



ACADÉMIE
DES BEAUX-ARTS
INSTITUT DE FRANCE

THE ACADEMIE IN THE MAKING

LA LETTRE DE L'ACADÉMIE DES BEAUX-ARTS

ISSUE
100



issue 100 – spring 2024

Editorial • page 3

La Lettre de l'Académie: the 100th issue

Installed under the Cupola: **Giuseppe Penone, Ernest Pignon-Ernest**

The Académie's solemn opening session

Exhibitions:

'The Glass Rooms', exhibition of artists from the Casa de Velázquez – Académie de France in Madrid, 2022-2023 | Pavillon Comtesse de Caen

'Emulations', the Académie des Beaux-Arts' 2023 Architecture Competition | Pavillon Comtesse de Caen

'Regards', celebrating the 15th anniversary of the Marc Ladreit de Lacharrière – Académie des Beaux-Arts Photography Prize | Pavillon Comtesse de Caen

'Bonsoir Mémoire', an exhibition by residents of the Villa Dufraine | La Monnaie de Paris

'Berthe Morisot and the art of the 18th century' | Musée Marmottan Monet – Académie des Beaux-Arts

'In Praise of Abstraction', the Académie's painters in the collections of the Fondation Gandur pour l'Art | Pavillon Comtesse de Caen

• pages 4 to 23

Dossier: **'The Académie in the making'**

'The Académie's tempo', interview with **Laurent Petitgirard**

'Support for creators: prizes and competitions'

'The Académie's Grand Prizes'

Germaine Acogny, winner of the Grand Prize for Choreography: an interview with **Didier Deschamps**

Agnès Jaoui, winner of the Grand Prize for Cinema and Audiovisual Arts

Robert Carsen, winner of the Grand Prize for the Free Members' Section

'The Grand Prize for Architecture, the Charles Abella Prize': Nadine Eghels interviews **Dominique Perrault**

'Support for creators – artists' residencies'

The Académie des Beaux-Arts – Cité Internationale des Arts' programming, a conversation between **Erik Axelroad** and **Didier Deschamps**

'Partnerships' by **Cyril Barthalois**

The Villa Dufraine, interviews with **Jean-Michel Othoniel** and **Lou-Justin Tailhades**

The Bibliothèque et Villa Marmottan, an interview with **Doyle Calhoun**, by **Adrien Goetz**

'Managing exceptional heritage'

The Musée Marmottan Monet, interview with **Erik Desmazières**

The Maison-atelier Lurçat, interview with **Jean-Michel Wilmotte**

The Ephrussi de Rothschild Villa and gardens: questions put to **Muriel Mayette-Holtz**

Claude Monet's house and gardens in Giverny

'The Galerie Vivienne', by **Cyril Barthalois**

Auguste Perret's apartment, an interview with **Pierre-Antoine Gatier** and **Christiane Schmückle-Mollard**

The Pavillon Comtesse de Caen by **Hermine Videau**

• pages 24 to 79

Tributes: **Léonard Gianadda, Bernard Perrine, Seiji Ozawa**

Hosted foundations: **Fondation pour la Danse Thierry Malandain – Académie des Beaux-Arts**

Academic work: **the Académie des Beaux-Arts' Conférences d'un Fauteuil**

Elections: **Valérie Belin, Marjane Satrapi, Éric Karsenty**

Members and correspondents

• pages 80 to 84

Éditorial

A Compagnie in the making...

Since 1994, the Lettre de l'Académie des Beaux-Arts has been a testimony to our Compagnie's vitality and diversity. This free triannual publication, which deals simultaneously with broad topics and with the Académie's current events, has rallied a faithful and steadily growing readership, especially since it was made available to download in French and in English from the Académie des Beaux-Arts' website.

It is also a space to come together with our colleagues from the other four Académies that make up the Institut de France, and who always enthusiastically contribute when requested to do so. The Lettre is the result of close collaboration between the members and correspondents of all the Sections of our Académie, facilitated by the many years of in-depth preparatory work carried out by Lydia Harambourg, Nadine Eghels, Xavier Hermel, and Claude-Matthieu Pezon, to whom I warmly extend my gratitude for their passionate involvement.

This hundredth issue is an opportunity to explore some of the extraordinary places that have been entrusted to us and which we endeavour to put forward, from Claude Monet's house and gardens in Giverny to the Ephrussi de Rothschild Villa and gardens, from the Musée Marmottan Monet to the Maison-atelier Lurçat, from the Bibliothèque et Villa Marmottan to Auguste Perret's historic apartment, from the Villa Dufraine in Chars to the Galerie Vivienne in Paris, and including the studios that host some of our artist residencies at both of the Cité Internationale des Arts' sites in Paris. As such heritage requires major ongoing maintenance and restoration work, entailing the temporarily closure and transformation of sites, this overview is merely a snapshot.

This hundredth issue is nevertheless a milestone which I hope will allow readers to see that the Académie des Beaux-Arts also remains at the heart of creative activity, with its competitions, its many prizes and its residencies, while opening its doors to almost one million four hundred thousand visitors annually, to enjoy the collections and gardens it houses.

My wish is that this hundredth Lettre de l'Académie des Beaux-Arts will beckon you, dear reader, to come and discover them, or to visit them again.

Laurent Petitgirard

Composer and conductor

Permanent Secretary of the Académie des Beaux-Arts



ACADÉMIE
DES BEAUX-ARTS
INSTITUT DE FRANCE

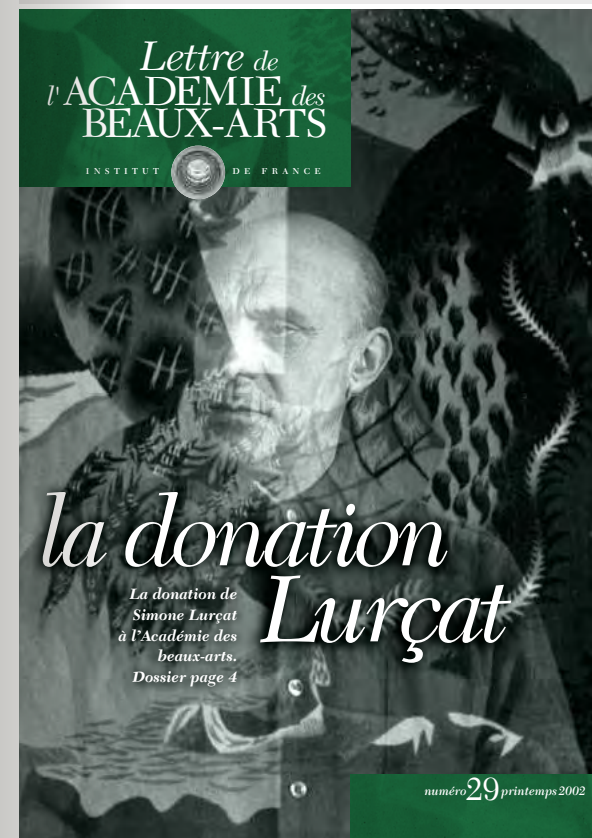
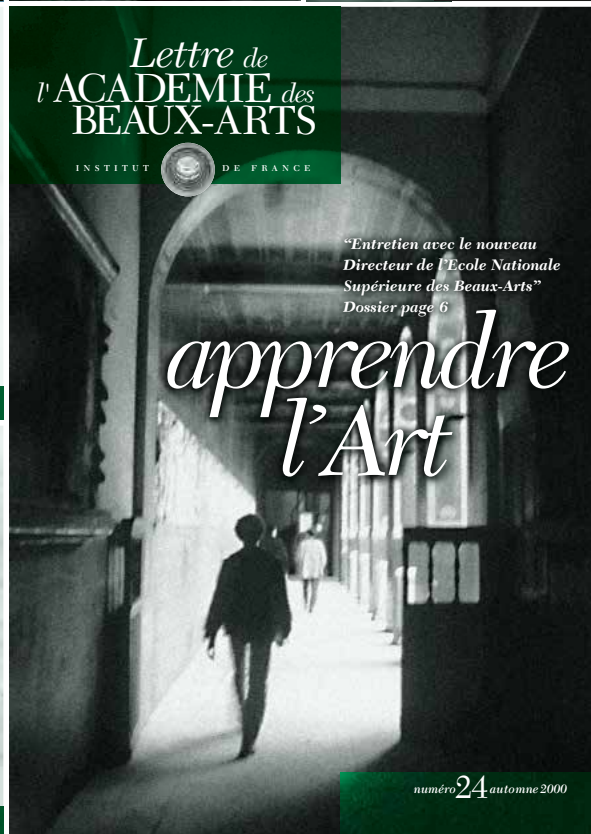
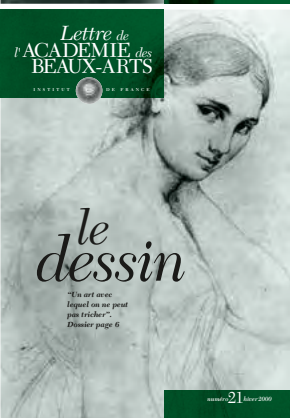
L'ACADÉMIE EN DEVENIR

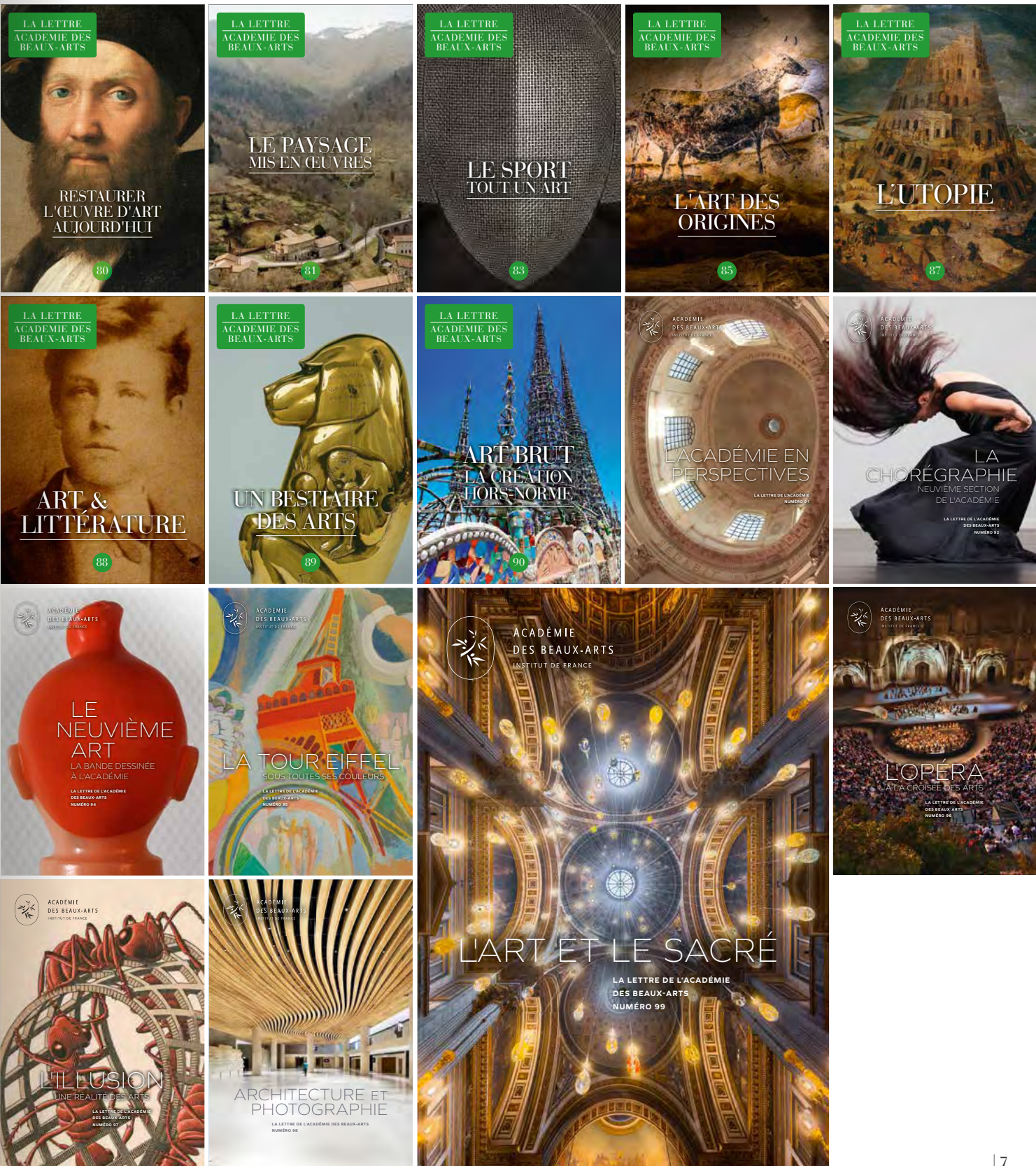
LA LETTRE DE L'ACADÉMIE DES BEAUX-ARTS

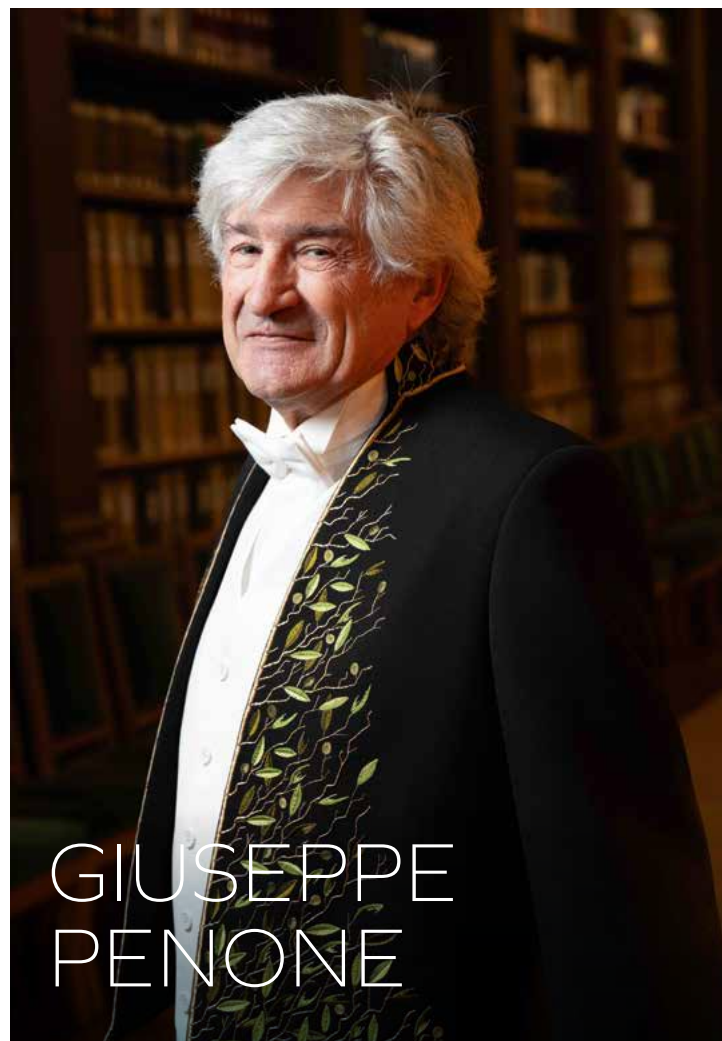
NUMÉRO
100

Lettre de l'ACADEMIE des BEAUX-ARTS

INSTITUT DE FRANCE







GIUSEPPE
PENONE



Born in 1947 in a village in Piedmont, Italy, Giuseppe Penone has established himself as one of the most influential sculptors of the Arte Povera generation. He began his career working directly on trees in the forests of the French *département* of Alpes-Maritimes. From the 1960s, his work distinctly featured references to the natural elements and the primary gesture of touch: a hand clasping a tree trunk and altering its growth; a wooden beam, stripped bare, revealing the memory of the tree that formed it; a photograph of his face with his pupils covered by mirrors; the trace of his own skin on the surface of things; the imprint he left by blowing on a pile of leaves. In his works, the interaction between the artist's action and the action of nature gives shape to a different material every time (wood, clay, marble, bronze), thus revealing its intrinsic mystery. By observing nature's inherent principle of similarity, the artist explored the structure of the veins in marble and the 'vegetal' nature of bronze in his monumental outdoor installations, mainly of trees. Since the 1970s, Penone has exhibited his work in many countries, and it can now be found in the collections of major museums. In 2000, the Jardin des Tuileries in Paris hosted his Tree of Vowels and, in 2007, the Venaria Reale castle near Turin hosted his Garden of Fluid Sculptures. He represented Italy at the 2007 Venice Biennale, and worked at the Documenta in Kassel in 2012, then in the gardens of the Château de Versailles and in Madison Square Park in New York in 2013.

Giuseppe Penone has exhibited at the Musée de Grenoble (2014), the Musée cantonal des Beaux-Arts in Lausanne (2015), the MART in Rovereto and the Rijksmuseum in Amsterdam (2016), the Palazzo della Civiltà Italiana in Rome (2017), the Yorkshire Sculpture Park (2018-2019), the Bibliothèque Nationale de France (2021), the Couvent de La Tourette near Lyon, and the Baths of Caracalla in Rome (2022). In 2022, following the donation of a large collection of drawings, the

Centre Pompidou and the Philadelphia Museum of Art held two solo exhibitions of his work. His sculptures have recently entered a conversation with masterpieces from the Uffizi Gallery (2021) and the Borghese Gallery in Rome (2023). Penone has gathered numerous accolades over a career spanning half a century and has become a major figure on the international contemporary art scene.

Excerpt from Jean Anguera's speech:

'Giuseppe Penone places us on the side of void, but he does so with such delicacy, preserving with such care the wonder he has experienced, that we forget our vertigo and accept, with simplicity and almost gratitude, to be held thus in the unknown. ■

Above: in the Bibliothèque de l'Institut, members of the Sculpture Section Jean Anguera, Jean-Michel Othoniel, Anne Poirier, and correspondent Patrick Poirier welcome Giuseppe Penone.

With fellow Académie member Frédéric Mitterrand, of the Cinema and Audiovisual Section, who passed away on 21 March. A tribute will be paid to him in the next issue of the *Lettre de l'Académie des Beaux-Arts*.

Photo credit: Édouard Brane



ERNEST
PIGNON-ERNEST

On the steps of the Palais de l'Institut, Adrien Goetz, of the Free Members' Section, Ernest Pignon-Ernest, Permanent Secretary Laurent Petitgirard and composer Michaël Levinas.

Photo credit: Édouard Brane.

Ernest Pignon-Ernest was elected as a member of the Painting Section to the Seat previously held by Vladimir Veličković (1935-2019), on 24 November 2021, and installed at the Académie des Beaux-Arts by his fellow member Adrien Goetz, from the Free Members Section, on 8 November 2023.

Ernest Pignon-Ernest was born in Nice in 1942. He has turned the street into an ephemeral art form that exalts memory, events, myths, revolts, and exceptional individuals. His drawings, which by night he embeds in the meticulously curated contexts for which they were designed, are like fictions breaking into the realm of reality, disrupting both the perspectives and habits it contains and our understanding of it. In 1966, he left Nice and settled in the *département* of Vaucluse, where he produced his first site-specific installation. To raise awareness of the nuclear strike force, he printed stencils of images inspired by Hiroshima on the walls and roads leading to the Plateau d'Albion. In 1971, the hundredth anniversary of the Commune, he populated the sites where the barricades had stood in Paris with hundreds of silkscreens of life-size corpses. From 1970 to 1990, he produced a long series of works on social and poetic themes, including his portrait of Arthur Rimbaud pasted from Paris to Charleville-Mézières. In 1979, the Musée d'Art Moderne de la Ville de Paris presented a collection of his work, revealing the singularity of his drawing style, which is inseparable from a reflection on urban space and its history. In 1988, in Naples, he undertook a series of works that questioned Greek, Roman and Christian mythologies. He developed a dialogue with Caravaggesque painting and installations inspired by the texts of the great Christian mystics (2008/2022). In 2015, in Rome, Naples and Matera, his works addressed the theme of Pasolini's death. His major exhibitions include: 'Ernest Pignon-Ernest' at the Beijing Museum of Fine Arts (1986), 'Napoli, lavori in corso' at Galerie Lelong Paris



(1990), 'Ernest Pignon-Ernest' at the Munich Pinakothek (1995), 'Extases' at the Musée d'Art et d'Histoire de Saint-Denis (2010), 'Traits de Génie' at the Palais des Beaux-Arts de Lille (2014), a retrospective at the MAMAC in Nice in 2016, an exhibition at the Musée Ingres in Montauban in 2016, at the Chapelle du Palais des Papes in Avignon (2020) and at the Espace d'Art Moderne et Contemporain in Brioude, with 'L'écho du monde', designed by Jean-Louis Prat, featuring his work in Palestine, Haiti and Soweto (2023). Many books also showcase his work: *Ernest Pignon-Ernest, Pour l'amour de l'amour, Ceux de la poésie vécue, Dans la lumière déchirante de la mer...*

Excerpt from Adrien Goetz's speech:

'You worship images, as did the Romans; you trace the lineage of our civilization: the dead can come back, if we give them faces, in places where we talk about them. You are an archivist, and your images wield the force of the sign'. ■

On Wednesday 15 November 2023, the Académie des Beaux-Arts held its official opening session under the Cupola of the Palais de l'Institut de France. After paying tribute to the members and correspondents of the Académie who had passed away during the previous year, the winners of the prizes to be awarded in 2023 were announced in the presence of the laureates.

In 2023, the Académie awarded prizes to artists of all ages in the categories of painting, sculpture, engraving and drawing, architecture, musical composition, film and audiovisual, photography, and choreography, some of whom had already made a name for themselves while others were just starting out. These prizes were drawn from the Académie's own funds, funds from the Institut de France made available for the Académie to allocate, and the generous support of patrons. In all, 43 prizes were awarded, amounting to more than €660,000. By encouraging artistic creation in all its forms, the Académie contributes to the renewal of generations of artists and plays a major role in French patronage and cultural influence.

These prizes come as an addition to the policy of hosting artist residences at sites the Académie des Beaux-Arts owns, manages or supports, which entails an annual investment of around €1,160,000.

The Académie des Beaux-Arts also carries out important social actions to help artists struggling financially. In 2023, these amounted to almost 200, in the form of financial support or personalized support, and amounting to more than €650,000. The Académie also felt it was important to carry on supporting Ukrainian artists as it had started doing in 2022, and topped up its emergency fund with another €200,000 in 2023.

Through a musical programme performed by the Orchestre de Picardie conducted by Laurent Petitgirard, this ceremony honoured the world premiere of *Plus près de la ligne d'écume*, by composer Fabien Touchard, who was awarded the Simone and Cino Del Duca Foundation – Institut de France commissioning prize on the Académie des Beaux-Arts' suggestion. The 2023 winner of the Liliane Bettencourt Prize for Choral Singing, the Maîtrise Sainte Philomène de Haguenau, also performed, conducted by Nicolas Wittner.

