

**Musée Départemental Albert-Kahn - Hauts-de-Seine Department
Creative Residency - Call for Projects 2025 - 2026**

The Contracting Authority:

**Hauts-de-Seine Departmental Council
57 rue des Longues Raines
92 000 Nanterre**

**DESIGN, PRODUCTION AND PRESENTATION OF AN ARTWORK
AS PART OF A CREATIVE RESIDENCY IN THE PLAQUES ROOM OF THE MUSÉE
DÉPARTEMENTAL ALBERT-KAHN**

Contract No. 2024-0904000

*Contract awarded under the amended procedure pursuant to Articles L.2123-1 and R.2123-1 1° and 2° of the
Public Procurement Code*

This contract adheres to the General Administrative Clauses for Public Procurement of Intellectual
Services (CCAG-PI) dated 30 March 2021.

**DEADLINE FOR SUBMISSION OF PROPOSALS: FRIDAY, 21 FEBRUARY 2025
at 6:00 p.m.**

Each cultural season, the Musée Départemental Albert-Kahn offers a 6-month creative residency in the Plaques Room space to an artist who will create an original piece inspired by the museum's collections.

The piece will be exhibited for a period of 4 months, from November 2025 to March 2026.



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A section of the permanent exhibit © CD92 / Olivier Ravoire

I. FRAMEWORK OF THE RESIDENCY

The Musée Départemental Albert-Kahn

The Musée Départemental Albert-Kahn showcases a dual collection inherited from the philanthropic banker of the same name: in addition to a garden featuring landscaped scenes, it houses a unique collection of photographic and cinematographic images. This collection, known as the *Archives de la Planète* (Archives of the Planet), was assembled by a dozen operators sent to some fifty countries by Albert Kahn between 1909 and 1931.

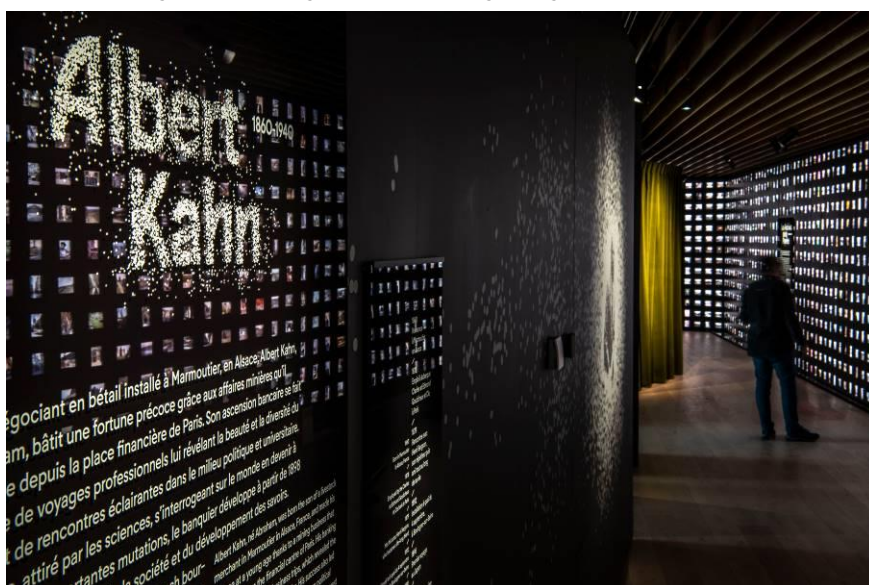
Albert Kahn was a man of his time. For his *Archives de la Planète* project, he relied on two new techniques that fascinated him: autochrome photography, marketed in 1907, and cinema, invented in 1895. These techniques capture reality in complementary ways—one by capturing colour, the other by capturing movement. The *Archives de la Planète* houses 72,000 autochrome plates and 180,000 metres of black-and-white nitrate silent film.

Through his collection, the philanthropist aimed to demonstrate the value of cultural diversity, and thus promote understanding between peoples. Even today, images from the museum's collections and their subjects pair perfectly with more contemporary art, especially in our temporary exhibitions. The open call for the Plaques Room upholds this tradition.

