

# LA TRAÇABILITÉ DE L'ŒUVRE D'ART

OU LA FORCE DE SON HISTOIRE

**COLLOQUE** ORGANISÉ  
PAR L'ADAGP

Le **28 septembre 2017** à **14h**

Auditorium de l'institut  
national d'histoire de l'art

#TOA

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**200** INVITÉS

**20**

EXPERTS DU MONDE  
DE LA CULTURE ET  
DU DROIT D'AUTEUR

**2**

TABLES-RONDES

**1**

APRÈS-MIDI

  
**Adagp**  
société des auteurs  
dans les arts graphiques  
et plastiques



Welcoming remarks by Christian Jaccard, President of the ADAGP:  
"Can we imagine a world without traceability? I do not think so."



Welcome speech by Eric de Chassey, Director of INHA:  
"No work possible of an art historian without the question of traceability arises".



Introductory remarks by Françoise Nyssen, Minister of Culture:  
"To be at your side is to guarantee the protection of the copyright and the plastic artists"



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The symposium continues with a live performance of the artist BABS, titled *10 minutes chrono*



**Round table 1:** Traceability, guarantor of the protection of the work of art, with Hervé Di Rosa, Tristan Azzi, Constance Le Grip, Sylvain Plat and Christophe Genin. Moderation: Isabelle Szczepanski



Introduction by Alexandra Bensamoun, Professor, Université Rennes 1:  
"Traceability arises where links to the work may fade away."



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Constance Le Grip, MP for Les Hauts de Seine, Vice-Chair of the Committee on Cultural Affairs:  
"We are currently in the final straw for the recognition of the modernity of copyright".



Hervé Di Rosa, artist:

"What we do not want is to lose the link with the work and is associated with a political party or publicity. "

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Tristan Azzi, professor at the Sorbonne School of Law, University of Paris I Panthéon Sorbonne:  
"It is necessary to support the universal droit de suite, especially through WIPO, to apply to refractory countries".



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Christophe Genin, professeur en philosophie de l'art et de la culture, Université Paris 1 Panthéon-Sorbonne :  
"Étymologiquement, la gratuité va de pair avec la gratitude. L'accaparement est du vandalisme".



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Sylvain Piat presented the AIR project (automated image recognition), implemented by ADAGP and CISAC.



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The second part of the colloquium opens with the artistic performance of Diane Arques, *Trace au pluriel*.



**Round table 2:** Traceability, the guarantee of the value of art, with  
Véronique Jaeger, Meret Meyer, Michel Menu, Stéphane Théfo and Vincent Noce. Moderation: Harry Bellet



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Introduction by Françoise Labarthe, Professor Université Paris-Sud: "Traceability is a pledge given to the purchaser. The more the history of the work is known, the more the value of the work increases".



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Véronique Jaeger, gallery owner, reviews the family history of the Jeanne Bucher Jaeger Gallery and her archives.



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Meret Meyer, Vice-Chair of the Marc Chagall Committee:  
"The identification procedure is the first mission of the Marc Chagall committee".



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Michel Menu, director of the research department at C2RMF, a heritage security center with the University of Cergy, the gendarmerie and the C2RMF.



It is the turn of Stéphane Théfo, commander of police and responsible for safety at Université Lyon 1: traffic, make-up of objects, etc.



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Vincent Noce, journalist: "The fact that a tapestry belonged to Bill Gates participates in its valorization".

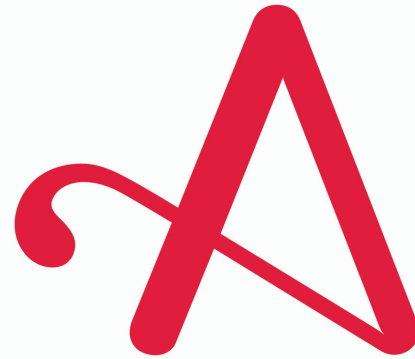


Epilogue by Serge Lasvignes, President of the Center Pompidou:  
"The new concern is that of the traceability of the work lent".





Family photo



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