

EMERSIONS: A LIVING ARCHIVE

Chapter 1 • The Cité and Europe

/ INTRODUCTION WALL /

Emersion:
(From the Latin *emergere*)

The reappearance of a star that was eclipsed or obscured.
The state of a body that emerges from a fluid, from a medium.

Le Petit Robert dictionary (2021)

Ever since it was created in 1965, the Cité internationale des arts has been home to a unique living memory in the person of the numerous international and French artists of all disciplines, generations and nationalities it has received over the years.

Born out of the desire to host artists from all horizons in the very heart of the French capital, right from the outset the Cité internationale des arts established bilateral partnerships, cultural exchanges that have come to embody a spirit of openness towards the international arts scene. So far, more than 30,000 artists have contributed to this story of creativity, one that has often remained obscure, but which has been conveyed around the world by word of mouth and through an exceptional network of partners.

Emersions: Living Archive is a long-term project that presents the atypical story of this incomparable foundation for the very first time by delving into its archives past and present.

The story of the events that have unfolded behind the façade of the Cité's historic building could begin with "once upon a time", however these words have been transformed and have taken on physical form, like a body emerging from the dark in which it was concealed – and this body is the Cité internationale des arts' living archive.

Including writings, testimonies, photos and documentary videos from the foundation's archives, this exhibition allows the Cité internationale des arts to share its history with visitors, a history that echoes the world's current events.

The first part of *Emersions: A Living Archive* focuses on the ties forged between the Cité internationale des arts and Europe.

/ LEFT WALL /

THE HISTORY OF THE CITÉ

1937

Félix Brunau (1901-1990), architect at the Ministère des Affaires étrangères (Ministry of Foreign Affairs) and, from 1948, inspector general of public buildings and palaces, met the Finnish painter Eero de Snellman (1890-1951) during the Exposition Universelle in Paris, where the latter was the curator of the Finnish pavilion. Together they began thinking of ways to improve the welcome given to artists in the French capital.

1947

After this first meeting during the Exposition Universelle of 1937, Félix Brunau and Eero de Snellman joined forces with Paul Léon, who was a member of the Institut de France and the director of the Académie des Beaux-Arts. The statutes of the Cité internationale des arts were registered in December 1947. The project's objective was to bolster cultural exchange between France and countries around the world by providing artists and culture professionals from every discipline with decent living and working conditions in Paris and the means to discover other means of artistic expression.

The Cité internationale des arts provisional committee in the presence of Félix Brunau, Greta Lisa de Snellman and Gunnar Wilhelm Lundberg, 13th July 1947.

All rights reserved (photos taken from the Cité internationale des arts' archives).

1957

The international aspects of this project were of immediate interest to both the Ville de Paris (Paris city council) and the French state, which both provide funds. The Ville de Paris supplied an almost 20,000 m² plot of land on the Quai de l'Hôtel-de-Ville - the emphyteutic lease runs for 98 years, in other words until 14th September 2055. It was here that the Cité internationale des arts' historical building would be built. The project was granted legal status as a "private foundation recognised as a public interest organisation", which allowed it to begin looking for partners and funding.

Anne Hidalgo

"The Cité internationale des arts is a unique establishment that perfectly symbolises what Paris represents to the world. Welcoming, multicultural and creative, it brings together people of every background and origin, fostering audacity and providing the refuge for which thousands of artists yearn. For these artists, Paris represents a boundless source of inspiration and an opportunity to make new contacts. For almost 60 years, the Cité's team has been fervently defending this project: the Ville de Paris would like to express its thanks and undertakes to continue to work by their side."

Anne Hidalgo, Mayor of Paris, November 2021

1959

The Ministère des Affaires Culturelles (Ministry of Cultural Affairs) was created by General de Gaulle, who appointed André Malraux (who was in charge of projects "in connection with the influence and expansion of French culture") Minister of State in charge of Cultural Affairs. Malraux supported the Cité Internationale des Arts alongside Félix Brunau by taking part in the search for partners. The first partnerships were established between 1961 and 1963 with the Ville de Paris and the Fondation Finlandaise pour la Cité internationale des arts (Finnish Foundation for the Cité Internationale des Arts), the Minister of Cultural Affairs of the government of Quebec, the government of the Republic of Tunisia and the Royal Swedish Academy of Fine Arts.

André Malraux, Minister of Cultural Affairs and Pierre Sudreau, Minister of Construction and Town Planning visit building work for the Cité internationale des arts (1962).