The permanent exhibit

The permanent exhibit at the Musée Départemental Albert-Kahn showcases its collections within a large-scale architectural project conceived by Japanese architect Kengo Kuma. Additionally, the scenography incorporates extensive use of projections and other interactive audiovisual devices. These tools reveal the uniqueness of Kahn's project, place it within the historical context of ideas and scientific production of the time, and explain the methods of image production.

The use of the spectacular dimension inherent in the original modes of dissemination—as autochrome and film alike were intended to be projected—enhances the immersive experience and fascination by juxtaposing and confronting colour images with moving images.



A section of the permanent exhibit © CD92 / J. Brechler

The Plaques Room

Integrated into the garden, the so-called “Plaques Room” is the place where, at the end of the 1920s, the autochrome plates produced by the operators of *Archives de la Planète* were classified and conserved. The room, now part of the museum’s tour route, has recently been opened to the public. Designed according to the most recent known appearance from Albert Kahn’s time, this space serves as a memorial reflecting the banker’s efforts to archive the world.



A picture of the Plaques Room © CD 92/C. Rabourdin

II. PURPOSE OF THE RESIDENCY

The purpose of the consultation is to design, produce and present a work of art as part of a creative residency in the Plaques Room of the Musée Départemental Albert-Kahn, located at 2 Rue du Port, 92100 Boulogne Billancourt.

Reference to the European nomenclature (CPV): E2231 – Droits associés à une oeuvre littéraire ou artistique

Drawing on the museum’s collections and the spirit of the place, this creative residency in the Plaques Room invites contemporary artists to explore the concepts of the archives and the recording of reality. The goal is to offer the museum’s diverse audiences a contemporary perspective of the image collections, renew their approach and highlight the relevance of the questions they raise.

III. CONDITIONS OF THE RESIDENCY

Production conditions

This creative residency is open to foreign applicants. However, the Musée Départemental Albert-Kahn would like to underscore the necessity for artists to be able to conduct the awareness-raising sessions in French.

The artist or collective will be asked to propose and produce a piece that resonates with the concept of the archives. The resulting work will be presented in the unique space of the Plaques Room. The creation should fall within the realm of visual arts, in all its forms.

This artwork will be produced in collaboration with the museum team, with monthly progress reports.

The exhibition produced will be accompanied by associated communication (website, social media, press release, etc.) as well as mediation documents (visitors guide), produced by the museum.

Artists are committed to engaging the public with their work through:

- **An opening reception;**
- **Visits** for the general public, Friends of the Museum and subscribers;
- **Two special events** (e.g., panel discussions, presentation of the residency in the museum auditorium, meetings with professionals, musical performances, screenings, etc.);
- **A range of artistic workshops** (e.g., teen workshops, family workshops, adult workshops);
- **A series of publications** to present the artist, their approach, and behind-the-scenes aspects of the residency;
- **A filmed interview** for the museum's social media and website;
- **A form of material storage** of the project.

Hosting conditions

During the creative residency, the Musée Départemental Albert-Kahn will not cover accommodation or expenses (transport, meals, etc.).

An immersive week with the museum's professionals will be organised at the start of the creative residency, and meetings will be arranged to allow the selected artist to explore the collections.

Regular progress briefings will be scheduled between the artist and museum staff to discuss the logistics of the creative residency.

Schedule

6 January 2025: Launch of the call for projects

21 February 2025: Deadline for submitting projects

Spring 2025: Interviews with shortlisted candidates at the Musée Départemental Albert-Kahn and selection of the project

May 2025 - October 2025: Integration and creation period (6 months)

October 2025: Installation

November 2025 - March 2026: Exhibition and awareness-raising activities

Financial conditions

As part of the application, the artist will submit an estimate covering all the costs associated with the project: the design and production of the artwork, travel, accommodation, materials and time dedicated to raising public awareness.

For reference, the Musée Départemental Albert-Kahn allocated a budget of €15,000 (inclusive of taxes) for previous residencies.