The session closed with the annual Permanent Secretary's address. Its title this year was 'Words from artists'. With reference to the composer Maurice Ravel and the conductor Daniel Barenboim especially, Laurent Petitgirard paid tribute to the inspiring commitment of great figures, both past and present, to creative freedom in times of conflict:

'The cascade of cancellations of artistic and cultural events that followed the Russian invasion of Ukraine from the start of the war has left its mark in the collective psyche. Orchestras and opera houses cancelled works by Tchaikovsky, Mussorgsky, Rachmaninov and Prokofiev, the University of Milan suspended courses on Dostoyevsky... Ukraine's most famous filmmaker, Sergei Loznitsa, courageously defended his Russian colleagues whose films were at risk of being banned: 'We must not judge people based on their passports. We can judge them on their acts.' (...)

As a new conflict has just broken out in the Middle East, with atrocious scenes that take us back 80 years, allow me to spare a thought for a man who should long have been honoured with the Nobel Peace Prize – the pianist and conductor Daniel Barenboim, who founded the West-Eastern Divan Orchestra in 1999, with the American-Palestinian writer Edward Said. This orchestra brings together young instrumentalists from Israel, Syria, Lebanon, Egypt, Jordan and the Palestinian territories, with an aim to promote dialogue and peace between Jews and Arabs (...) I hope that this orchestra survives this nightmare, thus demonstrating the superiority of Art over barbarism'. ■



Left page and top: the Permanent Secretary Laurent Petitgirard conducted the Orchestre de Picardie in the musical programme for the formal session.

Photo credit: Édouard Brane

On the left, the 2023 winner of the Liliane Bettencourt Prize, Maîtrise Sainte Philomène de Haguenau, conducted by Nicolas Wittner.

Opposite: among the many prizes awarded, the François-Victor Noury – Institut de France Prize winner Mélanie Auffret, and the Bernier – Académie des Beaux-Arts Prize winner Peter Fuhring.

Photo credit: Patrick Rimond



Palais de l'Institut de France

THE ACADEMIE'S SOLEMN OPENING SESSION

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

'THE GLASS ROOMS'

EXHIBITION OF ARTISTS FROM THE CASA DE VELÁZQUEZ - ACADEMIE DE FRANCE IN MADRID, 2022-2023

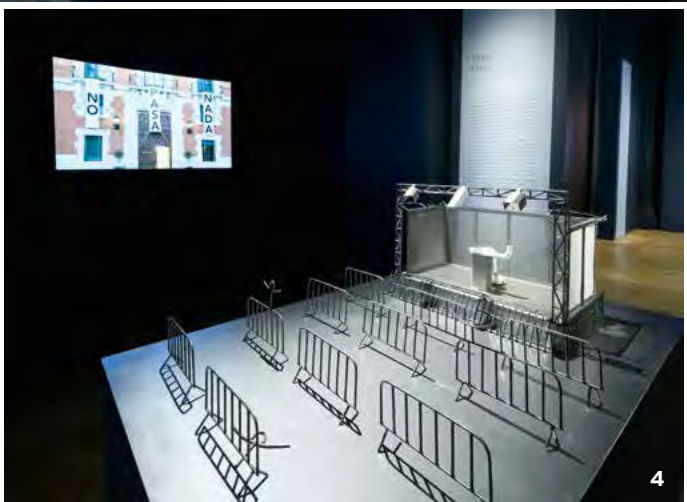
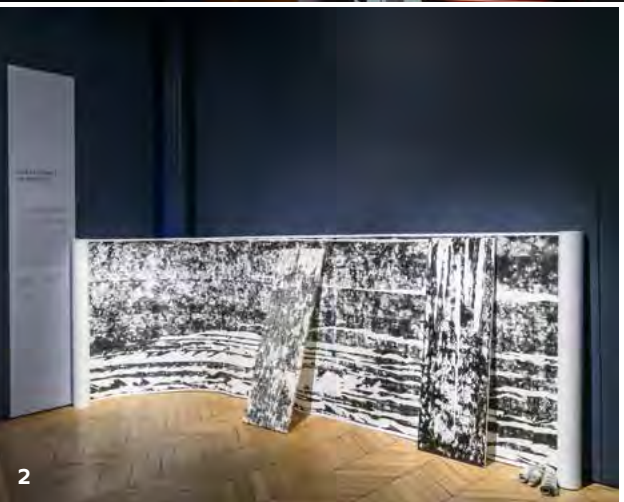
Upon returning from a year's residency in Spain (September 2022 to July 2023), the fifteen artists of the 93rd year of the Académie de France in Madrid, the Art Section of the Casa de Velázquez, were invited to the Pavillon Comtesse de Caen from 8 February to 17 March 2024 for an exhibition entitled 'Les Chambres de verre' ('The Glass Rooms'), both a synthesis and an extension of their immersion in the Iberian Peninsula.

The exhibition title, 'The Glass Rooms', borrows from Marta Gili's articulation of creative space in the introductory text to the catalogue.

Designed to encourage the presence of a real Other that stimulates the creative process, artists' residences are 'glass rooms': spaces that are sufficiently enclosed to invite contemplation, yet sufficiently open to allow the promise of elsewhere to rush in. In short: to be in oneself, while being in the world.

The presentation of these fifteen projects, developed over the course of a year in Madrid, bears witness to a singular moment during which a play of correspondences was established with the major themes of contemporary art: the representation of fragmented bodies, political reflection in the artistic field, issues of borders... But it is also a journey made of polymorphous propositions, research using new materials, a new approach to colour or medium, all imparting the studio - the room - with the peculiar aura of an experimental laboratory.

The artists: **Manuel Abramovich** (born 1987), Argentina, cinema | **Manu Blázquez** (1978), Spain, visual arts | **Milena Charbit** (1990), France, architecture | **Félix Deschamps Mak** (1996), France, painting | **Arash Faye** (1984), Iran, visual arts | **Jeanne Lafon** (1987), France, architecture (landscape architect) | **Guillaume Lillo** (1985), France, cinema - visual arts | **Alba Lorente Hernández** (1994), Spain, visual arts | **Stéphanie Mansy** (1978), France, graphic arts | **Antoine Nessi** (1985), France, sculpture - installation | **Assia Piqueras** (1991), France, visual arts - film | **Delphine Pouillé** (1979), France, sculpture | **Laurent Proux** (1980), France, painting | **Élodie Seguin** (1984), France, visual arts | **Gabriel Sivak** (1979), Argentina, musical composition. ■



Left: sculptor Jean Anguera and Casa de Velázquez Director Nancy Berthier and Director of Studies Claude Bussac at the opening of the exhibition on 7 February.

The exhibition includes video installations by Assia Piqueras (1 and 5), graphic work by Alba Lorente Hernández (2), installations by Guillaume Lillo (3) and Antoine Nessi (4), and paintings by Félix Deschamps Mak (5).

Photo credit: Patrick Rimond

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

'EMULATIONS'

THE ACADÉMIE DES BEAUX-ARTS' 2023 ARCHITECTURE COMPETITION

The 'Emulations' group exhibition showcasing the projects of the four finalist teams in the Académie des Beaux-Arts' new Architecture Competition, the Charles Abella Prize, was held from 14 December 2023 to 31 January 2024 at the Pavillon Comtesse de Caen (Palais de l'Institut de France).

This theme was an invitation to imagine how, in the digital age and in light of environmental transformations, architecture could invent new articulations between artifice, technique and culture, as well as new codes, where information, energy and materiality overlap.

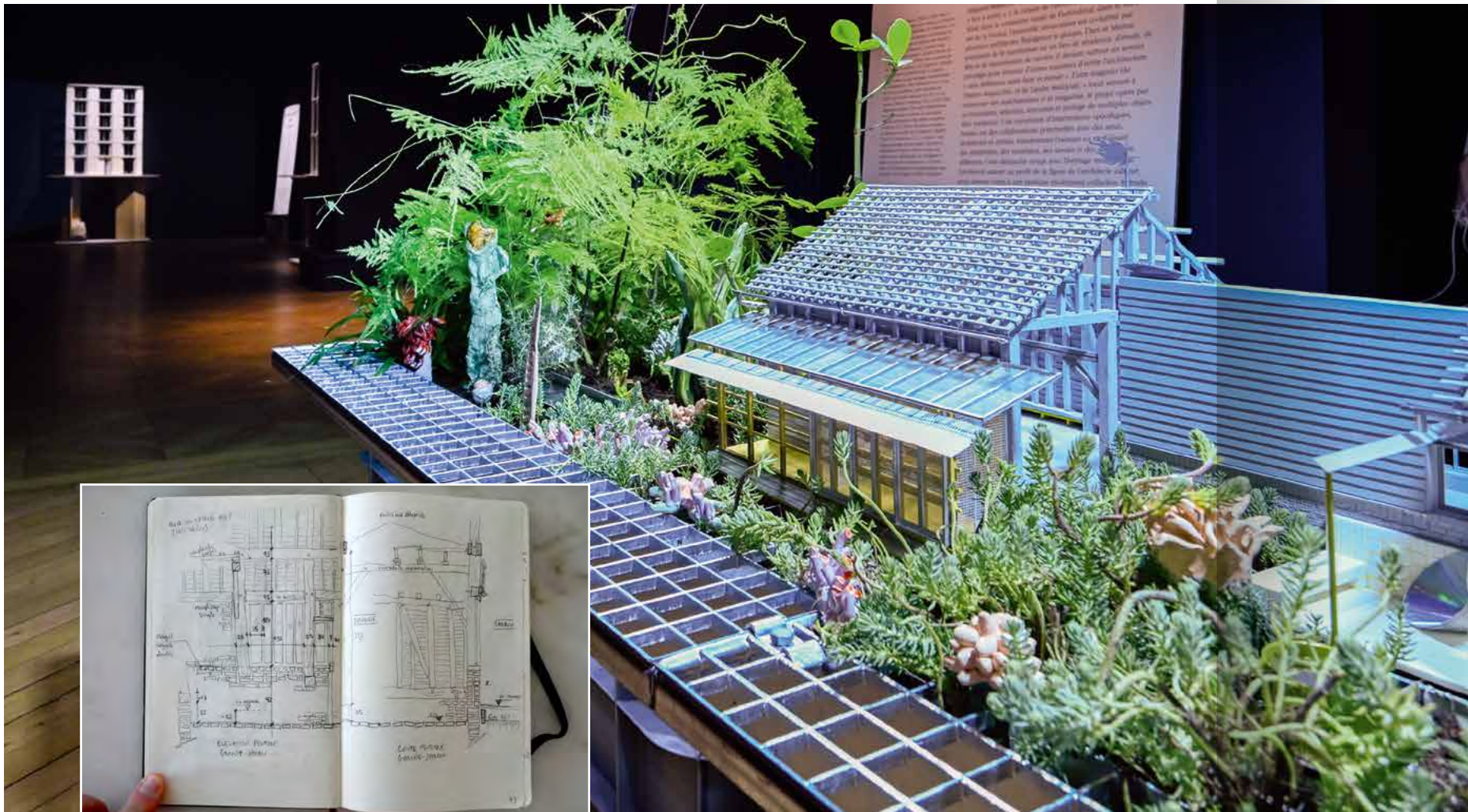
For this first edition, four projects were selected last May among the 38 applications received: **Estelle Barriol** - Studio ACTE, *Spolia* project; **CompMonks**, *L'attrape-rêves* project; **Sophie Dars & Carlo Menon** (Accattone), *Magasin / Magazine* project; **Max Turnheim**, *Use of Space* project.

On 13 December, the final jury of the competition awarded the Charles Abella Prize, worth €20,000, to **Sophie Dars & Carlo Menon** (Accattone) for their *Magasin / Magazine* project. The other three finalist teams were awarded a commendation worth €5,000.

Over the course of 2023, the four finalist teams worked on their projects in preparation for the group exhibition 'Emulations'. The exhibition borrows its title from the Prix d'émulation, for which students at the École des Beaux-Arts competed monthly in the 19th century. Beyond the formalism that may have emerged, the main takeaway is the spirit of joint reflection on a single discipline: emulation, in 2023, as a way of stimulating and enlivening different ways of doing architecture. ■

The exhibition was curated by Emmanuelle Chiappone-Piriou, Benjamin Lafore and Sébastien Martinez-Barat.

➤ See our conversation with Dominique Perrault on page 38, in the article on the Architecture Competition.

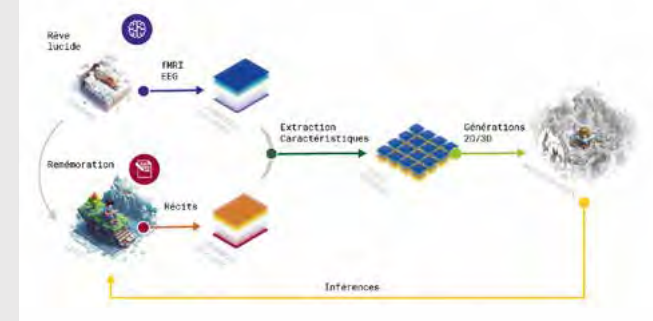
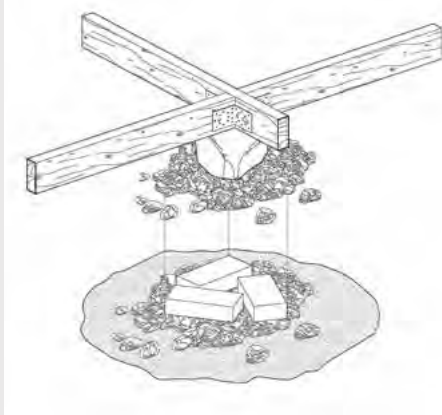


Charles Abella Prize winners, Sophie Dars and Carlo Menon (Accattone). *Magasin/Magazine*, Parfondeval (France), north elevation and survey of the barn, 2023.

© Sophie Dars and Carlo Menon (Accattone)

Estelle Barriol - Studio Acte. *Tree House*, axonometric principle, detail, 2023 and, *Spolia*, research, 2023.

© Studio Acte



CompMonks. *L'attrape-rêves*, sketch of the interactive installation, mixed media, and research process 'From Lucid dreaming to its translation into space', 2023.

© CompMonks



Max Turnheim. Double-page spread from his book *Use of Space*, 2023.

© Max Turnheim



Architect Dominique Perrault and Permanent Secretary Laurent Petitgirard at the inauguration of the exhibition, and view of the projects presented, Pavillon Comtesse de Caen.

Photo credits: Patrick Rimond and Hermine Videau / Académie des Beaux-Arts



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

'REGARDS'

CELEBRATING THE 15TH ANNIVERSARY
OF THE MARC LADREIT DE LACHARRIÈRE –
ACADÉMIE DES BEAUX-ARTS
PHOTOGRAPHY PRIZE

From 1 to 7 December 2023, the Pavillon Comtesse de Caen hosted a retrospective exhibition celebrating 15 years of the Marc Ladreit de Lacharrière – Académie des Beaux-Arts Photography Prize. Visitors could discover or rediscover excerpts from the 14 photographic stories that form the first chapters in the prize's history.

For 15 years, this prize has rewarded numerous very different photographers, always with an aim to highlight the singularity and sincerity of their artistic expression. Whether it's humanist, intimist, graphic or documentary photography, each edition of the prize is shaped by a new universe, a new style, a new way of bearing witness to the world. Editions Hazan is also publishing a book for the prize's 15th anniversary, which features articles by Yann Arthus-Bertrand, Sebastião Salgado and Annie Leibovitz, of the Académie des Beaux-Arts, as well as Daniel Rondeau of the Académie Française, highlighting the outstanding work of the 14 winners to date: **Malik Nejmi, Jean-François Spricigo, Thibaut Cuisset, Françoise Huguier, Marion Poussier, Catherine Henriette, Katharine Cooper, Klavdij Sluban, Éric Pillot, Claudine Doury, Bruno Fert, FLORE, Olivier Jobard and Pascal Maitre.** ■



Top: Pascal Maitre, 'Peuls du Sahel' series, Mali, Mopti, Peul herders from the region bring their flocks back to town, 2020.

Above: the book *Regards*, published by Hazan, dedicated to the 15th anniversary of the prize. Photo credit: Jack Tribeca Bestimage

Right: Olivier Jobard, 'Memories of a life flown away, my Afghan family' series (project in progress), Sima with my son Léon in Normandy in spring, 2023

Left: Katharine Cooper, 'White Africans, a Journey to the Homeland' series, Stacy and the Little Stranger, Harare (Zimbabwe), 2013.

Above: Claudine Doury, 'A Siberian Odyssey' series, Dasha, Nergen, 2018.

'BONSOIR MÉMOIRE'

AN EXHIBITION BY RESIDENTS OF THE VILLA DUFRINE

From 9 November to 3 December 2023, the Académie des Beaux-Arts and the Monnaie de Paris presented 'Bonsoir Mémoire', an exhibition by the Villa Dufraine residents from the year 2023.

The Villa Dufraine, an Académie des Beaux-Arts property in the village of Chars (Val d'Oise) has been dedicated to hosting artists in residence since the 1950s. Last spring, in keeping with the project laid out by Académie member Jean-Michel Othoniel, who has headed the Villa since 2021, it welcomed its first group of young artists since the site's total renovation. As part of its support for young artists, the Monnaie de Paris hosted the collective's exhibition, which resident artists had designed and prepared throughout their stay at Chars.

With the concept of the 'Bonsoir Mémoire' exhibition, young curator Lou-Justin Tailhades explored the importance of language and memory in today's creation, with a group of eight artists around him: Maxime Bagni, Sarah Konté, Hatice Pinarbaşı, Jordan Roger (deliberately crossed out), Pierre-Alexandre Savriacouty, Christophe Tabet, Mathilde Rossello Rochet, and Halveig Villand. They are all featured equally and express themselves through a broad range of media, including painting, sculpture, photography, embroidery, video and performance. This exhibition project, with its wealth of proposals, also needed a resident graphic designer, Agathe Bourrée, as the curator and the artists' wished to develop and adjust the catalogue of the future exhibition at a pace that followed the creation of their works.

This first edition was full of surprises, where evanescent memory, traces and ruins of our modernity fade and are reborn without disenchantment. ■

Curated by Lou-Justin Tailhades.



Installations by Sarah Konté (top), Jordan Roger (above), Hatice Pinarbaşı (center) and Maxime Bagni (left).

Left: during the opening of the exhibition, in the Méridienne gallery, exhibition space of the Monnaie de Paris.

Photos Patrick Rimond



➤ See our conversation with Jean-Michel Othoniel and Lou-Justin Tailhades on page 46, in the article on the Villa Dufraine.

Opposite: Villa Dufraine Director Jean-Michel Othoniel, curator of the exhibition Lou-Justin Tailhades, Permanent Secretary Laurent Petitgirard, and Académie de Beaux-Arts correspondent Françoise Docquier.

Photo credit: Patrick Rimond

Musée Marmottan Monet - Académie des beaux-arts

'BERTHE MORISOT AND THE ART OF THE 18TH CENTURY'

From 18 October 2023 to 3 March 2024, the Musée Marmottan Monet presented the original exhibition 'Berthe Morisot and the art of the 18th century'. Sixty-five works kept in French and foreign museums and private collections were brought together for the first time.

This exhibition highlighted the links between the work of the first woman in the Impressionist movement, Berthe Morisot (1841-1895), and the art of Antoine Watteau (1684-1721), François Boucher (1703-1770), Jean-Honoré Fragonard (1732-1806) and Jean-Baptiste Perronneau (1715-1783). Based on an analysis of mostly unpublished sources (correspondence, the notebooks of Berthe Morisot and her husband Eugène Manet and people close to them, and press cuttings) and on an in-depth genealogical study, the exhibition and its catalogue shed new light on a subject that has often been mentioned by historians but had yet to be the subject of dedicated, exhaustive research.

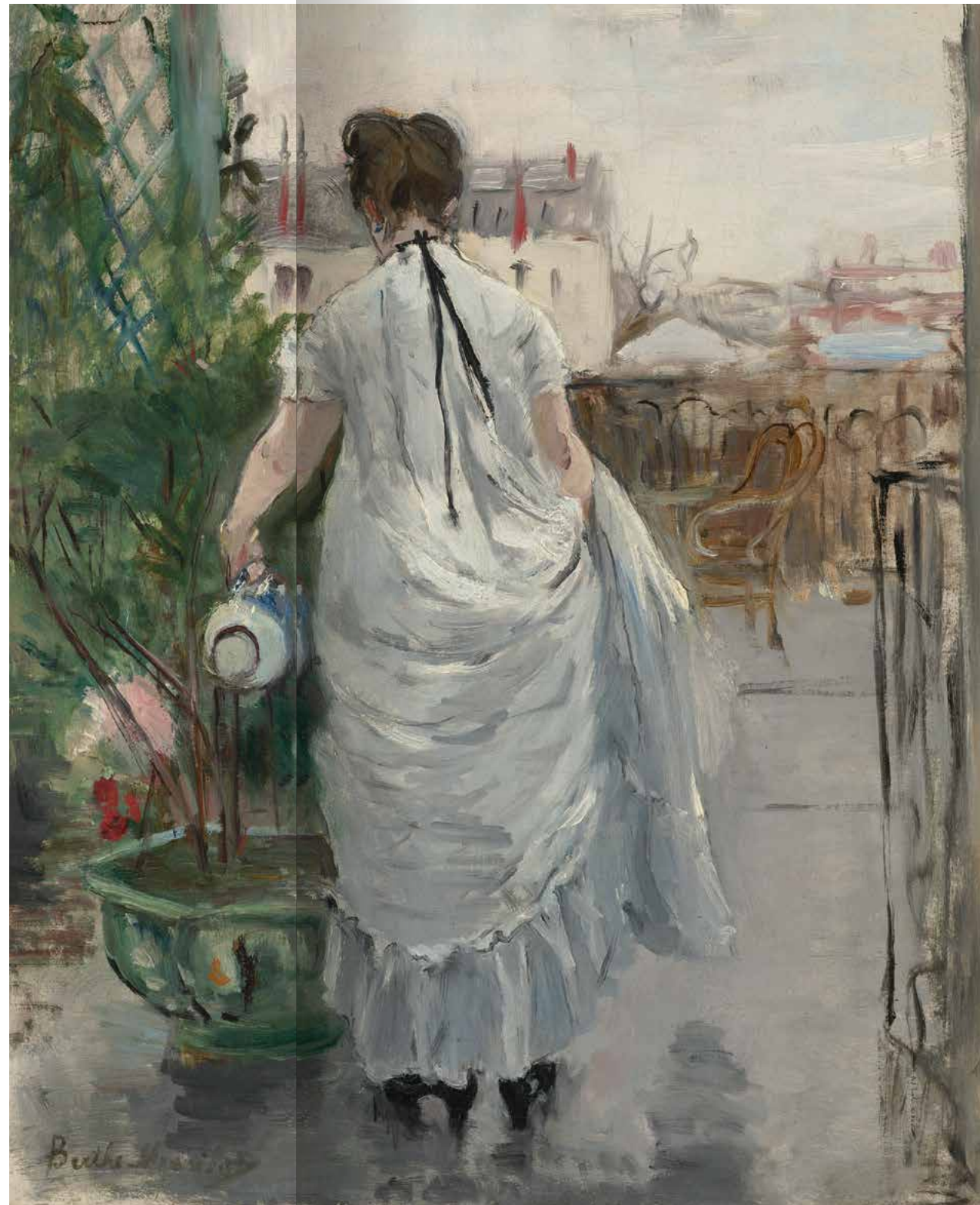
While it has been shown that Berthe Morisot was not Fragonard's great-grand-niece, nor was she related to him in any way, the exhibition focuses on the true foundations of these artistic affinities, tracing their main characteristics and the chronology of their development. ■

The exhibition was curated by art historians Marianne Mathieu and Dominique d'Arnoult, with the participation of the Musée Marmottan Monet's deputy Director for Heritage, Claire Gooden.

