Cité internationale des arts

Annual Report 2025

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(Left-hand page)
Grands gestes pour de petites choses
Performance by Kristina Solomoukha & Paolo Codeluppi & Barbara Manzetti
From the exhibition *Paris des vi(ll)es* | *Public Intimacies*



Foreword

Maurice Gourdault-Montagne,
President

I have had the honour and pleasure of serving as President of the Cité internationale des arts since the start of summer 2025. We were then in the midst of celebrating the sixtieth anniversary of this institution - the largest artists' residency centre in the world - and were able to mark the reopening of its fully renovated auditorium.

Thanks to collective exhibitions in which the works of past and present resident artists form thematic trails that resonate with contemporary challenges; thanks to the weekly open studio evenings in the Marais; not forgetting the biannual Rencontres de Montmartre festival, I have come to appreciate a continuous and generous expression of French hospitality, in which artists from around the world are warmly welcomed on a daily basis.

Working across every artistic practice, they come from every discipline, every background, every gender and every generation and number more than thirty thousand since the Cité's earliest days some sixty years ago. They come to live and work in the very heart of Paris at the Cité, an essential landmark of contemporary creation for the capital, our country and for the wider world and an irreplaceable meeting place, where affinities are discovered and multiple visions cross, observe and intertwine with one another.

In a global geopolitical context bristling with obstacles, the Cité remains a haven where space and time are assets,

allowing thought to unfold and new forms to emerge, so as to express the world differently, through moments of breathing space and bonds of understanding.

I thank my predecessor Henri Loyrette and the whole team alongside its General Director, Bénédicte Alliot, for having, over ten years, redefined the missions of the Cité internationale des arts. Together with the team, I intend to build on this continuity and to work towards the Cité gaining even greater national and international recognition.

I am convinced that the vitality animating the Cité today reveals the extraordinary asset that it remains for a world of exchange and peace - a means of openness for Paris and for France, an essential link in our cultural diplomacy and a guarantor of the dialogue and humanist values that we express and share with artists around the world.





Bénédicte Alliot, General Director

To offer artists an environment conducive to reflection, to create an engaging and singular form of hospitality: this is the project of the Cité internationale des arts. From the early 1960s onward, this commitment to devising support tailored to each artist and to finding conditions favourable to research and creation provided the Cité with a history rich with the residencies of several tens of thousands of artists.

It is worth recalling the original project for a Cité internationale des arts that would allow artists from around the world to come and live temporarily and with dignity in "the capital of the arts" that is Paris. The idea was born in the 1930s in the mind of the architect Félix Brunau, laureate of the Prix de Rome in 1927. He discussed it with the Finnish artist Eero Snellman as early as 1937 and took up the conversation again after the war. It was with the vivid memory of a conflict that had devastated societies and then amid the colonial wars and a world in the throes of profound transformation that the Cité internationale des arts was conceived. It was driven by the will and the ambition to build bonds that would offer creative men and women from around the world conditions as lasting as they were peaceful.

The project came to fruition thanks to support obtained from the French State, the City of Paris and the Académie des beaux-arts. On September 18, 1957, the Ministry of the Interior's decree establishing the existence of the Cité internationale des arts was published in the *Journal officiel*.

With the support of André Malraux and assisted by his wife Simone, Félix Brunau realised his vision of an artists' residency whose singularity and strength, in scale and ideals, lay in hospitality and peace. A few years later, the iconic building on the Rue de l'Hôtel de Ville was erected by Paul Tournon, Olivier-Clément Cacoub and Ngô Viết Thụ (all three laureates of the Prix de Rome). From 1963, the building welcomed its first artists, before officially opening its doors two years later. In 1971, the Cité opened its Montmartre site, meeting the pressing needs of a cultural and artistic capital such as Paris, which was short of live-in studios.

Sixty years on the Cité is still here, now supported by more than 150 partners. Its longevity bears witness to its capacity, over the past ten years, to reinvent itself and to offer artists support in keeping with the challenges of research and artistic creation. The Cité indeed offers a highly distinctive framework: a foundation recognised as a public-benefit organization, which transcends divides and demonstrates a certain agility; an unrivalled experience of hosting artists in residence; a significant number of artists - more than 300 at any one time - allowing for wider dissemination and greater potential for professional integration; exceptional international openness; and a superb geographical location, at the crossroads of numerous national and international professional networks.

Today, more than ever, in a troubled and wounded world, the Cité allows a community of artists from more than a hundred countries to meet one another. It has become a place

where attempts at commemorative reparation can take shape, where censored, persecuted or dissident artists can work, where young artists can converse with more experienced ones, where memories, emotions, conversations and debates resonate. In short, a place of life in which the freedom of creation and hope find expression.



" Noir et BLANC" Nº 1150 du 16-22-3. 1967

EXTRAORDINAIRE TOUR DE BABEL

LA CITÉ DES ARTS A TUÉ LA BOHÈME

Paris, capitale des Arts ! C'est ce que l'on affirmait autrefois, c'est ce que l'on dit encore aujourd'hui. Mais est-ce toujours vrai ? A l'heure où Picasso et Van Dongen se sont réfugiés sur la Côte d'Azur, où Foujita se cache dans la vallée de Chevreuse ; à l'heure où, du côté de Montparnasse, on démolit les anciens ateliers d'artistes pour les remplacer par des immeubles de béton (et de rapport !), la capitale exerce-t-elle toujours le même attrait magnétique sur les peintres, les sculpteurs, les musiciens, les architectes du monde entier ? Si l'on consulte le fichier d'attente de la Cité Internationale des Arts, il faut croire que oui. Paris demeure le centre d'attraction consacré par une tradition séculaire.

Mais qu'est-ce que la Cité Internationale des Arts ? Pour le savoir, NOIR ET BLANC s'est rendu sur les bords de la Seine, du côté de l'Hôtel de Ville. Alors, suivez le guide...

EN ce mois de mars 1967, à la Cité Internationale des Arts de Paris, cent-trente-six garçons et filles manifestent une joie pleine d'impatience. Quand ils ont une minute, ils vont rôder sur le chantier et regardent : le gros œuvre de la salle de concert et du hall d'exposition est terminé. On procède aux aménagements intérieurs. Tout sera achevé au printemps, assurent les optimistes. Les plus raisonnables estiment que ce sera pour le début de l'été. Mais tous pensent déjà à la date de la première exposition, du premier récital. LEUR exposition. LEUR récital...

Peintres, graveurs, sculpteurs, architectes et musiciens, les résidents de la Cité Internationale des Arts viennent de quarante-deux pays différents et forment la plus extraordinaire tour de Babel artistique que l'on ait connu dans ce monde pourtant habitué au cosmopolitisme.

QUARTIER PRIVILÉGIÉ

A l'origine de cette Cité — quelque peu inspirée de la Cité Universitaire — se trouve une initiative de MM. Félix Brunau, inspecteur général des Bâtiments Civils et Palais Nationaux, Paul Léon, directeur général honoraire des Beaux-Arts, et Ero de Snellman, artiste peintre finlandais.

Vivement intéressée par le projet, la Ville de Paris mit à la disposition des promoteurs un vaste et bel emplacement à la limite du quartier du Marais, quai de l'Hôtel-de-Ville. D'un côté, la Seine avec, en face, les hôtels et immeubles du XVII[e] et du XVIII[e] siècles de l'Ile Saint-Louis ; de l'autre, ce bijou qu'est l'Hôtel de Sens construit vers 1500 par Tristan de Salazar, ainsi que la majestueuse sobriété de l'Hôtel d'Aumont, bâti au XVIII[e] siècle. C'est dans ce cadre où chaque pierre appartient à l'Histoire qu'est née la Cité des Arts.

Un Comité international fut formé qui, grâce à diverses participations financières, fit ériger un premier immeuble moderne comprenant cent trente-six appartements. En fait, lorsqu'elle sera achevée, la Cité comprendra plusieurs immeubles et de trois à quatre cents studios. Mais la libération des terrains concédés se fait à un rythme si lent que les promoteurs devront encore attendre un bon moment avant de terminer leur programme. Les premiers résidents ont pu emménager dès le 1[er] juillet 1965 et, depuis janvier 1966, cent trente-six artistes disposent d'un bel appartement admirablement adapté à leur travail. Chaque appartement comporte un studio de travail ou un atelier, une chambre à coucher, une salle d'eau, une petite cuisine moderne et un débarras.

VENUS DE TOUS LES PAYS

Le principe d'attribution des ateliers est relativement simple. Tous ceux qui s'intéressent aux Arts, aussi bien les Etats que les villes du monde entier, les Associations, Fondations artistiques et culturelles et les mécènes, peuvent effectuer une donation qui leur donne droit à la jouissance d'un ou de plusieurs ateliers pour les artistes de leur choix. La Cité est ouverte à toutes les disciplines (peinture, sculpture, architecture, musique, chorégraphie) et à toutes les nationalités. Le résident peut être un jeune qui vient à Paris parachever ses études ou un maître confirmé désireux de s'imprégner de l'atmosphère de la capitale pour favoriser son imagination créatrice.

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I
2025, our 60th Anniversary Year





(Top)
Félix and Simone Brunau
Inauguration of the Jules Verger partnership, 1966

(Bottom)
View of the construction site at the Marais, 1967





(Top
The sculptor Jacques Conter and his fiancée Nicole Felloux in their live-in studio, 1967

(Bottom)
View of a live-in music studio, date unknown

The sixtieth anniversary of the opening of the Cité internationale des arts provided an opportunity to celebrate the artists who have held residencies there between 1965 and 2025, through exhibitions held at the Marais site and a collaboration with the Musée du Louvre.

It also helped to raise awareness of the history and the Cité internationale des arts' mission to host and support artists, whilst highlighting the importance of residencies for artists, whatever their background.

Thanks to a dual communication campaign – both institutional and event-based – around twenty articles appeared in the general and specialist press, whilst France 3 Île-de-France traced the stages of the Cité's development using archive footage and reports produced in 2025. Radio stations, notably France Culture and RFI, also highlighted the unique nature of the Cité internationale des arts.

Telling the Cité's Story, its Commitments and Those of its Artists

Emersions: A Living Archive 3 – Their Story(ies)

From June 12
Corridor of the Cité internationale des arts

The *Living Archive* project began in 2022. It draws on the resources of the Cité's historic and contemporary archives to bring a living memory into being, one that constantly evolves and is shared with resident artists and visitors alike.

After Europe (chapter 1, 2022) and Hospitality (chapter 2, 2023), the third chapter turned the spotlight on the women and non-binary people who have been welcomed in residence since 1965. Inaugurated to mark the sixtieth anniversary, this third instalment entitled *Leur(s) histoire(s)* ("Their Story(ies)"), reflects a determination to bring visibility to long marginalised artistic careers. It embodies the Cité's commitment, as a place of hospitality above all, to supporting and celebrating the diversity of experiences, voices and aesthetics that make up its richness.

The exhibition brought together archival material of every kind drawn in particular from the Cité's own holdings, together with testimonies tracing the careers of 140 women and non-binary artists out of the 16,000 welcomed in residence over sixty years, thereby weaving together a constellation of narratives.

In 1965, more than 20% of the artists welcomed in residence were women. Over the following decades, their presence continued to rise. It doubled within thirty years (reaching over 40% in 1995), before overtaking that of men for the first time in 2009. In 2025, the Cité welcomed 652 women (61.5% of the total) and 12 non-binary people (1%). These figures illustrate the particular attention paid to the work of women and non-binary artists, as reflected in dedicated residency programmes such as *Elles & Cité* for mid-career women photographers (that was launched in 2024 with the Ministry of Culture, among others) as well as in choices made within the artistic and cultural programme — illustrated notably in 2023 by the collective exhibition *Trailblazers: feminism, camera in hand and archive over the shoulder*.

Over the course of its sixty years of existence, the Cité internationale des arts has been led by women for more than 80% of that time.

Thinking About the Future Through Artists

60 Years from Now: Relaying

April 3 – July 12
Galerie of the Cité internationale des arts

For its anniversary, the Cité invited the New York-based exhibition curator Ana Janevski to devise, together with the Cité's Arts & Culture Programme Manager, Nataša Petrešin-Bachelez, a forward-looking collective exhibition centred on the future of the Cité and the values it upholds. A refuge for artists in exile, a haven of diversity and freedom for creators, the Cité is committed to fostering conditions favourable to free creation and to celebrating hospitality, conviviality and intergenerational dialogue.

Artists of every generation who had been in residence at the Cité internationale des arts between 1965 and 2025 were invited to imagine how these fundamental values of the Cité might evolve over the next sixty years.

Ana Janevski and Nataša Petrešin-Bachelez were both born in a country that no longer exists: the Socialist Federal Republic of Yugoslavia. They took as their guiding metaphor the Relay of Youth (*Štafeta mladosti*), a relay race held every year between 1945 and 1988 to mark the birthday of President Josip Broz Tito, which crossed every region of Yugoslavia, its baton symbolising the promise of a better future for Yugoslav youth.

→ With the artists:
Kenny Cairo, Jayne Christian, Tjaša Črnigoj and Tijana Todorović, Nolan Oswald Dennis, Adelita Husni-Bey, Joan Jonas, Estelle Labes, Shivanjani Lal, Marisol Mendez, Brilant Milazimi, Bashar Murad, Raqs Media Collective, Violeta Quispe, Eszter Salamon, Bouba Touré and Raphaël Grisey, Suzanne Treister, Dito Yuwono and Mira Asriningtyas, Carrie Mae Weems, Liang Zhao

A Two-Part Project with the Musée du Louvre

In the presence of all beings

September 18 – November 2
Studio, Musée du Louvre

Continuing the off-site projects developed in recent years, the Cité partnered with the Musée du Louvre for an exhibition presenting ephemeral works created by resident artists in dialogue with the Louvre's heritage and its narratives.

The Cité's bold intrusion into the Louvre's Studio, described by the museum as "a place of welcome, discovery, exchange and programming open to the curious", served as a reminder of the Cité's role within contemporary artistic creation.

→ With the artists:
Mîrkan Deniz, NOMASMETAFORAS, Chloé Quenum, Samuel Suffren, Saul Williams

→ Curated by:
Donatien Grau, adviser for contemporary programmes, Musée du Louvre;
Nataša Petrešin-Bachelez;
Gautier Verbeke, director of visitor engagement and development, Musée du Louvre;
with the collaboration of Nicolas Marbeau, contemporary programmes officer, Musée du Louvre, and Alix Pornon, programming officer, Cité internationale des arts.

Sous un toit

Open studios curated by the Musée du Louvre
Wednesday, October 1st

This partnership with the Musée du Louvre also gave rise to an evening of curated open studios entitled *Sous un toit* (Under One Roof) at the Cité's Marais site.

→ With the artists:
Achraf Ali, Yuuka Asakura, Reem Ali Bakhyer, Dorota Gaweda & Eglé Kubolkaité, Margaret Haines, Julieth Morales

→ Curated by:
Donatien Grau, Nicolas Marbeau and Gautier Verbeke

Celebrating Research and Residency

هِسْنْ, *murmures de tempête*, restitution of the "In Situ" programme

February 26 – March 8
Galerie of the Cité internationale des arts

Presenting the work of resident artists to the public and celebrating the value of residency lie at the heart of the Cité's mission. Alongside opening studios to the public and staging two collective exhibitions in the Galerie, the Cité chose to spotlight the "In Situ" programme through the presentation of its residency.

Developed in partnership with the Daniel and Nina Carasso Foundation since 2023, "In Situ" reflects the Cité's action, whether through individual or collective hosting and support. Guided throughout their residency by guest curator María Inés Rodríguez and the Cité's team, the eleven artists of the 2024–2025 "In Situ" residency, with their multiple aesthetic approaches, quickly built a collective dynamic. Punctuated by periods of individual research, sessions of shared reflection and several workshops led by prominent guests, "In Situ" functions as a professionalising and structuring platform.

The presentation took the form of an exhibition in the Galerie, a day of conversations with the public and a publication. Presented as a box containing posters and texts on each artist's work, this publication preserves a record of this collective experience and helps to make it known.

→ With the artists:
David Camargo & Amauta García, Constantin Jopeck, Tilhenn Klapper, Magdalena Orellana, Ai Ozaki, Ce Pams, Ella Prokkola, Hara Shin, Endi Tupja and Amir Youssef

→ Curated by:
María Inés Rodríguez

I 2025, our 60th Anniversary Year Part 5

Reopening the Auditorium

For want of financial means at the time the Cité internationale des arts was built, a car park was first installed on the site always intended for an auditorium. Construction work begun in 1969 and the auditorium was completed in 1971.

In November 2023, the auditorium closed for an urgent and considerable renovation. The Parisians were the first to support the renovation of this facility, voting for its inclusion in the City of Paris's participatory budget as early as 2021. Support from the City of Paris itself, and from the Ministry of Culture made it possible to fund this essential renovation in full.

Accessible to resident artists and available to hire, the auditorium is a central facility for the Cité's activity. Its renovation addressed a two-fold challenge: the venue's state of disrepair no longer allowed artists to present their work in good conditions, nor did it allow the Cité to increase the revenue generated by hiring it out.

After eighteen months work, the Cité's auditorium - now fully accessible to people with reduced mobility - reopened in June 2025.

Project management for the renovation, entrusted to the architect Maria Godlewska (a resident at the Cité between 1988 and 1990), focused on preserving the venue's intrinsic qualities and its heritage features, while modernising its technical and thermal aspects to accommodate the auditorium's many uses (acoustic or amplified concerts, conferences, readings, professional meetings, performances).

The organ, built between 1978 and 1991 by Adrien Maciet and listed on the national inventory, together with the auditorium's Bösendorfer semi-concert grand piano (1966), underwent complete restoration as part of the renovation.

In the second half of the year, the auditorium hosted 57 events of every kind: open studios by resident artists, screenings, concerts and conferences organised by partners such as the Rencontres Internationales Paris/Berlin, the Agence française de développement, and the French overseas PooL Art Fair.







Official reopening evening for the auditorium with Henri Loyrette, President of the Cité internationale des arts from December 2015 to June 2025 and his successor Maurice Gourdault-Montagne, alongside Director General Bénédicte Alliot and in the presence of partners, June 12





Reopening of the auditorium
(Top) Concert by resident Kikuko Dachy
(Bottom) Conversation with Fêla Kéfi-Leroux, artist and resident of the Cité between 1966 and 1968, with Vincent Gonzalvez, Director of Residencies, Arts and Culture Programme and Communication



Concert by resident Blake Hargreaves







Émersions* : archive vivante Vol. 3, Leur(s) histoire(s)

Émersions : archive vivante **est un projet au long cours qui présente depuis 2022, pour la première fois, le récit atypique de cette fondation sans équivalent dans le monde, à travers l'activation de ses archives anciennes comme contemporaines.**

Après un premier volet sur *La Cité et l'Europe* et un deuxième intitulé *Une histoire de l'hospitalité* le troisième volet du projet porte sur *Leur(s) histoire(s) /Their story(ies)*. En lien avec son soixantième anniversaire, il met en lumière les récits et travaux des artistes femmes et non-binaires, venues en résidence à la Cité[1].

