

abstract | abstrakt ▷

A contemporary museum isn't any longer a place that is only dedicated to collecting, preserving, and presenting the collections, but a place which is integrated into a network, as the studies of strategies of diffusion are showing. The lending strategies of works of art and exhibitions are one of the important drivers of the museum. The study of the circulation of works of art and exhibitions is crucial from a museology standpoint. Focusing on the lending of works of art at the MNAM-CCI over the period from 2000 to 2007, this work deals with the process of cultural diffusion on an international scale with regard to the circulation of works of art, and looks at how the museum builds their territories and networks via the lending strategies of works of art at the MNAM-CCI.

Současné muzeum už není jen místo, které se věnuje pouze sbírání, uchování a prezentaci sbírek. Je to instituce, která je integrována do určité sítě, což ukazují studie strategie rozšiřování. Strategie výpůjček uměleckých děl a výstav je jednou z klíčových oblastí řízení muzea. Studie oběhu uměleckých děl a výstav je důležitá z hlediska muzeologie. Tato práce se zaměřuje na výpůjčky uměleckých děl v MNAM-CCI v období let 2000–2007 a zabývá se procesem kulturní difuze v mezinárodním měřítku s ohledem na oběh uměleckých děl. Sleduje také, jak muzeum buduje svá teritoria a sítě prostřednictvím strategie výpůjček uměleckých děl na MNAM-CCI.

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How the **strategies** of cultural diffusion build a museum territory

The creation of the networks with regard to the circulation of works of art at the MNAM-CCI (Musée National d'Art Moderne – Centre de création industrielle / Georges Pompidou Center).

Introduction

The question of the strategy for cultural diffusion requires the construction process of territory at a museum. Analyzing the territorial strategy of the MNAM-CCI let determine the implications of the circulation of works of art with regard to the influence and the image: what cultural geopolitics appear? Which geographic areas are concerned with the cultural globalization? Does it have a world's major museum club?

In answering this question, it is important to have the specific elements. I chose as field the MNAM-CCI that is one of the most important museums of the world thanks to its modern and contemporary collections. I rely on the statistics of lending of works of art at the MNAM-CCI over the period from 2000 to 2007. Research at the MNAM-CCI let to complete this document. Delimitation of a specific period (2000–2007) has established because in the history of the Pompidou Center and the history of cultural life, the year of 2000 corresponds to times of transformation: as regarding the Pompidou Center, it is time to reopen to the public and to implement the "hors les murs" exhibition policy (which runs from 1997);²

¹ "hors les murs" exhibition means that the exhibition is designed by the MNAM-CCI and is presented in outside the premises of MNAM-CCI.

the year of 2000, it is also time that the expression "globalization of culture" reached the peak.³ The reporting period is thus a period of change in the history of museum practices and the history of representation of culture in time.

I made out several tables to analyse the strategy of cultural diffusion at the MNAM-CCI during the period 2000 to 2007 from different angles: firstly I will present different forms of the lending strategies, and then I show the diffusion networks per areas, countries and institutions. I shall focus on the movement of works of art at the MNAM-CCI.³

That is how this work shows the circulation of works of art in the context of international territories via the strategy of diffusion.

What is the strategy of the cultural diffusion at a museum on an international scale?

Description of the lending types

When we look at the lending strategies at the MNAM-CCI, we will see there are six categories of lending. Each lending type corresponds to a specific objective of the MNAM-CCI. These categories are used by users of G-Coll, a Videomuseum association to which several museums in France adhere.⁴

² cf. Jean-Pierre Warnier published his book entitled *La mondialisation de la culture* in 1999.

³ I count a number of lending as follows: if a work of Picasso is lent to Germany, Italy and Spain, this work is lent three times, not one; if a work of Picasso is lent to an exhibition that is took place between 2005 and 2006, I count one lent in 2005 and one in 2006.

M20 is a current lending for an exhibition. M21 is a current lending for a travelling exhibition. For example, when the MOMA organize an exhibition, they request the MNAM-CCI three or four works. That is a lending type M20. If this exhibition is also presented in other institutions, this is a lending type M21. The difference between M20 and M21 is the fact that an exhibition is presented in only one place or in several places. In both cases, the MNAM-CCI only replies a request of other institutions and simply lends works of art.

M29 corresponds to the other lending, an exceptional lending. For example, if a new museum is build, the MNAM-CCI lends the works of art for its inauguration.

M31 corresponds to a lending for a travelling exhibition of the MNAM-CCI. This exhibition is, in this case, a co-production and the role of MNAM-CCI isn't any longer a unique designer. On the other hand, the MNAM-CCI can be an initiator or co-designer, such as for example the exhibition *Africa Remix* and *Dada* that were travelling in several museums all over the world.⁴

M32 is a lending for an exhibition that is organized by the MNAM-CCI in the form of "hors les murs". M33 is a lending for a travelling exhibition that is organized by the MNAM-CCI in the form of "hors les murs". M32 and M33 are the lending for an exhibition that is designed by the MNAM-CCI in the form of "hors les murs" and is presented in outside. Allowing a lending of works of art in order to reach the largest public, "hors les murs" manifestation is developed in 1997 to compensate for the period of construction work in the Pompidou Center and to enhance the funds.

What strategy corresponds to each lending type?

A current lending for an exhibition (M20) and a current lending for a travelling exhibition (M21) are linked to an exchange policy between institutions. These are the lending

Lending type	Cultural objectives and museum strategies
M20: A current lending for an exhibition	Diffusing the works of art and facilitating an exchange policy
M21: A current lending for a travelling exhibition	Expanding the perimeter of diffusion and having a good relationship with foreign museums
M29: An exceptional lending	Strengthening a relationship between institutions, states (cultural diplomacy)
M31: A lending for a travelling exhibition of the MNAM-CCI	Building a closer partnership in the context of collaboration or international cooperation between museums and sharing a cost of exhibition
M32: A lending for an exhibition that is organized by the MNAM-CCI in the form of "hors les murs"	Proposing the concept of exhibition and having an economic benefit
M33: A lending for a travelling exhibition that is organized by the MNAM-CCI in the form of "hors les murs"	Proposing the concept of exhibition and having most important economic benefit and increasing the reputation of museum

Table A: The definition of a lending type and its objectives

as part of an exhibition organized by foreign museums; in this case, the MNAM-CCI is neither an initiator nor a designer, the MNAM-CCI is simply a lender. For example, Fundació Joan Miró in Barcelona organized the exhibition *Fernand Léger* between 2002 and 2003. For its own exhibition, this institution borrowed 36 works of art from the MNAM-CCI. Kunsthaus Zürich in Zurich and The Museum of Modern Art in New York, they organized the exposition *Alberto Giacometti* between 2001 and 2002. For this exhibition, the first borrowed 13 works of art and the last borrowed 14 works of art from the MNAM-CCI.

The role of the MNAM-CCI in the case of a current lending for an exhibition (M20) and in the case of a current lending for a travelling exhibition (M21) is to examine requests by foreign institutions with several services at the Pompidou Center.

An exceptional lending (M29) shows another side of an exchange policy. It is the lending to express a friendship or to develop a dense relationship between museums. For example, the MNAM-CCI lent Henri Laurens's *Stella* to the Luis Arago Library in Bogota between 2000 and 2002, as part of the exchange program; a year of Colombia in French.

This lending type aims at increasing a relationship between institutions, in a broad sense between states: it is up to a cultural diplomacy.

