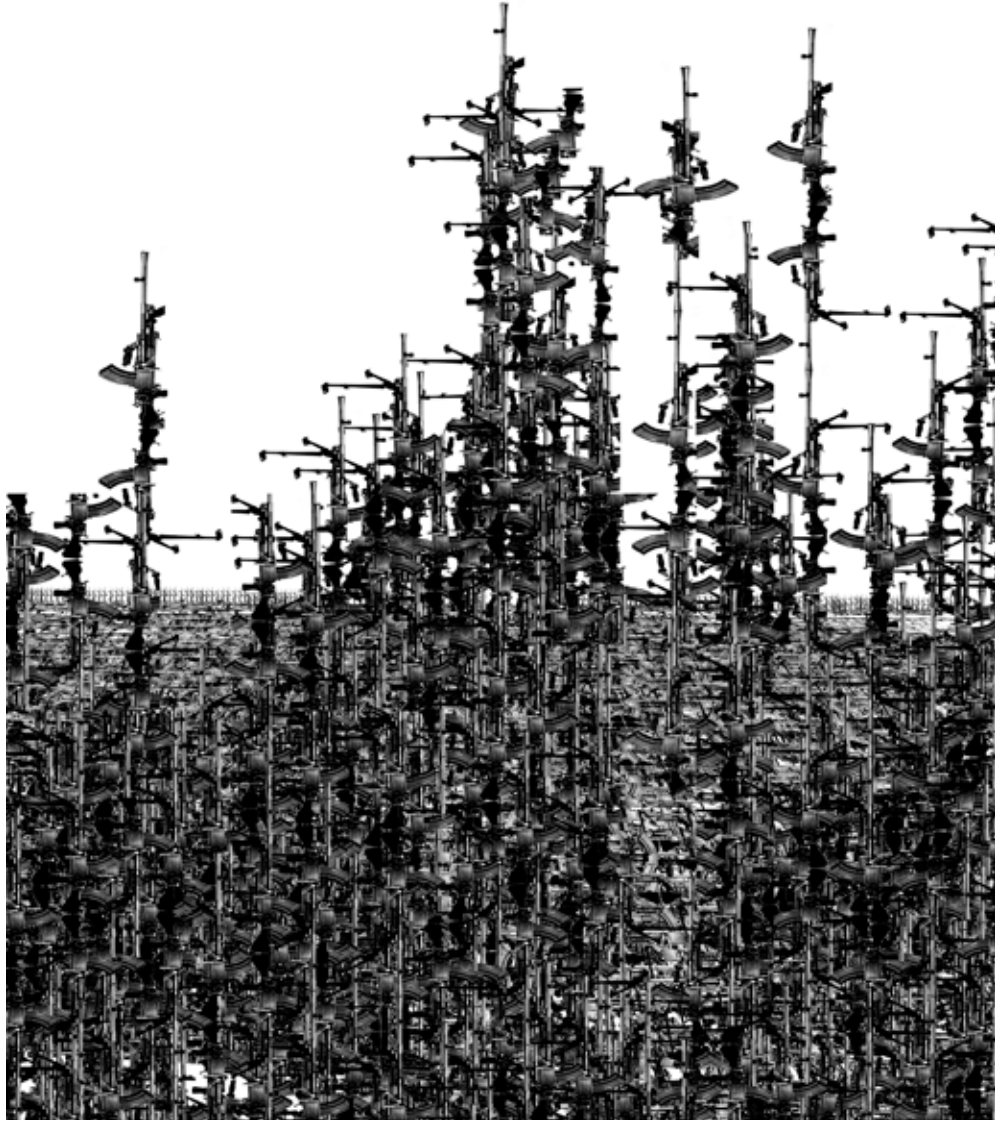


**CALL FOR PROJECTS FILE**

# **PHOTOGRAPHIC RESIDENCY AT THE MUSÉE DE L'ARMÉE**





**Cover image:** Yan Morvan, *Battlefield. Battle of Bazeilles. 31 August - 1 September 1870. "The Last Cartridges"*, painted in 1873 by Alphonse de Neuville, Bazeilles, France, 2016. Cibachrome colour print, 80 x 100 cm, Musée de l'Armée, inv. 2016.41.22.  
**Above:** Lisa Sartorio, *The Writing of History. Bren Mk1*, France, 2015. Pigment print on Fine Art paper, 116 x 87 cm, Musée de l'Armée, inv. 2018.50.1.

