AIX, THE CITY OF PAUL CÉZANNE
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Paul Cezanne was passionately attached to Aix and Provence, and summed his love up in a single sentence when he was away: “When you’re born there, it’s hopeless, nothing compares!”. It was while walking in the Aix countryside as a teenager with Émile Zola that he realized he was an artist. The particular light of Provence guided him on his creative path to the threshold of abstraction. And it is in Aix-en-Provence and the surrounding area that you can share Cezanne’s experience intensely today, as you visit the streets, places and landscapes that marked the life, the outlook and the work of the father of modern painting...

« the father of us all! » Picasso said.

Open the door of the “Atelier de Cezanne” – or the Lauves studio – and enter the artist’s private world. Admire a few of his works in the space dedicated to him in the Musée Granet. In the Carrières de Bibémus, see through Cezanne’s eyes at the Sainte-Victoire opposite you or admire other panoramas of the mountain from the Terrain des Peintres, Beaurecueil and Saint Antonin-sur-Bayon.

cezanne-en-provence.com

Aix-en-Provence, the city of Cez
Presentation of Cezanne sites on a Google Open Gallery:
tiny.cc/cezanne-googleopengallery
Atelier de Cézanne
1901 / 1906

In 1901, the ageing and increasingly isolated artist bought some land in the Lauves hills. Located on the edge of Aix-en-Provence, nestled within his beloved landscape, he designed and built his studio himself. Its silent, low-key and luminous atmosphere exudes creative intensity. Alone, confronted with himself, this is where Cézanne produced a number of monumental works, such as “The Large Bathers”. These final years of his life were to be the most fruitful.

The studio provided new sources of inspiration, but for Cézanne it was above all a “haven of beauty”. A sacred place where his entire being yearned to discover the artistic grail. It was here that his vision became Language and acquired a more uniform formality.

A place of study and contemplation, sparsely furnished, his studio housed a handful of objects which the artist found useful. A pot of ginger, a Cupid statue, a collection of skulls which appear in his last still life paintings. The olive pot is depicted in 22 of his works.

For Cézanne, these objects which he used as models held a secret. He believed that, for those who could see it: “A sugar bowl can teach us as much about ourselves and our art as a Chardin...” or “the day will come when the innocent observation of a carrot will start a revolution”. Perhaps the day when we will remember, as Paul Valery invited us to, that the word “fire” is not fire... Today, a number of these objects sit on the shelves, still vibrant from the painter’s gaze. A little further, his presence is suggested by an easel and the artist’s gabardine.

Upon leaving the Studio, close by, is the Chemin de la Marguerite, a headland offering a breathtaking view of the Sainte-Victoire mountain. Works painted at this spot have been reproduced and are displayed here. This creates an informative link between the surrounding nature and Cézanne’s paintings.

The queen of his childhood landscapes, and the obsession of his life as an artist, the Sainte-Victoire Mountain dominates the painter’s work. 44 oil paintings and 43 water-colors of it are conserved in the world’s great museums and in private collections. The most famous pictures were painted from this gorgeous vantage point on chemin de la Marguerite on the Lauves hill. The city of Aix-en-Provence has created the terrain des Peintres here: facing the mountain, nine reproductions on lava stone of Cezanne’s finest “Sainte-Victoire” invite you to contemplation...
Carrières de Bibémus
1895-1904

A treasure of Cézanne’s heritage. Bibémus is an impressive mineral architectural site chiselled from repeated extraction over centuries (from Roman times to the late 18th century) set in the depths of an untamed forest.

The rock, with its stunning tints and texture - it is the origin of Aix’s historical centre - lights up the forest with its flame coloured hues. Gold, amber and russet dance in the sun’s light. And each time of day has a special feel to it. From the searing midday rays to the soft whispers of twilight, the forest is alive with gleaming reflections.

It was here, in the midst of this chaotic, luminous landscape, that Cézanne pitched his easel between 1895 and 1904, and where he applied himself, brush in hand, to uncovering the secret of the raw material. His own personal equation contained a surprising mixture; a collision of air and pigments...

As the hours passed, he observed the versatility of the wildlife, enraptured by the colourful tricks of the light. His hand transformed the pine trees, oak trees and rocks which lay before him into centre stage actors; as if the nature in the painting only existed for the stroke of a brush.
Cézanne produced 11 oil paintings and 16 watercolours at Bibémus. Today, 5 landscapes depicted in his works can still be viewed:

| The “red rock” held at the Orangerie Museum in Paris. |
| Both the “Carrières de Bibémus” one is owned by the Barnes Foundation, the other is part of Stephen Hahn’s collection in New-York. |
| The “Mont Sainte-Victoire seen from the Bibémus Quarry” held at the Baltimore Art Museum. |

Cézanne also painted the Mont Sainte-Victoire from the terrace of his cottage.