► Read more about this on page 56, in our conversation with **Éric Démazières**, Director of the Musée Marmottan Monet.

Right: Berthe Morisot (1841-1895), *At the Ball*, 1875, oil on canvas, 62 x 52 cm, Paris, Musée Marmottan Monet. Musée Marmottan Monet

Centre: Anonymous, Fan belonging to Berthe Morisot, 18th century, carved ivory, painted and gilded paper, 28 x 51.5 cm (open), Paris, Musée Marmottan Monet. © Musée Marmottan Monet



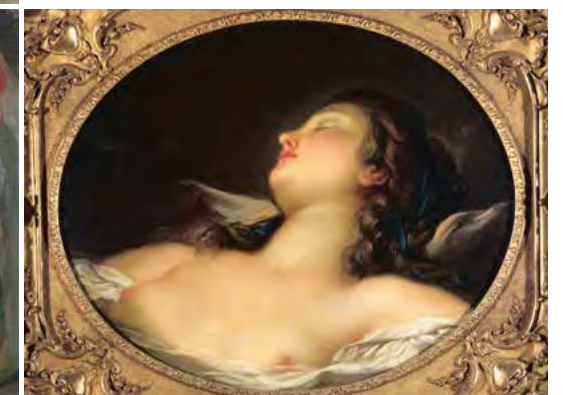
Left: Berthe Morisot (1841-1895), *Young Woman Watering a Shrub*, 1876, oil on canvas, 40 x 31.7 cm. Richmond, Virginia Museum of Fine Arts. Collection of Mr and Mrs Paul Mellon.

Photo credits: © Katherine Wetzel / Virginia Museum of Fine Arts

Above: Jean-Honoré Fragonard (1732-1806), *Young Woman Standing, Full Length, Back View*, circa 1762-1765, red chalk on laid paper, 37 x 25 cm, Orléans, Musée des Beaux-Arts. © François Lauginie

Below, left: Berthe Morisot (1841-1895), *Resting*, 1892, oil on canvas, 38 x 46 cm. Private collection. © Thierry Jacob

Below: François Boucher (1703-1770), *Young Woman Sleeping*, 18th century, oil on canvas, 35 x 55 cm. Fontaine-Chaalis, Fondation Jacquemart-André - Institut de France, domaine de Chaalis © Fontaine-Chaalis, Fondation Jacquemart-André - Institut de France, domaine de Chaalis



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

'IN PRAISE OF ABSTRACTION' THE ACADEMIE'S PAINTERS IN THE COLLECTIONS OF THE FONDATION GANDUR POUR L'ART

The Académie des Beaux-Arts and the Fondation Gandur pour l'Art presented the exhibition 'Éloge de l'abstraction, les peintres de l'Académie des Beaux-Arts dans les collections de la Fondation Gandur pour l'Art' ('In praise of abstraction, painters from the Académie des Beaux-Arts in the collections of the Fondation Gandur pour l'Art') from 12 October to 26 November 2023 at the Palais de l'Institut de France's Pavillon Comtesse de Caen.

This exhibition of 25 abstract paintings from the collections of the Fondation Gandur pour l'Art illustrates the singular careers of seven artists who were members of the Académie des Beaux-Arts and whose paintings contributed to the birth of a new abstraction known as Informalism. These works, painted between 1945 and 1965, go against the grain of the dominant geometric abstraction and are particularly revealing of their time. Despite their stylistic differences, they share a new conception of painting that is anything but academic. It was a period of extraordinary vitality, when the destinies of two generations of French and foreign artists intertwined in Paris, which, after the war, had once again become the beacon of the international artistic avant-garde.

In the words of founding chairman of the Fondation Gandur pour l'Art, Jean Claude Gandur, 'while abstract works produced on our side of the Atlantic remain little known to the public and are sometimes difficult to understand and appreciate, I've noticed over time how formidable a vehicle exhibitions are, for learning about them. Through movement, expressive gesture and colour, visitors gradually come to get a grasp of these paintings,'.

The collection of works by Jean Bertholle, Chu Teh-Chun, Olivier Debré, Hans Hartung, Georges Mathieu, Antoni Tàpies and Zao Wou-Ki, chosen by the Fondation Gandur pour l'Art's curator Bertrand Dumas, embodied one of the most fertile periods in the history of 20th century art. ■

Left: Antoni Tàpies, *Porta vermella n° LXXV*, 1958
© Comissió Tàpies / ADAGP, Paris, 2023.

Below: Hans Hartung, *T-1946-9*, 1946, oil on canvas, 99.5 x 64.8 cm
© Hans Hartung / Adagp, Paris, 2023



On the right:

Georges Mathieu, *Untitled*, 1951, oil on canvas, 128.5 x 196 cm.
© ADAGP, Paris, 2023. Photo © Fondation Gandur pour l'Art, Geneva / Sandra Pointet

Jean Bertholle, *Instruments de la Passion*, 1957, oil on canvas, 97 x 145.8 cm
© ADAGP, Paris, 2023. Photo © Fondation Gandur pour l'Art, Geneva / Sandra Pointet



Collector Jean-Claude Gandur with Permanent Secretary Laurent Petitgirard, at the opening of the exhibition on 11 October.

Photo credit: Patrick Rimond

THE ACADEMIE IN THE MAKING

Anniversaries are all about taking a look back to open perspectives on the future. For its 100th issue, *La Lettre de l'Académie des Beaux-Arts* zooms in on the Académie's core missions: promoting heritage and supporting creation. The following is an overview of its new challenges and essential projects.

The members and correspondents of the Académie under the gaze of the Republican Guards, at the opening of the Académie's solemn autumn session, 15 November 2023.

Photo credit: Édouard Brane

THE ACADEMIE'S TEMPO

An interview with composer, conductor, and Permanent Secretary of the Académie des Beaux-Arts **LAURENT PETITGIRARD**,
By Nadine Eghels

Nadine Eghels: Over the last few years, what have been the main directions of your work as Permanent Secretary of the Académie des Beaux-Arts, specifically as regards support for creative work, artists' residencies, and foundations? How would you define the general philosophy of your mission within this centuries-old institution that is constantly undergoing renewal?

Laurent Petitgirard: Before we start inventing anything, we have to think about how to fulfil our obligations. We need to look into what the Académie des Beaux-Arts was created for, before evolving it. While the heritage we were handed down is extraordinary, it was often poorly maintained, because we didn't have the means to take care of it and therefore had to delegate its management. My first order of business was therefore to regain control of our sites – the Bibliothèque Marmottan was managed by the Boulogne-Billancourt municipality and the Villa Ephrussi de Rothschild had been entrusted to the company Culturespaces – and to start concrete work on the Villa Dufraine in Chars and the Maison-atelier Lurçat.

Focusing on our fundamentals also meant significantly stepping up our support for creation and formalizing our social support actions.

We had to give ourselves the means to do all this, and the first major reform that I initiated, after an in-depth examination of the wills in our possession, concerned the fungibility of resources. It became clear that the Giverny estate was not an independent foundation, but a property of the Académie des Beaux-Arts. This means that, after the best possible conditions for the conservation and use of the estate are ensured, any surplus profits generated from it can be allocated to the Académie's other projects.

This clarification was an essential step, because our Compagnie is

'We need to look into what the Académie des Beaux-Arts was created for before evolving it'.

Laurent Petitgirard conducted the Orchestre de Picardie under the Cupola of the Palais de l'Institut de France at the Académie's solemn autumn session on 15 November.

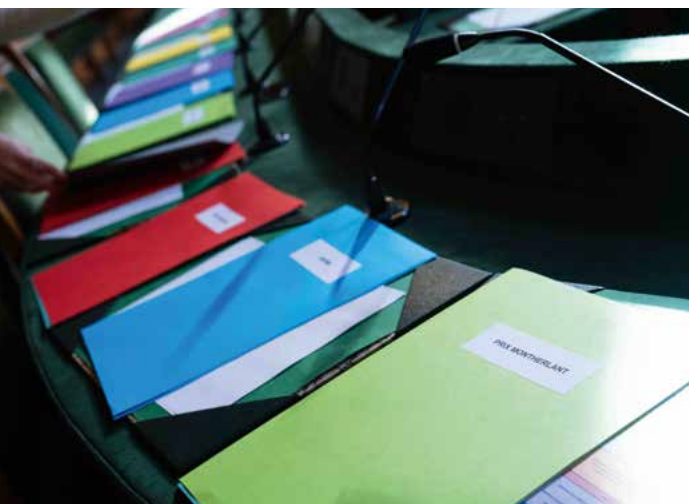
Photo credit: Édouard Brane



prohibited from borrowing. With this done, we were able to launch a major works programme, spread over several years.

My second mission was to place our colleagues at the helm of our different sites. There was only one academician in a management position, at the Musée Marmottan Monet and at the Bibliothèque Marmottan, although the latter was not under our management. Now Érik Desmazières is in charge of the Musée Marmottan Monet and Adrien Goetz is in charge of the Bibliothèque Marmottan and the Villa Marmottan, two very different projects, while Jean-Michel Wilmotte is in charge of the Maison-atelier Lurçat, Muriel Mayette-Holtz is in charge of the Ephrussi de Rothschild Villa and its gardens, and Jean-Michel Othoniel is in charge of the Villa Dufraine in Chars, our first residency for young artists, which has already produced an exhibition held at the Hôtel de la Monnaie. Pierre-Antoine Gatier is also working on the renovation of Auguste Perret's flat. And while we're planning to open a new exhibition space in the Galerie Vivienne, Jean-Michel Wilmotte has already renovated the Pavillon Comtesse de Caen.

You ask questions about art, and I answer them as a manager would... but we need to give ourselves the means to achieve our ambitions before we can refocus on our fundamentals!



Above: The dossiers of the winners of many prizes were handed to them during the official opening session.

Right: the opening of the exhibition 'In praise of abstraction', the Académie's painters in the collections of the Fondation Gandur pour l'Art (see page 22).

Photo credit: Édouard Brane



N. E.: And what are they?

L.P.: First and foremost, support for creation, through the prizes we distribute, the grants we award and the artists' residencies we create, manage, or support.

With the residences at the Villa Dufraine, the Marmottan Villa and Library, the Cité Internationale des Arts and those we are planning on setting up at the Villa Ephrussi de Rothschild in Chantilly, we will soon be welcoming more than thirty residents. As far as the prizes are concerned, we are innovating with patronage prizes. Give a major prize to a well-recognized artist who doesn't need it – and have them choose a few young artists whom they wish to encourage financially. These nine new Grand Prizes of the Académie des Beaux-Arts, one for each discipline, will be awarded three times a year.

N.E.: Once they are up and running, will the academicians be in a position to ensure all these new initiatives can carry on?

L.P.: The opposite is a risk we must not run, because I am adamant that all these projects should be run by academicians, without resorting to outside managers. We have to avoid saturation at all costs, especially as our members are getting younger, which means that they are often still very much involved in their professional lives. This is why we are calling on our Académie's excellent correspondents more than ever before. Another concern is the profusion of foundations we are hosting, which have grown from two to a dozen. Supervising and supporting them takes time, but it places the Académie at the heart of a very positive dynamic, with great prospects and an opening onto other artistic groups and cultural institutions. It also makes the Académie more attractive to future members! Leading curators and directors of theatres, operas and museums will be able to join us when they are freed from their professional

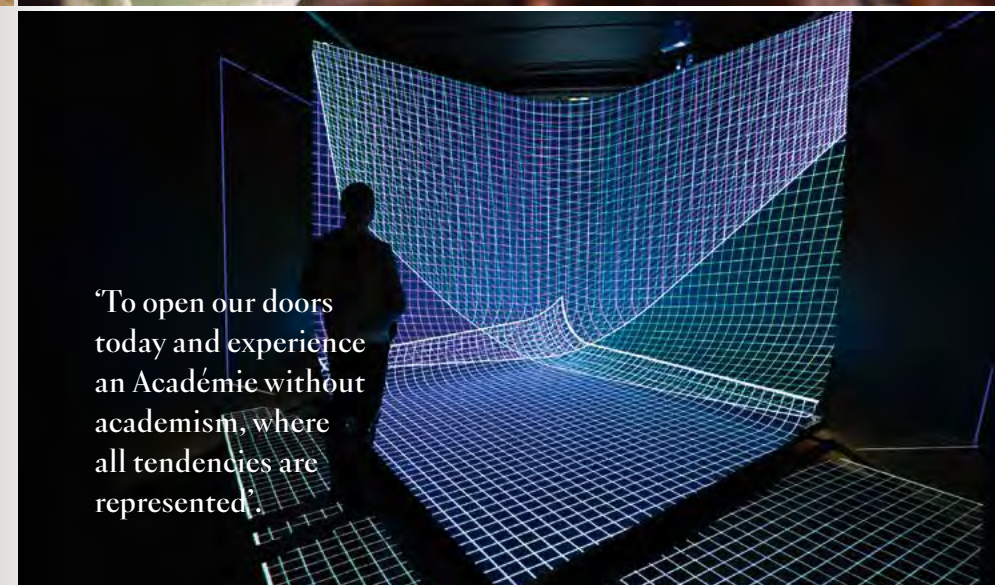
constraints. I'm also thinking, indeed, about our Compagnie's composition.

N.E.: Are you planning to create other Sections?

L.P.: I was behind the creation of the Choreography Section, and Arnaud d'Hauterives oversaw the creation of the Photography Section. We introduced comics into the Printmaking and Drawing Section. And the Free Members' Section is specifically designed to welcome artists such as actress and director Muriel Mayette-Holtz or President of the Château de Versailles Christophe Leribault, who do not fit into one of the other established Sections. We have to make sure that the membership remains homogeneous and that the number of members stays reasonable.

N.E.: How does the Académie position itself in the artistic and cultural world?

L.P.: Little by little, the Académie is regaining the leading role it should rightfully have. We have conversations with major decision-makers in the fields of culture and the arts, we provide opinions on various topics, and are listened to increasingly often. With regard to the *Pass Culture* (a subsidy system allowing youths to spend allocated state credit at cultural venues), for example, we explained that the age of 18 was far too late, as artistic tastes are formed from the age of ten and children must be introduced to cultural venues then. And we were eventually heard, as the *Pass Culture* has now evolved. We are taking on major issues ourselves, such as the commercialization of public space, with the example of the Gare du Nord, or moral rights and the abuse thereof, which are the theme of the symposium we are organizing next October with the Académie des Sciences Morales et Politiques. We have a duty to be vigilant and we are determined to rise to it.



"To open our doors today and experience an Académie without academism, where all tendencies are represented."

Above: the Franco-Senegalese choreographer Germaine Acogny was awarded the 2023 Grand Prize for Choreography by the Académie des Beaux-Arts on 25 October 2023, under the Palais de l'Institut de France's Cupola (see page 34). Photo credit: Édouard Brane

Left: CompMonks, *L'attrape-rêves*, montage of the interactive mixed-media installation, 2023, presented as part of the Académie des Beaux-Arts' Architecture Competition (see pages 14 and 62). © CompMonks

N.E.: Do you often collaborate with other academies?

L.P.: Our Académie is often at the origin of a certain capillarity within the Institut de France. With new permanent secretaries taking office, this cross-disciplinary approach has gained considerable momentum, and proposals now come from all the academies.

N.E.: What would your watchword be for the next few years?

L.P.: We're here to serve, not to serve ourselves first. To open our doors today and experience an Académie without academism, where all tendencies are represented. I am not only a composer, but also a conductor. Nothing will be more essential for the Académie in the years to come than staying in control of the tempo. ■

Dancer and choreographer Etay Axelroad, in residence in 2023 at the Cité Internationale des Arts, in partnership with the Académie des Beaux-Arts, in his *Indigo* trilogy, 2023. Photo credit: DR



SUPPORT FOR CREATORS

Prizes and competitions

THE ACADEMIE'S
GRAND PRIZES

On the suggestion of its Permanent Secretary, Laurent Petitgirard, the Académie des Beaux-Arts decided to create the 'Grands Prix de l'Académie des Beaux-Arts' in 2023.

These nine Grand Prizes, one for each of its nine Sections (Painting, Sculpture, Architecture, Engraving and Drawing, Musical Composition, Free Members, Film and Audiovisual, Photography, and Choreography), honour artists of French or foreign nationality who have distinguished themselves through the excellence of their career or the particularly remarkable nature of a recent work or action.

There is no call for applications for these Grand Prizes. They are awarded by the Académie, meeting in plenary session, on the respective recommendation of each Section.

Each Grand Prize is endowed with 30,000 euros, drawn from the Académie's own funds. This sum is made freely available for the winner to divide between several artists as they see fit.

Each Grand Prize is presented at a ceremony under the Cupola of the Palais de l'Institut de France. On this occasion, the artists whom awardees have decided to support are also honoured.

Every year, the Académie will award three of these new Grand Prizes according to the following schedule:

■ In 2023, 2026, 2029, etc. Grand Prize for Choreography, Grand Prize for Film and Audiovisual, Grand Prize for Free Members

■ In 2024, 2027, 2030, etc. Grand Prize for Painting, Grand Prize for Engraving and Drawing, Grand Prize for Musical Composition

■ In 2025, 2028, 2031, etc. Grand Prize for Architecture, Grand Prize for Sculpture, Grand Prize for Photography

In 2023, the Académie awarded the first three Grand Prizes, as proposed by each Section: the Grand Prize for Choreography to Germaine Acogny, the Grand Prize for Film and Audiovisual Arts to Agnès Jaoui, and the Free Members' Grand Prize to Robert Carsen. ■

'I wanted to create a prestigious distinction common to all the Sections of the Académie des Beaux-Arts, with all the clauses defined by our members alone and financed from our own funds. The original way in which these prizes operate enables us to pay tribute to the great creators of our time, while helping other contemporary artists to make a name for themselves and pursue their work.'

Laurent Petitgirard

Photo credit: Édouard Brane



You have to start from the origins to get to the original

Conversation between **GERMAINE ACOGNY** and **DIDIER DESCHAMPS**, correspondent of the Choreography Section

Didier Deschamps: You are currently starring in a play directed by Mikaël Serre at the Théâtre de la Ville in Paris. What drives you, what keeps you going, what keeps you on the stage at nearly 80 years old, after such a remarkable career?

Germaine Acogny: What can I say except that I have this need... still today! The stage is what keeps me going.

D.D.: You're a dancer, teacher, choreographer and troupe leader, but you have regularly wanted to collaborate with other artists such as Salia Sanou and Olivier Dubois. Why do you wish to come face-to-face with the energies and visions of other artists?

G.A.: I like to give and receive, and I enjoy inter-generational dialogue with younger people. These encounters are fruitful for everyone involved. With Salia, there's a form of recognition, of transmission, as he studied at the Les Sables school. With Mikaël Serre, the driving force behind our various collaborations was my desire to act. As for Olivier Dubois, our encounter was quite extraordinary, and the result was *Mon élue noire*, set to the score of Stravinsky's *Rite of Spring*.

D.D.: Do your creations send out a political message, are you protesting or being a witness to the world, like in your solo *Sahel*, or *Fagaala*, which you choreographed with Kota Yamasaki and dedicated to the genocide in Rwanda?

G.A.: I react to current events and use what moves me. I try to bring a little beauty into a world that sorely needs it!

D.D.: *The Rite of Spring* seems to hold a special place in your career.

G.A.: Everything about Stravinsky's music and its theme reminds me of Africa and its traditions: the ritual and the sacrifice of a woman, the tremors, the very specific mobilization of the spine, the earth and the ground being pounded remind me of the dances performed to purify the village at harvest time, for example. One can feel it very strongly! Maurice Béjart already wanted me to be his chosen one when he created his famous choreography; Olivier Dubois actually did it for me thirty years later with *Mon élue noire*. Finally, Salomon Bausch, Pina's son, wanted the dancers in my École des Sables to do a repeat of



Senegalese and French dancer and choreographer **Germaine Acogny** is considered to be the mother of contemporary African dance. She has developed a certified modern African dance technique. In 1977 she was appointed artistic director of Mudra Afrique (Maurice Béjart's school) in Dakar. Since then,

she has become an emissary of African dance and culture, dancing, choreographing and teaching all over the world. Together with Henri Vogt, Germaine Acogny founded the École des Sables, the International Centre for Traditional and Contemporary African Dance. She has been awarded many honours in France, including the Chevalier de l'Ordre du Mérite, Officier and Commandeur de l'Ordre des Arts et Lettres, Chevalier and Officier de l'Ordre de la Légion d'Honneur, and in Senegal, Chevalier de l'Ordre National du Lion, Officier and Commandeur des Arts et Lettres; as well as the ECOWAS Prize for Excellence in the Arts and Letters category (2019) and the Golden Lion at the Venice Biennale (2021).

Photo credit: Jean Lebreton



The artists that Germaine Acogny has chosen to support

Ange Kodro Aoussou-Dettmann

Dancer, choreographer and teacher of African Dance, Jazz Dance, and Contemporary Dance.

Photo credit: DR

Rachelle Agbossou

Dancer, choreographer and dance teacher.

