

**CENTRE  
NATIONAL  
DES ARTS  
PLASTIQUES**

**A**

**COLLECTION**

**ON THE MOVE**



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## A COLLECTION ON THE MOVE



Yto Barrada, *Ferry Boat Tanger-Algesiras*, 2000.  
From *Le détroit, notes sur un pays inutile*. FNAC 01-080 © Yto Barrada/CNAP

The Centre national des arts plastiques (the CNAP, or the French National Centre for Visual Arts) has three primary missions: to support artistic creation, promote contemporary art, and build tomorrow's artistic heritage. Over the years, the pursuit of these objectives has led to the development of what can only be called a true flagship collection. Designated by the generic title of Fonds national d'art contemporain, or national contemporary art collection, it is remarkable both in terms of quality and quantity, with 95,000 works. The collection is also unique in that it dates back to the French Revolution, is constituted through the acquisition of works by living artists, and has an unusual means of dissemination, being a collection without walls, destined to enrich museums, embellish administrative and other public buildings, and form part of the public space, thereby forging close, everyday links with the general public. Mobile, alive, and always in circulation, the collection has a key role in the world of arts and culture both in France and throughout the world.

The collection has its finger on the pulse of trends in artistic creation, and every year makes uncompromisingly forward-looking acquisitions whose risk-taking nature helps shape its identity. The collection bears witness to artistic practice in all its diversity, embracing every movement, medium, and nationality: a seismograph of art in the making.

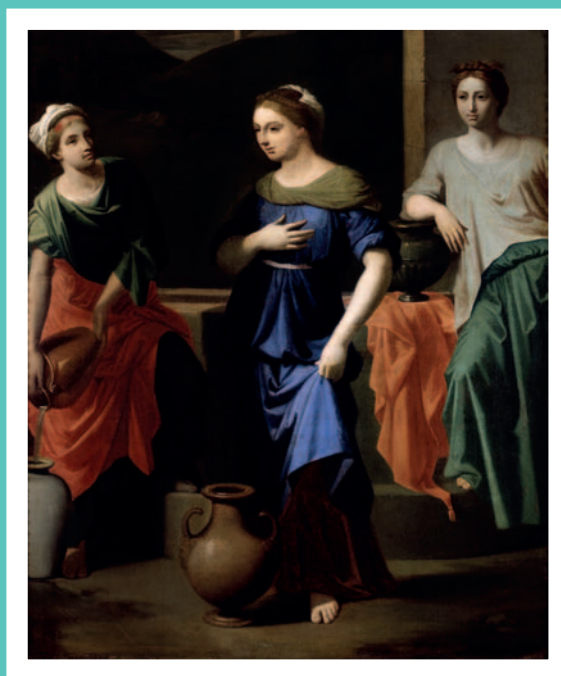
The CNAP collection is a focus for experts in the field, stimulating trains of thought and dialogue about the latest developments in art today. It supports the profession through funding and grant mechanisms, as well as developing publishing and learning programmes for its various publics. Through its many activities, the Centre national des arts plastiques promotes, shares and supports current artistic creation, and continually opens up new horizons.

## ACTIVELY COMMITTED TO LIVING ARTISTS FOR TWO CENTURIES

The Centre national des arts plastiques has embodied the French State's commitment to contemporary creation for many years. Its long history dates back to the French Revolution, when the idea of a shared heritage accompanied the birth of the French Republic. As early as 1791, the Division des Beaux-Arts was created and endowed with its own budget, with the aim of encouraging living artists and promoting an art that might educate the new citizens of the Republic. Continually restated and refined over the years, these missions soon took the form of acquisitions and commissions, made successively by different bodies as a result of administrative reorganisation and attachment to different ministries: from the Bureau des Beaux-Arts in 1800, via the Bureau de l'Encouragement des Arts in 1879, to the Bureau des Travaux d'Art from 1882. From the very outset, the aim was to create a collection of artworks that reflected contemporary creativity, rather than a museum collection. In 1982, the Centre national des arts plastiques was established, and today manages France's national contemporary art collection on behalf of the State.

In 1977, the opening of the Centre Georges Pompidou, of which the Musée national d'art moderne is an integral part, presented a further opportunity to restate the specific nature and purpose of the national collection. Many of the collection's modern works were transferred to the Musée national d'art moderne, and the collection renamed the Fonds national d'art contemporain.

An exact reflection of contemporary creativity, the collection managed by the CNAP does not obey a museum-based logic, but is characterised rather by its eclecticism, its quick response to emerging trends and a forward-looking ethos. Its dissemination policy is based on short- and long-term loans which enrich the holdings of museums and cultural institutions and also serve to decorate and furnish France's central and territorial administrative buildings. Now boasting 95,000 works, the collection is in three parts: the historic collection, the modern collection, and the contemporary collection.



Jean Auguste Dominique Ingres, *Eliezer et Rebecca*, circa 1797-1800.  
Long-term loan to the Musée des Beaux-Arts de Marseille. FNAC PFH-4210 © CNAP

### FOCUS: THE HISTORIC COLLECTION

Dating from the late 18<sup>th</sup> century to the very early 20<sup>th</sup> century, the historic collection comprises more than 21,000 works. Purchases from this period clearly favour French artists, who account for 3,680 of the 5,000 artists in the collection. The majority of the works are paintings, of which there are over 13,000, followed by sculptures, with some 5,500 works, and some 2,000 works on paper. The collection also includes many examples of decorative art, as well as photography and architectural drawings.

