



ACADÉMIE  
DES BEAUX-ARTS  
INSTITUT DE FRANCE

# TO KEEP CREATING!

LA LETTRE DE L'ACADÉMIE  
DES BEAUX-ARTS  
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Opposite: excerpt from Laurent Petitgirard’s score  
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## numéro 93 hiver 2020-2021

## Editorial

### To keep creating!

Of the Académie des Beaux-Arts’ important missions, we have always felt that those promoting creation were a priority. This starts with supporting artists at the beginning of their careers.

While one might imagine that it has become easier, in the age of the internet, for creators to make their work known and to promote it, unfortunately that is actually not so.

The internet can be a “jungle”; as a famous producer commented, tongue-in-cheek: “the internet is like a Chinese buffet, there’s a countless selection of dishes to choose from but everyone ends up taking spring rolls...”.

As for social media, which are largely plagued by anonymity enabling all kinds of misbehaviour – including the most abject kinds –, their limitations are obvious when it comes to art.

The first challenge for young creators is to find a workshop, a workspace, to have enough time to devote to their work, and to not have to let the need to earn a living distract them too much.

The second is to make their work known: to find a gallery owner, an art fair, a publisher, or an orchestra or soloists willing to play their music.

This is why artist residencies are so sought after.

Being given a haven of peace for several months or a year, along with financial support, is a dream for many and, despite strict eligibility criteria, Villa Medici or Casa de Velázquez receive huge numbers of applications, hardly three or four percent of which are successful.

For those who do obtain this Grail, it can sometimes turn into a trap.

Many Grand Prix de Rome awardees have done little during their three years at Villa Medici; many artists have felt isolated from the artistic whirlwind and have

come out of these Capuan delights with very few new works to their name.

For a residency to be useful, it is not enough simply to provide a workshop and a scholarship. It must be integrated into a general plan that enables young artists to realize a project, to present it and to interact with other creators.

With this in mind, the Académie des Beaux-Arts is currently setting up twenty artists’ workshops spread over several sites in Paris, in Boulogne-Billancourt, and in Chars, in the Val-d’Oise. Over the course of 2021, we will carry out the necessary renovation work and establish the terms and conditions for recruiting residents of all nationalities as well as the financial conditions for their stay.

We also wish to support them in the production of a project and allow them to present their work every year for several months in the Marmottan library’s exhibition rooms and auditorium, where they can invite gallery owners, agents, producers and critics.

Through this involvement in contemporary creation, our Compagnie wishes to create a bond between generations of creators – one which already exists within our ranks, with a 58-year age difference between the youngest member of our Académie, Catherine Meurisse, and our dean, Pierre Cardin.

In these difficult, even frightening times, we wish to convey a message of hope and confidence to these new generations of creators, whom we are preparing to help as best we possibly can.

**Laurent Petitgirard**

Compositeur, chef d’orchestre,  
Secrétaire perpétuel de l’Académie des beaux-arts



Pavillon Comtesse de Caen- Palais de l'Institut de France

## EMMANUEL GUIBERT, "COMIC-STRIP BIOGRAPHIES"

From 9 September to 18 October 2020, as part of BD 2020, national comic strip year, the Académie des Beaux-Arts held an exhibition devoted to Emmanuel Guibert and his comic-strip biographies of his friends, former G.I. Alan Ingram Cope and photo-reporter Didier Lefèvre, in the newly restored Pavillon Comtesse de Caen.

These brave men's stories are recounted in the books *La guerre d'Alan*, *L'enfance d'Alan*, *Martha et Alan*, and *Le photographe*, which have been widely read and translated.

Many drawings were displayed, along with stories, photographs, slideshows and objects that capture these two lives faced with the history of their time: the 1929 crisis in California and the Second World War in Europe for the one, and Afghanistan in the 1980s, occupied by the Red Army, for the other. Together these pieces illustrated the profound relationship between the comic strip and biography.

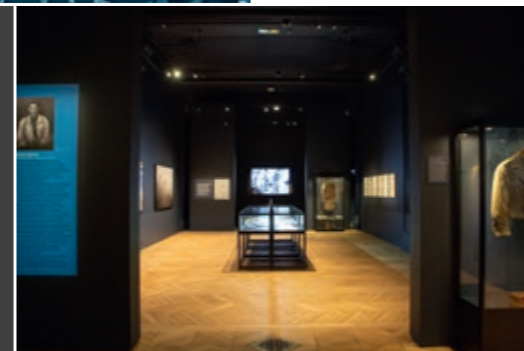
This is what Emmanuel Guibert had to say about this remarkable work:

"I am pleased to introduce Alan Ingram Cope, an American soldier from the Second World War, and Didier Lefèvre, a photo-reporter. I have dedicated books to them. When they were alive, the preparation of these books gave us an excuse to see each other often. Today, they allow me to carry on taking care of them.

When a cartoonists wants to celebrate a friend who is present or see a friend who is absent, they can do

Above: *La guerre d'Alan*, 2002. Emmanuel Guibert and L'Association  
Right: *Le Photographe*, 2003. © Emmanuel Guibert and Éditions Dupuis

Right-hand page: the Chancellor of the Institut de France, Xavier Darcos, Emmanuel Guibert, and the Permanent Secretary of the Académie Laurent Petitgirard at the opening of the exhibition.  
Photographs by Juliette Agnel.



so by drawing them. When he wants to hear them, he places a speech bubble in front of their lips and makes them utter a sentence. Thus begins a conversation that can give birth to thousands of consecutive drawings and sentences; this is what we call a comic strip. I recount lives through comics.

There are two types of people whose biography I will never do: famous people, and people I never knew. I only draw and write biographies of friends who tell me their stories in person, in a suitable place, over a drink or a meal, going through old photographs, or while watering a garden, when neither their time nor their trust is limited. It is always a moment in their lives when a certain vulnerability, a relative idleness facilitates our conversation. This exercise requires me to love them to the point of admiration, but it must also do them good. Short of these conditions, I am incapable of devoting a single line to them. With these conditions met, I will willingly dedicate years of work to them."

This was the first comic strip exhibition organized at the Académie des Beaux-Arts. A forthcoming issue of *La Lettre* will be devoted to this artistic discipline. ■

[www.academiedesbeauxarts.fr](http://www.academiedesbeauxarts.fr)

Musée Marmottan Monet

# "PEDER SEVERIN KRØYER'S BLUE HOUR"

From 28 January to 25 July 2021, the Musée Marmottan Monet, owned by the Académie des Beaux-Arts, will hold the first monograph exhibition in France devoted to one of the greatest masters of Danish painting, Peder Severin Krøyer (1851-1909). The artist, a contemporary of Vilhelm Hammershøi (1864-1916), is to landscape painting what his peer is to interior scenes.

More than 60 masterpieces from the Skagens Museum and the Gothenburg Museum, as well as museums in Copenhagen, Alkersum (Föhr), Lübeck, Kiel, Budapest and Paris will honour this remarkable interpreter of the blue hour, a meteorological phenomenon that precedes twilight and occurs primarily on distant northern seashores.

Krøyer, a student of Frederik Vermehren at the Royal Danish Academy of Fine Arts and then of Léon Bonnat in Paris, began an official career that gained recognition from Copenhagen to Paris. From 1882 onwards, he split his time between the Danish capital and the fishing village of Skagen, where an artist colony was established. This place, which lies in the far reaches of Denmark, where the North Sea and Baltic currents meet, is known for its light – pure, crystal-clear – and its endless days as St. John's Day approaches. As Skagen is far to the north, it is one of the places where the blue hour's appearance is particularly visible and lends itself to painting. The exhibition at the Musée Marmottan Monet focuses on this period in the life and work of Peder Severin Krøyer. Small sketches and monumental paintings punctuate the exhibition and reflect the complex creative process of the master, who granted equal importance to his work outdoors and in his studio. Particularly noteworthy are major works hailed in France at the time, where they were presented at the official Salon. Irrespective of the subject of these paintings, the staging was always the same. Krøyer would set up his easel on the beach at Skagen. He would paint the union of sand, sea and sky. The other aspects of everyday life in Skagen were then given a prominent place, particularly children playing in the water. Finally, some works depict the artist colony known as the "Skagen school". The iconic portrait of Mary in the garden of the painter's house, titled *Roses* (1893, Skagen, Skagens Kunstmuseer), captures the Krøyers' intimacy. The artist's paintings immortalizing gatherings with friends are moreover a real tour de force. Under his brush, all of Skagen's enlightened society came to life. ■

General Commissioner: Marianne Mathieu

Commissioners: Dominique Lobstein, Mette Harbo Lehman, Skagen Kunstmuseer

[www.marmottan.fr](http://www.marmottan.fr) | 28 January - 25 July 2021



*A Summer Evening on Skagen's Beach, Sønderstrand, 1893, oil on canvas, 100 x 150 cm. Skagen, Skagens Kunstmuseer. © Skagen Kunstmuseer*

*Little girl standing on Skagen's southern beach, Sønderstrand, 1884, oil on panel, 31.5 x 20.4 cm. Skagen, Skagens Kunstmuseer.*

© Skagen Kunstmuseer

*Fishing boats, 1884, oil on canvas, 160 x 245 cm. Paris, Musée d'Orsay © RMN-Grand Palais (Musée d'Orsay)/Gérard Blot/Hervé Lewandowski.*



Photo credit: © FLORE, courtesy Galerie Clementine de la Féronnière.

