



Centre national  
des arts plastiques

Press conference  
January 18, 2022

# The CNAP *in 2022*

Centre national des arts  
plastiques: supporting  
contemporary art since 1791

Centre national des  
arts plastiques (CNAP)  
is one of the principal  
agencies for the  
*Ministry of Culture*  
in the visual arts.

# Key figures 2021

€19 M

total budget of which:

*Creation* grants: €6,3 M

*Acquisitions and commissions*: €3 M

*Operating costs*: €7 M

+ 107,000

works in the collection

+90,000 works in the online database

257 works on long-term loan to 70 sites

351 works loaned for 165 exhibitions  
at 177 venues

337

works acquired  
from 145 artists

12

support mechanisms  
2,300 *creation grants*  
*awarded*

+ 30,000

works examined

of almost 40,000 works

in the *collections survey*

since October 2019

750,000

visits to the CNAP website

= *more than 60,000 visits per month*

27,000 subscribers to the CNAP newsletter

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# Preparing for *tomorrow's* challenges, *today*

Interview with Béatrice Salmon,  
director, CNAP



Lisa Mouchet, *Trop d'indices*, 2021,  
screenprint on 350g Arches 88 paper,  
8 screens, 99.7×69.5cm. Work produced  
in collaboration with Simon Thompson  
at Paris Print Club, Paris. National print  
commission.

CNAP is a public body whose principal missions are to *support and promote contemporary creation* in all areas of the visual arts, and to *manage, expand and show a national collection* of more than 107,000 works.

An atypical institution working at grassroots level, CNAP plays an active role in maintaining a vibrant arts sector.

With close to 80 agents and a budget in the region of €19 million for 2022, action undertaken by CNAP is future-oriented and demonstrates the institution's commitment to *working with stakeholders in the cultural sector*, making its knowledge and expertise available to them.

Question Béatrice Salmon, you became the director of CNAP in November 2019, at the start of a period no-one could have imagined. During a global pandemic, how did CNAP begin a process of transformation marked by permanence and change?

Answer Our activity was impacted by the crisis and we are still feeling the consequences today. We have had to adapt the way we operate and take onboard new reflexes. However, CNAP's identity has remained constant. More than ever, our organisation is defined by the guidance and support we give to artists and professionals, and by an enterprising acquisitions policy.

Q. The support which you extend to artists and the professionals working with them is structured around 12 mechanisms. Could you outline this policy for us and describe the adjustments you have had to make as a result of the crisis?

A. Each year CNAP *supports more than 300 projects*, which are chosen with input from multiple professionals. These are still uncertain times and 2022 could prove to be another challenging year.

*Each year CNAP  
supports more  
than 300 projects,  
chosen with input  
from multiple  
professionals*





CNAP introduced emergency funding as of 2020 and is extending this help as part of the national Recovery Plan. This includes an emergency income support scheme for artists and an emergency fund to help galleries pay overhead costs. A total of some €6 million has been allocated to these mechanisms.

**Q.** Alongside funding, CNAP stepped up its acquisitions policy as of 2020. You have chosen to prioritise certain societal themes and to roll out a proactive policy, in particular in terms of public commissions.

**A.** The *acquisitions policy* in 2022 will be particularly attentive to diversity, with an emphasis on equality and the French art scene. We'll also be rethinking *public commissions*, which are another way CNAP supports artistic creation, through original formats.

*Commissions for reactivatable works for public spaces* and diversified projects confirm CNAP's determination to support the full spectrum of visual arts practitioners as they go hands-on with their creative practice or research. The Images 3.0 national photography commission is an example of this.

**Q.** Long-term and short-term loans are another way art meets its audience, and another of CNAP's missions. You're embarking on a new dynamic that will showcase the works but also and equally the places and events hosting them.

**A.** Yes, and this is something of particular importance to us. We'll be making some major long-term loans in the coming months, in addition to lending numerous works to museums and institutions in France and internationally. Examples include an exceptional long-term loan of *Le Transport des forces* which will go on view until spring at *Musée national Fernand Léger in Biot*, another of over 150 works, including 127 Japanese graphic design posters, to *Musée départemental des arts asiatiques in Nice* and another of some thirty figurative works by women artists to *Musée des Beaux-Arts in Dole*.

*Photography takes centre stage* in 2022 with "Regards du Grand Paris," an exhibition at *Les Magasins généraux* and in public spaces across the Greater Paris region, alongside events and showcases at *Rencontres d'Arles*, and at Le Cellier in Reims in partnership with *Jeu de Paume*.

**Q.** You're redoubling your efforts with regard to conservation and providing access to the works, with new curatorial and editorial strategies and a strengthening of the bodies that oversee these functions. What can we look forward to in the year ahead?

**A.** *Research* will be one of CNAP's principal lines of action in 2022, with the awarding of a new curatorial grant, the first thesis on a corpus of the collection as well as two new Industrial Conventions for Training through Research.

We will appoint a scientific committee of qualified individuals and members of CNAP's scientific team. Also, the website editorial committee will continue to examine how best to organise and present content, the collection and the archives. The online collection, which already comprises more than 90,000 digitised works, will be editorialised and new features will be added, such as a mapping of CNAP loans.



