, material and experience – stand for the strata of memory and the process of invention.

SECTION 7 : IN THE STUDIO

Thirty years after making his iconic double portraits, Hockney revisited the subject of single and groups of figures in interior settings in new ways. *In the Studio, December 2017* is a self-portrait of the artist surrounded by old and new paintings in his studio, comprised of 3,000 digital photographs that have been stitched together to produce a photographic drawing. Subverting conventional one point perspective, its sense of three-dimensional moving focus asserts Hockney's belief that if the viewer or artist is mobile, then the resulting image should be infused with multiple perspectives. As he describes, 'the eye is always moving; if it isn't moving you are dead. When my eye moves the perspective alters according to the way I'm looking, so it's constantly changing; in real life when you are looking at five people there are a thousand perspectives.'

Hockney's use of the studio as a motif directly connects with significant art historical precursors such as Henri Matisse's *The Red Studio* 1911 (Museum of Modern Art, New York) and Gustave Courbet's *The Painter's Studio – A Real Allegory Summing Up Seven Years of My Artistic and Moral Life* 1855 (Musée d'Orsay, Paris). It is more specifically the location where Hockney's consistent questioning and hard looking results in pictures – depictions and representations – that could equate with how we experience the world.

In the Studio, December 2017,
2017, photographic drawing on 7 sheets of paper, mounted on 7 sheets of Dibond, 278 x 760 cm,
assisted by Jonathan Wilkinson. Tate: presented by the artist 2018, © David Hockney.



SECTION 8 : LANDSCAPE

Landscape painting became a principle focus for Hockney after 2000 as the artist spent increasingly longer periods away from Los Angeles in the small seaside town of Bridlington, East Yorkshire. After making a series of increasingly complex and colourful observations of woodlands, felled trees and other panoramas that unfold over multiple canvases, Hockney began to employ digital photography which enabled him to paint increasingly from memory. In 2010 he started using an iPad and the following year made a series of digital drawings chronicling the arrival of Spring. Soon after, Hockney extended the grid-like format of his composite paintings to video in order to make 'bigger pictures'. Realising he could now draw a landscape in both space and time, Hockney called his immersive, multi-screen moving images the first cubist movies.



SECTION 9 : MASTERS OF THE SOUTH

From the perspective space of Fra Angelico to the Cubism of Picasso and the Neo-classical line of Ingres to the linear drawing of Van Gogh and Matisse, the old masters admired by Hockney, and their modern successors, have informed his œuvre.

In 1960, Hockney visited a major Picasso retrospective at Tate in London. Picasso's artistic practice – paintings, collages, engravings, lithographs and even opera sets and costumes – has a lasting impact on his art. He learned several essential and analytical lessons, as shown by his reinterpretation of perspective, space and memory in the Cubist manner. Colours became part of his paintings and lithography, where vibrant hatching and crosshatching energetically model the surface in a style reminiscent of Cézanne. He painted *Van Gogh Chair* like a person, endowing it with monumental and temporal power. It recalls another tribute to Cézanne, *Portrait of John Sharp*, with its framing, pose and economy reminiscent of *Portrait of Madame Cézanne*.

In the 1970s, he again glimpsed the potential of the still camera as “drawing tool” at Picasso exhibitions in Avignon in 1973 and at the MOMA in 1980, which he saw eight times. His photographs, such as the ones he took at Le Nid du Duc, became preparatory studies and gave a narrative dimension to the complex photomontage ensembles of his paintings. *A Bigger Card Players* draws on the iconography of Cézanne and the simultaneous viewpoints of Picasso's Cubism, as seen in the references to time and the mise en abyme of his own painting *Pearblossom Highway* (1986) and a painted version of *The Card Players*.



Top:
A Bigger Card Players, 2015,
photographic drawing printed on paper and mounted on aluminium frame,
no. 11/12, 177 x 177 cm, Galerie Lelong & Co, Paris, © David Hockney

Bottom:
Vincent's Chair and Pipe, 1988,
acrylic on canvas, 90 x 90 cm, work from the collection of the Fondation van Gogh Arles,
Yolande Clergue, © Lionel Roux © Fondation Vincent van Gogh Arles,
Courtesy: David Hockney Tate

DAVID HOCKNEY : BIOGRAPHY

Painter, draughtsman, printmaker, set designer and photographer, David Hockney is considered one of the most influential and popular British artists of the 20th century. Since his first retrospective exhibition at the Whitechapel Art Gallery in London in 1970, at the age of 33, he has continued to earn critical and public acclaim. Constantly renewing his artistic practice, he has produced some of the best-known works of the last sixty years.