Pavillon Comtesse de Caen – Palais de l'Institut de France

# FLORE, "L'ODEUR DE LA NUIT ÉTAIT CELLE DU JASMIN"

2018 MARC LADREIT DE LACHARRIÈRE PHOTOGRAPHY PRIZE  
IN PARTNERSHIP WITH THE ACADEMIE DES BEAUX-ARTS

In 2018, the winner of the Marc Ladreit de Lacharrière Photography Prize, in partnership with the Académie des Beaux-Arts, was FLORE, for her project "L'odeur de la nuit était celle du jasmin" ("The scent of the night was that of jasmine"), inspired by Marguerite Duras. She defines her poetic and timeless world as a political act, a way of positioning herself in the face of the "beam of darkness that comes from [one's] own time" (G. Agamben).

Since 2018, the Marc Ladreit de Lacharrière Photography Prize, in partnership with the Académie des Beaux-Arts, has become biennial, alternating with the William Klein – Académie des Beaux-Arts Photography Prize. Awardees therefore see their work exhibited at the Pavillon Comtesse de Caen two years after they are awarded the prize. From the outset, Académie des Beaux-Arts member Marc Ladreit de Lacharrière has been the exclusive patron of both the Prize and the exhibition, through his company Fimalac. French-Spanish photographer FLORE, born in 1963, lives and works in Paris. After working for ten years as a press photographer, she has focused exclusively on her personal work since 2008. She produces works over a long period of time, often during trips, especially to the Near and Middle East. Her first monograph *Une femme française en Orient* was published in 2014 by Postcart, and the series was exhibited in the framework of the Month of Photography. In 2016, the book *Lointains souvenirs*, published by Contrejour, proposed a take on Marguerite Duras' childhood in then-Indochina. In 2018, André Frère Éditions published *Camp de Rivesaltes, lieu de souffrance*. Her works are exhibited in various prestigious institutions such as the Petit Palais museum, the BnF, and the MMP+ in Marrakech, as well as at international art fairs and festivals. She is represented by several galleries around the world.

With this project, FLORE was inspired by Marguerite Duras to "return to Indochina", an Indochina that was necessarily to be seen through the lens of myth, to be invented photographically.

"In 2015, I spent three months between Vietnam and Cambodia in search of the places that Marguerite Duras had named in recollections of her childhood. [...] My grandparents on my father's side lived in Indochina at about the same time and in the same places as Marguerite Duras; the monsoon, the humidity, the beauty of the Mekong, the dangers of the night; their stories offered my childhood its share of unfathomable mysteries by nourishing what I now sense as a slice of imagination that she and I have in common. Thus, the Indochina of Duras' childhood is not completely foreign to me, even though I still find whole sections of it almost impossible to grasp. It is this mixture of intuition and incomprehension, this back-and-forth of stories between oneself and the other, between Marguerite Duras and myself, this challenge of photographing something that did not even necessarily exist, but which we accept as a proposition, this hypothetical life lived almost a hundred years ago, of which she tells us, this life which she brings to life through writing, that fascinates me. [...] I hope to be able to set off again for several months to produce a new series inspired by other texts by Marguerite Duras, which are echoed in the stories of this life that my grandparents lived in Indochina in those same times. [...] These texts written by "someone who would never return to her native country". This litany of a life, these obsessive writings... How this country she left in her childhood, this exile, haunts her life and work, that's also what interests me." ■

[www.academiedesbeauxarts.fr](http://www.academiedesbeauxarts.fr) | until 31 January 2021

Pavillon Comtesse de Caen – Palais de l’Institut de France

# JAN VIČAR, “UN CŒUR DANS LA RIVIÈRE”

MARIO AVATI – ACADEMIE DES BEAUX-ARTS  
ENGRAVING PRIZE

Initially scheduled for autumn 2020 and postponed due to COVID-19, the exhibition of the works of Jan Vičar, winner of the 2018 Mario Avati Engraving Prize of the Académie des Beaux-Arts, will be held in the Pavillon Comtesse de Caen of the Institut de France, from 3 March to 4 April 2021.

Jan Vičar, born in 1967, is a Czech printmaker with a special place on the Czech art scene. Although he received classical academic training, he has also been influenced by regional ethnic art forms. Drawing inspiration from the traditions of his home region, he incorporates various influences encountered during his trips to other countries as well, particularly in Africa. His work is characterized by a combination of traditional techniques and less conventional, even experimental procedures. He is constantly transforming his expression, and his individual works freely blend conceptual, figurative and abstract elements. Most of his works are narrative, but do not necessarily relate to their figurative content. Jan Vičar often represents the story that inspired a work; it is implicitly included in his work as another contextual layer, without being self-evident (according to art critic Radek Wohlmuth). ■

[www.academiedesbeauxarts.fr](http://www.academiedesbeauxarts.fr) | 3 March - 4 April 2021



Top of the page: *Le cavalier*, 2014, linocut, 215 x 246 cm.

Left: *Un cœur dans la rivière*, 2016, linocut, 210 x 400 cm.

Opposite: from the “Hold” (the wave) series, 2017, embossed PVC, 200 x 250 cm.

# TO KEEP CREATING!

What is an artist residency? A place where one can both live and practice one's art... often with an income that frees one of material concerns. Beyond this basic definition, it is also, for the Académie, a meeting place where the artist can rub shoulders with others, get to know different disciplines, explore various creative worlds. Finally, it is a place where they can be supported in their work and present it, not only to their peers but also to professionals; a place from which to build a network. To take off.

More than ever in these troubled times, the Académie des Beaux-Arts is committed to its mission of supporting creation, through the residencies it offers to artists.

Workshops for most, if not all, disciplines. Places to live, experiment and meet, whether in the countryside, such as those at the Villa Les Pinsons in Chars, or in the heart of Paris, such as those to be renovated at the Cité Internationale des Arts in Montmartre, in heritage residences such as those to be created at the Marmottan Library in Boulogne-Billancourt, or within the Palais de l'Institut de France itself. Places to live and create, quite simply, while both being on a retreat and staying in touch with today's world.

Photo: one of the nine rehearsal studios at the Marais site of the Cité Internationale des Arts. Photo credit: Maurine Tric

# A PROJECT OF UNPARALLELED AMBITION

Interview with **BÉNÉDICTE ALLIOT**, Director General of the Cité Internationale des Arts de Paris  
Interview by Nadine Eghels

Nadine Eghels: How was the Cité internationale des arts de Paris born, what is it exactly?

Bénédicte Alliot: The Cité Internationale des Arts is an artist residency. It has existed since the early 1960s. The project was born shortly before the war, which then interrupted discussions about a residency that could welcome artists from across the world as well as French artists in Paris, in dignified conditions, so that they could work and live in suitable spaces.

Today, the Cité operates across two sites: the Marais site, which opened in the early 1960s, and a second site in Montmartre, which is owned by the City of Paris and which we have been renting since 1971.

**N.E.: When did you take up the Cité's general management?**

B.A.: I took up the position in March 2016 and with Chairman Henri Loyrette, a member of the Académie des Beaux-Arts, we set up a new project: we're in the midst of an extensive project to transform and modernize the Cité. This particularly involves restoring the workshops, as well as strengthening or rather reshaping dialogue with our partners, including the Académie des Beaux-Arts.

**N.E.: What does this partnership with the Académie des Beaux-Arts consist of?**

B.A.: The Académie des Beaux-Arts is a founding partner of the Cité, which, as a reminder, is a private foundation recognized as a public-interest institution.

This foundation is owed to a single person, Félix Brunau, inspector general of civil and national buildings, later joined by his wife Simone Brunau. They were great figures at the service of the State and the country, particularly in the Resistance. This project was therefore born in the mind of Félix Brunau before the war, from the 1937 Exposition Universelle to be precise. Immediately after the war, he approached the public authorities to get support from various actors for its design and implementation: the City of Paris, the Ministry of Culture from its very beginnings with André Malraux, and the Académie des Beaux-Arts – including the Institut de France more broadly –, which was to be a true partner in the creation of the Cité.

The project was pioneering; there were no comparable artist residencies in other countries. It was, and still is, a project of unparalleled ambition, remarkably supported by a very wide range of actors. At the time, it was a unique project, in Paris, the great international capital of the arts, and this support also gave it legitimacy.

Thus, the Académie des Beaux-Arts has been on our board since the creation of the Cité and has contributed to its momentum with care and attention from the outset.

This was followed by support from foreign institutions, ministries of culture as well as fine arts and music academies around the world. Although the Cité Internationale des Arts has always

From left to right:

View of the passageway, Marais site.

View of the main building, Marais site.

The Villa Radet, Montmartre site of the Cité.

Photographs by Maurine Tric.

partners of the qualitative benefit for supporting “their” artists, particularly since these artists come for rather short periods, ranging from two months to a year.

Our wish is to return to the fundamentals of the Cité: it is not an accommodation centre for artists, but a residency centre for artists of all generations, all nationalities and all disciplines. This mission resonates positively with many of our partners.

The Cité's multi-disciplinarity is also fundamental to this support, as we are intent on decompartmentalizing practices (visual arts, writing, music, architecture, performing arts, etc.). We make sure that artists can meet their peers within their discipline, but also that they can meet totally different practitioners.

**N.E.: What is the average length of residencies at the Cité?**

B.A.: Counting all the artists we hosted over the course of the year (325 simultaneously, and around 1,200 per year), the average length of residency in 2019 was four and a half months.



hosted artists recommended by the Académie des Beaux-Arts, the Académie acquired the right of presentation only later on, in the early 1990s.