Lili Reynaud-Dewar, *My Epidemic (Teaching Bjarne Melgaard's Class)*, 2015. Installation, 23 curtains, video, colour, sound, 6'59. 1/1 + 1 AP. Acquisition in 2021.

Tarik Kiswanson, *Father Form*, 2017, steel, 425 x 87 x 87 cm. Acquisition in 2021.



*Editorial projects,  
art education  
initiatives and  
professional  
guidance will result  
in experiences  
which the public  
can be part of  
and share*

Q. Events are one way the public is able to engage with and experience the vibrancy of art and creation “in real life”. What are some of the key events taking place in 2022?

A. A number of important events will be taking place over the course of the year. One example is the reopening of *Le Cyclop*, a remarkable artwork conceptualised by the Swiss artist Jean Tinguely at the heart of woodland in Milly-la-Forêt, in the Essonne region, after a year of restoration. Several major exhibitions are also planned, such as the photography exhibitions I mentioned earlier, and *Suite*, which is programmed at venues in and outside France. The first reactivatable works commissioned for public spaces will also be installed in 2022.

*As part of its partnerships and collaborations*, CNAP will be launching editorial projects, art education initiatives and professional guidance. They will result in experiences which the public can be part of and share. For example, local populations in Seine-Saint-Denis were involved in *Vision Vapeur*, a participatory project led by artist Fériel Boushaki that culminated in a public performance.

Q. CNAP’s immediate future is also tied in with the move to Pantin, a powerful signal from the Ministry and yourself to stakeholders in the visual arts sector both in France and internationally.

A. That’s right, and we’re gearing up for it! In 2024 CNAP will move to a new building that will house all the teams and departments, as well as our deep storage facilities.

This new location of around 25,000 square metres ticks all the boxes for good management practices and practicality. It also follows through on the wish to strengthen the identity and attractiveness of our institution.

Q. One final question: as well as this relocation, as part of its transformation process, CNAP will be reviewing its governance and structure. Could you briefly tell us more?

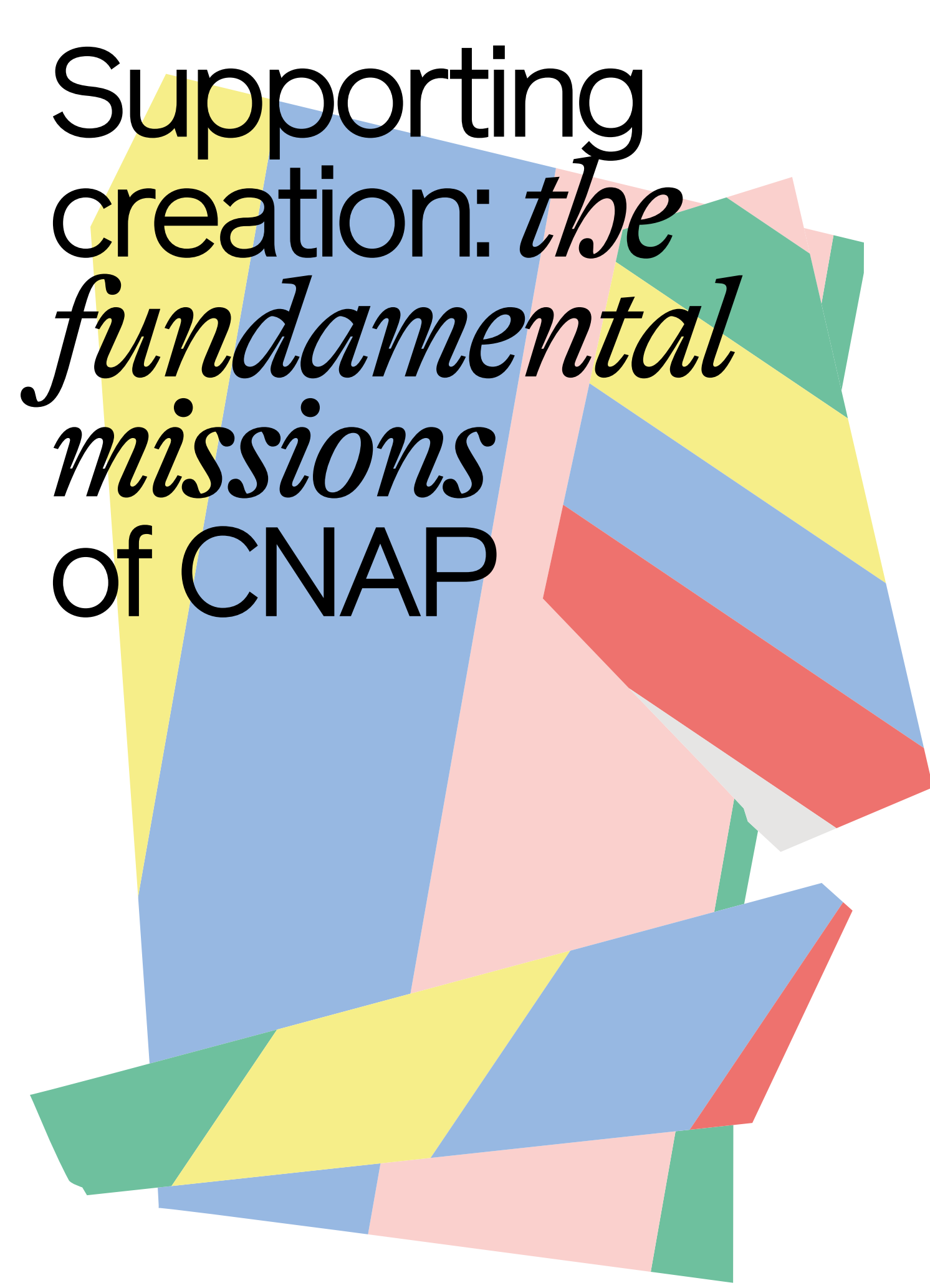
A. The members of the board of directors and of the acquisitions committee, who are appointed for a period of three years, are being renewed in 2022. A new structural organisation will also be implemented.