Photo credit: Marcel Gbeffo Multicorps

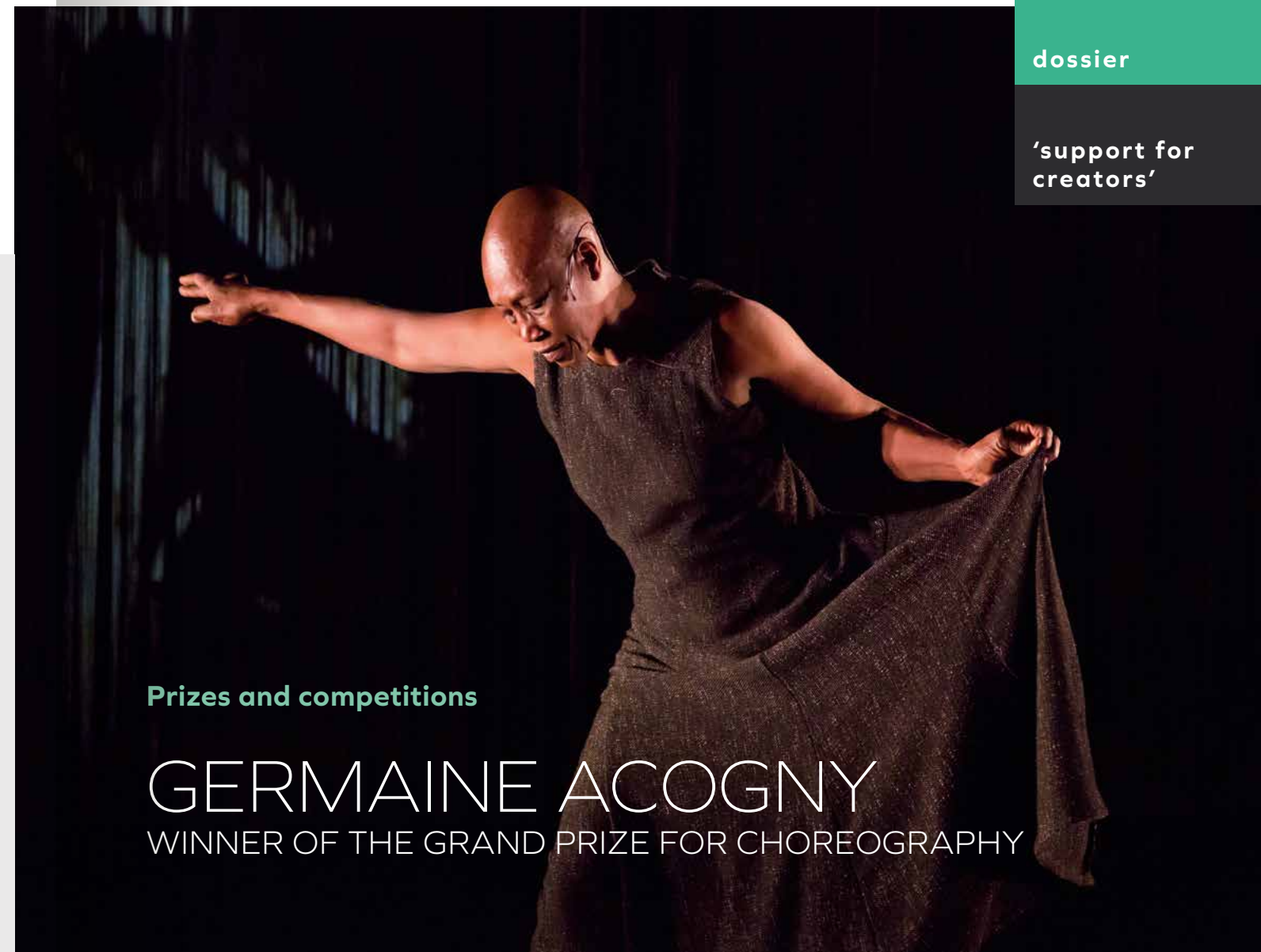
Amadou Lamine Sow

Known as Pi, dancer, performer and teacher.

Photo credit: école des Sables

Right hand page: *À un endroit du début*, choreography and performance by Germaine Acogny, 2015.

Photo credit: Thomas Dorn



Prizes and competitions

GERMAINE ACOGNY

WINNER OF THE GRAND PRIZE FOR CHOREOGRAPHY

the *Rite* as choreographed by his mother, and they did a great job of it because they understand so intensely its telluric charge. What counts is not respect for technique and form, but a deep understanding of the energies that flow through the group and the space.

D.D.: You are French-Senegalese and have completed various choreographic and educational training courses. What is the

place and trace of the traditional dances that you have come to know and practise?

G.A.: It's essential! Today's dances are all rooted in tradition. You have to start from the origins to get to the original. We must build on our heritage to invent new forms.

D.D.: Thanks to Léopold Sédar Senghor, you met Maurice Béjart who, in 1977, entrusted you with Mudra Afrique, the African counterpart of his European school. What were the challenges involved?

G.A.: Béjart was interested in my dance technique, which I was busy developing. That political recognition was very important at the time and it would later prove essential.

D.D.: After winning numerous awards and decorations all over the world, you have just been awarded the Grand Prize for Choreography by the Académie des Beaux-Arts. How did you react to this?

G.A.: It was a great surprise and I was deeply moved, because this prize enables us to help young choreographers, which is in line with the spirit of the École des Sables. Receiving this Grand Prize under the Cupola of the Palais de l'Institut de France, where the poet Senghor was celebrated and the great sculptor Ousmane Sow was welcomed, was extremely moving for me. ■



Prizes and competitions

AGNÈS JAOUÏ

WINNER OF THE GRAND PRIZE FOR CINEMA
AND AUDIOVISUAL ARTS

'In allocating this Grand Prize, I elected to honour the work of Florence Farrugia, a visual artist who chose to open a gallery of her own to represent the artists she admired; it takes courage and tenacity to do that, and I wanted to pay tribute to her. Likewise, I have long admired the perseverance and great talent of Fernando Fizbein, whether as a composer, an instrumentalist, or as the leader of Carabanchel. Finally, I recently discovered the excellent and hilarious work of Mélanie Martinez Llense and Claire Lapeyre-Mazerat, and their joyful and exciting show 'Boulevard du Queer'. These four artists – these three choices – are themselves showcasing other artists, so this prize will benefit many, which I'm thrilled about.'



Above: still from *Place Publique*, a film directed by Agnès Jaoui and starring herself and Jean-Pierre Bacri. © Le Pacte Stars

Above: at the presentation of the Grand Prize for Cinema and Audiovisual Arts on 27 September 2023, under the Cupola of the Palais de l'Institut
Photo credit: Édouard Brane

Agnès Jaoui was born in 1964 in the Paris region. She studied singing at the Conservatoire and drama at various schools, before embarking on a prolific career in theatre and then film as a scriptwriter, actress and director. On stage, she has written and acted in two plays with Jean-Pierre Bacri: *Family Resemblances* and *Cuisine et dépendances*, which won the Molière for best playwright in 1992. On screen, she worked with Alain Resnais and won the César for Best Screenplay for *Smoking no Smoking*, followed by *Same Old Song*, for which she also won the César for Best Supporting Actress in 1998. She has also directed five films co-written with Jean-Pierre Bacri, including *Look at me*, which won the Best Screenplay Prize at the 2004 Cannes Film Festival. In 2000, she directed *The Taste of Others*, which was nominated for an Oscar for Best Foreign Film and received four César awards, including Best Film. With a total of six awards, she is the woman who has been awarded the most Césars.

In 2006, she returned to singing with a debut flamenco and fado album entitled *Canta*, which won her a Victoire de la musique award in the world music category. The actress and singer then recorded *Dans mon pays* and *Nostalgias* (2015), in which she sings in four languages (Spanish, French, Hebrew and Arabic). She then performed with the Quintet Officiel in the largest venues in France and abroad, and branched out into classical singing with her ensemble Canto Allegre.

Over two decades after performing *Family Resemblances* on stage, Agnès Jaoui returned to theatre with *Les uns et les autres* by Leonore Confino, then went on to perform *Les femmes savantes*, directed by Catherine Hiegel, in 2016. In 2017, she directed her plays *Family Resemblances* and *Cuisine et dépendances* at the Porte-Saint-Martin theatre. That same year, she was a member of the jury at the 70th Cannes Festival, chaired by Pedro Almodovar.

More recently, she directed 7 episodes of the series *En thérapie*, and has appeared in a number of films by Bruno Podalydès, Frédéric Sojcher, Noé Debré and Sophie Filière. Her latest film, *A Good Jewish Boy*, was released in January.

Photo credit: Oxana Semenova



The artists that Agnès Jaoui has chosen to support

Claire Lapeyre-Mazérat, actress, creator of the Jakart collective and director of the Maestra structure, and **Mélanie Martinez Llense**, actress, director of the Compagnie Play.

Photo credit: Pauline Le Goff

Florence Farrugia, artist, director of Galerie Circonstance.

Photo credit: Idrissa Belem-Farrugia

Fernando Fizbein, argentinian musician and composer, founder of the Carabanchel ensemble.

Photo credit: DR

Robert Carsen was born in Canada and trained as an actor at the Bristol Old Vic Theatre School before moving into directing, lighting and set design. Recent productions include *Cabaret* at Lido2Paris, *Aida* at the Royal Opera House in London, *Oedipus Rex* in Siracusa, *The Triumph of Time and Disillusion* in Salzburg, *Ôsud* in Brno, *Arabella* in Zurich, *Idomeneo* in Madrid and Rome, and *Oceane* in Berlin.

For the Aix-en-Provence Festival, he directed *A Midsummer Night's Dream*, *Orlando*, *The Magic Flute*, *Semele* and *Rigoletto*; at the Opéra Comique, *Platée* and *Les Fêtes vénitiennes*; at the Théâtre des Champs-Élysées, *Armide*, *Iphigénie en Tauride* and *Orfeo ed Euridice*; at the Théâtre du Châtelet, *Candide*, *My Fair Lady* and *Singin' in the Rain*.

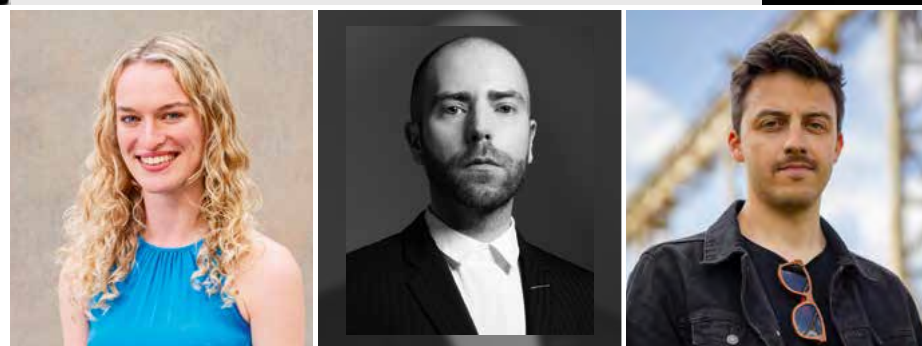
His other productions include *Falstaff* and *Der Rosenkavalier* at the Royal Opera House in London and the Metropolitan Opera in New York; *Dialogues of the Carmelites* in Amsterdam, La Scala in Milan and the Royal Opera House in London; *Rinaldo* and *The Coronation of Poppaea* at Glyndebourne; *La Traviata* at La Fenice in Venice; *Don Giovanni*, *Giulio Cesare*, *CO2* and *The Girl of the West* at La Scala in Milan; *Ariadne auf Naxos* in Munich; *Mefistofele* and *Eugene Onegin* at the Metropolitan Opera in New York; *The Ring of Nibelung* in Cologne, Venice, Barcelona and Madrid; *Carmen* and *Pagliacci / Cavalleria rusticana* in Amsterdam.

He has been artistic director and set designer for several exhibitions in Paris, London and Chicago.

An Officier des Arts et des Lettres, Robert Carsen received the International Opera Award in 2021, as well as the Abbiati Critics' Prize, the Opera XXI award in Spain, and the Italian Opera Star Prize. This season, he is directing *Peter Grimes* at La Scala in Milan, *Werther* at the Baden-Baden Festival and *La Clemenza de Tito* at the Salzburg Festival.

At the Opéra national de Paris he has staged *Manon Lescaut*, *The Capulets and the Montagues*, *Nabucco*, *Lohengrin*, *Alcina*, *The Tales of Hoffmann*, *Rusalka*, *Les Boréades*, *Capriccio*, *Tannhäuser*, *Elektra*, *The Magic Flute* and *Ariodante*.

Photo credit: Tommaso Le Pera



The artists that Robert Carsen has chosen to support

Eleanor Burke, Director. Photo credit: Camilla Greenwell

Alexandre Samson, fashion historian and head of the Haute Couture (post-1947) and Contemporary Creation departments at the Palais Galliera. Photo credit: Ismaël Moumin

Stefano Simone Pintor, author and director. Photo credit: DR



Above: Robert Carsen, with the cast of William Shakespeare's *The Tempest*, staged at the Comédie-Française in 2017.

Photo credit: Vincent Pontet

Opposite: at the ceremony held on 13 March, under the Cupola of the Palais de l'Institut de France, Hugues R. Gall, of the Free Members Section, presented Robert Carsen with his prize, a work by the sculptor Jean Anguera.

Photo credit: Vincent Pontet

Prizes and competitions

THE GRAND PRIZE FOR ARCHITECTURE

THE CHARLES ABELLA PRIZE

► On page 14, read the report on the 'Emulations' exhibition organized by the candidates in the 2023 architecture competition.

The Grand Prize for Architecture, a historical competition created in 1975 in the spirit of the Prix de Rome, went through several cycles up until 2016, inspired mainly by Michel Folliasson, Claude Parent and Paul Andreu. In 2020, a biennial system was introduced with, every second year, a Grand Prize – the Charles Abella consecration prize – awarded to an architect for lifetime achievement, and a competition for new generations of architects, to spotlight projects deemed exemplary for contemporary ways of practicing and thinking of architecture.

With special attention to new practices, the selection will highlight the diversity of approaches, the cross-fertilization of disciplines, and the projects' prospective nature.

'Emulations' exhibition, projects by candidates for the Grand Prize for Architecture, Pavillon Comtesse de Caen, Palais de l'Institut de France, December 2023.

Left: CompMonks. *L'attrape-rêves*, interactive installation, mixed media, and research process 'Du rêve lucide à sa mise en espace', 2023. CompMonks

Below: view of the installation by prize-winners Sophie Dars and Carlo Menon (Accattone). *Magasin/Magazine*, Parfondeval, 2023. Sophie Dars and Carlo Menon (Accattone)



The Grand Prize for Architecture:

An interview with **DOMINIQUE PERRAULT**, member of the Académie des Beaux-Arts' Architecture Section and member of the competition jury (see page 14), by Nadine Eghels

Nadine Eghels: You recently worked to redefine the Grand Prix d'Architecture de l'Académie des Beaux-Arts – Prix Charles Abella. Why, and with what goals in mind?

Dominique Perrault: The late Claude Parent used to be in charge of this Grand Prize for Architecture. He and Paul Andreu were my mentors when I entered the Académie. We became friends and he asked me to continue along the path he had cleared. So, this is something of a transmission.

N.E.: And you've made it evolve...

D.P.: Our architecture prizes were somewhat behind the times, more akin to the Grand Prix de Rome than to contemporary architecture prizes. So we set out to revamp them, while respecting their legacy. We got in contact with the schools to reach today's young architects, while continuing to celebrate great architects.

N.E.: How did you go about it?

D.P.: The Grand Prize is awarded according to a certain protocol. It's mandatory for the winner to deliver a lecture under the Cupola, and the ceremony attracts a large audience. The first Grand Prize was awarded to Alvaro Siza, then we celebrated Henri Ciriani and recently Christian de Portzamparc. It's a consecration prize, which is awarded biennially and exhibited at the Pavillon Comtesse de Caen.

N.E.: And the other year?

D.P.: The other year is dedicated to the Prize for Young Creators. This allows us to retain the concept of a Grand Prize one year – to reward a body of work for its coherence – and, the other year, to open up to young architects whom we want to encourage in their research.

N.E.: How does the selection process work?

D.P.: For the consecration prize, the jury is made up of members and correspondents from the Architecture Section. ► The selection process for the Young Creator's Prize is more elaborate. Claude Parent and I used to discuss it at length. It's a very specific job and, as academicians, we don't have enough time to do it properly. A small curatorial team puts together



the call for applications. A scientific jury led by this team selects a short list from the many responses we receive. Based on the curatorial team's proposals, the Architecture Section deliberates, adopts a position and selects four projects. Those four teams are then invited to continue their research in order to present a more complete project at the Pavillon Comtesse de Caen. So there are three stages: selection, refinement, and exhibition.

'It's an open door on topical subjects and a window onto the future...'

creators and consecration prizes informs our conversations and our reflection. We take responsibility for our choices, and we make them in an environment that is open to experimentation. This is novel and it grants us vision, depth of perspective.

N.E.: What are your objectives now?

D.P.: The Architecture Section is mobilizing around this development, but we want to do much better. The question of prizes is central to our discussions and, above all, to our commitments. It's an open door on topical subjects and a window onto the future. ■

N.E.: What does the exhibition consist of? Models, drawings, ideas?

D.P.: The aim of the exhibition is not to evaluate each project against the others, but to facilitate their presentation. A production grant is awarded to each team to enable them to set up their project. On the morning of the exhibition's opening, we audition the different teams in front of their project, then the jury – all the members and correspondents – assembles and awards the prize to one of them. No one is left by the wayside. The others will have been supported throughout the media process and will also receive a grant.

N.E.: Is there a particular theme?

D.P.: This year, the whole Académie chose writing as its theme. We thought it would be interesting to link the Grand Prize for Architecture to it. It's obviously quite intellectual, but we felt that it was in line with the movement that's currently developing in schools, this sort of defiance towards architecture, with some architects claiming that we should stop building altogether!

N.E.: What have you learnt from this contact with the younger generation of architects?

D.P.: Of course, it's absolutely necessary to have this contact with the schools, to find out what is being thought and said there. And this alternation, from one year to the next, between young

'Emulations' exhibition, projects by candidates for the Grand Prize for Architecture, Pavillon Comtesse de Caen, Palais de l'Institut de France, December 2023 (see page 14).

Left: Max Turnheim, layout of the book *Use of Space*, 2023, in front of an opening on the Quai Conti.

Top: member of the Architecture Section Dominique Perrault presenting the competition's four winning teams at the exhibition's opening.

Photo credit: Patrick Rimond

Artists' residencies

THE ACADEMIE DES BEAUX-ARTS-CITÉ INTERNATIONALE DES ARTS PROGRAMMING

Above: view of the main building of the Cité Internationale des Arts' in Le Marais.

Left page and centre: the Villa Radet, the Cité's Montmartre site, and one of the studios made available to artists in residence.

Opposite: the studio of Alice Guittard, artist in residence in 2019 at the Cité's Montmartre site.

Photo credit: Maurine Tric, Adagp, Paris, 2024

The Académie des Beaux-Arts has been a partner of the Cité Internationale des Arts since its inception in 1965. Together, they have built three programmes to host two choreographers and two architects on the Marais site and four visual artists on the Montmartre site, in recently renovated accommodation and studios made available to them free of charge.

In dance, movement speaks for itself

A conversation between **ETAY AXELROAD**, choreographer and resident at the Cité Internationale des Arts (Marais site), and **DIDIER DESCHAMPS**, correspondent for the Académie des Beaux-Arts' Choreography Section.

Didier Deschamps: You're an Israeli dancer and choreographer of Romanian origin, you've been awarded a residency within the framework of the Cité Internationale des Arts' programme, in partnership with the Académie des Beaux-Arts de Paris, and you're currently in residence for six months at the Cité Internationale des Arts. What's in it for you?

Etay Axelroad: There are many stakes and interests at play. It's a fantastic opportunity to come in contact with other languages, cultures and environments, and to meet very different artists from all disciplines. It opens one up to other ways of thinking and allows one to get out of one's comfort zone. Paris is a very interesting and welcoming place, with a mix of French people and a lot of foreigners, each with their own specific background and training. I'm open to all kinds of dance encounters and experiences, be it ballet, hip hop or freestyle... Ever since I left the Batsheva, I've been drawing on all these different approaches.



D.D.: Do you believe there is something specifically French?

E.A.: Yes. Language, first of all, interests me a lot because it carries cultural aspects, particular dynamics such as the use of 'tu' or 'vous'. There are also a lot of elements of everyday life such as buying 'la baguette' – it may seem like a cliché but it actually determines relations between people. I'm currently working with French dancers, and I came to expose my dance to these different ways of conceiving of movement.

D.D.: Does dance vary from country to country – apart from traditional dances, that is?

E.A.: Yes, there are different ways of looking at dance, but more than the country, it's the level and particularities of the schools, the training, the approach to movement, the link with music and so on, that determine dances' singularity or similarities. For example, classical ballet in Israel and ballet at the Paris Opéra are very close. There are also similarities between various movements in contemporary dance, which are not solely defined by a specific geography. As far as I'm concerned, some of my dancers come from the Paris Opéra ballet, while others practise electro or hip hop. They all work from different sources and different approaches to movement, rhythm, dynamics and form, and when

I suggest a move, they all have their own way of performing it – and I find that interesting. So it's more a question of training than origin, even though the place each country gives to art is central to its development and creativity. I have the feeling that culture is very strong in France.

D.D.: How do you work with such different artists?

E.A.: I see them as unique individuals; I try to understand who they are and how they move. This opens up doors on fertile spaces. I hate machines and robotization, and I try to reveal the uniqueness of each individual.

D.D.: You wish to establish a closer relationship with the audience in your next creation; why is that?

E.A.: Especially since Covid, my research has evolved and I'd now like to create more interaction with the audience, to get them more connected and closer to what's going on in the performance. I'm not rejecting the stage/audience relationship, but I hope to offer the audience a more sensitive experience and more sharing with the artists.

D.D.: So do you think there is a societal and political aspect to performing arts?

E.A.: I'm seeing more and more links between the two – but my intent is strictly focused on art and movement. Beyond that, everyone can draw a link with the world or society if they wish, but I'm not pushing for them to do so. Moreover, one's understanding of and feelings towards a show are still deeply personal. When you listen to Bach, there's no message in the narrative sense; the emotion you feel and share goes far beyond any story or message. In dance, the movement speaks for itself; people can see violence in it, or a state of love, or conflict, it's personal to them. I just expect them to be present in the moment. I'm curious about their reactions but I don't aim to elicit them. The relationship may or may not be established, but in truth it always happens. The beauty of performance is that it always happens! I'm happy when I feel that people are more connected to their bodies, to their dance, which is a very positive thing for the future and for the environment. Being connected to oneself means being more attentive to others and to nature.

D.D.: Is that why you love teaching?

E.A.: To teach is to experience life. I, for one, can't anticipate the shape a lesson will take. I need to get a feel for people and what they need. The more I prepare myself, the more I can share my practice with others. ■

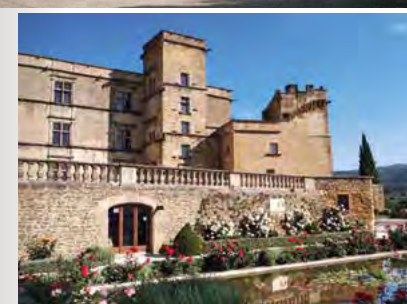
Top: an Excerpt from the show *Pulpa*, presented by Etay Axelroad at the Institut de France's André and Liliane Bettencourt auditorium, during the Académie de Beaux-Arts' New Year's ceremony on 24 January.

