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TO PROTECT HERITAGE, TO INSPIRE EMOTIONS.¹ PRIVATE MUSEUMS IN FRANCE

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Abstract: The French museum world is dominated by large public institution. The cradle of public museology, France boasts a long-standing tradition of central management in this domain, whose continuation can be found in the current legislative solutions (Act of 4 January 2002) organizing the system of museum activity, their approval, and financing modes. It is all based on the *musée de France* status that can be granted to institutions owned either by the state or to any other legal entity under public law or legal entity under private law engaged in a non-profit activity. The latter, belonging to associations and foundations, or run by them, in order to win the state's recognition and support, have to comply with specific requirements defined in particular with respect to conservation and scientific elaboration of the collections, as well as to making them available for public viewing.

What dominates among 'private' museums are institutions of the public benefit organization status, whose model was

shaped in the 19th century, e.g. the Paris Union Centrale des Arts Décoratifs or Cinémathèque Française, to a substantial degree financed with public resources. Some of them, e.g. ecomuseums and industrial museums in Mulhouse, are almost self-sufficient financially. Another form of a 'private' museum is a foundation set up by a company/concern or artists and patrons. The latter group includes institutions that are owned by e.g. Institut de France in Paris, Musée Calvet in Avignon, or Fondation Maeght in Saint-Paul-de-Vence, as well as first of all those involved in mounting big Paris exhibitions, foundations – museums of modern art: Fondation Cartier, Fondation Louis Vuitton, or Collection Pinault which is currently being established. Thanks to their spectacular architectural settings, aggressive publicity policy, and astounding turn-out successes, these new private museums are substantially transforming the artistic stage in France.

Keywords: museum legal regime, public museums, private museums, foundations, Musée de France, Fondation Louis Vuitton, Union Centrale des Arts Décoratifs, Institut de France, Musée Calvet, Fondation Maeght.

On 28 January 2019, the Fondation Louis Vuitton in Paris officially announced that the exhibitions they had mounted: 'Jean-Michel Basquiat' and 'Egon Schiele' were seen by 676.503 viewers over the 16 weeks they were displayed (3 Nov. 2018–21 Jan. 2019).² This impressive turnout must have resulted from the attractive topic. However, was this the only reason? The Egon Schiele exhibition was dedicated to one of the most attractive figures of the Vienna Secession, being the first monograph display of the artist's oeuvre in Paris for the last 25 years. As for Basquiat's works, the Paris public had had the opportunity to view them earlier: in late

2010 and early 2011, when the City of Paris Museum of Modern Art hosted the anniversary retrospective exhibition of the prematurely dead outstanding representative of the American Avant-garde of the 2nd half of the 20th century, mounted in cooperation with the Basel-based Beyeler Foundation.³ The exhibition at the Musée d'Art Moderne de la Ville de Paris had enjoyed great popularity, however incomparable to the record-breaking turnout at the Fondation Louis Vuitton. In the latter case, the artistic phenomenon of Basquiat's oeuvre was consolidated by the prestige and spectacular character of the venue of its display.



1. Frank Gehry, 'Glass Sailboat' of the Fondation Louis Vuitton, Paris; source: Wikipedia

The Museum of the Louis Vuitton Foundation, founded in 2006 by the LVMH conglomerate of leading luxury brands (industrie de luxe) at the instigation of Bernard Arnault, and on the grounds of his collection, does really impress with unique architecture. Its seat was designed with his usual swing by Frank Gehry, one of the 'Starchitects', author of the e.g. Guggenheim Museum in Bilbao.⁴ The giant 'glazed sailboat' located in the Bois de Boulogne on the city's western edge, next door to the Jardin d'Acclimatation (botanical garden), dominates the surroundings a bit like a tip of an iceberg, made up of 12 'wings' created of over 3.000 panels of curved glass supported on the structure of 19.000 boards of white Ductal (fiber-reinforced concrete).⁵

The importance of the Foundation can be appreciated in the fact that the opening ceremony held on 20 October 2014 was attended by France's President François Hollande and the Mayor of Paris Anne Hidalgo. Since then the cultural map of Paris, and therefore that of France, has been added a new important centre. Next to the grand 'national institutions': the Grand Louvre, Musée d'Orsay, Musée du Quai Branly, Centre Georges-Pompidou, and municipal museums such as the Musée d'Art Moderne de la Ville de Paris or the Petit Palais, there emerged a private museum, prepared to host Blockbuster Art Exhibitions: grand exhibitions presenting the world artistic heritage, remarkably marketed, and attracting thousands of visitors.⁶ Its launch marks the beginning of a new chapter in French museology, until then dominated by public museums.