Like everyone else, we were hard hit by the pandemic. This prompted us to rethink and accelerate changes to our practices, placing teamwork and the social responsibility of our organisation at the core of this transformation.

*Béatrice Salmon was interviewed by Communic’Art*



View of Fériel Boushaki's performance in June 2021 for "Vision Vapeur"  
© Mathilde Delahaye.



# Supporting creation: *the fundamental missions* of CNAP

Support to artists and visual arts professionals:  
in touch with reality

As part of CNAP's mission to support artists and visual arts professionals, each year *some 300 projects benefit from the 12 support mechanisms*. CNAP accompanies artists, art theorists and critics, as well as documentary photographers with their research and creation. It also supports galleries, publishing houses and production companies.

2021, like 2020, proved to be an uncommon year. CNAP took effective action in response to this unprecedented situation with the introduction of three additional support mechanisms. They are *the emergency income support scheme for artists, the fund for galleries' overhead costs and an emergency fund*. Combined, they provided help to almost 2,000 beneficiaries. These special aids will be extended into 2022 in ongoing support of artists and professionals during what remains a difficult context. As part of the national Recovery Plan, CNAP continues to *adapt its support mechanisms to the real-life situation of artists*.

As part of its mission, CNAP offers support and guidance to visual arts professionals. It actively promotes the French art scene through long-term partnerships. The 8th edition of Suite [see "Focus"], in collaboration with ADAGP and in association with independent exhibition venues, carries on through 2022.

Among other key events, the monthly CNAP / *Kandinsky Library* get-togethers, the CNAP Prize at *FID Marseille* and the Joris Ivens / CNAP Prize at the *Cinéma du réel* film festival will all take place in 2022. For an example of projects at international level, CNAP is teaming up with *Institut Français* as part of the *Villa Albertine* artists' residencies in the United States.

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CNAP supported more than 2,300 artists in 2021

Total budget of €6.3 M

12 mechanisms

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*Emergency income support scheme*  
701 beneficiaries | €1.8 M

*Emergency fund for artists*  
1,293 beneficiaries | €1.75 M

*Grants to artists*  
43 beneficiaries for "artistic projects" and 53 for "documentary photography" | €1 M

*Grants to curators, art theorists and art critics*  
9 beneficiaries | €60,000

*Grants to galleries*  
170 beneficiaries | €925,000

*Grants to publishers*  
34 beneficiaries | €243,000

*Image/Movement grant*  
25 beneficiaries | €285,000

*Grants to restoration and conservation specialists*  
3 beneficiaries | €16,000

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# Committee members

## Acquisitions and Commissions Committee

### *Visual Arts*

Guillaume Desanges, art critic and independent curator  
Carole Douillard, artist  
Cédric Fauq, curator  
Dorith Galuz, collector (Dorithand Serge Galuz collection)  
Nathalie Guiot, author, publisher and collector (founder of Fondation Thalie)  
Paul Maheke, artist  
Florence Ostende, curator at the Barbican Art Gallery, London, and art historian  
Marie-Ann Yemsi, consultant in contemporary art and independent curator

### *Photography and Animated Images*

Zeina Arida, director, Mathaf (Arab Museum of Modern Art, Qatar)  
Philippe Bazin, artist  
Hannah Darrabi, artist  
Nathalie Gonthier, head of visual arts, Cité des arts, La Réunion  
Carles Guerra, curator, lecturer and former director of Fondation Antoni-Tàpies  
Audrey Illouz, art critic and independent curator  
Magali Nachtergaele, art critic, curator and academic  
Christoph Wiesner, director, Rencontres d'Arles

## *Decorative Arts, Design and Crafts*

Stanislas Colodiet, director, Centre international de recherche sur le verre et les arts plastiques (CIRVA)  
Gaëlle Gabillet and Stéphane Villard, designers and founders of Studio GGSV  
Constance Guisset, designer Mathieu Peyroulet-Ghilini, designer  
Isabelle de Ponfilly, chair, ENSAD board of directors  
Chantal Prod'hom, director, Musée du design et des arts appliqués contemporains (mudac), Lausanne  
Alexandre Quoi, head of the scientific department, Musée d'art moderne et contemporain, Saint-Étienne Métropole  
Joël Riff, exhibitions director, Moly-Sabata – Fondation Albert Gleizes