All rights reserved (photos taken from the Cité internationale des arts' archives).

Roselyne Bachelot-Narquin

“Right from the start, the Ministère de la Culture gave its support to the visionary Cité internationale des arts’ project, which embodies the values of France as a fertile creative land, a place where artists from all over the world are welcome.

I am sure this exhibition looking back over almost 60 years of an eventful history will be a great success and I am happy that its European dimension will coincide with the cultural initiatives accompanying the French presidency of the European Union.”

Roselyne Bachelot-Narquin, Minister of Culture, November 2021

1960

The building permit was delivered for the plot provided by the Ville de Paris, which was located in one of the *îlots* (blocks) earmarked for renovation (*îlot* No. 16). The building was designed by the French architect Paul Tournon (1881-1964), a Grand Prix de Rome second prize winner who famous for his reinforced concrete religious buildings in France and Morocco. Tournon was assisted by his daughter Marion Tournon-Branly (1924-2016), who was the first woman to be admitted to the Académie d’Architecture in 1976. Paul Tournon died in 1964. Construction was finished by his partner Olivier-Clément Cacoub (1920-2008) with the help of Ngô Viet Thu (1927-2000).

Architectural sketch of a live-in studio by Paul Tournon (1960).

TV · 1

“Résidence hôtel pour artistes”, 5 minutes, 1966, INA.

“La Cité internationale des arts”, 28 minutes, 1966, INA.

In the international press

Press articles from 1962 to 1964.

20th MAY 1965

INAUGURATION OF THE CITÉ INTERNATIONALE DES ARTS.

1971

The Cité internationale des arts was extended. The new site in Montmartre was located at Cité Norvins (also owned by the Ville de Paris) and lay at the intersection of three streets – Rue de l’Abreuvoir, Rue Norvins and Rue Girardon (present-day Place Dalida). It comprises Villa Radet, the 19th century residence of the owner of Moulin Radet (one of Paris’s old windmills) and 28 live-in studios.

Maurine Tric, Villa Radet, Montmartre site.

TV · 2

“Norbert Liard, Cité Norvins, 10 lieux à la ronde”, 26 minutes, 1998.

“Norbert Liard, Cité internationale des arts, 10 lieux à la ronde”, 26 minutes, 1998.

1985

In 1985, renovation work was carried out at the Cité internationale des arts as part of work to add three new buildings on Rue Geoffroy l’Asnier. As a result, the centre’s capacity was increased with 80 new live-in studios. 10 years later, a 525 m² gallery was inaugurated in the continuation of the first building on the corner of Rue Geoffroy l’Asnier. These constructions form the Cité internationale des arts as it is today: an auditorium, rehearsal studios, collective workshops and 325 live-in studios capable of welcoming 1,000 artists a year, which makes the Cité one of the largest residency centres in the world.

Yann Arthus-Bertrand, *Altitude*, photo, 1986.
Sculptor's live-in studio, *Cité internationale des arts*, 1985.

TV · 3

"Destination francophonie, Paris", TV5 Monde, 8 minutes, 2021.
News report on the *Cité internationale des arts*, France 24, 4 minutes, 2021.

/ RIGHT WALL / THE CITE AND THE ARTISTS THE PARTNERS

The Cité internationale des arts

The Cité internationale des arts is a private foundation recognised as a public interest organisation that is based on a principle of long-standing partnership agreements. 135 French and international partners, both public and private, have made a quid pro quo donation in exchange for the right to submit candidates for a residency. Since 2017, new ways of recruiting artists and culture professionals have been implemented, notably programmes for residents of every age and discipline that result from newly established partnerships.

1937

France, the Exposition Universelle opened its doors in Paris.

UP

This first contact in 1937 led to ties being forged between Finland and the Cité internationale des arts. Eero de Snellman played an active role in the creation of the Cité and it was thanks to his initiative that Finland, with the help of its president, became a long-term partner in 1963. To this end - and as a result of a private initiative - the Fondation Finlandaise pour la Cité internationale des arts was created. It would receive the financial support of Finland's Ministry of Culture and Education. The foundation is entitled to 9 live-in studios.

Partnership agreement.

DOWN

The aim of the 1937 exhibition was to promote peace in a context of economic crisis and international political tensions. 50 nations took part, however the lasting image of this event remains that of the confrontation between two towers standing face to face, respectively the pavilions of Hitler's Germany and Stalin's USSR.