9 July 1937: David Hockney is born in Bradford, an industrial town in West Yorkshire, England, into a family of modest means, the fourth child of five. His father is an accounts clerk and fervent pacifist, and his mother a vegetarian and Methodist. He would always be very close to his family. He first takes an interest in art at the age of 11.

1953 - 1958: Hockney enters the Bradford School of Art, where he learns life drawing and graduates with a National Diploma in Design.

1958: He attends major exhibitions of works by American Expressionists such as Jackson Pollock at the Wakefield Art Gallery and the Whitechapel Art Gallery in London.

1959: He continues his apprenticeship at the prestigious Royal College of Art in London, where he discovers the works of Jean Dubuffet, Francis Bacon and René Magritte.

Summer 1960: The Picasso retrospective at the Tate Gallery in London is a revelation. Hockney visits the show eight times. After reading the complete works of Walt Whitman, he begins his *Love Paintings*, an early reference to his homosexuality, at a time when it was still criminalised. He hones his dandy look.

1961: Hockney wins a painting prize at the *John Moores* Exhibition, Walker Art Gallery, Liverpool, which he uses to fund his first trip to the United States, an experience he recounts in his famous series of sixteen etchings, *A Rake's Progress*, inspired by a suite of paintings and copper engravings by William Hogarth (1697-1764).

1962: He is awarded the Gold medal at the Royal College of Art in London. He takes part in the annual *Young Contemporaries* exhibition in London where he presents four works made in previous years under the name *Demonstration of Versatility*. John Kasmin becomes his official dealer. He travels in Europe.

1963: He enters the Paris Biennale, paints self-portraits, portraits of his parents and friends, and a series of interior scenes. He meets with Andy Warhol and Dennis Hopper in New York.

1964-1968: Hockney moves to Los Angeles. He discovers pop tones and acrylic paint and takes up Polaroid photography. He makes his first swimming pool paintings, close to photorealism. He meets Peter Schlesinger who becomes his lover in 1966, his favourite model, and the great love of his life. In January 1966, he goes to Beirut and makes a series of drawings inspired by the work of Egyptian Greek poet Constantine Cavafy (1863-1933). He teaches at the University of California, Los Angeles and at Berkeley.

1968: Hockney returns to live in Swinging London with Peter Schlesinger.

1973: Picasso dies, Hockney produces a series of works inspired by the artist and moves to Paris.

1974: First French retrospective at the Musée des Arts Décoratifs. Jack Hazan directs the acclaimed documentary-drama, *A Bigger Splash*, which wins an award at the Locarno Film Festival. Hockney designs the sets and costumes for Stravinsky's *The Rake's Progress* staged the following year at Glyndebourne.

1975: Hockney lives in London and then New York and Los Angeles. He works increasingly with photography.

1978: Los Angeles becomes his main residence. He experiments with a process of moulding coloured paper pulp and produces a series of twenty-nine *Paper Pools*, a reference to the swimming pool paintings of the previous decade.

1979: He begins working for the Metropolitan Opera of New York on Eric Satie's ballet *Parade*, Francis Poulenc's *Les Mamelles de Tirésias* and Maurice Ravel's *L'Enfant et les sortilèges*. Death of his father.

Early 1980s: He travels to China, discovers Chinese painting, and reads *The Principles of Chinese Painting* by George Rowley. He continues his research into vision, optics and perspective, leading to his «Moving Focus» paintings in 1984.

1988: In February, the *David Hockney: A Retrospective* exhibition opens at the County Museum of Art in Los Angeles, then at the MET in New York and the Tate Gallery in London. He begins using a fax machine to send drawings to his friends around the world.

1991: He creates drawings on his Mac II FX computer using Timearts' Oasis software.

1995: *The David Hockney: A Drawing Retrospective* opens in Hamburg, then at the Royal Academy of Arts in London and at the Los Angeles County Museum of Art. He is awarded an Honorary Doctorate by the University of Oxford.

1996: The Vermeer paintings exhibited at The Hague prompt Hockney to work on still lifes and portraits.

1999: *Espace/Paysage*, a retrospective of his work on landscapes at the Centre Georges-Pompidou in Paris. He takes part in the *Ingres and Portraiture* international symposium at the Metropolitan Museum of Art in New York and exhibits his research at the Art History Department of Columbia University in New York. Death of his mother.

2001: He publishes *Secret Knowledge: Rediscovering the Lost Techniques of the Old Masters*. The book is critically acclaimed and translated into a dozen languages. The film *Secret Knowledge* by Randall Wright is screened in the UK.