## Creation Funding Committee

### *Publishing and Research into Art Theory and Art Criticism*

Marie Chênél, independent art critic and curator  
Céline Chazalviel, head of publications, Villa Arson  
Nathalie Filser, director, École Supérieure d'Art de Lorraine  
Bertrand Fleury, visual arts consultant, DRAC Nouvelle-Aquitaine  
Florian Gaité, author and art critic  
Valérie Jouve, artist  
Philippe Millot, graphic designer  
Danielle Orhan, editor, Editions Allia

### *Emergency Grants*

Elisa Cornu, trade union representative - Union des Photographes Professionnels (UPP)  
Antinea Garnier, director, Maison des artistes  
Mireille Lépine, trade union representative - Syndicat national des artistes auteurs SNAA-FO  
Katerine Louineau, trade union representative - Comité des artistes auteurs plasticiens (CAAP)  
Sergio Verastegui, artist

### *Artistic Projects*

Anne-Laure Belloc, director, Printemps de septembre  
Mathieu Bordes, visual arts consultant, DRAC Nouvelle-Aquitaine  
Antoine de Galbert, collector  
Ingrid Luche, artist  
Antoine Marchand, director, Centre d'art Le Lait  
Émilie Renard, director, Bétonsalon - Centre d'art et de recherche  
Simon Ripoll-Hurier, artist and co-founder of \*DUUU radio

## *Contemporary Art Galleries*

Marie Angelé, visual arts consultant, DRAC Occitanie  
Caroline Cournède, director, Maison d'Art Bernard Anthonioz (MABA)  
Bruno Delavallade, representing Comité Professionnel des Galeries d'Art (CPGA) - Galerie Praz- Delavallade  
Romain Kronenberg, artist  
Antoine Laurentin, representing Comité Professionnel des Galeries d'Art (CPGA) - Galerie Laurentin  
Fabienne Leclerc, representing Comité Professionnel des Galeries d'Art (CPGA) - Galerie In Situ  
Claire Luna, independent art critic and curator  
Pascal Neveux, director, Frac Picardie

### *Audiovisual Production Companies Image / Movement*

Fabien Danesi, art historian, theorist and academic  
Élise Florenty, filmmaker  
Fabien Giraud, artist  
Janja Kralj, producer, KinoElektron  
Monique Peyrière, documentary filmmaker and research associate, Centre Edgar Morin  
Clara Schulmann, art critic and author  
Antoine Thirion, programmer, film critic and author

### *Contemporary Documentary Photography*

Florence Bourgeois, director, Reed Expositions France - Paris Photo  
Tatyana Franck, director, Musée de l'Elysée  
Marina Gadonneix, artist  
Erick Gudimard, director, Centre Photographique Marseille  
David Guiffard, visual arts consultant, DRAC Normandie  
Guillaume Herbaut, photographer and journalist  
Delphine Lelu, assistant director, Images Evidence / Visa pour l'Image  
Catherine Merckling, co-director, La Chambre

# Focus

## *Suite*: 8<sup>th</sup> edition

*6 new venues*  
*1 international venue*  
*6 exhibitions*  
*9 artists*

Now in its eighth year, *Suite* is a renewed opportunity for CNAP, in partnership with *ADAGP*, to team up with independent venues that are interested in renewing their curator practices. The objective of the programme is to engage the public, through exhibitions, with a selection of projects in the visual arts or in documentary photography which benefitted from a CNAP grant.

In keeping with the experimental nature of the beneficiary projects, *Suite* is devised as a platform for exhibitions that convey the diverse nature of research and creation, at venues that offer visibility to emerging talent. Part of a nationwide network of cultural outreach, these venues are as much concerned with the artist's immersion in the creative process as with the work itself, and offer innovative perspectives on how a venue can inform equally on the reality of these processes and the works they produce.

*Suite*'s programme for 2022, in partnership with six venues (five in France and one international), gives artists the possibility to present their work as "works in progress" whose form is constantly reinvented by the changing perspectives of artist and viewer. The six exhibitions provide new outlets for projects whose development benefited from a CNAP grant.



### *Participating venues in 2022:*

*Bermuda (Sergy, Ain, Auvergne Rhône-Alpes)*  
*La Tannerie (Bégard, Côtes d'Armor, Brittany)*  
*Balak (Charleville-Mézières, Ardennes, Grand Est)*  
*Ravisius Textor (Nevers, Bourgogne-Franche-Comté)*  
*Drawing Factory (Paris, Ile-de-France)*  
*Callirrhoë (Athens, Greece)*



# Focus

An original national commission for *temporary and reactivatable works* for public spaces, in areas with populations of less than 50,000

In 2019, responding to an initiative by the Ministry of Culture, CNAP invited submissions for a project for a temporary work in a public space. Unprecedented in both content and scale, this commission draws on a *partnership with regional authorities*.

The *15 selected works* will be produced on-site in accordance with a protocol defined by the artist. This protocol – a set of documents – is all that remains of the work after it has been taken down. It is also the form in which the works *enter the CNAP collection* and are proposed to regional authorities and organisations in the cultural sector with the purpose of taking art to the widest audience.

Thanks to this innovative commission, CNAP contributes to the attractiveness of the host region while ensuring that publicly commissioned art reaches more areas of France.