Il s'agit ici de prêter une attention particulière aux parcours et aux pratiques de ces artistes grâce aux archives liées à leur passage en résidence : depuis 60 ans, ce sont des artistes de toutes pratiques (arts visuels, musiques, spectacle vivant, écritures, architecture, cinéma…), nationalités et parcours qui ont été accompagnées dans ce lieu d'hospitalité et de soutien unique qu'est la Cité internationale des arts. Ce sont aussi des artistes de toutes générations qui se croisent, cohabitent et travaillent ensemble. Ce dialogue intergénérationnel est au cœur de la Cité, rendu visible à travers la programmation artistique et culturelle de l'institution: ateliers ouverts[2], expositions, projections, discussions…

En 1965 en France, la loi du 13 juillet est promulguée: elle vise à autoriser les femmes mariées à pouvoir ouvrir un compte en banque et travailler sans l'accord de leurs époux. Cette loi marque une étape importante dans l'émancipation des femmes en France et a permis à nombre d'entre elles, notamment des artistes, de gérer leurs finances, de voyager librement et de poursuivre des carrières indépendantes. La Cité internationale des arts, qui a ouvert deux mois avant le vote de la loi, a joué un rôle dans ce processus d'émancipation et d'affirmation de la place des femmes du monde entier dans le champ des arts. À son ouverture, 23,4 % des artistes accueillies en résidence sont des femmes. Au fil des décennies, leur présence n'a cessé d'augmenter, atteignant 40,4 % en 1995, puis dépassant pour la première fois celle des hommes en 2009. Depuis sa création, la Cité a ainsi accueilli, soutenu et aidé à rendre visible le travail d'environ 16 000 artistes femmes et non-binaires : par exemple Urmila Upadhaya Garg (Népal) en 1965, Béatrice Casadesus (France) et Louise Bourgeois (France /États-Unis) en 1967, Madame Song (Chine) en 1975, Mary Lovelace O'Neal (États-Unis) en 1993 ou encore Zanele Muholi (Afrique du Sud) en 2013.

Aujourd'hui, 58 % des artistes accueillies en résidence à la Cité sont des femmes. Ce chiffre est le témoin de l'attention particulière portée par l'institution depuis 2017, dans le cadre de son nouveau projet d'établissement, en faveur de l'égalité et de la visibilité, toujours d'actualité, du travail des artistes femmes et non-binaires. Cette volonté se traduit à la fois dans la mise en œuvre des programmes de résidence (par exemple la création en 2024 du programme de résidence Elles & Cité à destination de femmes photographes) et dans le contenu de la programmation artistique et culturelle (par exemple en 2023, l'exposition collective *Déphéchueses : féminismes, caméra au poing et archive en bandoulière*). La Cité est une institution qui a été pilotée par des femmes pendant 50 ans et dont l'équipe est composée en 2023 de 39 % de femmes.

L'exposition présente les histoires de 141 artistes parmi les 16 000 qui ont fait l'histoire de la Cité.

Ines Abdel-Dayem
Raida Adon
Rada Akbar
M'barka Amor
Laurie Anderson
Sergine André
Leonor Antunes
Alina Anufrienko
Ximena Armas
Maria Eugenia Arria Nucete
June August
Norma Bahia Pontes
Rina Banerjee
Kaouther Ben Hania
Anna Boghiguian
Louise Bourgeois
Marcela Bragagnolo
Elina Brotherus
Jagoda Buić
Ofelia Carman
Béatrice Casadesus
Catherine Catturuzza
Laure Catugier
Patty Chang
Shu Lea Cheang
Hamida Chellali
Olga Chernysheva
Alexa Ciciretti
Fatou Cissé
Lygia Clark
Jeanne-Marie Conquer
Sheila Crider
Danica Dakić
Chloé Delaume
Valentina Di Chiara
Agathe Djokam Tamo
Françoise Dô
Lady Donli
Magali Dougoud
Milagros de la Torre
Inci Eviner
Christiane Fath
Simone Fattal
Ilona Németh
Lasseindra Ninja
Jannatum Nayeem Prity
Aida Nosrat
Emmelyne Octavie
Bronwyn Oliver
Myriam Omar Awadi
Anna Oppermann
ORLAN
Maleïka Pennont
Titaua Peu
Emilie Pitoiset
Anne Poirier
Alexandra Pouzet
Justine Gaga
Jana Gavačová
Claire Gibault
Maria Godlewska
Wang Gongyi
Julie Gough
Marion Gronier
D Harding
Harmony Hammond
Isabella Hin
Adelita Husni-Bey
Amirah Inglis
Joan Jonas
Michelle Noel Keserwany
Judit Kele
Bouchra Khalili
Maria Klonaris et Katerina Thomadaki
Negar Kharkan
Mona Young-eun Kim
Kimsooja
Bili Kouélany
Eugénie Kuffler
Félis Kéfi-Leroux
Kaloane
Aguada Lozano
Lea Lublin
Hania Mariam Luthufi
Mary Lovelace O'Neal
Rachèle Magloire et Paul Pau
Gloria Montenegro
Hoo Mojong
Zanele Muholi
Ada Mukhina
Laila Murayeid
Halyna Neledva
Richianny Ratovo
Beau Bree Rhee
Gabriela Ruiz Pez
Maria Inés Rodríguez
Dina Rot
Roseman Robinot
Youmna Saba
Behjat Sadr
Ester Salamon
Seija Salmela
Pinaree Sanpitak
Kimi Sato
Simone Schwarz-Bart
Vivian Schelhing
Lorna Simpson
Lucinė Simonian
Sunita Shrestha
Huai-Kuei Song (Madame Song)
Gerda Steiner
Jana Sterbak
Vera Tamari
Yaz Taşçı
Tatiana Trouvé
Suzanne Treister
Asuka Tsutsui
Urmila Upadhaya-Garg
Andréa Vamos
Cybèle Varela
Maryna Vroda
Guan Wang
Carrie Mae Weems
Martha Wilson
Nelsiwe Xaba
Nil Yalter
Haegue Yang
Billie Zangewa
Christine Zayed
Daniela Zeilinger





Exhibition: *60 Years From Now: Relaying*
(Top) Brilant Milazimi, *NYT*
(Bottom) Jayne Christian, *Sovereign, Unceded and Still Here*







(Top left) Estelle Labes, *Welcome in your Body*
Top right) Tjaša Črnigoj & Tijana Todorović, *Sex Education II: Fight*
(Bottom) Dito Yuwono & Mira Asriningtyas, *The Transient Museum of a Thousand Conversations*





Exhibition: *In the presence of all beings* at the Musée du Louvre
(Top) Performance de Saul Williams
(Bottom) Chloé Quenum, *À contre-oubli*







(Top and bottom left) Mîrkan Deniz, *Belonging (?)*
(Bottom right) Performance by NOMASMETAFORAS





LE LOUVRE / **Cité internationale des arts à Paris**

SOUS UN MÊME TOIT

PAR BÉNÉDICTE ALLIOT ET NATAŠA PETRESIN-BACHELEZ

Le Louvre et la Cité internationale des arts à Paris ont élaboré une programmation croisée cet automne : une exposition au Studio du musée et une soirée « Ateliers ouverts » à la Cité, sous le commissariat des équipes du Louvre. Bénédicte Alliot, directrice générale de la Cité, et Nataša Petresin-Bachelez, responsable de la programmation artistique et culturelle, évoquent ce dialogue.

Un projet commun entre une résidence d'artistes internationale et le Louvre pourrait surprendre au premier abord. Pourtant, les deux institutions partagent des valeurs d'ouverture et tissent des liens entre l'art et la société. La vocation de la Cité internationale des arts est d'être un lieu d'accueil – des artistes, des œuvres et du public ; et les valeurs humanistes résonnent fort, tant à la Cité que dans le musée.

Ce rapprochement a été lancé par Henri Loyrette, ancien Président-directeur du Louvre et ancien Président de la Cité internationale des arts. Le Louvre joue un rôle clé dans la transmission de l'art à tous les publics, tandis que la Cité permet la présence des artistes contemporains du monde entier au cœur de Paris. Dès leur arrivée à Paris, ces artistes vont aussi souhaiter « voir » le Louvre.

Présence, fantômes et objets d'art

Sur l'invitation de Laurence des Cars, nous avons commencé à penser, avec les équipes du Louvre, à un projet dans le Studio. Espace interstitiel à la fois central et périphérique, voué à la médiation et au repos, au sein duquel se croisent des publics très variés, il est en décalage avec ce qu'on attend d'un espace muséal. Il fait disruption, à l'instar de notre projet collaboratif, qui propose à ces artistes en résidence de pouvoir le transformer pour y proposer une autre forme de présence.

L'exposition s'intitule « En présence de tous les êtres ». Selon nous, la présence, c'est porter le regard sur les corps, les cœurs et les souffles, c'est aussi la présence des œuvres et des objets d'art au Louvre, qui relèvent du passé mais aussi du présent, voire du futur. Cette présence vibrante nous a conduit à construire un projet expérimental qui réunit ce qu'est le Louvre et qu'est la Cité. L'idée de fantôme est essentielle, d'où le titre « En présence de tous les êtres ». Les êtres sont aussi les sculptures qui ont eu une vie longue, tous les regards sont passés sur elles, à commencer par celui de l'artiste. La résidence permet à ces nouveaux regards de naître se formuler, de se questionner, de prendre le temps, dans un monde où tout s'accélère.

Les artistes y montreront des œuvres *in situ* et éphémères, quelque chose en métamorphose. Par exemple, en observant les formes que Chloé Quénum crée en déplaçant des éléments linguistiques ou culturels de leurs contextes originaux, en lisant les images-poèmes manuscrits du poète, musicien et cinéaste Saul Williams, en regardant les vidéos sur la présence des corps de Samuel Suffren… tout cela aidera à créer une séquence propice pour que le public puisse, lors de sa visite du musée, se réapproprier le temps. Les artistes en résidence vont être mis en valeur par les Ateliers ouverts « curated by », une soirée hebdomadaire de la Cité où une dizaine d'artistes ouvrent leurs portes au public, dont Donatien Grau, conseiller pour les Programmes contemporains au Louvre, et Gautier Verbèke, directeur de la Médiation et du Développement des publics, seront les commissaires. Cette soirée portera le titre heureux de « Sous un toit ».

À VOIR

Exposition au Studio du Louvre, du 17 septembre au 2 novembre.
Soirée d'Ateliers ouverts à la Cité internationale des arts, le 1er octobre, à 18 heures.

La aile de la Cité internationale des arts, dans le quartier du Marais, à Paris.

Atelier ouvert de Rita Kiaourie, mai 2024.

Concert de Faraj Suleiman et son quintet, auditorium de la Cité, juillet 2025.

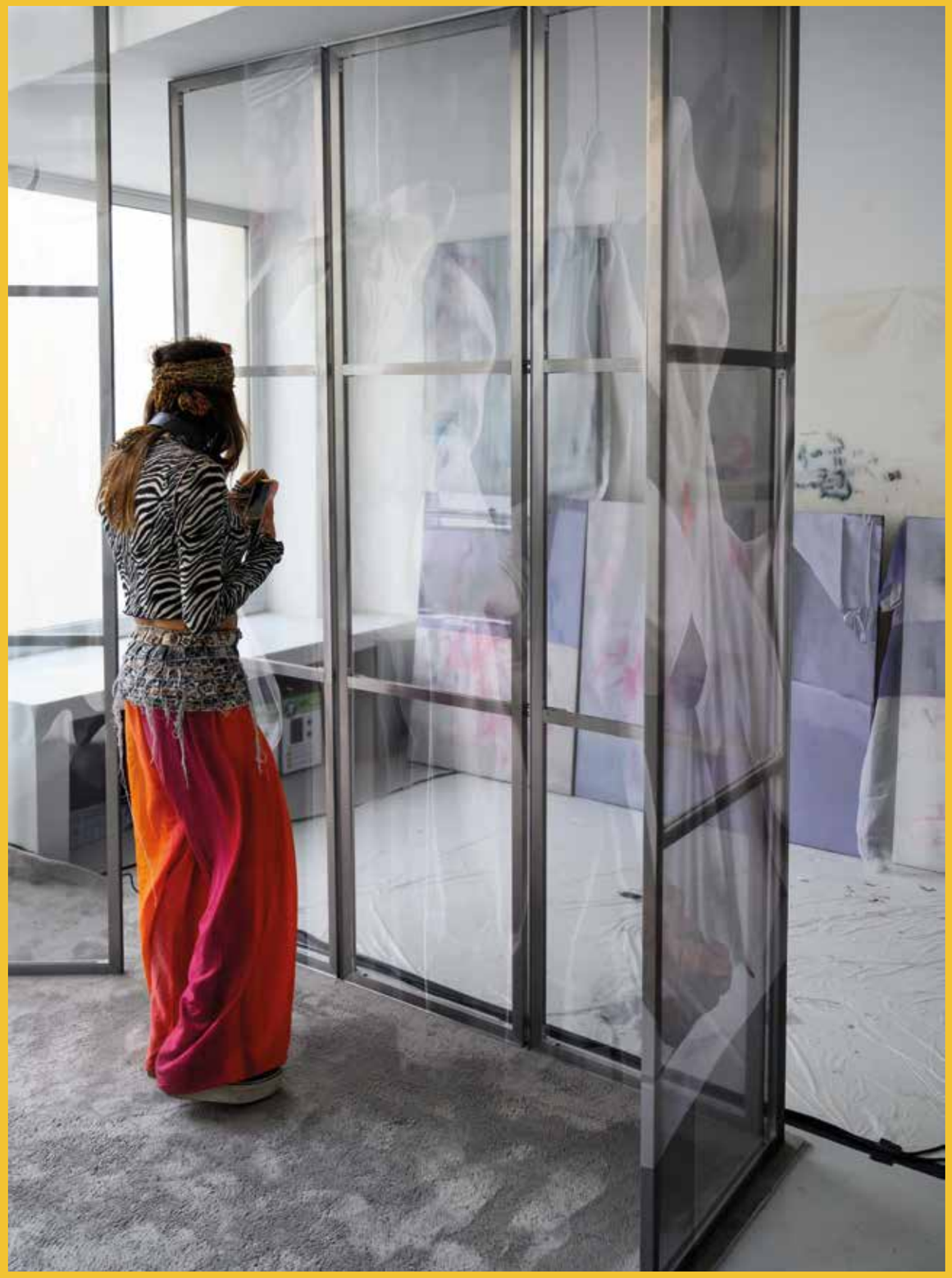
Vue de l'exposition « D'ici 60 ans : relayer », présentée à l'occasion de 60 ans de la Cité d'avril à juillet 2025.

60 ANS DE RÉSIDENCE D'ARTISTES

La Cité internationale des arts à Paris est le plus grand centre de résidences artistiques au monde. Au cœur de Paris, le long de la Seine et à Montmartre, ce sont 326 artistes, de toutes nationalités, générations et pratiques qui vivent et travaillent sous le même toit, dans le cadre de résidences, de deux mois à un an, pour lesquelles ils ont été sélectionnés par le biais d'appels à candidature.
En 2025, la Cité fête ses 60 ans ; elle a accueilli environ 29 000 artistes depuis 1965.

Exhibition: *In the presence of all beings*
(Top) Samuel Suffren, *Le Palais des chants*

(Bottom)
Press Clipping from *Grande Galerie – Le Journal du Louvre* (Fall 2025)



Dorota Gawęda & Eglė Kulbokaitė
Open studios curated by the Louvre, Wednesday, October 1st



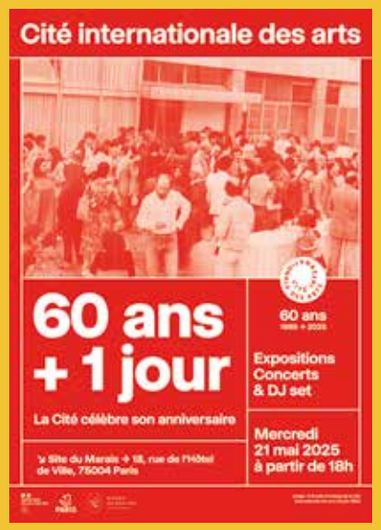
Exhibition: *murmures de tempête*
Hara Shin, *Take the Sky Out of Your Belly*





(Top) *notho-notho*
Performance by Ce Pams and Ines Sofía Cardona Parra
(Bottom) Publication documenting the 'In Situ' residency



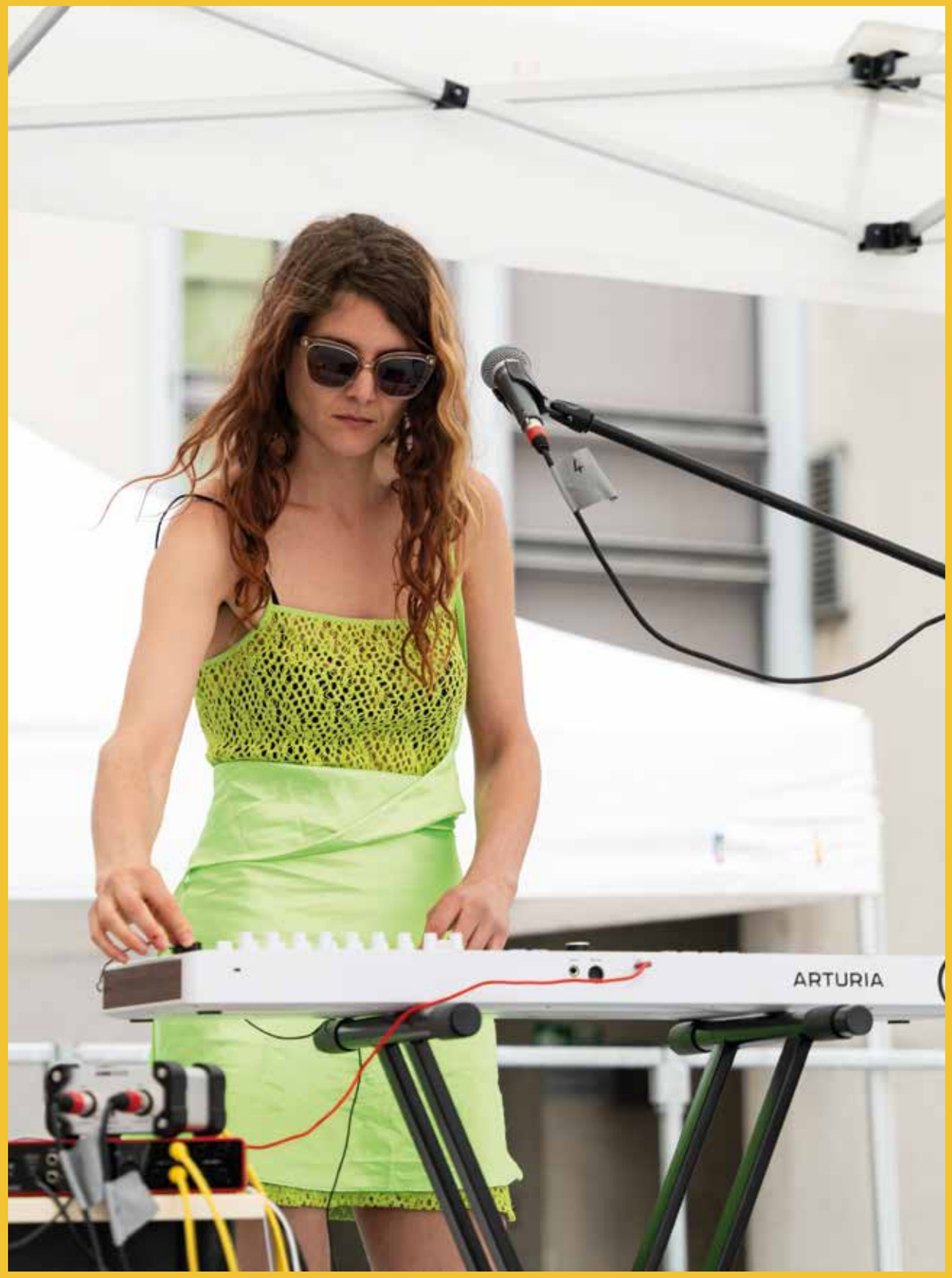




On May 21, 2025, to mark its 60th anniversary plus one day, the Cité organised an anniversary party that reflected its spirit: multidisciplinary, joyful, open and international, featuring concerts and DJ sets by Jeanne Susin (France), Yana Shliabanska (Ukraine), Isam Elias (Palestine) and Nesa Azadikhah (Iran), as well as visits of the anniversary exhibition *60 Years From Now: Relaying* and *Emersions: A Living Archive 3 – Their Story(ies)*.