Museums' administrative and legal regimes throughout the world substantially vary, and reflect the socio-political context of respective countries, affecting the dominance of one of the two institutional models: public or private.⁷ France where 'museum archetypes' were created by the French Revolution: Musée Central des Arts de la République, Musée National d'Histoire Naturelle, Conservatoire National des Arts et Métiers, and Musée des

Monuments Français, has boasted a long tradition of central management of those large public institutions.⁸ Already in 1945, legislative solutions were introduced there meant to organize the system of museums' activity, the ways of their *zatwierdzenie?* approval and financing, that certainly were missing at the time in Great Britain, Switzerland, Holland, or Belgium.⁹ The currently valid Act of 4 January 2002 ('Journal Officiel' of 5 Jan. 2002) created the category (label) *musée de France* as a new form of museum approval and financing, substituting the former legal regulations.¹⁰ The status of the *musée de France* (Museum of France) can now be given to institutions that are owned by the state, a legal person governed by public law (*personne morale de droit public*) or by a non-profit organization (*personne de droit privé à but non lucratif*).¹¹ Prerogatives related to this category are currently enjoyed by 1.218 museums, of which 5% report directly to the state, 82% to local governments, 13% to associations or foundations. The first two groups are 'public' museums, the third one is made up of 'private' museums. Several of the largest national museums: the Louvre, Orsay, Pompidou Centre, Quai Branly Museum, and the Palace of Versailles, have gained a special status of national institutions (*établissement publique*), allowing a wider management freedom, retaining, however, the state's supervision.¹² It is them that have the largest numbers of visitors. According to a research conducted several years ago, the national museums are visited by 35% of all the public (the majority of them attracted by 72 museums in Paris and within the region of Paris), with the remaining state museums visited by 50% of museum goers, and 15% of visits to private museums.¹³ The latter, owned or run by associations and foundations, in order to be recognized and to obtain state support must meet all the requirements defined for the Museums of France, related first of all to conservation, studying of the collections, and to making them available for public viewing. Let us emphasize that in compliance with

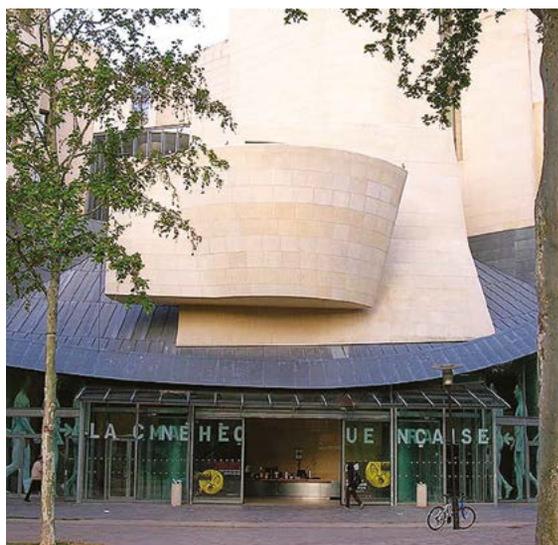
their mission to disseminate and preserve cultural heritage, contrary to the owners of private collections who do not share this responsibility towards community, they actually all are public museums.¹⁴

This group is dominated by institutions enjoying the status of public benefit associations (the famous French 'Law of 1901').¹⁵ They can support themselves exclusively with their own financing or enjoy a varied form and extent of state support. The advantage is to be found in a large degree of autonomy and a relatively flexible management format. This model was shaped in France already back in the 19th century.

Such is precisely the status and financing format enjoyed from its onset by the Paris Union Centrale des Arts Décoratifs (Central Union of Decorative Arts) founded in 1882, associating industrialists, collectors, and representatives of artistic professions, aimed at establishing conditions for a harmonious combination of art and industry following the motto: *le beau dans l'utile* (beautiful in useful).¹⁶ The mission of MAD (Musée des Arts Décoratifs as it is currently called) has been caring for collections of decorative art, their scientific elaboration, and dissemination, as well as supporting teaching and artistic activities. The association includes four prestigious museums: the Musée des Arts Décoratifs, Musée de la Mode et du Textile, Musée de la Publicité (since 1905 housed in the Marsan wing of the Louvre), and the Musée Nissim de Camondo (collection and palace at the Monceau Park, donated to UCA in 1924 by Moïse de Camondo) as well as the specialized Library operating since 1864, École Camondo (school of design and interior design), and the Ateliers du Carrousel.

The example of a public benefit association, with its beginnings rooted still in 1936, is the Cinémathèque Française, former Musée du Cinéma Henri Langlois, Its patron Henri Langlois, collector, co-founder, and director of the French museum of cinematography, was the first to spot in film, but not only in the very film reel, but also in costumes, settings, and posters, works of art, worth preserving and disseminating.¹⁷ Today's Cinémathèque Française, since 2005 housed in a building designed by Frank Gehry (and raised in 1993 for the American Center) close to the Park of Bercy in Paris continues the tradition of 'live' (accompanied by film shows) meeting centre for film specialists and lovers of all generations.

Both MAD and the Cinémathèque Française benefit to a great degree from state subsidies. The tradition of financially-independent private museums of the status of associations, popular in the 19th century in the French provinces, namely outside Paris, is continued by ecomuseums, such as the Ecomusée du Creusot Montceau (1971), Ecomusée de la Bresse Bourguignonne in Pierre-de-Bresse (1981), and the Ecomusée de l'Alsace in Ungersheim (1984).¹⁸ The region in which museum institutions are active in the largest number is Alsace. Mulhouse, aspiring to the name of the 'European capital' of technology and industry museums has several of such institutions: the Cité de l'Automobile, Cité du Train, Musée Electropolis, Musée de l'Impression sur Etoffes, and the Musée du Papier Peint. The story of each of them is on the one hand related to the cultural heritage of the region, on the other, though, to the passion of individuals who consider it their task to preserve it and offer it to society.