A lending for a travelling exhibition of the MNAM-CCI (M31) corresponds to the partnership policy. The travelling exhibition of the MNAM-CCI (M31) in a co-production and the role of the MNAM-CCI isn't any longer a unique designer. On the other hand, the MNAM-CCI can be an initiator or co-designer. This lending type generally applies

to the blockbuster exhibitions, which are thematic exhibitions or one-man exhibitions. For example, the exhibition *La Révolution surréaliste* is realized with Kunstsammlung Nordrhein-Westfalen in Düsseldorf. This exhibition is showed in 2002 at the Pompidou Center and in that museum to which the MNAM-CCI lent 138 works of art.

The aim of this lending type is determined by the partnership policy in the context of collaboration or international cooperation between museums. This aim compels us to think about an international exhibition. Major exhibitions are often realized by several museums. Each museum and each commissioner exchange the know-how and the ideas.

A lending for an exhibition (M32) and a lending for a travelling exhibition (M33) interlink to the strategy of the cultural diffusion associated with the territorial objectives. That is a lending in the form of "hors les murs". For example, the exhibition *Parade 1901–2001 Collections du Centre Pompidou, Musée national d'art moderne – Centre de création industrielle* is requested by Brazil and is showed in Sao Paulo (Pavilhão Lucas Nogueira Garcez) between 2001 and 2002.

If the last example concerns a thematic exhibition, the exhibition *Raoul Dufy* presented in several cities of Japan in 2001 suggest that a one-man show serves also the diffusion of knowledge of French artists.

This lending type aims to expand territories in the age of the globalization and the museum competition.

Table A summarizes the definition of a lending type and its objectives.

⁴ Since the introduction of the new software G-Coll 2, the MNAM-CCI has not used the categories M21, M31, and M33.

⁵ The exhibition *Africa Remix* (shown at the Pompidou Center in 2005) is realized in coproduction with several institutions: Stiftung Museum Kunst Palast in Düsseldorf (shown in 2004), Hayward Gallery in London (shown in 2005), and Mori Art Museum in Tokyo (shown in 2006). This exhibition is also presented to Moderna Museet in Stockholm in 2006, to Centro atlantico de arte moderno in Las Palmas de Gran Canaria (Spain) and to Johannesburg Art Gallery in Johannesburg in 2007. The exhibition *Dada* (shown at the Pompidou Center between 2005 and 2006) is organized with National Gallery of Art in Washington (shown in 2006) and in collaboration with Museum of Modern Art in New York (shown in 2006).

	2000	2001	2002	2003	2004	2005	2006	2007	Total
M20	277	536	418	351	524	579	555	463	3 703
M21	214	362	381	362	623	625	508	551	3 626
M29	30	30	49	228	42	0	0	1	380
M31	502	770	410	466	241	38	231	52	2 710
M32	0	292	292	8	470	28	67	199	1 356
M33	260	817	403	334	617	1 988	613	592	5 624
Total	1 283	2 807	1 953	1 749	2 517	3 258	1 974	1 858	17 399

Table 1: A lending of works of art at the MNAM-CCI per type (M20, M21, M29, M31, M32, M33) during the period 2000 to 2007

The overall flows of works of art

I show firstly the table of lending of works of art at the MNAM-CCI per types between 2000 and 2007 to get to know the overall flows of works of art, that means how many works of art are lent all over the world in this period. This table allows figure out a variation and an evolution. Analyzing the mobility of works of art per year and also per lending type allow to understand the meaning of flows of works of art.

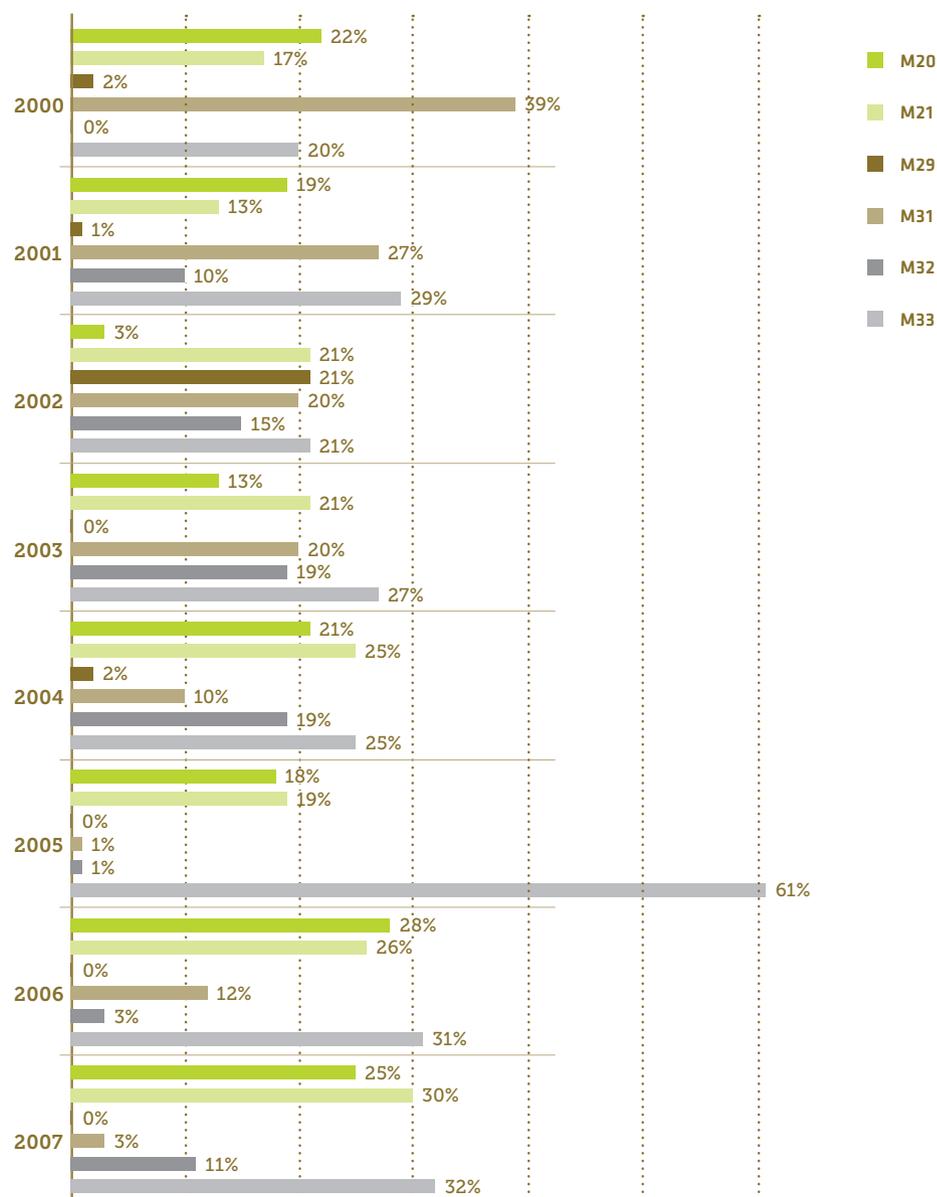
How many works of art at the MNAM-CCI are circulated between 2000 and 2007? **Table 1** presents an overall number per lending type.

A total of 17,399 works of art during the period 2000 to 2007 has been diffused by the MNAM-CCI in the world (10,946 works of art in French). These figures point out a variation per year during this period: 1,283 works of art has been diffused in 2000, 2,807 works of art has been diffused in 2001, 1,953 works of art in 2002, 1,749 works of art in 2003, 2,517 works of art in 2004, 3,258 works of art in 2005, 1,974 works of art in 2006, and 1,858 works of art in 2007.