(Top)
Bénédicte Alliot, General Director
and Henri Loyrette, President of the Cité internationale des arts

(Bottom right)
Bénédicte Alliot



Concert by Jeanne Susin









Concert by Isam Elias

2025 in Figures

1 061

artists from 108 countries have been hosted. Throughout the year, at any one time more than 300 artists live and work at the Cité internationale des arts.

1 034 in 2024

+ 35 000

residencies have been offered since 1965, 16,000 women and non-binary people have benefited from them.

4 months

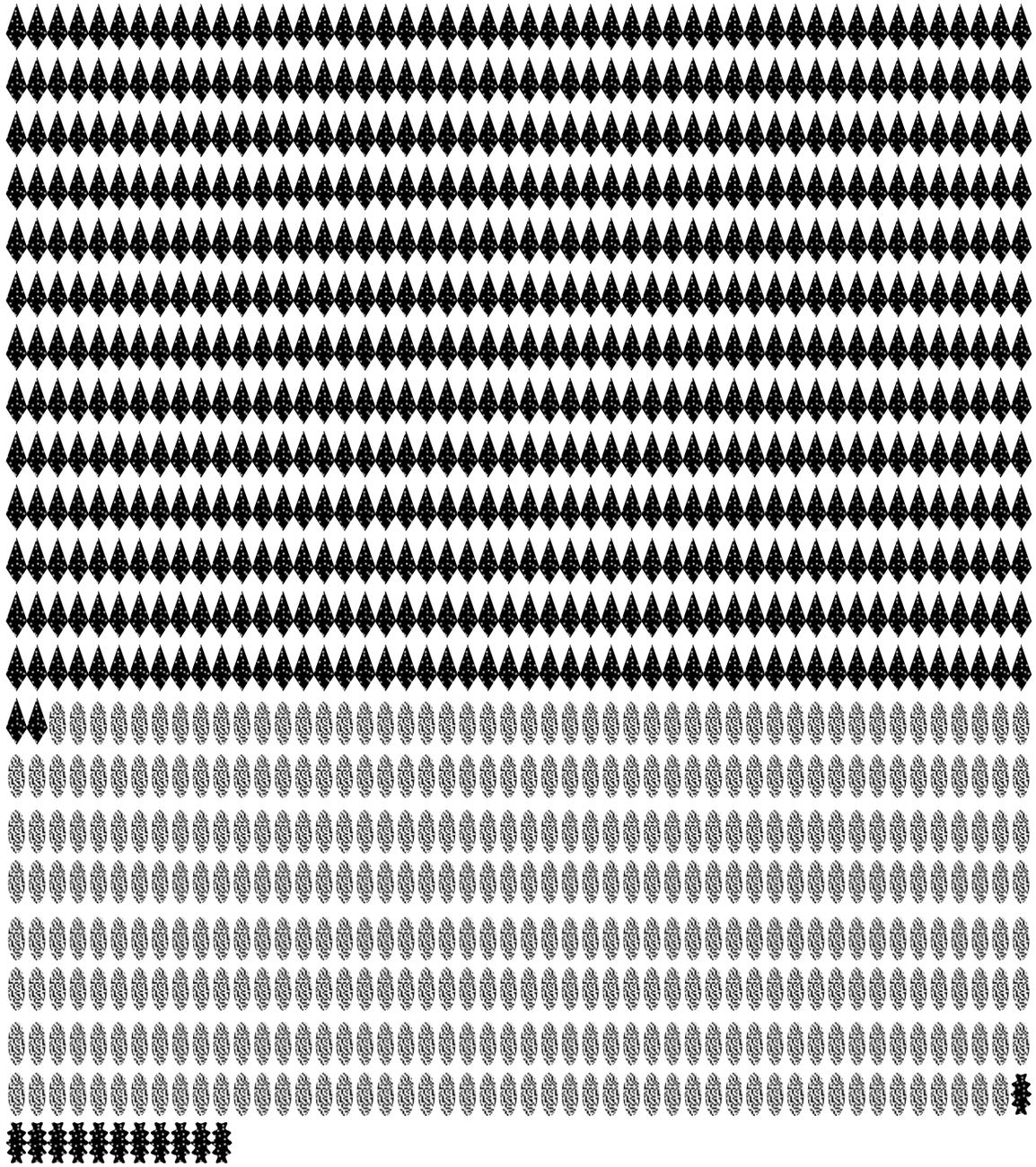
Is the average duration of a residency

Idem in 2024

41 years

Is the average age of artists in residence

Idem in 2024



652

61,5 % women

59 % in 2024

397

37,5 % men

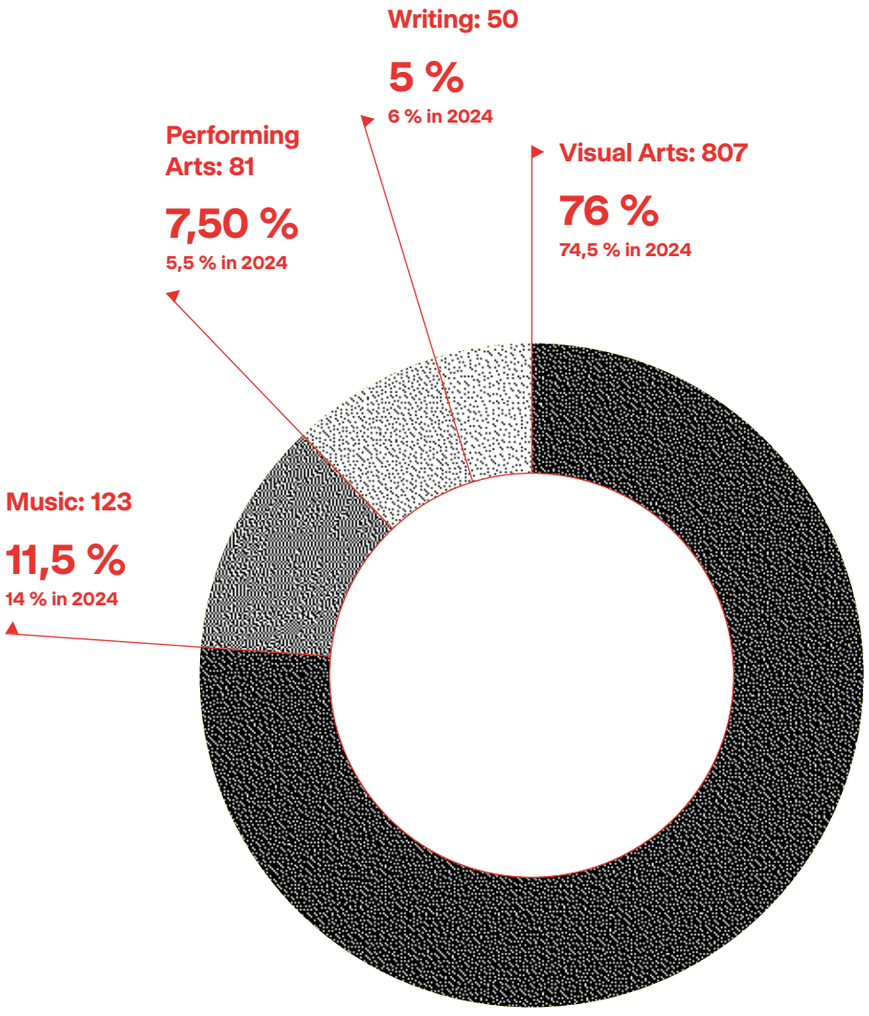
40 % in 2024

12

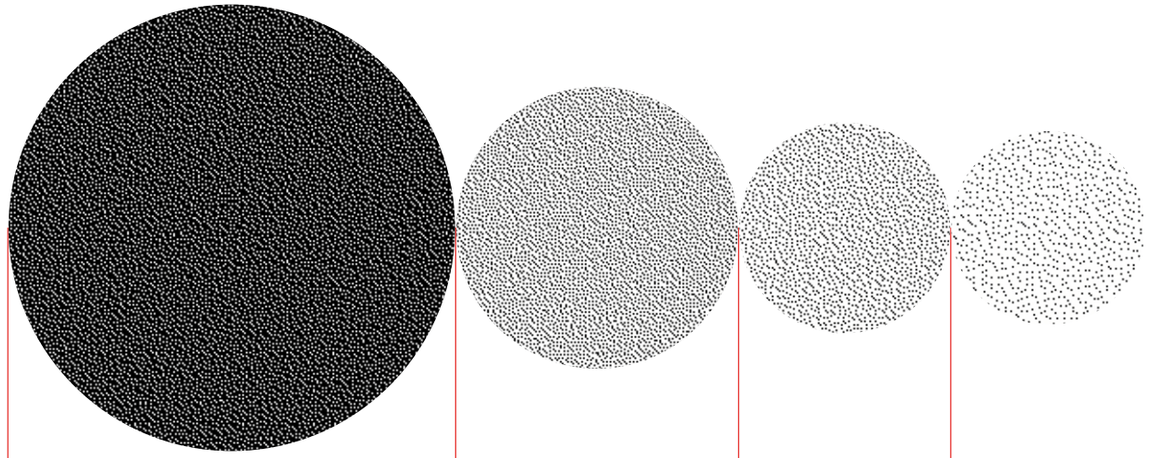
1 % de non-binary / other

Idem in 2024

Breakdown by Artistic Discipline



Types of Access



Historical Partners: 583

55 %
57 % in 2024

Partners since 2016: 239

22,5 %
21 % in 2024

2-12 Programme: 125

12 %
Idem in 2024

Former residents: 114

10,5 %
10 % in 2024

HISTORICAL PARTNERS

As a recognized as a public-benefit foundation, the Cité internationale des arts has been built on a specific model of partnerships. Between 1963 and 2011, more than 130 institutions – both public and private, French and international – enabled the Cité to grow by making donations and supporting a residency programme. Today, 87 of these partnerships are still active and have enabled more than 580 artists to benefit from a residency in 2025.

PARTNERS SINCE 2016

In line with the institutional project, the Cité develops residency programmes in collaboration with French and international referring institutions, reflecting the diversity of art scenes (whether by practice or geography) and providing financial support to artists.

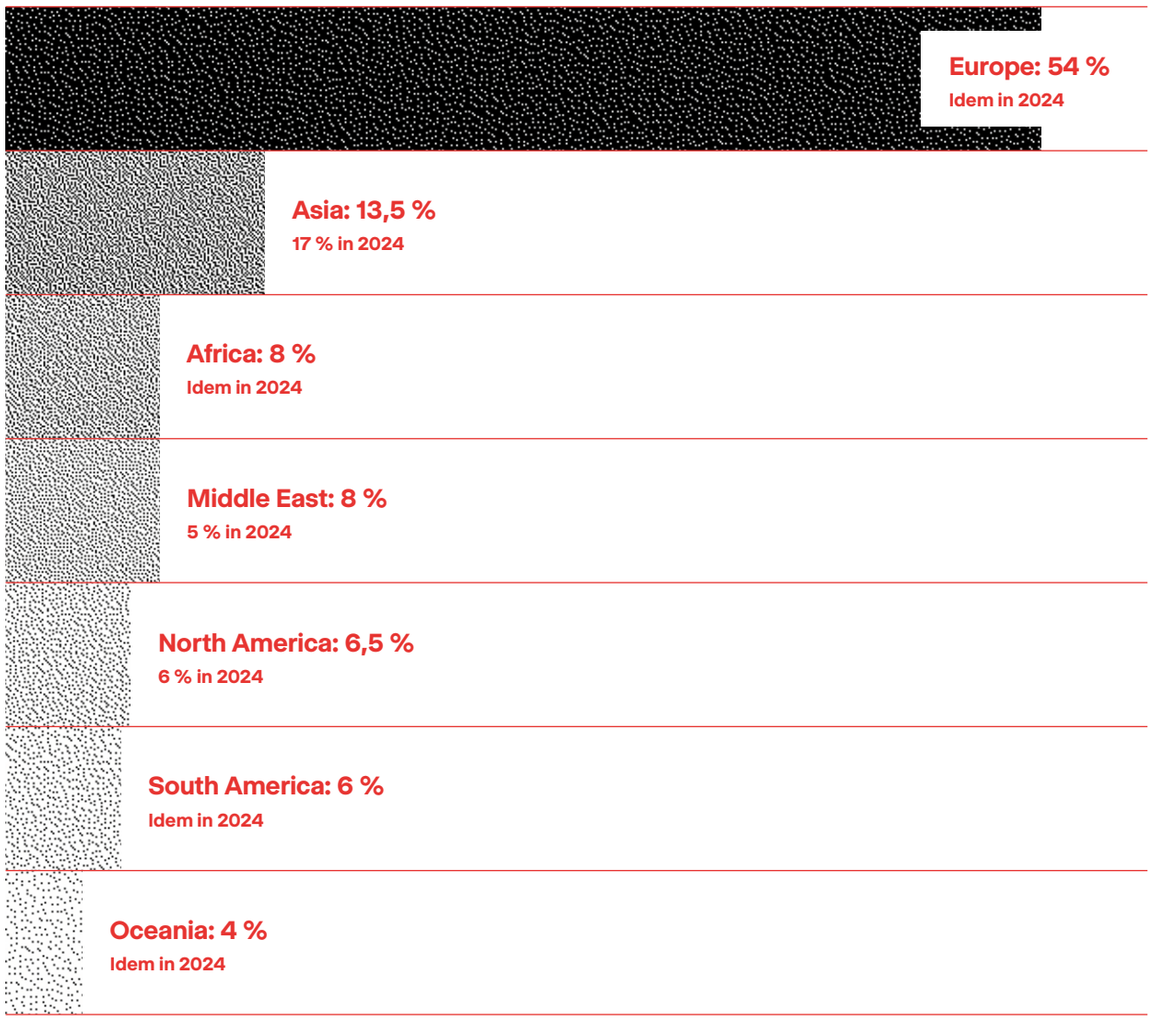
2-12

This programme is open to French and foreign artists, exhibition curators and researchers, who are active in the visual arts, music, writing and performing arts and have at least five years' experience. Residencies last between two and twelve months and each artist funds their residency.

FORMER RESIDENTS

Keen to maintain links with artists after their residency and to continue supporting them, the Cité allows them to apply for a further two-month residency on presentation of a project. These short residencies are awarded subject to project quality and studio availability. Each artist funds their residency.

Breakdown by Geographical Region

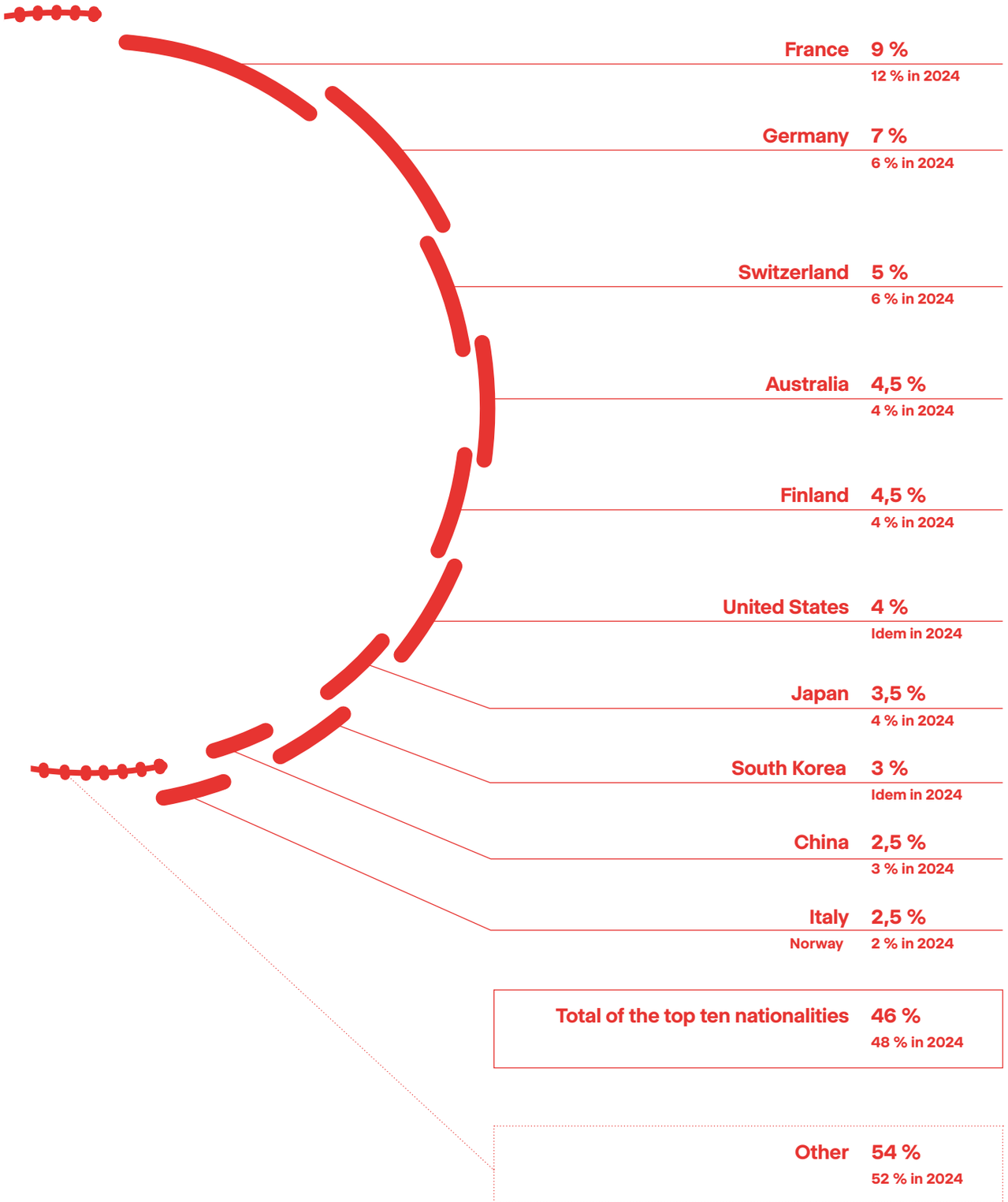


Welcoming French artists in residence is a core mission of the Cité internationale des arts:

→ It reflects a commitment to openness towards every French artistic scene, particularly those from the overseas territories;

→ It also illustrates a virtuous approach to support, whereby the presence of French artists helps international artists discover the national artistic landscape, while these international artists in turn offer French artists privileged access to the international scene.

The Ten Leading Nationalities Represented



The Art and Culture Programme in Figures

In 2025, the Art and Culture Programme benefited from a wide range of support, in addition to its usual backers: Nathalie Baume, the Centre Culturel Suisse, the Centre d'Étude des Arts Contemporains – Université de Lille, DS Impressions (skills-based sponsorship), the Festival d'Automne, the Fondation de l'Olivier, the Fundación Almine y Bernard Ruiz-Picasso, the Institut français d'Algérie, the Métropole du Grand Paris, the Musée du Louvre, TRAM, and the Ústí nad Labem House of Arts.