A mirror of its era, the historic collection illustrates the hierarchy among arts and genres that was first established by the Academy under the Ancien Régime, and continued to prevail in the 19<sup>th</sup> century. The Salon, the Paris schools of art,

the tradition of the Prix de Rome scholarship, and the art of France and Europe continued to play a major role, and this is naturally reflected in the contents of the historic collection. Commissions were characteristic of the 19<sup>th</sup> century acquisitions policy, accounting for over 9,500 works, or nearly half of all purchases. Part of the historical collection relates directly to official portraits of monarchs and heads of state, and symbols and emblems of the French Republic, as well as commemorative sculpture for public spaces.

Through its short- and long-term loans, the historic collection has played a significant role in building regional museum collections, as well as adorning churches, official buildings, seats of authority such as prefectures, law courts and town halls, hospitals, schools and universities both on national territory and in France's former colonies.

## FOCUS: THE MODERN COLLECTION

Dating from the very beginning of the 20<sup>th</sup> century to the early 1960s, the modern collection comprises nearly 34,000 works by over 9,000 artists. The collection includes painting (16,000 works), sculpture (5,000 works), works on paper (5,500 drawings and 3,800 prints) and decorative art (over 3,000 works).

Compared to the 19<sup>th</sup> century, commissions and purchases from Salons (nearly 4,000 and 2,100 works respectively) fell significantly. Purchases made directly from the artist and, above all, from galleries, particularly in Paris, increasingly held sway, bearing witness to a new sociology of the art market and the appearance of new players within it.

During the 1920s and 1930s, the State closely followed developments in the various movements that were at the heart

of artistic debate at the time (Art Deco, Return to Order, and so-called 'colonial' painting and sculpture, for example). Many purchases and commissions were made during the Popular Front government and in the context of the 1937 Paris World Fair. European avant-garde art is represented by Germany's New Objectivity movement (two works by Max Beckmann acquired in 1931 and 1932), and Russian avant-garde art, with two 1936 paintings by Vassily Kandinsky. The State's purchases and commissions also encouraged the revival of religious art, in the context of the Chantiers du Cardinal movement, which began during the inter-war period and continued in the 1950s and 60s with the new Ateliers d'Art Sacré. The collection also bears witness to pivotal cultural and political events of the



Tarsila, *A Cuca*, circa February 1924.  
Long-term loan to the Musée des Beaux-Arts de Grenoble.  
FNAC 9459 © rights reserved/CNAP/Photo: Y. Chenot, Paris



Pierre Bonnard, *Coin de table*, circa 1935.  
Long-term loan to the French Embassy in Washington.  
FNAC 21037 © Adagp, Paris/CNAP/Photo: Y. Chenot, Paris.



Brett Whiteley, *Summer Field Painting*, 1962.  
FNAC 29522 © rights reserved/CNAP/Photo: Y. Chenot, Paris

20<sup>th</sup> century, through works connected with the First World War, for example.

Artists from the New School of Paris also feature, with flagship works like *La Partie d'Échecs* by Maria-Elena Vieira da Silva being added to the collection in 1943, and Alfred Manessier's *Coqs combattant* in 1944. In this post-war period, a number of retrospective purchases were made, including *Pépin Géant* by Hans Arp (1937), and *Bal Bullier* by Sonia Delaunay (1913). Honouring its commitment to living artists, the State also commissioned Henri Matisse's large gouache cut-out, *La Tristesse du Roi*, which was completed in 1953. The modern collection is also characterised by an unprecedented openness to foreign artists who worked or were educated in Paris, a city then seen as a 'breeding ground' for national and international modernity. This is shown by the many purchases from artists in the Latin-American, Arabo-Islamic, and Asian cultural spheres.

## THE CONTEMPORARY COLLECTION

The contemporary collection is subdivided into sections – Visual Arts; Photography; Audiovisual, video and new media; Decorative arts and design – and covers the period from the 1960s to the present day. It comprises over 48,700 works, 40,000 of which have been added since 1980.

Consistently attentive to the latest developments in art, every year the contemporary collection is enriched through acquisitions, gifts and bequests. Since 1980, State commissions, another means of adding to the collection, have taken place in

every section of the collection. They instigate a new dialogue with the public space while engaging the public's interest in the creative process.

Taking up the tremendous challenge of offering a mirror to the art of its era, the collection aims to bear witness to the huge diversity of trends and practices in today's artistic creation, without distinction of any kind, whether by gender, geographical origin or generation.



Céleste Boursier-Mougenot, *From Here to Ear*, 1999-2009.  
FNAC 10-1068 © Adagp, Paris/CNAP/Photo: Frédéric Lanternier

### Visual arts

With over 19,000 works acquired since the early 1960s and representing over 6,000 artists, the Visual Arts section embraces an extremely wide variety of supports and media, in keeping with the permanently evolving nature of artistic practice. Painting, sculpture, works on paper, installation, environments, formal works, performance and sound works all fall within the scope of a collection that is intended as a true reflection of art today, expressing every nuance of its diversity.

While the major movements of the latter half of the 20<sup>th</sup> century (New Realism, Arte Povera, Conceptual Art, Minimalism, Systems Art, etc.) are well represented, thanks to the growing number of acquisitions since the 1980s, the collection has followed the emergence of new French and international trends in an increasingly global context. Thus the 1980s reveal a particular interest in Neo-expressionism, both in France, with the emergence of Free Figuration (Richard Combas, Hervé Di Rosa, François Boisron), and Germany (Jörg Immendorff, Albert Oehlen, Martin Kippenberger, A.R. Penck). The collection also looks closely at British 'New

Sculpture' (Tony Cragg, Jean-Luc Vilmouth) and the American scene (Hans Haacke, Allan McCollum, Sherrie Levine). In the 1990s, numerous acquisitions were made of works by artists in the Relational Aesthetics movement (Carsten Höller, Rirkrit Tiravanija, Pierre Huyghe, Dominique Gonzalez Foerster, Maurizio Cattelan, Angela Bulloch and Philippe Parreno).