Photo credit: Patrick Rimond



Artists' residencies

PARTNERSHIPS



While programmes with the Cité Internationale des Arts have become an increasingly important part of the Académie's policy of hosting artists in residence, the Académie pays special attention to its longest-standing partnerships and embarks on new projects as often as it deems sound.



The Académie des Beaux-Arts and the Villa Medici – Académie de France in Rome share a long history, spanning several distinct periods. Even though the Villa Médicis has no longer been under the Académie des Beaux-Arts' tutelage since the early 1970s, they remain close partners, with the Académie providing the Villa Médicis with an annual grant equivalent to the cost of hosting an artist.

On the Iberian Peninsula, the Académie des Beaux-Arts has been associated with the Casa de Velázquez – Académie de France in Madrid since its creation. Beyond the financial support it provides, the Académie is especially involved through its members and correspondents, who participate in the selection of artists whom they then meet on several occasions in their studios. Once a year, the Académie des Beaux-Arts also hosts an exhibition of artists from previous years at the Pavillon Comtesse de Caen (see page 12).

Above: Casa Velázquez – Académie de France in Madrid, Villa Médicis – Académie de France in Rome, Château de Lourmarin (84), Mont-Saint-Michel (50), towns involved in the Villa Albertine programme in the United States, the Gobelins site of the Mobilier National in Paris, Château de Villers-Cotterêts (02), Cité Internationale de la Langue Française.

Photo credits: © Casa Velázquez, DR, Amautan / licence CC BY-SA 4.0, © Des Signes, Dominique Loviconi, © Benjamin Gavaudo / Centre des monuments nationaux

In addition to these two historic partnerships, to which it is very attached, the Académie des Beaux-Arts also supports the Villa Albertine, the latest French artistic residency abroad, which is spread throughout the United States of America.

Since its creation, the Académie des Beaux-Arts has also been a partner of the *iViva Villa!* festival, which brings together works by residents of the Casa de Velázquez, the Villa Albertine, the Villa Kujoyama and the Villa Médicis every year.

More recently, the Académie des Beaux-Arts has entered two new partnerships. The first was signed in 2023 with the Mobilier National and involves hosting artists and craftspeople from China and Mexico to France. The second, which was signed in March 2024 with the Établissement Public National du Mont-Saint-Michel, will enable artists from all disciplines to be hosted at this prestigious site, where the management is eager to open its doors to contemporary creation.

Other partnership projects are currently under study, one of which involves the Cité Internationale de la Langue Française, housed in the Château de Villers-Cotterêts, where the Académie des Beaux-Arts could soon be hosting film makers.

Finally, the Académie remains a close partner of the Château de Lourmarin, where it hosts three artists in residence every summer. ■

Cyril Barthalois, General Secretary of the Académie des Beaux-Arts

Artists' residencies

THE VILLA DUFRaine



The Académie des Beaux-Arts has owned the Villa Dufraine in the village of Chars (Val d'Oise) since 1937. This property was entirely renovated in 2022 so that the Académie can host artists in residence there in the best possible conditions. Jean-Michel Othoniel, Director of the Villa Dufraine, wished to propose an original model for the residency, in keeping with the site's spirit and geographical location.



► See our article on page 18, on the exhibition 'Bonsoir Mémoire', by the artists in residence in 2023.

Artists for tomorrow

An interview with **JEAN-MICHEL OTHONIEL**, member of the Académie des Beaux-Arts' Sculpture Section and Director of the Villa Dufraine
by Nadine Eghels

Nadine Eghels: How did the artist residency project at the Villa Dufraine in Chars come about?

Jean-Michel Othoniel: It all started with the idea of creating a collective of young artists with very different backgrounds and practices, from art schools all over France. Of the various projects that were submitted, Lou-Justin Tailhades' was the one that most closely matched my aspirations. It included a graphic designer in the residency, so that the catalogue would be created at the same time as the works, and kept a free spot for guest personalities. I had also planned three other residencies at the Villa Dufraine, dedicated to printmaking, photography and musical composition, with durations tailored to the projects. They would host artists from different generations, so that the young artists' and their curator's stay would be an even more enriching experience. We weren't able to set that up this year because the studios weren't ready yet, but they are now.

N.E.: What does the site look like?

J-M.O.: It's an extraordinary site with a large park and three buildings. We've converted the first building into accommodation, with a communal kitchen where the residents meet for meals. In

the second building, they each have their own studio that they can use whenever they like, even at night, without disturbing one another. We've separated the accommodation from the studio spaces so that they can work more independently. Each room has its own bathroom, so they all have their suite and access to the common room and to coworking rooms for their partners when they come with them.

N.E.: Have you been monitoring these huge projects?

J-M.O.: For two years, I was more of a construction site overseer than a villa director, but I was fine with that. I enjoyed working with this group of young architects who were tackling head-on all the questions contemporary architecture raises. It was very instructive for me to talk to members of a generation that I didn't know, builders who are very demanding when it comes to the sustainability and recyclability of materials. They revamped all the workshops and that's when my expertise and my vision as an artist came in handy.

N.E.: And then came the competition.

J-M.O.: That was something new! It was the first competition; until then, Jean Cardot had chosen all the artists. We launched a competition open to art schools and universities with a curatorial section linked to the visual arts. The idea was to turn the usual concept of a residency on its head: usually, a committee selects the artists, who then each work in isolation until they eventually show all their creations back-to-back. In other words, they hold a presentation of works produced in residence, but not really an exhibition.

For Chars, I proposed calling for projects based on the idea of the collective. I got the idea from observing the younger generation. When they leave school, these youths are looking to come together, to partner up, to find spaces to use together. My generation was very different; we all just went our own way. I wanted to foster this collective aspect by setting a theme for an exhibition, which would be created together over the eight months of the residency with the help of the Académie.

N.E.: What does this help consist of?

J-M.O.: There's the residency grant, of course, but there's also a production grant, the organization of the exhibition, the publication of the catalogue... and then the return of the works to their creators. I don't believe this concept existed yet.

N.E.: What do you think of the result?

J-M.O.: I'm very pleased. The project was very well thought out. Our artists really played the game and we're proud to be presenting a coherent exhibition, based on a real theme, with a fine catalogue. It's also being celebrated by the public, and we had large numbers of visitors. This is important for a first residency, when it is still unknown in specialist circles and to the media, and the Monnaie de Paris deserves recognition for giving it greater visibility.

N.E.: So what's next?

J-M.O.: Now we have to carry on with the same energy, to make sure that a network forms around the Villa Dufraine and to cultivate its appeal. For the second year, we've contacted more

Right-hand page and above: views of the 'Villa des Pinsons', the original name of the Villa Dufraine, and the studios that have been set up there and made available to artists in residence. Here, Halveig Villand in 2023.

Photo credit: Patrick Rimond



'We need an injection of youth, to understand the preoccupations of tomorrow's artists.'

universities, opened applications to more artists' collectives. Our jury is made up of academicians and correspondents as well as people from outside the Académie. Last year, we had Noëlle Tissier, who directed the CRAC in Sète for two decades and the Villa Saint Clair residences before that. With this jury, we choose an exhibition project rather than its curator, whose role is to bring coherence to the project, keep it within the set framework, and supervise and motivate the artists during the residency. Having the curator on site allows the artists' collective to be animated and their work to be followed up on by someone of their generation.

N.E.: Is this generational aspect important?

J-M.O.: From the outset, I wanted to paint the portrait of a generation. So, every year, young artists will come to the Villa Dufraine; they will present us academicians with questions about the subjects that matter to them in the present, share their vision of the world, show us how the most contemporary works are created and what media they use... During the selection process, I asked them to be as impertinent as they could. We need an injection of youth, to understand the preoccupations of tomorrow's artists.

N.E.: What were you able to see of it?

J-M.O.: Both when spending time with them and when looking at their work, one gets a sense of an anguish about the world ending, things falling apart, about a loss of meaning. Their works are based on rudimentary materials and are somewhat reminiscent of arte povera. For them, the market is not (yet) an issue. They are entirely involved in research, and their concern is not to produce finished, well-crafted objects. They are both strong and fragile. In the making.

Within the exhibition, they have all kept their personalities. Windows open on different worlds but the theme is strong enough to hold them together. They present their work in an exhibition that makes sense overall. This is very important for them, and they know it. ■



Above: the 2023 artists in residence around Jean-Michel Othoniel.

Above: the Villa Dufraine studios, including that of artist Pierre-Alexandre Savriacouty.

Photo credit: Patrick Rimond



At the opening of the 'Bonsoir Mémoire' exhibition at the Monnaie de Paris, the artists in residence in 2023 with member of the Sculpture Section Brigitte Terziev, correspondent Emmanuel Pernoud, member of the Sculpture Section and Director of the Villa Dufraine Jean-Michel Othoniel, curator of the exhibition Lou-Justin Tailhades, and member of the Architecture Section Marc Barani.

Photo credit: Patrick Rimond

From April to December 2023, ten young artists from various disciplines stayed at the Villa Dufraine. Lou-Justin Tailhades brought this collective together, supervised their work, and curated the exhibition 'Bonsoir Mémoire' at the Monnaie de Paris from 9 November to 3 December.

Nadine Eghels: You are the curator of the first exhibition by the residents of the Villa Dufraine in Chars. You were involved in the residency project from the outset. How did you conceive of this mission, and how did you choose the residents for this innovative experiment?

Lou-Justin Tailhades: For the residency, I approached many French art schools to invite eight artists practicing a diverse range of disciplines, with different training, practices and backgrounds, some of whom I knew and some of whom I didn't. I included a graphic designer who was in residence with us, and I kept a vacancy open so that we could welcome various figures from the world of art to inform our research.

N.E.: What principles have guided your work?

L-J.T.: I had a clear set of specifications. The first was exact gender parity. I also wanted artists who were at different stages in their career, because trajectories differ widely in the few years after an art degree. Finally, I wanted to invite artists to work on issues related to language in all its forms and to its origins and its circulation.

N.E.: Did the collective influence each of the artist's individual creations?

L-J.T.: Sometimes the artists say it did, sometimes not... but they defined themselves partly in relation to one another, that's for sure! In terms either of similarities or of oppositions. Because their backgrounds and their approaches to art are very different. What is art? What is its purpose? When do we make art? How do we approach art, who do we show it to, etc.? There were some heated debates. And I was able to put my finger on developments in their work that were clearly the result of these interactions. The guests also contributed to these discussions.

N.E.: Who were the guests?

L-J.T.: There was an Azeri artist who got them out of the studio for three days and each of them worked on their own project, but together in the shared space of the dining room, to start outlining an exhibition. There was a curator, a performance specialist, and a composer who created the sound illustration based on the subtitle of the exhibition.

N.E.: What is this subtitle?

L-J.T.: It's a long sentence, made up of two blank alexandrines hinged on a 'but': *Everything I want above all else to forget / But which I absolutely have to remember*. It's a sentence I wrote just before responding to the call for projects, and it must have guided me. It's very open to interpretation, and who is speaking is anyone's guess: the artists, the works, the exhibition, the visitors to the exhibition? Or, surely, all these voices at the same time, contained in this paradoxically collective first-person singular. It's an open sentence, addressed to everyone. That was essential for me. I put this sentence to the test, I wanted to be sure that it conversed with the artists' work, questioned it, shed light on it, and ultimately really said something...

N.E.: Hence the title 'Bonsoir Mémoire'.

L-J.T.: I was looking to set a tone, rather than a subject or theme, for the exhibition. The artists' works are all in an attraction or repulsion relationship to memory. The expression 'Bonsoir Mémoire' (Good evening, memory) thus felt ideal, because 'bonsoir', like 'ciao' in Italian, means both hello and goodbye. This exhibition existed within this ambiguity, with its voice carrying both hopes and concerns about our heritage, our traditions, our memories, and our future. ■

The metamorphosis of the Bibliothèque et Villa Marmottan continue

By **ADRIEN GOETZ**, member of the Académie des Beaux-Arts' Free Members' Section and Director of the Bibliothèque et Villa Marmottan

A library and artists' studios in the middle of a garden; as construction works enter their second phase, now is a good time to take stock of this initiative by the Académie.

Following in its founder's footsteps, the Bibliothèque et Villa Marmottan site remains a place to research and study Europe in the first half of the 19th century. The site, which has remained closed since 2018 when it ceased to be managed by the municipality of Boulogne-Billancourt, is now being prepared for its reopening. While the buildings – some of which are listed

Below: the main room of the flat-and-studio on the villa's second floor, during renovation work... and afterwards.

Photo credits: © Constance Guisset Studio, Daniele Rocco and Léa Guinrand, Adagp, Paris, 2024

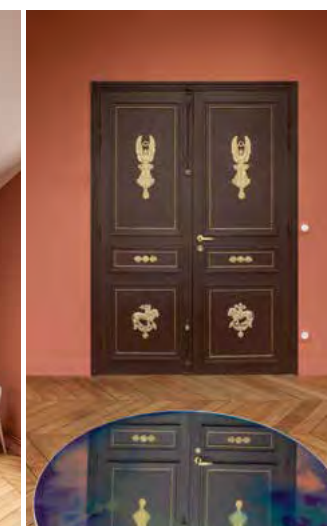
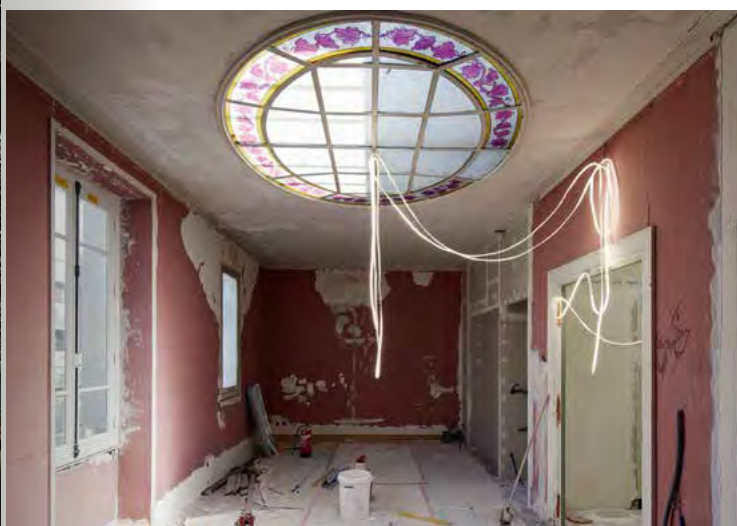
Artists' residencies

BIBLIOTHÈQUE ET VILLA MARMOTTAN

In keeping with the spirit of Paul Marmottan, one of the pioneers of Napoleonic studies, the Académie des Beaux-Arts offers two residencies in the building that was his personal library, the Bibliothèque et Villa Marmottan, for researchers working on the First French Empire and Europe in the first half of the 19th century, along with three artists' residencies in newly created accommodation and studios.

Above and opposite: the façade of the villa, the second building, with the library, in the complex built by Paul Marmottan in Boulogne-Billancourt (92), and the study with its Empire-style decor.

Photo credits: BA and Victor Point H&K



as historic monuments – are being renovated, the Académie is also working to restore their meaning. After 'phase 1' of the project, five flats were made available for artists and researchers to work together. They will soon be enjoying together an original garden – which was kindly designed by a very enthusiastic Louis Benech – echoing the charming intellectual utopia that Paul Marmottan had dreamed up in these premises, which he bequeathed to the Académie in 1932.

The garden will of course be the last stage, our 'phase 3', but I have already asked Chaalis for cuttings of their 'Catherine Meurisse' rose, and the Académie des Sciences is going to send us the botanical reference of their 'Louis Pasteur' rose. I have actually seen this rose flowering when I had the privilege of being invited on an early tour of the worksite at the beautiful house in Arbois, which is very similar to ours, with Honorary Permanent Secretary Pascale Cossart and our new fellow member Târn Mignot, who was elected in December. The Arbois site is also an old building that has belonged to illustrious figures, and it is being scrupulously

restored, while the neighbouring residence will serve to inform a broad audience on current issues in biology.

During the works, our library's reading room remained open (by appointment) to historians wishing to access its book and print collections. One of the two buildings, the villa, which had long been the director's house, has already been renovated and now consists of three flats with studios for the artists who will be hosted there each year. Depending on the light, the villa resembles a Tuscan palazzina, a London house or a small white cube lost in the countryside around Petersburg. It has now been restored to its original colour, with green frames and a frieze of griffins that had been steadily crumbling down until then. The lions framing the porch had almost fallen to the frost as well, but here they are, ready to face the struggles of the 21st century. Inside, the team of restorers led by the impeccable Stéphanie de Ricou have given the utmost care to the faux marble and ornamental panels, and the painting frames have been completely restored by Nicolas Delarce and Victorine d'Arcangues.

The exhibition rooms in the building overlooking Place Denfert-Rochereau on the edge of the Princes district in Boulogne will



'Since 1 February, the house has been home to three artists – a composer, a draughtswoman and a sculptor – who, along with us, have been living with the inconveniences related to the site's renovation.'

soon be ready, not only to host events showcasing heritage, but also to exhibit the work of all the artists in residence at the Académie's various locations. The auditorium, named after Bruno Foucart in tribute to his long career as the library's scientific director, will be open for concerts, symposia, talks, book presentations, etc.

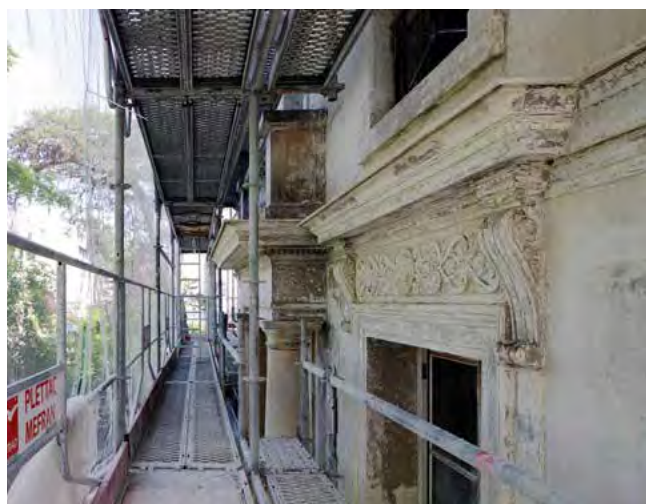
The members of the small and highly committed team working with me to bring about this metamorphosis are: Louis Paris, who was trained at the École Nationale des Chartes; Brice Ameille, a graduate of the Ecole Normale Supérieure who has recently published a highly acclaimed study of the relationship between impressionists and ancient painting (*Les impressionnistes et la peinture ancienne*, Sorbonne Université Presses); France Lechleiter, an art historian whose doctoral thesis, under the supervision of Bruno Foucart, looked at the 'Envois de Rome'; and Benjamin Buisson, an archaeologist who was also trained at the Sorbonne. All of them have agreed to change jobs for a few months and, in conversation with the talented heritage architect Jennifer Didelon and her colleague Loïse Lenne, are bringing passion to the work they are carrying out to save this fragile ensemble while respecting the site's spirit and harmony.

Researchers from all backgrounds

For the past three years, the site's life has been set to the rhythm of researchers' stays, as they are joyfully welcomed here among craftsmen, plasterers, masons, as well as restorers from the Institut National du Patrimoine, who are invited to work and teach their craft *in situ*. Far from being redundant with the grants

offered by the Fondation Napoléon – with which we work closely – these ten-month residencies are aimed at specialists from all backgrounds, including historians of architecture, literature, music, interior design, and performing arts. Over the past three years, students from France, Belgium, Italy, Spain, Russia and the United States have been invited to the villa.

Since 1 February, the house has been home to three artists – a composer, a draughtswoman and a sculptor – who, along with us, have been living with the inconveniences related to the site's renovation, putting up with construction machinery and a bit of noise on some mornings. One of these three studios has benefited from remarkable patronage from the Fondation Marc Ladreit de Lacharrière, without which the renovations to it would not have been possible. Thus, an old glass roof, which was missing some parts, has been reinstalled at the top of the building, so that artists can enjoy a beautiful zenithal light. This help also allowed us to restore handsome doors decorated with Victories brandishing laurels, like a promise of a bright future for the artists who stay here. Constance Guisset, a prominent designer whose 2017 personal retrospective at the Musée des Arts Décoratifs



I greatly admired, gave us tables, armchairs, sofas, lamps and headboards (the latter donated by her publisher, Tréca). These pieces of furniture, many of which are unique prototypes she dreamed up in her workshop, make this house a place dedicated to *art de vivre*, both past and present.

This year sees the start of another phase in this fine undertaking: the restoration of the library, its historic rooms and their neo-Empire decor – which will eventually come to be known as the 'Empire Marmottan' style: a colourful and inventive style, the very antithesis of the cliché of the boring 'Empire' style that has survived in courts and prefectures – as well as the renovation of the more recent areas, which need to be brought up to standard to be accessible to all visitors. ■

Above: before the works, and the restoration of the façades.

Photo credit: Daniele Rocco

In-residence research

A conversation with the Bibliothèque et Villa Marmottan's first resident researcher, **DOYLE CALHOUN**

Doyle Calhoun holds a PhD in Literature from Yale University and a Master's degree in Linguistics from KU Leuven. He is Assistant Professor of Francophone Studies at Trinity College (Connecticut, USA) and University Assistant Professor of Francophone Postcolonial Studies in the Department of Modern and Medieval Languages and Linguistics at the University of Cambridge in the UK.

How do you remember your time as a resident at the Bibliothèque Marmottan? You were the first, our pioneer.

I recall an experience of great honour and happiness. I was fortunate enough to be one of the Bibliothèque's first grant recipients, and it was a privilege to have access to its collection and to benefit from the support of the Académie des Beaux-Arts. I would like to sincerely thank Laurent Petitgirard, Adrien Goetz, Brice Ameille and Alexandra Poulakos, who took care of all the practical matters, for their invaluable help during my stay.

What were your areas of research? What is your perspective on the French Empire period and the early 19th century?

I have focused my research mainly on the tumultuous period following the re-establishment of slavery in Martinique and Guadeloupe. I have studied former slaves' acts of suicidal resistance, and especially the collective suicide of Louis Delgrès and his companions, as well as the traces of this history in colonial archives and its impact on collective memory and contemporary literature. Evolutions in French legal codes in the eighteenth and nineteenth centuries, such as the different versions of the Code Noir, the Code pénal, the Code civil and the Code de l'indigénat, played a crucial role. This is explained by the change in the status of suicide, which was still considered as a crime under the Ancien Régime, and by the genealogy of violence that links the Code Noir to the Code de l'indigénat.

The result is a book. Can you tell us a bit about it, in the hope that it will soon find a publisher in French?