The year 2001, 2004 and 2005 have evidenced an increase movement of works of art. The variation in a lending number per year is due to remarkable exhibitions. The figure of a year 2001 is due to the lending for the exhibition *Brassaï* as part of lending for a travelling exhibition of the MNAM-CCI (M31), a total of 733 works of art are lent to London, Budapest and Tokyo,⁶ and for the exhibition *Raoul Dufy* as part of lending for a travelling exhibition "hors les murs" (M33), a total of 690 works of art are lent to several cities in Japan.⁷ The year 2004 is remarkable

Table 2: Percentage of the number of works of art loaned

according to different types of lending (M20, M21, M29, M31, M32, M33) per year during the period 2000 to 2007



⁶ This exhibition circulated in London (Hayward Gallery) with 270 works of art, Budapest (Ludwig Múzeum) with 219 works of art, and Tokyo (Bunkamura Museum of Art) with 244 works of art.

⁷ This exhibition circulated each time with 138 works of art in Takamatsu (Takamatsu City Museum of Art), Tokyo (Yasuda Kasai Museum of Art), Tsu (Mie Prefectural Art Museum), Utsunomiya (Utsunomiya Museum of Art), and Yokote (Akita Museum of Modern Art).

by a lending for an exhibition “hors les murs” (M32); 370 works of art are lent to Italy for the exhibition *Adalberto Libera*.⁸ The French year in China in 2005 contribute to staggering figure; for the exhibition *Nouvelles vagues* and *Paris des photographes*, as part of lending for a travelling exhibition “hors les murs” (M33), a total of 1,028 works of art are lent to China in 2005.⁹

The flows of works of art per lending type

During the period 2000 to 2007, a lending for a travelling exhibition “hors les murs” (M33) is the most frequent form. If we look at the percentage of six types of lending of works of art at the MNAM-CCI, a current lending for an exhibition (M20) accounts for 21%, a current lending for a travelling exhibition (M21) for 21%, an exceptional lending (M29) for 2%, a lending for a travelling exhibition of the MNAM-CCI (M31) for 16%, a lending for an exhibition “hors les murs” (M32) for 8%, a lending for a travelling exhibition “hors les murs” (M33) for 32%.¹⁰

As the previous figure shows, if we see the movement of works of art per type, a lending for a travelling exhibition “hors les murs” (M33) is the most important in term of volume. This is explained by the character of this lending that is allowing a larger lending in order to reach a larger public. Following a lending for a travelling exhibition “hors les murs” (M33), a current lending for an exhibition (M20) and a current lending for a travelling exhibition (M21) represent the plus important volume.

The movements of works of art in the case of a current lending for an exhibition (M20) and those of in the case of a current lending for a travelling exhibition (M21) unveil a cultural network. These movements of works of art correspond to request by foreign institutions.

By the way, the movements of works of art in case of an exceptional lending (M29) are too often linked to an opportunity as part of the cultural diplomacy. These movements of works of art, which are often associated with the inauguration of a museum and with the event like the film art biennale or the inauguration of French year in China, illustrate the expanding mobility of works of art on an international scale.

We will see then in **Table 2** the percentage of the number of works of art loaned of each lending type per year between 2000 and 2007. **Table 2**'s aim is to show which lending type is more diffused or which lending type is developed between 2000 and 2007.

A current lending for an exhibition (M20) and a current lending for a travelling exhibition (M21) are stable all the year between 2000 and 2007. The fact implies that the collection of the MNAM-CCI is constantly requested by foreign institutions. The year 2006 and 2007 are especially marked per numerous requests.

A lending for a travelling exhibition of the MNAM-CCI (M31) presents a high percentage between 2000 and 2003. In contrast, from the year 2004 and till 2007, a percentage is suddenly reducing. That does not mean to say that there are fewer travelling exhibitions of the MNAM-CCI (M31) between 2004 and 2007. It is reasonable to think that exhibitions organized during this period less need works of art at the MNAM-CCI: because it is a coproduction and works of art hanged have come not only from the collection of the MNAM-CCI but also from the collection of other foreign institutions.

A lending for a travelling exhibition “hors les murs” (M33) is as important as a current lending for an exhibition (M20) and a current lending for a travelling exhibition (M21) between 2000 and 2007. The percentage increased especially from 2004 contrary

to the percentage of a lending for a travelling exhibition of the MNAM-CCI (M31). The year 2005 is marked a rise of more than 50%. It can be seen that “hors les murs” manifestation has been growing during the period 2000 to 2007 and that the lending for this manifestation make for a major lending of works of art at the MNAM-CCI.

Diffusion mapping and globalization

Which areas are preferred?

The networks of the MNAM-CCI

By analyzing the lending policy and the policy of co-production, we seek allow to the main axes of the circulation of works of art, in order to identify the networks. Its analysis enables us to understand the geopolitics of the MNAM-CCI.

How many works of art are lent per geographical area? We can see in **Table 3** by both the networks and the privileged areas of the MNAM-CCI.

As we have seen, the networks of the MNAM-CCI essentially cover Europe, Asia and North America. It covers as well Latin America and Oceania and Australia, but with a range of variation from year to year. It doesn't really cover Middle East and Africa, the volumes of lending are remaining always low.

I determine thus the diffusion policy touch unevenly the different parts of the world. Certain axes are preferred as Europe, Asia and North America. Others are ignored as Middle East and Africa. A lending to Asia is known by its strong growth between 2000 and 2007. The movements of works of art accompany a globalization and the national interests. The cultural diplomacy develops along with a commercial exchange.

	2000	2001	2002	2003	2004	2005	2006	2007	Total
Europe	977	1 310	1 124	1 467	1 946	1 742	1 297	1 411	11 274
North America	47	150	371	187	95	100	239	62	1 251
Latin America	131	356	293	0	45	9	42	5	881
Asia	103	982	161	81	243	1 391	234	251	3 446
Middle East	3	3	0	0	0	15	58	29	108
Oceania and Australia	6	6	4	14	188	1	98	95	412
Africa	16	0	0	0	0	0	6	5	27
Total	1 283	2 807	1 953	1 749	2 517	3 258	1 974	1 858	17 399

Table 3: A lending of works of art at the MNAM-CCI per geographical area during the period 2000 to 2007

⁸ This exhibition is presented in Roma (Archivio Centrale dello Stato).

⁹ The exhibition *Nouvelles vagues* circulated each time with 76 works of art in Canton (Guangdong Museum of Art), Beijing (China Millennium Monument) and Shanghai (Shanghai Museum). The exhibition *Paris des photographes* circulated each time with 160 works of art in Canton (Guangdong Museum of Art), Hong Kong (Hong Kong Museum of History), Ningbo (Tianyi Ge Museum), Beijing (National Art Museum of China), and Wuhan (Wuhan Museum).

¹⁰ In case of a lending in French, however, a current lending for an exhibition (M20) is the most frequent form. A current lending for an exhibition (M20) raise to 52%, a current lending for a travelling exhibition (M21) to 28%, an exceptional lending (M29) to 3%, a lending for a travelling exhibition of the MNAM-CCI (M31) to 2%, a lending for an exhibition “hors les murs” (M32) to 9%, a lending for a travelling exhibition “hors les murs” (M33) to 6%.