2002: Inspired by an exhibition of Chinese paintings at the MET in New York, Hockney begins working with watercolours and develops his technique during his travels in the Norwegian fjords and Iceland.

2005: He returns to live in England, in East Yorkshire. In his vast studio, he paints very large format landscapes. He becomes an Honorary Doctor of Fine Arts, Yale University and, in 2007, an Honorary Doctor of Letters, Cambridge University.

2007: Using digital photography, he creates huge compositions. *Bigger Trees* is the largest painting he has ever made.

2009: He starts to send drawings made on his iPhone to his friends by e-mail. Several major exhibitions are devoted to him in Germany, London and New York.

2010: *Fresh Flowers*, exhibition of works made on iPhone and iPad at the Fondation Pierre-Bergé – Yves Saint-Laurent in Paris.

2012: *A Bigger Picture*, a major exhibition at the Royal Academy in London, the Guggenheim Museum in Bilbao and the Ludwig Museum in Cologne. Hockney is awarded the Order of Merit by Queen Elizabeth II.

2015: *David Hockney: The Arrival of Spring* at the Vincent van Gogh Foundation in Arles where his works on iPad and *Vincent's Chair and Pipe* are presented.

2016: Publication of *A Bigger Book*, a visual survey of his sixty-year career.

2017: The Centre Pompidou in collaboration with Tate Britain in London and the MET in New York dedicates the biggest ever retrospective exhibition to him. He creates *In the Studio*.

2018: Hockney discovers a new software he uses to compose and model thousands of photographs in a single image.

2019: *David Hockney: Works from the Tate Collection* opens at the Seoul Museum of Art, the M Woods Museum in Beijing and the Bucerius Kunst Forum in Hamburg. He discovers Normandy and draws landscapes. He settles there in March 2020, at the start of the Covid 19 pandemic. He begins sending his iPad drawings of his garden in Normandy to his friends. The screen becomes his sketchpad.

2020: *Ma Normandie* (Galerie Lelong, Paris) and *David Hockney: Drawing from Life* (National Portrait Gallery, London) exhibitions.

2021: Exhibitions of works made on iPad.

2022: Exhibition at the Matisse Museum in Nice.



In the Studio, December 2017 (detail),
2017, photographic drawing on 7 sheets of paper, mounted on 7 sheets of Dibond,
278 x 760 cm, assisted by Jonathan Wilkinson.
Tate: presented by the artist 2018, © David Hockney.

VISITING THE EXHIBITION

GUIDED TOURS

In english (1h)

- Saturday, January 28 at 2:30pm and 4pm and Sunday, January 29 at 4pm.
- From January 31 to March 31 inclusive: Tuesday to Sunday at 2:30pm (except Sundays February 5, March 5)
- From April 1 to May 28, 2023: Tuesday to Sunday at 11:00am and 2:30pm (only at 11:00am on Sundays, April 2 and May 7)

WRITING WORKSHOP FOR ADULTS

In french

- Saturday 25 March, 10.30am to 12.30pm
- Rate: Admission fee + €5
Booking: 04 42 52 87 97 /
granet-reservation@mairie-aixenprovence.fr

AUDIO TOUR

Available in French, English, German, Italian, Spanish and Japanese.
Hire: €3,50

TOURS FOR PEOPLE WITH DISABILITIES

By reservation only:
04 42 52 87 97 or granet-reservation@mairie-aixenprovence.fr
Maximum ten people.
Rate: Admission fee + €4

TOURS FOR THE HARD OF HEARING

A hearing aid equipped with an induction loop system (T coil) is available for all guided tours.
Saturday 11 February 2023 at 10.30am: lip-reading tour.

TOURS FOR PEOPLE WITH VISUAL IMPAIRMENTS

In french

- Saturday 18 March 2023 at 10.30am: descriptive and tactile tour.

CHILDREN

Games booklet: a fun way to explore the exhibition. Suitable for children aged 7 and over.
Free: please ask for your booklet at the museum reception.

FAMILY TOURS

- Saturday 15 April from 10.30am to midday.
- A creative and educational workshop exploring the exhibition for children and adults.
Children from 6 to 10 years and their parents.
Rate: €6/person
By reservation only: 04 42 52 87 97 /
granet-reservation@mairie-aixenprovence.fr

WORKSHOPS 6-10 YEARS

In french

- Saturday 11 March and 20 May 2023, 10.30am-midday.
- Rate: €6 per child. By reservation only: 04 42 52 87 97 /
granet-reservation@mairie-aixenprovence.fr

HOLIDAYS AT THE MUSEUM

In french

Classes for children 6-10 years
Series of 4 workshops from Tuesday to Friday.
• Tuesday 21 to Friday 24 February and Tuesday 25 to Friday 28 April 2023
Rate: €6/child
By reservation only: 04 42 52 87 97 /
granet-reservation@mairie-aixenprovence.fr

EVENTS

Cinemas in Aix will be screening *A Bigger Splash* (1973) by Jack Hazan to coincide with the exhibition. This documentary explores the world of David Hockney and the connections between life and creation.