3

collective exhibitions in the Galerie, including the presentation of the "In Situ" residency programme

2

touring exhibitions: *Displacements and Torrents – Where the Dnipro and the Elbe Meet* at Ústí nad Labem, Czech Republic;

and *Ces voix qui m'assiègent…*, at the Institut français d'Algérie, Algiers.

1

Exhibition in the Corridor *Emersions: A Living Archive 3 - Their Story(ies)*

48

open studio evenings at the Marais site, including 4 curated evenings with guest external curators. The work of 457 artists was presented.

Close to half of the resident artists at this site therefore chose to share their research with the public.

2

open studio weekends at the Montmartre site, preceded by a day dedicated to associations and professionals presenting the work of the 62 artists hosted at that site.

6

solo installations in the Vitrine

6

solo exhibitions in the Petite Galerie





Laureates of the “Elles & Cité” programme
(Top, left to right)
First 2025 session: Magali Paulin, Sylvie Bonnot, Linda Mitram
(Bottom, left to right)
Second 2025 session: Eleonora Strano, Sabine Delcour, Sarah Ritter

II
Residencies

Historical Partners

Long-term work to strengthen relationships with historical partners continues. For many of them, the selection of artists is the fruit of joint work and the pace of live-in studio renovations shows no sign of slowing.

In 2025, 87 historical partnerships (representing 35 countries) gave rise to residency programmes. Eight of them funded the renovation of nineteen live-in studios.

The example of the CNSMDP

The Conservatoire National Supérieur de Musique et de Danse de Paris (CNSMDP), a historical partner of the Cité since 1968, holds the right to nominate artists for 22 live-in studios. It is the only current partnership at the Cité that allows for the hosting of students. Thanks to renewed dialogue between the Cité and the CNSMDP since 2017, the relationship between the two institutions is now exemplary while retaining its own particular character.

The CNSMDP funded the renovation of the 22 live-in studios. The overall works programme, begun in 2022, was completed in 2025 with the renovation of the last seven studios.

The Cité is now also involved in the selection process through its representation on the annual residency allocation committee (residencies here last one year). The backgrounds of these young artists, most of them musicians, are varied, whether in terms of practice, geographical origin or level reached in their studies at the CNSMDP.

Partners Since 2016

The distinctiveness of each of the Cité's residency programmes launched since 2016 makes it possible to respond as effectively as possible to the particular expectations of partners and artists. Programmes can evolve over the years in light of lessons learned, whether when a partnership is renewed or when multi-year agreements are signed.

Alongside the constant development of new programmes, in partnership with public or private, French or international institutions, the Cité works to increase the visibility and impact of its existing offer, so that the artists it addresses can access it. The three residency programmes for Algerian artists working and living in Algeria have thus been brought together under a single scheme entitled "Baya".

New partners such as ART X Lagos (the leading international art fair in West Africa held in Nigeria's economic capital) are joining programmes. The latter has now become part of "Resonance", launched in 2020 at the initiative of the Cité and the French Embassy in Nigeria.

To ensure that as many regions of the world as possible are represented, the Cité continues to develop schemes specifically aimed at art scenes that have never had or no longer had a dedicated residency programme, whether because of the suspension of historical programmes or because none have ever existed. The direction's missions abroad play a decisive role in the conclusion of new partnerships; artists of 108 different nationalities were welcomed at the Cité internationale des arts in 2025.

In recent years, multidisciplinary programmes have been built for the Chilean, Indonesian, Cameroonian, Colombian, Cuban, Kosovan and Timorese art scenes.

In 2025, the Cité finalised programmes to welcome artists from the Greek, Saudi, Tunisian and Moroccan art scenes.

The Cité also continues its commitment to young art school graduates. Having already designed residencies with ESAM Caen-Cherbourg, ESADHAR Le Havre-Rouen and ESBA MO.CO Montpellier, a new programme was launched in 2025 with the Pavillon Bosio, Monaco's school of art, which for around twenty years has occupied a distinctive place in the landscape of art schools with its specialised teaching in art and scenography.

By welcoming young graduates, the Cité fulfils its mission of transmission between generations and openness to every artistic discipline. These residencies represent for them a singular opportunity to discover the world and broaden their horizons, mixing with artists from around the world in the heart of Paris.

In the same spirit, welcoming exhibition curators for a residency within a community of three hundred artists is a priority for the Cité.

"Baya" Scheme for the Algerian art scene

Eleven three-month research and creation residencies for Algerian artists working and living in Algeria in the fields of visual arts, writing, music, choreography, design, architecture and exhibition curating.

This scheme is run by the Cité internationale des arts and was co-developed with the Institut français d'Algérie, SACEM, the Fondation Camargo (Cassis), as well as the Friche la Belle de Mai, AMI, Triangle-Astérides and Fraeme in Marseille. It is supported by the Ministry of Culture and the Institut français d'Algérie.

"Resonance" ART X Lagos × French Embassy in Nigeria × Cité internationale des arts

Three three-month residencies for visual artists, designers and exhibition curators living in Nigeria.

Selected artists are now officially presented at the ART X Lagos fair.

ΕΜΣΤ | National Museum of Contemporary Art, Athens × Cité internationale des arts

Five three-month residencies for Greek visual artists working and living in Greece.

This programme is funded by the European Union to support “actions promoting Greek cultural exports and strengthening the Greek cultural name” through the National Museum of Contemporary Art, Athens, implemented as part of the national recovery and resilience plan “Greece 2.0”.

“Intermix” Visual Arts Commission (Saudi Arabia) × Cité internationale des arts

Five three-month residencies for Saudi artists and curators living and working in Saudi Arabia.

Artists benefit from dedicated individual support, which was provided in 2025 by curator Émilie Villez.

“Jadwal” Nessij (Tunisie) × Cité internationale des arts

Two three-month residencies for visual artists, filmmakers and artists working in the performing arts (music, performance, dramaturgy and stage direction, dance and choreography) living and working in Tunisia.

The Cité internationale des arts partnered with the Nessij collective, founded in Tunisia in 2023 by a group of artists and arts professionals with the aim of supporting and promoting the Tunisian artistic and cultural scene internationally.

“ Art.Ibat” Institut français of Morocco × Cité internationale des arts

Three three-month residencies for musicians, stage directors, dancers, choreographers, curators, architects and designers living and working in Morocco.



(From left to right)
Laureates of the “ΕΜΣΤ | National Museum of Contemporary Art, Athens x Cité internationale des arts” programme
Konstantinos Doumpenidis, Vera Chotzoglou, Sofia Kouloukouri, Kosmas Nikolaou, Lito Kattou

“Contours”

“Contours” is a programme for exhibition curators and art critics resident in the European Union that offers three-month residencies to two curators at a time. It is the fruit of a collaboration with the DRAC Île-de-France and the TRAM network. Since 2024, it has offered a framework for research, strong roots in the local area and privileged access to structuring professional networks as well as to the Cité’s artistic community.

Virág Szentkirályi continued her curatorial project *Living Constellations of Curatorial Strategies*. She produced an independently published booklet with the collaboration of Clayton Junior, a Brazilian comic artist in residence at the Cité at the same time, via the historic partner Berlin Senate Department for Culture and Social Cohesion (SenKultGZ). In it, she recounts the conversations she had on the subject of curatorial strategy, particularly with artists at the Cité.

Mya Berger, for her part, developed her interview methodology combining gesture and speech, entitled *dir.e*, and began a curatorial collaboration with the French-Chilean ceramic artist Lise Thiollier.

Virág Szentkirályi worked for eight years at the Rijksakademie in Amsterdam, where she coordinated the artistic programme and worked closely with artists and international experts.

Mya Berger is a graduate of Amsterdam University College and Central Saint Martins School of Art. She has collaborated with the Bauhaus Stiftung, the London College of Communication and the FOMU photography museum in Antwerp.


dir.e: Dir un dispositif pour dire.

Julia Ben Moussa est une artiste dont
les mains protègent.

réparent.

ses doigts qui tissent, qui cousent, qui fondent la cire
et coulent le béton nous montrent que les objets sont
vivants. ils sont là, prêts à être ressentis. avec soin, avec
respect.

un recueillement.

ils nous entourent, nous enrobent.
ses sculptures
souples ou rigides,
à la fois fragiles et résistantes.

son travail part
d'une fragmentation.
pas d'une cassure, non.
mais bien d'une fragmentation.

intime, sensible, personnelle.
l'identité
la sienne.

pourtant, on s'y reconnaît.
comme d'un reflet dans l'eau.

l'on voit comment elle joint son
histoire sur le tissu, sur la gaze,
la dentelle, la tapisserie.

lentement, elle superpose les couches
qui lui permettent de protéger
ses oeuvres,
de vos yeux.

elle tisse.

nous regardons.

typographie Adelphe Trouble – Cédric Rossignol·
Brunet, Eugénie Bidaut source typologue.gandertfluid·

"l'image, je la protège du regard blanc, je lui rajoute un textile, je lui crée plus d'ornements.

oui, je pense qu'en fonction de là où je suis, mon travail n'aura pas du tout la même connotation et le public ne sera pas le même et mon statut ne sera pas le même.

c'est une sorte de thérapie mais aussi de protection, je n'ai pas envie qu'on fétichise mon travail et j'ai pas envie de correspondre à ce que iels attendent."

dir.e est une proposition de méthodologie d'entretien qui allie le geste à la parole. alors que l'artiste manipule et altère une photographie de son archive personnelle, iel est invitée à parler de sa pratique artistique et son rapport à l'objet qui gît entre ses mains. il s'agit de formaliser une façon de dire qui s'éloigne des moyens canoniques usuels de critique d'art. une qui serait collaborative, créative, non-linéaire. qui accepte le non-sens, ces contradictions caractéristiques aux identités doubles. là où l'œuvre en elle-même est souvent perçue comme polysémique et libre ; les explications doivent être codifiées, millimétrées, univoques. peut-être est-ce le problème du texte en art, qu'il ne s'autorise pas la même fluidité que son sujet. a-t-on besoin de tout raconter, de tout articuler, de tout énoncer ? clairement. histoire d'êtres sûrèqs que vous n'allez pas mal le prendre. mal le comprendre. mal le voir. nos histoires. est-ce mon devoir, de provoquer votre empathie, votre compréhension ? l'universel par l'intime, une histoire individuelle pour être digeste. devez-vous connaître toutes les ramifications culturelles, politiques, sociales de mon travail ? voir l'intérieur de mon cerveau. vous glisser dans ma peau. connaître les sensations, les peurs et les anxiétés qui animent mon corps. est-ce le prix que je dois payer, pour être vues ? les mots sont là pour être dits, certes. leurs violences me touchent moi aussi, vous savez. le sens, doit-il être univoque, direct ? le sens, est-il là, évident, au-delà des mots ? dans le silence

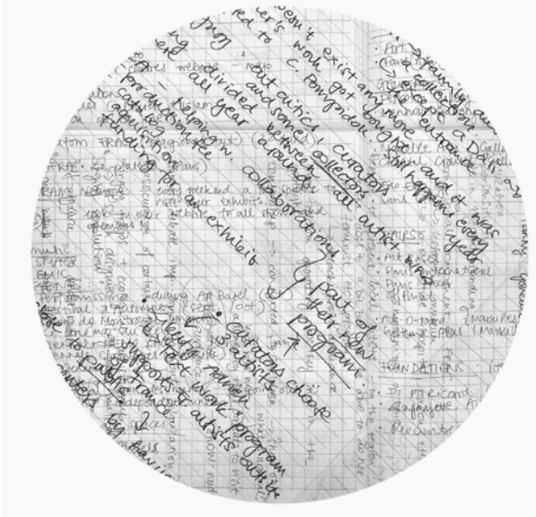
dire projet de Mya Berger, en collaboration avec Julia
Ben Moussa - avec le soutien de la DRAC Île-de-France,
le réseau TRAM et la Cité internationale des arts - pour
plus d'informations contacter myaberger@proton.me.

This is a living constellation of stories about curatorial strategies in the face of pressure.

The stories are based on research conducted in France and Germany during late 2025, a moment when censorship, budget restrictions, and political codes of conduct are reshaping what can be shown and said in West European cultural institutions.
For many artists and curators – particularly those working in contexts where censorship, authoritarianism, or political restriction of artistic expression have long been realities – these pressures are familiar.
For West European institutions, they represent a shift. This constellation documents a moment of learning what others have long known.

These accounts are abstracted to protect sources and contexts. They are gathered not as instructions, but as offerings – ways of thinking through dilemmas that others might also be facing. Some strategies worked. Some failed. Some raise questions that remain unresolved.

What travels between these stories is not certainty, but the knowledge that others are navigating similar spaces.



Overseas Scenes

Supporting and giving visibility to the work of artists from France's overseas territories is a priority of the Cité internationale des arts' institutional project, a signatory since March 2022 of the Pact in Favour of Overseas Artists and Culture of the Ministry for Overseas Territories and Culture.

In 2024, 26 artists from various overseas territories had been welcomed. 2025 was marked by a drastic reduction in support from the Ministry for Overseas Territories, which had previously funded the "On~des" programme (twelve three-month residencies per year). This essential scheme could therefore not be renewed, which explains the fall in the total number of overseas artists welcomed in 2025 (14). Nine artists came via dedicated programmes and five others via programmes with no geographical criteria:

- **→ "Elles & Cité": 1 artist;**
- **→ 2-12 : 1 artist;**
- **→ Art Explora × Cité internationale des arts: 2 artists;**
- **→ BEI Institut × Cité internationale des arts: 1 artist.**

DAC Martinique × Cité internationale des arts

Since 2018, the Cité internationale des arts has worked with the Directorate for Cultural Affairs (DAC) of Martinique. This support enables artists, authors and exhibition curators to spend three months in residence developing a research and/or creation project.

→ Artist in residence in 2025:
Véronique KANOR | Writing and documentary

"Lakou Kilti" DAC Guadeloupe × Cité internationale des arts

The Cité and the DAC of Guadeloupe launched a collaboration in 2020 enabling three artists living and working in the territory to spend three months in residence at the Cité and to benefit from tailored support.

In 2025, the Guadeloupe departmental council joined the scheme, its contribution notably allowing artists to benefit from an increased production budget.

→ Artists in residence in 2025:
David DEMETRIUS | Exhibition curating
Jocelyn AKWABA MATIGNON | Visual Arts
Shamika GERMAIN | Visual Arts

"Firi Anoihi" French Polynesia × Cité internationale des arts

Through this scheme of five three-month residencies established with the Ministry of Culture of French Polynesia, 25 Polynesian artists, across every discipline, have been welcomed at the Cité since 2021.

In 2025, the programme was renamed Firi Anoihi, "the bond through art", after the mural of the same name painted on the Cité's walls by artist ABUZ, laureate of the first edition.

→ Artists in residence in 2025:
Taunatere TEROOATEA | Visual Arts
Guillaume MACHENAUD | Visual Arts
Ken HARDIE | Visual Arts
Alexander LEE | Visual Arts
Tamatoa TERIIEROOITERAI | Visual Arts

Giving Visibility to Overseas Scenes and Supporting Local Partners

Alongside hosting artists in residence and despite the unfavourable context, the Cité supported initiatives throughout the year to raise the profile of overseas art scenes, hosting several events in its auditorium:

- **→ A panel discussion, "Guadeloupe! The Challenges of a Highly Dynamic Artistic Scene", highlighted Guadeloupe's dynamic artistic and cultural ecosystem. It was organised during Art Basel Paris with the PooL Art Fair artists' salon and the support of the DAC and the Guadeloupe departmental council. Cité's, General Director, Bénédicte Alliot, was among the speakers;**

- **→ As part of the opening of the Maison de la Guadeloupe in Paris, the Cité organised, together with the Guadeloupe department, the concert "Poets of the Forest" with drummer Arnaud Dolmen, double bassist Michel Alibo and multi-instrumentalist Jowee Omicil (flute, alto and soprano saxophones, bass clarinet);**

- **→ The Cité also hosted the Île-de-France regional final of the national opera singing competition "Voix des Outre-mer", organised by the association Les Contres Courants, which campaigns against discrimination in classical music, particularly in opera.**

The Francophonie

The Cité continues its mission as a reference hub for francophone creation, through the programmes developed with, among others, its Swiss, Quebecois and Belgian partners.

Alongside the "Trame" programme that offers ten three-month residencies to artists of every discipline, created in 2019 with the support of the Ministry of Culture, the Cité gives particular support to writers.

"Découvertes" is dedicated to francophone women writers. In partnership with Les Francophonies – Des Écritures à la Scène, two women writers each year benefit from a month of dramaturgical support in Limoges and two months of residency at the Cité, in particular to finalise and present their work.

→ Authors in residence in 2025:
Jeannine Dissirama BESSOGA | Togo
Marwa MANAI | Tunisia

The "Parcours" residency lasts two months and runs successively at the Cité internationale des arts and at the Chartreuse de Villeneuve-lez-Avignon. The Maison des Auteurs·rices (Limoges) contributes to selecting candidates. This bespoke residency is aimed at established authors, who lead writing workshops (60 hours) organised in health establishments holding the "Culture & Santé en Île-de-France" label.

During the Semaine de la Langue Française et de la Francophonie, readings of texts produced through this work take place in the establishments that hosted the workshops, with the involvement, among others, of Yannick Laurent, stage director, actor and artistic coordinator.

Thanks to each partner's networks, this cross-residency programme allows authors to gain greater recognition for their work across France.

After Valentine Sergo (Switzerland) and Kouam Tawa (Cameroon) in 2022, the residency was held successively by Dalila Boitaud Mazaudier (France) and Stephan Weitzel (Germany) in 2023, Maud Galet-Lalande (France) in 2024, and Claire Tipy (France) in 2025.

In 2025, Claire Tipy led writing workshops in three establishments in the Île-de-France region:
→ The EHPAD les Jardins de Chagot, Beaumont-du-Gâtinais (77) ;
→ The Association Les Ailes Déployées in Savigny-le-Temple (75-77-95) ;
→ The École expérimentale de Bonneuil, CERPP (94).

Supporting Artists in Exile

Since its origins, the Cité internationale des arts has supported many artists in exile or prevented from creating in their own country. Over the past ten years, the Cité has structured dedicated schemes, each comprising individual and collective support, financial assistance and French lessons. Ensuring the durability of these programmes is a moral imperative, all the more so as global crises continue to multiply.

In partnership with the City of Paris, the Cité welcomes artists, journalists and writers at risk at the rate of one artist every two years as part of ICORN, the International Cities of Refuge Network. In 2025, an Iranian artist arrived at the Cité — the seventh person welcomed since 2011.

Support from the French Ministry of Culture allows the Cité to respond to emergencies through an overall budget, without reference to country of origin. In 2025, as in 2024, the Cité welcomed 18 refugee or exiled artists under this programme.

In 2025, they came from the following nine countries: Belarus, Iran, Jordan, Lebanon, Myanmar, Democratic Republic of the Congo, Russia, Sudan and Turkey.

In addition, each year several dozen artists in exile benefit from a residency through programmes not exclusively reserved for them. Moreover, the number of applications from artists in difficulty or in exile is steadily increasing across all of the Cité's programmes.

The French lessons offered free of charge through dedicated programmes are not sufficient to allow artists to undertake complex administrative procedures. To remedy this, the Cité internationale des arts sought the expertise of France Terre d'Asile as early as 2021, when artists began arriving from Afghanistan.

In 2025, France Terre d'Asile and the Cité signed a partnership agreement to put in place dedicated legal, administrative and social support for artists in exile, from the very start and throughout their residency.