Drawing on the work of Dominique Godineau (*S'abrégé les jours. Le Suicide au XVIII^e siècle*), my book *The Suicide Archive: Reading Resistance in the Wake of French Empire* opens with the trial of Azor, a 're-enslaved' man who committed suicide in Guadeloupe in 1804, shortly after Napoleon reintroduced slavery in 1802. Based on this shattering and traumatic experience of ephemeral



emancipation, the book is a multidisciplinary study that sheds light on the hidden history of suicidal resistance practices, from the slavery era to the 'Jasmine Revolution' in Tunisia, relying on various texts and archive documents in French, English, Wolof, Arabic and Kreyòl. I am delighted to announce that this book will soon be published by Duke University Press... pending a French translation, perhaps? ■

Top: Doyle Calhoun, a specialist in the history of slavery between the two abolitions, was the first resident researcher to be welcomed at the Bibliothèque et Villa Marmottan.

Below: detail of the interior of the building.

Photo credits: AG and Daniele Rocco



MANAGING EXCEPTIONAL HERITAGE

Gustave Caillebotte (1848-1894), *Rue de Paris. Temps de pluie*, 1877, oil on canvas, 54 x 65 cm. Michel Monet bequest, 1966 © Musée Marmottant Monet.

Photo credit: Christian Baraja



The Marmottan Monet Museum will soon be undergoing major renovation and extension work, which will expand its surface by more than a thousand square metres and improve the conditions in which it receives visitors and displays art works. In-between exhibitions and worksites, its director Érik Desmazières took a moment to tell us about these ambitious projects.



THE MUSÉE MARMOTTAN MONET

Above: outside view of the Musée Marmottan Monet, garden side.

On the right: the vast space specially created to house the largest collection of Monet's works in the world, around one hundred masterpieces including the iconic *Impression, Rising Sun*, and a unique collection of *Water Lilies* and views of the garden at Giverny.

Photo credit: Christian Baraja SLB

Artworks and building works

An interview with **ÉRIK DESMAZIÈRES**, member of the Académie des Beaux-Arts' Engraving and Drawing Section and Director of the Musée Marmottan Monet
By Nadine Eghels

Nadine Eghels: You've been in charge of the Musée Marmottan Monet for three and a half years now. What have been the main thrusts of your work, and how is the museum continuing to evolve in terms of curation, of exhibitions, and of its buildings?

Erik Desmazières: In the summer of 2023, we carried out a series of works without closing the museum. Following a general security audit of the site, and under the supervision of my deputy Véronique Pelloie, we moved the security control room, which gave us more space on the ground floor. We also had the two rooms at the entrance renovated, we created a cloakroom, made the cash desks more comfortable, and improved the flow of visitors. The work was carried out by Anne Sazerat, an architect whose firm had completely renovated the Musée de la Chasse et de la Nature a few years prior. It was a good idea to get these improvements done last summer, as the exhibition 'Berthe Morisot and the art of the 18th century', organized in collaboration with London's Dulwich Picture Gallery, was a huge success and attracted large crowds of visitors. In 2023, we're

approaching our pre-pandemic attendance levels of 270,000 visitors annually.

N.E.: How do you put together your programme?

E.D.: Much like operas, exhibitions in general require planning well in advance! Nevertheless, after the 'Face au soleil' exhibition, which ended in January 2023, we had the 'Néo-romantiques' exhibition, curated by Patrick Mauriès, followed by an exhibition of prints from the William Cuendet collection kept at the Musée Jenisch in Vevey, entitled 'Engraving light'. It was a magnificent collection of engravings, from Dürer to Picasso, curated by Florian Rodari, and we were able to reuse the scenography of the 'Néo-romantiques' exhibition for it with minimal modifications. This exhibition was well received and, as luck would have it, it turned out that two other events showcasing prints were also being held last summer: 'Degas in Black and White' at the BnF and 'Treasures in Black and White' from the Dutuit collection at the Petit Palais. So we held three exhibitions over the year, instead of the usual two.

I should also mention our off-site exhibitions: until 25 February, the Centro Centro in Madrid hosted a major exhibition of over fifty works from our collections, entitled 'Monet, masterpieces from the Musée Marmottan Monet'. The exhibition is now at the Centro Culturale Altinate San Gaetano in Padua, where it will stay until 14 July 2024. Then, in the fall, as part of our partnership

with the NTV group, a large part of the Monet collection will travel to Japan where it will stop three times: at the Museum of Western Art in Tokyo, then in Kyoto, and then in Toyota.

Finally, we are taking part in the Musée d'Orsay's exhibition 'Paris 1874, inventing Impressionism', which is celebrating the 150th anniversary of the first Impressionist group exhibition (1874), by exceptionally agreeing to lend the painting *Impression, soleil levant*, which featured in said exhibition and entered our collections in 1940. The Musée d'Orsay exhibition will then travel to the National Gallery in Washington, where Monet's masterpiece will be exhibited in the United States for the first time.

N.E.: And what's next?

E.D.: We're preparing an exhibition on sport! It's actually an old idea of mine. A few years ago, it was the theme of an issue of the *Lettre de l'Académie des Beaux-Arts*. At the time, I couldn't imagine that I'd be running a museum one day, but I thought it would be a great subject for an exhibition, and it happens to be very topical! Our exhibition focuses on the years 1870-1930, the Impressionist and post-Impressionist period, during which sport was truly democratized, with consequent sociological shifts in the way it was practised. The curator, Bertrand Tillier, is a university professor and places great emphasis on this sociological aspect. We'll have major European and American museums and private collections lending us some very fine works. It's going to be a

very rich exhibition, with over 200 works, including paintings, engravings, drawings, sculptures, photographs and posters, with works by Daumier, Degas, Caillebotte, Signac, Eakins, Bellows and many others... It will be spread over two levels and will also spread to the 'Dialogues inattendus' room, which is usually used to present contemporary art. It will run until 1 September. The next exhibition, in the fall of 2024, will be devoted to trompe-l'œil from 1500 to the present day, and will be curated by our new director of collections Sylvie Carlier, who joined the museum's team in April 2023.

N.E.: So what about these dialogues?

E.D.: These 'Unexpected Dialogues' were introduced by my predecessor and colleague Patrick de Carolis. The idea is to create a dialogue between a contemporary artist and a work in the museum. It certainly won't have escaped your attention that it is fashionable to gradually introduce contemporary art into historic museums these days. In this room, which is on the same level as the Carlu room created to house the Michel Monet donation, we have already hosted seven artists from different countries. We are currently hosting a work by Anne Laure Sacriste, an artist close to the arte povera movement, who has chosen to engage in a dialogue with Manet's famous portrait of Berthe Morisot. Next is Carole Benzaken's submission, which will extend a little beyond the dialogue room and feature in other parts of the museum too, notably in the room of illuminations from the Wildenstein donation and the rotunda on the first floor, which houses Paul Marmottan's office and the collection of portraits by Louis Boilly. These dialogues are a wonderful initiative, and they have provided – and, I hope, will long continue to provide – an opportunity for artistic encounters that are sometimes surprising and always stimulating.

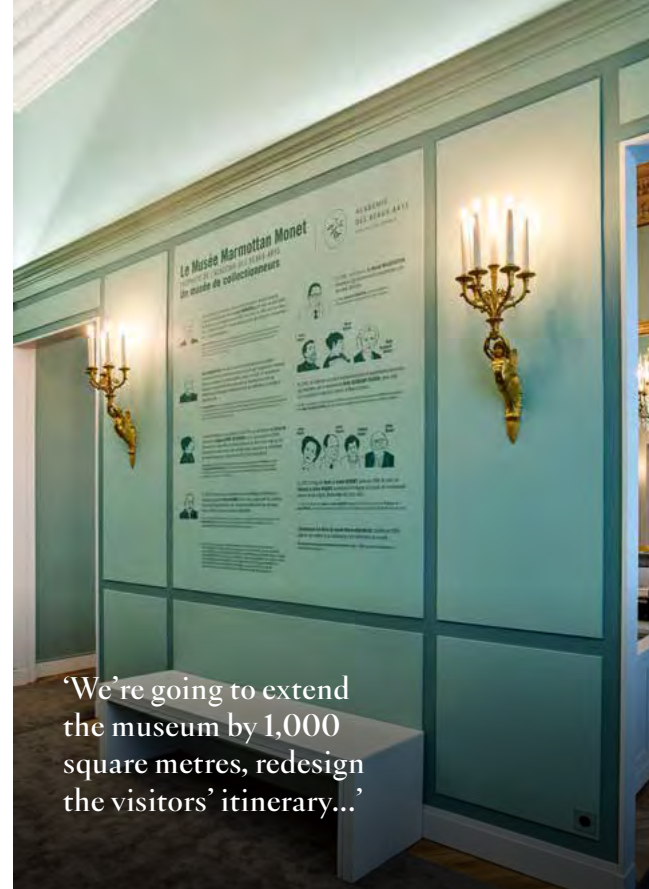
N.E.: And after that?

E.D.: Another project is to organize an exhibition in collaboration with the Musée de l'Orangerie, because the Michel Monet donation includes the preparatory studies for *The Water Lilies*, which is kept there. We will also be celebrating the year 2026 with an exhibition showing the evolution of landscape painting from Monet to the present day, curated by Pierre Wat.

N.E.: There are also major works in the pipeline.

E.D.: Very major works, starting in 2027. We're going to extend the museum by 1,000 square metres, redesign the visitors' itinerary, make access to the upper floors easier for people with mobility impairments, create a restaurant area, renovate the building's exterior walls, extend the storerooms, redo the garden, which is currently in a state of disrepair, and so on. It's a fairly old project that we're finally going to bring to fruition. The refurbishment will also involve the beautiful pavilion in the garden, which is a derelict museum space that we are going to restore to its original beauty. Work was due to start in 2025, but it stands to reason that the museum should remain open in 2026, the centenary of Claude Monet's death. Work will therefore begin in early 2027. A consultation process has been launched, and three teams of architects have been selected. They are due to submit their sketches this spring, and the final choice will be made at the end of 2024.

'We're going to extend the museum by 1,000 square metres, redesign the visitors' itinerary...'



N.E.: Where will the art go during the building and renovations?

E.D.: The work that's about to begin will in fact require the museum to be completely emptied of its contents. This will provide an opportunity to undertake a major restoration of the collections. On the subject of restoring works of art, allow me to digress for a moment: I should mention the ongoing restoration of three beautiful Germanic paintings from the Jules Marmottan collection, the cost of which is being covered by the dynamic Association des Amis du Musée Marmottan, which has been run since its creation by Nicole Salinger and provides invaluable support for our projects. Closing the museum will therefore allow us to carry out an audit of the condition of all the works', to 'sanctuarize' the most fragile of them, which will no longer travel, and to restore those that need it. It is also perfectly reasonable to consider storing part of Paul Marmottan's collection in his library in Boulogne-Billancourt. This institution (see page 52) is now directly managed by the Académie and directed by my colleague Adrien Goetz. It is currently undergoing restoration but will reopen before work begins on the museum. It goes without saying that the museum and the library should strive to work as closely together as possible. With all the necessary precautions taken, the works can be lent to various museum institutions, and we will use this temporary



closure as an opportunity to pursue our international outreach policy.

I would like to conclude by acknowledging the work of the museum's teams. There is intense activity both on the museum site, where temporary exhibitions generate very high attendance, and outside, where artworks are frequently moved with painstaking precaution – not to mention the preparation of publications in connection with these various events. This represents a huge amount of effort not only for the curatorial teams, but also for the reception staff – one must keep in mind that we still operate under the *Vigipirate* terrorist threat prevention system and that extreme vigilance is crucial – as well as for those involved in mediation – and I would be remiss if I forgot the giftshop, which is always busy! I'm very grateful for the quality of the work done at all levels, including administrative work, and this commitment makes me very optimistic for the future. ■

Left page: views of the newly renovated reception areas. Photo credit: Studio Christian Baraja SLB

Top: the room of medieval illuminated manuscripts in the Wildenstein collection.

Photo credit: Victor Point / H&K

In the centre: Adrienne Marie Louise Grandpierre-Deverzy (1798-1869), *L'Atelier d'Abel de Pujol*, 1822, oil on canvas, 96 x 129 cm. Bequest from Paul Marmottan (1932). Musée Marmottan Monet. Photo credit: Christian Baraja

Above: Claude Monet (1840-1926), *Cathédrale de Rouen, effet de soleil, fin de journée*, 1892, oil on canvas, 100 x 65 cm. Bequest from Michel Monet (1966). Musée Marmottan Monet. Photo credit: Christian Baraja

THE MAISON-ATELIER LURÇAT



In 2010, in order to preserve the work of the painter and tapestry-maker Jean Lurçat (1892-1966), his widow Simone Lurçat bequeathed to the Académie des Beaux-Arts the artist's house and studio in Paris, along with the collections and archives in it. The Académie's mission is to preserve and promote the work of the painter, a great innovator of tapestry, a major figure in the artistic life of the 20th century, and a member of the Académie. The painter's house, designed by his brother, the architect André Lurçat, and built in 1925 in the Villa Seurat artists' housing estate (14th arrondissement), is one of the Parisian masterpieces of the Modern Movement. The restoration programme leading up to its opening to the public is designed to showcase André Lurçat's innovative architecture and restore the place where the painter lived and worked.

The Maison-atelier Lurçat: bringing a place back to life

An interview with **JEAN-MICHEL WILMOTTE**, member of the Académie des Beaux-Arts' Architecture Section and Director of the Maison-atelier Lurçat
by Nadine Eghels

Nadine Eghels: You're a very busy architect, with projects all over the world. How did you come to manage the Maison-atelier Lurçat, the place where the painter and tapestry-maker Jean Lurçat lived and worked, and to oversee its restoration at the Villa Seurat?

J.-M.W.: The Villa Seurat is a magical place. Along with the two villas built by Le Corbusier, this artists' housing estate is one of three built in Paris in the interwar period. It reflects the spirit of an era. I am particularly fond of the idea of reviving a house and the life that went on there with architects, painters, poets, and so on. Jean Lurçat was a member of the Académie des Beaux-Arts and a versatile artist; he went from painting to tapestry cartoons, from ceramics to drawing and engraving. A complete artist, and a very consistent one too. A man of taste. He also did commissioned work, and even within constraints he managed to uphold his artistic standards. Those were the good times, the beginning of modernism, and it all happened in his house.

Left page and top: the Maison-atelier around 1925, when it was built by architect André Lurçat (1894-1970) for his brother Jean, who can be seen at the second-floor window. The new studio's top floor was added around 1929.

Photo credits: Maison-atelier Lurçat and Agence h2o architectes

Above: oblique projection of the building's different levels. Renovation work will soon be completed, and the building will open to the public shortly. The recently created exhibition areas are on the ground floor.

© Agence h2o architectes



Above: the painter's current studio and, on the lower floor, the living room with its original furniture. Photo credit: Françoise Huguier
Right: Jean Lurçat (1892-1966). Photo credit: DR



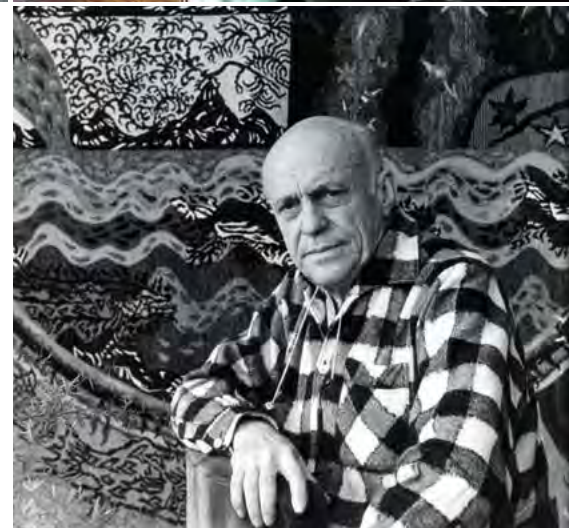
'The restoration project is designed to highlight André Lurçat's innovative architecture and to recreate Jean's pictorial universe...'

N.E.: A house that was designed by his brother André Lurçat...

J-M.W.: Yes, it's one of seven house--studios designed by André Lurçat. He drew it in 1925 for his brother Jean Lurçat and it is located at number 4 of the Villa Seurat in the 14th arrondissement of Paris. It is an unassuming house but was built with rigour, heralding the modernist movement of the 1930s and the Bauhaus. However, unlike Mallet-Stevens, for example, André Lurçat had social concerns, and he designed housing that was both pioneering and affordable. He designed a house for an artist of the time, who worked at home and received his artist and writer friends, with a studio and an imposing library. With this project, he was putting into practice the ideas he would articulate five years later in his manifesto *Architecture*, where he set out functionalism as a goal to be attained through 'the new technique' – the use of reinforced cement concrete, the inclusion of plants in construction, large windows and the use of colour. The house, along with its collections and archives, was bequeathed by Simone Lurçat to the Académie in 2010 and was listed as a historic monument in 2018.

N.E.: How did you become interested in Jean Lurçat's oeuvre?

J-M.W.: The Galerie des Gobelins hosted a major exhibition of his work in 2016, and we were tasked with designing its scenography. It was the first major retrospective in Paris since the 1958 exhibition at the Musée National d'Art Moderne. I was very interested in his paintings, above all, but also in his ceramics and drawings. It is very elegant decorative art. I took to heart to select the best of it and present it in the most enhancing way: in a sense, Lurçat's 'greatest hits'! He was truly an artist of his time, and his work bears witness to this. And at the same time, his research was very personal. In 2021, we designed the scenography for an exhibition of his graphic work, and the Académie des Beaux-Arts asked me to oversee the restoration of his *maison-atelier*.



N.E.: And you became its director.

J-M.W.: From the outset, I thought of this mission as a comprehensive project. I thought that it wasn't enough just to restore the house, but that the Académie should also be able to acquire premises at the corner of the cul-de-sac to open a bookshop and a reception area for visitors, who would then be taken into the house in small groups. This creates a small team, with a bookseller and a caretaker, and new challenges around this site.

N.E.: How is the restoration work progressing?

J-M.W.: Together with the Architecture Section, we chose the team of architects h2o to carry out the work. The restoration work started in 2021 and is still underway. We had a few setbacks due to more extensive damage than we had anticipated, but the Maison-atelier Lurçat will open to the public and to researchers in 2025.

N.E.: What is the spirit of this restoration?

J-M.W.: The restoration project is designed to highlight André Lurçat's innovative architecture and to recreate Jean's pictorial universe. The aim is to recreate and actualize the atmosphere in which he lived and worked. In no way is this a matter of creating a dusty reconstruction. Opening the Maison-atelier to the public means restoring it and bringing it back to life along a visitor's route. As for us, we're in charge of the scenography, lighting and furniture.



N.E.: What will there be in the house?

J-M.W.: Works by Lurçat that the Académie already owns, and others that we'll buy to add to our collections. I go hunting and I look at auction catalogues, and I find some surprising and magnificent objects, crockery, jewellery, bibliophile books, of which he has illustrated many! And a collection of over 1,000 drawings, most of them previously unpublished, some of which were exhibited at the Pavillon Comtesse in Caen in the summer of 2021. The challenge of this project is to bring an artist back to life by making him contemporary. In other words, transposing the contemporaneity of his era into today's world.

N.E.: How will the bookshop work?

J-M.W.: For me, this is an essential element. The bookshop will be managed directly by the Académie, with a bookseller, archivists and, of course, Xavier Hermel, who has been in charge of the site for a long time and has put a lot into disseminating Lurçat's work. Having a bookshop on site is a great opportunity, and I would also like to publish small, accessible and affordable books relating to each of this versatile artist's disciplines: tapestry, pottery, illustration. There will also be objects that reflect his art. We have to preserve what belongs to the place, while bringing it to life in current times. To bring some amount of modernity to it, to create a unity that encompasses works of art and everyday objects. To bring to life the man Jean Lurçat was, through the house his brother André built, while placing him back among the great artists of his time. ■



Above:

The façade of the building on the corner of Villa Seurat and rue de la Tombe-Issoire, in the 14th arrondissement of Paris, which will house the bookshop dedicated to the work of Jean Lurçat.

Interior design plans for the bookshop.

Photo and illustrations: DR



Having fallen under the spell of Cap Ferrat's beauty, Baroness Béatrice de Rothschild (1864-1934), the wife of Maurice Ephrussi, acquired seven hectares of land in 1905, on the narrowest part of the peninsula, one of the most admirable sites on the Côte d'Azur. It took five years of titanic work to build the villa, which is inspired by Italian Renaissance architecture, and to landscape the gardens. In 1934, she bequeathed the gardens and the villa to the Académie des Beaux-Arts, along with her entire collection – no fewer than five thousand works of art. In 1937, the Villa was opened to the public, giving a particularly vivid idea of what the residence of a great art lover might have been like during the Belle Époque.



THE EPHRUSSI DE ROTHSCHILD VILLA AND GARDENS

What will the rebirth of the Ephrussi de Rothschild Villa and gardens' look like?

Questions put to **MURIEL MAYETTE-HOLTZ**, of the Free Members' Section, Director of the Ephrussi de Rothschild Villa and Gardens

An interview by Lydia Harambourg, correspondent for the Painting Section and delegate for the *Lettre de l'Académie des Beaux-Arts*

Lydia Harambourg: You were elected Director of the Ephrussi de Rothschild Villa and Gardens in 2022. Today, this place is born into a new life, one that is open to the present and the future. It's an understatement to say that your responsibilities extend to all areas, from curation to cultural programming, from memory to inventiveness.

Tell us what prompted you to embark on a multi-disciplinary mission that is defined at its core by creation and interpretation – with which, as an actress and director, you are so familiar.

Muriel Mayette-Holtz: Running a place of beauty is more than exciting. We need to maintain it, enhance it, share it, animate it

and shake it up all at the same time. This Villa, which we could be tempted to leave asleep, is a place where the public can be enchanted, a space for artists where art collections reign supreme, where gardens lie triumphant. Running it essentially means striking a balance between these various activities. So we have the task of designing a crazy project that respects history while daring to complement it.

L.H.: You were the administrator of the Comédie-Française from 2006 to 2014, a human experience which is intimately tied to a day-to-day cultural and artistic endeavour and to programming. Does this experience now help you in your new role, where management and administration are often intertwined and remain inseparable from decisions you are called upon to make with regard to heritage and art?

M.M-H.: My most valuable baggage is my experience as a theatre director. To put on a play, you have to build a group that is both solid enough to perform every evening and flexible enough to allow each of the artists in the show to feel free. Thus, the most important thing is to put together a powerful, happy and hard-working team so that we can realize our ambitions.

L.H.: How do you see cultural life at Ephrussi?

M.M-H.: Béatrice wanted her collections to be seen, but she also

wanted the Villa to retain its salon feel, so that artists could meet there. The museum should also be a place for play and creativity. That's why we've come up with the idea of having *Les Jeudis de la Villa* during the winter, which are a series of candlelit dinners every Thursday evening with a guest artist who will share the secrets of his or her art or discipline. We celebrate the roses in the spring and throughout the summer we offer the *Nocturnes*, a rich programme featuring a variety of music, dance, theatre, acrobatics, magic and more.