Today, the collection continues with this prospective view, particularly with regard to the French art scene, from Mathieu Abonnenc to Camille Henrot, Louise Hervé to Chloé Maillet, Benoît Maire or Cyprien Gaillard. At the same time, there is a focus on exploring emerging art scenes: South America, with Carlos Amorales, Abraham Cruzvillegas and Bernardo Ortiz, Africa, with Meschac Gaba and Pascale Marthine Tayou, and Eastern Europe, with Damir Ocko and Zbynek Baladran. The collection has also opened up to performance and sound (Dominique Blais, Céleste Boursier-Mougenot, Dora Garcia, Roman Ondak, Tino Sehgal) to portray an interdisciplinary approach to art that incorporates music, theatre and dance.



Albert Oehlen, *Solo for Spectrum*, 2001.  
 FNAC 01-223 © Albert Oehlen/CNAP/Photo: Galerie Nathalie Obadia



Maurizio Cattelan, *Sans titre*, 1997.  
 Long-term loan to the Musée des Beaux-Arts de Nantes.  
 FNAC 980395 © Courtesy Maurizio Cattelan and Galerie Perrotin, Paris/CNAP



Dora Garcia, *Steal this Book*, 2009.  
 FNAC 10-859 © Dora Garcia/CNAP/Photo: Blaise Adilon



Farah Atassi, *Studio*, 2009.  
 FNAC 10-083 © Farah Atassi/CNAP



Abraham Cruzvillegas, *Autoconstruction*, 2010.  
 FNAC 2011-486 © rights reserved/CNAP

## Photography Audiovisual, video and new media

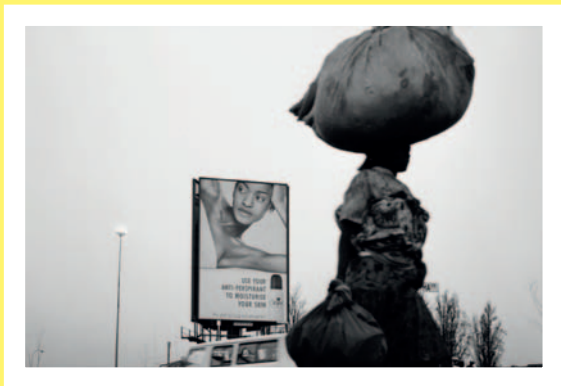
Due to their increasingly converging interest in the same themes since the 1990s, acquisitions of photographic works and those produced in film, video and multimedia formats are now

governed by a single Images committee. They do, nevertheless, still form two distinct sections of the collection: one for photography, and a second for film, video and multimedia.

### PHOTOGRAPHY

Now comprising over 12,000 images, the photography collection has a solid core of older works that are particularly representative of the main trends to have developed between the 1950s and the 1970s. Focusing primarily on French humanist photography, Italian neo-realism, and reportage d'auteur, it offers some remarkable series by key photographers of the period, including Édouard Boubat, Robert Doisneau, William Klein and Maurice Tabard. Since it was first set up in 1981, the photographic acquisitions committee has closely recorded the remarkable rise in photography as a medium. The many elements of the French photographic scene constitute one of the collection's strongest points, from autobiography to ontological reflections on the medium itself. From Sophie Calle to Patrick Tosani, Jean-Marc Bustamante, Sophie Ristelhueber, Jean-Luc Moulène, Bruno Serralongue, Valérie Jouve, Vincent J. Stoker

and Claire Tenu, different generations place photography firmly at the centre of the French contemporary art scene. A significant body of work examines documentary strategies and protocols. The German school, with major representatives such as Bernd and Hilla Becher, and the Düsseldorf school, from Andreas Gursky to Candida Höfer, Wolfgang Tillmans and Katharina Bosse, are especially well represented. Works by Henry Bond and Pierre Laguillon consider themes of archive and new iconography, while close attention is paid to the new language of documentary, illustrated by Michael Ackerman, Jim Goldberg and South African photographer Guy Tillim. Diversity of expression and the collection's truly international dimension are demonstrated by the inclusion of works by Ukrainian Boris Mikhaïlov, Russian photographer Olga Chernycheva, Elina Brotherus from Finland, Jian Jiang from China, and Swiss artist Annelies Strba.



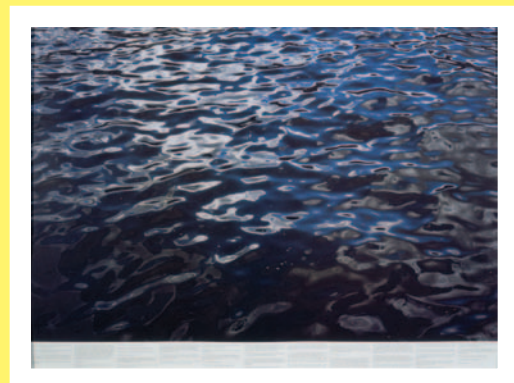
Santu Mofokeng, *Orlando East*, Soweto, 2002.  
FNAC 05-608 © rights reserved/CNAP



Nan Goldin, *Cookie laughing*, N.Y.C. 1985, 1985.  
FNAC 92463 © Nan Goldin/CNAP



Jean-Luc Mylayne, *Sans titre n°41*, May 1986.  
FNAC 89375 © Jean-Luc Mylayne/CNAP



Roni Horn, *Still Water (The River Thames for Example)*, 1997-1999.  
FNAC 2000-152 (1 to 3) © Roni Horn/CNAP



**AUDIOVISUAL, VIDEO  
AND NEW MEDIA**

Over 600 films, videos and multimedia works juxtapose established artists such as Gary Hill, Bill Viola, Antoni Muntadas, Thierry Kuntzel or Gordon Matta-Clark with the younger generation (Cyprien Gaillard, Laetitia Bénat, Franck Scurti or Rineke Dijkstra). Various themes and aesthetics emerge, all representative of trends in contemporary creative activity, including Micro-Fictions of the Self, Rhetoric of the Image, and Cinema/Cinemas. Micro-Fictions of the Self looks at video-artists who base their works on autobiographical themes, making short fictional pieces out of everyday experiences. Rhetoric of the Image focuses on the analysis of media images and language through the medium of video itself. Lastly, Cinema/Cinemas reminds us of the significance of film and cinematographic language.

