

# ART AND RESEARCH

Research in Art and in Artistic Higher Education

**Art Academies Research Forum and  
International Symposium on Artistic Research**

**8, 9, 10 February 2012**

**At the ENSAPB/Paris-Belleville Academy of Architecture**

**On the initiative of the French Ministry of Culture and  
Communication (General Direction for Artistic  
Creation) and**

**Organised by the ENSAPC/Paris-Cergy Academy of  
Arts**

> please see inside for full programme

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# MANIFESTO

Reforms to higher education, the evolution of the art world and the prospects of development for artistic research have led the agents of the art scene – artists, art schools, art centres – to adopt new practices, other than production and distribution by entering into dialogue with existing fields of knowledge. However, in spite of what one might have feared, this evolution has not reduced art's ambition to be a dimension of resistance to the certainty of meaning.

In the academic sphere, research went hand in hand with the increasing specialization of disciplines; conversely, artistic research appears to be at a moment when the concept of discipline itself is in crisis. First imagined as precise fields of homogeneous practices and theories elaborated by expert agents, disciplines nowadays are not disappearing, but instead, find themselves increasingly transformed by an overflow of hybrid, open, critical practices. Where does artistic research stand on this evolving territory? The way artistic research doesn't reject any question, object or medium allows one to consider that the inherent insubordination of artistic practice is fully able to follow and support the critical self-assessment approach applied within other scientific disciplines. In other words, artistic research is not so much seen as a self-reflecting study of art through art, as an exploration and overlapping of *other* fields of knowledge, their subjects, objectives and methods.

Hence, a number of questions arise: how and to what extent do the many experiments conducted in art research on this occasion provide new links between discourse and image, thought and perception, experiment and creation? To what extent can artistic research become a ground for the development of a new kind of knowledge, by encouraging its potential for intuitive, non-verbal understanding and thus approach a visual practice of anthropology? To what extent does artistic research renew or revisit the tools of the established forms of research – the body of work, methods, archives, documents? How can artistic research claim its modernity while remaining true to the historical ambition it shares with the arts of the past, by asserting its actual originality and specificity and taking back its

history at the same time? What are the best prepared institutional structures and frameworks to support artistic research, both nationally and internationally?

What this symposium hopes to do, by addressing visual arts and other artistic fields from a wide range of perspectives, is to literally and intellectually *review* the new landscape of this research in art, in France and around the world. There is no intention to impose norms or recommend models to be followed, far from it; the point will be to showcase the many practices, collaborations and projects being conducted by the agents and structures of the art world alike and adapting to ever changing layouts. Our hope is that entailing such a diverse survey (of art and research) will allow everyone to come away with new tools and ideas to define the specific outline of the field of artistic research.

More than a field of research, artistic research may appear in the end as an archipelago of research studies, with an original organisation and an inspired capacity to find itself a place within the new structures of academic research.

**Jehanne Dautrey**  
*Philosopher, Scientific Coordinator*

# LOCATION AND CONTACT INFORMATION

## Address

Ecole nationale supérieure d'architecture de Paris-Belleville  
60, boulevard de la Villette  
75019 Paris  
France

## Access

Underground: Belleville or Colonel Fabien stop  
Bus: 26, Pyrenees-Belleville stop

## Contact

**Mathilde Villeneuve**  
Ecole nationale supérieure d'arts de Paris-Cergy  
[mathilde.villeneuve@ensapc.fr](mailto:mathilde.villeneuve@ensapc.fr)  
+33 (0)1 30 30 54 44

## Information and Registration

**Ioana Tomsa**  
[ioana.tomsa@ensapc.fr](mailto:ioana.tomsa@ensapc.fr)  
+33 (0)6 08 62 53 45  
[www.culturecommunication.gouv.fr/Disciplines-et-secteurs/Arts-plastiques/Art-et-recherche](http://www.culturecommunication.gouv.fr/Disciplines-et-secteurs/Arts-plastiques/Art-et-recherche)

# ART ACADEMIES RESEARCH FORUM

Wednesday, 8 February 2012, 15.00-19.00

The first national forum of research-oriented professionals in art academies under the supervision of the French Ministry of Culture and Communication. The six-debate platforms will present current research trends as they are being developed by artists, teachers and researchers in national academic centres specialised in art, design, social sciences and new media technologies. Those concerned are artists, teachers and students involved in research projects at their schools along with their partners and collaborators.