2. Frank Gehry, building of the Cinémathèque Française, Paris; source: Wikipedia



3. An Alsatian house at the Ecomusée de l'Alsace, Ungersheim; source: Wikipedia



4. Ecomusée de la Bresse Bourguignonne, Pierre-de-Bresse; source: Wikipedia



5. Cité de l'Automobile, Mulhouse; source: Wikipedia



6. Cité de l'Automobile, Schlumpf Collection, Mulhouse; source: Wikipedia

The Cité de l'Automobile was founded in 1981 on the grounds of the collections of Fritz Schlumpf, a textile industrialist passionate about car racing. Threatened with dispersion following the collapse of the family HKC company and the collector's forced migration to Switzerland, the collections were purchased, together with the mill building, by the purpose-established Association du Musée National de l'Automobile, formed e.g. by the City of Mulhouse, Council of the Haut-Rhin Department, Panhard Society, and the Automobile Club de France. Boasting 25.000 sq m of display

space and Autodrome showing models of 400 cars, the Cité de l'Automobile – collection Schlumpf is today one of the largest museums of the type worldwide.

The 'heart' of the Musée Electropolis (Electricity Museum) is to be found in the Sulzer BBC steam machine from 1901, which came from DMC (Dolfus-Mieg et Compagnie mill, until 1990 one of the largest textile concerns in Europe). Saved in 1978 from destruction by several enthusiasts of the local industry grouped in the Association pour le Musée de l'Energie Electrique (AMELEC – Association for the Electricity Museum), following renovation, it was put for public viewing in 1986. The Museum, opened in 1992 thanks to the financing provided by EDF (Electricité de France), tells the story of electricity, while through the presentation of the latest technological accomplishments it also provides insight into its future. On 15 November 2018, a new permanent exhibition was launched, this dedicated to energetic and numerical transformations.¹⁹ Thanks to this it serves as an ideal 'showpiece' of its patron, namely the EDF Group.

The unique Musée du Papier Peint (Wallpaper Museum) and the Musée de l'Impression sur Etoffes (Museum of Printed Textiles) perfectly illustrate the traditional and most important branches of artistic industry of southern Alsace. The first, opened in Rixheim (suburbs of Mulhouse) in 1983, preserves the heritage of the manufactory active there from 1797, as well as many other French and European manufacturers, testifying to the almost disappearing branch of applied art. The second, heir of the Industrial Society (Société Industrielle, 1833) and the Museum of Industrial Drawing (École du Dessin Industriel, 1857) in Mulhouse since 1955 has been combining the tasks of a museum of art, industry, technology, and fashion.²⁰ Boasting 6 million samples, a 'library' of patterns made available to specialists, and almost 50.000 of other 'textile documents', it is one of the largest collections of painting on textiles worldwide.

The institution of 'foundation' is a peculiar form of association, with the activity targeted at public benefit, with larger than in the case of association restrictions in management connected with state control, as well as tax benefits resulting from the latter.²¹ Dominant in the United States,²² frequent in Great Britain and German-speaking countries, foundations as such were not popular in France, the fact that is currently beginning to change, most likely under the influence of EU directives. As Jean-Michel Tobelem observes, the delay in this respect partly results from historical conditionings (museum traditions of the ancien régime), partly from the typical of the French state 'suspicious attitude' towards projects of this type.²³

In France there are five basic foundation categories: independent, 'operational' ones (e.g. established exclusively to manage a museum), community ones (communautaires) allowing to collect resources that come from different, however geographically grouped sources, protected ones (abritées) created under the auspices of larger institutions, and foundations in which a business/company or a group of artists and patrons serve as the legal entity.²⁴ Foundation operates over a limited period of time, of 5-year lapse at least (with the possibility to prolong its activity by 5-year periods).²⁵ In the event that the foundation dissolves, its assets are transferred to one or more public institutions or associations of public benefit that have a similar activity profile.²⁶

By establishing a cultural foundation, the company consolidates the positive image of its brand among the public, at the same time benefitting from all the possible tax exemptions that this legal format allows. It is also interesting for the artists who wish for some of their artistic output to be made available for public viewing in their lifetime. The advantages here are autonomy and a fluid management as well as tax reliefs (the latter important in view of particularly high inheritance tax in France). This is also the legal format benefitted from by collectors wishing to make their collection available for public viewing, additionally allowing to take advantage of public financing through tax exemption, this solution particularly popular in the United States.

The most characteristic example of the museum-foundation can be seen in the Musée Calvet (Musée des Beaux-Arts et d'Archéologie de la Fondation Calvet) in Avignon. It was founded in 1810 thanks to the legacy of a doctor and erudite, the archaeologist Esprit Calvet who bequeathed his cabinet of ancient art and medals together with accompanying library to the city.²⁷ Following subsequent moves, this major museum in Avignon was divided into two parts: the Museum of Fine Arts at the Villeneuve-Martignan Palace and the Archaeological Museum (Lapidarium) housed in a former Jesuit College chapel.