While video works have been acquired regularly since 1972 and throughout the 1980s, video became an important component of the national contemporary art collection from the 1990s. Many works have been purchased from artists including Michael Joo, Joachim Koester, Joël Bartoloméo, Marie-Ange Guilleminot and Eric Hattan. Major installations (Pierre Huyghe and Pierre Bismuth in particular) and video-projections (Doug Aitken, Rebecca Bournigault, Tacita Dean, Roderick Buchanan, Peter Land) have also joined the collection. Recent purchases of interactive works and digital programs on hard drive open the collection to the very latest representations of new media.



**Annelies Strba**, *Frances and the Elves*, 2004.  
FNAC 10-901 © Annelies Strba/CNAP/Frith Street Gallery



**Gabor Osz**, *From Pigment to Light*, 2009.  
FNAC 10-363 © rights reserved/CNAP



**Olivier Dollinger**, scene from *Abstract Telling*, 2010.  
FNAC10-363 © Adagp/CNAP/DRAC Midi-Pyrénées



**Brice Dellsperger**, *Vidéo*, 2007.  
FNAC 10-944 © Brice Dellsperger/CNAP/Galerie de Paris

## Decorative arts and design

A new section was added to the collection in 1981, devoted to the decorative arts, crafts and industrial design. It now numbers 6,500 items by over 1,600 artists and designers. Its aim is to reflect the developments and multi-disciplinary nature of this extremely diverse activity by providing a succession of views and interpretations of contemporary creative activity, as opposed to an historical narrative.

Originally built around a core of some 1,000 older, State-commissioned works (Maurice Dufrené, Jean Dunand, Charlotte Perriand), the collection is now one of Europe's foremost collections of contemporary design. Significant monographic bodies of work illustrate the output of iconic designers such as Ettore Sottsass, Alessandro Mendini, Gaetano Pesce, Jasper Morrison, Martin Szekely and Philippe Starck, while important figures of the last decade are also well-represented, from Ronan and Erwan Bouroullec to Radi Designers, Matali Crasset, Droog Design, 5.5, Maarten Baas and Patricia Urquiola.

The inherent diversity of the objects in the collection – furniture, tableware, lighting, textiles, jewellery, household electricals, fashion accessories and 'nomadic items' such as memory sticks, laptops and mobile phones – reflects the huge variety of production methods and circuits, from handcrafted items to one-offs, and from prototype to mass-produced goods. In this respect, the collection illustrates changes to the domestic landscape and new ways of 'inhabiting' the world. Newly emerging technological and anthropological models, such as 3D printing and open source technologies, are now helping shape acquisitions policy.

In 2010 the section was extended to graphic design, thanks to which a number of significant bodies of work have been added including Pierre di Sciullo's *Qui ? Résiste* journals, artwork by Peter Knapp, and books produced by Philippe Millot with publishers Cent Pages.



Ronan and Erwan Bouroullec, *Cabane*, 2001.  
FNAC 03-401 (1 to 17) © rights reserved/CNAP/Galerie Kreo, Paris



Ettore Sottsass, *Beverly Buffet*, 1981.  
FNAC 94179 © Ettore Sottsass/CNAP/Memphis



Maarten Baas, *Treasure*, 2005.  
FNAC 06-456 © Maarten Baas/CNAP/Photo: Y. Chenot, Paris



Florence Doléac, *Naufragés sur un lit de moquette*, 2008.  
FNAC 09-009 © Adagp, Paris/ CNAP/Photo: Marc Domage

## State-commissioned works

State commissions are a powerful way to support contemporary artists, disseminate their work, and encourage the production of new pieces for all types of space where the public can engage with them, such as city squares, parks, underground stations, hoardings, even virtual or acoustic spaces. State-commissioned works must meet exact specifications and are often both exceptionally large and highly symbolic. They give artists an opportunity to work on themes such as art's relationship with the urban landscape, monumentality, and a connection with history or remembrance.

Giuseppe Penone's *Arbre des voyelles* in the Jardin des Tuileries, Joseph Kosuth's homage to Champollion, *Ex-Libris J.-F. Champollion*, in Figeac, and Xavier Veilhan's *Le Carrosse*, exhibited at the Château de Versailles, have all enriched French cultural heritage, as have *La trilogie française*, a series of photographs by Philippe Terrier-Hermann that was shown

on advertising hoardings, and works commissioned from the Atelier de Création Radiophonique which focus on the acoustic dimension of certain contemporary works.

Public commissions promote the production of major works by artists of our time in all their remarkable diversity of expression, be it painting, sculpture, photography, drawing, installation, ceramics, graphic design, video, textiles or sound.

Whether coming directly from the State or from local authorities, all proposals for State commissions are submitted to the national State commissions consultative committee for approval. Once authorised, the CNAP is responsible for their administration, funding and completion. All State-commissioned works become part of the collection managed by the CNAP and are registered in the inventory of the Fonds national d'art contemporain.