## Platform moderators:

Practices and Media

**\_Maité Vissault**

Graphic Design, Publishing, Archives

**\_Catherine de Smet**

Designing Objects, Spaces, Services

**\_Sophie Pène**

Human Sciences and Social Sciences as Forms of Relating to Theory and Practice

**\_François Piron**

Image, Sound, Technology

**\_David-Olivier Lartigaud**

Public Space, Urban Practices

**\_Naïm Aït-Sidhoum**

# ART AND RESEARCH PROGRAMME

International Symposium  
9-10 February 2012

Conceived by **Jehanne Dautrey** and **Yolande Padilla**

## THURSDAY, 9 FEBRUARY

9.00 Welcome

9.30 **Official opening**

10.00-10.30 **Introduction**

### **Artistic Research—Does it Concern Every Research Field?**

**Jehanne Dautrey**, Philosopher, Professor at the ENSA Nancy (Nancy Academy of Fine Arts), Scientific Coordinator of the symposium

10.30-12.30 **Current Questions in Artistic Research: Epistemological Issues and Specificities**

Moderator: **Jehanne Dautrey**

10.30 **Time Sequences in Artistic Research: Joint Effort and Individual Work**

*Since 1947 artists from Milan, from Lucio Fontana to Piero Manzoni and Luciano Fabro, have developed a new basis for understanding time and space in art post-World War II. The specificity of artistic research is built on both the differences and the cohabitation between the singular space that all artworks generate in their epoch and the continuing task of an epistemological research which is passed on from generation to generation.*

**Bernhard Rüdiger**, Artist, Professor at the ENSBA Lyon (Lyon Academy of Fine Arts)

11.00 Break

11.15 **For a Living Thesis**

*Trying to place artistic research within an action that favours practice rather than theory. While my work brought me to create connections with unique and various techniques and approaches, I was always confronted with the need to find the reason for my stubbornness to perform on stage. Contradictory as it may seem, multiplying experiences is to radicalize one's posture, the same way one turns out doing things they claimed not being able to do.*

A recorded conversation with **Claudia Triozzi**, Choreographer and Artist, Professor at the ENSA Bourges (Bourges Academy of Fine Arts)

With an introduction by **Philippe Le Moal**, Coordinator of the Dance Committee at the Inspection and Evaluation Service of the DMDTS/French Ministry of Culture and Communication.

11h45 **Research and the Artist's Work in the Public Space**

**Olaf Metz**, Artist, Professor at the Akademie der Bildenden Künste in Munich (Munich Academy of Fine Arts)

**12.30 Lunch break**

14.15-19.00 **Artistic Practice and Research**

Introduction and moderation: **Yolande Padilla**, Chief of the Research Platform of the DGCA (General Direction for Artistic Creation) at the French Ministry of Culture and Communication

14.30 **An Overview of Research in French Art Academies**

*Conclusions from Wednesday's Art Schools Research Forum, followed by the presentation of some of the participating academies' research projects.*

**Sally Bonn**, Philosopher, Professor at the ESAL Metz (Lorraine Academy of Fine Arts in Metz)

**Dominique Figarella**, Artist, Professor at the ENSBA Paris (Paris Academy of Fine Arts)

**15.45 Break**

16.00 **The Explicit Meanings of Intuitive Knowledge in Creative Research: A Few Essential Landmarks**

**Sylvie Fortin** and **Pierre Gosselin**, Professors at the UQAM (Quebec University in Montréal)

**A Ph.D. Programme for Artists**

**Jan Kaila**, Artist, Professor of Artistic Research and Vice-Dean in charge of research at the Kuvataideakatemia in Helsinki (Finnish Academy of Fine Arts in Helsinki)

**Research through Design at the Central Saint Martins College of Art and Design, University of the Arts London**

**Carole Collet**, Reader and Deputy Director of the Textile Futures Research Centre in London

**Art versus Research. Think, See, Make**

**Mara Ambrožič**, Facoltà di design e arti, Università IUAV di Venezia (IUAV University in Venice)

**Open discussion with the audience**

**17.30 Break**



17.45 **Artistic Creation and Discursive Mediation**

**Bernard Guelton**, Artist, Professor at the Panthéon-Sorbonne University in Paris

**An « ad hoc » Thesis**

**Jérôme Joy**, Artist, Doctoral Candidate at the Laval University in Quebec

**The Music, Research and Practice Doctoral Programme at the CNSMD. The 3LA Graduate School**

**Alain Poirier**, Director of Research at the CNSMD Lyon (Lyon Conservatoire of Music and Dance)

**A Ph.D. Programme for Performing Musicians at the CNSMDP and Paris-Sorbonne University**

**Philippe Brandeis**, Director of Studies and Research in Music at the CNSMD Paris (Paris Conservatoire of Music and Dance)

**SACRe (Science/Art/Creation/Research), a Ph.D. in Art**

**Geneviève Gallot**, Director of the ENSAD Paris (Paris Academy of Decorative Arts) and **Philippe Brandeis**

**Open discussion with the audience**

## **FRIDAY, 10 FEBRUARY**

9.00 – 9.30 **Opening**

**The Philosopher's Paradox of non-Research**

**Patrice Loraux**, Reader at the Panthéon-Sorbonne University in Paris

9.30-12.30 **Focus on Specific Research Methods and Formats**

9.30 **Workshops: Session One**

**The re-Writings of History**

*How can adopting the point of view of those overlooked by official history, as post-colonial studies particularly are, open the way to the implementation of innovative investigation and research methods that bring together artists and researchers in the social sciences?*