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## Call for Projects file

PHOTOGRAPHIC RESIDENCY  
AT THE MUSÉE DE L'ARMÉE

### The Musée de l'Armée

A “Musée de France” under the aegis of the Ministry of the Armed Forces, the Musée de l'Armée is a museum of history, science and technology, fine arts and society all in one. Housing almost 500,000 items relating to military life and war, from prehistory to the 21st century, it is one of the world's most extensive collections in its field and includes many prestigious pieces that once belonged to royal collections. Photography holds a special place among the uniforms, weapons, drawings, paintings and everyday objects it contains, with a collection of almost 80,000 images, all materials and processes combined, covering the medium's entire historical field from 1845 to the present day.



Les Invalides,  
Main Courtyard

Éric Bouvet,  
*In the Uzbin Valley.*  
*Night watch on the ridge,*  
*1,954 metres above*  
*sea level,* Afghanistan,  
2009. Silver print  
on baryta paper,  
40 x 50 cm,  
Musée de l'Armée,  
inv. 2012.2.32



The Musée de l'Armée has been committed to encouraging photographic creation since 2009, getting photographers to provide their own unique creative perspectives on subjects to do with the history of France's armed forces and military engagements: Afghanistan in 2009 with Éric Bouvet; at the Institution Nationale des Invalides in 2018 with Philippe de Poulpique; and in 2022 with Édouard Elias with special forces in the Sahel.

Committed to an ambitious ministerial project of extension and transformation known as MINERVE (2022-2030), the Musée de l'Armée is continuing its support to the renewal of methods of contemporary photographic creation by launching an annual residency, open to a wide range of practices and international in scope, with a view to funding an original project in line with the Museum's development priorities and missions, image education in particular, that seek to ensure better understanding of the world.





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# Call for Projects file

## PHOTOGRAPHIC RESIDENCY AT THE MUSÉE DE L'ARMÉE

### 1 | Subject of the call for applications

Annual creative photographic residency at the Musée de l'Armée.

### 2 | Residency location

Musée de l'Armée, Hôtel national des Invalides, 129, rue de Grenelle - 75007 Paris.

### 3 | Context

The Musée de l'Armée's photographic residency is one of several aspects of the [MINERVE ministerial project](#), defined in the Scientific and Cultural Project (SCP) adopted in 2020 and bearing on the work involved in the Museum's extension and transformation, to be completed by 2030. This ambitious project will enable the Museum to make full use of its potential and better meet the expectations of the widest possible public through a range of structuring actions: improvement of visitor reception and layout of the Les Invalides site; creation of a museographic logistics "backstage" designed to facilitate movement of works; transformation of the Museum into a site museum truly at home in the Hôtel National des Invalides; and enrichment of the visit experience with creation of four new permanent itineraries: "The Hôtel des Invalides, between history and memories", "France's armed forces and military engagements", "After 1945: from the Cold War to the present day", and "Colonisation, decolonisation, a shared history". The programme is extensive, and through it, the Musée de l'Armée will be able to fulfil its civic purpose, establishing itself as France's museum of world history from the angle of military life and war. Firmly anchored in its century, it will take a comprehensive, decompartmentalised approach, paying close attention to our country's connections and interactions with the world.

As part of this momentum, the Museum is keen to assign a special place to photographic creation by hosting residencies by artists capable of providing distinctive photographic perspectives while working among its teams and within its walls; such residencies are open to all the medium's techniques and processes without exception, and to all registers and sensibilities (documentary, reportage, visual art, etc.): an initiative that will constitute a unique visual archive with each succeeding year. Residencies are international in scope and should enable us to capture the atmosphere of the Musée de l'Armée's extension and transformation project in all its aspects as a "living laboratory", thanks to the diversity of its stakeholders and variety of itineraries, in a creative approach with particular focus on the human aspect.