It was during this exhibition that Ministry of Foreign Affairs architect Félix Brunau (1901-1990) met the Finnish painter Eero de Snellman (1890-1951). Out of their discussions was born the idea that it was necessary to make Paris more welcoming to artists by providing them with a comfortable place to live that would also be conducive to work.

*Félix Brunau with Urho Kekkonen, President of the Republic of Finland, Paris, November 1962.
All rights reserved (photos taken from the Cité internationale des arts' archives).*

1936-1939

The Spanish Civil War.

1939

Spain, the beginning of Franco's dictatorship.

UP

There were no public or private partnerships with Spanish institutions and organisations until 2017, a year that marked the first partnerships, notably with Barcelona-based artists residency La Escocesa. In 2020, thanks to the Juan y Pablo de Otaola grant, the Cité internationale des arts was able to host several Spanish artists for a four-month period.

In the 1970s, with the help of the Ville de Paris, the Cité internationale des arts played an active role in welcoming exiled Spanish artists.

Artist information sheet: Carlos Pradal, Spanish refugee.

DOWN

The Ville de Paris has been present since the start of the project. In 1961, it became the first of the Cité internationale des arts' long-term partners. Today, together with the Cité internationale des arts, it offers residency programmes that host international artists in its five corresponding live-in studios.

Partnership agreement.

1939 – 1945

The Second World War.

1945 – 1953

The post-war years.

1961

Germany, construction of the wall of Berlin.

DOWN

The Federal Republic of Germany saw the light of day on 13th May 1949. Five months later, the Democratic Republic of Germany (DDR), which was close to the Soviet bloc, was founded. The border between the two Germanies was closed and construction of the Berlin Wall began on 13th August 1961.

In 1963, Karl Hermann Knoke, a diplomat at the German embassy in Paris acting in the name of the Bundesrepublik, initiated the first cultural exchange with the Cité internationale des arts. There would be no such partnerships with the DDR.

After the fall of the Berlin Wall in 1989, there was an increase in the number of partnerships. Today, the Cité internationale des arts counts nine long-standing German partners.

Partnership agreement.

A delegation of members of parliament from the Federal Republic of Germany visiting the Cité internationale des arts, 1965.

1962

Beginning of building work at the Cité internationale des arts.

The Cité internationale des arts building site, 1962, all rights reserved.

UP

In the national press...

The media was very excited by the construction of this building that also gave rise to numerous reactions by local residents.

Press cuttings (1962-1967).

Félix Brunau's speech in answer to the press.

DOWN

The first partnerships were established between 1961 and 1963. One such partnership was with the Royal Swedish Academy of Fine Arts, an initiative that received the financial support of art historian Gunnar Wilhelm Lundberg. Lundberg had been living in Paris since the 1930s and was the founder of the Institut Tessin, which comprises a museum of Swedish art and a library. He was also a cultural advisor to the Swedish embassy in Paris. In 1968, the Royal Swedish Academy of Music also signed a long-standing partnership agreement for 2 live-in studios.

Partnership agreement.

20 MAI 1965

INAUGURATION OF THE CITÉ INTERNATIONALE DES ARTS.

Information sheets: Louise Bourgeois, Nil Yalter and Serge Gainsbourg.

UP

The first culture professionals arrived in July 1965, when Polish pianists Joanna and Jerzy Gajeko were welcomed for a two-year residency. From 1967 to 1998, the Cité went on to host Hungarian, Romanian, Soviet, Czech, Bulgarian and Bosnian artists and culture professionals. The scope was then widened to include residents from other areas of conflict around the world and has continued as such until today.

From 2015 until 2020, Palestinian film director brothers Arab and Tarzan Nasser (*Gaza mon amour*) were in residency at the Cité internationale des arts.

Artist information sheet: Jerzy et Joanna Gajek.

The Nasser Brothers, photo by Guillaume Kozakiewicz.

DOWN

In 1965, the Cité internationale des arts signed a long-standing partnership agreement for one live-in studio with the United Nations High Commission for Refugees (UNHCR).

1968

France, May 68. // Czechoslovakia, the Prague Spring.

UP

The Cité internationale des arts did not establish any partnerships with Czechoslovakia, however the Ville de Paris and the Cité once again acted to welcome and support exiled artists from this country.

Information sheet: Vladimir Skoda.

The testimony of Boryana Varbanov (see appendix) + her parents' information sheet.

Maryn & Song Varbanov – Composition 2001, 1972.