Moderator: **Teresa Castro**, Reader at the Sorbonne-Nouvelle University in Paris

**Morad Montazami**, Doctoral Candidate at the EHESS (National School of Higher Studies in Social Sciences) / ATER at the Lyon 2 Lumière University

**Giovanna Zapperi**, Professor at the ENSA Bourges (Bourges Academy of Fine Arts)

**Marion von Osten**, Artist, Author, Curator, Professor at the Akademie der bildenden Künste in Vienna (Vienna Academy of Fine Arts)

### **The Problematics of Research in Art: A Case-Study of Music**

*In France, the concept of musical research first started to be a subject of debate during the middle of the seventies. It has been growing ever since, according to its own specific approaches to creation, to teaching, to scientific and technical research, as well as to the culture and innovation industries. The workshop wishes to bring these approaches into a synergic debate with the challenges of artistic research, particularly concerning plastic and visual arts.*

Moderator: **Annie Luciani**, Director of the ICA – Artistic Creation Engineering Laboratory, Research Engineer at the French Ministry of Culture and Communication

**Eléonore Bak**, Sound Artist, Professor at the ESAL Metz (Lorraine Academy of Fine Arts in Metz)

**Thierry Besche**, Composer, Head of Research at GMEA (National Centre of Musical Creation) in Albi

**Claude Cadoz**, Researcher, Composer, Head of Musical Research at the ACROE (Association for the Creation and Research on Expression Tools)

**Andrew Gerzso**, Director of the Education and Cultural Action department at the IRCAM (Institute for Acoustic/Musical Research and Coordination) in Paris

**Yann Orlarey**, Composer, Head of Research at the GRAME (National Centre of Musical Creation) in Lyon

**Hugues Vinet**, Director of Research at the IRCAM (Institute for Acoustic/Musical Research and Coordination) in Paris

### **“We hereby award the title of Doctor of Arts to the following artists”**

*For the academic recognition of the specificity of the artistic creation process. A short performance will open the debate.*

Moderator: **Sylvie Blocher**, Artist and **Federico Nicolao**, Philosopher, Professors at the ENSA Paris-Cergy (Academy of Fine Arts in Paris-Cergy)  
Performances by **Camille Ayme**, **Aurore Le Duc**, **Anna Principaud et Perrine Trébal**

Reading of a letter by **Enrico Lunghi**, Director of the MUDAM in Luxemburg  
**Marie-José Mondzain**, Philosopher, Author, Director of research at the CNRS (National Centre of Scientific Research) in Paris (pending confirmation)

### **Research in Design Today: A Research Project for each Product?**

*In what terms are research projects in design being defined today? What are the necessary conditions so that design-based research, as it has evolved to this day within the private sector, continues its development in academic research laboratories?*

Moderator: **Christine Colin**, Author, Design Expert at the DGCA (General Direction for artistic Creation) at the French Ministry of Culture and Communication

**François Brument**, Designer, Professor at the ENSAD Saint-Etienne (Academy of Fine Arts and Design in Saint-Etienne) and at the ENSCI/Les Ateliers (Academy of Industrial Design) in Paris

**Frédéric Beuvry**, Designer, Schneider Electric, Strategy & Innovation, Senior VP Design & Ergonomy  
**Mathieu Lehanneur**, Designer  
**Francesco Binfaré**, Designer

## 11.00 Break

11.15

### **Workshops: Session Two**

#### **Post-graduate, Doctorate, any Other Format?**

*One of the French art academies' missions is to accompany young artists after the completion of their 5-year degree. With this objective in mind, art schools have been designing various types of post-graduate programmes, residencies etc. for the last twenty years. Today, following the application of the LMD/Bologna European Treaty, some art schools open 3rd cycle doctoral research positions. Could this be the new D in LMD? This workshop will bring together experiences from research conducted both in art schools and other culture-oriented higher education institutions.*

With the participation of:

**Stéphane Sauzedde**, Director of the ENSAA Annecy (Annecy Academy of Fine Arts)

**Alain Fleischer**, Director of *Le Fresnoy*, National Studio for the Contemporary Arts in Tourcoing.

**Marc Nicolas**, Director of *La Fémis* (National academy of sound and image professions) in Paris.

**Christian Debize**, Director of the ENSA Nancy (Nancy Academy of Fine Arts)

**Jean-Paul Ponthot**, Director of the ESA Aix-en-Provence (Aix-en-Provence Academy of Fine Arts)

**Marc Monjou**, Professor in charge of post-graduate studies, ESAD Saint-Étienne (Saint-Étienne Academy of Art and Design)