The artist may choose their method of remuneration based on the nature of their activity: remuneration through the social security for artists AGESSA, or MDA for related activities, or through a contractual agreement with an intermediary organisation.

The services will be subject to a fixed-price contract based on a breakdown of the total fixed price (budget proposal).

The contract will be established for a fixed period of one (1) year from the date of notification.

Funding: Public funds from the Hauts-de-Seine Departmental Council.

Payment period: 30 days.

The method of payment chosen by the public authority is administrative bank transfer.

IV. APPLICATION

Selection criteria

Applications will be evaluated based on the professional, technical, and financial guarantees provided.

The criteria for assessing proposals are as follows:

- Relevance of the proposal to the museum's collections (40 points)
- Amount of the budgetary proposal for the project - estimate (30 points)
- Integration and dialogue of the project with the Plaques Room (20 points)
- Quality of the proposals for raising public awareness (10 points)

Selection process

The proposals will be evaluated in two phases:

- Eligibility:

Applicants' bids will be analysed and graded by the ad hoc panel for this residency, made up of:

- The management team of the Musée Départemental Albert-Kahn
- The mediation officer in charge of the residency project

Eligible proposals will be evaluated according to the criteria set out above, on a 100-point scale, leading to the assignment of a score and ranking of the applicants. Applications that do not receive a minimum score of 75 points will not be eligible to proceed to the next stage of the selection process.

- Admission:

Applicants shortlisted for the second phase of evaluation will be presented and interviewed in Spring 2025 by an ad hoc Selection Committee with an advisory role, composed of a minimum of 4 and a maximum of 6 members, including:

- The elected official for culture and the Director of Culture for the Hauts-de-Seine Department
- The management team of the Musée Départemental Albert-Kahn
- The mediation officer in charge of the residency project
- A representative from SAAT (Artistic and Territorial Action Service), Hauts-de-Seine Department
- A guest from outside the Hauts-de-Seine department, if applicable

Applicants will present their project individually, with equal time allotted to all, as well as their motivation for obtaining this creative residency.

The committee will give a very favourable, favourable, or unfavourable opinion on each application, which will be graded as follows:

One very favourable vote: 2 points

One vote in favour: 1 point

One unfavourable vote: 0 points

This advisory opinion will lead to a score for each applicant and a final ranking of the applications. The final decision on applicant selection will be delivered by the contracting authority.

Submission of applications

The application file, with a maximum of 10 pages, must include the following elements:

- An illustrated **statement of intent** setting out the initial artistic directions proposed, accounting for the specific features of the space, the links with the museum's collections and means for informing the public about the project;
- A **proposal for an awareness-raising campaign aimed at the museum's audience**;
- A **timetable for the provision of services** over the entire period (6 months of immersion and 4 months of implementation);
- A **technical form** specifying the equipment planned for creation and dissemination of the artwork;
- A **presentation** of the applicant artist's approach and existing body of work;
- An **artistic CV**;
- An **estimate**.

The application file must be supplemented with the following documents:

- The signed commitment form;
- A URSSAF social security certificate less than 6 months old;
- A tax compliance certificate less than 1 year old;
- Up-to-date insurance cover (valid for the year during which the contract is enforced);
- Bank details.

Composition of the consultation file

- The current consultation letter;
- Commitment form serving as the roster of specific clauses.

Legal Form of the Awardee

No specific form of grouping is imposed by the contracting authority.

In the event that the contract is awarded to a joint consortium, the leader of the consortium will be jointly and severally liable with each of the members of the consortium for the execution of the contract, pursuant to article R.2142-24 of the Public Procurement Code.

Validity period of proposals

The validity period for the proposal is one hundred and twenty (120) days from the date of signature of the commitment form by the economic operator.

All documents and certificates to be submitted by the selected candidate must be in French. If they are not, they must be accompanied by a certified French translation conforming to the original, provided by a sworn translator.