A dedicated social worker based at the Cité provides personalised support on all questions of access to rights (social rights, healthcare, and so on) and housing after the residency. They also support the artists faced with legal procedures (residence permits, asylum applications), as well as in finding ways to secure income suited to their projects (supplementary professional activity, and so on).

Solidarity and resistance in a globalised world

On June 19, the Cité internationale des arts, in collaboration with DutchCulture, On the Move, FACE-Fresh Arts Coalition Europe and ARC-Artists at Risk Connection, organised a day of reflection on ways to strengthen ties between partner institutions and to mobilise other actors across the cultural world in the face of mounting political obstacles and reduced funding, around a shared commitment to defending artistic freedom and the welcome of artists at risk.

Hospitality in Constant Evolution

From the moment artists arrive, the Cité internationale des arts' hospitality takes many forms. Following a collective review, internal hosting and information procedures were revised to reflect artists' changing expectations and to streamline the management of arrivals and departures: up to 120 artists arrive within the space of a few days each month.

Renovation of the live-in studios also continues apace: the nineteen renovations carried out in 2025 bring the total to 162 since 2016. In ten years, more than half of the Cité's 310 live-in studios have therefore been renovated.

The Ministry for Europe and Foreign Affairs and the Ministry of Culture have renovated and continue to renovate the studios under their respective remits. A second wave of work and re-equipment covering 25 live-in studios began at the end of 2023 and was completed in 2025.

Professional support for artists in residence

Supporting artists means both helping them carry out their residency project (whether research or creation) within a daily environment conducive to work, open-mindedness and discovery, while enabling them to meet professionals from the local scene.

At the Cité internationale des arts, supporting artists is a crucial matter, since it constitutes the added value of an artists' residency centre and helps to position the Cité within the network of internationally significant residencies. Moreover, given its scale, its openness to every discipline and every kind of career path and the variety of its residency programmes (more than 150 different programmes) and hosting conditions, the Cité must develop support that is tailored and responsive to a need for fairness among residents, for conviviality and for artistic and professional openness.

In 2025, with support obtained from the Fondation de France, the Cité continued to foster the development of artists' practices and their professional integration. The Cité now organises weekly interdisciplinary gatherings to encourage contact between artists, to pool resources and to foster exchange. This simple, convivial, recurring and open format brings together an average of 15 to 25 artists per session.

Among the areas of support programming developed in 2025, networking — at Île-de-France, national and international level — was strengthened. Residency centres were invited to meet artists, collectively or individually:

– Hicham Khalidi, Director of the Jan van Eyck Academie (Maastricht - Netherlands);
– Laura Novoa, Programme Director at Bakehouse Art Complex (Miami - United States);
– Katharina Scriba, Director of the Fiminco Fondation (Romainville - France);
– Victorine Grataloup, Director of the Triangle-Astérides contemporary art centre (Marseille - France);
– Luc Meier, Director of La Becque | Artists' Residency (La Tour-de-Peilz - Switzerland).

In 2025, the support programme offered:

→ 47 visits to cultural venues.

→ 42 professionalising workshops and seminars:
  ↳ administrative, accounting and legal matters (Delphine Toutain; monthly);
  ↳ an introduction to the French artistic ecosystem (Plateforme Heartline; monthly);
  ↳ communicating one's artistic project (Agence Trampoline; quarterly)

→ Seminars:
  ↳ Rencontres Internationales Paris/Berlin (film-video);
  ↳ Paraguay Press (art and theory publishing);
  ↳ the bilingual French-English art magazine May;
  ↳ Mobiculture (a resource centre specialising in the reception of foreign artists and cultural professionals);
  ↳ Arts en Résidence (residency-centre network).

→ 48 studio visits with curators who are members of the Jeunes Critiques d'Art association.

→ 32 individual meetings and portfolio reviews with curators who are members of C-E-A, the French association of exhibition curators. This tailored scheme supports the quality of critical feedback, integration into professional networks and project development.

→ 72 individual conversations with Élisabeth Lebovici, art historian and critic

These conversations, each lasting 45 minutes, take place outside the artists' studios, in an office at the Cité. This allows for a distance from the usual critic/artist or teacher/artist relationship and from any judgement on the work itself. The aim is a shared enquiry: to try to answer, together, a question chosen by the resident, drawing on presentation materials such as a portfolio or a letter of intent. Far from situating artists within art history or placing them within a particular lineage, these conversations produce unforeseen effects.

Like the artists themselves, Élisabeth Lebovici is struck by the effects of these conversations, which allow her to appreciate the profession of art critic in a way that is unprecedented for her too. These conversations also give her the opportunity to hear about the experiences of artists from all over the world in their own words, among them survivors of repression, censorship, war and genocide.



2025 laureates of the “Baya” programme
Front row: Ania Kaci Aissa, Khadidja Markemal
Second row: Bilal Brahimi, Mehdi Hachid
Standing: Mounia Lazali, Raouf Ziani, Amel Benmohamed





(Top, from left ro right)
laureates of the “In Situ” programme
Sitting : Martha Kotsia, Felipe Romero Beltrán,
Beatrice Zaidenberg, Alexandra Kadzevich, Daniel de la Barra
Standing : Zhuang Han, Reyhan Lál, Carlos Fer,
María Inés Rodríguez (mentor of the programme),
Yana Nafysa Dombrowsky-M’Baye, Nadia Guerroui

(Bottom, from left to right)
Lauréats du programme « Caméra libre »
Vahid Vakilifar, Nehir Tuna, Hüseyin Karabey, Jiang Jin,
Snow Hnin Ei Hlaing et Makbul Mubarak.
Amirali Navaee, is also a laureate but is not on the photo.







(Top)
laureates of “Jadwal”
From left to right: Asma Laajimi, Ghad Almajid, Saïf Chida
(Bottom left)
laureates of “Resonance”
From top to bottom: Mobolaji Ogunrosoye, Anthony Ogochukwu Agbapuonwu, Olorunfemi Adewuyi

(Bottom right)
laureates of “Intermix”
From left to right: Shatha Alsaidan, Saeed Gebaaan, Mariyam Bilal, Daniah Alsaleh, Émilie Villez (mentor of the programme), Tara Aldughaither



Laureates of “Firi Anoihi”
First row: Guillaume Machenaud
Second row: Alexander Lee, Taunatere Terooatea
Third row: Tamatoa Teriierooiterai, Ken Hardie



Laureates of “Trame”
(From left to right)
First row: Daphné Menard, Issa Maïga, Olivia Bourgois
Second row: Martin Désilets, Laura Spozio, Wendy Desert, Beyza Dilem Topdal Irez
Third row: Sary Moussa, Shu Rui, Claudia Munyengabe

artistic practice workshops







ARTISTIC PRACTICE WORKSHOPS

For the second year running, the number of introductory workshops offered to resident artists increased: from one session per workshop (printmaking, screen printing and ceramics), per year, to two sessions for the screen-printing workshop and three sessions for the printmaking and ceramics workshops in 2025.

A total of 41 residents were trained over the course of the year, 13 more than in 2024. This significant increase in beneficiaries was made possible in particular by support from the Fondation de France.

Users of the artistic practice spaces also presented their creations at two flagship events, which attracted many visitors: the 13th Fête de l'Estampe (printmaking and screen-printing workshops) and, at the initiative of artists from outside the Cité who use the printmaking workshop, ***Petits formats***.

























Introductory workshops on printmaking and ceramics



Jade Apack
Open Studios | Les Rencontres de Montmartre, June

III

Art and Culture Programme

The Cité internationale des arts' Art and Culture Programme is the meeting point between the public, resident artists and the forms of contemporary creation. It allows the institution to showcase the work of the artists it hosts, to bring the action of residency to the attention of the wider public and to play a key role in supporting residents.
The Art and Culture Programme is therefore an aid for the institution's openness and for affirming its distinctiveness. It is divided into three sections:

→ Dedicated open-studio sessions at both sites showcasing the work of currently resident artists who wish to share it;
→ Curatorial projects developed in the form of collective exhibitions;
→ and solo exhibitions by resident artists.

Creation Shared

Open Studios | Les Rencontres de Montmartre

Since 2022, *Open Studios* | *Les Rencontres de Montmartre* takes place twice a year, over a weekend in February and June.

The public is invited to meet artists in residence at the Montmartre site. Studio visits, concerts, performances, screenings, debates and artistic practice workshops make up the activities on offer. These two events offer an original way of giving everyone free access to the process of artistic creation. As such, they embody two missions to which the Cité is particularly committed as an artists' residency: art education and the transmission of knowledge between artists themselves and with visitors, whatever their age.

In 2025, the Rencontres de Montmartre welcomed more than 3,200 visitors.

Open studios at the Marais site

Since 2021, every Wednesday between 6pm and 9pm, six to ten artists open the doors of their studios to the public and present their work in progress.

In 2025, 48 open studio evenings were organised at the Marais site, including 4 curated evenings, for which curators, artists and partner institutions of the Cité internationale des arts were invited to meet numerous resident artists and to propose a visitor circuit. On these evenings, the number of participating artists is generally higher, reaching up to 13 for the evening curated by the Institut français.

→ January 29: Sciences-Po Saint-Germain-en-Laye;
→ April 9: Bakehouse Art Complex (Miami, United States) × Cité internationale des arts, curated by Laura Novoa;

→ June 11: Institut français × Cité internationale des arts, curated by Violette Morisseau;
→ October 1: Musée du Louvre × Cité internationale des arts, curated by Donatien Grau, Nicolas Marbeau and Gautier Verbeke.

The second half of the year was marked by the reopening of the auditorium, which allowed for a more diverse range of offerings to be presented to the public. Fifteen performances, readings and concerts, as well as two film screenings took place there.

Students in the spotlight: working with future professionals

At Sciences-Po Saint-Germain-en-Laye, the Master's programme in "Politiques de création" trains future professionals in the arts and culture sectors, whose principal role will be to support artists and authors in carrying out their projects across a range of political, institutional, social and environmental contexts.

The Cité internationale des arts and Sciences-Po Saint-Germain-en-Laye chose to collaborate in 2024–2025 to offer joint teaching during the fourth year of the Master's degree as part of the "Politiques de création" speciality. Led by Antoine Idier, the course took the form of eight three-hour sessions, two of which were led jointly with the Cité internationale des arts (the General Director, the Director of Residencies, Art and Culture Programme and Communications, the Residency Programmes and Partnerships Officer and the Programming Officer). One of the sessions was held at the Cité itself.

Within this framework, some fifteen students designed, programmed and organised one of the curated open-studio evenings with the support of the Cité's teams. The students devised three circuits, involving eleven artists they had chosen and with whom they worked actively. The students were also responsible for designing and writing the visitor-facing and communications texts needed to deliver the visitor circuit and for welcoming the public at the Cité internationale des arts on January 29, 2025.

Following the success of this pilot seminar, a three-year partnership agreement, effective from September 1st, 2025, was signed between the Cité internationale des arts and Sciences-Po Saint-Germain-en-Laye.

Exhibitions *Urbi Et Orbi*

Paris des Vi(ll)es | Public Intimacies

Exhibition presented as part of the Festival d'Automne
Galerie of the Cité internationale des arts

October 8, 2025 – January 14, 2026

Between August and October, at the initiative of the Cité and Urban Scénos (a network of touring residencies in urban settings around the world), some thirty current or former artists in residence at the Cité reflected together on the forms taken by the real or presumed hospitality of the city of Paris, before devising an exhibition in the form of a collective installation.

Alongside the screenings and conversations on offer, performances taking place in public spaces or at the Cité formed an integral part of the exhibition, either responding to works on display or appearing, in the form of recordings, within the Galerie's rooms.

→ Curated by:
Nataša Petrešin-Bachelez, Urban Scénos (François Duconseille and Jean-Christophe Lanquetin) and Simona Dvorák, independent curator

→ With the artists:
Bruno, Sélima Chibout, Saad Eltinay, Nathalie Harb, Jesu, Djodjo Kazadi, Androa Mindre Kolo, Léopold Lambert, Lasseindra Lanvin, Vicente Lesser Gutiérrez, Sandra Madi, Gabriela de Matos, Mega Mingiedi Tunga, Cara Michell, Oliver Musovik, Léonce Noah, Efrin Özyetiş, Sello Pesa, Rester. Étranger, Ika Ryu, Beatriz Santiago Muñoz, Samuel Suffren, Jeanne Tara, Ika Yuliana, Urban Scénos (François Duconseille and Jean-Christophe Lanquetin), Kristina Solomoukha + Paolo Codeluppi + Barbara Manzetti

→ With the collaboration of:
Lotte Arndt, Nadia Beugré, Catherine Facerias, Olivier Marboeuf, MASIKA, Marielle Pelissero, Isaac Ernesto Ruiz Velasco

Přesuny a proudy – Kde se setkávají Dněpr a Labe

Displacements and Torrents – Where the Dnipro and the Elbe Meett
Ústí nad Labem House of Arts, Czech Republic

April 23 – July 26

→ Curated by:
Sasha Baydal, curator and researcher and Nataša Petrešin-Bachelez

Originally conceived, produced and presented at the Cité internationale des arts in Paris in autumn 2024, this exhibition takes as its metaphorical centre the imagined meeting point of two rivers — the Dnipro and the Elbe — connecting the personal and collective histories of displacement and refuge. A sensitive dialogue between contemporary and historic works, *Displacements and torrents*... offers an intergenerational perspective, drawing among other things on works from the collection of the Centre national des arts plastiques (Cnap).

This is a variation on the original version of *Displacements and Torrents – Where the Dnipro and the Elbe Mee*t, which was shown at Ústí nad Labem. Each exhibition staged in the Cité's own Galerie — spread across three floors and made up of six rooms totalling 440 m² — is in fact devised specifically for that space. Above and beyond the adaptation required for a new venue and the impossibility of transporting the most fragile works, the co-curators, in dialogue with the host partners, proposed adjustments that took account of the local context.

→ With the artists:
Louisa Babari, Yana Bachynska, Maja Bajević & Emanuel Licha, Abel Barroso, André Cadere, DAVRA Collective (Valeriya Kim, Dona Kulmatova, Zumrad Mirzalieva, and Saodat Ismailova), Robert Gabris, Igor Grubić, Danylo Halkin, Nikolay Karabinovych, Zdena Kolečková, Alban Muja, Sandra Muteteri Heremans, Halyna Neledva, Kvet Nguyen (Hoa Nguyễn Thị), Minh Thắng Phạm, Vincent Rumahloine, Araks Sahakyan and Rebecca Topakian, Souli Seferov, Song Huai-Kuei (Madame Song), Josef Sudek, Li Ki Sun Bejčková, Masha Sviatahor, Maryn Varbanov

→ With works or contributions from:
the Archives of the City of Ústí nad Labem (Czech Republic), the Centre national des arts plastiques (Cnap), Vít Havránek, Bogdan Konopka, Stojan Koujumdjiev, Wanda Mihuleac, Radu Stoica, Vladimir Tverdokhlebov, and the archives of the Cité internationale des arts

Ces voix qui m'assiègent...
Institut français of Algeria, Alger

هذه الأصوات التي تحاصرني

Presented at the Cité internationale des arts in spring 2024, *Ces voix qui m'assiègent*..., whose title borrows the words of Algerian writer Assia Djebar, brings together a selection of works, images and archives produced in connection with the decolonisation movement and the feminist struggles that have developed out of Algeria — as echoes, fragments and voices of an ongoing process of emancipation.

The Algiers presentation of *Ces voix qui m'assiègent*..., conceived as a second chapter of the exhibition, was accompanied by the publication of a bilingual Arabic/French catalogue.

Support from the Institut français d'Alger was decisive in the creation of this exhibition, from its very first presentation in Paris.

→ Curated by:
Emilie Goudal, Art historian, et Nataša Petrešin-Bachelez

→ Curatorial collaborator and set design:
Amina Menia

→ With the artists:
Dennis Adams, Marwa Arsanios, Ariella Aïsha Azoulay, Rehaf Al Batniji, Camille Kaiser, Hamedine Kane, Mohamed Khadda, Mourad Krinah, Léopold Lambert, Sarah Maldoror, François Roulet, Mila Turajlić, and Sofiane Zouggar

→ With works or contributions from:
James Baldwin, Terence Dixon, Sarah Fila-Bakabadio, Chris Marker, Delphine Seyrig, Agnès Varda

From the Collective to the Individual

Programming unfolds across a range of formats in other spaces at the Cité: the gardens at the Montmartre site, the courtyard, the Vitrine, the Petite Galerie and the auditorium at the Marais site.

Alongside the exhibitions presented in the Marais Galerie and the open studios, the aim is to showcase the diversity of origins, practices and research that make up the Cité's richness, through individual presentation formats that reach a range of publics — starting with the captive audience of passers-by, since the Petite Galerie and the Vitrine in particular, both face onto the Rue de l'Hôtel de Ville. The Art and Culture Programme team takes account of the specificity of these spaces, presenting several artistic disciplines at different stages of creation.

From the end of March, the presence from 6pm onward of a large number of tents belonging to homeless people beneath the covered arcade made access during the weekly late-night openings (Wednesdays, until 9pm) to the Cité's two exhibition galleries difficult, and then impossible.

Access to the exhibition *Paris des Vi(ll)es | Public Intimacies* remained possible via the Cité's courtyard. Programming in the Petite Galerie, however — where the work of six artists was exhibited in 2025 — had to be suspended from January 1st, 2026, disrupting one of the Cité's missions: to spotlight the work of its artists.

At the entrance to the Marais site, visible from the street and accessible from the reception hall, the Vitrine lives up to its name: installations by visual artists, whose creative diversity reflects that of the resident artists, cannot escape the gaze of passers-by. Each installation is thus a form of invitation to discover artists, or the Cité itself.

The Vitrine

depthoffeeling
January 29 – February 26
NOLAN OSWALD DENNIS
Born in Zambia
Lives and works in Johannesburg
→ Art Explora × Cité internationale des arts

Not by Images Alone…
March 12 – April 13
RAYAN ABBAS & SUHAIB GASMELBARI
Born in Sudan
→ French Ministry of Culture × Cité internationale des arts (specific support for artists in exile).

Red Keeps Watch
April 23 – June 14
ERIN LEANN MITCHELL
Born in Birmingham (Alabama, US)
Lives and works in Harlem (New York, US)
→ 2-12 Programme

A.P.I.S·E - Archives Privées de l'Insuffisance de Solutions Esthétiques
June 15 – August 24
FEDORA AKIMOVA
Born in 1987 in Ukraine
Lives and works in Georgia and in Paris
→ 2-12 Programme

All That Glitters Is Not Everlasting
September 3 – October 12
JINGDI
Born in China
Lives and works in Paris
→ 2-12 Programme

Au seuil du geste tiède
December 3, 2025 – January 10, 2026
SILVINA CORTÉS LASALLE
Born in 1988 in Uruguay
Lives and works in Uruguay
→ Institut français × Cité internationale des arts

The Petite Galerie

Touching You I Catch midnight
Painting
January 23 – March 1st
Curated by: Yasemin Köker
YAZ TAŞÇI
Born in 1995 in Türkiye
→ French Ministry of Culture × Cité internationale des arts (specific support for artists in exile).