	2000	2001	2002	2003	2004	2005	2006	2007	Total
Austria	6	4	59	272	26	18	28	55	468
Brazil	130	355	292	0	45	8	42	4	876
China	0	9	0	0	57	1 083	78	0	1 227
Denmark	10	5	3	4	1	262	243	24	552
Germany	109	233	511	360	611	204	236	448	2 712
Hungary	219	249	0	11	26	238	5	0	748
Italy	306	72	55	273	469	257	219	285	1 936
Japan	101	956	138	72	182	301	85	250	2 085
Spain	147	272	269	182	183	206	173	170	1 602
United Kingdom	4	314	71	17	102	120	143	67	838
United States of America	44	145	368	167	63	86	226	58	1 157

Table 4: A lending of works of art at the MNAM-CCI per country during the period 2000 to 2007

With regards to inequality on an international scale, it comes as no surprise that Europe and United States of America are two preferred axes because these axes are culturally close. The reason of rise in Asia is especially the presence of Japan and China. It is an area which doesn't share a western art history. However, we observe an acculturation. In contrast, the so-called globalization covers severe inequalities because the poor countries don't have museum infrastructures, necessary financial resources and nor collection as medium exchange.

What countries with which the lending are more numerous? A lending of works of art at the MNAM-CCI per country during the period 2000 to 2007

To find the main partners of the MNAM-CCI with regards to the circulation of the works of art, I acted on lending of works of art. My studies have two steps: observation and analysis in the first place, the frequency of lending and the volume of works of art loaned.

What countries which have the most often profited a lending of works of art on the part of the MNAM-CCI? To achieve this result, I will examine the volume of lending per year. During the period 2000 to 2007, the diffusion of the MNAM-CCI touched a total of 45 countries.¹¹ We can see here the main countries as is shown in **Table 4**. As well as the variations in a number of lending per

year has been due to remarkable exhibitions as is shown in **Table 1**, the variations of lending per year and per country also explain by remarkable exhibitions.

The fact that Italy reaches the first position and Hungary reaches the second position in 2000 has been due to a lending for the exhibition *Brassai*, as part of a travelling exhibition of the MNAM-CCI (M31). 250 works of art are lent to Verona (Galleria d'Arte Moderna) and 219 works of art are lent to Budapest (Ludwig Müzeum).

The year 2001 is marked by Japan that is the first recipient of a lending works of art at the MNAM-CCI: a total of 690 works of art has been lent for the exhibition *Raoul Dufy* as part of a travelling exhibition "hors les murs" (M33). This exhibition circulated each time with 138 works of art in Takamatsu (Takamatsu City Museum of Art), Tokyo (Yasuda Kasai Museum of Art), Tsu (Mie Prefectural Art Museum), Utsunomiya (Utsunomiya Museum of Art), and Yokote (Akita Museum of Modern Art). Brazil, after Japan, received a lending for the exhibition *Parade 1901-2001 Collections du Centre Pompidou, Musée national d'art moderne - Centre de création industrielle*, as part of a lending for an exhibition "hors les murs" (M32). This exhibition is presented to Sao Paulo (Pavilhão Lucas Nogueira Garcez) with 292 works of art.

The fact that Germany is placing itself in the first position in 2002 has been due to lending for two exhibitions as part of a lending for a travelling exhibition of the MNAM-CCI (M31): 250 works of art are lent to the exhibition *Brassai* to Berlin (Akademie der Kunst) and 138 works of art are lent to the exhibition *La Révolution surréaliste* to Düsseldorf (Kunstsammlung Nordrhein-Westfalen). The United States

of America, after Germany, benefited from a lending for the exhibition *Albert Marquet*, as part of a lending for a travelling exhibition "hors les murs" (M33). This exhibition circulated, each time with 70 works of art and a total of 280 works of art, in Athens (Georgia Museum of Art), Fort Lauderdale (Museum of Art), Memphis (Dixon Gallery and Gardens), and San Antonio (Marion Koogler McNay Art Museum).

A lending for the exhibition *Brassai* as part of a travelling exhibition of the MNAM-CCI (M31) contributed to the ranking of the year 2003: Germany is the first position and Austria is the third position. This exhibition has been travelled in Wolfsburg (Kunstmuseum-Wolfsburg) with 212 works of art and in Vienna (Albertina Museum) with 248 works of art. The result that Italy reaches the second position in 2003 has been due to a lending for the exhibition *Adalberto Libera* as part of an exceptional lending (M29): 218 works of art have been lent to Cagliari (Centre culturel Exma).

Germany keeps the first position in 2004 thanks to a lending for the exhibition *Brassai* that is started the previous year,¹² and thanks to a lending for the exhibition *Paris des photographes*, as part of a lending for a travelling exhibition "hors les murs" (M33). 176 works of art have been lent to Magdebourg (Kunstmuseum-Kloster Unser Lieben). Italy, after Germany, received the exhibition *Adalberto Libera*, as part of a lending for an exhibition "hors les murs" (M32), that isn't identical to that one in the previous year. This exhibition is presented in Roma (Archivio Centrale dello Stato) with 370 works of art.

We have seen a remarkable exchange with China in 2005 in the context of the French year in China. The French year in China is marked by a lending for the exhibitions *Nouvelles vagues* and *Paris des photographes*, as part of a lending for a travelling exhibition "hors les murs" (M33): a total of 1,028 works of art has been lent to China in 2005. The exhibition *Nouvelles vagues* circulated each time with 76 works of art in Canton (Guangdong Museum of Art), Beijing (China millennium Monument) and Shanghai (Shanghai Museum). The exhibition *Paris des photographes* included 160 works of art is shown to Canton (Guangdong museum of Art), Hong Kong (Hong Kong Museum of History), Ningbo (Tianyi Ge Museum), Beijing (National Art Museum of China), and Wuhan (Wuhan Museum).

¹¹ A total of 45 countries are: Australia, Austria, Belgium, Brazil, Canada, Swiss, China, Colombia, Czech Republic, Germany, Spain, Finland, United-Kingdom, Greece, Croatia, Hungary, India, Ireland, Iceland, Israel, Italy, Japan, Korea, Liechtenstein, Luxembourg, Latvia, Macao, Monaco, Mexico, Netherlands, Norway, New-Zealand, Poland, Portugal, Romania, Russia, Singapore, Slovakia, Sweden, Turkey, Taiwan, United States of America, Vatican and South Africa.

¹² The exhibition *Brassai* as part of a lending for a travelling exhibition of the MNAM-CCI (M31) is presented in Wolfsburg.

The fact that Denmark reaches the first position in 2006 and that Germany reaches the first position in 2007 has been due to a lending for the exhibition *Brassai*, as part of a lending for a travelling exhibition "hors les murs" (M33). The year 2006, 230 works of art have been lent to Humlebaek (Louisiana Museum of Modern Art) and the year 2007, 256 works of art have been lent to Berlin (Martin-Gropius-Bau).

Table 5 shows the countries that have a lending all over the year between 2000 and 2007 per a number of works of art loaned. As is shown in **Table 5**, the countries, which are present in a circuit of works of art at the MNAM-CCI all over the year between 2000 and 2007, are Germany, Japan, Italy, Spain, United States of America, United-Kingdom, Denmark, Swiss, Austria, Australia, Portugal, Netherlands, Belgium, Canada, and

No.	Country	Number of works of art
1	Germany	2 712
2	Japan	2 085
3	Italy	1 936
4	Spain	1 602
5	United States of America	1 157
6	United Kingdom	838
7	Denmark	552
8	Swiss	471
9	Austria	468
10	Australia	411
11	Portugal	229
12	Netherlands	212
13	Belgium	139
14	Canada	94
15	Sweden	74

Table 5: Ranking of beneficial countries for lending at the MNAM-CCI during the period 2000 to 2007 according to frequency and volume of works of art loaned

Sweden. From a geographical point of view, Europe and North America is the most present. In contrast, Latin America, Middle East and Africa are excluded from this ranking. Japan is an only Asian country that is present in this ranking.