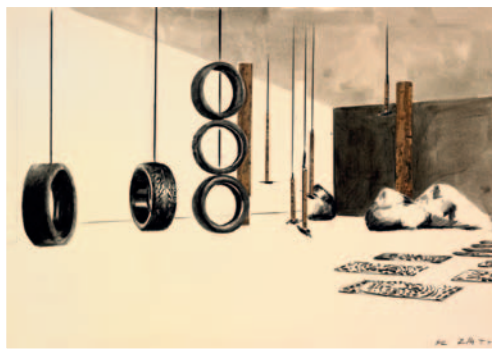
Giuseppe Penone, *Arbre des voyelles*, 1999.  
Long-term loan to the Jardin des Tuileries (Musée du Louvre).  
FNAC 2000-383 © Adagp, Paris/CNAP/Photo: Laurent Lecat



Xavier Veilhan, *Le Carrosse*, 2009. Long-term loan to the city of Metz.  
FNAC 09-497 © Veilhan/Adagp, Paris/CNAP.

### FOCUS: MODELS, STUDIES AND PROPOSALS

All preparatory studies for projects examined by the State commissions consultative committee become part of the CNAP collection. This body of work contains over 10,000 items, all part of the research process, including models, drawings, 3D simulations, videos, multimedia and acoustic works, photographs, sculptures, paintings, multiples and various other objects. This part of the collection comprises research and finished works, thereby showing the creative process at close quarters. It also offers fascinating insight into the history of State commissions in France.



Tatiana Trouvé, *Étude pour le boulevard des États-Unis à Lyon*, 2012.  
Preparatory drawing. FNAC 2012-332 (2)

## FROM ACQUISITION TO DISSEMINATION



Steven Parrino, *Cosa*, 1990. FNAC 01-009 © rights reserved/CNAP

### Enrich the national collection

Every year, hundreds of new works are added to each of the collection's sections: visual arts; photography; audiovisual, video and new media; decorative arts and design. These new works are either purchased or gifted to the collection, after validation by committees of experts and representatives of the State.

The CNAP's acquisitions policy is guided by three main objectives: to support young artistic creation by seeking out promising new talent, to add to bodies of works by established artists through the acquisition of recent works, and to make occasional retrospective purchases (of works no more than twenty years old) if it is felt an artist is under-represented in national collections. State commissions are another way to enrich the collection by installing contemporary works in places other than art venues.

### PURCHASES

Works are purchased directly from artists or their galleries. Members of the various commissions propose works for acquisition and defend their choice at preparatory meetings. The final decision is made by secret ballot. The importance of reflecting the very latest trends in artistic creation is a constant factor when selecting works for each of the collection's sections.



H5 – François Alaux, Hervé de Crécy, Ludovic Houplain, *Logorama*, 2009. Video. FNAC 2011-196 © H5/CNAP



Aurélien Froment, *Werner Herzog, d'après Werner Herzog, Fitzcarraldo*, 1982, 2002. FNAC 03-676 © Aurélien Froment/CNAP/Photo: Marc Damage

## GIFTS

As with purchases, gifts are submitted to the acquisitions committee for approval, after which they must be sanctioned by the CNAP's board of directors. Gifts can be single items (Atelier Van Lieshout), larger bodies of work such as the Yvon Lambert collection or the Albers-Honegger Collection d'Art Concret, or even complete ensembles such as the interior decor of Yona Friedman's apartment.



Françoise Quardon, *Study for Joie* (wall covering), 2010.  
Colour digital print bonded to PVC,  
FNAC 10-841 © Adagp/CNAP/Photo: Y. Chenot, Paris

## STATE COMMISSIONS

State commissioning is part of a deliberate policy to support artistic creation. It enables artists to develop projects that are exceptional in terms of size or symbolism, and address vital issues such as that of the public space. The State commissions mechanism has its own budget and today embraces all fields of artistic production, from sculpture to photography, graphics, painting, design, video and sound.



Jean-Luc Verna, *Paramor*, 2011. Screenprint, FNAC 2011-321 (1)  
© Jean-Luc Verna, courtesy Air de Paris/CNAP/Photo: Y. Chenot, Paris

## FOCUS: THE ACQUISITIONS COMMITTEES

Three national committees – visual arts; images; decorative arts, crafts and industrial design – each with responsibility for a section of the collection, meet once or twice a year to deliberate on proposed acquisitions. Renewed every three years and chaired by the head of the department of artistic creation (Ministry of Culture and Communication), each committee comprises 4 or 5 qualified State representatives and 9 recognised experts from the art world (directors of arts institutions, professionals in the broadest sense of the term, critics and art historians, collectors, artists). All proposals are discussed and the final decision taken by secret ballot.

## FOCUS: THINK TANKS

The think tanks were created in 2010, with a remit to think collectively about the collections and suggest specific areas for future acquisitions, taking into account France's other national collections. Each acquisitions committee has a think tank that meets two to four times a year. Its members are CNAP heads of collection and qualified representatives from the Ministry of Culture and Communication. They are joined on a regular basis by experts appointed to each committee.

## Disseminate and promote contemporary art



Scene from *Des images comme des oiseaux*,  
La Friche la Belle de Mai, Marseilles 2013 © Photo: jcLett



Scene from *Liberty, Equality, and Fraternity*,  
works from the Centre national des arts plastiques,  
The Wolfsonian–Florida International University,  
Miami Beach (United States), 2012 © Wolfsonian-FIU



Gabriel Orozco, *La D.S.*, 1993.

Long-term loan to the Musée d'Art Contemporain [mac] de Marseille.  
FNAC 94003 © Gabriel Orozco/CNAP/Photo: Galerie Crousel-Robelin-Bama

The collection was never intended to have its own exhibition space, but rather to meet its public via a consciously proactive dissemination policy. Historically, its primary mission has always been to make short- and long-term loans. At the same time, a strong, new direction of partnerships, co-productions and cartes blanches has made the CNAP a major player on the contemporary art scene.