L.H.: What image would you like to project of this magical place? I think your wish is for visitors to leave with new momentum. What dream would you like to awaken?

M.M.H.: 2024, the year of the Wood Dragon in Chinese astrology, will be the opportunity for us to celebrate a 'Year of Béatrice', whose personality I admire more and more every day. We want to highlight her as a 'free' figure. It is also important for the Villa to have the freedom to add mediation activities, extend our garden by adding a vegetable patch, draw up a new scientific and cultural management plan. I want us to be bold enough to offer a menu in our restaurant that is as demanding as it is masterful, and determined enough to restore the Marchand and Accossato houses and take our collections on the road, draw up a restoration plan for the Villa, and consolidate our cultural programming.

Above: the Ephrussi de Rothschild Villa and gardens overlooking the Saint-Jean-Cap-Ferrat peninsula, in the Alpes-Maritimes département.
Photo credit: Pierre Holley

Above: view of the tempietto, at the top of the waterfall.
Photo credit: Victor Point / H&K

L.H.: That's what's at stake in reviving this site, which must no longer be a sleeping beauty.

M.M-H.: As soon as our three studios are set up in the Marchand house, we will be inviting landscapers, writers and composers to come and work at the Villa. This is in keeping with the practices of the Académie des Beaux-Arts, which develops artists' residencies in each of its institutions.

L.H.: You were Director of Villa Medici from 2015 to 2018, and the first woman to head this illustrious institution. In that capacity, you innovated by opening the Villa to performances and creating artist residencies. In 2016 you created the iViva Villa! festival in association with the Casa de Velázquez and the Villa Kujoyama in Kyoto. Do you think that this could also be done at the Villa Ephrussi?

M.M-H.: The Villa will be considering all kinds of projects to host artists over the next few years. Even though, at first, we'll be giving priority to writers – because the studios are modest – and to landscape gardeners, who will have everything to gain by working with the Villa's gardens.

L.H.: Are you planning any exchanges, establishing links with other foundations or institutions, building bridges?

M.M-H.: Of course, and first and foremost with the region, which has a wealth of cultural institutions. It's vital that we circulate our energies and offer the public a coherent range of activities, as we've already done with the Villa Kérylos. We will also be establishing links with the great gardens of France, and Versailles especially, and other great gardens abroad, such as the gardens of Este, or the Royal Botanic Gardens in Kew.

'There will be artists' residencies, our gardens will be an international benchmark...'

L.H.: Last summer, you began organizing shows and concerts in the Ephrussi gardens, which were an instant hit. People were thrilled to discover or rediscover the gardens. Tell us about these events.

M.M-H.: The originality of these Nocturnes lies in the fact that the audience is free to come and sit on the lawn for a drink, a picnic or a walk and watch the show. During the intermission, they can also enjoy the museum and the garden, and come back to watch the show from another point of view. This organization allows everyone to feel free, as if they were at home, in an atmosphere where interaction with the artists happens naturally. The performances themselves are different, because we play outdoors under the clement Mediterranean sky, and it's clear that this closeness to the audience is also appealing to the musicians and actors... It's a more intimate type of interaction, enchanted by the beauty of the Villa and the warmth of the summer nights.



L.H.: After this initial artistic programme, can we talk of a future art festival that you would like to set up at the Villa Ephrussi?

M.M-H.: In the future, and we'll be talking about this again soon, the Villa will be a meeting place for artists on the Côte d'Azur, where landscape gardeners will sit with visual artists and writers during the candlelit dinners we'll be sharing with our visitors. There will be artists' residencies, our gardens will be an international benchmark, and our collections will be appreciated the world over.

L.H.: A curator has just been appointed to be responsible for the collections. How will you be working with her? Will you be redesigning the museography, the itinerary, the programme perhaps? Are these things you'll brainstorm together?

M.M-H.: Oriane Beaufils has just joined our team as curator. Together with Nathalie Savignard, the administrator, Laure Barthelemy-Labeeuw, Gvantsa Luarsabishvili and all our colleagues, we're drawing up a management plan that will outline the Villa's project for the 21st century. the Villa will be sporting its original golden colour again and the museum presentation will match its very rich collections.

L.H.: And then there are these fabulous gardens that take us on a journey around the world, through plant species and landscape design choices. A new itinerary, maybe?

M.M-H.: As far as the gardens are concerned, we're in the process of setting up a solar-powered lit pathway so that visitors can wander around them by night. In addition to a large vegetable patch for our restaurant, there will also be a historic Provençal area. And we're not losing sight of our dream: to find and reproduce the 'Béatrice' rose! ■



Left-hand page: one of the two alcoves in the *petit salon*, decorated with tapestries from the late 18th century illustrating episodes from the adventures of Don Quixote.

Top: the *grand salon*, with its Louis XVI-style furniture, overlooks the *Baie des Fourmis* in Beaulieu-sur-Mer.

Photo credit: DR

Left: the patio, the central feature of the villa. Its architecture is inspired by Italian Renaissance villas.

Photo credit: Victor Point / H&K

Above: view of the Roseaie.

Photo credit: DR

CLAUDE MONET'S HOUSE AND GARDENS IN GIVERNY



The Giverny sanctuary, which was restored in the late 1970s, was Claude Monet's refuge between 1883 and 1926. The pink mortar-clad building and its faithfully recreated flower gardens, shrouded in memories of days gone by, plunge visitors into the painter-gardener's everyday world.

The gardens: *Clos Normand* and *Jardin d'Eau*

When he moved to Giverny on 29 April 1883, Claude Monet (1840-1926) developed a passion for gardening. First the *Clos Normand* and then, from 1890 onwards, the *Jardin d'Eau* bear witness to his love of plants and their presentation. He proved extremely original in this craft, and created two truly unique gardens. He found an expert advisor in Georges Truffaut, exchanged tips and tales with his friends Gustave Caillebotte and Octave Mirbeau, both skilled gardeners, and was an avid reader of nurserymen's catalogues and a regular visitor to plant shows and botanical gardens. Claude Monet invented gardens that evoked his painting, always in motion, where the light revealed colours in continuous vibrations.

After the painter's death, the gardens were gradually abandoned and left in disrepair until 1977, when restoration work began. They opened to the public on 1 June 1980.

From April to October, they offer a succession of remarkable blooms. Bulbs, annuals, biennials, spring and summer perennials, water lilies, flowering shrubs, rose bushes, peonies, autumn perennials and foliage: thousands of varieties of plants set the rhythm of these extraordinary gardens' life. Here, visitors are invited to enjoy a unique experience as they enter the very heart of the painter's imagination.

Japanese prints: the painter's extensive collection

Another of Claude Monet's passions, the Japanese prints he collected from the 1870s onwards, are on show in the house. Among the two hundred and eleven prints on display, visitors will discover coherent ensembles bearing the seals of Utamaro, Hokusai and Hiroshige. Claude Monet shared with his



Above: the Japanese bridge in the *Jardin d'Eau*.

Above: the central path is lined with nasturtiums and fragrant roses.

Right: view of the *Clos Normand* and its pink rendered longhouse.

Photo credit: © Maison et Jardins Claude Monet – Giverny / DR





Impressionist friends a true fascination for the culture and artistic expressions of the Empire of the Rising Sun.

The collection assembled at Giverny is also of historical interest, as almost all of it has been preserved.

Inside Claude Monet's private space: the house

The house was restored along with the gardens, between 1977 and 1980. A visit reveals the world in which the painter and his large family lived; he had two sons of his own and also lived with the six children of his second wife, Alice Hoschedé.

On the ground floor, after the small 'blue sitting room' or reading room, the door opens onto the original studio which was transformed into a living room when Monet set up a new studio outside the house. On the first floor, the painter's and Alice's bedrooms each open onto a bathroom. Finally, the last of the first-floor rooms is his stepdaughter and daughter-in-law Blanche Hoschedé-Monet's bedroom, which was opened to the public for the first time in 2014. Hubert Le Gall was entrusted with its scenographic reconstruction,

and likewise with that of Monet's bedroom. Here too, he drew on period interiors to render as faithfully as possible the appearance of Blanche's living quarters at the Giverny estate until her death in 1947. Back on the ground floor, visitors enter the welcoming dining room. It sports two tones of yellow, as it did in Monet's time, and seems to be waiting for new guests. The kitchen, all tiled in Rouen blue, was the house's 'central' space; meals at the painter's table were known to be exceptional and were always the object of great care. At the end of the visit, all visitors feel like they have shared Claude Monet's

'At the end of the visit, all visitors feel like they have shared Claude Monet's family intimacy'



family intimacy.

The Giverny estate was bequeathed to the Académie des Beaux-Arts by Michel Monet in 1966 and restored between 1977 and 1980 under the direction of Gérard Van der Kemp, one of its members. In addition to the budgets allocated by the Académie des Beaux-Arts and the Conseil Général de l'Eure, major donations were received from the United States through The Versailles Foundation Inc. Claude Monet-Giverny, which had already helped the Château de Versailles. The Claude Monet Foundation was created in 1980.

Hugues R. Gall, a member of the Académie des Beaux-Arts and of the Conseil d'État, has presided over the site's destiny since 26 March 2008. ■



Top, from left to right:

Katsushika Hokusai (1760-1849), *Under the wave off Kanagawa*. One of the many prints in the painter's collection that adorned the walls of the dining room.

The dining room and kitchen with their preserved décor.

The gardeners in their relentless work to maintain the garden and prepare it for the reopening.

Above:

Claude Monet in his garden, under the arches of the central path.

Eighty per cent of the furniture used in the reconstruction of the living-room-studio are the original pieces.

Photo credit: © Maison et Jardins Claude Monet – Giverny / DR

The time for work and maintenance

In early November 2023, the gates of Claude Monet's home and gardens closed for the traditional winter break. This is the cue for our virtuosic gardeners to roll up their sleeves and start preparing the garden. Whether in high wind or heavy rain, they always keep up their efforts to be ready for the new season!

As the site's deputy head gardener Rémi Lecoutre explains, 'We started by uninstalling the automatic watering system. The staking bars were also removed'. The team then focused on the central avenue and the beds at the bottom of the Clos Normand, pulling out all the nasturtiums and annuals, as well as the dahlias, which were crated and taken to the cellar. The perennials were cut back. Following a very handy list drawn up by the production manager Magali Bedel, Rémi Lecoutre isolated the frost-tender plants to be collected as a priority (*Solanum rantonnetii*, *Leonotis leonurus*, etc.). Cuttings of these plants were repotted and placed under cover in the greenhouses.

Then came the time to till the soil. 'The long alleys, the lower flowerbeds – those might freeze over in very cold weather – and those bordering the painter's house are among the priority areas,' Rémi Lecoutre added. The next step was to plant the bulbs, which had been sorted and prepared beforehand. The beds with the most bulbs were planted first.

In the water garden, the most urgent task was to cut back the water lilies to prevent the build-up of organic matter at the bottom of the pond. Failing to do so would let the foliage rot, and algae would accumulate in the spring!

Alongside this traditional schedule, work has been planned in Claude Monet's gardens. The Clos Normand wall running from the main gate to the tunnel is being restored. The masons are hard at work! In the Water Garden, two willows have been planted and the Japanese bridge is being repaired...

THE GALLERIE VIVIENNE

The Galerie Vivienne, a famous covered passageway in the 2nd arrondissement of Paris, was built in 1823 according to plans by architect François Jean Delannoy, and was listed as a historic monument in 1974. Its exceptional location, its dazzling neo-classical Pompeian décor and its many shops have given it great prestige for two centuries.

The Académie des Beaux-Arts has been one of the gallery's owners since 1870, following a bequest from its first owner Maître Marchoux's daughter, Anne-Sophie Marchoux, Comtesse de Caen. The gallery originally bore their surname before becoming the Galerie Vivienne when it was inaugurated in 1826.

Along with the other owners of the gallery, the Académie des Beaux-Arts has embarked on a major renovation project, which has already included work on the glass roof and walls, the decorations and the numerous stairwells leading to the flats on the upper floors. Other phases will soon involve the 156 metres of mosaics on the floor and the façades overlooking the neighbouring streets. Together, the owners are working to restore this emblematic Parisian passageway to its former glory and to preserve its historic character.

In addition to its position as co-owner, the Académie des Beaux-Arts has very recently decided to lease one of the commercial premises at the heart of the Galerie Vivienne. In this space, which will soon be fitted out with a view to opening by the end of 2024, the Académie plans to set up a gift- and bookshop focused on its activities and heritage and on the history and life of the gallery itself. In addition, the Académie will set up a new exhibition space in the basement.

These exhibition rooms, with a total surface area of about 200 m², will be used largely to host exhibitions related to the many prizes awarded every year by the Académie. They will complement the space available to us in another venue we also owe to Anne-Sophie Marchoux's generosity, the Pavillon Comtesse de Caen, which is located within the walls of the Palais de l'Institut de France and was recently renovated by member of the Académie, Jean-Michel Wilmotte. The work of some of the winners of our prizes will be exhibited in these new spaces.

Whenever this venue's schedule allows for it, the Académie des Beaux-Arts would like to be able to host other thematic exhibitions there, that are specially designed for it. For instance, we are currently considering projects to celebrate the bicentenary of the inauguration of the Galerie Vivienne and the life and generosity of Anne-Sophie Marchoux, in 2026.

More generally, there can be no doubt that the opening of this new cultural space, dedicated to artistic creation and the history of the arts, will create an attraction that will benefit the whole of the Galerie Vivienne and its shops and restaurants. ■

Cyril Barthalois, General Secretary of the Académie des Beaux-Arts



The Pompeii-inspired décor is typical of 19th-century neo-classicism.

Photo credit: David Pendery, Chabe01. Licences © CC BY-SA 4.0



AUGUSTE PERRET'S APARTMENT

The Auguste Perret - Académie des Beaux-Arts Foundation was created in 2022 with a mission to defend and promote the work of Auguste Perret and, more broadly, architecture as a profession. To this end, the Foundation aims to maintain and promote the Parisian flat of Auguste Perret (1874-1954), a work of interior design he undertook in 1932. With the help of Pierre-Antoine Gatier, a member of the Architecture Section, the Foundation has undertaken the work required to restore this concrete Art Deco masterpiece. The flat and its interior decor are listed as historic monuments.

Dual transmission

An interview with **PIERRE-ANTOINE GATIER**, member of the Académie des Beaux-Arts' Architecture Section and Director of the Appartement Perret, and **CHRISTIANE SCHMÜKLE-MOLLARD**, Chief Architect of Historic Monuments and Vice-President of the Auguste Perret - Académie des Beaux-Arts Foundation,
By Nadine Eghels

Nadine Eghels: Auguste Perret's historic apartment was bequeathed to the Académie des Beaux-Arts in 2023. How was this decided?

Christiane Schmükle-Mollard: In 1963, shortly before his death, Auguste Perret's widow donated the apartment to the Association Auguste Perret, which had been set up that same year to serve as a meeting place for architects. Sixty years later, the Association, which no longer had the means to maintain this exceptional place with dignity, donated it to the Académie des Beaux-Arts, along with the furniture and objects that had always been in it. To this end, the chairs that had been kept in Le Havre were repatriated. With the support of Alain Charles Perrot and Pierre-Antoine Gatier, we created this Foundation housed within the Académie. It was the only way to ensure the apartment's future in the long run.

N.E.: Have you started any classification procedures?

C.S.-M.: That was one of the conditions of the donation: that the furniture that had been dispersed be reinstated and that everything be restored. We worked with the Ministry of Culture on this.

N.E.: What does the project to restore and preserve the apartment involve?

Pierre-Antoine Gatier: Perret is one of architecture's greatest builders, thinkers, and designers. It seemed right to preserve and restore this flat as a concentrated representation of his thinking. It is an essential moment in the architecture of the 20th century. We're endeavouring both to preserve this moment and to revive it.

N.E.: What's so special about this apartment?

P-A.G.: Building was at the heart of Perret's practice. The materials he chose were those that were associated with durability in the 20th century: reinforced concrete and oak veneers. While all these materials are very well preserved, they are fragile and precious.

N.E.: How is his architecture featured in the apartment?

P-A.G.: In 1908, he introduced modernity with his building on rue Franklin, which represented a foundational stage in reinforced concrete construction before le Corbusier's purism rose to prominence. He used it behind a ceramic cladding, a practice that architects would argue about throughout the first quarter of the 20th century. 20 years later, the rue de la Raynourd building would be a manifesto in and of itself: it was a high-rise building inserted within topographically complex terrain and entirely made of reinforced concrete, not only for the structure but also the façade.

N.E.: And inside?

P-A.G.: His sophisticated approach to floor planning takes advantage of the building's isolation: there are three façades

and even a rear adjoining façade, which he used to create a panoramic view of the city with the lift's machinery adding movement. The flat stretches out in three directions, with the entrance in the centre to allow free circulation and offer a true French floor plan, and with bedrooms on one side and reception rooms on the other. Every Sunday, he would receive his friends, colleagues, and other artists. He used this complex triangular space to create a prow over Paris, sacrificing some private space in favour of space for meeting and sharing: the living room and the entrance hall.

Perret, a great creator, chose, as a culmination of Hausmannism, to be at the top of his building with a view over the city. Thus, the most contemporary windows opened on history. A modern work of art, it towers over the house where, in the 19th century, Balzac had laid the city's life on paper.

N.E.: How are you reviving this place?

P-A.G.: By making it a place for meetings and discussions, as well as a residence. We will be organizing intense debates on architectural issues, which the Académie des Beaux-Arts will be supporting thanks to the Foundation.

N.E.: Will the flat be open to the public?

P-A.G.: There will be guided tours, and we will be working with the Foundation's scientific committee to develop the narrative for these visits. As the apartment is being transferred from the



association to the Académie, we are endeavouring to convey some of Perret's genius to those who will have the opportunity to immerse themselves in it by visiting the place where he lived, dreamed, and created.

N.E.: When will work start?

P-A.G.: We have two anniversaries to celebrate in 2024: the 150th of Auguste Perret's birth and the 70th of his death, so work will start after that.

N.E.: How will you go about this?

P-A.G.: The architectural structure has to be preserved, but there are issues of waterproofing, external joinery, and indoor panelling and flooring. And the electrical networks. How can we bring the building up to standard and integrate technology without detracting from its authenticity? This calls for careful consideration and the help of the historical monuments department. ■

Overlooking the west of Paris, the flat designed by Auguste Perret (1874-1954) in 1932 combines wood panelling and exposed concrete structural elements.

Photo credit: CM Pezon



Above: view of the exhibition 'Éloge de l'abstraction' ('In Praise of Abstraction') at the Fondation Gandur pour l'Art (see page 22). Photo credit: Patrick Rimond

Left: ceiling of the Pavillon Comtesse de Caen, François Schommer (1850-1935), *La Villa Médicis couronnant la comtesse de Caen*, oil on canvas, 1883. Photo credit: Patrick Rimond

Right: Annie Leibovitz, a member of the Foreign Associates Section, photographs the view of the Seine from the Pont des Arts, in front of the Institut de France. In the foreground, the Pavillon Comtesse de Caen. Photo credit: Juliette Agnel

Right-hand page: visitors in front of the Pavillon Comtesse in Caen during the 'Emulations' group exhibition, presenting the projects of the finalists in the 2023 Académie des Beaux-Arts architecture competition (see page 14). Photo credit: Patrick Rimond



THE PAVILLON COMTESSE DE CAEN

The Pavillon Comtesse de Caen, built within the walls of the Palais de l'Institut de France, is allocated exclusively to the Académie des Beaux-Arts for its own use. It is a central tool for the institution's influence and its policy of supporting artists.

Anne-Sophie Marchoux, the 'Countess of Caen' – depicted in neoclassical glory, 'crowned by the Villa Medici', on the ceiling of the Pavillon's first room –, lived as a romantic character and became one of the Académie's benefactors in 1870, when she left it a substantial bequest. One hundred and fifty years later, her generosity still enables the institution to support today's artists and creative work. The proceeds of this bequest (which also included a majority stake in the Vivienne gallery in Paris) were intended to enable painters, sculptors and architects awarded the Prix de Rome to settle in Paris for three years upon their return from the Villa Medici, to work and make a name for themselves without having to worry about material matters.

In return, her will required a painting from the painter, a statue from the sculptor, and a study, watercolour or sketch from the architect, the subject of which was left entirely up to them. Being a painter and sculptor herself, Anne-Sophie Marchoux was well placed to know that freedom is at the heart of the creative process.

In 1872, the Institut de France allocated a space to house these works on the ground floor of the Palais' western pavilion (then called the 'Pavillon des Arts'), which was reserved for the sole use of the Académie des Beaux-Arts. In 1916, in addition to these exhibitions, the site also began hosting monthly concerts on the initiative of Charles Marie Widor, whose organ took pride of place in the third room of the Pavillon from 1915 to 1980!

This exhibition space, which was successively known as the 'Musée de Caen' and then the 'Salle Comtesse de Caen', underwent a major renovation in 2019, based on plans and a

scenography that were generously donated by Jean-Michel Wilmotte, member of the Académie des Beaux-Arts' Architecture Section. It reopened in the fall of 2019 with an exhibition of works by the Indian photographer Raghu Rai, the first winner of the Académie's newly created William Klein Photography Prize. On this occasion, we renamed it 'pavillon', as it had originally been called.

The Pavillon Comtesse de Caen's location is truly exceptional. It sits in the very heart of Paris, facing the Pont des Arts, which makes an ideal site for the constant crowds of people strolling around this emblematic part of the city to discover. It also marks the beginning of the artistic 'golden triangle' formed by the Rue de Seine, Rue Mazarine, Rue Buci and Rue Dauphine, with their famous galleries. It therefore welcomes an interesting mix of visitors, both French and foreign (with the latter accounting for 30-50% of visitors, depending on the time of year) as well as art professionals, for whom it is a great place to discover new talent. The exhibition of the Pierre David-Weill Drawing Prize is especially popular with neighbouring gallery owners.

Another natural network for the Pavillon is the line of major schools and institutions formed on Quai Malaquais and Quai Conti: the Beaux-Arts de Paris, the Ecole Nationale Supérieure d'Architecture Paris-Malaquais, and the Monnaie de Paris. The Académie has reached out to and engaged in fruitful collaborations with: the Monnaie de Paris around the Villa Dufrene, with the 'Bonsoir Mémoire' exhibition in the fall of 2023; the Beaux-Arts, around a forthcoming exhibition of works by the painter and foreign associate member of the Académie Leonardo

Cremonini; and the Ecole Nationale Supérieure d'Architecture Paris Malaquais for the exhibition of works by the winners of the new architecture competition. All of these events showcase the vitality of these institutional and artistic connections.