**N.E.: And today?**

B.A.: Today, we host two artists who are presented by the Académie des Beaux-Arts about once a year. This collaboration is currently evolving; we're thinking about breathing new life into our cooperation.

**N.E.: How are foreign artists selected to come to the Cité? Are they chosen by their own country or is the Cité involved in the selection process?**

B.A.: The Cité is a real *millefeuille*, particularly when it comes to its partners, whether foreign or French, private or public.

Before my arrival, and that of our chairman Henri Loyrette, there was no co-selection, so to speak, and this prevented us from properly supporting artists from across the world, including French artists. We therefore suggested to our 120 partners or so that we work together to select the artists to whom they would like to offer a residency at the Cité.

From then on, we applied ourselves to the considerable task of reviving political as well as technical ties, to convince all our

Which goes by very quickly when you're in Paris!

An artist comes to devote themselves to a specific project, in which research can take up a lot of time. They also have a network to create or consolidate, and Paris has a cultural offer unparalleled anywhere else in the world. That's a lot for just a few months. Here again, the support provided not only by our team but also by the whole network of partners that we've set up, adds value to every artist's residency.

**N.E.: What will this new cooperation with the Académie des Beaux-Arts involve? And what have you learned?**

B.A.: We wished to revive a relationship that had somewhat waned, and we were able to do so in a very pleasant and constructive way with the Permanent Secretary and teams of the Académie. Even though the relationship of trust between the Académie and the Cité was unflinching, we all needed to experience it. And above all, we needed to get to know each other again. So we reinitiated a fruitful dialogue, and now benefit from mutual caring attention.

As a very recent example, during the first lockdown we turned to the Académie des Beaux-Arts for help, as a significant number of artists had found themselves forced to stay in France, and therefore at the Cité, and others, foreign or French, were in residency with us at the time. They were there, often in a precarious situation, both protected and able to continue working, going through this very strange and for some trying ▶

► period. The Académie des Beaux-Arts immediately responded and offered us 45,000 euros of support, which we redistributed in 750-euro grants to 60 artists. This was not just a gesture; it's a relationship that enabled us together to help the artists at this critical time.

Deepening our relationship is part and parcel of the evolution of the Académie itself, which today gives more visibility to a wider range of practices. This has made us want to rebuild the relationship underpinning this historic partnership, to start afresh on a new basis that will allow us to expand the residencies offered by the Académie, by co-developing a residency programme. Building on new foundations and giving more visibility to our relationship: this is what has been guiding our discussions around transferring the workshops assigned to the Académie to the Montmartre site, where there will be more of them than in the Marais.

**N.E.:** How many workshops will there be?

**B.A.:** There will be four workshops that will be fully renovated by the Académie des Beaux-Arts, and the idea is to co-develop these residency programmes in terms of the choice of artists as well as financial and moral support.

**N.E.:** Which artistic disciplines will these four workshops support?

**B.A.:** It remains very open, with a predominance of the plastic and visual arts.

We've had many discussions about the relevance of a musician's workshop. We have several in the Marais, fewer in Montmartre. But the renovations required to set up a musician's workshop would be very expensive.

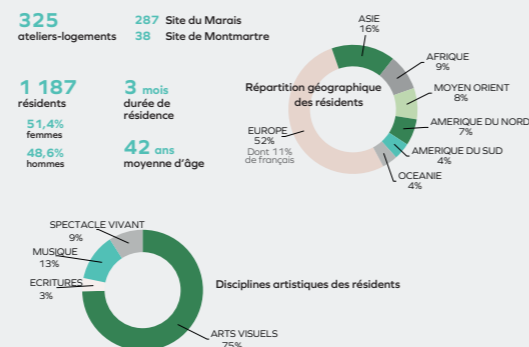
So it seemed best that we prioritize the visual arts, especially as these are large surface areas, with high ceilings, mezzanines, etc., basically workshops that are architecturally quite classical but really meet the needs of plastic artists (music lovers can come and work in our rehearsal studios at in Le Marais).

**N.E.:** Is there an age limit?

**B.A.:** All generations are welcome at the Cité, there is no age limit, although we don't take under-graduate students, only post-graduates, except for musicians – we have students from the Conservatoire for example –, because it's much easier for a musician to work twelve hours a day at an artist residency than in a flat that isn't soundproofed!



## La Cité en quelques chiffres (2019)



**1** RESIDENCE D'ARTISTES SUR 2 SITES À PARIS

Quartiers du Marais & de Montmartre

**1965**

Ouverture du premier bâtiment de résidence

+ de 1 000 artistes par an

+ de 25 000 depuis 1965

Toutes disciplines

90 nationalités

125 partenaires

325 ateliers-logements

1 auditorium de 120 places

3 espaces d'exposition

1 espace de convivialité

Des ateliers collectifs de gravure et sérigraphie, 8 studios de répétition (toutes disciplines) & 1 four à céramique



We thus encourage artists to showcase their work as soon as they start their residency, so that they can maximize their interactions not only with other residents, which is crucial for them to feel comfortable at the Cité, but also with professionals. We also organize a presentation, on a voluntary basis, at the end of the residency... and we support the most vulnerable artists in this process.

It seems essential to us that the artists be able not only to showcase their work, but also to talk about it. We encourage them to do so from the start if possible, otherwise during or at the end of their stay. This works very well.

For some residents, we set up professional interviews, introducing them to actors from the art world (curators, gallery owners, art centre directors, etc.) who can inform them on how to promote their work and help them build a network.

We also have an advisory mission: we are above all a centre for experimentation, we situate ourselves at a rather fragile point in artistic creation and we must remain there, modestly. ►

**N.E.:** In what languages do all these residents communicate?

**B.A.:** This is a very important question that we raise with our 120 partners – whether it's French or English, in particular. Obviously not all residents speak French, but we ask that they speak English, at least conversationally so that we can communicate. This is a key issue for some of our partners, in Asia for example, to enable them to make the most of their residency: to get to know each other, in their interactions with the teams, and to enjoy daily life in Paris to the full.

We make sure to remind any arriving artist that we also offer options for learning French: in addition to the courses organized by the municipal council, we have conversational classes at the Cité itself.

**N.E.:** I imagine that there's no performance requirement, but how do you support the actual work of your resident artists at the Cité? Is there a presentation planned at the end of their residency?

**B.A.:** It all varies. We have a 500m<sup>2</sup> gallery, a small gallery and extremely modular spaces that artists can use to present their work.

We also have an auditorium with very good acoustics, which makes it possible to organize not only concerts and film or video screenings, but also debates, meetings between artists and curators, and so on. We organize events there with our partners, as we were able to do with the Fresnoy – the national studio of contemporary arts.

There are also open-door workshops, at the moment in virtual format, due to the health constraints.

Left page: JP Mika's workshop at the Montmartre site.

Above: concert by the group Manushan in May 2019 at the Marais site. The violinist and singer Aïda Nosrat (Iran) and the guitarist Babak Amir Mobasher (Iran), in residency at the Cité Internationale des Arts, invited drummer/pianist Patrick Goraguer and bass/double bass player Antonio Licusati for this concert.

Centre: view of the exhibition "Le syndrome d'Ulysse", by Luis Carlos Tovar (Colombia), winner of Visual Arts commissions of the Cité Internationale des Arts, in June 2019 at the Marais site.

Photographs by Maurine Tric.

**N.E.:** Have you introduced any particular changes concerning the artistic disciplines represented at the Cité?

**B.A.:** We've been very keen to develop work surrounding the spoken word, and writing, be it visual, cinematographic or theatrical. We have not only performing artists, but also residencies for writers and art critics. In 2020, for example, just after the first lockdown, we launched a residency programme for curators with the Centre National des Arts Plastiques, which will be renewed in 2021. All of this creates constant dialogue and allows everyone to appropriate and structure their discourse. And it affords curators the opportunity to be in contact, to "rub shoulders" with emerging creation. To prepare for tomorrow.

**N.E.:** So there is also a concern for transmission.

**B.A.:** Yes, and it was fundamental from the outset... The treasure of the Cité is that at all times, it has 325 creators of all ages and nationalities working side by side. You can come across very different artists, who are at a particular point in their journey, who want to get away from their daily practice, who are in a rut, who come to recharge. There are also renowned artists, not necessarily very well identified in France but very well known internationally, who come here to prepare an exhibition in France, or to experiment with something else, far from their home ground. For example, we recently celebrated the 90<sup>th</sup> birthday of James Barnor, a photographer of Ghanaian origin who lives in London and is very well known around the world, a little less so in France. Together with a partner gallery in Paris, we wanted to host him for a few months, and he was an extraordinary *passer*!

**N.E. :** To get back to the workshops of the Académie des Beaux-Arts, do you have an idea of the timeline for the building work? When will they be complete?

**B.A.:** I can't give a precise deadline, but the work is making good progress. If we don't encounter any major issues, this wonderful renovation work should be completed by early 2022 at the latest. It will thus allow us to launch a new residency programme – a delightful prospect for artists and Parisians alike. ■



## A COLLECTOR'S HOUSE

By **ÉRIK DESMAZIÈRES**, member of the Engraving section, new Director of the Musée Marmottan Monet  
Interview by Nadine Eghels

**Nadine Eghels:** You arrived on the scene quite suddenly, a year ago you probably never imagined that you'd find yourself today at the head of the Musée Marmottan Monet, which belongs to the Académie des Beaux-Arts?