### SHORT-TERM AND LONG-TERM LOANS

A **short-term loan** makes works belonging to the CNAP available for temporary exhibitions in France and internationally. Works can be lent to “public or private corporations of a cultural nature or the organisers of a cultural event”, i.e. museums, foundations, festivals or institutions. Every year, some 2,500 works are loaned to, on average, 350 borrowers (one third of which are outside France).

A **long-term loan** allows a work to temporarily leave the CNAP collection and be installed in a government building or other institution where it may remain for a renewable period of 1 to

5 years. In the 19<sup>th</sup> century, long-term loans were a significant factor in the establishment of France’s regional museums, as well as contributing to the interior decor of administrative bodies (town halls, law courts, prefectures, etc.), religious buildings, and French embassies and consulates abroad. Today, most new loans of this type are made to national cultural institutions (museums, regional contemporary art funds, art libraries), independent administrative bodies and organisations (ministries, prefectures, embassies, the French national assembly and senate, etc.) Since the beginning of the 19<sup>th</sup> century, more than 55,000 works have left the collection on long-term loans across France. This policy continues apace with the long-term loan of significant bodies of work to numerous cultural institutions, including the Musée des Beaux-Arts in Dôle (2010), the Musée des Années 30 in Boulogne (2011), the Musée Niepce in Chalon-sur-Saône (2012), the Franche-Comté FRAC, the MuCEM in Marseilles, the Musée de l'Abbaye Sainte-Croix in Sables d'Olonne, and the Rennes Musée des Beaux-Arts (2013). Works can also be loaned to museums outside France. The chief beneficiaries so far are the MAMCO (Geneva, Switzerland) and the Grand Hornu (Hornu, Belgium). The number of works on long-term loan at any one time varies between 500 and 1,200 depending on the year.



Scene from *Collector*, Tripostal, Lille 3000, Lille, 2011  
© CNAP/Photo: Gautier Deblonde

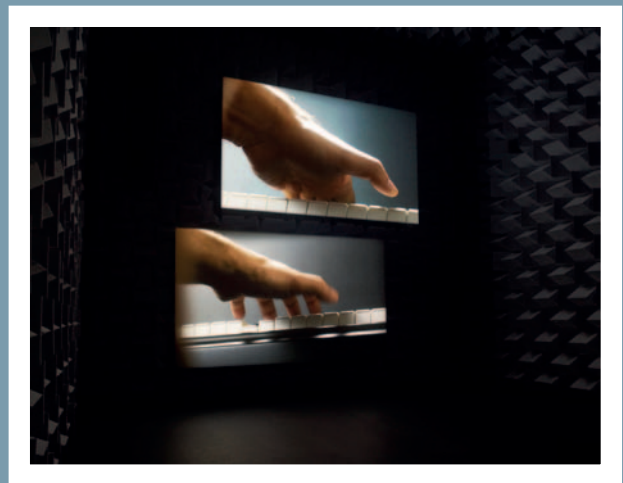
### CO-PRODUCTIONS, PARTNERSHIPS AND CARTES BLANCHES

*Tilt* in France's Centre region (2009-2010), *Diagonales* (2010) in France, Luxemburg and Belgium, and *Collector* (2011) at Lille's Tripostal are just three examples of the many exhibitions of works from the collection which are staged in partnership with museums, art centres, regional contemporary art collections, universities and schools of art in and beyond France.

Other opportunities to see the collection from a new perspective occur when the CNAP offers artists and young art curators or critics carte blanche, such as *L'œil photographique* (Fonds Régional d'Art Contemporain Auvergne) or *Des images comme des oiseaux* (Patrick Tosani and Pierre Giner's 2013 exhibition at La Friche la Belle de Mai in Marseilles).

In partnership with the Institut Français or working directly with cultural venues, the collection is seen far beyond France, for example at *Liberty, Equality, and Fraternity* at the Wolfsonian Museum, part of Art Basel Miami Beach in 2011, or *Número Tres* at the Virreina Centre in Barcelona (2012).

Lastly, the CNAP is one of the main contacts for major international contemporary art events, as a co-producer for the French pavilion at the Venice Biennale, or supporting the production of works such as Kader Attia's *The Repair from Occident to Extra-Occidental Cultures* for Documenta 13 (2012).



Anri Sala, *Ravel Ravel Unravel*, 2013, French Pavilion,  
55<sup>th</sup> Venice Biennial © Photo: Marc Damage

## Assist in disseminating artworks

True to its mission to promote public appreciation and enjoyment of contemporary art, the Centre national des arts plastiques deploys innovative mechanisms that are key to developing an understanding of today's art.

### INTERPRETATION AND EDUCATION

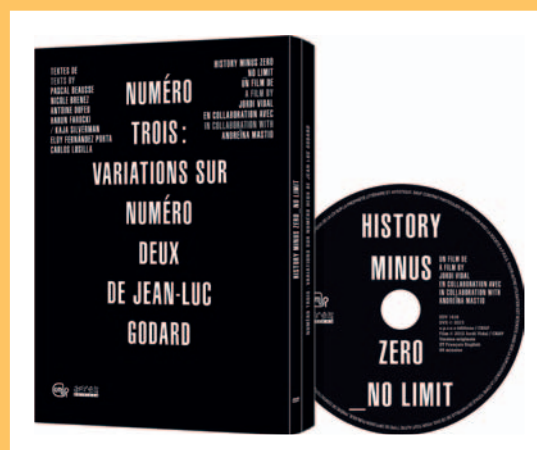
The CNAP is keen to engage the public with the works in its collection, particularly those installed in the public space, and responds to the needs and requests of professionals in the field through loans or exhibitions. Some loans are accompanied by learning activities and resources, as for example the Musée Mobile (MuMo) and the Festival Eff'actions. As well as developing learning mechanisms, the CNAP advises professionals in the field of contemporary art education. Its long-term commitment to artistic and cultural education is shown by the seminars and training sessions which it hosts for learning facilitators, teachers in state education, and more widely in the social services.