Maryn Varbanov at the Cité internationale des arts, 1976.

Tapestry workshop at the Cité internationale des arts, 1976.

1980

Yugoslavia, death of President Josip Broz Tito.

Information sheet: Vlado Martek.

Information sheet: Dragoljub Rasa Todosijevic.

UP

A total of 400 artists came to the Cité internationale des arts as part of residencies organised with the help of the Artists Union of Yugoslavia. This high number can be explained by the exodus of artists who came to France to escape from the political situation of their home country.

Information sheet: Maja Bajevic + Alenka Pirman + Tomaz Salamun.

DOWN

In 1979, the Yugoslavian ambassador Radomir Radović established a partnership with the Cité internationale des arts in the name of the Artists Union of Yugoslavia.

Partnership agreement.

1989

Germany, the fall of the Berlin Wall.

Anne Imhof at the Cité internationale des arts, 2013.

The testimony of Anne Imhof (see appendix). Information sheets: Anne Imhof and Jan Kopp. Information sheet: Alain Fleischer + testimony (see appendix), Philippe Apeloig biography + logo Cité 2016.

UP

Philippe Apeloig, the author of “Enfants de Paris 1939-1945” (published by Éditions Gallimard in 2018) and the creator of the installation “Ces murs qui nous font signe” was born in Paris in 1962. After studying at the École Supérieure des Arts Appliqués Duperré and the École Nationale Supérieure des Arts Décoratifs, he devoted most of his time to typography, completing his studies in Los Angeles and at the Villa Médicis in Rome. Apeloig has worked with numerous cultural institutions (Musée d'Orsay, Manufacture de Sèvres, Louvre Abu Dhabi), as well as with major brands such as Issey Miyake and Hermès. He was in residency at the Cité internationale des arts from 1989 to 1990 and designed the foundation's new logo in 2016.

1991

USSR, The collapse of the Soviet bloc.

DOWN

In 1989, the Artists Union of the USSR (a governmental organisation) signed a long-standing partnership agreement for two live-in studios at the Cité internationale des arts, respectively for a painter and a sculptor. Following the resignation of Mikhail Gorbachev in 1991, the CIS (Commonwealth of Independent States) was founded and cooperation continued between the former Soviet Republics and organisations in foreign countries including the Cité internationale des arts.

DOWN

At the same time, Yugoslavia was in the throes of civil war following the declaration of independence of several of its republics. The conflict spread from Slovenia (1991) to Croatia and Bosnia-Herzegovina (1992-1995), Kosovo (1998-1999) and North Macedonia (2001) leading to the gradual dissolution of Yugoslavia. The Artists Union of Yugoslavia, which had signed an agreement for live-in studios in 1979, was replaced by various artists unions and societies in the newly independent countries.

Partnership agreement Macedonia.

Simone Brunau, president of the Cité internationale des arts, accompanied by Kiro Gligorov, the President of the Republic of North Macedonia and painters Kole Manev and Trajče Jančevski, Paris, 1996.

2008

A meeting of long-standing partners at the Cité internationale des arts.

2020
Brexit.

DOWN

The Institut Français de Turquie asked the Cité internationale des arts to become a partner in the European “Be Mobile - Create Together!” project, whose aim was to find and implement funding to promote cultural and artistic exchanges between Turkey and Europe.

Between 2019 and 2020, this project brought together various foundations and artist residencies in Turkey, including Arthere and IKSU (which was already a long-standing partner) and centres situated in Germany (Künstlerhaus Bethanien, Hellerau – European Centre for Arts, Akademie Schloss-Solitude), France (The Camargo Foundation, the Cube and the Cité internationale des arts) and the Netherlands (Dansmakers, Jan van Eyck Academie, Theater Rast, Writers Unlimited). In 2019 and 2020, thanks to this European funded mobility programme, 15 Turkish artists were able to do residencies in Europe and 15 European artists went to Turkey. The Cité received four Turkish residents, including two in connection with the Cube and The Camargo Foundation

Scan of the flyleaf of a book about “Be Mobile create together” by Didem Yalınay. Didem Yalınay was born in Ankara (Turkey) in 1976. She was the 2019 recipient of the “Be Mobile - Create Together” residency programme, followed by the Cité x Institut Français programme in 2021.