## 4 | Theme of the residency

### **The Musée de l'Armée's collections**

Created in 1905 as a result of the Musée d'Artillerie's merger with the Musée Historique de l'Armée, the Musée de l'Armée conserves one of the world's finest military history collections, containing almost 500,000 items (uniforms, weapons, armour, drawings, paintings, photographs, everyday objects, historical figurines, cannons, musical instruments, posters, etc.) of all kinds, from all civilisations, and extending chronologically from the Bronze Age to the 21st century. With an average of almost 1.2 million visitors over the last five years, the Musée de l'Armée is one of Paris' most popular museums. Taking a chrono-thematic approach, it invites the public to explore the history of France through some 15,000 objects across 15,000 m<sup>2</sup> of exhibition area, and acquaint themselves with the architecture of the unique Les Invalides site in which it is set, including the Dôme, which houses Napoleon I's tomb.

### **The Hôtel National des Invalides' architecture and ecosystem**

Easily identifiable in Paris' landscape thanks to its famous gilded Dôme, the Hôtel National des Invalides is a truly remarkable monument. Built in the 17th century at the instigation of Louis XIV, the Sun King, then at the head of Europe's largest army, the Cité des Invalides opened to veterans in 1674.

A hospice, barracks, monastery, hospital and factory all in one, it accommodated over 4000 residents in the 18th century. These days, the Hôtel continues with its original vocation by housing the Institution Nationale des Invalides. The site also upholds the Republic's emblematic values through national civil and military tribute, military parade and farewell to arms ceremonies.

### **Creation of tomorrow's Musée de l'Armée**

By 2025-2030, the Museum aims to become France's museum of world history from the angle of military life and war. It will cover great leaders and battles, along with armies, ordinary soldiers and civilians, in times of conflict and times of peace alike. Four supplementary itineraries are currently under development, devoted to the site's history, the period from the post-war years to the present day, colonisation and decolonisation, and current military operations.

### **Life and its rhythms at the Musée de l'Armée**

The visible (the Museum and its areas open to the public) and the invisible (its reserves, backrooms and areas not open to the public); the diversity of activities involved in curatorship, preservation and promotion of heritage, carried out by a range of professionals responsible for studying, curating, presenting, enriching, restoring, securing and showcasing an outstanding collection; the various and varied visitor itineraries, in a site museum.

### **The Army-Nation relationship and civic awareness**

Through its collections and itineraries, the Musée de l'Armée is a place for sharing open to the City. True to its civic vocation, it helps awaken the spirit of defence and contributes to citizen education by preserving the memory of the Nation's military glories and of all those who laid down their lives for France.



Philippe de Poulpique  
*Invalides. Mémoires de guerre.*  
*Last respects paid to a*  
*Les Invalides resident at Saint-*  
*Louis des Invalides Cathedral,*  
 Paris, 2017. Silver print on  
 baryta paper, 40 x 50 cm,  
 Musée de l'Armée, inv. 2018.51

Projection of the future  
 Reception desk/tickets MINERVE

*Photographies en guerre,*  
 (photography at War) exhibition,  
 2022







North façade of the Hôtel  
National des Invalides  
Historial Charles de Gaulle  
Inspecting  
an archival collection





## 5 | Residency content and actions implemented

### **An outstanding work environment**

Residencies will take place at the Hôtel National des Invalides, more specifically in the areas devoted to the Musée de l'Armée, which cover 42% of the site's 14 hectares.

Throughout their projects, artists will be assisted by an “artistic consultant” from the Musée de l'Armée's team, who will provide them with administrative, critical, logistical and technical support facilitating completion of their work during residencies.

### **A tailor-made pace of creation**

The Musée de l'Armée's photographic residency will take place between April and October every year, at a personalised pace adapted to the parties concerned. In collaboration with the Museum's teams and their “artistic consultant”, artists will draw up split work schedules in line with their physical availability and coordinated with whichever of the institution's ongoing projects and activities are in resonance with their artistic projects.

Depending on the programme adopted they may be invited to work meetings or study days and trips; witness movement and maintenance of works in galleries and reserves, and the mounting of exhibitions; follow special visits; meet heritage conservation professionals; and accompany offsite missions, in particular in the context of appointments with partner institutions and depositaries such as the Musée de l'Empéri in Salon-de-Provence.