### PUBLISHING

With exhibition catalogues, thematic works on the collection, critical essays, interviews, reference works, and books and journals for younger audiences, the CNAP implements its publications policy as another way to increase public appreciation of contemporary art. It approaches the collection from numerous angles so as to provide various gateways to understanding. All editorial projects are undertaken with a public or private partner, and can result in long-term partnerships, such as with a.p.r.e.s, for the *Variations sur...* book and DVD box set. Particular attention is paid to the graphic design of these publications. The CNAP also has a pioneering role in terms of digital publishing with, for example, the *Explorateurs* (2012) interactive digital catalogue published by Art Book Magazine, an augmented version of the book published jointly with the Musée de l'Abbaye Sainte-Croix in Sables d'Olonne.



Gérard Garouste, *Le Défi du soleil*, 2013.  
Domaine national de Saint-Cloud. Festival Eff'actions



*Numéro trois: Variations sur Numéro Deux de Jean-Luc Godard*, 2013.  
Book and DVD box set, co-production by CNAP and a.p.r.e.s éditions.  
Graphic design: Régis Glaas – 23h45.



Publication on *Le Défi du soleil* by Gérard Garouste.  
Graphic design: A is a name (Simon Renaud + Jérémie Nuel).  
Downloadable at [www.cnap.fr](http://www.cnap.fr)



*Des images comme des oiseaux*, 2013.  
Thematic publication. Co-production by CNAP and Éditions Loco.  
Graphic design: Trafik.



## Promote knowledge and research

As a central resource for both the collection and current trends in the art world, the Centre national des arts plastiques is one of the first ports of call for interested parties, including research professionals. The CNAP works closely in the field of training with the École Nationale de la Photographie in Arles, Paris Sorbonne University (particularly with respect to exhibition curating and production), the Institut National du Patrimoine (INP), the École Supérieure des Beaux-Arts in Tours and the École Supérieure d'Art in Avignon for restoration techniques.

### DOCUMENTATION

Focusing primarily on art from the past thirty years, the documentation library comprises a mix of general and monographic works, catalogues for exhibitions, museums and contemporary art collections, and numerous reviews and journals. New material is constantly being added and today the CNAP offers over 9,000 such works as well as subscribing to some 30 periodicals.

Most of the documents have been acquired since the 1960s, and focus on the artists who produced the works in the collection. Growing proportionately with the number of acquisitions and State commissions, documents are available for consultation, by prior appointment, by conservators, exhibition curators, art critics, artists and researchers.

### IMAGE LIBRARY

The image library contains all the visual documentation about the collection, and is a key resource for understanding a work or a particular aspect of the collection. The service is in great demand from publishers, picture researchers and the press, and plays an active part in publicising the collection.

### DATABASES AND ONLINE RESOURCES

The database, which can be accessed through the CNAP website ([www.cnap.fr](http://www.cnap.fr)), comprises the collection catalogue, completed by more detailed studies of some of the works. So far, all works acquired over the past thirty years have been inventoried, and the long-term objective is to include the entire collection. There is also a specific database for State-commissioned works (productions, proposals and models). These easily accessible catalogues constitute an incomparable resource for professionals conducting research or wishing to extend their subject knowledge.

More generally, the CNAP website gives information about the activities of the CNAP itself and events in the art world in general, as well as masses of useful information for artists and art professionals (grants, funding, residencies, fiscal legislation, copyright, national insurance). Summaries of CNAP-backed research (theory and history of art, restoration) can also be downloaded from the website, together with teaching material (information packs, fact sheets, extracts and quotes from art texts, ideas for learning workshops), numerous guides and handbooks (e.g. *140 aides privées and publiques en faveur des artistes*), and an annotated directory of close to 2,300 venues.



François Brument, *Vase #4*, 2008.

FNAC 09-287 (1 to 15) © François Brument/CNAP/Y. Chenot, Paris



Maurizio Nannucci, *Listen to your Eyes*, 2010.

Installation at LaM - Lille Métropole Musée d'art moderne, d'art contemporain et d'art brut, 2013. FNAC 10-1055 © photo: P Bernard



Scene from *L'Œil photographique*, 2013. Frac Auvergne.  
© rights reserved/FRAC Auvergne/Photo: Ludovic Combe

## Conservation and restoration

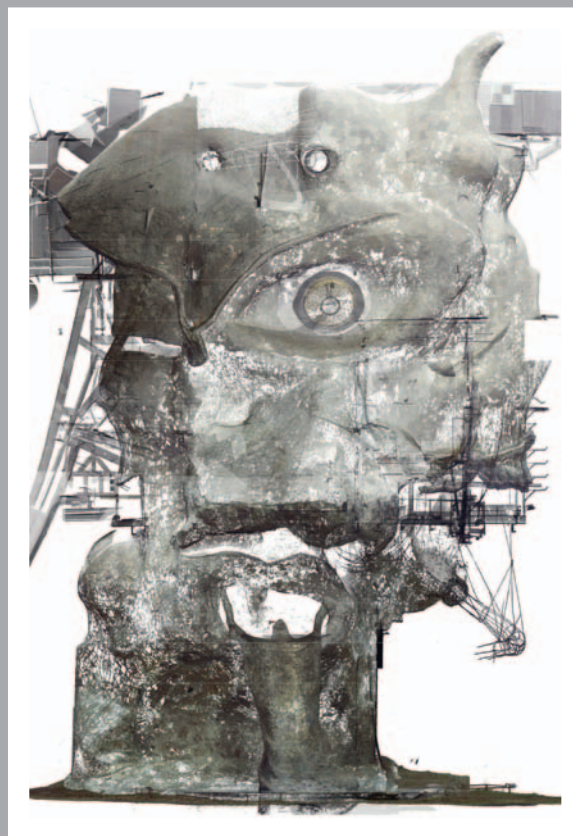
One of the CNAP's responsibilities when administering the collection is the inventory, conservation and restoration of the works in its care.