Look at me
Textile compositions and sculpture
March 13 – April 19
ADMIR BATLAK
Born in 1982 in Bosnia and Herzegovina
Lives and works in Norway
→ Fondation Ingrid Lindbäck Langaard (historical partner since 1965)

Lilith encore
Multimedia Installation
April 30 – June 7
YOSRA MOJTAHEDI
Born in 1986 in Iran
→ 2-12 Programme

Shifting Ecologies
Textile Installation textile
June 18 – August 16
MEHWISH IQBAL
Born in 1981 in Pakistan
Lives and works in Australia
→ Art Gallery of New South Wales (historical partner since 1969)

Radio Free Europe: Paris as Stage, History as Signal
Installation
August 27 – October 25
KOSMAS NIKOLAOU
Born in 1984 in Greece
Lives and works in Greece
→ ΕΜΣΤ | National Museum of Contemporary Art, Athens × Cité internationale des arts

Baadaye
Photography
November 19 – December 31st
PAMELA TULIZO
Born in 1994 in Democratic Republic of the Congo
→ French Ministry of Culture × Cité internationale des arts (specific support for artists in exile).
The works produced for this exhibition were made in collaboration with France Terre d'Asile.

Miscellany

↳ *Cat Walk : Défilé Suspendu*
Diego Bianchi

Courtyard, Marais site
During the Nuit Blanche
June 7

Cat Walk: Défilé Suspendu **is an immersive installation with a group of performers, conceived as a living scene, at once a space to inhabit and a place of observation. Through this work, the artist Diego Bianchi proposes a framework for exploring anti-law: a form of learning through movement in which every step becomes a decisive act. This slow procession, choreographed *en abîme*, questions established norms and renders them absurd.**

Born in 1969 in Argentina, Diego Bianchi is the first laureate of the Jean Chatelus – Fondation Antoine de Galbert × Cité internationale des arts residency programme. His practice spans sculpture, installation, video art, photography and performance, examining both aesthetic norms and socio-political subject matter.

↳ *Regards libres*

Auditorium, Marais site
Traversées du Marais Festival
September 5

For the Traversées du Marais Festival, the Cité organised an evening screening of short films made by filmmakers in residence via "Caméra Libre". This programme is one of the many expressions of the Cité internationale des arts' commitment to freedom of creation and its support for artists confronted with the impossibility of creating freely in their country of origin. "Caméra Libre" enabled the hosting of ten filmmakers in 2025.

↳ *L'anticapitalisme et l'objet du musée*

Courtyard, Marais site
June 3

This performance formed part of the *Imagining the Post-Museum* project, led by political scientist, curator and author Françoise Vergès, with the Institute of the University of London in Paris, the Whitechapel Gallery, the Mosaic Rooms, the Sarah Parker Remond Centre and the Cité internationale des arts.

At the Cité, it took the form of a public presentation following a two-day workshop, during which participants (resident artists, researchers, and others) developed, produced and performed a piece around the theme of the object — whether sacred, everyday, a symbol of power, a testament to technique and craft, or a vessel of memory.

↳ Bespoke Visits

During contemporary art fairs, the Cité internationale des arts offers dedicated visitor circuits for VIP audiences, as well as tailored visits for various professional groups, including VIPs from Art Paris Art Fair, Art Basel Paris, Mira Art Fair and the Institut français's Focus/Digital Arts group. The collective exhibitions in the main Galerie and the solo exhibitions in the Petite Galerie and the Vitrine also provide an opportunity to invite professionals with a particular interest in certain artists, themes or practices.

The exhibition *Paris des Vi(ll)es | Public Intimacies* also welcomed close to 900 school and university visitors, including pupils and students taking part in the Festival d'Automne's *Cours de Re-création* programme, which supports around twenty classes of young people aged 4 to 25 in discovering contemporary visual creation.

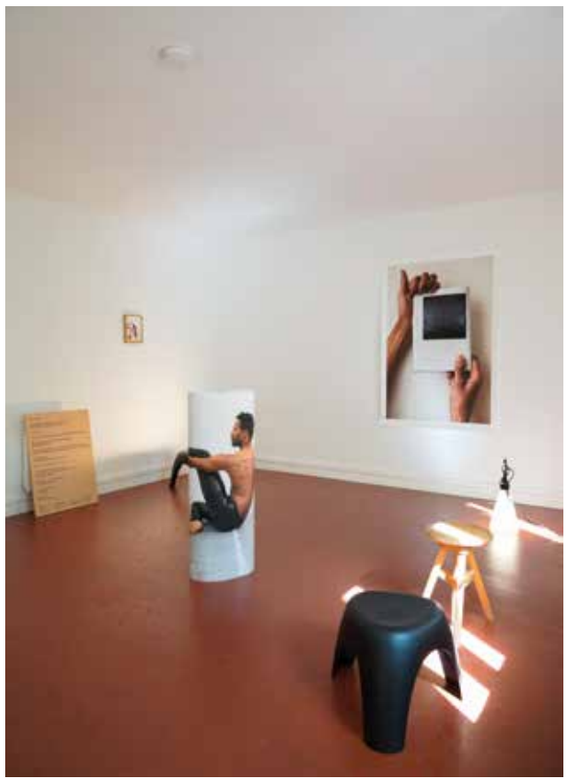
The Cité internationale des arts is a member of several professional networks, contributing to shared thinking on higher arts education, artists' mobility, the importance and sustainability of artists' residencies, the promotion of contemporary art and of the widest possible access to contemporary visual creation:

- **→ ANdÉA is a platform for reflection and proposals bringing together higher art and design schools under the authority of the Ministry of Culture (more than 250 member institutions);**
- **→ On the Move is an international information network focused on the mobility of artists and cultural professionals, co-funded by the European Union and the Ministry of Culture (90 members in 33 countries);**
- **→ Res Artis is the leading global organisation in the field of artists' residencies (550 members);**
- **→ TRAM is the association of venues committed to producing and disseminating contemporary art in Île-de-France (37 members). The Cité sits on its board.**



Exhibition *Paris des vi(ll)es | Public Intimacies*
Le fil, performance by Jesu





Open Studios | Les Rencontres de Montmartre
(Top) Basmah Felemban, February
(Bottom) Jimmy Robert, *Water binds me to your name* Screening, June





(Top) Juliana Dorso, June
(Bottom) Margaret Haines, *Tel Qu3l / Gemini Season* Collective reading, June



Marina Hachem
Open Studios curated by Laura Novoa - Bakehouse Art Complex, Wednesday, April 9





(Top)
Rebecca Guillet
Qui va à la chasse perd sa place
Performance during the Wednesday, December 10, Open Studios

(Bottom)
Inka Romaní
Performance during the Open Studios curated by Sciences-Po Saint-Germain-en-Laye, Wednesday, January 29







Open Studios curated by Institut français - Violette Morisseau, Wednesday, June 11
(Top) **Violeta Quispe**
(Bottom) **Reem Ali**
(Right) **Anousha Payne**





Exhibition *Ces voix qui m'assiègent…*
(Institut français of Algeria, Alger)

ALGER

دينيس آدامز	Dennis Adams
مروة أرسانيوس	Marwa Arsanios
أرييلا عائشة أزولاي	Ariella Aïsha Azoulay
رهاف البطنيجي	Rehaf Al Batniji
جيمس بالدوين	James Baldwin
سارة فيلا-باكابادیو	Sarah Fila-Bakabadio
كاميل كايزر	Camille Kaiser
حمدين كان	Hamedine Kane
محمد خدة	Mohamed Khadda
مراد قرينح	Mourad Krinah
ليوبولد لامبير	Léopold Lambert
سارة مالدورور	Sarah Maldoror
كريس ماركر	Chris Marker
فرانسوا رولي	François Roulet
دلفين سيريغ	Delphine Seyrig
ميلا توراليتش	Mila Turajlić
أنييس فاردا	Agnès Varda
سفيان زوقار	Sofiane Zouggar





Pamela Tulizo, *Baadaye*
Exhibition in the Petite Galerie





Exhibition *Displacements and Torrents – Where the Dnipro and the Elbe Meet*
(House of Arts, Ústí nad Labem, Czech Republic)
Danylo Halkin, *Bloc avec des femmes, série Prothèses optiques*





(Top)
Exhibition *Paris des vi(ll)es | Public Intimacies*

(Bottom)
Performance by Djodjo Kazadi



Diego Bianchi, *Cat Walk : Défilé Suspendu*
Nuit Blanche



IV Communication

In 2025, the communications department reached an important milestone with the launch of the new website. This year was also marked by the establishment of new visual identities that strengthen consistency across the full range of print and digital materials, together with the growth of the digital strategy.

A New Website Reflecting the Cité's Evolution and Distinctiveness

→ www.citeinternationaledesarts.fr

The new website designed with the agency Matter of Fact, which has supported the Cité internationale des arts since 2023, has been accessible in French and English since November 17, 2025. It meets the expectations of professionals, the general public and artists who are, or wish to become, residents.

The site recalls the Cité's unique history since its origins and lists the artists it has welcomed in residence since 1965.

It offers greater clarity and visibility for both long-established and recent residency programmes, and for the means of access to a residency at the Cité.

The Art and Culture Programme is also given prominence, notably the weekly open studios at the Marais site and the Rencontres de Montmartre.

In addition, resident artists have access, via a password-protected dedicated section, to administrative documents and to the Cité's monthly support programme. They can also register directly for French lessons and find out about how to book artistic practice spaces. Online too, the Cité continually seeks to improve the conditions in which it welcomes artists.

Visual Identity

A specific visual identity was developed for the curated open studios, clearly distinguishing this format while keeping it within the institution's overall visual identity. This new identity strengthens the recognisability of these events, whose curation is entrusted to French or international figures who are now well known and particularly well regarded.

The design of the weekly newsletters for resident artists, as well as that of the monthly newsletters for the general public, has been revised. These newsletters are now published in bilingual (French/English) format.

In addition, a skills-based sponsorship partnership with DS Impressions made it possible to develop suitable signage at the Marais site for the exhibition *Paris des vi(ll)es | Public Intimacies*.

Digital Strategy

The diversification of formats, together with an editorial approach favouring interaction, focused in 2025 on calls for applications for residency programmes, showcasing the curated open studios and setting up targeted campaigns, notably for the Marais open studios. The use of two different video providers, one of them a specialist in the art world, made it possible to professionalise the documentation of events and the presentation of resident artists.

The new features introduced have paid off: the Cité internationale des arts' Instagram account is now followed by over 65,000 people, an increase of more than a third compared with 2024, and of close to 85% since 2023.

For ethical reasons, the Cité internationale des arts left X/Twitter in January 2025.

	2023	2024	2025
Facebook	37 297	39 008	40 591
Instagram	35 398	47 071	65 002
Newsletter	39 584	42 654	63 658

APPELS À CANDIDATURES

Cité internationale des arts

RECHERCHE CONNEXION FR

LA CITÉ RÉSIDENCES ATELIERS OUVERTS PROGRAMMATION MAGAZINE ESPACES DE PRATIQUE ARTISTIQUE

Appels à candidatures

J-1

Date limite de candidature : 15 mai 2026

Shtëpi



J-6

Date limite de candidature : 20 mai 2026

Lakou Kilti

Avec nos partenaires : Conseil départemental de la Guadeloupe, Direction des affaires culturelles de Guadeloupe



J-17

Date limite de candidature : 31 mai 2026

RESONANCE

Avec nos partenaires : ART X Lagos, Ambassade de France au Nigéria, Institut français du Nigeria



J-31

Date limite de candidature : 14 juin 2026

Académie d'architecture x Cité internationale des arts ↗ appel à candidatures à consulter sur le site du partenaire

Avec notre partenaire : Académie d'architecture



Voir tous les appels à candidatures →

APPELS À CANDIDATURES

Cité internationale des arts

RECHERCHE CONNEXION FR

LA CITÉ RÉSIDENCES ATELIERS OUVERTS PROGRAMMATION MAGAZINE ESPACES DE PRATIQUE ARTISTIQUE

Qui sommes-nous ?

La Cité internationale des arts est le plus grande résidence artistique au monde. Depuis 1965, elle rassemble simultanément au cœur de Paris plus de 300 artistes, de toutes origines et de toutes générations, et leur permet de mettre en œuvre un projet de création ou de recherche dans toutes les disciplines (arts visuels, musiques, cinéma, design et architecture, spectacle vivant, commissariat d'exposition, etc.).

Sur des périodes de deux mois à un an, dans le Marais ou à Montmartre, la Cité internationale des arts, fondation reconnue d'utilité publique, leur offre un environnement favorable à la création, ouvert aux rencontres avec des professionnels du milieu culturel et les publics, et un accompagnement sur mesure.

En collaboration avec ses nombreux partenaires, elle diffuse chaque année plusieurs appels à candidatures thématiques et/ou sur projet, et développe des programmes de résidence ciblés.

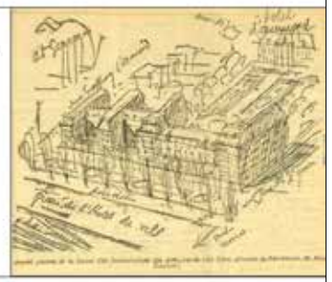
Elle conçoit tout au long de l'année une programmation artistique et culturelle foisonnante, pluridisciplinaire et protéiforme (ateliers ouverts, expositions, concerts, performances, débats d'idées...), valorisant notamment le travail des artistes qui sont ou ont été résidents, tout en affirmant le rôle de la résidence comme moment de dialogue et d'expérimentation.



[1937] Genèse

En 1937, alors que Paris accueille l'Exposition universelle, l'architecte Félix Brunau (1901-1991) et l'artiste finlandais Eero Snellman (1890-1951) partagent une idée ambitieuse : concevoir un lieu, à Paris, où les artistes du monde entier pourraient vivre et créer et leur offrir des conditions d'hébergement et de travail de qualité.

La guerre interrompt cette réflexion. Pourtant, une idée demeure : celle d'une Cité dédiée aux artistes, un projet que reprend Félix Brunau en 1947, lors d'un voyage en Finlande où il retrouve Eero Snellman. Ensemble, ils ravivent cette idée qui, peu à peu, prend forme dans un contexte politique propice à la reconstruction et à la coopération internationale.



[Années 1950] Début du projet



Pendant la Seconde Guerre mondiale, Félix Brunau s'engage dans la Résistance au sein du réseau Saint-Jacques. En 1941, il est nommé urbaniste en chef de la reconstruction du Havre, ce qui lui sert de couverture pour son action. À la sortie de la guerre, il rencontre sa future épouse, Simone Brunau née Menut (1926-2021), qui s'est engagée dans les mouvements de la Résistance intérieure dès l'âge de 17 ans.
Ensemble, animés par le désir profond d'ouvrir la capitale aux artistes du monde entier, ils façonnent le projet de la Cité internationale des arts dès le début des années 1950. Ils obtiennent le soutien de la Ville de Paris, de l'État, de l'Académie des beaux-arts puis, au fil des ans, de plus de 135 organismes français et internationaux, partenaires historiques de la Fondation.

[1957] Fondation reconnue d'utilité publique (décret du 14 septembre 1957)

[1960] La construction

Au début des années 1960, la Cité internationale des arts commence à sortir de terre. Dès lors et surtout à partir de 1965, année de son inauguration officielle, la Cité se développe, portée par la vision utopiste et pragmatique de Félix et Simone Brunau.



Cité internationale des arts

APPELS À CANDIDATURES

RECHERCHE CONNEXION FR

LA CITÉ RÉSIDENCES ATELIERS OUVERTS PROGRAMMATION MAGAZINE ESPACES DE PRATIQUE ARTISTIQUE

Les artistes en résidence

Chaque année, la Cité internationale des arts accueille plus de 1 000 artistes du monde entier, leur offrant un espace de création, de recherche et d'échange unique. Ouverte à toutes les disciplines artistiques – arts visuels, musiques, littérature, cinéma, design et architecture, spectacle vivant ou encore commissariat d'exposition – elle leur permet de développer leurs pratiques et leurs projets dans un environnement propice à l'expérimentation.

Par année : Toutes | Par pays : Tous | Par disciplines : Toutes

Filtrer par ordre alphabétique : Tous A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

Rechercher un artiste (selon filtres actifs) : Rechercher... Rechercher

Tous

1 2 3 ... 1,281

Cité internationale des arts

APPELS À CANDIDATURES RECHERCHE CONNEXION FR

LA CITÉ RÉSIDENCES ATELIERS OUVERTS PROGRAMMATION MAGAZINE ESPACES DE PRATIQUE ARTISTIQUE

Maitha Abdalla — Arts visuels

Année/s de résidence : 2022, Cité internationale des arts



Maitha Abdalla est une artiste visuelle née en 1989 aux Émirats arabes unis. Sa pratique croise diverse disciplines : la photographie, le cinéma, la sculpture, la peinture et la performance, souvent en dialogue les unes avec les autres. L'artiste s'appuie sur le caractère artificiel du théâtre pour développer ce qui ne peut être facilement articulé par l'écrit ou la parole : la différence entre l'imaginaire et le réel. En cartographiant l'espace liminal entre ces mondes interconnectés, elle met en scène de nombreuses questions d'identité personnelle et collective. Comme s'il s'agissait d'exploiter le subconscient, l'art de Maitha Abdalla oscille entre le diaphane, le vibrant et le surréel, et est toujours marqué par une atmosphère de réminiscence et de nostalgie. Souvent transformées en séries articulant des récits culturels forts, ses œuvres multidisciplinaires sont des assemblages de souvenirs, des interrogations sur les pratiques sociales et les systèmes de valeurs normatifs, les traditions et les interactions humaines explorées à travers le prisme du théâtre.

Zeinab Abdel Aziz — Arts visuels

Année/s de résidence : 1979, 1983, Cité internationale des arts

Mohamed Abdel Rahim — Musiques

Année/s de résidence : 1975, Cité internationale des arts

Cité internationale des arts

APPELS À CANDIDATURES RECHERCHE CONNEXION FR

LA CITÉ RÉSIDENCES ATELIERS OUVERTS PROGRAMMATION MAGAZINE ESPACES DE PRATIQUE ARTISTIQUE

Nos programmes de résidence

Fire Station x Cité internationale des arts
À destination d'artistes visuels du monde entier

Académie royale de musique de Suède x Cité internationale des arts
À destination de musiciens de Suède

Académie des Arts de Vilnius x Cité internationale des arts
À destination d'artistes de Lituanie

Land de Salzbourg x Cité internationale des arts
À destination d'artistes d'Autriche

Kultur | lx x Cité internationale des arts
Programme à destination d'artistes basés au Luxembourg

Académie des beaux-arts x Cité internationale des arts







Cité internationale des arts

Lettre d'information

English version

Décembre 2025

Exposition

Paris des Vi(l)es | Intimités publiques

Site du Marais → Galerie
jusqu'au 24 janvier 2026

Commissariat : Scènes Urbaines (François Duconseille et Jean-Christophe Lanquetin, artistes et scénographes), Nataša Petrešin-Bachelez, responsable de la programmation artistique et culturelle à la Cité internationale des arts, et Simona Dvorák, commissaire indépendante.