Some of the most famous from among several dozen French institutions of this type are the museums owned by the Institut de France²⁸: the Chantilly park and castle, the Jacquemard-André and Marmottan-Monet Museums in Paris, the Claude Monet Museum in Giverny, and the Villa Ephrussi de Rothschild at Cap Ferrat.²⁹

In 1884, Henri d'Orléans duc d'Aumale (son of King Louis-Philippe), heir to the last Duke Condé, wishing to preserve for France the Chantilly park and castle, together with its arts collections, donated the whole to the Institute (Institut de France). The magnificent collection of the Musée Condé is made up of over 100 masterpieces of old painting, predominantly Italian and French (second after the Louvre as for the number), 1.700 drawings and water colours (collected by Duke d'Aumale), 300 manuscripts and miniatures, sculptures, pottery pieces, 4.000 coins, and a rich library.³⁰ According to the Contract of Donation the works must not be transferred or lent, this constituting quite a challenge for those taking care of the collection. Additionally the Musée Vivant du Cheval (Living Museum of the Horse) forms part of the Chantilly complex administered by the Fondation pour la Sauvegarde et le Développement du Domaine de Chantilly.³¹

The collection of Edouard André, a banker, and an art patron and amateur (UCAD President) and of his wife Nélie Jacquemart, a portrait painter, upon his death in 1912 became the asset of the Institute. The Jacquemard-André Museum is located in a richly ornamented palace in Haussmann Boulevard in Paris. The most treasured element of the collection amounting to over 5.000 items is the 'Italian museum' housed on the first floor with the works by Mantegna, Bellini, Carpaccio, Uccello, Botticelli, and a set of 15th- and 16th-century sculptures. Together with the collection of 18th-century French art it forms a coherent whole reflecting the temperament and artistic predilections of the spouses.³²

In 1934, Paul Marmottant donated to the Institute his Paris palace in the 16th Arrondissement together with all the



7. Sulzer BBC steam machine from 1901, Musée Electropolis, Mulhouse; source: Wikipedia



8. One of the display rooms of the Musée de l'Impression sur Etoffes, printing patterns on fabrics, Mulhouse; source: Wikipedia



9. Books with drawings of patterns for dyeing fabrics, Musée de l'Impression sur Etoffes, Mulhouse; source: Wikipedia

works of Gothic and Renaissance art, craft from the period of the Second Empire, and the collection of Impressionist paintings with the famous Impression, Sunrise by Monet. In 1957, the Museum was enriched with the donation of Victorine Donop de Monchy, daughter of Georges de Bellio, doctor of Manet, Monet, Pissarro, Sisley, and Renoir, at the



10. Chantilly Castle: Musée Condé; source: Wikipedia



11. Jacquemart-André Museum, Paris; source: Wikipedia



12. Jacquemart-André Museum, Paris; French Art Apartment; source: Wikipedia

same time one of the first fans of their art. Michel Monet, the painter's son, in 1966 donated the Giverny estate to the Academy of Fine Arts, while also donating the collection of 150 canvases of Impressionist masters he inherited after his father to the Marmottan Museum. Displayed since 1971 in

a special underground Palace room echoing in the architectural décor that of the Monet Rooms at the Paris Musée de l'Orangerie, it forms the largest collection of works of Claude Monet worldwide.³³

It is quite a challenge to the Institut de France to manage the museums. Hence the role of the new foundations established with the intent of 'delegating' problems related to administration, yet first and foremost to the financial aspects of the activity, modernizing works, extending the collections, and to mounting temporary exhibitions. Such services are offered by Culturespace, set up in 1990 by Bruno Monnier as the first private operator dealing with the management of historic facilities, museums, and art centres.³⁴ Displays prepared together by Culturespace and the Jacquemart-André Museum, such as the recent one 'Caravaggio in Rome. Friends and Enemies' unquestionably rank among blockbusters. Those held by the Marmottan-Monet Museum have their less numerous, however extremely loyal public. In the Condé Museum, due to the restrictions imposed by the donor, temporary exhibitions cannot be held owing to the need to respect the integrity of the collection. However, a solution to this has been found in creating additional display surface in the Jeu de Paume Pavilion in the Park of Chantilly. The exhibition planned for the nearest season will be dedicated to The Nude Mona Lisa, namely to the drawing by Leonardo showing nude Monna Vanny that forms part of the Museum's collection. As forecast by the organizers, thanks to this ambitious programme of international loans, the exhibition of the summer of 2019 will undertake the attempt to shed some light on the secret of this true icon of art.³⁵

The Maeght Foundation in Saint-Paul-de-Vence (near Nice) is one of the few foundations in France that boast entire financial independence.³⁶ Founded in 1964 on the model of American foundations (Guggenheim, Barnes) by Marguerite and Aimé Maeght, owners of the main gallery of post-war Paris art, it was the result of friendships between the art dealers and the leading artists of European Avant-garde, such as Miró, Calder, Giacometti, Léger, Braque, Chagalle, turning it into a private museum of modern art set amidst the décor of the architecture designed by José Louis Sert, perfectly harmonized with the Mediterranean landscape. The Fondation Maeght is, however, something far more important than just an unquestionable tourist attraction of the area. The collection consisting of over 13.000 works, as well as the scale of temporary exhibitions dedicated to the most recent art, turn it into an important centre of French artistic life.³⁷

The format of a brief paper does not allow to discuss, or even to enumerate all the private museums in France. Additionally to the above, mention could be made of e.g. the Maillol Museum opened in Paris in 1995 thanks to long-lasting endeavours of Dina Vierny, muse and model of the sculptor whose works, earlier donated to the state, adorn the gardens of Tuilleries; the Musée de la Chasse et de la Nature (Museum of Hunting and Nature), founded by François and Jacqueline Sommer in 1967, extended and modernized in 2007, and located centrally in Paris's Marais, 'a peculiar museum' tracking bonds that exist between man and nature, nature and art;³⁸ or the non-extant any more La Maison Rouge Museum.