Opening weekend, student late-night opening, talks and events organised in partnership with the Grand Théâtre de Provence, the IESM, the Ecole d'Art d'Aix-en-Provence, the Booking Bar bookshop and others, to discover on museegranet-aixenprovence.fr



THE MUSÉE GRANET

ONE OF FRANCE'S MOST BEAUTIFUL REGIONAL MUSEUMS

Opened in 1838 in the former 17th century Prieuré 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-Côte d'Azur, and the Département des Bouches-du-Rhône, the Musée Granet has increased its exhibition spaces sixfold. These exhibition spaces cover an area of 4,500 sq.m. and are mainly given over to paintings and sculptures from the museum's 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 outstanding 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 Gaul and the Celtic and Greek civilisations before the arrival of the Romans and the foundation of *Aquae Sextiae* (Aix-en-Provence) at the end of the 2nd century BCE. Part of the museum's exceptional Egyptian holding is also on display as an introduction to its archaeological collections.

The sculpture gallery explores the work produced by sculptors in Aix in the 18th 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 to the Baroque, and the Renaissance to Classicism, the painting collection explores the complete range of artistic production in Europe, 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 Hyacinthe Rigaud in France, Mattia Preti 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 paintings in the first half of the 19th century, from Neo-classicism (Duqueylard) to Romanticism (Géricault). Lastly, the masters of Provençal landscape-painting, Loubon, Grézy 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 in 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, between tradition and modernity, by intentionally exploring other periods in the history of art.



Paul Cézanne
The Bathers, c. 1890, oil on canvas, 29 x 45 cm
Long-term loan from the Musée d'Orsay to the Musée Granet, 1984 - Musée Granet, Aix-en-Provence



Jean Auguste Dominique Ingres
Jupiter and Thetis, 1811
Oil on canvas, 324 x 260 cm,
Musée Granet, Aix-en-Provence



GRANET XXE, JEAN PLANQUE COLLECTION

LONG-TERM LOAN FROM THE JEAN AND SUZANNE PLANQUE FOUNDATION

The museum's modern art collection enjoyed a major boost in 2010 following the 15-year loan by the Jean and Suzanne Planque Foundation of the collection of the Swiss painter and collector, Jean Planque, who died in 1998. This collection consists of 300 paintings, drawings and sculptures by Impressionists and post-Impressionists such as Renoir, Monet, Cézanne, Van Gogh, Degas, Gauguin and Redon, along with major 20th century artists, including Bonnard, Rouault, Picasso, Braque, Dufy, Laurens, Léger, Klee, Bissière, de Staël and Dubuffet.

To display as much of this magnificent collection as possible (nearly 130 works), the Communauté du Pays d'Aix expanded the museum's exhibition facilities by renovating the Chapelle des Pénitents blancs.

This jewel in Aix-en-Provence's architectural crown, located close to the museum, was built in 1654. After becoming the property of the City of Aix-en-Provence during the French Revolution, the chapel underwent many transformations. In 1971, the city transformed the chapel into a conference centre before closing it for renovation works in 2001.

This renovation underlined the commitment of the Communauté du Pays d'Aix, in partnership with the City of Aix-en-Provence, to providing the Musée Granet with new exhibition spaces worthy of the masterpieces entrusted to it. This project provided the museum with an additional 700 sq.m. of exhibition space.

This new area - "Granet XXe, collection Jean Planque" - opened its doors in Spring 2013.



"Granet XXe, collection Jean Planque,"
Chapelle des Pénitents blancs, place Jean-Boyer
(top of rue du Maréchal-Joffre) in Aix-en-Provence.

THE MUSEUM AT A GLANCE

KEY FIGURES
13,000 WORKS
6,400 SQ.M
OF WHICH 5,200 SQ.M. IS OPEN TO THE PUBLIC

VISITOR NUMBERS

More than 2.5 million visitors since 2006.