*With works by:*

*Pierre-Olivier Arnaud, Pauline Bastard, Michel Blazy, Corentin Canesson, Sophie Dubosc, Jean-Baptiste Farkas known as Ikhéa Services or Glitch, Louise Hervé & Clovis Maillet, Chourouk Hriech, Séverine Hubard, Didier Mencoboni, Benoît-Marie Moriceau, Julie Navarro, Daniel Otero Torres, Stéphane Thidet and Virginie Yassef.*

## Installation of the first works in 2022

For the first physical installation of each work in 2022, CNAP is providing artistic, technical and financial assistance to areas with fewer than 50,000 inhabitants that have expressed their wish to host one of the projects.

At the time of publication, three projects have been selected. They are:

*In Thiers: “Stellar Song. Please Don’t Take My Sunshine Away” by Benoît-Marie Moriceau*  
In partnership with the town of Thiers and Le Creux de l’enfer, Centre d’art contemporain d’intérêt national.

*In Amilly: “Lluvia” by Daniel Otero Torres*  
In partnership with the town of Amilly and Les Tanneries, Centre d’art contemporain.

*In Mouans-Sartoux: “La Couleur cinq fois” by Didier Mencoboni*  
In partnership with the town of Mouans-Sartoux and l’Espace de l’art concret, Centre d’art contemporain d’intérêt national.



Séverine Hubard, simulation in-situ of *Magnifique Tower, Hommage à Nikola Tesla*, 2021. Commission for temporary and reactivatable works for public spaces.





# Connecting the collection with audiences: *a new dynamic*

## Remarkable loans

*Having acquired 107,000 works since 1791*, CNAP manages one of France's largest public collections, which it makes available to institutions in France and internationally. Some 60,000 works are currently on long-term loan to institutions, museums, regional art collections and churches or shown in public spaces. Around *2,000 works are loaned each year* for temporary exhibitions.

CNAP thus operates a policy to actively create opportunities for the public to experience this collection "without walls". One of the high points of 2021 was the installation of Pascal Convert's monumental work, *Panoramique de la Falaise de Bâmiyân, Afghanistan*, at Louvre-Lens, where it will remain through summer 2022. Another exceptional long-term loan, *Le Transport des forces* is on view at Musée national Fernand Léger in Biot until spring [Cf Focus]. Other significant loans taking place this year are that of over 150 works – including 127 Japanese graphic design posters – to Musée départemental des arts asiatiques in Nice along with some thirty figurative works by women artists to Musée des Beaux-Arts in Dole. CNAP is also contributing to "Parade", the first exhibition at the renovated mac Marseille, with the loan of 21 works spanning the 1960s to the present day.

## Photography front and centre in 2022

CNAP continues to build its photographic collection through commissions and acquisitions, and currently holds in excess of 12,000 photographic works. It encourages emerging talent to develop artistic projects using innovative production methods. Three exhibitions in 2022 will train the spotlight on this aspect of the collection.

Staged at Les Magasins généraux and in public spaces throughout Greater Paris from June to October 2022, "*Regards du Grand Paris*" [see "Focus"] presents the work of 39 artists from the first five years of the photography commission of the same name (which extends over ten years, from 2016 to 2026), in partnership with Ateliers Médicis.

An exhibition at the 2022 Rencontres d'Arles will showcase photography in France and specifically projects that have benefitted from CNAP's support mechanism for contemporary documentary photography. Innovative techniques in photography are the focus of an exhibition of works by the 16 laureates of the "*Image 3.0*" commission, at Le Cellier in Reims, in partnership with Jeu de Paume.

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107,000 works acquired by CNAP since 1791

90,000 *digitised works* in the online database

In 2021, 351 *loans* for 165 exhibitions, including 6 travelling exhibitions, at 177 venues  
78% in France | 22% international

257 *long-term loans* to 70 venues  
93% in France | 7% international

75% of *works were inventoried*

330 *works were restored* o/w 98 paintings

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Nina Childress, *Hedy*, 2012 (FNAC 2021-0019). Oil on canvas, 250 x 200 x 3 cm. Long-term loan to Musée des Beaux-Arts, Dole, 2022 © Adagp, Paris, 2021 / CNAP.

Baudouin Mouanda, *La Sape, le rêve d'aller-retour*, 2018. "Regards du Grand Paris" photography commission - Year 3 © Baudouin Mouanda, Ateliers Médicis and CNAP.

## Research at CNAP

As well as being one of the largest holdings of contemporary art in Europe, the CNAP collection is also one of the most singular. The works that enter the collection each year confirm this eclectic identity. Since its creation in 1791, the collection has been intended not as a museum collection but as a reflection of evolutions in contemporary creation. The atypical nature of the collection is a springboard for *reflections on and research into the changing nature of art*.

CNAP actively fosters research around the collection and in 2022 is *appointing a scientific committee* of qualified personalities and members of its own scientific team. For a three-year period, they will undertake research around the collection, which they will open up to other academic disciplines. The committee will convene for the first time in March.