**Érik Desmazières:** Yes indeed, following Patrick de Carolis's election as mayor of Arles I was approached and then elected as director of this magnificent museum. I'm hitting the ground running, steering a marvellously well-oiled machine thanks to my predecessor, who led it so masterfully for seven years! There's an extremely interesting collection and a beautiful programme for the next two years.

**N.E.:** What does it consist of?

**É.D.:** In late January there will be an exhibition by the Danish painter Peder Severin Krøyer (1851-1909), perhaps the most gifted artist of the Skagen school, a community of painters who in the 1880s and '90s settled at the far northern tip of the Danish peninsula, between the North Sea and the Baltic, where a special light can be seen in the summer, with endless twilight and the famous "blue hour".

Unlike Nordic painting, which is rather melancholic, Krøyer's painting is joyful: children playing in the water, fishermen on the shore, people walking on the beach, gatherings of friends in a garden or around a table, and always this radiant light. While Krøyer is famous in Scandinavia, he's not very well known in France. Some of his paintings were shown at the Petit Palais in 1987 as part of the exhibition "Lumières du Nord", but this will be the first exhibition entirely devoted to him. It will also echo the exhibition at the Petit Palais (unfortunately closed due to COVID-19), "The Golden Age of Danish Painting" from 1801

to 1864. The year 1864 was defining for the Danes, who lost the southern part of their country to the Prussians during the Second Schleswig War.

**N.E.:** What is the link with the Musée Marmottan Monet?

**É.D.:** Krøyer was a contemporary of the Impressionists, a little younger than Monet who was born in 1840. He sojourned in France on several occasions, spent time at Bonnat's studio, took part in salons and even in the 1889 Exposition Universelle. It was a time when many artists converged in Paris, the undisputed capital of the arts, not only the scene of many artistic events but also a prized place for teaching, with the École des Beaux-Arts and many private academies. Our Krøyer exhibition will be on display until the summer, and we hope that it will contribute to making the work of this great artist known in France.

**N.E.:** What will be next on the programme?

**É.D.:** As far as 2021 goes, in September we will have an exhibition devoted to Julie Manet, who was the daughter of Berthe Morisot and Eugène Manet, Édouard's brother. She lived a long life, up to the age of 88. She was a member of the Manet circle and that of the Rouart family, also related to Paul Valéry, and fully contributed to the effervescence of the artistic and intellectual world of the 20<sup>th</sup> century. She kept a diary between 1893 and 1899, which is very interesting and has now been published. In 2022, there will be the "Théâtre des émotions" and "Face au soleil". And that's in addition to our partnerships with a number of institutions abroad, because our paintings are in high demand. ►



The Salon Bidauld et Vernet and the exterior of the former private mansion of Paul Marmottan, a passionate collector of the Empire period, now the Musée Marmottan Monet.

Photographs by Christian Baraja SLB.

View of the rooms hosting all of the monumental paintings representing the *Water Lilies* and the Giverny garden.



**N.E.:** Is there any renovation work planned at the museum?

**É.D.:** Yes, that is the plan, as the success of the programme and the growing attendance have revealed shortcomings when it comes to receiving the public, moving about in the museum, and storage, among other things. So we're considering building work, the scale of which is currently under discussion, to reconfigure the entrance, create a cloakroom, facilitate the movement of people with reduced mobility between the different floors, and create a restaurant area. The museum will therefore close for a period of time to complete the renovation works, which would start in 2023.

**N.E.:** Can you tell us a few words about the collections of the Musée Marmottan Monet?

**É.D.:** This museum is the former private mansion of Paul Marmottan, a passionate collector of the Empire period, which he bequeathed to the Académie des Beaux-Arts in 1932. It is therefore first and foremost the home of a collector, which has kept all its character. The furniture and art works were the starting point of the collection. Other donations followed.

**N.E.:** There are many, who are the main authors of these works?

**É.D.:** Yes, the collection is owed entirely to the generosity of donors - and there have been many! To mention just the main ones, in 1940 Victorine and Eugène Donop de Monchy brought in the famous painting *Impression, soleil levant*; there is the Duhem donation of 1985, a magnificent canvas by Gauguin; in 1981 Daniel Wildenstein gifted his father Georges' collection of illuminations; in 1985, the Rouart family bequeathed 25 paintings and a very large set of graphic works by Berthe Morisot. Another considerable donation, which gave the museum its new name, was made in 1966 by Monet's youngest

son, Michel, while he was alive. That is when all the late Monet's arrived... these now appear to be the most audacious, those that most sounded the beginnings of abstract art... There has even been a reversal in the perception of the painter's last work, and today the Musée Marmottan Monet not only holds the largest collection of the artist's paintings, but also the most "modern" part of his work. Finally, since 2012, the society of friends of the museum has generously supported us to expand the collection; thanks to its support, we have just acquired a copy of Berthe Morisot by Boucher.

**N.E.:** What are your plans?

**É.D.:** It's a little soon to talk about it... but I obviously want to introduce engraving in this museum; we're discussing this with Marianne Mathieu, the scientific manager. We're also planning to develop several monographic exhibitions, and I have a few names in mind... This institution's renown is largely owed to Monet, but the "Marmottan-Empire" side should not be forgotten, it's also an avenue to think about for future programmes. I also intend to pursue and develop the dialogue with contemporary artists, initiated by Patrick de Carolis with "unexpected dialogues" in which artists are invited to react to works in the collection. There have already been Gérard Fromanger, the Brit, Keith Tyson, and currently the French-American Vicky Colombet whose series *Monde flottant* is inspired by *Bras de Seine, près de Giverny, soleil levant*. Then there will be Jean-Pierre Raynaud, followed by Hélène Delprat. It's fascinating to encourage the reappropriation of the museum's works by today's artists and to see a bridge being built between past and present.

On a completely different note, there will also be partnerships to envisage with the Marmottan library - symposia, meeting days,



conferences -, now directed by my colleague Adrien Goetz, and the promise, thanks to him and to our collaboration, of opening the museum to research and academia.

**N.E.:** Will you need new spaces, and will you need to expand current spaces?

**É.D.:** It would be worth considering that as part of the restructuring of the museum, but the space is very limited, and we want to avoid completely altering the collector's house. The only possibility would be in the basement. But as I was saying, our primary concern is to improve the reception area for the public, as well as offer them the welcoming space that is sorely lacking today, a cafeteria, a tearoom that we could set up in the pavilion in the garden, which would be very much appreciated, especially when the weather is nice.

**N.E.:** How are you going to manage to juggle your own work as an artist with this important position as director of the Musée Marmottan Monet?

**É.D.:** Entering the Academy is a commitment and, like my peers, I'm involved in a number of its missions: I'm on the artistic committee of the Casa de Velázquez, which takes me to Madrid several times a year, and on the juries of several prizes: the Pierre David-Weill Drawing Prize, the Marc Ladreit de Lacharrière Photography Prize, and supervising the organization of the



Mario Avati Engraving Prize since its creation in 2013. Since 2006, I have also chaired a very old association of artists, founded in 1889 by Degas, Rodin, Eugène Carrière and Félix Bracquemont, the Société des Peintres Graveurs, which organizes an exhibition of its members every two years and publishes catalogues. So I'm used to working on several different fronts... With that being said, time can be an issue. But I also know that the more things we have to do, the more we do, the one leads to the others... Contrary to what people think, time is quite elastic. Being at the head of this museum is energizing and stimulating, and I would like to thank my fellow peers for their trust and the honour they bestow on me by asking me to take on such a responsibility. ■

The French-American artist Vicky Colombet is the guest of the third instalment of the "Dialogues inattendus" (Unexpected dialogues) for the exhibition "Monet / Colombet, peindre comme la rivière" (Monet/Colombet, painting like the river), until 2 May 2021.

Left: Vicky Colombet, *Du monde flottant* 1436, 2020, oil, pigments (Mars red, medium ultramarine violet, titanium white, black iron oxide, green blue cobalt oxide) and alkyd on canvas, 91 x 93 cm. New York, Dorothea Elkon and Salem Grassi collection © Bryan Zimmermann

Right: Claude Monet, *Arm of the Seine near Giverny, at sunrise*, 1897, oil on canvas, 91 x 93 cm. Loan from the Ephrussi de Rothschild Foundation, Paris, Musée Marmottan Monet. © Christian Baraja SLB

# EVERYTHING CHANGES, SO THAT NOTHING CHANGES

Questions put to **ADRIEN GOETZ** from the Unattached Members section, new director of the Bibliothèque Marmottan

Interview by Nadine Eghels

**Nadine Eghels: The Bibliothèque Marmottan located in Boulogne-Billancourt, of which you are the new director and which is owned by the Académie, is going to undergo major building work. What will this involve?**

Adrien Goetz: This library, which looks like an Italian villa, in one of the nicest neighbourhoods of Boulogne-Billancourt, a stone's throw from the Molitor swimming pool and Roland-Garros, has been closed for two years now. There is an urgent need for researchers working on the Napoleonic era to regain easy access to its invaluable historical collection comprised of books and primary-source documents, drawings and engravings, which were Paul Marmottan's passion. He bequeathed this treasure to the Académie des Beaux-Arts at the same time as his Hôtel de la Muette, which became the Musée Marmottan Monet. Next to this library, behind the same walls, is an elegant house that was long the official residence of the scientific director, Bruno Foucart, art historian and professor at the Sorbonne, who passed away in 2018. I knew him well and had great admiration for him; he was my PhD supervisor. For years, he kept this place alive with his energy and ideas. The premises are now in a state of disrepair, they need work, if only to insulate the walls and the roof. It was an opportunity to think about what the Académie wanted to do with this unique and appealing place. It had previously delegated the building's management to the City of Boulogne-Billancourt; from now on it will look after it on its own, while of course still coordinating with the other cultural institutions of the city, the museums,

the music academy and so on. Marmottan had not wanted a museum, nor had he sought a place dating from the Empire to restore and house his collections: he was a man of his time and had imagined a modern library, designed by himself with his architects, inventing a sort of "Marmottan Empire style" in the middle of the trees, in an ideal setting: a small palace designed for reading, writing and reflecting, a solitary retreat. In this house, which will no longer be the director's, and the size of which will obviously be respected, with its admirable and elegant gallery of paintings, apartments will be set up for young artists. The shed for the car at the bottom of the garden, which is now derelict, could for example accommodate a sculptor, who would practise direct carving, which would have delighted our dearly missed colleague Jean Cardot. Inside the building, over the years, we will in turn host a plastic artist, a musician, an architect, a photographer and so on. Artists who would spend a few months in these warm and welcoming spaces, while in the library, students would complete their PhDs.