The diffusion policy of the MNAM-CCI reveals an inequality between countries. On the one hand, only 15 countries (Germany, Japan, Italy, Spain, United States of America, United-King-

dom, Denmark, Swiss, Austria, Australia, Portugal, Netherlands, Belgium, Canada, and Sweden) have a lending of works of art at the MNAM-CCI constantly between 2000 and 2007, and on the other hand, there are always countries that are absent in the circuit of diffusion. When we think about above all the area not preferred, the MNAM-CCI have a very few lending with Middle East (small number with Israel and Turkey), and just with South Africa in Africa. We can see, thanks to this table, the limit of globalization. We will get close to the result of this ranking with those of which Alain Quemain obtained with regards to the art market: the results are sufficiently similar to understand the strong correlation between economic centers and cultural centers.³³

We can see, in **Table 6**, the ranking of the countries that have a benefit of a lending of works

No.	Country	Number of works of art
1	Germany	2 712
2	Japan	2 085
3	Italy	1 936
4	Spain	1 602
5	China	1 227
6	United States of America	1 157
7	Brazil	876
8	United Kingdom	838
9	Hungary	748
10	Denmark	552
11	Croatia	493
12	Swiss	471
13	Austria	468
14	Australia	411
15	Russia	263

Table 6: Ranking of countries that have a benefit of works of art at the MNAM-CCI during the period 2000 to 2007, sorted according to the volume from the largest to the smallest

of art in terms of volume at the MNAM-CCI between 2000 and 2007, sorted according to the volume from the largest to the smallest.

If we refer to the table, we only see 15 first positions. In fact, only 15 countries have a benefit of a lending of works of art at the MNAM-CCI

constantly between 2000 and 2007. As shown in **Table 6**, 15 first countries that have a benefit of a lending of works of art in term of volume are Germany (2,712 works of art), Japan (2,085 works of art), Italy (1,936 works of art), Spain (1,602 works of art), China (1,227 works of art), United States of America (1,227 works of art), Brazil (876 works of art), United-Kingdom (838 works of art), Hungary (748 works of art), Denmark (552 works of art), Croatia (493 works of art), Swiss (471 works of art), Austria (468 works of art), Australia (411 works of art), and Russia (263 works of art).

What are generally lessons compared to a mapping of the networks? Compared with the previous table, the countries that appear are China, Brazil, Hungary, Croatia and Russia. However, the countries that disappear are Portugal, Netherlands, Belgium, Canada, and Sweden.

Table 6 shows the inequality within each cultural area. In Europe, on one hand that there are the countries that have benefit of a lending in terms of an important volume: such is the case of Germany, Italy, Spain, United-Kingdom, Hungary, Denmark, Croatia, Swiss, Austria, and Russia, but the other hand that there are the countries that have a benefit of a lending of works of art with a small volume as Monaco, Luxembourg, Romania, Czech Republic, Island, Norway, Latvia, Ireland and Slovakia.³⁴ Brazil is the only country in Latin America that has a lending of works of art.³⁵ Asia is represented by Japan and China that have benefit of a numerous lending of works of art.³⁶ Australia is the only country in Oceania that has a benefit of an important lending of works of art.³⁷ Middle East and Africa reach the position that is very far apart from this ranking.³⁸

If we cross the frequency of lending and its volume at once, we can determine, what I call a strong partner, that means which have a benefit of a lending policy from this twofold perspective.

³⁴ Monaco is the twenty-eighth with 38 works of art, Luxembourg is the thirty-first with 23 works of art, Romania is the thirty-second with 21 works of art, Czech Republic is the thirty-fourth with 14 works of art, Island is the thirty-fifth with 12 works of art, Norway is the thirty-sixth with 11 works of art, Latvia is the thirty-seventh with 9 works of art, Ireland and Slovakia are the thirty-eighth with 8 works of art.

³⁵ Aside from Brazil, Colombia appears in the fortieth position with 3 works of art and Mexico in the forty-first with 2 works of art.

³⁶ Apart from the another Asian countries: Taiwan is the twenty-fifth with 71 works of art, Korea is the twenty-seventh with 40 works of art, India is the thirty-second with 21 works of art, Macao and Singapore are the forty-second with 1 work of art.

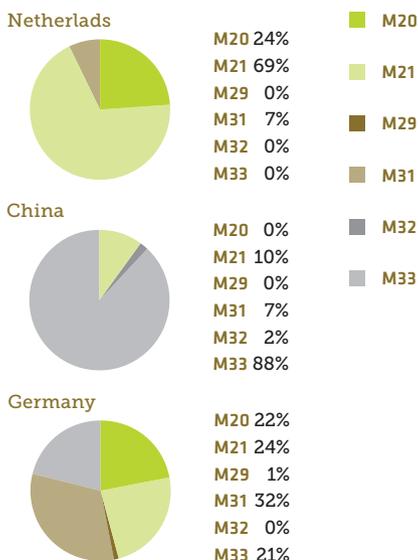
³⁷ Aside from Australia, New Zealand is the forty-second with 1 work of art.

³⁸ Turkey is the twenty-third with 82 works of art, Israel is the thirty with 26 works of art and South Africa is the twenty-ninth with 27 works of art.

³³ QUEMIN Alain, *L'art contemporain international: entre les institutions et le marché (Le rapport disparu)*, Nîmes: Éditions Jacqueline Chambon, 2002.

As shown in **Table 5**, only 15 countries (Germany, Japan, Italy, Spain, United States of America, United-Kingdom, Denmark, Swiss, Austria, Australia, Portugal, Netherlands, Belgium, Canada, and Sweden) have constantly a lending of works of art at the MNAM-CCI between 2000 and 2007. Furthermore, as shown in **Table 6**, 15 first countries that have a benefit of a numerous lending of works of art at the MNAM-CCI between 2000 and 2007 are: Germany, Japan, Italy, Spain, China, United States of America, Brazil, United-Kingdom, Hungary, Denmark, Croatia, Swiss, Austria, Australia, Russia. **Table 5** and **Table 6** aren't analogue. Portugal, Netherlands, Belgium, Canada, and Sweden, are the only 15 countries that have constantly a lending of works of art at the MNAM-CCI between 2000 and 2007, however, they aren't first 15 countries that have a benefit of a numerous lending of works of art at the MNAM-CCI between 2000 and 2007. By contrast, China, Brazil, Hungary, Croatia, Russia, aren't part of the only 15 countries that have constantly a lending of works of art at the MNAM-CCI between 2000 and 2007, however, they are part of the first 15 countries that have a benefit of a numerous lending of works of art at the MNAM-CCI between 2000 and 2007. In establishing a comparison between **Table 5** and **Table 6**, we make a mark: countries that have a strong relationship with the MNAM-CCI can be grouped into three categories.