The venue's programming is split between exhibitions linked to competitions organized by the Académie – most notably in drawing (Pierre David-Weill Prize), printmaking (Mario Avati Prize), photography (Marc Ladreit de Lacharrière Prize) and architecture (Architecture Competition and Grand Prize) – and tributes to artists among its members that the Académie has recently lost, along with other exhibitions specially designed for the venue. In recent years, these have included Emmanuel Guibert's exhibition 'Biographies dessinées' (2020), which was the first exhibition of comics art to be held at the Pavillon, and the exhibition of photographs by Charlotte Perriand in conjunction with the major exhibition of the architect and designer's work at the Fondation Vuitton. Every year, we also welcome artists in residence at the Casa de Velázquez.

In recent years, exhibitions at the Pavillon have featured on major Parisian cultural events' calendars (Paris Photo, Paris + la Biennale, Salon du Dessin, etc.), making the venue an integral

part of the programming of major contemporary cultural institutions and a key trendsetting site for professionals in the field of culture – something the arts press has widely picked up on.

In terms of attendance, exhibitions such as that of Annie Leibovitz (autumn 2021) and, most recently, 'Éloge de l'abstraction', organized with the Fondation Gandur pour l'Art (autumn 2023), were attended by over 18,000 and 16,000 people respectively over a period of six weeks. While nothing can be taken for granted in terms of visitor numbers, the Pavillon has welcomed over 60,000 visitors in 2023, making it safe to say it has found its audience.

Last but not least, all the exhibitions presented at the Pavillon Comtesse de Caen are free of charge. This, of course, is a heavy investment for the Académie, but it also means that students and other visitors from less socially advantaged backgrounds can attend them in large numbers. We hope and believe that Anne-Sophie Marchoux, Countess of Caen, would have approved of this choice. ■

Hermine Videau, Director of Communications and Awards at the Académie des Beaux-Arts

Hosted foundations



Léonard Gianadda

Léonard Gianadda, who had been a correspondent of the Académie since 9 June 1993 and was elected Foreign Associate member of the Académie des Beaux-Arts on 27 June 2001 in the seat previously held by Federico Zeri (1921-1998), died on 3 December 2023, aged 88.

Léonard Gianadda was born on 23 August 1935 in Martigny, Switzerland, and graduated from the École Polytechnique Fédérale de Lausanne in 1960 as a civil engineer. The literary and scientific training of this well-known aesthete, builder, and patron of the arts had left their mark, and he famously undertook many initiatives in support of the arts. These include restoring some 3,000 prints from the Fonds Jacques Doucet at the Institut d'Art et d'Archéologie de Paris, saving Chagall's Jewish Chamber Theatre in Moscow, and above all creating the Fondation Pierre Gianadda in Martigny (Switzerland), a place of constant artistic effervescence and a key venue in Swiss and European cultural life. Since 2010, the Pierre Gianadda – Académie des Beaux-Arts Foundation Prize, created in memory of his brother, has been awarded annually to a sculptor for their entire oeuvre. The grounds of his Foundation in Martigny are home to works by deceased members of the Académie des Beaux-Arts: Henri Étienne-Martin, Antoine Poncet and Antoni Tàpies. On 23 August 2019, Léonard Gianadda created the Léonard Gianadda Patronage Foundation, whose stated goal is to continue the patronage he provided throughout his life. ■

Photo credit: Brigitte Eymann



Bernard Perrine

Photographer, journalist, and great photography scholar Bernard Perrine died on 15 December 2023 at the age of 85. As a correspondent for the Photography Section, he was very involved in the editorial committee of our *Lettre*.

His curiosity and memory amazed us. He was involved in every cultural event around photography, in such a natural and relevant way, at 85! He was interested in everything. Photography of course, but also science, music, literature, painting... In 2027, he wanted to celebrate 200 years of photography, and bring back the original of the first photograph in human history, Niepce's *Le point de vue du Gras*, to France. Alongside his scientific and artistic studies at university, he discovered photography and began to practice it, which led him to organize the first international exhibition of photographic art in 1961, in Caen. He was only 23 then. In 1968, together with Jean-Pierre Sudre, he set up the photography department of the École Supérieure d'Art Graphique, then the Photography Section of the Visual and Audiovisual Communication department of the École Supérieure d'Art de Marseille Luminy, and then the visual techniques courses at the universities of Paris I and VIII. He was tasked in 1978 with drawing up a report on photography courses, and became an adviser to the Ministry of Education on updating curricula. As a specialist journalist, he headed the magazine *Le Photographe* for over 25 years and founded the magazine *Video Broadcast*. He organized the *États généraux de la photographie* in 1981 and the *Forum Photo / Régions* in 1984. An energetic activist, he defended all photography: he was the president of the trade union *Syndicat National de la Presse Photo et Vidéo*, and the vice-president of the *Association pour la Promotion de l'image* and of the *Société Française de Photographie*. Many of his photographs are held at the BNF, at the Cantini and Réattu museums, and in private collections. ■

Jean Gaumy, member of the Académie des Beaux-Arts' Photography Section

Sylvie Hugues, correspondent for the Photography Section

Photo credit: Yann Arthus-Bertrand



Seiji Ozawa

Seiji Ozawa died on 6 February 2024 at the age of 88. He had been elected a Foreign Associate member of the Académie des Beaux-Arts on 27 June 2001, in the seat previously held by Yehudi Menuhin (1916-1999).

Born in China of Japanese parents, Seiji Ozawa studied at the Toho School of Music in Tokyo. In 1959 he won first prize in the Besançon International Conducting Competition. Charles Munch, then Music Director of the Boston Symphony Orchestra, invited him to the Tanglewood Music Center. There, he won the 1960 Koussevitzky Prize for the best student conductor. Leonard Bernstein hired him as assistant to the New York Philharmonic in 1961. In 1962, he gave his first concert in North America with the San Francisco Symphony Orchestra. From 1964 to 1969, he was Music Director of the Ravinia Festival, then Music Director of the Toronto Symphony Orchestra from 1965 to 1969, and of the San Francisco Symphony Orchestra from 1970 to 1976. Seiji Ozawa conducted the Boston Symphony Orchestra for the first time in 1964. He was appointed its Music Director in 1973 and stayed with it until he became Music Director of the Vienna Opera in 2002. In 1984, he founded the Saito Kinen Orchestra which he would bring together for a fortnight every year at the Saito Kinen Festival, created in Japan in 1992. In 2004, for his 'Ongaku-juku Opera' project, he created the International Music Academy – Switzerland, dedicated to young musicians specializing in chamber music. Seiji Ozawa's relationship with France was very special. He conducted several productions here, most notably at the Opéra de Paris and the Théâtre des Champs-Élysées. He was both an Officier de la Légion d'Honneur, and held an Honorary Doctorate from Sorbonne University. In 2011, he was awarded the 23rd Praemium Imperiale prize, one of Japan's highest cultural honours. ■

Photo credit: Brigitte Eymann



Fondation pour la Danse
Thierry Malandain –
Académie des Beaux-Arts

The Thierry Malandain Foundation for Dance, housed at the Académie des Beaux-Arts and chaired by its Permanent Secretary Laurent Petitgirard, was created on the initiative of Thierry Malandain, the first member elected to the Académie's new Choreography Section.

The Foundation's core missions are to support the emergence of new choreographers and the dissemination of their work, to support professional dancers at two strategic points in their careers – training and retraining –, and to encourage research into the art and history of choreography. It will also be able to support initiatives to promote dance among a wide range of audiences.

To carry out its missions, the Foundation may receive donations from private persons or companies (with corresponding tax cuts, in France, on income tax or real estate fortune tax for private persons, or on companies' corporate tax) as well as bequests. This will allow it to award prizes, grants or residencies to choreographers, dancers and researchers whose work focuses on choreography and dance, and establish partnerships with public institutions and private establishments dedicated to dance or performing arts. ■

'Because Dance has always played a central role in human interaction, because it is a school that elevates one's relation to oneself and to others, because it is a powerful means of social and collective bonding in this day and age, because its universal language knows no borders, and because its history is none other than the history of civilizations themselves, the Thierry Malandain – Académie des Beaux-Arts Foundation for Dance has placed an ambitious hope for the future in this major art form'.

Thierry Malandain, founder

Above: *La Pastorale*, choreography by Thierry Malandain, music by Ludwig van Beethoven, 2019.
Photo credit: Olivier Houeix

André and Liliane Bettencourt Auditorium, Palais de l'Institut de France

The Académie des Beaux-Arts' Conférences d'un Fauteuil

With the Académie des Beaux-Arts' Conférences d'un Fauteuil, Permanent Secretary Laurent Petitgirard wished for the Académie des Beaux-Arts to pay tribute to the artists who have successively been a part of the Compagnie.

In this cycle, eight academicians from four artistic Sections – Architecture, Sculpture, Engraving and Drawing, Film and Audiovisual Arts – are presenting their predecessors' works and personalities, as well as their own. This retrospective look, exploring the richness of France's artistic heritage, is also an opportunity to (re)discover some lesser known artists. The series began with a talk by architect and town planner Aymeric Zublena (photo), and includes contributions from film director Jean-Jacques Annaud, sculptor Jean Anguera, painters Philippe Garel and Fabrice Hyber, engravers Érik Desmazières and Pierre Collin, and architect Anne Démians.

Programme:

26 February 2024: 'From Pierre Pâris (elected in 1795) to Aymeric Zublena (2008)' by **Aymeric Zublena**, 3rd Seat in the Architecture Section | 11 March 2024: 'From René Clément (1986) to Jean-Jacques Annaud (2007)' by **Jean-Jacques Annaud**, 3rd Seat in the Film and Audiovisual Arts Section | 25 March 2024: 'From Claude Dejoux (1795) to Jean Anguera (2013)' by **Jean Anguera**, 3rd Seat in the Sculpture Section | 22 April 2024: 'From Vivant Denon (1803) to Philippe Garel (2015)' by **Philippe Garel**, 5th Seat in the Painting Section | 06 May 2024: 'From Charles Bervic (1803) to Érik Desmazières (2008)' by **Érik Desmazières**, 1st Seat in the Engraving and Drawing Section | 13 May 2024: 'From Pierre Guérin (1815) to Fabrice Hyber (2018)' by **Fabrice Hyber**, 9th Seat in the Painting Section | 3 June 2024: 'From Auguste Boucher-Desnoyers (1816) to Pierre Collin (2018)' by **Pierre Collin**, 4th Seat in the Engraving and Drawing Section | 10 June 2024: 'From Étienne Boullée (1795) to Anne Démians (2021)' by **Anne Démians**, 4th Seat in the Architecture Section. ■

Registration is free, subject to availability:
www.academiedesbeauxarts.fr

Photo credit: HV

Elections

The Académie des Beaux-Arts elected Valérie Belin to the Photography Section's newly created Seat VI during its 24 January 2024 session, and Marjane Satrapi to Seat V of the Cinema and Audiovisual Section, previously held by Jacques Perrin (1941-2022), during its 28 February session.



Valérie Belin, born in 1964, is a photographer and visual artist. After studying at the École d'Art de Versailles and the École Nationale d'Art de Bourges, she graduated in art philosophy. She was awarded the HSBC Prize for Photography in 2000 and the Altadis Prize in 2001, and was granted a residency in New York as part of the Villa Médicis *hors les murs* programme. In 2002, she held her first solo exhibition in New York. Her work has been exhibited all over the world and features in numerous public and private collections, including the Bibliothèque Nationale de France, the Centre Pompidou, the Maison Européenne de la Photographie, the Musée d'Art Moderne de la Ville de Paris, the Musée Galliera, the Fondation Cartier pour l'Art Contemporain, the Museum of Modern Art (MoMA) in New York, the San Francisco Museum of Modern Art (SFMOMA), the J. Paul Getty Museum in Los Angeles, and the ICP (International Center for Photography) in New York. Retrospectives of her work were held at the MEP in 2008 and then at the Centre Pompidou in 2015 with 'Les images intranquilles'. She also won the Prix Pictet with 'Still Life', at the Musée d'Art Moderne de la Ville de Paris.

Photo credit: Frédéric Stucin ■



Marjane Satrapi is a French-Iranian artist, comic book author, screenwriter and film director. She was born in 1969 in Iran and moved to France in 1994, where she began her career as an artist. After studying at the École Supérieure des Arts Décoratifs in Strasbourg, she moved to Paris, where she participated in the Atelier des Vosges, a group of comics authors. In 2000 and 2001, she published the first two volumes of her graphic novel *Persepolis* in which she recounts her memories of growing up in Tehran during the Islamic revolution. She subsequently expanded on them with two new volumes in 2002 and 2003. Then, in 2007, she produced an animated film in black and white drawn from the first two volumes, which she co-wrote and co-directed with Vincent Paronnaud (Jury Prize at the 2007 Cannes Film Festival). Her graphic works include the albums *Embroideries* (2003 [2005]) and *Chicken with Plums* (2004 [2006]), and as a director, *Chicken with Plums* (2011), *The Voices* (2014) and *Radioactive* (2019). Her paintings have been exhibited at the Galerie Jérôme de Noirmont and the Galerie Françoise Livinec. In 2023 she published the album *Woman, Life, Freedom* (translation published in 2024) dedicated to the Iranian student Mahsa Amini, and is currently working on her next film, *Paris Paradis*. The Mobilier National has commissioned her to create the tapestry design for the 2024 Olympic Games in Paris.

Photo credit: Rahi Rezvani ■

At its 24 January 2024 session, the Académie des Beaux-Arts also elected **Éric Karsenty** as correspondent to the Photography Section.

THE ACADEMIE DES BEAUX-ARTS

2024 Bureau

Permanent Secretary: Laurent Petitgirard | Président: Adrien Goetz | Vice-president: Coline Serreau

Members

Section I – Painting

Yves Millecamps (2001) • Philippe Garel (2015)
Jean-Marc Bustamante (2017) • Gérard Garouste (2017)
Fabrice Hyber (2018) • Ernest Pignon-Ernest (2021)
Hervé Di Rosa (2022) • Nina Childress (2024) *
Tania Mouraud (2024) *

Section II – Sculpture

Claude Abeille (1992) • Brigitte Terziev (2007)
Pierre-Édouard (2008) • Jean Anguera (2013)
Jean-Michel Othoniel (2018) • Anne Poirier (2021)

Section III – Architecture

Jacques Rougerie (2008) • Aymeric Zublena (2008)
Alain Charles Perrot (2013) • Dominique Perrault (2015)
Jean-Michel Wilmotte (2015) • Marc Barani (2018)
Bernard Desmoulin (2018) • Pierre-Antoine Gatier (2019)
Anne Démians (2021)

Section IV – Engraving and Drawing

Érik Desmazières (2008) • Astrid de La Forest (2016)
Pierre Collin (2018) • Catherine Meurisse (2020)
Emmanuel Guibert (2023)

Section V – Musical Composition

Laurent Petitgirard (2000) • François-Bernard Mâche (2002)
Édith Canat de Chizy (2005) • Michaël Levinas (2009)
Gilbert Amy (2013) • Thierry Escaich (2013)
Bruno Mantovani (2017) • Régis Campo (2017)

Section VI – Free Members

Henri Loyrette (1997) • François-Bernard Michel (2000)
Hugues R. Gall (2002) • Marc Ladreit de Lacharrière (2005)
William Christie (2008) • Patrick de Carolis (2010)
Muriel Mayette-Holtz (2017) • Adrien Goetz (2017)
Christophe Leribault (2023)

Section VII – Cinema and Audiovisual Media

Roman Polanski (1998) • Régis Wargnier (2007)
Jean-Jacques Annaud (2007) • Coline Serreau (2018)
Marjane Satrapi (2024)

Section VIII – Photography

Yann Arthus-Bertrand (2006) • Jean Gaumy (2016)
Sebastião Salgado (2016) • Dominique Issermann (2021)
Françoise Huguier (2023) • Valérie Belin (2024)

Section IX – Choreography

Thierry Malandain (2019) • Blanca Li (2019)
Angelín Preljocaj (2019) • Carolyn Carlson (2020)

Foreign Associate Members

S.M.I. Farah Pahlavi (1974) • Woody Allen (2004)
SA Karim Aga Khan IV (2007) • SA Sheikha Mozah (2007)
Sir Norman Foster (2007) • Antonio López García (2012)
Philippe de Montebello (2012) • Jiří Kylián (2018)
Georg Baselitz (2019) • William Kentridge (2021)
Giuseppe Penone (2022) • Annie Leibovitz (2022)

* pending approval by the President of the Republic, protector of the Académie des Beaux-Arts

Correspondents

Section I – Painting

Swie-Hian Tan (1987) • Pat Andrea (2002)
Lydia Harambourg (2006) • Michèle Salmon (2009)
Bernard Marcadé (2021) • Guy Boyer (2023)

Section II – Sculpture

Jean Dubos (1977) • Gualtiero Busato (2004)
Didier Bernheim (2009) • WU Weishan (2017)
Patrick Poirier (2021) • Françoise Docquier (2022)
Catherine Francblin (2023)

Section III – Architecture

Jean-François Collignon (2004) • Robert Werner (2004)
Frédéric Migayrou (2006) • François Chaslin (2009)
Philippe Trétiack (2009) • Sabine Frommel (2020)
Francis Rambert (2020) • Chris Younès (2023)

Section IV – Engraving and Drawing

Claude-Jean Darmon (2006) • Sylvie Patin (2006)
Emmanuel Pernoud (2023)

Section V – Musical Composition

Maryvonne de Saint Pulgent (1993)
Jean-Philippe Collard (2004) • Pascal Rophé (2004)
Patrice Fontanarosa (2004) • Laurence Equilbey (2004)
Danièle Pistone (2004) • Gilles Cantagrel (2006)
Pierre Lemoine (2020)

Section VI – Free Members

William Barnabas Mc Henry (1979)
Arnauld Brejon de Lavergnée (1993) • Nahed Ojeh (1995)
Michel Hilaire (2002) • Jacques-Louis Binet (2002)
Jean Bonna (2006) • Xavier Patier (2009)
Martine Kahane (2019) • Jean-Yves Tadié (2019)

Section VII – Cinema and Audiovisual Media

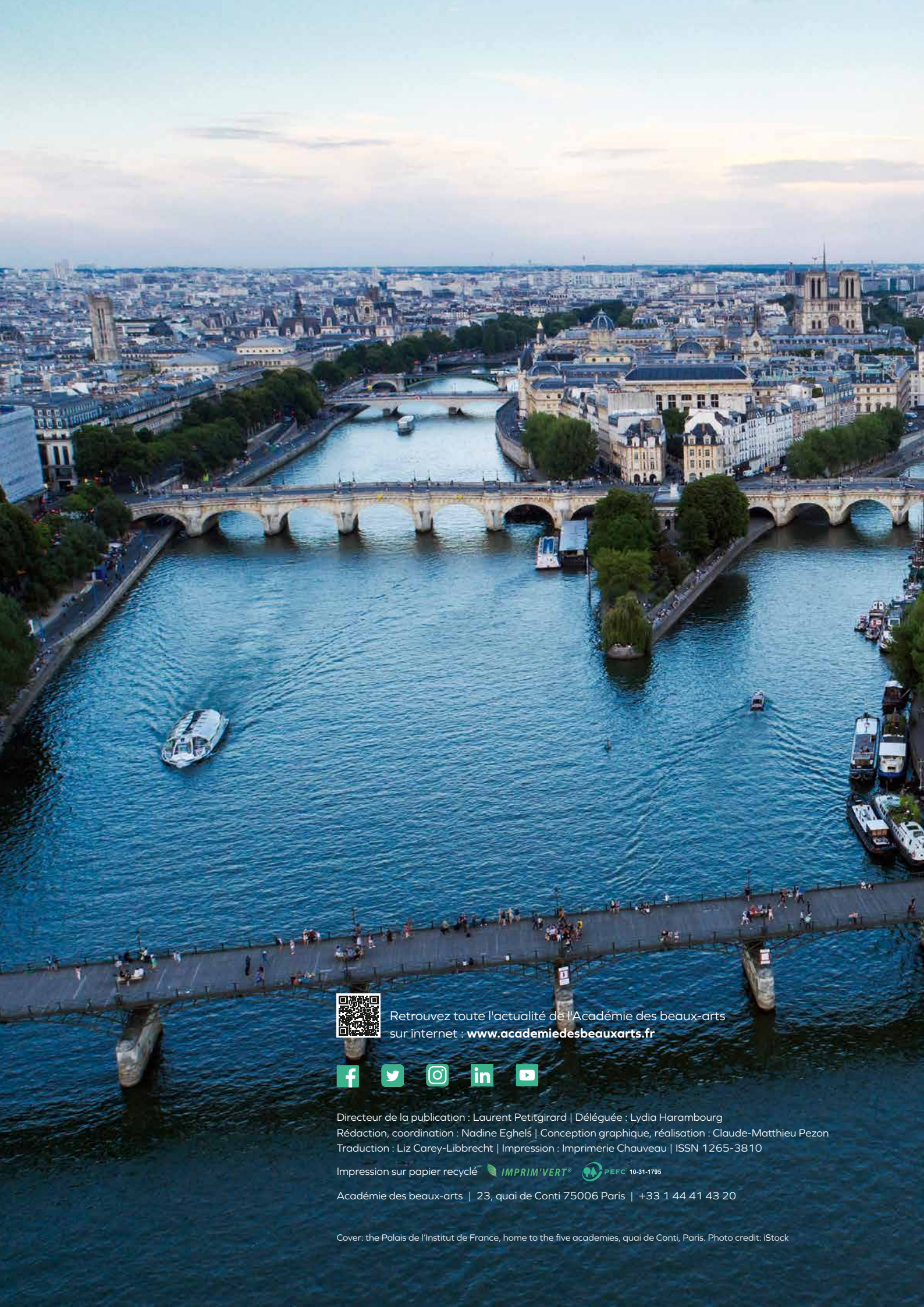
Jean-Pierre Sauvare (2009) • Darius Khondji (2009)
Hend Sabri (2009) • Leonor Silveira (2009)
Gabiella Pescucci (2009) • Christine Gozlan (2019)

Section VIII – Photography

Agnès de Gouvion Saint-Cyr (2009)
Jean-Luc Monterosso (2018) • Sylvie Hugues (2021)
Eric Karsenty (2024)

Section IX – Choreography

Dominique Frétard (2020) • Didier Deschamps (2020)



Retrouvez toute l'actualité de l'Académie des beaux-arts
sur internet : www.academie-des-beaux-arts.fr



Directeur de la publication : Laurent Petitgirard | Déléguee : Lydia Harambourg
Rédaction, coordination : Nadine Eghels | Conception graphique, réalisation : Claude-Matthieu Pezon
Traduction : Liz Carey-Libbrecht | Impression : Imprimerie Chauveau | ISSN 1265-3810

Impression sur papier recyclé   10-31-1795

Académie des beaux-arts | 23, quai de Conti 75006 Paris | +33 1 44 41 43 20

Cover: the Palais de l'Institut de France, home to the five academies, quai de Conti, Paris. Photo credit: iStock