**N.E.: These works are therefore driven by the desire of the Académie des Beaux-Arts and its Permanent Secretary to support creation even better, by offering these young artists grants and residency opportunities. Could you tell us about this approach, particularly in relation to the Marmottan library?**

A.G.: We are indeed going to create a very original small villa for the arts and history. Every year, this ideal space for reflection and inspiration will host artists chosen through a competition, Académie des Beaux-Arts grant holders, as well as one or two researchers working on the Empire era. I hope they will enjoy this withdrawal from the world, ten metro stations away from the centre of Paris. This new approach gives currency to Paul Marmottan's generous idea that everything must change so that nothing changes – and they will not be asked to sculpt a bust of the Emperor or compose a cantata in memory of the King of



Rome! Marmottan liked the idea of a correspondence between the arts, and this is what delighted him in Elisa Bonaparte's Tuscany, which inspired one of his best books. I would like this garden, with its pines, its cypresses and its olive tree, to be a Tuscany out of time and space, a realized utopia, somewhere between the Medici's mythical garden and a contemporary experimental laboratory.

**N.E. : This comprehensive approach takes us back to what the Grand Prix de Rome was, which Malraux closed down in 1968. Could we, in the medium term, envisage a Grand Prix de Paris that would be launched and supported by the Académie des Beaux-Arts?**

A.G.: Our academy owns, or manages, several premises that host or will host artists, in Chars, at the Cité Internationale des Arts, and even at the Palais de l'Institut. Laurent Petitgirard, our Permanent Secretary, launched a wonderful project that we unanimously and enthusiastically supported: to open them extensively to creation. Every year we can help a dozen creators, select them, encourage them, and when I say

"creators", I include historians. The future "Villa Marmottan", around the beating heart that is its library, will play its part in this orchestra. Since the time of Bruno Foucart, it has boasted a beautiful auditorium, which we would like to name after him. It will continue to host symposia, lectures and book launches, as in the past, but will also be a place of music and creation, where artists will talk about their works, short films will be screened, and so on. Other works could also be displayed in the exhibition rooms on the ground floor or in the garden. And why not also host gatherings related to the exhibitions that Érik Desmazières will organize at the Musée Marmottan Monet? There are few places where artists can work and, if they want to, showcase what they do, meet the public, and invite gallery owners and friends to discover their work, and few places where historians, art historians or musicologists can meet artists of their generation. I don't think that André Chastel would have spoken about art history this well had he not been a friend of Nicolas de Staël. You think that sounds like a Prix de Rome? In spirit perhaps a little, but there is no intention to compete with the Villa Medici, which the Académie des Beaux-Arts supports every year. What will be exciting is precisely to invent something else! ■

Above: views of the Bibliothèque Marmottan, Place Denfert Rochereau in Boulogne-Billancourt (92), its Empire-style décor and the auditorium.

Photographs by DR and H&K



Still frame from the video of *Perspectives, le temps de voir*, by choreographer Kitsou Dubois (2010), installation, videos, photographs, performance and sound environment, based on images from Ki Productions' participation in a CNES parabolic flight campaign in 2009. Fondation Jacques Rougerie – Institut de France Art in Space Prize. Photo credit: Loïc Parent

# 2020 LIST OF PRIZES AND AWARDS

“One of the missions of the Académie des Beaux-Arts is to distinguish the emergence of new talent in all artistic disciplines by means of the prizes it awards from its own funds, from the funds of the Institut de France, and thanks to the generosity of the donors who trust it. It is also its duty to pay tribute to the careers of artists of all nationalities who have already produced outstanding work. Every year, these prizes are awarded in a solemn session under the Coupole of the Palais de l’Institut de France. This ceremony should have been held on Wednesday 25 November but, naturally, health concerns forced the Académie to cancel it.”

These, as our Permanent Secretary reminded us, are the peculiar circumstances we are experiencing. It was therefore decided that all of this year’s laureates and their works should be presented in our *Letter*, as well as on the Académie’s website. We thus welcome them under our “Paper Cupola”, in this *Letter*, which bears witness to the full recognition and encouragement that the Académie des beaux-arts has wished to give them.



1 Tursic & Mille, *Paysage vert et encadré*, 2019, oil painting on canvas, 305 x 466 x 6 cm. © Tursic & Mille, photo credit Rebecca Fanuele, courtesy of the artists and Almine Rech

2 Guillaume Bresson, *Sans Titre*, 2019, 198 x 280 x 3.5 cm.

3 Pierre Monestier, *Histoire sans paroles n°2*, 2007, 130 x 162 cm.

4 Damien Deroubaix, *Great American Nude 1*, 2019, oil painting on canvas, 250 x 180 cm. © Thomas Lannes - Adagp, Paris, 2020, courtesy of the artist and the gallery In Situ - fabienne leclerc, Grand Paris

5 Vincent Péraro, *Partita*, 2010, polyester and polycarbonate resin, 320 x 550 x 370 cm. Photo credit: DR

6 Aurélien Dumont. Manfredi Gioacchini for the Académie de France in Rome – Villa Medici, 2017

7 Claire Désert © Jean-Baptiste Millot



## Fondation Simone and Cino Del Duca – Institut de France Prize

Every year since 1995, based on the Académie des Beaux-Arts' propositions, the Institut de France's Fondation Simone and Cino Del Duca has rewarded experienced artists by awarding three consecration prizes to a painter, a sculptor and a composer for their entire oeuvre.

Since 2014, an international artistic Grand Prize of 100,000 euros has been awarded alternately in painting, sculpture or musical composition, in addition to two confirmation prizes of 25,000 euros each, awarded in disciplines that are not covered by the Grand Prize. In music, the prize is divided between a commission prize (15,000 euros) and a performance prize (10,000 euros).

The Fondation, which has been under the aegis of the Institut since January 2005, faithfully continues the work of Académie des Beaux-Arts correspondent Simone Del Duca, who died in 2004, through significant patronage in the arts, sciences, and literature.

**Painting:** this year, the Grand Prize was exceptionally split between **Guillaume Bresson, Damien Deroubaix, Pierre Monestier, and Tursic & Mille**

**Sculpture:** the confirmation prize was awarded to **Vincent Péraro**

**Musical composition:** the commission prize was awarded to **Aurélien Dumont**

**Musical composition:** the performance prize was awarded to **Claire Désert**

## Art Explora – Académie des Beaux-Arts European Prize

The Fondation Art Explora and the Académie des Beaux-Arts joined forces in 2020 to launch a new Europe-wide prize to promote the sharing of arts and culture.

This prize rewards and amplifies innovative initiatives carried out for the public by institutions: digital innovations, external actions, inclusion of people with disabilities, fighting against cultural exclusion, new mediations, raising cultural awareness in children, etc.

It rewards three winners, who share a total endowment of 150,000 euros (80,000 euros, 50,000 euros, 20,000 euros).

**First prize: MUCEM (Marseille, France)**

**Second prize: Thyssen-Bornemisza National Museum (Madrid, Spain)**

**Third prize: National Gallery (London, United Kingdom)**

**1** The Museum wishes to experiment with a new system for the mobility of remote populations: introducing a free shuttle bus connecting it to outlying districts every Sunday, to foster a link between the museum and new audiences. Photo credit: DR



**2** Thyssen-Bornemisza: a call for young audiences to reinterpret works from the collection and to participate in a series of nights of art, leisure and music that create a unique atmosphere within the museum. Photo credit: DR

**3** Awareness raising project to promote the National Gallery's collection as collective property in the UK. The project will tour Jan van Huysum's *Flowers in a Terracotta Vase* to six non-traditional venues in the UK (in communities and cultural organizations that are the most in need and were most severely affected by Covid-19). Photo credit: DR



## Liliane Bettencourt – Académie des Beaux-Arts Prize for Choral Singing

Created in 1990 by Liliane Bettencourt and her husband, member of the Académie André Bettencourt, who died in 2007, the Liliane Bettencourt Prize for Choral Singing is one of the most significant in Europe. This prize is awarded in partnership with the Académie des Beaux-Arts and aims to recognize and reward professional choirs and outstanding choir schools that contribute to the influence of French choral singing. Twenty-five years after creating the Prize, the Fondation Bettencourt Schueller has decided to increase its commitment to choral singing: in addition to €50,000 in prize money, the winning choir can now receive up to €100,000 to help to implement its projects.