Table 7: Percentage of works of art loaned depending to six types of lending (M20, M21, M29, M31, M32, M33) at the MNAM-CCI during the period 2000 to 2007 per country



Category	Criteria	Country
Group A	The countries that have a benefit of a lending policy from the frequency and the volume	Germany, Japan, Italy, Spain, United States of America, United-Kingdom, Denmark, Swiss, Austria, Australia
Group B	The countries that have a benefit a frequent lending but less important in volume terms	Portugal, Netherlands, Belgium, Canada, Sweden
Group C	The countries that haven't a frequent lending between 2000 and 2007 but that have a benefit of an important volume	China, Brazil, Hungary, Croatia, Russia

Table B: The definition of a typology of the networks of the MNAM-CCI

Table B summarizes the definition of a typology of the networks of the MNAM-CCI.

- **Group A** is made up the countries that have a benefit of a lending policy from the frequency and the volume are Germany, Japan, Italy, Spain, United States of America, United-Kingdom, Denmark, Swiss, Austria and Australia;
- **Group B** consists of the countries that have a benefit a frequent lending but less important in volume terms are Portugal, Netherlands, Belgium, Canada and Sweden;¹⁹
- **Group C** includes the countries that haven't a frequent lending between 2000 and 2007 but that have a benefit of an important volume are China, Brazil, Hungary, Croatia and Russia.²⁰

The countries in Group A, Germany, Japan, Italy, Spain, United States of America, United-Kingdom, Denmark, Swiss, Austria, Australia, are obviously strong partner of the MNAM-CCI. We can see that Germany, Japan, Italy Spain are founded in the same ranking in **Table 5** and **Table 6**. It shows that these four countries have a solid relationship with the MNAM-CCI per frequency and volume of works of art loaned. It should be noted that especially the presence of Japan, United States of America and Australia in Group A, because although they are situated rather further away from French, theirs scores, in particular United States of America and Japan, are remarkable.

¹⁹ From the point of view of a lending in volume terms, Portugal is the sixteenth with 229 works of art, Netherlands is the seventeenth with 212 works of art, Belgium is the eighteenth with 139 works of art, Canada is the twenty-first with 94 works of art, and Sweden is the twenty-fourth with 74 works of art.

²⁰ From the point of view of a lending in volume terms, China is the fifth with 1,227 works of art but it doesn't receive works of art of the MNAM-CCI in 2000, 2002, 2003 and 2007. From the point of view of a lending in volume terms, Brazil is the seventh with 876 works of art but it doesn't have an exchange with the MNAM-CCI in 2003. From the point of view of a lending in volume terms, Hungary is the ninth with 748 works of art but they doesn't have an exchange with the MNAM-CCI in 2002 and 2007. From the point of view of a lending in volume terms, Croatia is the eleventh with 493 works of art but it doesn't have an exchange with the MNAM-CCI in 2000, 2001, 2003 and 2006. From the point of view of a lending in volume terms, Russia is the fifteenth with 263 works of art but it doesn't have an exchange with the MNAM-CCI in 2000 and 2001.

The countries in Group B, Portugal, Netherlands, Belgium, Canada, Sweden, are stable partners from the point of view of a frequent diffusion. However, the countries in Group C, China, Brazil, Hungary, Croatia, Russia, are strong partners from the point of view of diffusion in volume terms.

Why this result? **Table 7** brings us an answer. **Table 7** shows, as an example, three country's percentage of works of art loaned according to six lending types of the MNAM-CCI: a current lending for an exhibition (M20), a current lending for a travelling exhibition (M21), an exceptional lending (M29), a lending for a travelling exhibition of the MNAM-CCI (M31), a lending for an exhibition "hors les murs" (M32) and a lending for a travelling exhibition "hors les murs" (M33).

If we see Table of group B, beside Portugal, all other countries, Netherlands, Belgium, Canada and Sweden, haven't a lending of works of art for an exhibition "hors les murs" (M32) and a lending for a travelling exhibition "hors les murs" (M33).²¹ In addition, the rate of a lending for a travelling exhibition of the MNAM-CCI (M31) is low as the case of Netherlands, Canada and Sweden, or nil for example with regards to Belgium and Portugal.²² Furthermore, the rate of a current lending for an exhibition (M20) and that one for a current lending for a travelling exhibition (M21) are high.²³

However, if we see Table of Group C, beside Russia,²⁴ all others countries, China, Brazil, Hungary and Croatia, reporting per high percentages that in terms of a lending for a travelling exhibition of the MNAM-CCI (M31), a lending for an exhibition "hors les murs" (M32) and

²¹ Portugal shows 19% of a lending for a travelling exhibition "hors les murs" (M33).

²² Netherlands shows 7%, Canada 22% and Sweden 8%.

²³ Netherlands shows 69% of a current lending for a travelling exhibition (M21), Belgium 83% of a current lending for an exhibition (M20), Canada 54% of a current lending for a travelling exhibition (M21), Sweden 80% of a current lending for an exhibition (M20), and Portugal 41% of a current lending for an exhibition (M20) and 40% for a current lending for a travelling exhibition (M21).

²⁴ Russia marks 39% of a lending for an exhibition "hors les murs" (M32) and a lending for a travelling exhibition "hors les murs" (M33), but it marks 38% of a current lending for a travelling exhibition (M21) at the same time.

No.	Institution	City	Country	Number of presentations
1	Museo Nacional Centro de Arte Reina Sofia	Madrid	Spain	19
2	Tate Modern	London	United Kingdom	15
3	Institut Valencià d'art Modern	Valencia	Spain	14
	Museu d'Art Contemporani	Barcelona	Spain	14
	Museu Picasso	Barcelona	Spain	14
6	Fondation Beyeler	Bazel	Swiss	10
7	Fundació Caixa de catalunya	Barcelona	Spain	9
	Fundació Joan Miró	Barcelona	Spain	9
	Guggenheim Museo Bilbao	Bilbao	Spain	9
	Museum Tingaely AG	Bazel	Swiss	9
	Palais des Beaux-Arts	Brussels	Belgium	9
12	Centre de Cultura Contemporania	Barcelona	Spain	8
	Kunst Sammlung Nordrhein-Westfalen	Düsseldorf	Germany	8
	Louisiana Museum of Modern Art	Humblebaek	Denmark	8
	Museo Thyssen-Bornemisza	Madrid	Spain	8
	Solomon R. Guggenheim Museum	New York	United States of America	8
	Walker Art Center	Minneapolis	United States of America	8
18	Museum Ludwig	Cologne	Germany	7
	San Francisco Museum of Modern Art	San Francisco	United States of America	7
	Schirn Kunsthalle Frankfurt	Frankfurt	Germany	7
	Sprengel Museum	Hanover	Germany	7
	Stiftung Museum Kunst Palast	Düsseldorf	Germany	7
23	Caixa Forum	Barcelona	Spain	6
	Cinéma Lumière	Bologna	Italy	6
	Galleria del Credito Valtellinese	Milan	Italy	6
	Hayward Gallery	London	United Kingdom	6
	Los Angeles County Museum of Art	Los Angeles	United States of America	6
	Martin-Gropius-Bau	Berlin	Germany	6
	Menil Collection	Houston	United States of America	6
	Musée des Beaux-Arts	Montreal	Canada	6
	Museum of Contemporary Art	Los Angeles	United States of America	6
	National Gallery of Art	Washington	United States of America	6
	The Metropolitan Museum of Art	New York	United States of America	6

Table 8: Ranking of institutions according to number of exhibition organized from the works of art at the MNAM-CCI during the period 2000 to 2007

a lending for a travelling exhibition "hors les murs" (M33).²⁵

It is recognized that a lending for a travelling exhibition of the MNAM-CCI (M31), a lending

for an exhibition "hors les murs" (M32), and a lending for a travelling exhibition "hors les murs" (M33) determine the ranking of countries that have a benefit of a lending at the MNAM-CCI between 2000 and 2007, sorted according to the volume from the largest to the smallest (**Table 6**). This is how the countries in Group C, that have a benefit of a lending as part of these three exhibition types, are strongly present from the point of view in terms of works of art loaned.