As you follow the signposted trail, your gaze will switch from Cézanne’s works to the landscapes which inspired them. A reproduction on lava stone stands at each “Cézanne viewpoint”, demonstrating the composition and perspective of the artist’s works. This comparison also gives us an insight into the richness of Cézanne’s palette.

As it is an outstanding place illustrated by an outstanding person, the Carrières de Bibémus have been slightly developed (listed site, under the 1930 law) by Aix-en-Provence’s municipality. A trail follows existing paths which have been secured. No signposts hinder the view to ensure that the intimacy and fragility of the site remain intact. Discreet scenography helps visitors entering the quarry to gradually immerse themselves in this natural and picturesque spot.
Ten of Cézanne’s oil-painting displayed together in a dedicated room, are owned by this museum considered one of the finest in France. Among them, a painting prefiguring the monumental versions of the Grandes Baigneuses, a still life of youth, a Portrait of Madame Cézanne, and the recent acquisition of the Granet Museum: the Portrait of Zola.

A group of watercolours and drawings is also put on public display every three years to better conserve them. Cézanne studied drawing in this building from 1857 to 1862: the former priory of the Order of Malta housed a free school, set up by the City of Aix after its collection of art works was installed there in 1828. Many of these works were used for educational purposes: as a student, Cézanne copied paintings such as Frillie’s Kiss of the Muse, The Prisoner of Chillon by Edouard Dubuffet and Peaches on a Dish of the 17th-century French school, and these compositions are often found in his still life.
Bastide du Jas de Bouffan
1859 - 1899

FROM THE PAINTER’S HOMESTEAD WHERE HE MASTERED HIS ART...

Whether he was in Paris or in Provence (at L’Estaque or Gardanne), Cézanne’s heart led him to this refuge for over forty years, despite the somewhat frosty welcome that his father offered him on occasions. Not only is this where he learned to paint, but it is also where he produced some of his most accomplished works: “The card players” (5 paintings), a sketch of the “Large Bathers”, and his first (1870) “Sainte-Victoire”.

Bastide du Jas de Bouffan held great significance for the artist. He neither sought it nor bought it, yet accepted it as his family home as he embarked upon a career as a painter against his father’s wishes.

Slowly, but with an unwavering, passion-fuelled obstinacy, he took possession of the big reception room, the attic, and then the gardens of the manor house and its surrounds. He would take whatever lay before him, use it and reveal it. Although some views appear regularly in his works, he didn’t intentionally turn his gaze towards the family home.

Driven by an inner desire to depict everything he saw, Cézanne experimented with new painting techniques constantly throughout his career. His works inspired by the landscapes around Jas de Bouffan have an impressionist, constructivist and synthetic feel to them.

A REFUGE TO INITIATION
WHAT’S IN A NAME?

The Jas de Bouffan, literally “the house of the winds”, is a typical, 18th century Provençal manor house akin to a small château. Set in Aix-en-Provence, Cézanne’s father bought the property in 1859 when he was 20 years old. The Jas was sold by Cézanne in 1899 (the master house and 15 hectares of land, 5 of which still remain) and it is now a listed building. It has belonged to the town of Aix-en-Provence since 2002.
The oval room taken over by Cézanne
Between 1860 and 1870 the budding artist liked to practise his skills on the walls of the oval room on the ground floor. He painted twelve monumental works, which were removed from the wall from 1912 onwards. An audiovisual projection depicts his early works, notably the Four Seasons, the portrait of his father, “Louis Auguste Cézanne”, “The bather at the rock”, “The entrance to the chateau”, “The portrait of Achille Emperaire”, and “Contrast”.

The gardens: his first outdoor studio
Cézanne would set up his easel in the gardens and paint whatever he laid his eyes upon. He didn’t seek out picturesque landscapes nor strive to immortalise his surroundings. He was forever exploring. The avenue of chestnut trees, the pond and its statues, the fountains, the copses, he would set upon whatever caught his eye, examine it and reproduce it using whichever technique he was experimenting with at the time. In total, the views before him inspired 36 oil paintings and 17 watercolours, including his first, “Sainte-Victoire seen from the gardens”, and his most notable landscape at the Jas: “House and farm at Jas de Bouffan” which reflects a subtle contrast of harmonies.

The master in his rooftop sanctuary
Around 1885, Paul Cézanne’s father set up a studio for his son under the eaves. Subjects followed in succession over the years, always inspired by his close environment: a portrait of house staff and stable boys working at the farm, several still lifes, “The card players” (5 paintings) and a number of self-portraits including “Self-portrait with palette”.