DOWN

Cité x Cove Park

In March 2019, Cove Park, an artists’ residency centre in Scotland, received funding from British Council Scotland and Creative Scotland to create a new residency programme intended to welcome artists from the European Union. In the context of Brexit, the objective was to maintain vital ties and develop partnerships between EU-based artists and organisations and those in Scotland. Cove Park and the Cité internationale des arts joined forces to develop a residency programme for a French-based female visual artist at the start of her career who had been selected by one of the Cité internationale des arts commissions in the course of the three previous years. The French artist Eva Medin was chosen and came to Scotland for a one-month residency in November 2019.

UP

A conversation with director general Bénédicte Alliot, The Art Newspaper, April 2021.

European long-standing partners: *

Germany

- The German Federal Government
- Land Baden Württemberg - Hessische Kulturstiftung
- Land Nord Westphalie Ministry of Science and Research - Freistaat Bayern
- Berlin City Council - Lower Saxony
- Verein der Düsseldorfer Künstler (Association of Düsseldorf artists)
- Land Rhénanie-Palatinat Ministry of Culture, Family Affairs, Women and Youth - Barbara Holstein - Berlin City Council

Armenia

- Association for the Promotion of Armenian Contemporary Art - the Academy of Arts scientific, educational and cultural foundation

Austria

- Federal Ministry of Education and the Arts of Vienna - Kunstverein Kärnten arts organisation - Klagenfurt City Council – Land Salzburg

Belgium

- The Belgian Government
- General Commission for International Cultural Cooperation

Bosnia Herzegovina

- Artists Association

Bulgaria

- Committee of Arts and Culture of the Republic of Bulgaria - National Academy of Arts, Sofia

CIS

- Union of artists

Croatia

- Association of Croatian Artists

Denmark

- Ministry of Cultural Affairs - Association Erik Hojgaard

Finland

- Fondation pour la Cité internationale des arts à Paris

France

- Ville de Paris - Ville d'Asnières - Ville de Lyon - Ville de Nice - Ville de Toulouse
- Conservatoire National Supérieur de Musique et de Danse de Paris – Ministère des Affaires Etrangères (Ministry of Foreign Affairs)
- Ministère de la Culture (Ministry of Culture) - Fondation de France - Fondation Moffat-Gardilanne
- ENSBA – Nathan Cummings Foundation – Douglas Dillon Fund - Fondation Singer Polignac
- Fondation Louis-Paul Weiller - Académie d'Architecture - Académie des Beaux-Arts
- Action Privée en Faveur du Monde Culturel (APMC)
- Association des Anciens Élèves de l'École Nationale des Arts Décoratifs - Librairie Hachette (managed by the Cité internationale des arts)
- Philips N.V. (managed by the Cité internationale des arts) - Michel David-Weill Foundation (managed by the Cité internationale des arts) - Raoul de Ricci
- René Verger
- Centre National de la Danse

Great Britain

- Royal College of Arts of London

Greece

- Ministry of Culture

Iceland

- Ministry of Culture and Education - Reykjavik City Council
- The Central Bank of Iceland

Italy

- Incontri Internazionali d'Arte

Latvia

- Republic of Latvia

Lithuania

- Vilnius Academy of Arts

Luxembourg

- Ministry of Cultural Affairs - Luxembourg Arts Centre

Macedonia

- Ministry of Culture

Montenegro

- Union of Visual Artists of Montenegro

Norway

- Ingrid Lindbäck Foundation - Langaard Foundation - Frits Thaulow

The Netherlands

- Nederlands Instituut

Romania

- Ministry of Foreign Affairs

Russia

- Union of Russian Artists

Serbia

- Serbia, Kosovo and Vojvodina Artists Union.

Slovakia

- Association of Slovakian Artists

Slovenia

- Association of Slovenian Artists

Sweden

- Royal Swedish Academy of Fine Arts
- Royal Swedish Academy of Music, Carina Ari (K.R.O.)

Switzerland

- Basel Landshaft - Canton of Aargau - Canton of Berne
- Fernando and Jean-Luc Lardelli - Canton of the Grisons - Canton of Jura - Tessin Canton of Vaud Artists Association

- Canton of Zürich - Canton of Neuchâtel - Basel-Stadt
- City and Canton of Fribourg - Zürich
- Society of Basel Artists
- Society of Swiss Painters, Sculptors and Architects
- Society of Swiss Painters, Sculptors and Architects Lucerne
- Society of Swiss Painters, Sculptors and Architects Zurich, Eastern Switzerland and Liechtenstein
- Sandoz International GmbH - Patino Foundation

* Some of these long-standing partners are no longer active