Exposition présentée dans le cadre du Festival d'Automne 2025

En savoir plus

Exposition

Baadaye – Pamela Tulizo

Site du Marais → Petite Galerie
jusqu'au 31 décembre 2025

En savoir plus

Installation

Au seuil du geste tiède – Silvina Cortés Lasalle

Site du Marais → Vitrine
jusqu'au 20 décembre 2025

En savoir plus

Appels à candidatures

2—12

Résidences artistiques de 2 à 12 mois

Tailor-made residencies from 2 to 12 months

2—12

Transmission des candidatures :
Du 10 novembre 2025 au 15 janvier 2026

Chaque année, la Cité internationale des arts déploie un programme de résidence intitulé 2—12, sur appel à candidatures et ouvert à toutes les disciplines artistiques

En savoir plus

Jadwal جدول

Programme de résidence à destination d'artistes basés en Tunisie

jusqu'au 11 janvier 2026

Jadwal

En savoir plus

Cité 237

Institut Français du Département à Cité internationale des arts

À destination d'artistes en Occitanie

jusqu'au 11 janvier 2026

Cité 237

En savoir plus

galang

Powerhouse Parramatta x Cité internationale des arts

À destination d'artistes et créateurs des Premières Nations basés en Australie

jusqu'au 30 janvier 2026

Galang

En savoir plus

Fondation Bernard Grau x Cité internationale des arts

Programmes de résidence à destination de photographes et sculpteurs culinaires

jusqu'au 30 janvier 2026

Fondation Bernard Grau x Cité internationale des arts

En savoir plus



Cité internationale des arts

Lettre d'information des artistes en résidence

English version

15 — 21 décembre 2025

Événement

Ateliers ouverts

Site du Marais
Mercredi 17 décembre

En savoir plus

Installation

Au seuil du geste tiède – Silvina Cortés Lasalle

Site du Marais → Vitrine
jusqu'au 20 décembre 2025

En savoir plus

Exposition

Baadaye – Pamela Tulizo

Site du Marais → Petite Galerie
jusqu'au 31 décembre 2025

En savoir plus

Exposition

Paris des Vi(l)es | Intimités publiques

Site du Marais → Galerie
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Exposition présentée dans le cadre du Festival d'Automne 2025

En savoir plus

Programme d'accompagnement

Programme du mois

Monthly Programme

Consultez ici le programme de rencontres et visites de décembre 2025

En savoir plus

Présentation en anglais du Centre national de la musique, de ses dispositifs d'accompagnement et de l'écosystème musical en France

Lundi 15 décembre à 11h

Salle commune → Site du Marais

S'inscrire

La Becque | Résidence d'artistes : présentation en anglais par son directeur Luc Meier et la commissaire Vanessa Cimorelli

Mercredi 17 décembre à 11h30

Site du Marais → Auditorium

S'inscrire

Rester en contact !
Stay in touch!

À la recherche d'un endroit où échanger les actualités et informations sur les derniers projets en cours de production ? Mais également un endroit où simplement inviter les autres résidents à se retrouver pour un verre et faire vivre la communauté de la Cité ?

Rendez-vous sur le groupe Whatsapp réservé aux résidents de la Cité internationale des arts !

Cité internationale des arts
Le Marais
15, rue de l'Hôtel de Ville, 75004 Paris

Montmartre
24, rue Ramey, 75018 Paris
(entrée privée)

Nous suivre : Instagram Facebook LinkedIn YouTube

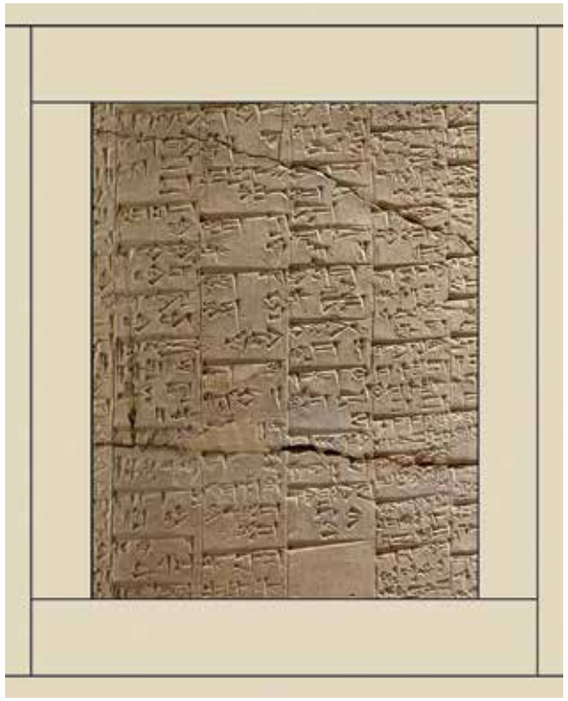
PARIS








Ateliers ouverts
Open Studios
« Curated by »
CITÉ INTERNATIONALE DES ARTS
60 ans
1965 → 2025
Donatien Grau, Nicolas Marbeau
et Gautier Verbeke [musée du Louvre]
Sous un toit
Dans le cadre du partenariat
avec le musée du Louvre
Ashraf Ali
Yuuka Asakura
Reem Ali Bakhyer
Margaret Haines
Dorota Gawęda
& Eglė Kulbokaitė
Julieth Morales




Mercredi 1er octobre 2025
Wednesday, October 1st 2025
18h - 21h
6 pm - 9 pm
LOUVRE
CITÉ INTERNATIONALE DES ARTS
60 ans
1965 → 2025
↘ Site du Marais
18, rue de l'Hôtel de Ville
75004 Paris


Tous les mercredis 18 - 21h
Ateliers ouverts
Every Wednesday 6-9 pm
Open Studios
Every Wednesday 6-9 pm
Open Studios
Tous les mercredis 18 - 21h
Ateliers ouverts
Every Wednesday 6-9 pm
Open Studios
Tous les mercredis 18 - 21h
Ateliers ouverts
Every Wednesday 6-9 pm
Open Studios
Tous les mercredis 18 - 21h
Ateliers ouverts
Tous les mercredis 18 - 21h
Ateliers ouverts



ABUZ, *Firi Anoihi*, 2021
A mural by ABUZ, laureate of the first edition of the 'French Polynesia x Cité internationale des arts' residency programme, in the courtyard of the Cité (on display until 2024). The programme has since been renamed Firi Anoihi in honour of this work.

V
Human Resources

In 2025, the Cité internationale des arts recorded an average of 43.30 FTE full-time equivalent (posts across the year (against 44.45 in 2024), and 45 posts as of December 31, 2025 (42 permanent contracts and 3 fixed-term contracts) compared to 44 in 2024. The Cité's model, in which nearly all functions are carried out in-house (with the exception of exhibition welcome staff in the Galerie), faces recruitment difficulties in certain areas (cleaning and security). The Cité is therefore obliged to call on external service providers.

As of December 31, 2025, the team comprised 16 women (35.5%) and 29 men (64.5%) and seven women (64%) and four men (36%) in the management category.

Statistics on the length of service of staff at the Cité internationale des arts show the profound renewal of teams since 2020, reflecting both the Cité's attractiveness and wider societal change, as well as staff attachment to their work: seven employees have more than twenty years' service, and a further five have already passed thirty years at the Cité. After one year at the Cité internationale des arts, every employee receives six additional days of paid leave and a bonus that increases each year. Among the twenty-one employees who have joined the Cité since 2020, three are over fifty and two are over sixty.

Organisation of Management and Services

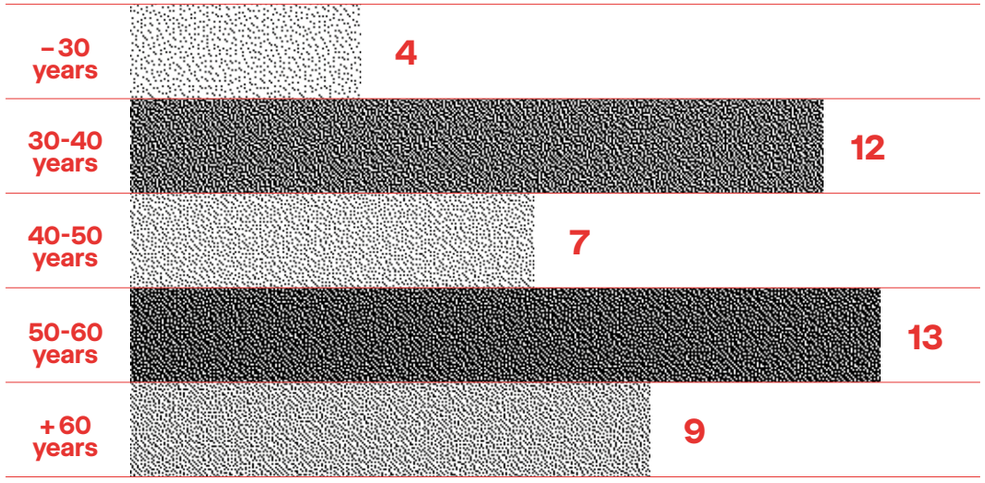
The board of directors approved the restructuring of the management division proposed by the management team and the bureau, a natural consequence of implementing the institutional project and of the Cité's growing activity:

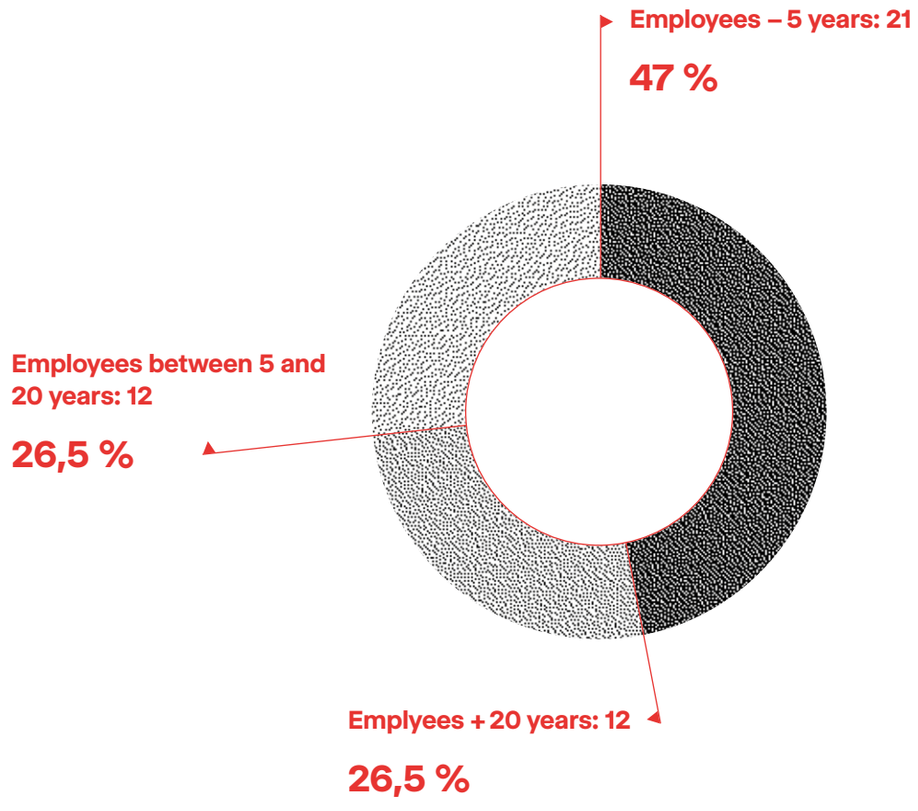
- → The appointment of a Deputy General Director alongside the General Director — in this case the Director of Administration, Finance and Human Resources, who effectively handles a number of cross-cutting matters;
- → and a change of title and remit for the Head of Residencies, who becomes Director of Residencies, Arts and Culture Programme and Communications.

In addition, sponsorship is now a responsibility clearly attached to the post of the Space Rentals and Patronage Officer.

Following an audit of the reception team, carried out with ProfilCulture in the form of HR advisory support and extended to other departments owing to the transversal nature of the reception team's remit, the procedures for supporting artists in practical terms — from arrival to departure — and for restoring live-in studios to a fit state between residencies, were clarified and improved. This collective, cross-departmental reflection continues, allowing this revised organisation to be further refined.

Age Distribution and Length of Service of Employees





Professional Training

→ **Prevention of sexist and sexual violence and harassment**

The staff representative, responsible for combating sexual harassment and sexist behaviour (appointed from among members of the Social and Economic Committee), completed a dedicated two-day training course. All employees hired in 2025, as well as new apprentices and interns, were trained in the prevention of sexist and sexual violence and harassment, as have been all those already in post in 2024. This voluntary approach goes beyond the Cité's statutory obligations

→ **Mental health**

Mental health first-aid training, which equips staff in the residencies department with the means to support artists in psychological distress while safeguarding their own mental wellbeing, continued in 2025.

→ **Security**

Collective training sessions (first aid, fire extinguishers and evacuation) are organised every year to ensure the safety of all. The head of security and security staff comply with the requalification requirements attached to their qualifications.

→ **Other training**

A bespoke training session brought several departments together around the question of copyright. Another allowed two employees to improve their proficiency in Excel.

English lessons for the technical services teams were renewed.

Electronic invoicing, psychosocial risk, and project evaluation were also the subject of training in an inter-company format.

President
Henri Loyrette
then, from June 12,
Maurice Gourdault-Montagne

General Director
Bénédicte Alliot

Deputy General Director
Marie Le Goux

Director of Residencies,
Arts and Culture Programme
and Communication
Vincent Gonzalvez

Reception Manager
Gabriela Dequech Machado

Space Rentals and Patronage Officer
Jonas Dubreuil-Tuffery

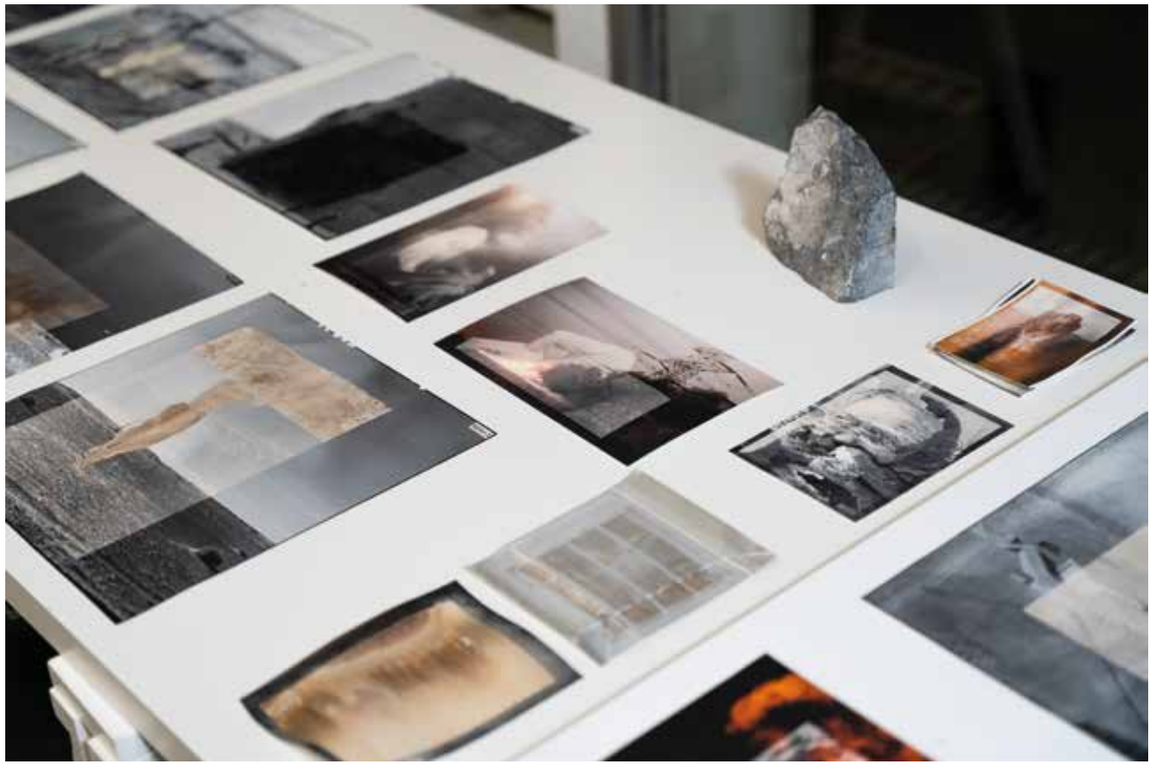
Communications Manager
Shantal Menéndez Argüello

Accounting Manager
Cécile Metier

General Services
Manager: Christophe Percque
Deputy: Christophe Labesse

Arts and Culture Programme Manager
Nataša Petrešin-Bachelez

Building Services
Manager: Jean Sequeira
Deputy: Christophe Laurent



VI Financial Management

2025 Management Report

	Results for 2025
Operation profit	**17 666 €**
Adjusted operating profit*	**17 666 €**
Operating income	7 499 479 €
Operating expenses	7 481 814 €
Financial profit	**131 900 €**
Financial income	131 900 €
Financial expenses	– €
Profit from ordinary activities	**149 566 €**
Extraordinary profit	**0 €**
Extraordinary income	– €
Extraordinary expenses	– €
Net profit	**149 566 €**

	Results 2024	Results 2023	Results 2022
Operating profit	**-574 788 €**	**-332 958 €**	**134 910 €**
Adjusted operating profi*	**-44 633 €**	**95 058 €**	**455 062 €**
Operating income	6 221 938 €	6 186 253 €	5 929 556 €
Operating expenses	6 796 726 €	6 519 210 €	5 794 646 €
Financial profit	**185 478 €**	**140 464 €**	**1 888 €**
Financial income	185 478 €	140 484 €	2 269 €
Financial expenses	0 €	20 €	381 €
Profit from ordinary activities	**-389 310 €**	**-192 494 €**	**136 797 €**
Extraordinary profit	**530 155 €**	**428 016 €**	**320 152 €**
Extraordinary income	572 588 €	583 161 €	374 762 €
Extraordinary expenses	42 433 €	155 145 €	54 610 €
Net profit	**140 845 €**	**235 523 €**	**456 949 €**

*Application of the new 2025 chart of accounts to previous years to improve the clarity of the operating profit

In 2025, the Cité internationale des arts posted a surplus of €149,566, equivalent to 2% of its annual budget and comparable to the 2024 result.

This result reflects increases in operating income that have offset the rise in expenses.

Income from hiring out spaces (+€129k) recovered in 2025 owing to the reopening of the renovated auditorium. The 1.5% increase in monthly live-in studio charges (+€51k), decided at the start of 2025 by the board of directors, only partially offsets rises in energy tariffs — total energy costs rose by €95k (+20% year on year) — and other sharply rising management costs such as security and caretaking expenses (+21%).

Compared with the 2024 financial year, the Cité notably increased its income through newly signed commercial leases (+€480k including service charges). This increase is, however, considerably smaller once seen net of unpaid rent, the risk of which is provisioned in expenses to the tune of €279k.

Operating Income: 7 499 k€

The €1.2m increase in operating income between 2024 and 2025 is explained first by the application of new accounting-plan rules. All exceptional income is now included within operating income. The 2025 operating result stands at €17.6k compared to -€45k in 2024 (a figure restated under the new accounting plan).

The Cité's operating income, excluding commercial leases, rose by €156k compared to €35k the previous year and €257k between 2022 and 2023.

Among the rises in income, notable items include:

- → Income from hiring out spaces, up €129k, returning to a level close to that of 2023, before the auditorium's closure for works: private hire of the auditorium, bookings of rehearsal studios, hosting of film crews and use of the artistic practice spaces, which are open for booking by people from outside the Cité;
- → Monthly charges, up €51k owing to the 1.5% tariff increase voted in January 2025 by the board of directors;
- → Patronage up to €26k.

Certain income streams fell, such as grants (-€115k), despite the Cité's sixtieth-anniversary year, which had received a one-off grant in 2024 as part of the Olympiade Culturelle. Owing to a 93% fall in the grant from the Ministry for Overseas Territories, the Cité was unable to renew the "On~des" programme, which had allowed for the hosting of 10 overseas artists in 2023 and 12 in 2024.

In addition, the shortfall caused by the vacancy of 6 live-in studios persists, owing to the extension of façade renovation works on the historic buildings at 22, rue Geoffroy l'Asnier, carried out by the City of Paris. This vacancy has caused an operating loss of €45k for the second consecutive year.

Operating Expenses: 7 481 k€

The most significant changes are first linked to the celebration of the Cité's sixtieth anniversary, though these remain modest against the overall budget. A rise in communications spending is noted (+€53k), including the use of a specialist press agency, along with reception expenses (+€10k).

