

## RESEARCH AND CREATION WORKSHOPS

### WHAT IS AN "ARC"?

Between theory and production, between the fields of art and design, between personal contribution and intensely creative group work, the Research and Creation Workshops (ARC) are pedagogical entities, spaces for reflecting and working whose character is cross-discipline. They are led by at least two teachers to guarantee differing views.

Each ARC offers teaching that is both theoretical and practical and calls upon a large number of external contributors (researchers, experts, artists, designers) who are invited for public talks, workshops, study days or conferences.

The ARC workshops do not replace courses, individual appointments, nor sessions for hanging works with students.

They are the result of an approach that is inter-disciplinary and multi-disciplinary, situating them between fundamental research and specific teaching, allowing the emergence of creation, innovation and the Personal Project of Art Research.

Throughout all the stages of creation, from conception to final showing, the students become involved in taking action independently and at the same time interactively with the group, with the objective of creating a project of scope, under the direction and critical exchanges of teachers, experts and invited artists.

Enrolment in an ARC workshop is compulsory for each student between semester 03-09.

### ACTION COMICS

- **Teachers:** Luc Adami, Pascale Sequer
- **Collaborator:** International Museum of Carnival and Mask, Binche, Belgium
- **Team:** 12 students
- **Thursdays 2-6pm (weekly)**

Since the 1940s, superheroes and super-heroines, iconic and oversized characters have regularly featured in popular cinema. From Greek, Roman or Scandinavian mythology, these heroic figures can be found in popular culture and folklore. Endowed with powers (divine, magical, scientific or technical), they carry out super-heroic acts in megacities, thanks to their superpowers, and yet they also have their flaws and weaknesses. Starting from their huge popularity that accounts for an identification whose nature tests us, we will ask questions about these super-heroic characters as emancipating figures centring on three research areas:

- The body of meta-humans and their two forms of physicality: an identity as an ordinary man or woman in civilian life. The male or female identity augmented by a costume.
- Affects related to his or her secret identity: the origin of superpowers is often obscure or unmasks genealogies that are difficult to shoulder.
- The city: these characters seem to be linked to a singular urban spatiality.

The students of this ARC will create a photographic portrait of the superhero or super-heroine and a short video-audio sequence of the moment of change when the ordinary person puts on the super-person costume and transforms into a meta-human.

Work in collaboration with the International Museum of Carnival

and Mask, Binche, Belgium.

Research will be enriched with practical workshops with film technicians, meetings and film screenings followed by debates.

### Skills developed:

To develop a culture and specific issues combining art and cinema.

### Evaluation:

- Continuous assessment
- Presentation of research at the end of the second semester.

### Evaluation criteria:

- Attendance and timekeeping at all classes.
- Participation, exchanges, mutual aid.
- Proposal Relevance.
- Artistic quality.

### ART & THE ANTHROPOCENE, HISTORY AND BECOMING

- **Teacher:** Carlos Castillo
- **Contributors:** Art Critic and member of AICA and CEA Pauline Lisowski (ARC co-head), Paul Ardenne, Christiane Geoffroy, Jérémy Gobé, Karine Bonneval, Noémie Sauve, Alice Audouin, Guillaume Logé
- **Team:** 15 students
- **Thursdays 2-6pm (weekly)**

The Art and Anthropocene, History and Becoming ARC wishes to develop a way of conceiving and experimenting with art today, considering ecological issues (climate change, global health and the state of resources), new behaviours and narratives of the radical changes that involve our society. How can visual artists create in light of this new situation? How can we promote an art form that solicits ecological awareness in a relevant way?

The Anthropocene calls for transformations, sources of imagina-

tion and creativity, with respect for nature and life. It calls into question our representations and asks us new questions:

- What links should we recreate with the Earth and the living?
- What will we be confronted with: collapses, upheavals, uncertainties, instabilities, renunciations?
- Isn't reconnecting with nature and its aesthetics essential for the arts?