The Liliane Bettencourt – Académie des Beaux-Arts Prize for choral singing was awarded to the ensemble **Le Concert Spirituel** conducted by **Hervé Niquet**

**4** Le Concert Spirituel, directed by Hervé Niquet. © Pierre Hybre - MYOP



## Marc Ladreit de Lacharrière – Académie des Beaux-Arts Photography Prize

This prize, created in 2007 on the initiative of Académie member (Unattached Members section) Marc Ladreit de Lacharrière, rewards a confirmed French or foreign photographer of any age, who works in France, and who has authored an original photographic project. This project is then exhibited at the Pavillon Comtesse de Caen (Palais de l'Institut de France).

Every year, this competition allows a photographer to carry out a large-scale project in a spirit of complete freedom as regards themes or photographic language. The prize, which became biennial in 2018, is endowed with 30,000 euros and includes the project's exhibition.

In 2020, the prize was awarded to **Pascal Maitre** for his project **"Les Peuls: du retour de l'identité au risque djihadiste"**.

**5** Tchad, Cavaliers submergés par une tempête de sable. © Pascal Maitre / MYOP



## Fondation Jacques Rougerie – Institut de France International Prizes for art in space and art under the sea

In 2020, the Fondation Jacques Rougerie – Institut de France created two prizes to reward artists who explore new forms of expression on the scale of the ocean and space. These two prizes, each endowed with 10,000 euros, are funded by the Académie des Beaux-Arts.

Art in Space Prize: This prize was awarded to choreographer **Kitsou Dubois**.

Two distinctions were awarded to **Théodora Barat** in sculpture and **Sylvie Bonnot** in photography.

Prize for art under the sea: This prize was awarded to sculptor **Jérémy Gobé**.

Two distinctions were awarded to **Michel Redolfi** in musical composition and **Julie Gautier** in choreography.

**6** Kitsou Dubois, *Perspectives, le temps de voir*, 2010, installation, videos, photographs, performance and sound environment, based on images from the participation of Ki Productions in a CNES parabolic flight campaign in 2009. Photo credit: Loïc Parent

**7** Jérémy Gobé, *Corail artefact*, 2018-2019, art-science-industry-education project to save coral reefs, coral skeleton, ecological paint and lace, variable dimensions.



## Pierre David-Weill – Académie des Beaux-Arts Drawing Prize

This competition, created in 1971 by Académie member Pierre David-Weill, of the Unattached Members section, is open to visual artists under the age of 40. It is organized by the Académie des Beaux-Arts and endowed with three prizes (8,000 euros, 4,000 euros and 2,000 euros). The awardees' works are exhibited at the Pavillon Comtesse de Caen, along with a selection of drawings by other participants.

**First prize: Atam Rasho**

**Second prize: Jérôme Minard**

**Third prize: Baya Sadou**

**Martinet & Texereau** were awarded a **distinction**

**8** Atam Rasho, *Création*, pen and Indian ink on paper.

**9** Jérôme Minard, *Frontières secrètes II*, 2019, ink on paper, 50 x 40 cm.

**10** Sadou Baya, *Self-portrait in hospital*, chalk.

**11** Martinet & Texereau, 2019, *Passage 8*, graphite pencil, 60 x 50 cm.

## Pierre Cardin – Académie des Beaux-Arts Prize

In 1993, Académie member Pierre Cardin, of the Unattached Members section, wished to encourage artists by creating five annual prizes of 7,625 euros each, to reward the outstanding careers of young painters, sculptors, architects, engravers and composers, under the age of 40. These prizes are awarded on the proposal of each of the relevant sections at the Académie des Beaux-Arts.

**Painting:** Prize awarded to **Alexandre Lenoir**

**Sculpture:** Prize awarded to **Jérémy Gobé**

**Architecture:** Prize awarded to **Arthur Mamou-Mani**

**Engraving:** Prize awarded to **Marie Belorgey**

**Musical composition:** Prize awarded to **Violeta Cruz**

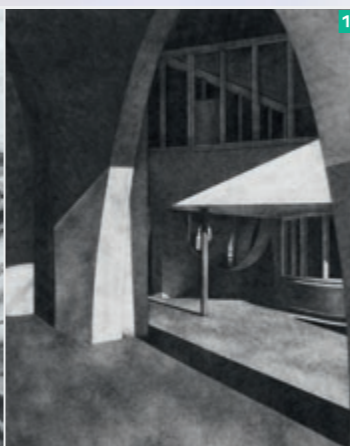
**1** *Tanto*, 2019, Alexandre Lenoir © Rebecca Fanuele

**2** Jérémy Gobé, *Corail artefact* © Thomas Granovsky

**3** In 2018, Arthur Mamou-Mani was the first French architect to have been chosen to build the Burning Man temple in Nevada, with his 20m high "Galaxia" project. Photo credit: Jamen Percy

**4** Marie Belorgey, *Grand Gris, Défaire*, 2018, 56 x 76 cm, direct cut (dry point, scraper, burnisher) on zinc.

**5** Violeta Cruz, *Shi-odo*, during creation at the TAP in Poitiers, 2018. © Violeta Cruz



## Cercle Montherlant – Académie des Beaux-Arts Prize

This prize, created in 2002 on the initiative of the Cercle Montherlant, is awarded annually for a French-language illustrated book devoted to art. Since 2016, the prize money has been split between the author (8,000 euros) and the publisher (2,000 euros). It is funded thanks to the generosity of the CEO of “Parfums Salvador Dali”, Mr. Jean-Pierre Grivory. The prize was awarded for **Courbet. La vie à tout prix** by **Valérie Bajou**, published by Cohen & Cohen.

1 Courbet. La vie à tout prix, Valérie Bajou, Cohen & Cohen.



## François-Victor Noury – Institut de France Prize

The François-Victor Noury prizes awarded by the Institut de France are intended to foster the development of French culture, science, and art. On the proposal of the Académie des Beaux-Arts’ Artistic Creations in Cinema and the Audiovisual Fields section, a prize of 10,000 euros is awarded annually to a filmmaker.

Prize awarded to **Carlos Abascal Peiró**

2 Carlos Abascal Peiró, Fair Play, short, 2019.



## Georges Coulon – Institut de France Prize

This prize for figurative sculpture is awarded to a young European artist. This Institut de France prize, endowed with 7,000 euros is awarded annually on the proposal of the Académie des Beaux-Arts’ Sculpture section.

Prize awarded to **Jean-Marie Appriou**

3 Jean-Marie Appriou, The Horses, 2019, cast aluminium. Courtesy of the artist and Clearing, New York/Brussels, galerie Eva Presenhuber, Zürich/New York. Photo credit: Nicholas Knight, Courtesy of Public Art Fund, NY



## Bernier – Académie des Beaux-Arts Prize

This 7,000 euros prize is awarded annually for a book devoted to art. The prize was shared between:

**Francis Bacon ou la mesure de l'excès**, by **Yves Peyré**, at Éditions Gallimard  
**Hervé Di Rosa. Autour du monde**, by **Jean Seisser**, at Editions Angel Art Servanin et Fage

4 Francis Bacon ou la mesure de l'excès, Yves Peyré, Gallimard.

5 Hervé Di Rosa. Autour du monde, Jean Seisser, Angel Art Servanin and Fage



## Fondation Pierre Gianadda – Académie des Beaux-Arts Prize

The Fondation Pierre Gianadda Prize was created in 2010 by foreign associate member of the Académie Leonard Gianadda. It is endowed with 5,000 euros, open to all forms of sculptural expression, and rewards a sculptor for their entire oeuvre.

Prize awarded to **Marc Couturier**

6 Marc Couturier, view of the exhibition, L'embarquement, Galerie Laurent Godin, Paris, 2018. © Marc Couturier and the Laurent Godin Gallery, photo credit: Yann Bohac



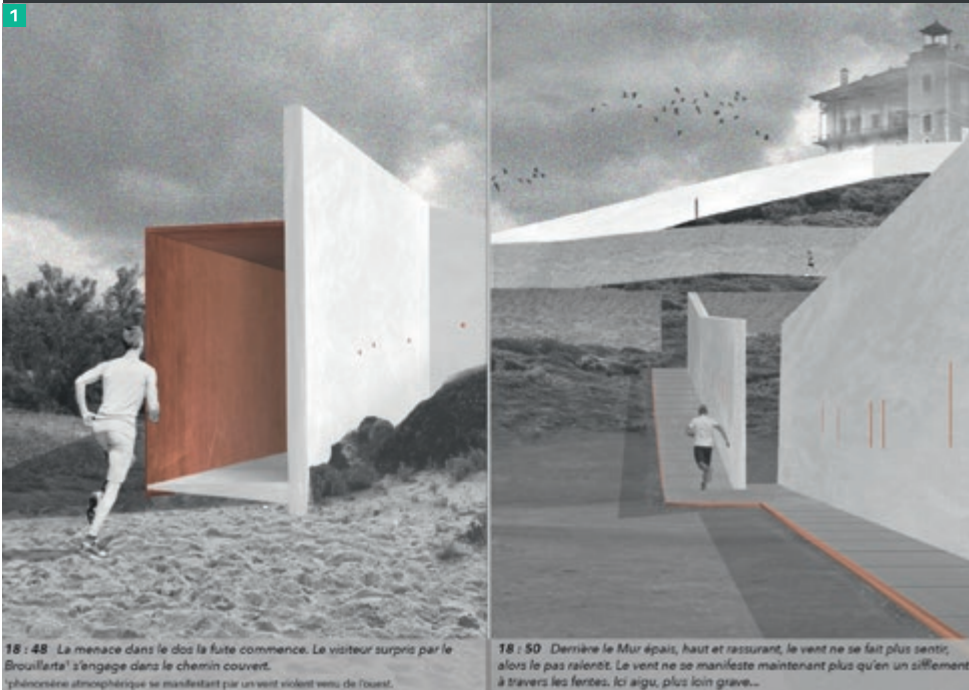
## Paul Niclausse – Académie des Beaux-Arts Prize

This prize, created in 2017 in memory of sculptor and Académie member Paul Niclausse, who died in 1958, is endowed with 5,000 euros and rewards a French sculptor every year.