Rises in unavoidable expenses also weigh on costs:

- → A €95k rise in energy costs, or +20% year on year, explained in particular by the increase in the price of district heating (+13.3% tariff rise) and of gas used at the Montmartre site (+68% with the end of the price cap in 2025), as well as of drinking water (+2.3%). Rising consumption also contributed, with the reopening of renovated spaces (+€24k).
- → Security and caretaking at the Marais site had to be strengthened during the year owing to break-ins and the daily occupation of the covered arcade by large numbers of homeless people, from early evening until morning. This expense rose by 21% between 2024 and 2025.
- → An 11% rise in insurance premiums (+€8k), offset by the end of insurance cover for the auditorium building work (-31k).

The €191k budget dedicated to the Art and Culture programme is down, since the 2024 budget had been increased by a one-off grant as part of the *Olympiade Culturelle* (+€110k). As the decrease amounts to only €61k compared with 2024, it is clear that the Cité continues its underlying trend of developing this activity.

Salary costs and associated contributions (+€92k) rose in a continued effort to support the work of teams: the recruitment of a multi-skilled buildings officer and efforts to increase pay both contributed to this rise in the wage bill.

Severance payments also weighed on operating expenses (+€54k), relating to three staff members with significant length of service.

The €651k rise in operating expenses over the year is also explained by the provision for the risk of unpaid rent (+€279k), depreciation (+€95k) and earmarked funds (+€75k).

In a spirit of sound management, spending on supplies, rental and leasing remained broadly stable. Efforts at rationalisation continued on office supplies, IT and day-to-day running costs.

As in previous years, the 2025 financial year shows a significant volume of credits carried forward into the following year (€346k), owing to the implementation of residency programmes spanning two calendar years and to funds earmarked for ongoing projects, such as the overhaul of the communications strategy that began at the end of 2022, signage at both sites and the continuation of *Emersions: A Living Archive*, the series of exhibitions celebrating the Cité's history.

Financial Balance

The financial balance stood at €132k compared to €185k in 2024, owing to lower interest on financial investments (term deposits).

Extraordinary Balance

The extraordinary balance — both exceptional expenses and exceptional income — now stands at zero, all such items having been transferred to operating income and expenses under the revised accounting plan.

Investment

In 2025, the Cité recorded €1.074m in new fixed assets, in addition to the renovation of the auditorium, inaugurated in June.

The total cost of the auditorium's renovation, begun in 2024, came to €1.857m. This expenditure was entirely funded by the Cité's public partners: the City of Paris (63%) and the Ministry of Culture (37%).

As in 2024, nineteen live-in studios were renovated under the 2025/2026 works contract, investments entirely funded by historic partners.

In addition, twelve studios forming part of the estate managed on behalf of the Ministry for Europe and Foreign Affairs by the Institut français de Paris were refurbished. In 2024, the same number of studios had been renovated within the estate of the Ministry of Culture, likewise managed on behalf of the Institut français de Paris.

The total value of these renovations charged to partners came to €683k.

In addition, nine studios in total were repainted across the Marais and Montmartre sites by the Cité's buildings team.

The Cité refurbished the Café des Arts (renamed "Atelier 8003"), which is used as a shared space by residents, carried out major repairs (insulation of the screen-printing workshop, lifts, replacement of the pedestrian gate at 18, rue de l'Hôtel de Ville, and so on) and acquired IT equipment. All of these investments were funded by the City of Paris's 2021, 2022 and 2024 equipment grants and the Ministry of Culture's 2023 grant.

In the 2025 financial statements, the depreciation charge for the year reached €886,319, with a corresponding release of grant income of €663,124.

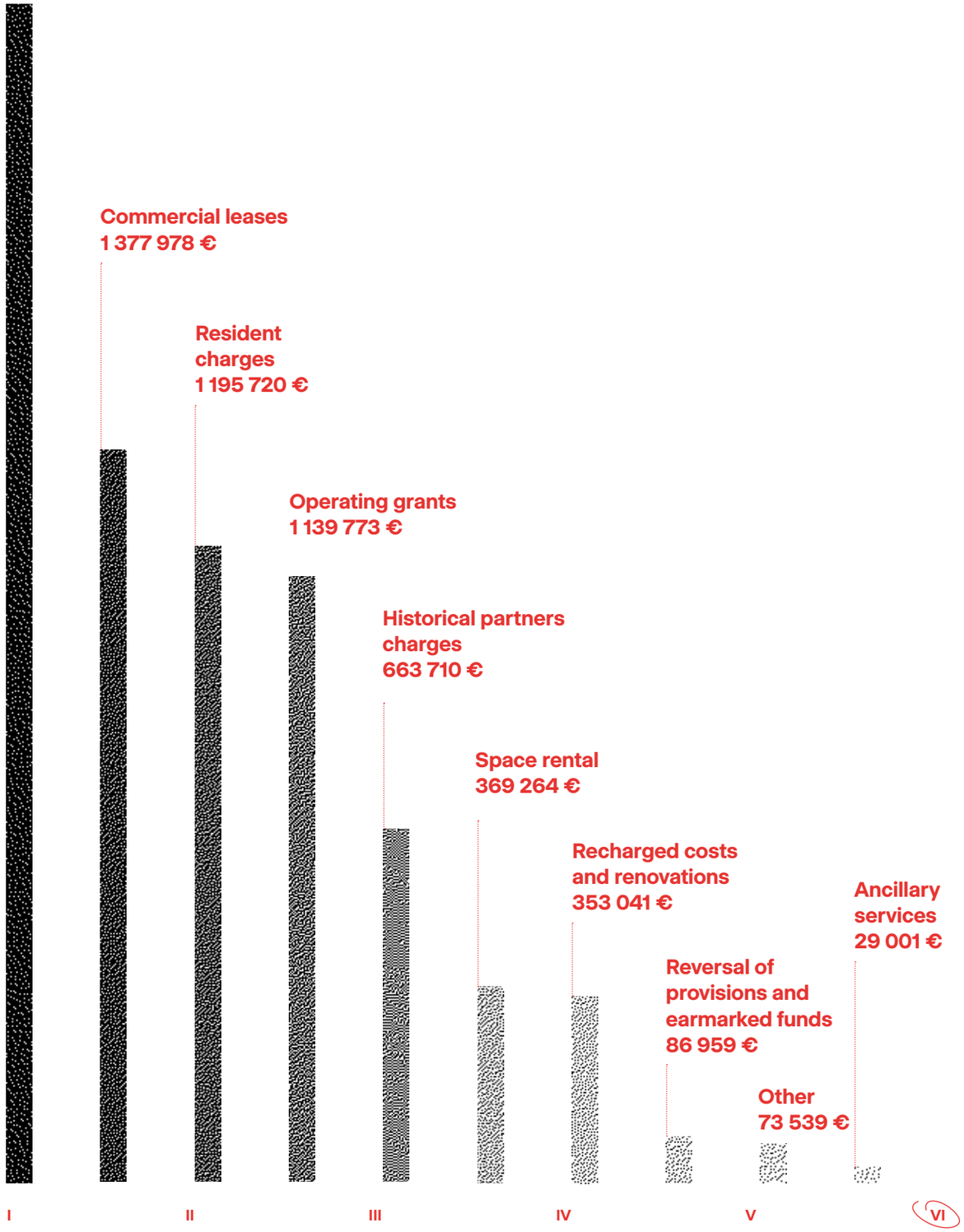
New Investment in 2025, Excluding the Auditorium

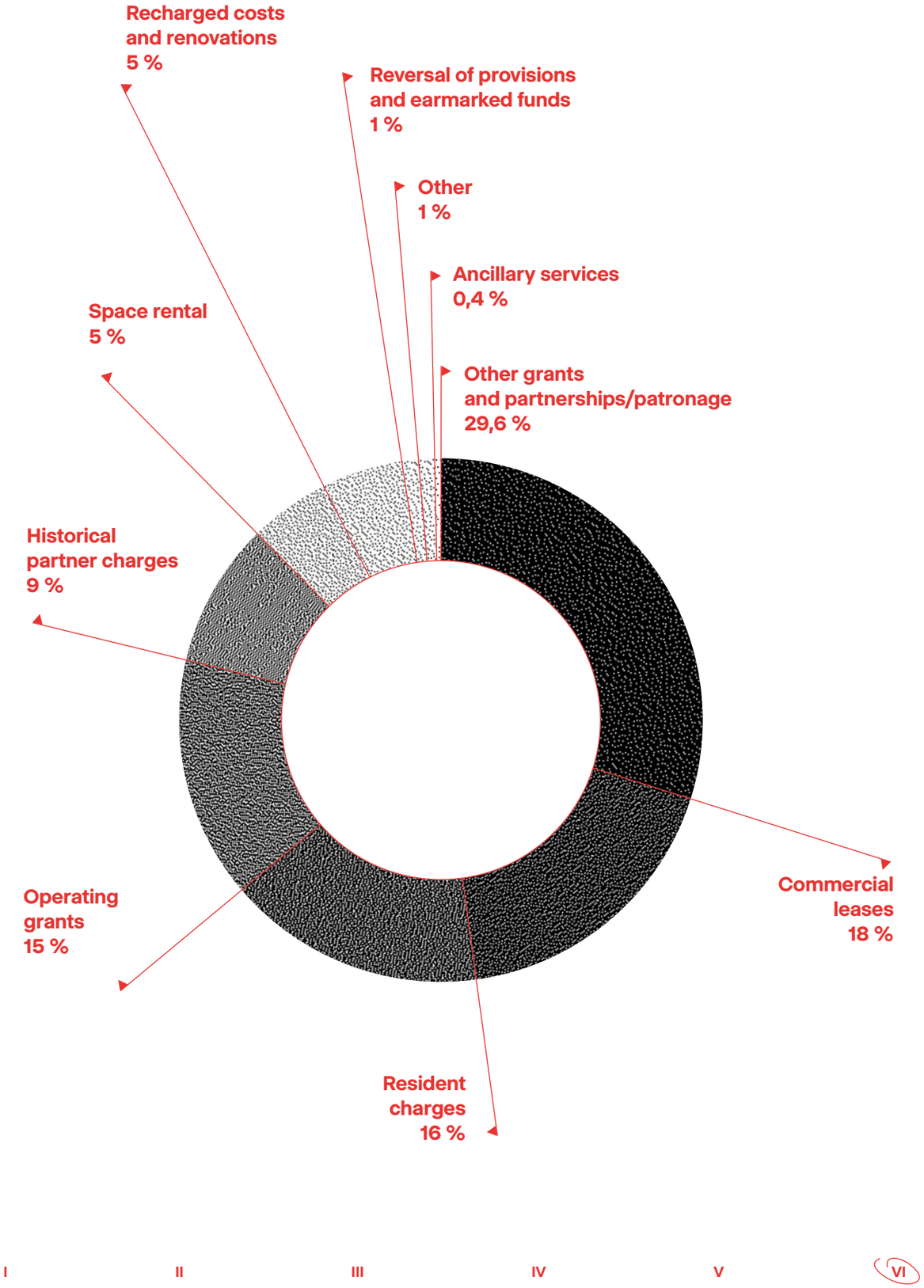
Partner studio renovation (19, charged to partners)	682 845 €
Furniture	70 688 €
Refurbishment of MC/IF studios	50 831 €
Office fit-out	39 046 €
IT equipment	12 963 €
Replacement of pedestrian gate	10 404 €
Screen-printing workshop insulation	12 216 €
Lifts and drying machines	8 662 €
Audiovisual equipment	6 123 €
Total	893 778 €

Of which, Investment Funded by Partners

Charged to historical partners	682 845 €
Balance of City of Paris grant, 2021	54 340 €
Balance of City of Paris grant, 2022	48 994 €
IF/MEAE grant, 2024	50 830 €
Balance of Ministry of Culture grant, 2023	12 217 €
City of Paris grant, 2024	44 552 €
Total	893 778 €

Breakdown of Operating Income in 2025





Breakdown of Operating Expenses in 2025

Salary costs, 2 694 378 €

Depreciation, bad debts, earmarked funds, 1 268 118 €

Grants, 866 269 €

Energy, 591 406 €

Taxes and dutiess, 526 004 €

Maintenance, insurance, professional fees, banking fees, etc., 486 788 €

Montmartre rent and charges, 196 853 €

Art and Culture Programme, 191 643 €

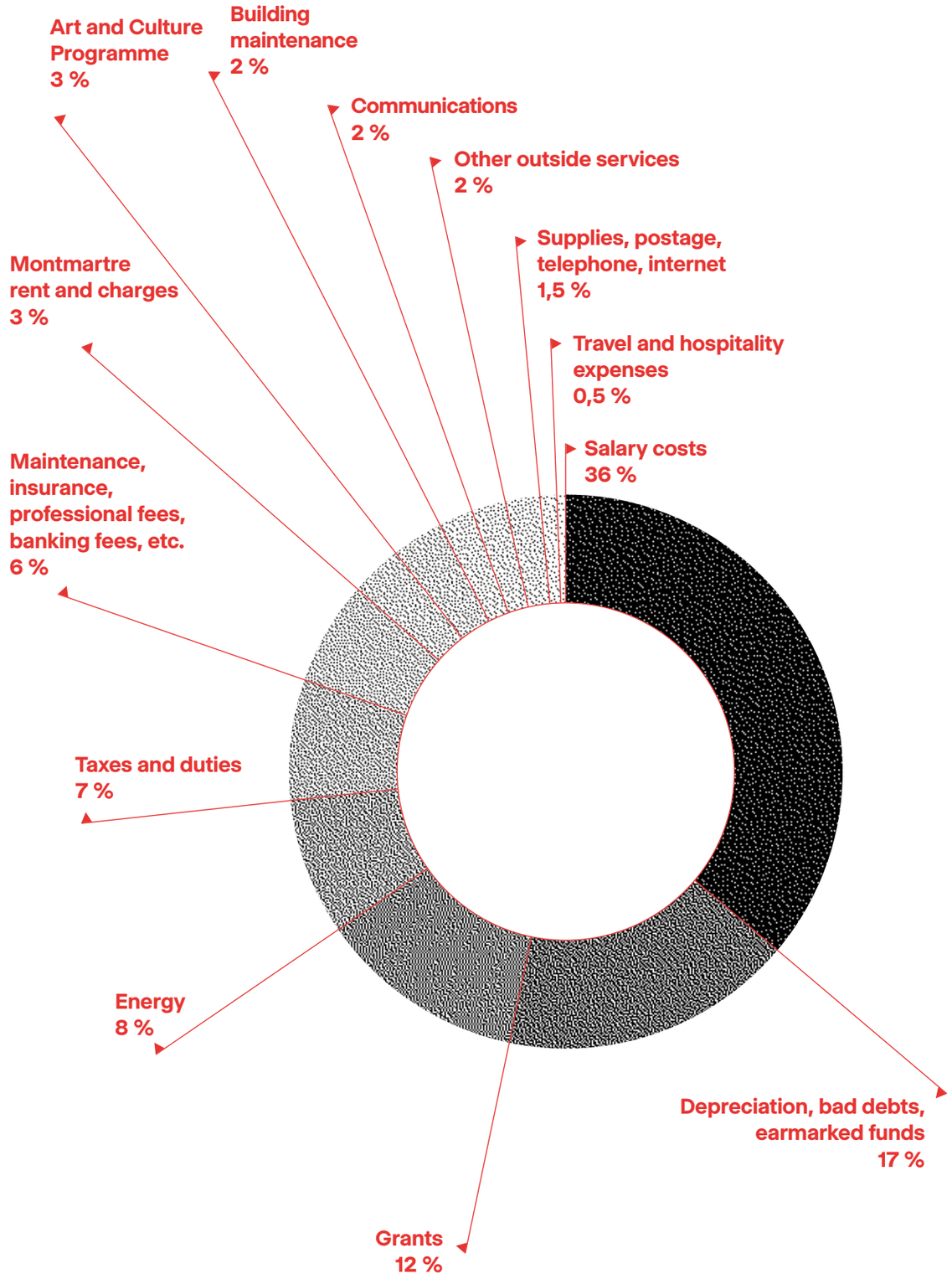
Building maintenance, 187 601 €

Communications, 175 559 €

Other outside services, 142 804 €

Supplies, postage, telephone, internet, 112 017 €

Travel expenses and reception costs, 39 108 €





Filming of Pierre Salvadori's film *La Vénus électrique* on location in Montmartre





Renovation by the City of Paris of the 17th-century façades in the second courtyard of 22, Rue Geoffroy l'Asnier



Faraj Suleiman Quintet at the auditorium, July 1st



Open Studio by Svenja Plass, Wednesday, June 18





Exhibition *murmures de tempête*
(Top) Amauta García & David Camargo, *The heat prays, the heat murmurs*
Bottom) Filipa Ramos and Carlos Casas Iors during the conversations cycle



Aurélia Lüscher, *Mémorial*
Open Studios | Les Rencontres de Montmartre, June



Clara Nerone
Open Studios curated by Laura Novoa - Bakehouse Art Complex, Wendesday, April 9





L'anticapitalisme et l'objet du musée, Public restitution
of the workshop led by Françoise Vergès, June 3



Yaz Taşçı, *Touching You I Catch Midnight*
Exhibition in the Petite Galerie



Silvina Cortés Lasalle, *Au seuil du geste tiède*
Installation in the Vitrine





Exhibition *Paris des vi(l)es | Public Intimacies*
(Top) Performance by Mega Mingiedi Tunga
(Bottom) *Grands gestes pour de petites choses*
Performance by Kristina Solomoukha + Paolo Codeluppi + Barbara Manzetti



Mehwish Iqbal, *Shifting Ecologies*
Exhibition in the Petite Galerie



Concert by Siavash Mollaeian
Open Studios curated by Institut français - Violette Morisseau, Wednesday, June 11



Dorota Gawęda & Egle Kulbokaité
Open Studios curated by the Louvre, Wednesday, October 1st

Board of Directors

Committee:

- → President — Maurice Gourdault-Montagne
- → Vice-President — *not designated*
- → Treasurer — Pierre Vimont
- → Secretary — *not designated*

Members by right (8)

- → Ministry of the Interior, represented by Pascale Preveirault, honorary senior civil servant;
- → Ministry for Europe and Foreign Affairs, represented by Aurélien Chanquin Torres, deputy director for culture and media, directorate for cultural, educational, academic and scientific diplomacy;
- → Ministry of Culture, represented by Christopher Miles, director general for artistic creation;
- → City of Paris: representative not yet appointed.

For the Conseil de Paris

- → Maya Akkari, Paris councillor, deputy to the mayor of the 18th arrondissement, responsible for urban policy and community centres;
- → Arnaud Ngatcha, deputy mayor of Paris for Europe, international relations and the Francophonie, councillor for the 9th arrondissement;
- → Hermano Sanches Ruivo, Paris councillor, councillor for the 14th arrondissement.

For the Académie des beaux-arts

- → Laurent Petitgirard, Permanent Secretary

College of experts (6)

- → Marie-Laure Bernadac, General Heritage Curator;
- → Odile Burluraux, Heritage Curator, Musée d'Art Moderne de Paris;
- → Maurice Gourdault-Montagne, French Ambassador, former Secretary-General of the Ministry of Foreign Affairs;
- → Hassane Kassi Kouyaté, Director of the Les Francophonies – Des écritures à la scène festival;
- → Pierre Vimont, French Ambassador;
- → *Seat to be filled*



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(Right-hand closing page)
C'est dur ici
Performance by Sello Pesa
Exhibition *Paris des vi(ll)es* | *Public Intimacies*