### **Participation in the Musée de l'Armée's cultural life**

The artist in residence may occasionally be asked to take part in various of the events included in the Musée de l'Armée's cultural programme, in particular on the occasion of European Museum Night (May) and European Heritage Days (September).

Depending on the artist's wishes and availability, artistic and cultural actions may also be carried out targeting a variety of audiences, such as workshops and public encounters, either *in situ* or offsite. Subject to acceptance, details of such participations will be notified in the schedule drawn up by the artist and “artistic consultant” at the beginning of the residency, and any remuneration will be calculated separately from the grant itself.

### **Review of the highlights of the Musée de l'Armée's photographic residency**

Artists will be asked to report on the development of their work during dedicated interviews held over the course of their residencies at the Musée de l'Armée, both for the Museum's institutional communication via its social networks and website and for its archives.

Artists will also be requested to appear before the Museum's governing bodies (conservation committees, supervisors' meetings and scientific council) and present the artistic approach taken during their residency and its development. At the end of their residencies, artists will be asked to review and present the work they have carried out at the Musée de l'Armée, whether it has been or is almost completed, at a public event whose form will be decided at a later date (exhibition, publication, soiree, etc.).

## 6 | The residency's goals

- To support and showcase proven and up-and-coming photographic talents, in a unique setting that encourages creation;
- To acquaint artists with the Musée de l'Armée, its collections and missions;
- To make the Musée de l'Armée an actor in supporting the photography ecosystem by developing its visibility among heritage institutions responsible for the medium's conservation and promotion;
- To reach out to a wider public through a recognised, accessible artistic medium;
- To further increase the diversity of the Musée de l'Armée's heritage collection.

## 7 | The residency's budget

The artist will receive a lump-sum grant totalling €10,000 gross incl. tax for the residency period running from the month of April to the month of October 2023.

A Musée de l'Armée photographic residency contract, specifying the sum to be paid, terms, rules of procedure and commitments between the parties will be drawn up with the artist at the start of their residency.

Such sum includes:

- Residency fees;
- Transport, meal and accommodation expenses.

The sum will be paid in instalments and dates of payment will be included in the Musée de l'Armée photographic residency contract.

The artist in residence will have use of a shared office in the building, a card enabling them to have lunch at the administrative restaurant at highly preferential rates, all the accesses required for ease of movement within the Museum's walls, while (like all the site's personnel) being subject to compliance with the rhythms and conditions set down for the ceremonies that mark the official memorial calendar.

As far as possible and depending on the artist's presence schedule drawn up at the start of the photographic residency at the Musée de l'Armée, logistical assistance will be provided for reservation of accommodation and/or hotel nights at controlled prices.

## 8 | Rights management

The Musée de l'Armée undertakes to respect literary and artistic property rights and carry out all the procedures necessary to exploitation of the works that will be created during the photographic residency at the Musée de l'Armée. Hence, a copyright transfer contract may be drawn up between the Musée de l'Armée and the artist in the event of *ad hoc* promotional projects (exhibition, publication, etc.).

## 9 | Applying for the call

### General project schedule

- Launch of the call for applications on 10 November 2022
- Reception of applications: 10 February 2023 at the latest
- Choice and announcement of finalists: late March 2023
- Selection panel and announcement of the winning candidate: April 2023
- Residency between April and October 2023

### Selection process

Applications for the Musée de l'Armée's photographic residency are open to all professional photographers, whatever their chosen means of expression (documentary, reportage, visual art, etc.), irrespective of age and nationality. Candidates must already have exhibited or published their images.

### Selection will take place in two stages

#### Stage 1: digital preselection

All application files limited to the content of the call and received complete and in compliance with presentation standards before the submission deadline will be examined by a multidisciplinary selection committee (photography historian, gallerist, expert, teacher, press photography editor, publisher, institutional investor, and journalist). All incomplete or noncompliant applications will be declared inadmissible.