### INVENTORY

All works added to the collection are recorded in the inventory of the Fonds national d'art contemporain. Owing to the large numbers of works on long-term loan (55,000 since the collection began in 1791), a programme was introduced to draw up an inventory of these works and confirm their presence at the recorded location. Conducted in partnership with the host establishments and their parent authorities, this vast programme offers an opportunity to update the inventory, improve available documentation concerning the works in question, assess their condition, and ensure they are being correctly conserved.



Arman, *L'heure de tous*, 1985. Bronze, enamel, concrete.  
View of the work during restoration at Fonderie Bocquel, 2013.  
Long-term loan to Gare Saint-Lazare (SNCF), Paris.  
FNAC 10400 © Adagp/CNAP/Photo: Hugo Miserey



*Le Cyclop*, orthophoto of *La Face aux miroirs* by Niki de Saint-Phalle.  
Taken from the 3D survey of *Cyclop*. FNAC 95419. Credits: 3DO Reality Capture

### PREVENTIVE CONSERVATION AND RESTORATION

Modern storage facilities ensure good conditions for preventive conservation, hence conservation recommendations are intended primarily for borrowing organisations. Further recommendations are made as to how works should be packed and handled during transport.

Whenever a work is moved internally or as a short- or long-term loan, it undergoes careful inspection and a series of operations supervised by collection managers: pre-transportation appraisal, condition report, photographic records, framing, preventive conservation measures, packing and crating. In some cases, restoration work will be required. In view of the diverse and sometimes highly unusual range of media and materials in the contemporary art collection, the Centre national des arts plastiques has forged partnerships with various restoration schools. To help address these new challenges, a grant has been introduced to fund research into the conservation and restoration of contemporary artworks. Several large-scale programmes have been launched concerning major works in public spaces that are managed by the CNAP, such as Jean Tinguely's *Le Cyclop* in Milly-la-Forêt.

## THE CENTRE NATIONAL DES ARTS PLASTIQUES

The Centre national des arts plastiques (CNAP) is a public institution attached to the French Ministry of Culture and Communication with a mission to support and promote contemporary artistic creation. It is responsible for the national contemporary art collection, or Fonds national d'art contemporain, which it enriches, conserves and promotes, both inside and outside France. This forward-looking collection of unique scale currently holds 95,000 works and is intended as an accurate reflection of the contemporary art scene. One of the CNAP's missions is to loan and exhibit works from the collection both in France and internationally. A further aspect of its remit is to implement State commissions. With both a cultural and an economic role to play, the CNAP is involved, either as co-producer or prime contractor, in major French and international events such as the Venice Biennale. The CNAP provides support and guidance to artists and other professionals working in the contemporary art field through various mechanisms. It is particularly attentive to improving and extending public access to contemporary art.

## REQUEST A SHORT- OR LONG-TERM LOAN

The application form and all other details are available from the CNAP website. Requests must be submitted at least 4 months in advance.

Works can be lent to "public or private corporations of a cultural nature or the organisers of a cultural event". The regulatory framework for short- and long-term loans of the artworks and art objects in the inventory of the Fonds national d'art contemporain is set out in articles D.113-1 to D.113-10 and D.113-24 to D.113-26 of the Code du Patrimoine, or French heritage law.

The loans committee meets to consider requests every six weeks. Before making its decision, it examines the exhibition project, conditions in which the loaned works will be exhibited, and guarantees regarding the security and conservation of the works during transport and at the exhibition site.

The borrower must also respect a number of conditions (returning the works, meeting deadlines, reporting any change in the exhibition site, compliance with preventive conservation requirements, etc.). If the request is approved, both parties sign an agreement specifying the obligations of the borrower as well as the costs that will be at the borrower's expense (packing, transport, insurance, courier service, materials required to activate works, and restoration and framing where appropriate).

## FIND OUT MORE ABOUT A WORK

Extensive information and data are available at the CNAP website: [www.cnap.fr](http://www.cnap.fr). The collection catalogue, complete with detailed studies of selected works, can also be accessed online.

Visitors can consult general and specialist documentation by appointment. For further information, contact: [documentation.cnap@culture.gouv.fr](mailto:documentation.cnap@culture.gouv.fr)

## REQUEST VISUALS

Requests for visuals or reproductions of works should be made to the image library: [photo.cnap@culture.gouv.fr](mailto:photo.cnap@culture.gouv.fr)

## WWW.CNAP.FR

The CNAP website at [www.cnap.fr](http://www.cnap.fr) gives information about the role of the CNAP, the history of its collections and a database of its holdings. You will also find full details of grants and funding for arts professionals, and practical information about working as an artist in France. In addition, directories, guides and learning material are available for download. The CNAP's activities together with the latest events in arts and culture in general are also listed. The CNAP has its own dailymotion channel.

## A SHARED COMMITMENT TO CONTEMPORARY ARTISTIC CREATION

The CNAP offers businesses opportunities to be associated with the CNAP's work, and to support it in its role to give exposure to contemporary art and promote contemporary creation, which is part of our common heritage.

This can be by supporting our existing projects or through new initiatives in line with your partnership objectives.

Through your corporate social policy, you can help preserve contemporary artistic heritage, or support creation through innovative art projects and education in culture and the arts.

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