For the following exhibitions:

- 2006 : "Cézanne en Provence" - 450,000 visitors
- 2009 : "Picasso Cézanne" - 371,000 visitors
- 2010 : "Alechinsky, Les Ateliers du Midi" - 90,000 visitors
- 2011 : "Collection Planque, L'exemple de Cézanne" - 120,000 visitors
- 2012 : "Chefs-d'œuvre de la collection Burda" - 93,000 visitors
- 2013 : "Le Grand Atelier du Midi, De Cézanne à Matisse" - 242,000 visitors
- 2014 : "Masterworks 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 : "An Art lover's collection, Jeanne Bucher Jaeger Gallery since 1925" - 57,000 visitors
- 2018 : "Picasso-Picabia" - 90,000 visitors
- 2019 : "Fabienne Verdier in Cézanne country" - 145,000 visitors
- 2020-21 : "Pharaoh, Osiris and the Mummy" - 110,000 visitors
- 2022 : "Ploussu-Granet, Italia discreta" exhibition, "Via Roma: Painters and Photographers from the Neue Pinakothek - Munich" - 65,000 visitors

KEY DATES

- 1775 : birth of François-Marius Granet
- 1825 : acquisition by the city of Aix-en-Provence of the Prieuré de Malte
- 1838 : inauguration of the Musée d'Aix
- 1849 : death of François-Marius Granet (bequest of 150 works, 300 paintings and over 1000 drawings 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 for Culture and Communication, the Conseil général, the Conseil régional and the Région Provence-Alpes-Côte d'Azur
- 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
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 State 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", "Alechinsky: les ateliers du Midi".
5 July, the Musée Granet becomes an "associate museum" of the RMN.
- 2011 : 2011: two exhibitions "Futuréalismes" and "Collection Planque, l'exemple de Cézanne"
- 2012 : three exhibitions "Philippe Favier, Corpuscules", "Chefs d'oeuvre du musée Frieder Burda", "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 to the Chapelle des Pénitents blancs to exhibit 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", "Chefs-d'oeuvre de la collection Pearlman. Cézanne et la modernité»,
- 2015 : exhibition "Aix antique, une cité en Gaule du Sud", "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" exhibition, "Camoin - Light & life"
- 2017 : "Bernex, rêver Rousseau", "Cueco, revoir Cézanne", "L'oeil de Planque-Hollan-Garache," "Passion de l'art, galerie Jeanne Bucher Jaeger depuis 1925", "Cézanne at home", "Tal Coat, la liberté farouche de peindre"
- 2018 : "Traverser la lumière", "Picasso - Picabia"
- 2019 : "Harry Callahan", "Fabienne Verdier in Cézanne country" "Sainte(s)-Victoire(s)"
- 2020-21 : "Pharaoh, Osiris and the Mummy"
- 2022 : "Plossu-Granet, Italia discreta", "Via Roma. Painters and photographers from the Neue Pinakothek-Munich"



MUSÉE GRANET
AIX-EN-PROVENCE

USEFUL INFORMATION

DAVID HOCKNEY

WORKS FROM THE TATE COLLECTION

28 JANUARY – 28 MAY 2023

OPENING TIMES

28 January to 31 March 2023

Tuesday to Sunday, midday to 6pm.

1 April to 28 May 2023 (subject to confirmation)

Tuesday to Sunday, 10am to 6pm.

ADMISSION FEES

Included in admission to the Musée Granet: Saint-Jean de Malte and "Granet XXe, collection Jean Planque" site

Full admission: €11

Reduced admission: €9, 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, subscribers to the musée Granet, members of the Maison des artistes, teachers at the École Supérieure d'Art d'Aix-en-Provence, holders of the City Pass Aix-en-Provence.

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

TICKETS

Musée Granet ticket office.

Online: museegranet-aixenprovence.fr

GROUPS

From 15 paid admissions (max: 25 people).

By reservation only on 04 42 52 87 97 or
granet-reservation@mairie-aixenprovence.fr

MUSÉE GRANET

Place Saint-Jean de Malte

13100 Aix-en-Provence

Entrance for people with reduced mobility: 18 rue Roux-Alphéran
"Granet XXe, collection Jean Planque": Chapelle des Pénitents blancs, place Jean-Boyer (top of rue du Maréchal-Joffre) in Aix-en-Provence.

OPENING TIMES

Musée Granet, place Saint-Jean de Malte and Granet XXe, collection Jean Planque open Tuesday to Sunday:

- midday to 6pm, outside summer season

- 10am to 6pm, summer exhibition period

(Ticket sales end 30 minutes before closing).

Closed Monday.

Annual closing 1 January, 1 May and 25 December.

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museegranet-aixenprovence.fr

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