### Outside personalities and members of the scientific committee, appointed for 3 years:

Hugo Daniel – head of Ecole des Modernités, Institut Giacometti, Paris

Ophélie Ferlier-Bouat – director, Musée Bourdelle, Paris

Laurent Jeanpierre – professor, department of political science, University of Paris 1 Panthéon-Sorbonne

Béatrice Joyeux-Prunel – full professor of digital humanities, University of Geneva

Elsa Marguin-Hamon – archivist-palaeographer and heritage curator. Director of research and international relations at Ecole nationale des Chartes, Paris

Christelle Lozère – lecturer in contemporary art history at University of the Antilles (UMR 8053 LC2S, FRACAGE)

France Nerlich – director, department of research and studies, INHA

Edouard Vasseur – archivist-palaeographer and professor of the history of institutions, diplomacy and contemporary archives at Ecole nationale des Chartes, Paris.

A number of research projects are in progress in 2022. A new *curatorial grant* will be awarded. The collection is also the subject of a *thesis by Camille Leprince on audiovisual works in the Arab world since 2011*. Two new *Industrial Conventions for Training through Research* will be signed: one in the field of design and the other on artists, their rights and remuneration, and the links between career paths and life experience.

In addition, the findings of the first *quantitative survey of the CNAP collection* from 1900 to 2016 by Laurent Jeanpierre, professor at University of Paris 1, will be published on the CNAP website. They illustrate certain characteristics of the acquisitions policy.



CNAP will jointly publish several books in 2022. They are a volume on the works in the Donation Lambert, with *Collection Lambert* and *Dilecta*; a monograph on Valérie Jouve, with *Flammarion*; and a major publication on the CNAP collection, with *Éditions Xavier Barral*. An English translation of Francesca Zappia's book, *Flâneurs. Copies, Appropriations, Citations. From the Collection of the Centre National des Arts Plastiques*, will be published in collaboration with *Shelter Press*. As part of its partnership with *Cité du Design*, CNAP with Éditions T&P Publishing will launch a collection of books. Art professionals can look ahead to the 28<sup>th</sup> issue of *Graphisme en France*, CNAP's annual review of graphic design in France, as well as a *Guide to awards and grants for artists*.

Study days and round tables will give professionals opportunities to consider different aspects of the collection. Themes include *Préliminaires*, a book on studies and maquettes in the collection, and research carried out by Francesca Zappia.

New formats are being developed that offer a fresh view of works in the collection. Projects include the screening, by Arte television network, of *Klash*, a series of 20 short films on political and performative works in public spaces, in collaboration with *Arte* and *a.p.r.e.s* publishing house, and "Collections sur écoute", a series of podcasts by CNAP.

The collection will be at the heart of several major events in 2022, including the reopening of *Le Cyclop* [see "Focus"]. This monumental artwork, conceptualised by the Swiss artist Jean Tinguely and located in woodland at Milly-la-Forêt in the Essonne region, will reopen to the public after a year of restoration.

In addition, CNAP is developing initiatives at various scales and in different regions of France, to foster understanding and appreciation of art and culture. Examples include the *Vision Vapeur* participatory project, in partnership with *Fondation Fiminco* and *La Galerie, Centre d'art contemporain in Noisy-le-Sec*, which culminates in 2022; vocational projects involving students from two technical colleges during the restoration of *Le Cyclop*, and the launch of digital applications, such as "Partcours Limousin", that showcase art in public spaces.



# Focus

*Regards du Grand Paris*, an exhibition at *Les Magasins généraux* and in public spaces across Greater Paris, June 24 – October 23, 2022

*In partnership with Ateliers Médicis, Les Magasins généraux and Société du Grand Paris*

*5 years of commissions  
39 artists or groups of artists*

*Curated by:*  
*Pascal Beausse*, head of the photographic collection at CNAP  
*Clément Postec*, visual arts and prospection consultant at Ateliers Médicis  
*Anna Labouze & Keimis Hennin*, artistic directors at Les Magasins généraux

*Regards du Grand Paris* is a national photography commission whose purpose is to encourage diverse, original and sensitively engaged perspectives on Greater Paris, an area undergoing vast transformations, and to invite artists to share their experiences and perceptions of these changes. Conducted in partnership with *Ateliers Médicis*, the project was launched in 2016 and will run until 2026. A minimum of six contemporary photographers are commissioned each year to present their personal view of urban and social realities in the Greater Paris area. Year after year, these works constitute a body of images and viewpoints which are presented in public spaces, at exhibitions or in publications, and which enter the collection.

A collaboration between *Ateliers Médicis*, CNAP, *Les Magasins généraux* and *Société du Grand Paris*, the “Regards du Grand Paris” exhibition shows the work of artists from the first five years of the programme (2016–2021) on five themes: *Greater Paris, the world in a city; Otherness or sameness?; Greater Paris, a true fiction; What common future? and Keep our distance.*

Photographs by the 39 commissioned artists will go on view at *Les Magasins généraux* in Pantin and in public spaces throughout *Greater Paris*, taking advantage of transport hubs to present the works along underground and regional train lines and in stations, from June 24, 2022.

As the programme reaches its halfway point, the exhibition invites the population of *Greater Paris*, and anyone with an interest in the transformations apace in the region, or in contemporary photography, to encounter these different artistic visions.

Projects for the *Regards du Grand Paris* photography commission will be published in book form. Volume one is a joint publication with *Ateliers Médicis* and *Textuel* and will be released in March 2022 to coincide with the exhibition. Editorial directors: Pascal Beausse and Clément Postec. Graphic design: Agnès Dahan Studio. At the end of the ten years, the complete publication will spotlight the artists and all the commissioned works.