+Prize awarded to **Sylvie Lejeune**

7 Sylvie Lejeune, La peau du cœur, summer 2016, oak, 120 x 60 x 60 cm





## Françoise Abella – Académie des Beaux-Arts Prize

This annual 5,000-euro prize is awarded to a deserving architecture student.

Prize awarded to **Lorea Irigaray**

**1** The story of Ilbarritz Castle in Bidart, the site-specific atmospheric phenomenon (the Brouillarta) and science fiction compose the project “Wind Instrument on Handia Hill”: a “storm chaser” will employ an oscillating, whistling Instrument, guiding the west wind to the castle. The wind, rain and waves will be invited to dig in and seep into the property to offer visitors the spectacle of the unleashed elements...



## Paul Marmottan – Académie des Beaux-Arts Prize

The Paul Marmottan Prize of 2,500 euros is awarded annually for a book on art.

Prize awarded for **Boilly. Le peintre de la société parisienne de Louis XVI à Louis Philippe**, by **Étienne Bréton** and **Pascal Zuber**, published by Editions Arthéna.

**5** Boilly, Le peintre de la société parisienne de Louis XVI à Louis Philippe, Étienne Bréton and Pascal Zuber, Éditions Arthéna.

## René Dumesnil – Académie des Beaux-Arts Prize

This 3,000-euro prize is awarded every two years, alternately to a composer and to the author of a book on music.

The prize was awarded for **Histoire de l'opéra français. Du Consulat aux débuts de la III<sup>e</sup> République**, Hervé Lacombe (ed.), published by Éditions Fayard

**2** Histoire de l'opéra français. Du Consulat aux débuts de la III<sup>e</sup> République, Hervé Lacombe (ed.), Éditions Fayard

## Florent Schmitt – Académie des Beaux-Arts Prize

The Florent Schmitt Prize, which is endowed with 2,500 euros, is awarded to a composer aged over 45.

Prize awarded to **Graciane Finzi**

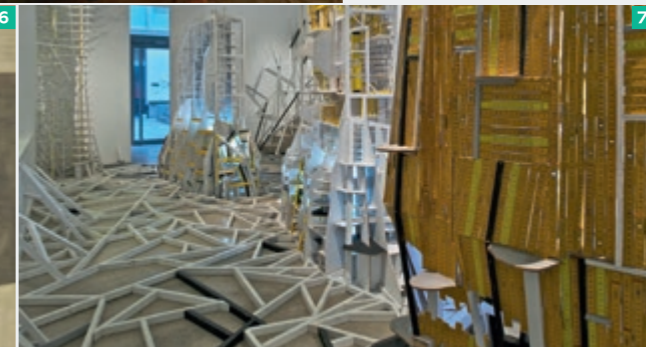
**3** Graciane Finzi. © Ferrante Ferranti

## Frédéric and Jean de Vernon – Académie des Beaux-Arts Prize

This biennial 2,500-euro prize is awarded to a French engraver under the age of 40.

Prize awarded to **Eva Garcia**

**4** Eva Garcia, *M'encre noire*, 2018, *Sommeils* series, engraving on zinc, direct cut white ink print on sheet covered with black letterpress ink, 100 x 70 cm.



## Académie des Beaux-Arts Encouragement Prizes

These prizes, each endowed with 2,800 euros, are awarded annually to young artists.

**Painting:** Prize awarded to **Maxime Biou**

**Sculpture:** Prize awarded to **Clément Bagot**

**Architecture:** Prize awarded to **Blast Studio**

**Engraving:** Prize awarded to **Emmanuel Gatti**

**Musical composition:** Prize awarded to **Alex Nante**

**6** Maxime Biou, *Naufragés*, 2019, 162 x 195 cm, oil on canvas.

**7** Clément Bagot, *Mise en place* installation, 2010, wood, rulers, luminous device. Courtesy ENSAPLV.

**8** Blast Studio, table leg, acacia wood © Blast Studio

**9** Emmanuel Gatti, *Ouverture*, original etching on aquatint screen, Arches 400g, 72 x 104 cm.

**10** Alex Nante. Photo credit: DR

## Verdaguer – Institut de France Prize

This Institut de France prize, endowed with 2,500 euros, is awarded to a painter annually, based on the Académie des Beaux-Arts' proposition.

Prize awarded to **Odonchimeg Davaadorj**

**11** Odonchimeg Davaadorj

Pierre-Yves Trémois died on 16 August 2020 at the age of 99. He was the most senior member of the Académie des Beaux-Arts, where he had been elected to Paul Lemagny's seat in the Engraving section, in 1978.

During his training both as a painter and as an engraver at the Ecole des Beaux-Arts de Paris, he acquired sound knowledge of his craft and technical proficiency that earned him the first prize for painting in the 1943 Grand Prix de Rome. Yet he would achieve a lasting international reputation not as a painter, but as an engraver. The Société des Peintres Graveurs Français (French Painting and Engraving Society) clearly recognized his talent, and he was a regular guest at its exhibitions at the Bibliothèque Nationale. This multidisciplinary artist put his art at the service of life and of his humanist vision, and cultivated an eclecticism in which history, literature, science and great myths articulated past to present in universal timelessness. The entry point to his work lies in the bold pure stroke on paper and canvas, and the line he incised in metal or in clay plates for glazed ceramics, silver- or gold-plated pieces and bronze sculptures. The surgical precision of a drawing without a single pentimento produces equal fascination in his engravings and in his grisaille paintings. His refusal to use colour mirrors an overall economy of means which led him to stay away from any temptation to use volume, matter, shadow, or perspective. The simplicity in his graphic design, pushed to the point of ambiguity, makes it immediately recognizable, a signature.

Trémois, a "fan of lines", was a high-minded man, a good

man with a radiant culture that he loved to share with witty generosity. He would readily play around with his surname, which richly echoes his obsessive practice of his art. With Trémois, the desire in the line was pleasure and passion. The passion in naked, embraced or coupled bodies, driven to eroticism in extreme realism. A consistently embodied passion that articulates love and violence – to the point of transcendence, with *La Passion du Christ*, a vast group of monumental paintings that celebrate humanity, its fall and redemption. Throughout his oeuvre, he never ceased to take up challenges and to examine metaphysical problems. From Lascaux to the Egyptian "scribe of contours", Japanese art, Mantegna, Piero della Francesca, or Dürer, he is the heir to the masters of the line. This led him to illustrate the greatest writers' texts in 27 major volumes, the *Grands Livres illustrés*: Vialar, Montherlant, Claudel, Jouhandeau, Tournier, Giono, but also Petrarch, Ovid, La Fontaine, Nietzsche. He reached total osmosis between the naturalist and the artist in himself with Jean Rostand's *Bestiaire d'Amour* (1958) and Fellini's *Moà le clown* (1985), a symbolic image of the doppelganger and its masked avatars.

Trémois mastered the ambivalence of the soul with a disarming graphic and expressive truth. Eros and Thanatos are at the heart of his world, which is unparalleled in modern art. In 2019, a retrospective was held in Paris at the Réfectoire des Cordeliers (paintings, monotypes, sculptures, drawings, ceramics) and at the Musée d'Histoire de la Médecine (*Les Grands Illustrés*). Photo credit: Catherine Trémois ■

Lydia Harambourg



TRÉMOIS



JEAN CARDOT

Sculptor Jean Cardot passed away on 13 October at the age of 90. He had been elected on 9 November 1983 to Paul Belmondo's seat.

Jean Cardot was born in 1930. He trained first at the Lyon and the Saint-Étienne Écoles des Beaux-Arts, and then the École Nationale Supérieure des Beaux-Arts de Paris, where he joined Janniot's workshop. He was awarded the second Grand Prix de Rome in 1956 and the Prix Bourdelle in 1961. Jean Cardot was the second oldest member of the Académie des Beaux-Arts after Pierre-Yves Trémois, and its president from 1992 to 1997. By a whim of fate, after creating the great effigy of the General de Gaulle installed on the Champs-Élysées, he left us on a year marked by numerous celebrations in honour of the liberator of France. Sculpture holds a singular truth, which it conceals in the form that is distinctly its own. Jean Cardot was one of the great sculptors who were perfectly aware of this. As a teacher and head of the carving workshop at the ENSBA from 1974 to 1995, he expected his young students to surprise him by upsetting, through their prowess and sensitivity, the ideas he might have had about sculpture, and he knew how to encourage each of them with generosity. Jean Cardot had two distinct and briefly overlapping careers as a sculptor. The first started in 1957. In this period, he focused on creating spatial forms, imposing masses that barely touched the ground and gave a sense of strength mixed with lightness. His representations of the human body, animals, and bulls in particulars (1967) are a testimony to his stay at Casa de Velázquez. In the second part of his career, he turned entirely towards commissioned sculpture which, being based on portraits, entails the effort of creating a likeness. Shifting to an entirely different sensibility, his sculpture became a fundamental examination of the form of authentic humanity. Jean Cardot had the strength and humility, the composure and courage, and the stature required to meet, through sculpture, personalities such as Winston Churchill (1998), Pierre Messmer, the General de Gaulle (2000), Jacques Chaban-Delmas (2012), and to render their features and physical presence.