An internationally renowned exhibition centre dedicated to Cézanne’s works (themed exhibitions of around fifty works) or those of his disciples (Emile Bernard, Maurice Denis, Charles Camoin, Morandi, Balthus, Jasper Jones)
Artists’ residence
Cézanne documentation centre

The Jas de Bouffan is a site dedicated to the painter, and a project to turn it into a multi-faceted centre for contemporary creation is currently underway.
## Useful information 2017

### OPENING TIMES ATELIER DE CÉZANNE

<table>
<thead>
<tr>
<th>Period</th>
<th>Opening Times</th>
<th>Tours Times</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 April to 31 May, 1 to 31 October</td>
<td>Open every day, 10.00 to 12.30 - 14.00 to 18.00</td>
<td>Tours 10.00 and 14.00*</td>
</tr>
<tr>
<td>1 June to 30 September</td>
<td>Open every day, 10.00 to 18.00</td>
<td>Tours 17.00</td>
</tr>
<tr>
<td>1 November to 31 March</td>
<td>Open every day, 10.00 to 12.30 - 14.00 to 17.00</td>
<td>Tours 10.00 and 14.00*</td>
</tr>
</tbody>
</table>

→ Closed from 1 to 10 January, 1 May, 25 December and Sundays in January, February, December.

*Other guided tour times may be available Tourist Office or at: booking.aixenprovencetourism.com

### OPENING TIMES CARRIÈRES DE BIBÉMUS

<table>
<thead>
<tr>
<th>Period</th>
<th>Opening Times</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 April to 31 May, 1 to 31 October</td>
<td>Open on Mondays, Wednesdays, Fridays, Sundays 15.00 11.00</td>
</tr>
<tr>
<td>1 June to 30 September</td>
<td>Open every day, 09.45</td>
</tr>
<tr>
<td>1 November to 31 March</td>
<td>Open on Wednesdays and Saturdays, 15.00</td>
</tr>
</tbody>
</table>

→ Closed from 1 to 10 January, 1 May, 25 December

### BASTIDE DU JAS DE BOUFFAN: CLOSED IN 2017 FOR RENOVATION

### OPENING TIMES MUSÉE GRANET

<table>
<thead>
<tr>
<th>Period</th>
<th>Opening Times</th>
<th>Annual closures on 1 January, 1 May and 25 December.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Summer exhibition period</td>
<td>from 10am to 7pm</td>
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<tr>
<td>Excluding the summer exhibition</td>
<td>from 12pm to 6pm</td>
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</table>

Annual closures on 1 January, 1 May and 25 December.
PRICES
FOR EACH SITE*
ARE AS FOLLOWS:

INDIVIDUALS
• FULL PRICE €6 per pers.*
• REDUCED PRICE €2.50 per pers. (13 to 25 years inclusive)*
• FREE under 12s (on the day of the visit), long-term job seekers, persons with reduced mobility, press and ICOM, tour guides and City Pass #provenceaixperience holders (proof of status must be shown)
• AUDIOGUIDE €3 (10 languages)

GROUPS (from 15 pers.)*
• FULL PRICE €5 per pers.
• REDUCED PRICE €3 per pers. (if the group is accompanied by a guide from the Aix Tourist Office)

*Carrières de Bibémus includes €1.20 Shuttle bus from the Trois Bons Dieux car park, extra charge. Craggy route requires good level of fitness. Please check access conditions to the plateau the night before: http://cg13.eway.fr/conditions.php (zone Concors Sainte-Victoire), and from June to September +33 (0)8 11 20 13 13

No pets allowed on any sites

TICKETS
BOOKING

INDIVIDUALS (booking advice)
• From the atelier de Cézanne
• At the Aix-en-Provence Tourist Office
• on booking.aixenprovencetourism.com
No booking by phone
• Info +33 (0)4 42 16 161

GROUPS (booking essential)
• ATTELIER DE CÉZANNE
Pauline Pfister
+33 (0)4 86 91 16 52
+33 (0)4 42 16 11 62
sites@aixenprovencetourism.com
• CARRIÈRES DE BIBÉMUS
Nathalie Lernelle
+33 (0)4 42 16 11 65
+33 (0)4 42 16 11 62
visites@aixenprovencetourism.com

ATELIER DE CÉZANNE
9, avenue Paul Cézanne
13090 Aix-en-Provence
+33 (0)4 42 21 06 53
cezanne-en-provence.com

CARRIÈRES DE BIBÉMUS
3090, chemin de Bibémus
13100 Aix-en-Provence
+33 (0)4 42 16 11 61
cezanne-en-provence.com

TERRAIN DES PEINTRES
Chemin de la Marguerite
(16 mins by foot to the North of atelier de Cezanne)
GPS: 43°32’49 N - 5°26’40 E

AIX-EN-PROVENCE TOURIST OFFICE
300, avenue Giuseppe Verdi - BP 160
13605 Aix-en-Provence cedex 1
+33 (0)4 42 16 11 61
aixenprovencetourism.com

MUSÉE GRANET
Place Saint Jean de Malte
13100 Aix-en-Provence
Accès PMR : 18 Roux-Alphéran

SITE GRANET XXE
Collection Jean Planque
Place Jean-Boyer
(at the top of rue du Maréchal-Joffre)
13100 Aix-en-Provence
Disabled access: haut de la rue Maréchal-Joffre
+33 (0)4 42 52 88 32

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