*With works by:*  
*Camille Ayme, Julie Balagué, Aurore Bagarry, Sylvain Couzinet-Jacques, Raphaël Dallaporta & Philippe Vasset, Hannah Darabi & Benoît Grimbert, Gabriel Desplanque, Mathias Depardon & Guillaume Perrier, Alassan Diawara, Patrizia Di Fiore, Sylvain Gouraud, Julien Guinand, Gilberto Guiza-Rojas, Lucie Jean, Karim Kal, Mana Kikuta, Assia Labbas, Lucas Leglise, Geoffroy Mathieu, Olivier Menanteau, Baudouin Mouanda, Francis Morandini, Khalil Nemmaoui, Marion Poussier, Marie Quéau, Maxence Rifflet, Sandra Rocha, Po Sim Sambath, Luise Schröder, Alexandra Serrano & Simon Pochet, Anne-Lise Seusse, Bertrand Stofietz, Zhao Sun, Chenxin Tang and Rebecca Topakian*

Marie Quéau, *Untitled*, from the “Le Royaume” series, 20017–2020.  
“Regards du Grand Paris” photography commission – Year 5 © Marie Quéau



# Focus

## *Le Transport des forces* on loan to *Musée national* *Fernand Léger*

*A five-year loan*  
*A 5 x 9 metre canvas*

During renovation of the Grand Palais, CNAP is loaning Fernand Léger's monumental painting *Le Transport des forces* for a period of five years to *Musée national Fernand Léger* in Biot, in the Alpes-Maritimes region.

This work by Fernand Léger is one of the most remarkable in the CNAP collection, as much for its size (4.91m x 8.70m) as for its importance in the history of twentieth-century avant-gardism. It was commissioned from Léger, who was by then an internationally renowned artist, for the Palace of Discovery at the International Exhibition of Arts and Techniques that took place in Paris in 1937. Painted on the eve of the Second World War, *Le Transport des forces* is a syncretic image depicting human life in the grip of science, in an artistic language that expresses the fusion between the forces of nature and technological innovation.

Other works belonging to CNAP were produced for the 1937 exhibition by such important artists as Robert Delaunay, whose *Air, fer, eau* was shown in the Railways Pavilion.

*Le Transport des forces* is presented to viewers, along with a programme of events, in a specially conceived space at the museum until May 16, 2022



Fernand Léger, *Le Transport des forces*, 1937 (FNAC 2015-0477). Oil on canvas 491 x 870 cm. On loan to Musée national Fernand Léger since May 2021. Extract from a documentary by Maxime Martins and Justyna Ptak © ADAGP, Paris, 2021.



# Focus

## Reopening to the public of Jean Tinguely's *Le Cyclop* after a year of restoration

*1 year of restoration  
Works by a dozen artists  
An investment of €1.2 M  
60,000 mirror tesserae over 325 sq. m.*

In March 2021 CNAP began restoration of *Le Cyclop*, a total artwork conceptualised by the Swiss artist Jean Tinguely. The site, deep in woodland at Milly-la-Forêt in the Essonne region, closed in October 2020 to make way for a major restoration project lasting just over a year. It is scheduled to reopen to the public on May 22, 2022.

Tinguely intended this vast structure as a collective endeavour with other twentieth-century artists: Niki de Saint Phalle, Eva Aeppli, Arman, César, Daniel Spoerri, Jean-Pierre Raynaud, Jesús-Rafael Soto, Rico Weber, Larry Rivers, Seppi Imhof, Philippe Bouveret and Pierre Marie Lejeune, all of whom became part of this extraordinary adventure by creating works for the site, between 1969 and 1994. So as to ensure it would be preserved for the long term, Jean Tinguely and Niki de Saint Phalle donated *Le Cyclop* to the French State in 1987. Since then, CNAP has been in charge of its conservation and has spearheaded the project to restore *Le Cyclop* to its original state, with the help of some twenty specialist restorers, the support of the project's partners and with the backing of the artists or their rights holders. The cost of the restoration - €1.2 million - is funded by CNAP with the Ministry of Culture and by the project's patrons.



Two major restoration projects for *Le Cyclop*:  
*La Face aux miroirs* and *L'Hommage aux déportés*

The main element requiring restoration was *La Face aux miroirs*. Created in 1986 by Niki de Saint Phalle, who covered its 325 square metres with thousands of mirrors, it began to show signs of rapidly worsening deterioration in 1996. The new mirrors restore the work's shiny appearance while respecting the artist's intention that this "head" should vanish into its surroundings, camouflaged by the reflections from the mirrors. The project's partners and patrons donated materials and competencies. In 2013 3DO Reality Capture carried out a 3D scan of the structure. Saint-Gobain gifted 628 square metres of solar mirrors and mortar. Clairefontaine supplied paper for the templates. Crédit Agricole Ile-de-France sponsored educational projects, thanks to which students at two technical colleges were able to either help produce the mirror fragments or gain experience in documenting a restoration process.