In 2001, the Fondation Coubertin in Saint-Rémy-les-Chevreuse held a retrospective on his oeuvre. In 2014, the National Museum in Beijing, in turn, paid tribute to him. Photo credit: Juliette Agnel ■

Jean Anguera



BRUNO BARBEY

Bruno Barbey left us suddenly on 9 November. He had been elected as a member of the Photography section on 13 April 2016.

Bruno Barbey was born in Berrechid, Morocco, on 13 February 1941. His country of birth left a strong mark on him, inspiring a spirit of adventure kindled by Saint Exupéry's writings, and a poetry of colour inspired by the landscapes: pink or ochre pastels, bright blues, with the graphic effects of shadows. At the dawn of the 1960s, he burst onto the photographic scene with his report on Italian society, and renewed the vision of the genre. This allowed him to join the prestigious Magnum photography agency, which he would eventually be called upon to head from 1992 to 1995. As a "veteran photographer rather than an adventurer", he would witness the events that have shaken our planet for more than half a century: the Six-Day War, the protests of 1968 in France and Poland, China from Mao to Xi Jinping, and so on.

Along this dizzying journey, he signed thousands of publications in international magazines, along with around sixty exhibitions and thirty books. He summed up his approach to photography in the 2015 book and exhibition *Passages*: "I explore, I gather, I return... to capture the substance, the incredible refinement of this civilization, to preserve it from oblivion". In tribute to the poet of colour, Tahar ben Jelloun said: "he taught me Morocco", while Olivier Todd compared his photography of a student protest in Tokyo-Narita in 1971 to Paolo Uccello's *The Battle of San Romano*.

Bruno Barbey had been working exclusively in colour for several years, as shown by his exhibition at the National Museum of Art of China, which welcomed over 80,000 visitors in July 2019, and his latest work *Color of China*. His sudden death on 9 November in Orbais-l'Abbaye interrupted projects he was telling us about during the Académie's videoconference session, as late as 4 November. Photo credit: Yann Arthus-Bertrand ■



## Renovation of the Emperor's tomb at Les Invalides

The Académie des Beaux-Arts has decided to contribute 15,000 euros – 10% of the sum still needed at the time – to the international call launched by the Fondation Napoléon and the Musée de l'Armée for the bicentenary of the death of Napoleon I.

This decision was taken in memory of Académie des Beaux-Arts member Louis Visconti (1791-1853), who designed the decorations of Paris for the ceremony in honour of the return of Napoleon's ashes, and built the Emperor's tomb at the Invalides. It also honours Napoleon I, who definitively installed the Institut de France and its Académies at the Collège des Quatre-Nations, now called the Palais de l'Institut de France. The majestic red quartzite tomb, completed in 1862, is constantly maintained by the Musée de l'Armée. Yet time has taken its toll, and it now requires large-scale operations, including reparations to the floors and redoing the gilding of the inscription: "It is my wish that my ashes may repose on the banks of the Seine, in the midst of the French people, whom I have loved so well". All the floors around the tomb itself also need to be consolidated, as a preventive measure.

Subscribe on [www.fondationnapoleon.org](http://www.fondationnapoleon.org)

Top: The Emperor's tomb at the Hôtel des Invalides.  
Photo credit: Thesupermat

Opposite: fragment from Louis Visconti's portrait by Théophile Vauchelet (1802-1873).



## Academicians exhibit in China

Jean Anguera, Claude Abeille, Bruno Barbey, Jean Cardot, Pierre Carron, Philippe Garel, Brigitte Terziev, Pierre-Yves Trémois and Wu Weishan are in the spotlight in China, where they are exhibiting a hundred works, upon the invitation of the Rongyuan Museum of Fine Arts in Qingdao.

In view of its success, this exhibition, initially scheduled to run from 30 October to 30 November 2020, was extended until January. The Rongyuan Museum, created in the Qingdao International Academic Park complex, a scientific cluster of which it is the cultural centre, wanted to devote its first exhibition to the painters and sculptors of the Académie des Beaux-Arts. The exhibition's organization was entrusted to Didier Bernheim and Chen Yan, who were involved in designing the museum. They were given complete freedom, not only in the organization and the choice of works, but also in the museum's design, which presents a remarkably human dimension. Lydia Harambourg said she was amazed to discover "the superb space of this museum, the volumes, the light, which are a beautiful showcase for Pierre-Yves Trémois' huge canvases", as well as those of Philippe Garel. These paintings stand side by side with engravings and a monumental sculpture by Claude Abeille, while the sculptures of Brigitte Terziev, Jean Cardot and Wu Weishan welcome visitors at the museum's entrance. On the first floor, the central gallery presents drawings and a sculpture by Jean Anguera, and a more intimate room hosts paintings by Pierre Carron. Finally, Bruno Barbey's photographs are presented in a large room on the ground floor, while a film about Jean Cardot is shown on a loop. The academicians wanted this exhibition to be a tribute to the late Pierre-Yves Trémois and Jean Cardot, who died a short time before the exhibition and, since then, to Bruno Barbey.

Didier Bernheim

Above: on 25 November, Jean Cardot's sculpture *Taureau Lumière* was installed on the forecourt of the National Art Museum of China in Beijing. French Ambassador Laurent Billi delivered a speech in which he also paid tribute to Bruno Barbey, before the director of the museum and Académie des Beaux-Arts correspondent Wu Weishan, along with Didier Bernheim, Vice Minister of Culture and Tourism Zhang Xu, and former Minister of Culture and Tourism Cai Wu.  
Photo credit: DB

## ELECTIONS

### Carolyn Carlson

During its 2 December 2020 session, the Académie des Beaux-Arts elected Carolyn Carlson to Seat IV of the Choreography section.

Carolyn Carlson, born in California in 1943, defines herself first and foremost as a nomad. From the San Francisco Bay Area to the University of Utah, from Alwin Nikolais' company in New York to Anne Béranger's in France, and then to the Paris Opera, the Teatrodanza La Fenice in Venice, the Théâtre de la Ville in Helsinki, the Ballet de l'Opéra de Bordeaux and La Cartoucherie de Paris, from the Venice Biennale to Roubaix, Carolyn Carlson is a tireless traveller who always strives to develop and share her poetic world.

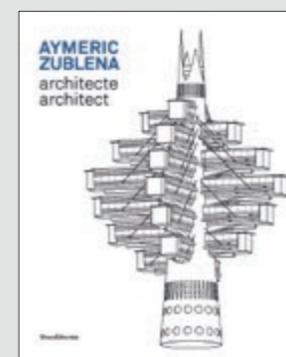
She arrived in France in 1971 and presented *Rituel pour un rêve mort* the following year, a poetic manifesto that defines an approach to her work to which she has remained faithful ever since: dance that is steadfastly oriented towards philosophy and spirituality. Rather than the term "choreography" to describe her work, Carolyn Carlson prefers "visual poetry": birthing works that bear witness to her poetic thinking and to a complete art form, in which movement is predominant.

Over the past four decades, her influence and success have

been considerable in many European countries. In 2006, her work was awarded the first Golden Lion ever to be given to a choreographer at the Venice Biennale. She founded the Atelier de Paris-Carolyn Carlson at La Cartoucherie in 1999, directed the Centre Chorégraphique National Roubaix Nord-Pas de Calais (2004-2013) and was an associate artist at the Théâtre National de Chaillot (2014-2016). She also created works in other media in 2017, including an exhibition and a feature film. In 2019, she became a French citizen.

Above: *Dialogue avec Rothko*, choreography by Carolyn Carlson. Photo credit: Laurent Paillier

On 23 September, the Académie des Beaux-Arts elected music editor **Pierre Lemoine** as a correspondent of the Music Composition section. On 2 December, art historian **Sabine Frommel** and the head of the Architectural Creation Department at the Cité de l'Architecture et du Patrimoine in Paris, **Francis Rambert**, were elected as correspondents of the Architecture section.



## PUBLICATION

### "Architecte"

By **AYMERIC ZUBLENA**, member of the Académie des Beaux-Arts' Architecture section

Ayméric Zublena is the author of over a hundred projects, including the Georges Pompidou European Hospital, the Stade de France and the Gustave Flaubert Lift Bridge in Rouen. He has lived through fifty years of architectural history. Both a witness and an actor, he has participated in re-examining vast housing estates, has lived through the rich times of functionalism, contributed to the invention of new towns around Paris, and experienced the domination of the modern movement, the backlash of post-modernism, the rise of high tech, and then the last twenty years of change and the emergence of the sustainable city. [...] These are all trends whose strengths and weaknesses he ponders with great care to preserve his independence, the driving force behind his unique career.

Jean-François Pousse



Page 1: *La Guerre d'Alan* (2002, Éd. L'Association) by Emmanuel Guibert, comic-strip biography devoted to his friend, veteran G.I. Alan Ingram Cope.  
Image from the exhibition (above) presented in the autumn by the Académie des Beaux-Arts at the Comtesse de Caen Pavilion as part of BD 2020, the national year of the comic strip (see Pages 4 and 5). Photograph by Juliette Agnel.



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