The entire application file must be sent **before Friday 21 February 2025 at 6:00 p.m., exclusively in digital format (PDF)** via any file transfer platform to the following addresses:

Anne Dubois, Mediation and Cultural Action Officer

adubois@hauts-de-seine.fr / 01.41.04.33.10

Sarah Gay, Head of the Audience and Promotion Unit

sgay@hauts-de-seine.fr

cc: Ilone Brache and Ouiza Benassil, Public Procurement and Legal Contacts

ibrache@hauts-de-seine.fr / obenassil@hauts-de-seine.fr

A confirmation email acknowledging receipt of the application file will be sent.

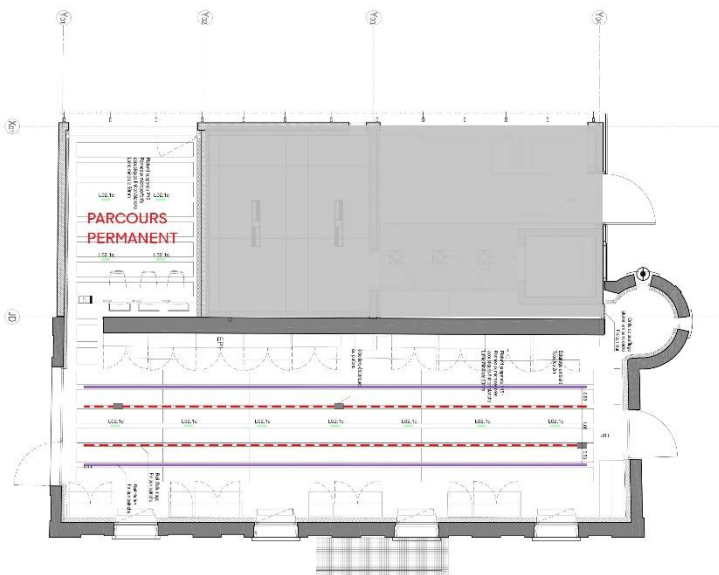
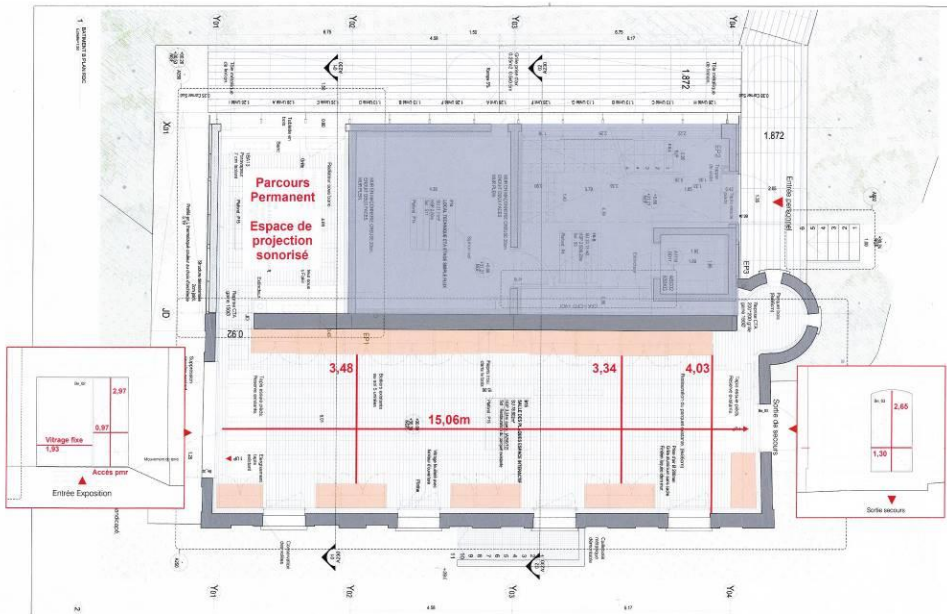
In case of a dispute, only the *Tribunal administratif de Cergy-Pontoise* (Administrative Court of Cergy-Pontoise) shall have jurisdiction.

Tribunal administratif de Cergy-Pontoise
2, boulevard de l'Hautil – 95027 Cergy-Pontoise
Tel: (+33) 01.30.17.34.00 – Fax: (+33) 01.30.17.34.59
Email: greffe.ta-cergy-pontoise@juradm.fr

V. TECHNICAL ANNEXES

A. General maps

Floor area with museum equipment: 54 m² (5 x 15 meters excluding furniture).
Window dimensions: 2.35 meters (height) x 1.07 meters (width).