#### Stage 2: interview by a panel

A maximum of five finalists will then be selected and invited to a 20-minute interview by a panel whose decisions are final. Candidates will be informed of its decision in mid-April 2023 at the latest. Announcement of the winner will be published on the Musée de l'Armée's institutional website.

### Documents to accompany the application

- The duly completed application form;
- A front and back copy of the applicant's ID card, or passport for foreign applicants;
- A biography or curriculum-vitae including training, participations in exhibitions and festivals, books published, press reviews, etc., the length of which must not exceed three A4 pages;
- Brief artistic documentation in PDF format accompanied by a text presenting the artist's most representative series and/or photographic world and approach. Total iconography must include between 10 and 20 images maximum in JPG format, 300 dpi, medium compression quality, with the long sides of images not exceeding 12 cm;
- A statement of intent containing no more than 6000 characters, highlighting motivations and focuses of interest for the photographic residency project at the Musée de l'Armée, work methodology, and artistic or documentary pathways envisaged;
- A 500-character summary of the statement of intent.



## 10 | Dispatch and contact methods

Applicants are requested to complete the online form in full.

The complete application file must be emailed to: [residence@musee-armee.fr](mailto:residence@musee-armee.fr)

Contact :

[residence@musee-armee.fr](mailto:residence@musee-armee.fr)

→ In order to respond to the call, applicants may, if they so wish, download the Musée de l'Armée's Scientific and Cultural Project [HERE](#).

They can also visit the **Général Niox consultation room** and access the Study and Research Mediatheque's resources. A selection of 1,200 works is in open access: standard and reference works on weapons, armour, artillery, French and foreign uniforms, insignia, history and military history, and Les Invalides, along with the Musée de l'Armée's publications, 70 periodicals and sales catalogues devoted to militaria. Computer stations also provide access to digital resources.

To find out more: <https://www.musee-armee.fr/collections/documentation-et-bibliotheque.html>

You can also find the Musée de l'Armée with the [Google Arts & Culture](#) partnership

→ No appointments will be made with applicants during the selection phase; all requests must be emailed to: [residence@musee-armee.fr](mailto:residence@musee-armee.fr)

## 11 | Commitment to the Musée de l'Armée following the residency

The artist will be asked to provide the Musée de l'Armée with a short report in the form of feedback on their time and work atmosphere at the institution and on any extramural missions they may have participated in, within the two months following the end of their residency.

The artist shall undertake to refer to the Musée de l'Armée in each publication and exhibition of their works created in the context of the Musée de l'Armée's photographic residency.

### Photo credits

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## Panel members



**Dimitri Beck**

Dimitri Beck was born in Paris in 1972 and started his career as a freelance journalist. Since 2008, he has been Director of Photography at Polka, a magazine he co-founded alongside the Genestar family. He is a regular speaker at conferences on narration through image and sign at Sciences Po – Paris' Department of Journalism and Spéos Photography School. He was a radio columnist on France Info for several years and currently has a podcast on TSF Jazz. After working at Reza's *Webistan* agency in Paris, he went on to direct the *Aina Photo* agency in Kabul from 2004 to 2006, participating in the training and promotion of a generation of Afghan photographers, and was editor of *Les Nouvelles de Kaboul* magazine and *New Afghanistan* at the same time.



**François Boucard**

Since 1998, François Boucard has been Manager of the Carré d'Art municipal gallery in Chartres-de-Bretagne (Ille-et-Vilaine). The venue was founded in 1991 and, since 1997, is the Rennes conurbation's only permanent gallery exclusively dedicated to photography. Presiding over a wide-ranging programme of regular exhibitions by photographic authors (six or seven per season) *in situ* and offsite, he has developed the gallery's activities in three directions: the public (varied programming and educational actions); artists (support to art photography through organisation of residencies and help with publication of books of photographs); and cultural outreach, via the many partnerships with local actors prioritising multidisciplinary approaches. Carré d'Art has been a member of the Diagonal network since 2020 and joined the a.c.b. (contemporary art in Brittany) network in 2021.