In contrast, a current lending for an exhibition (M20) and a current lending for a travelling exhibition (M21) influence the ranking of the countries that have a benefit of lending according to a frequency and a volume of works of art loaned (**Table 5**). Countries in Group B that have a lending all the year between 2000 and 2007, reporting per frequent lending.

The fact that countries in Group A, Germany, Japan, Italy, Spain, United States of America, United-Kingdom, Denmark, Swiss, Austria and Australia, are strong partners can be explained by the fact that they are balanced under two previous conditions; they profit from a lending as part of a travelling exhibition of the MNAM-CCI (M31), as part of an exhibition "hors les murs" (M32), and even as part of a travelling exhibition "hors les murs" (M33), and at the same time, they profit from a current lending as part of an exhibition (M20) or a travelling exhibition (M21).

As we already analyzed a lending, on the one hand to their frequency, and the other hand to their volume, countries with which a lending is the most numerous are countries in Group A: the countries that have a benefit of a lending policy from the frequency and the volume are Germany, Japan, Italy, Spain, United States of America, United-Kingdom, Denmark, Swiss, Austria, Australia. They fit into all the lending forms: a lending for a travelling exhibition of the MNAM-CCI (M31), a lending for an exhibition "hors les murs" (M32), a lending for a travelling exhibition "hors les murs" (M33), and at the same time, a current lending for an exhibition (M20) and a current lending for a travelling exhibition (M21).

What institutions with which the diffusion is the most followed?

Analysis of privileged institutions of the MNAM-CCI may be necessary: it allows to show the institutions that become of the followed subject of the diffusion at the MNAM-CCI between 2000 and 2007, and to capture the nationalities of institutions with regards to lending works of art. The nationalities of institutions can be approached from two angles, the nationalities of privileged institutions and a number of institutions per nationality.

Table 8 shows that institutions according to presentation of exhibition organized from works of art at the MNAM-CCI. A total of 653 institutions: at the top, Museo Nacional

²⁵ China represents 88% of a lending for a travelling exhibition "hors les murs" (M33), Brazil 67% of a lending for an exhibition "hors les murs" (M32), Hungary 58% of a lending for a travelling exhibition of the MNAM-CCI (M31) and 28% of a lending for a travelling exhibition "hors les murs" (M33), Croatia 85% of a lending for a travelling exhibition "hors les murs" (M33).

Centro de Arte Reina Sofia in Madrid (Spain).

Table 8 shows 33 institutions: Museo Nacional Centro de Arte Reina Sofia in Madrid (Spain) reached the first position (19 presentations), Tate Modern in London is the second position (15 presentations). The three Spanish institutions, institute Valencià d'Art Modern in Valencia, Museu d'Art Contemporani in Barcelona and Museu Picasso in Barcelona with 14 presentations share the third position.²⁶

As shown in **Table 8**, from the point of geographical view, the first thirty-three positions are occupied per European institutions and North American institutions. Asian institutions, Latin American, Oceania, Middle East and African are excluded from the ranking.

It note that the remarkable presence of Spanish institutions, American and Germany in this ranking. Among these thirty-three institutions, ten institutions are Spanish, eight institutions are American and six institutions are Germany. Remember that Spain, United States of America and Germany are privileged partners of the MNAM-CCI as we have seen above in Group A.²⁷

Regarding Italian institutions, English, Danish, Swiss, their countries belong to Group A and they are also present in the first positions in this ranking. It should be noted that institutions of other countries in Group A; Japanese, Austrian, Australian, they couldn't appear among the first countries. Japanese institution, Hiroshima Museum of Art in Hiroshima, counts five presentations, as well as Austrian institution, Kunstforum in Vienna. Australian institution, Art Gallery of New South Wales appears with four presentations.

We will see then institutions in Group B.²⁸ Belgium and Canadian institutions figure among the first countries in this ranking, but not Portuguese, Swedish and Dutch. Portuguese institution, Culturgest in Lisbon and Museu Serralves in Port as Moderna Museet in Stockholm count five presentations. Dutch institution, Museum Boijmans Van Beuningen in Rotterdam and Nederlands Architectuur Instituut in Rotterdam and Stedelijk

Van Abbemuseum in Eindhoven, have four presentations.

With regard to institutions in Group C²⁹ are excluded from the first positions in this ranking. Galerie Tretyakov in Moscow posts four presentations as Galeija Klovicevi Dori in Zagreb. Brazilian institution, Pavilhão Lucas Nogueira Garcez in Sao Paulo, has three presentations as Ludwig Múzeum in Budapest. Chinese institution, Guangdong Museum of Art in Canton and Hong Kong Museum of Art in Hong Kong, have two presentations.

It can be seen that the first countries in this ranking are museums that organize actively the exhibitions of modern and contemporary art and that the works of art of which it is necessary for their exhibitions come from in part of the collection at the MNAM-CCI. Attentive observation of the movement of works of art brings us to clear the club logic: a lending act essentially between only a small numbers of European prestigious institutions.

In fact that Museo Nacional Centro of Arte Reina Sofia in Madrid with nineteen presentations (all lending category is confused) reaches the first position. We will analyze precisely this case to understand in what framework the MNAM-CCI lend their collections to this institution.

We can see that, besides a lending for the exhibition *Nan Goldin – Retrospective* as part of a lending for a travelling exhibition of the MNAM-CCI (M31), other lending are realized whether as part of a current lending for an exhibition (M20), whether as part of a current lending for a travelling exhibition (M21). Most of lending has been requested by Museo Nacional Centro in Arte Reina Sofia in Madrid, and the MNAM-CCI simply responded to these requests. Nine presentations are realized as part of a current lending for an exhibition (M20) and nine presentations are realized as part of a current lending for a travelling exhibition (M21). There is no doubt that Spain has certain centralization of museum comparable to that one in French. Unlike what may happen in Italy and even in Germany, Reina Sofia appears as an alter ego of the MNAM-CCI.

With regard to Tate Modern in London, second institution that realize the most presentation from the collection of the MNAM-CCI, six presentations are realized as part of a current lending for an exhibition (M20), eight

No.	Institution's nationality	Number of institutions
1	German	90
2	American	82
3	Japanese	75
4	Italian	70
5	Spanish	65
6	English	41
7	Swiss	33
8	Belgium	18
9	Dutch	17
10	Austrian	15
11	Chinese	14
12	Swedish	10
	Portuguese	10
13	Brazilian	9
	Canadian	9
14	Finnish	8
	Greek	8
	Russian	8
15	Australian	7

Table 9: Ranking per nationality of institutions that have a benefit of a lending at the MNAM-CCI during the period 2000 to 2007

presentations as part of a current lending for a travelling exhibition (M21) and one presentation is realized as part of a lending for a travelling exhibition of the MNAM-CCI (M31).