The La Maison Rouge Fondation Antoine de Galbert wound down its activity on 28 October 2018. Founded in Paris in

2004, it was to support and present phenomena placed on the edges of the official discourse, namely art brut, the art of non-European peripheral centres. It also displayed selected private collections of Avant-garde art and contemporary cabinets of curiosities, similar to Galbert's collection amassed as if in contradiction to the socio-economic mechanisms promoting activities of the kind that the Fondation Louis Vuitton is involved in.³⁹ Within 15 years the La Maison Rouge proposed to the public reflection on a multitude and variety of artistic and collectors' practices, with their subjective character reaching far beyond the investigation of the traditional history of art, based on searching relations, discovering sense in harmony or in opposing works from different horizons, with a creative eye, to paraphrase Rudolf Arnheim,⁴⁰ as the only criterion and tool of reality cognition.⁴¹

In France, the cradle of public museums, the time has come for large private museums of the foundation status, established by large concerns, and acting as businesses. The path for their development was outlined by the Fondation Cartier pour l'Art Contemporain being the first example of private patronage of a public centre of modern art which celebrated 30 years of their activity last year. Founded in 1984 by Alain Dominique Perrin (President of Cartier International), and inspired by the idea of the sculptor César, since 1994 it has been housed in the 'dematerialized' structure of glass and metal designed by Jean Nouvel, architect of the Paris Institut du Monde Arabe and the Musée du Quai Branly.⁴² By organizing exhibitions and other artistic-media manifestations (e.g. 'Soirées nomades'/'Nomad Nights') attracting wider and wider public, and 'exporting' them to other countries, it has been stably consolidating its position on the international cultural stage.

Meanwhile, the Fondation Louis Vuitton has been bringing to Paris museum collections of worldwide reputation: from the Museum of Modern Art in New York, St Petersburg's Hermitage, Pushkin Museum in Moscow, Courtauld Institute in London,⁴³ and breaking turnout records. The Exhibition 'Être moderne: Le MoMA à Paris / Being Modern: MoMA in Paris' was seen in late 2017 and early 2018 by over 750.000 viewers! None of the Paris museum 'giants', headed by the Louvre, could equal that.

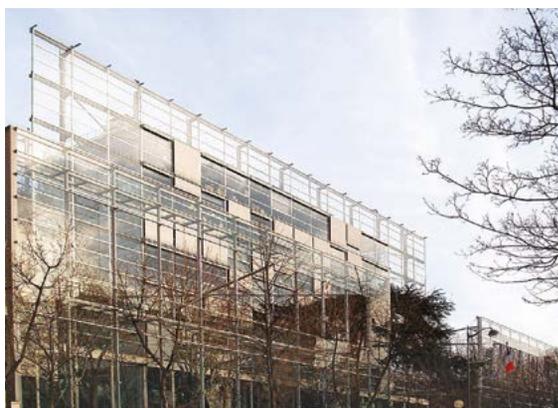
François Pinault, whose 'empire' includes, e.g. grands magasins (department stores): Le Printemps, La Redoute, Fnac, but also Christie's, collector and frère ennemi (enemy brother) of Bernard Arnault, is in the course of preparing a new Paris seat for his collection-museum, in the very centre of the city, close to the Louvre, in the building of the Paris Stock Exchange.⁴⁴ The adaptation of the historic building to serve the purposes of a modern art centre: Bourse de Commerce – Collection Pinault, has been tackled by Tadao Ando, the most famous Japanese architect, author of e.g. the Hyôgo Prefectural Museum of Art in Japan's Kobe and the Modern Art Museum in Fort Worth, USA.⁴⁵ This new tendency does not apply exclusively to Paris. The Hôtel de Caumont in Aix-en-Provence, property of Culturespace, opened in 2015, only during the first year of its activity was visited by over 300.000 people interested in the new form of artistic performances combining visual arts and music. It seems that museum institutions of the new type are driving smaller private museums away from the cultural space. On behalf of the latter, on 13 June 2018, Jean-Charles Taugourdeau together with a group of deputies from the Party



13. José Louis Sert, architecture of the Maeght Foundation in Saint-Paul-de-Vence; source: Wikipedia



14. Gilles Barbier, L'hospice, 2002, la Maison Rouge Fondation Antoine de Galbert, Paris, Exhibition 'Vraoum! Trésors de la bande dessinée et art contemporain' ('Vraoum! Treasures of the Comic Strip and Contemporary Art'), 2009; source: la Maison Rouge Fondation Antoine de Galbert



15. Jean Nouvel, glass and metal structure of the Fondation Cartier pour l'Art Contemporain, Paris; source: Wikipedia

Les Républicains submitted a bill meant to protect their future and introducing the legal concept of musée privé de France (private museum of France), which would guarantee private museums the same economic legal and social privileges that musées de France enjoy.⁴⁶ Will the creative eye perish in the struggle with the museum mainstream, namely public and private museums? Will economy turn out to be more important than emotions? The future will show.