**Jean-François Camp**

While he was the Iranian Ministry of the Environment's photographer, Jean-François Camp opened a photography laboratory in Teheran in 1975. He was trained at the School of Visual Arts in NYC, and participated in the making of 10 films on Iran for Antenne 2. He covered the Islamic Revolution from 1979 to 1981, and then, following his return to France, worked for the *Publiphoto* laboratory. In 1986, he joined forces with Pascal Hérold to create the *DUPON Bastille* laboratory, which became one of the *Visa* festival's regular partners. Jean-François Camp is a great supporter of auteur photography, creating the *Planète Albert Kahn* Prize with Jean-François Forchandre and the *Un Photographe pour Eurazeo* Prize with Elisabeth Bret Sayer. He founded the International Photojournalism Centre (CiP) in Perpignan in the context of the *Visa Pour L'Image* Association, of which he is currently Vice-President. He took over the Cosmos agency's gallery with Annie Boulat and created Espace DUREV, a venue dedicated to photographers. In 2019, along with Jean Luc Monterosso, he designed the William Klein Academy of Fine Arts' Prize, whose first winner was the great Indian photographer Raghu Rai, a member of the Magnum agency.



**Nathalie Chapuis**

Nathalie Chapuis trained as an art historian and is currently Co-Director of the Atelier EXB publishing house, following ten years of collaboration with Xavier Barral. She has published numerous works with French and foreign institutions active in the world of photography, including the Centre Pompidou, Le Bal and the Henri Cartier-Bresson Foundation in Paris, the Fotomuseum in Rotterdam and MASS MoCA in Los Angeles. Her most recent publications include Josef Koudelka's *Ruines*, Harry Gruyaert's *Between Worlds*, Kurt Tong's *Dear Franklin* and Alexis Cordesse's *Talashi*.



**Héloïse Conésá**

With a Doctorate in Art History from Paris 1-Panthéon Sorbonne University, Héloïse Conésá has been heritage curator responsible for contemporary photography at the Bibliothèque nationale de France since 2014. She has been curator or co-curator of a number of exhibitions including *Dans l'atelier de la mission de la DATAR* (Arles, 2017), *Paysages français, une aventure photographique* (BnF, 2017), *Denis Brihat, de la nature des choses* (BnF, 2019), *Ruines - Josef Koudelka* (BnF, 2020), *La photographie à tout prix: une année de prix photographiques à la BnF* (2021), and *Ce monde qui nous regarde: les 15 ans de l'agence NOOR* (BnF, 2022). She is currently preparing the *L'épreuve de la matière* (BnF, 2023) and *Noir et blanc, une esthétique de la photographie* (BnF, 2023) exhibitions, and will be presenting a report on the major photographic commission entrusted to the BnF by the Ministry of Culture, "French Radioscopy in the 2020s", at the BnF in 2024.



**Véronique Figini-Veron**

An expert with the Paris Court of Appeal, Véronique Figini-Veron is a photography historian. A member of the Board of Directors of the Association for the Development of Cultural History (ADHC), she is Co-Director of the "Photography and History" research seminar in collaboration with the National Archives and co-supervises the "Socio- photography study of the digital transition" workshop, supported by ArTeC. She is also a senior lecturer and researcher at the Centre for Studies in Media, Technologies and Internationalisation (CEMTI, Paris 8 University), and associate at the Centre for Social History of Contemporary Worlds (CHS, Paris 1 Panthéon-Sorbonne University/CNRS). Her research focuses on the State and photography, public policies on photography and their implications nationally (social and educational uses) and transnationally (role in international relations).

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## Panel members



**Ariane James-Sarazin**

Ariane James-Sarazin is an archivist-palaeographer, curator at and Deputy Director of the Musée de l'Armée. After graduating from the École du Louvre with "History of Photography" as her speciality, she obtained a doctorate in art history at the École Pratique des Hautes Études in 2003 and was appointed Deputy Director of the Maison de la Mémoire de la V<sup>e</sup> République. From 2000 to 2009, she held a dual position as head of the Cultural and Educational Action Department and Director of the Musée de l'Histoire de France at the National Archives. She then took over the BnF's Exhibitions Department, before going on to direct the city of Angers' five museums. In 2015, she was appointed "Pass Culture Grand Paris" Mission Officer at the Ministry of Culture, with responsibility for the field covering the history of collections, artistic and cultural institutions, and the art economy. She also teaches at the École du Louvre, the Catholic University of Angers and the University of Angers. Throughout her career, she has coordinated and produced numerous exhibitions devoted to early and contemporary photography.