The second major restoration is of Eva Aeppli's work, *L'Hommage aux déportés*. This evocation of the horror of the Shoah is composed of a 1930s train carriage, suspended from a platform more than 13 metres above the ground. Inside are 15 figures made from white silk and brown velvet. The carriage is in a state of advanced disrepair and will be identically restored. The damaged wood panels will be treated. Thermal insulation and a new air-conditioning system inside the carriage will ensure a sufficiently stable environment for the proper conservation of the figures.

This restoration is also an opportunity to review the watertightness of the basin in Jean Tinguely's *L'Hommage à Yves Klein*, as well as to restore or clean some of the works inside *Le Cyclop*: *Colonne* by Niki de Saint Phalle, *Méta-Harmonie* by Jean Tinguely, *Jauge* by Jean-Pierre Raynaud, *Pénétrable sonore* by Jesús-Rafael Soto, *L'Hommage à Mai 68* by Larry Rivers, *Tableau électrique* by Rico Weber and *Piccolo museo* by Giovanni Battista Podestà.

*Patrons:*  
*Saint-Gobain*  
*Crédit Agricole Ile-de-France Mécénat*  
*and Fondation du Crédit Agricole - Pays de France*  
*3DO Reality Capture*  
*Clairefontaine*



# Preparing for Pantin in 2024

CNAP is preparing for the future by giving itself new structures and means. The board of directors as well as the acquisitions and commissions committee are being renewed, with new members appointed for a period of three years. A new organisational structure will also be introduced in readiness for the move to the new site in Pantin.

## The collections survey: a deep dive into deep storage

Ahead of the relocation to Pantin, since end 2019 CNAP has been surveying the works in the collection. During this unprecedented operation, over a period of three years, 40,000 works are made ready for transfer to the 25,000 square metres of deep storage at the future site.

So as to deliver the project on time, CNAP has enlisted a team of some twenty specialists who work in close consultation with its own staff in conservation, management, documentation and communication. A team is tasked with handling and packing the works for transportation. Another monitors the processing chain and a third is in charge of photographing the works in high definition. They work hand-in-hand to bring this survey to a successful conclusion, all the while continuing to add to and circulate the collection.

To date, more than 24,000 graphic works have been examined, in addition to 2,100 paintings and almost twice as many photographs. Starting in 2022, the survey will move on to the large-format works which are conserved in the second storage facility.

The survey is also an opportunity to inspect the condition of the works and, based on this, draft a preventive conservation plan when they arrive in Pantin. It is also a chance to physically apprehend the complexity and scope of the collection, and consider new short-term and long-term loans, in particular as part of future partnerships in France and internationally.



Behind the scenes:  
CNAP is producing a web series that showcases works in deep storage, explains the history of the collection and takes a closer look at the professions that manage the collection day to day. Seven episodes are available for viewing on the CNAP's YouTube channel.

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## Objectives over 3 years:

21,000 graphic works  
13,000 photographs  
2,100 paintings  
1,580 objects and sculptures  
300 textile works

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Cleaning dust from a work as part of the processing chain © Patricia Lecomte.



Removing paintings from the Salle des Epis deep storage © Patricia Lecomte.



Work begins at the future site in Pantin

*The move to Pantin in 2024* will bring staff and deep storage facilities together, for the first time, in a single building and create a new address for CNAP.

Purchased by the French state in June 2017, the site is located in Pantin, a northeastern suburb of Paris, within an area designated for urban regeneration, part of the ambitious Greater Paris development and home to a future ecodistrict. This relocation will place CNAP firmly within a local ecosystem of international scope, alongside Centre national de la Danse, Galerie Thaddeus Ropac, Les Magasins généraux and the Hermès workshops.

The project – for the most part the rehabilitation of an existing building – reflects CNAP's commitment to sustainable practices. For example, reusable materials were systematically recovered in the few parts of the building that had to be demolished. At the same time, teams continue to work on a social responsibility programme for the organisation, assisted by *Les Augures*, a collective that advises cultural stakeholders on their transition to sustainability.

The deep storage facilities will extend over almost 25,000 square metres, and will be adapted to the management and conservation of the works. The chosen architectural proposal reflects this dual function: on the one hand, a multitasking space open to professional users and, on the other, a logistics base for the protection and circulation of an art collection. A transit zone, restoration and framing workshops, and a photo studio will be part of the 6,500-sq. m. “heart” of the building, in addition to a vast commissions room and documentation stations for professionals.

The project comes under the Ministry of Culture and is implemented by the heritage and cultural real estate project operator (Oppic). The finished building will also house part of the national furniture collection. After the announcement in 2019 of the chosen proposal, by *BRUTHER and DATA* architects, calls for tenders for the construction phase were launched at end 2021.

*2022 will be an exceptional year, rich in events. Regardless of the health situation, teams will remain focused on confirming CNAP as a reference for its partners in the cultural sector and even more so for practitioners and stakeholders in the visual arts.*



*Project owner*  
*Ministry of Culture (DGCA) and OPPIC*

*Contractors*  
*BRUTHER, architect, and DATA, associate architect*  
*INEX, fluids engineering*  
*BATISERF, structure*  
*BMF, quantity surveyor*  
*GAMBA, acoustics*

By 2024:  
25,000 sq. m. of deep storage  
26 months of rehabilitation, starting April 2022  
Transfer and installation of the works in May 2024

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