16. Exhibition 'Etre moderne: Le MoMA à Paris. Being modern: MoMA in Paris', Fondation Louis Vuitton, Paris; source: Fondation LV

(Fot. 1 – Moktarama, CC BY 3.0; 2 – paris 17, CC BY-SA 2.0; 3 – J.-P. Daniel, Domaine public; 4 – Arnaud 25, CC BY-SA 4.0; 5 – Culturespaces/C.Recoura, CC BY-SA 3.0; 6 – Dontpanic, CC BY-SA 3.0; 7 – Arnaud 25, CC BY-SA 3.0; 8, 9 – Ji-Elle, CC BY-SA 3.0; 10 – G. Cattiaux, CC BY-SA 2.0; 11, 12 – Ch. Recoura, CC BY-SA 3.0; 13 – Waterborough, CC BY-SA 3.0; 14, 16 – M. Domage; 15 – R. Ornelas, CC BY 2.0)

In French cultural awareness and institutional practice museum used to be and remains first and foremost a public institution. Knowledge, memory, imagination, education – all

these are sensitive concepts, connected with selflessness, and their protection can only be guaranteed by state's authority, since they fall within the range of public interest as it is defined by civilized societies, heirs to the Enlightenment, emphasized Marc Fumaroli.⁴⁷ This stems from the history of French museology, at the basis of which there were ideas of social benefits, such as general education or preservation of cultural heritage, that were guarded by the state and organs of local administration. Currently, the situation is evolving under three factors pointed to by Jean-Michel Tobelem: growing diversity of museums (technological, industrial, of local communities), introduction of 'decentralizing' legislation (transfer of state prerogatives to local governments), as well as according to what I have been trying to demonstrate, the continuously growing number and importance of museums run by foundations and associations.⁴⁸ As illustrated by the above-given examples, it is to a great degree the newly-established private museums that take credit for the extension of the museum 'offer'. This, obviously, does not change the fact that French museums have always been and remain part of the service public (public service). Technical and scientific state control of the musées de France include them in the system of 'public museum service', and in compliance with the act on museums of 4 Jan. 2002 also private museums are subject to state control as far as the protection of cultural heritage is concerned.⁴⁹ However, Paris foundation-museums of modern art, such as the Fondation Louis Vuitton or the currently established Collection Pinault, organizing huge exhibitions and thanks to the spectacular architectural setting, additionally with the policy of the media 'presence' and the dazzling turnout successes in a significant way contribute to the change in the image of French museology.

Przypisy

- ¹ The paper's title refers to *Défendre patrimoine, cultiver l'émotion*, D. Poulot (ed.), 'Culture & Musées' 2006, No. 8, the continuation of the 'Publics & Musées', the first museology periodical in French.
- ² Press release by the Fondation Louis Vuitton, 25 Jan. 2019, <https://presse.fondationlouisvuitton.fr/frequentation-pour-les-expositions-nbspjean-michel-basquiatnbsp-et-nbspjohan-schielenbsp/> [Accessed: 30 Jan. 2019]. The 'Egon Schiele' Exhibition was opened 3 Oct. 2018 – 14 Jan. 2019, the 'Basquiat' was prolonged until 21 Jan. 2019.
- ³ D. Buchhard, M.S. Carron de la Carrière, Basquiat, Exhibition Catalogue, Paris musées, Paris 2010.
- ⁴ P. Goldberger, *Building Art. The Life and Work of Frank Gehry*, Alfred A. Knopf, New York 2015. 5 *Frank Gehry, la Fondation Louis Vuitton. Exposition inaugurale de la Fondation Louis Vuitton*, F. Migayrou (ed), Fondation Louis Vuitton, Ed. HX, Paris 2014.
- ⁵ Frank Gehry, la Fondation Louis Vuitton. Exposition inaugurale de la Fondation Louis Vuitton, Fondation Louis Vuitton, Ed. HX, Paris 2014
- ⁶ Blockbuster Art Exhibitions appeared in the last decades of the 20th century as one of the means of reaching new public and solving financial problems of large public museums, allowing to diversify and increase the number of visitors, thus raise profits from admission ticket sales. The prototype was the 'Treasures of Tutankhamen' Exhibition at London's British Museum in 1972, in 1976 shown in the major museums of the United States, e.g. National Gallery of Art in Washington D.C., Los Angeles County Museum of Art, and Metropolitan Museum of Art in New York. In the 1990s, the protagonists of blockbusters were great masters of European painting: Monet (1995, Chicago), Cézanne (1995, Paris, London, Philadelphia), Vermeer (1996, Washington D.C., the Hague).
- ⁷ J.M. Schuster, *Supporting the Arts. An International Comparative Study*, MIT Press, Cambridge 1985.
- ⁸ P. Dominique, *Une histoire des musées de France*, La découverte, Paris 2008.
- ⁹ The ordinance of 13 July 1945, supplanting the legal regulations of Vichy France, distinguished 3 museum classes: national museums, namely state museum institutions directly managed by the state, classified museums (*classés*) and 'recognized' museums (*reconnus*). *Manuel de muséographie. Petit guide à usage des responsables de musées*, M.O. Bary, J.M. Tobelem (ed), Séguier, Biarritz 1998, pp. 15-17.
- ¹⁰ <https://www.legifrance.gouv.fr/affichTexte.do?cidTexte=JORFTEXT00000769536> [Accessed: 11 Feb. 2019].
- ¹¹ <http://www.culture.gouv.fr/Aides-demarches/Protections-labels-et-appellations/Appellation-Musee-de-France#labelJR> [Accessed: 30 Jan. 2019]. According to the law, Musée de France is *any permanent collection made up of assets whose conservation and presentation are in public interest, organized for the purpose of education, knowledge, and public entertainment* (Art. L. 410-1).
- ¹² P. Boylan, *Une réflexion 'post colloque' sur les réformes récentes de gestion des musées w: Musées. Gérer autrement*, J.M. Tobelem (ed), Documentation