**Luce Lebart**

Luce Lebart is a photography historian, exhibition curator and researcher attached to the *Archive of Modern Conflict* collection. She directed the Canadian Photography Institute (CPI) after being Collections Director at the French Society of Photography and Manager of Collections in Hérault's *Départemental* Archives. She has curated some thirty exhibitions held in France and abroad, including *Cloud Album* (Vancouver, 2022); *La Saga des inventions. Du masque à gaz à la machine à laver*, based on material from the CNRS archives (Rencontres d'Arles, 2019) and *Gold and Silver / Or et argent* at the Canadian Museum of Fine Arts in 2017. In 2022, she joined the artistic direction of the *Fotografia Europea* festival in Reggio Emilia. She is the author of a number of creative photography books including *Mold is beautiful* (Poursuite, 2015) and *Inventions* (RVB-Books and CNRS); general works, including *Les grands photographes du XX<sup>e</sup> siècle* (Larousse, 2017) and *Le musée départemental Albert Kahn* (Gallimard, 2022), and more specialised works including *Les silences d'Atget* (Textuel, 2015) and *A World History of Women Photographers* (Thames and Hudson).



**Clarisse Mazoyer**

President of the Heritage and Cultural Real-Estate Project Operator (OPPIC) since 2015 and senior civil servant, Clarisse Mazoyer was previously Deputy Chief of Staff to the then Minister of Culture Fleur Pellerin, from September 2014 to July 2015. During her time at the Ministry of Culture, she was also advisor responsible for the press, books and reading, the French language and languages of France, and scientific culture (March 2013-August 2014). She has also been the National Monument Centre's (CMN) Administrative and Financial Director (2007-2009) and Deputy Director of Île-de-France DRAC (2009- 2013). In 2021, Clarisse Mazoyer was reappointed as President of the Heritage and Cultural Real-Estate Project Operator for her third term.



**Lucie Moriceau-Chastagner**

With Master's Degrees in Art History and Museology (Rennes II University and École du Louvre), Lucie Moriceau- Chastagner has been responsible for the Musée de l'Armée's photograph collection and deputy head of the Fine Arts and Heritage Department since 2021. Between 2008 and 2021, she worked on conservation and promotion of the photographic and audiovisual archives of the Communication and Audiovisual Production Agency for the Department of Defence (ECPAD). She has curated and co-curated several exhibitions, including *Raymond Depardon: 1962-1963, photographe militaire* (Musée National de la Marine and Musée du Service de Santé des Armées, 2019-2020), *Les Français au travail 1945-1980. Archives photographiques de La Documentation française* (Blois, 2021) and *Photographies en guerre* (Musée de l'Armée, 2022).



**Erika Negrel**

Since 2017, Erika Negrel has been Secretary General of Diagonal, a French network of dissemination and production centres dedicated to photography. She worked as a manager of contemporary art residency programmes for some fifteen years and participated in development of the Marseille Metropolis' contemporary art network "Provence Art Contemporain" in 2008, in particular by designing and organising the "Printemps de l'art contemporain" (Spring of Contemporary Art) event. In 2017, she co-founded "Curriculum Chromé", a professionalisation assistance programme for visual artists in the PACA Region.



**Daniel Regard**

A photoengraver for over 40 years, Daniel Regard founded "Les Artisans du Regard" alongside Pierre Le Govic. As a photogravure professional dedicated to art books, he has succeeded in developing long-term relationships of trust with the publishers, photographer and visual artists he has collaborated with since 2003. These days, he is passing on his knowhow to young employees and has entrusted the management of his workshop to his son Clément Regard. At artists' request, he has developed a technique for digital printing of limited series.





Gustave Le Gray,  
*Camp in Châlons: manoeuvres*  
*on 3 October 1857*  
Monochrome on albumen paper,  
(1865 - Lepic album), 29.3 x 36.9 cm,  
musée de l'Armée, inv.9512.1.17

## **Musée de l'Armée**

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