Institut Valencià d'art Modern in Valencia, Museu d'Art Contemporani in Barcelona and Museu Picasso in Barcelona reach the third position. With Institut Valencià d'art Modern in Valencia, seven presentations are realized as part of a current lending for an exhibition (M20); equally as part of a current lending for a travelling exhibition (M21). About Museu d'Art Contemporani in Barcelona, four presentations are realized as part of a current lending for an exhibition (M20) and ten presentations are realized as part of a current lending for a travelling exhibition (M21). Museu Picasso in Barcelona, besides one presentation as part of an exceptional lending (M29) and one presentation as part of a travelling exhibition of the MNAM-CCI (M31), five presentations are realized as part of a current lending for an exhibition (M20), and seven presentations are realized as part of a current lending for a travelling exhibition (M21).

Furthermore, **Table 9** shows the number of institutions per nationality that have a benefit of a lending at the MNAM-CCI.

²⁶ Foundation Beyeler in Basel (Swiss) has ten presentations. Five institutions have nine presentations. Six institutions have eight presentations. Five institutions have seven presentations. Eleven institutions have six presentations. Twenty-one institutions have five presentations. Thirty institutions have four presentations. Forty-four institutions have three presentations. One hundred eight institutions have two presentations. Four hundred seventeen institutions have one presentation.

²⁷ Group A consists of the countries that have a benefit of a lending policy in frequency terms and in volume terms at the same time are Germany, Japan, Italy, Spain, United States of America, United-Kingdom, Denmark, Swiss, Austria and Australia.

²⁸ Group B consists of the countries that have a benefit a frequent lending but less important in volume terms are Portugal, Netherlands, Belgium, Canada and Sweden.

²⁹ Group C includes the countries that haven't a frequent lending between 2000 and 2007 but that have a benefit of an important volume are China, Brazil, Hungary, Croatia and Russia.

When we consider the nationality of institutions, we note the strong presence of Germany and American institutions. It should be noted that Japanese, Italian and Spanish institutions are also present in this ranking. Germany institutions are more numerous: ninety German institutions have a lending of the MNAM-CCI between 2000 and 2007. And eighty-two American institutions, seventy-five Japanese institutions, seventy Italian institutions, sixty-five Spanish institutions, forty English institutions, thirty-three Swiss institutions are present.

Besides Danish and Australian institutions,³⁰ the first positions are always occupied by institutions to which their countries belong in Group A.³¹ With regard to institutions in Group B,³² they aren't numerous but they keep anyway the first positions in this ranking.³³ About institutions in Group C,³⁴ they are similar to institutions in Group B, that means that their institutions aren't numerous but they situate in the highest positions in this ranking.³⁵ It is notable that Hungarian and Croatian institutions are less represented.³⁶

We mark that there is an important gap in this ranking: Germany, American, Japanese, Italian, Spanish, English and Swiss institutions are dominant, but the presence of the other nationality institutions are small. As well, Germany, American, Japanese, Italian, Spanish institutions and English and Swiss institutions present a large gap between them. This gap can be explained by the fact that there is only a small number of institutions for a lending at the MNAM-CCI to United Kingdom and Swiss. Tate Modern in London accounts for fifteen presentations out of forty-one English institutions; Fondation Beyeler in Basel has ten presentations, Museum Tinguely AG in Basel has nine presentations out of thirty-three Swiss

institutions. From the point of geographical view, Latin America, Middle East, Oceania and Africa are low. The result shows that a number of countries whose institutions have a much activity for a lending are limited. It is reported with this ranking that an international lending at the MNAM-CCI is strong in the countries whose institutions are placed in the first positions in this ranking, that means, Germany, United States of America, Japan, Italy and Spain.

With regard to reception, this means that the public of these countries that have more opportunity to profit from a diffusion of works of art at the MNAM-CCI. During the period 2000 to 2007, the MNAM-CCI diffuses their works of art to 90 German institutions in forty-nine cities in Germany, 92 American institutions in forty-four cities in United States of America, 75 Japanese institutions in forty-six cities in Japan, 70 Italian institutions in thirty-four cities in Italy, and 65 Spanish institutions in twenty-two cities in Spain.

A diffusion of works of art creates a context of reception especially in favour of Germany, United States of America, Japan, Italy and Spain when a diffusion strongly presents in the programming and makes for such a way of acculturation.

Conclusion

I have been focused on a circulation of works of art on an international scale. We have seen how to think the circulation of cultural goods in an age of globalization. Based on the analysis of diffusion policy, that means based on the analysis of circulation of works of art, we have showed that the circulation of cultural goods at the cultural institution constructs the territories and the networks on an international scale.

The corpus relies on the statistics of lending of works of art at the MNAM-CCI during the period 2000 to 2007. These statistics establish multiple tables to show the networks, privileged countries and institutions of the MNAM-CCI between 2000 and 2007. Certain axis is privileged as Europe, Asia and North of America. Other axis is ignored as Middle East and Africa. The networks of the MNAM-CCI cover Latin America, Oceania and Australia but not always stable. It can be seen that the networks of the MNAM-CCI touch unevenly in different parts of the world. These statistics reveal also privileged partner countries of the MNAM-CCI from two angles: the frequency of exchange and the volume

of works of art loaned. From the point of view of the frequency of exchange, only 15 countries have an exchange all the year between 2000 and 2007 which Germany, Japan, Italy, Spain, United States of America, United Kingdom, Denmark, Swiss, Austria, Australia, Portugal, Netherlands, Belgium, Canada and Sweden. There are, however, the absent countries from a circuit of exchange; the MNAM-CCI only has an exchange with Israel and Turkey in Middle East, and with South of Africa in Africa. If we analyse the volume of exchange, an inequality between countries appears in the same geographic axis. All of the countries in Europe aren't strong partners of the MNAM-CCI. Certain countries are strong partners as Germany, Italy, Spain, United Kingdom, Hungary, Denmark, Croatia, Swiss, Austria and Russia. The others aren't strong partners as Monaco, Luxembourg, Romania, Czech Republic, Island, Norway, Latvia, Ireland, and Slovakia. Brazil is almost only strong partner in Latin America, and Asia is represented by Japan and China.

A circulation of cultural goods in an age of globalization shows an extreme inequality and a constitution of the institution club between which the works of art circulate. An impact of this club logic on reception of modern art shows the limit of "globalization" of culture. ■

Keywords:

circulation, lending, network, territory, The Musée National d'Art Moderne

Klíčová slova:

oběh, půjčování, síť, území, The Musée National d'Art Moderne

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³⁰ Seven Australian institutions have a lending of the MNAM-CCI between 2000 and 2007, and five Danish institutions have a lending of the MNAM-CCI between 2000 and 2007.

³¹ Group A consists of the countries that have a benefit of a lending policy in frequency terms and in volume terms at the same time are Germany, Japan, Italy, Spain, United States of America, United Kingdom, Denmark, Swiss, Austria and Australia.

³² Group B consists of the countries that have a benefit of a frequent lending but less important in volume terms are Portugal, Netherlands, Belgium, Canada and Sweden.

³³ Eighteen Belgian institutions, seventeen Dutch institutions, ten Portuguese institutions, ten Swedish institutions and nine Canadian institutions have a lending of the MNAM-CCI between 2000 and 2007.

³⁴ Group C includes the countries that haven't a frequent lending between 2000 and 2007 but that have a benefit of an important volume are China, Brazil, Hungary, Croatia and Russia.

³⁵ Fourteen Chinese institutions, nine Brazilian institutions, eight Russian institutions, they have a lending of the MNAM-CCI between 2000 and 2007.

³⁶ Four Hungarian institutions have a lending of the MNAM-CCI between 2000 and 2007, and one Croatian institution have a lending of the MNAM-CCI between 2000 and 2007.