- Française, Paris 1996, pp. 347-55.
- ¹³ Bill meant to protect the future of private museums in France submitted to the Parliament on 13 June 2018: <https://www.banquedesterritoires.fr/une-proposition-de-loi-pour-aider-et-etiqueter-les-musees-privés?cid=1250281400446&pagename=Territoires/Article> [Accessed: 1 Feb. 2019].
- ¹⁴ If an association owns a collection, the statute foresees that in the event of the dissolution of the association the collection shall be transferred to another institutions of identical activity goals or shall become property of the state. This is essential in order to protect national heritage.
- ¹⁵ Act on Associations of 1 July 1901 (loi du 1er juillet 1901 relative au contrat d'association), <https://www.legifrance.gouv.fr/affichTexte.do?cidTexte=LEGITEX000006069570> [Accessed: 12 Feb. 2019].
- ¹⁶ The Union Centrale des Arts Décoratifs resulted from the merge of the Union Centrale des Beaux-Arts Appliqués à l'Industrie (1864) and the Société du Musée des Arts Décoratifs (1877), Y. Brunhammer, *Le beau dans l'utile. Un musée pour les arts décoratifs*, Découvertes Gallimard, Paris 1992.
- ¹⁷ L. Mannoni, *Histoire de la Cinématèque française*, Gallimard, Paris 2006.
- ¹⁸ The question of ecomuseums requires a separate paper. Some insight to the problem in: *Ecomusées: rêve ou réalité*, 'Public & Musées' 2000, Nos. 17-18. Federation of Ecomuseums, <http://fems.asso.fr/>.
- ¹⁹ https://www.musee-electropolis.fr/sites/default/files/uploads/ddp_f_janvier_2019_v3.pdf [Accessed: 12 Feb. 2019].
- ²⁰ *Musée de l'Impression sur Etoffes de Mulhouse*, Société Industrielle de Mulhouse, Mulhouse 1975.
- ²¹ Act 87-571 of 23 July 1987, re. development of patronage (sur le développement du mécénat), <https://www.legifrance.gouv.fr/affichTexte.do?cidTexte=LEGITEX000006069014> [Accessed: 12 Feb. 2019]; Act 90-559 of 04 July 1990, re. company foundations (créant les fondations d'entreprise), <https://www.legifrance.gouv.fr/affichTexte.do?cidTexte=JORFTEXT000000351305> [Accessed: 12 Feb. 2019].
- ²² A significant exception in this respect are large museums forming part of the Smithsonian Institution in Washington D.C., under direct management of the federal government and the Congress.
- ²³ J.M. Tobelem, *Le nouvel âge des musées. Les institutions culturelles au défi de la gestion*, (2nd edition), Armand Collin, Paris 2012, pp. 61-71. Apart from financial reasons (providing stable grounds for the activity), what is of concern is also the factual justification for foundations (e.g. establishment of a large number of local institutions dedicated to individuals of minor importance for the artistic life).
- ²⁴ *Ibid.*
- ²⁵ Act 90-559 of 4 July 1990 on creating company foundations, Art. 19-2: *Company foundation shall be established for a limited time period, however no shorter than 5 years. No founder shall be allowed to withdraw before paying in the whole of the financial input they have declared to pay. Following the lapse of this period, the founders, or some of them, can decide whether to prolong the foundation for another period of at least 5 years.* <https://www.legifrance.gouv.fr/affichTexte.do?cidTexte=JORFTEXT000000351305&categorieLien=id> [Accessed: 29 April 2019].
- ²⁶ Act 90-559 of 4 July 1990 on creating company foundations, Art. 19-11: *In the event of the dissolutions of the company foundation the unused resources and subsidies shall be allocated by the liquidator to one or more public institutions or recognized as public benefit institutions that run analogical activity to that of the dissolved foundation.*
- ²⁷ J. Girard, *Histoire du Musée Calvet*, Musée Calvet, Avignon 1955.
- ²⁸ The Institut de France, established in 1795 is a scientific state institution with the seat at the Palais des Quatres Nations in Paris. It is composed of five Academies: Académie Française (1635), Académie des Inscriptions et des Belles Lettres (1663), Académie des Sciences (1666), Académie des Sciences Morales et Politiques (1795), Académie des Beaux-Arts (1816, resulting from the merge of the Académie de la Peinture et de la Sculpture, 1648, Académie de la Musique, 1669, Académie de l'Architecture, 1671).
- ²⁹ The Museums: Marmottan-Monet in Paris, Claude Monet in Giverny, and the Villa Ephrussi de Rothschild at Cap Ferrat are the property of the Académie des Beaux-Arts. <http://www.institut-de-france.fr/fr/patrimoine-et-musees?page=1> [Accessed: 12 Feb. 2019].
- ³⁰ *Peintures célèbres du Musée Condé. Chantilly, Institut de France*, Institut de France, Chantilly 1977,. Information regarding the architectural layout, the history and profile of the collections: <http://www.institut-de-france.fr/fr/patrimoine-musees/ch%C3%A2teau-de-chantilly> [Accessed: 12 Feb. 2019].
- ³¹ In 2002, the Institut de France assigned the Fondation pour la Sauvegarde et le Développement du Domaine de Chantilly, established at the instigation of Aga Khan, to administer the Park and Museum for 20 years. The financing is provided by public partners, the Institut de France, Council of the Picardy Region, Council of the l'Oise Department, and private sponsors, e.g. Society of the Friends of the Condé Museum, Fondation BNP Paribas, Véoia.
- ³² J.P. Cabelon, *Une passion commune pour l'art. Nêlie Jacquemart et Edouard André*, Scala, Florence 2012.
- ³³ The Museum collections have additionally been enriched with the donations of Daniel Wildenstein (1980, illuminated manuscripts) and Henri Duhem and Mary Sergeant (1987, painting). Since 1996 the Fondation Denisa et Annie Rouart has been based at the Museum.
- ³⁴ <https://www.culturespaces.com/fr/node/1175> [Accessed: 13 Feb. 2019] Since 1996 it has been running 'delegated management' of the Jacquemart-André Museum. In 2000-1, it conducted museographic reorganization of the Cité de l'Automobile in Mulhouse; in 2002, of the Roman Theatre of Orange. In 2013, it purchased the Hôtel de Caumont in Aix-en-Provence, creating a display centre combining visual arts and music. In 2012, at the Carrières de Lumières it introduced a novel display format combining digital image with sound, targeted at a wider public. In 2018, the Atelier des Lumières, the first centre of digital art in Paris was established.
- ³⁵ <http://www.domainedechantilly.com/fr/event/la-joconde-nue/> [Accessed: 13 Feb. 2019].
- ³⁶ Since 1982 the Foundation Board has been presided by Adrien Maeght, Board's members are also representatives of regional authorities, of the Ministry of Culture, and family members.
- ³⁷ *La Fondation Maeght, 'Connaissance des arts' avril 2014, hors-série no 623.*
- ³⁸ *Un musée singulier*, C. d'Anthénaise (ed), Musée de la chasse et du nature, Paris 2010.
- ³⁹ A. de Galbert, A. Pigeat, S. Delpoux, *Le mur. La collection Antoine de Galbert*, Exhibition Catalogue, La Maison Rouge Fondation Antoine de Galbert, Fage Editions, Paris 2014.
- ⁴⁰ R. Arnheim, *Art and Visual Perception. A Psychology of the Creative Eye*, University of California Press, Berkeley 1954.
- ⁴¹ *La Maison Rouge 2004-2018*, La Maison Rouge Fondation Antoine de Galbert, Paris 2018. Since November 2018 the Foundation has continued its activity under a different format: as the Fondation Antoine de Galbert, supporting contemporary fine arts through exhibitions, grants, and publications, and as the Collection Antoine de Galbert, by organizing exhibitions of the collections of Antoine de Galbert, <https://fondationantoinedegalbert.org/>