2 PLAN DE PLAFOND RDC
Echelle=1:100

LEGENDE LUMINAIRE	
	LUMINAIRE TYPE 1
	LUMINAIRE TYPE 2
	LUMINAIRE TYPE 3
	LUMINAIRE TYPE 4
	LUMINAIRE TYPE 5
	LUMINAIRE TYPE 6
	LUMINAIRE TYPE 7
	LUMINAIRE TYPE 8
	LUMINAIRE TYPE 9
	LUMINAIRE TYPE 10
	LUMINAIRE TYPE 11
	LUMINAIRE TYPE 13
	LUMINAIRE TYPE 14
	LUMINAIRE TYPE 15
	LUMINAIRE TYPE 16
	BAES LOCALS TECHNIQUES ET ESCALIERS
	BAES MUSEE
	BAES
	BAES PARKING HAUT ET BAS (sans grille K10)
	BAES SPANBANCE
	ECLAIRAGE DE SECURITE PORTATIF
	CHEMIN DE CABLES CFA
	Rails Haller
	Rails d'allumage
L01	Luminaire Typologie 1 Ruban LED blanc
L02	Luminaire Typologie 2, LED Blanc
L12	Luminaire Typologie 12 LED 20W

B. Technical constraints

Only the Plaques Room can be used for the exhibition. The adjacent screening room is exclusively dedicated to the permanent exhibit and cannot be made available to the artist.

The Plaques room does not have any walls.

It is possible to use some of the shelves in the Plaques Room cabinets.

The heritage conservation boxes will not be moved. It is recommended to use the empty spaces left between the different sets of boxes.

It is possible to place display supports on the edges of the cabinets.

It is possible to hung works on the two technical rails, depending on the weight of the installation.

It is possible to hung items on the cabinet grids.

It is possible to use the window spaces in the Plaques Room (window films, obscuration, etc.).

It is not possible to glue, drill or perform any other abrasive action in the Plaques Room.

The artist will be responsible for transporting and mounting their work in the Plaques Room.

The museum's support team will be on hand to provide guidance and support during the installation.

C. Available equipment

A set of 4 horizontal display cases with integrated lighting can be used by the artist for the duration of the exhibition.

Plinths and display supports can be created by the museum's workshops (upon request and presentation of the project).

→ Accessibility:

- ✓ The height of the furniture must be between 0.90 meters and 1.30 meters
- ✓ Maximum height of 0.80 meters, and minimum height of 0.70 meters for the void below the furniture
- ✓ There must be a clearance of at least 0.30 meters deep (preferably 0.50 meters) and 0.60 meters wide to allow the feet and knees of a person in a wheelchair to pass through when a piece of furniture is used for reading, writing, or using a keyboard

D. Recommendations for the choice of materials and display systems

The materials used must comply with conservation requirements, specifically chemical and physical compatibility with the furniture in the Plaques Room or nearby collection items. They must be inert and free from organic materials unless treated appropriately to make them acceptable.

Non-exhaustive list of accepted materials, provided for example only:

- Metals (aluminium, steel, brass, etc.);
- Synthetic fabrics, synthetic velvet (fire-resistant standards);
- Baked epoxy paint;
- Polyethylene, polypropylene;
- Methacrylate;
- Polycarbonate;
- Gypsum (pure);
- Acrylic glue - hot-melt glue;
- Certified paper and cardboard;
- Solvent-free acrylic or water-based paint.

Non-exhaustive list of prohibited materials for preventive conservation, also provided for example only:

- Oxidising metals (iron);
- - Organic materials;
- - Unpainted wood;
- - Agglomerates;
- - Fabrics such as silk and wool;
- - Silk or woollen velvet;
- - Uncertified cardboard and paper;
- - Gypsum sheet;
- - Rubber;
- - PVC;
- - Glue (glues must not release any solvents);
- - Etc.