#### **Publications. Arts, Science, Society: Artistic, Academic and Economic Developments**

*The constraint of text as an exclusive format of publication is problematic for practice-based artistic research. If to publish is first and foremost to make (something) public, could exhibitions and their various forms be fully acknowledged as a type of publication?*

**Moderator: Samuel Bianchini**, Artist, Professor and Researcher at the University of Valenciennes and Hainaut-Cambrésis and at the EnsadLab in Paris

**Nelly Ben Hayoun**, Director and Experience Designer

**Leonore Bonaccini**, Artist, founding member of the Bureau d'étude duo

**Aranuld Leservot**, Engineer in charge of emerging projects at the CEA-LIST (French Alternative Energies and Atomic Energy Commission)

**Valerie Pihet**, Executive Director of the SciencesPo/Speap (Science Po School of Political Arts) in Paris

### **Creation and Circus in the Public Space: Practice and Theory in the Making**

*What links practice to research in the area of contemporary circus and public art? The question here is to address these links starting with the experience of artists involved in the world of research and of researchers whose work is directly connected to the creative process.*

Moderator: **Anne Gonon**, Director in charge of Studies and Research at HorsLesMurs – National Resource Centre for Street and Circus Arts in Paris

**Agathe Dumont**, Doctoral Candidate at the Sorbonne-Nouvelle University/ ATER at Lumière Lyon 2 University.

**Mark Etc**, Art Director of the ICI-MEME group in Paris

**Marcel Freydefont**, Stage designer, in charge of the Stage Design course cycle at the ENSA Nantes (Nantes Academy of Architecture)

**Valentine Losseau**, Anthropologist, Director of the *Magie nouvelle* (New Magic) at the CNAC (National Centre of Circus Arts) in Paris.

### **Visual Arts Research and Performing Arts Research: Where do They Meet?**

*In spite of their specific differences, visual and performing arts tend toward common questions: the part and the growing place given to the audience, the role of new media technologies. This workshop aims to unfold these fundamental questions and the intense research activity they nourish.*

**Maryvonne Saison**, Professor at the Paris-Ouest-Nanterre-La Défense University

**Agnès de Cayeux**, Webartist

**Franck Bauchard**, Director of La Panacée, Visual Arts Centre in Montpellier

**Joris Mathieu**, Director of the *Haut et Court* théâtre company

**Xavier Maurel**, Director, Playwright and Director of research at the CNSAD (National Drama Academy) in Paris

**Isabelle Moindrot**, Professor at the Paris 8 Vincennes-Saint-Denis University

**Joris Lacoste**, Artist, Playwright

**Julie Valero**, Playwright and Stage Assistant for Jean-François Peyret and Magali Debazeille

12.30 Lunch break

### 14.15-15.45 **Workshops: Session Three**

#### **Research Levers Today: A New Approach**

*This workshop aims to cross-reference views on the current dynamics of public and private sector initiatives in favour of research development, operated both nationally and regionally. In this particularly tense economic context, the community of art academies and their partners must now pay the utmost attention to the tensions at work within the field of research practice.*

Moderator: **Emmanuel Tibloux**, Director of the ENSBA Lyon (Lyon Academy of Fine Arts)

**Sylvie Faucheux**, President of the University of Versailles-St-Quentin-en-Yvelines

**Christian Dautel**, Director of the ESBA Tours (Tours Academy of Fine Arts)

**Christophe Dessaux**, Director of the Department of Research, Higher Education and Technology at the French Ministry of Culture and Communication

**Dominique Ducassou**, Deputy Mayor of Bordeaux in charge of culture and historical heritage protection

**Frédéric Gaffiot**, Director of the Department of Higher Education, Research, Innovation and of Sanitary and Social Training Programmes of the Rhone-Alpes region

**Marie-Haude Caraës**, Director of Research at the Cité du Design Art Centre in Saint-Etienne

### **An Archipelago of Research(es): A New Environment for Artistic Thought**

*A great deal of research projects nowadays are being carried out through a multidisciplinary approach, joining art centres, academic institutions and artists, and leading to either artwork or exhibition formats. How and to what extent do these experiences nurture a new approach to research and experimentation in art?*

Moderator: **Eric Mangion**, Director of the Villa Arson Art Centre in Nice

**Grégory Castéra**, Director of the Laboratoires d'Aubervilliers Art Centre in Aubervilliers

**Franck Leibovici**, Artist

**Joris Lacoste**, Artist, Playwright

15.45 Break

16.00-16.30 **The Research That Cannot Speak its Name**

**Silvia Kolbowski**, Artist

16.30-17.00 **Closing Speech**

**Catherine Perret**, Philosopher, Professor at the University of Paris 8 Vincennes-Saint-Denis

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