- ⁴²C.L. Morgan, P. Ruault, *Jean Nouvel. Les éléments de l'architecture*, Adam Biro, Paris 1999.
- ⁴³Exhibitions: 'Etre moderne: Le MoMA à Paris', 11 Oct. 2017- 5 March 2018; 'Les icônes de l'art moderne. La collection Chtchoukine', 22 Oct. 2016–5 March 2017; 'La collection Courtauld. Le parti de l'impressionnisme', 20 Feb.2019–17 June 2019.
- ⁴⁴The first attempt to establish the Pinault Foundation and to raise its seat in Paris, on the Seine Isle of St-Seguin to be precise, on the former Renault Factory premises, undertaken almost 20 years ago, was unsuccessful.
- ⁴⁵The Paris Centre Pompidou presented at the end of 2018 (10 Oct.–31 Dec. 2018) a retrospective exhibition of Tadao Ando, including also his design of the adaptation of the Paris Stock Exchange for the purpose of the Pinault collection, *Tadao Ando. Le défi*, Exhibition Catalogue, F. Migaryou (ed), Centre Pompidou, Flammarion, Bourse de Commerce – Collection Pinault, Paris 2018.
- ⁴⁶Bill on the protection of the future of private museums submitted to the Parliament on 13 June 2018, <https://www.banquedesterritoires.fr/une-proposition-de-loi-pour-aider-et-labelliser-les-musees-privés?cid=1250281400446&pagename=Territoires/Article> [Accessed: 1 Feb. 2019]. It was for economic reasons that the popular private museum of the Pinacothèque de Paris was closed down. Another popular private museum: Musée des Lettres et des Manuscrits, had to be closed down partly because of the not fully honest commercial activity of its owner (so-called Ponzi scheme).
- ⁴⁷M. Fumaroli, *Le musées au service du public: les origines*, in: *Droit au musée, droit des musées*, E. Bonnefou, E. Peuchot, L. Richier (red.), Fondation Singer-Polignac, Dalloz, Paris 1994, pp. 11-12 ; quote in: J.M. Tobelem, *Le nouvel âge des musées ...*, p. 37.
- ⁴⁸*Ibid.*
- ⁴⁹Act on Museums of 4 Jan.2002 speaks of the protection and integrity of the cultural heritage of France whose supreme guarantor is the French state.

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