The ARC offers in-house sessions, but also invites guest artists and theorists, on subjects that will lay the foundations and issues of artistic creation and art today.

Paul Josef Crutzen, Nobel Prize in Chemistry, proposed the term Anthropocene in 1995, a term that has since been relayed by all media in a significant way. It inspires a worldwide art movement. The works of Anthropocene artists adopt a diversity of forms. Their works, sometimes dematerialized, borrow from the investigative technique of scientists, journalists and whistleblowers. They are also inspired by the practices of farmers or indigenous peoples. The ARC Art and Anthropocene, History and Becoming is a place for exchange, research, creation, production and resources. It will be hosted throughout the academic year (several talks and contributions). The speakers are specialists from the world of art, the humanities and hard sciences (partnerships with MSH, INRA, Agrosup Dijon, the Urban School of Lyon, Art of Change21, COAL association etc.).

Two study days on 24-25 November are organised for this ARC: "Hearth, Aesthetics of the Anthropocene: fear, delights, hope".

An exhibition for the ARC students and their artworks selected from the March workshop and the preparation workshop during October 2022 will be on display during the November 2022 study days. This exhibition organised internally with students will be presented in the former church Saint Philibert or another place (to be confirmed). The high point: exhibition visit, at the end of the afternoon, accompanied by invited contributors, as the basis of

exchange and discussion with the participating students.

### Parallel activities:

- Visits to artists' studios.
- Organisation of events linked with the students' research in relation to contemporary art.
- Travel plans and visits to exhibitions spread out over time: art centers, galleries, museums and visits to scientific laboratories INRAe Dijon, Agrosup, MSH etc.
- The Climate Fresk, research with the Museum of Natural History, Jardin de l'Arquebuse, discovery of local wine-growing landscape, walking experience to draw, paint or work in the countryside etc.

### Skills developed:

- Ease of speaking in relation to work carried out.
- Putting research, tools and techniques into perspective.
- Elaboration of a working method.
- Analysis and identifying conceptual proposals of works produced.

### Evaluation:

- Continuous assessment.
- Individual and collective hangings, internal debates and with invited personalities.

### Evaluation criteria:

- Attendance and timekeeping at all classes.
- Quality and relevance of work handed in.
- Ability to put projects into perspective and cite its issues.
- Personal and collective investment.
- Origin and progress of the project, coherence, structuring the approach.
- Risk-taking, production, presentation of work, quality of the creations.

### THE ARTS OF SOUND

- **Teachers:** Jean-Christophe Desnoux, Lambert Dousson,
- **Contributor:** Nicolas Thirion, associated artist, Artistic Director of Why Note
- **Team:** 12 students
- **Thursdays 2-6pm (weekly)**

When we say the arts of sound, we use a term that is a bit catch-all, comprising experimental electronic music, acoustic and electric sound works, performances that play with spaces, sound installations: In fact everything that comes out of formats devoted to rock, pop, jazz or electronic music. But the arts of sound might also represent, more than a specific genre, an attitude, a relation to sounds, a cluster of practices, as related to contemporary music as to the worlds of performance and plastic arts. For composers like John Cage in the 1950s, and later Alvin Lucier, James Tenney or La Monte Young, it was a case of offering, both the musicians and the audience, a genuine listening experience, playing with the very character of sound: time distortion, the use of sounds in acoustic space, playing with its dynamics, from the barely audible to the very, very loud. For the sound creators of today, it is a case of rethinking our relationship to listening, to the codes of concerts and shows, to musical genres.

This ARC proposes a series of meetings, talks, and workshops for the discovery of the aesthetics and practices belonging to the arts of sound, for the students of ENSA Dijon, instrumental and electronic musicians and non-musicians. In particular they will put at the disposal of students a unique instrumentarium – mini-synthesizers, nail boards, micro switches, mixing consoles, set feedback, K7 cassette players – and invite them to collectively invent their own vision and interpretation of emblematic works of experimental music, textual scores and graphic notation.

This year the ARC will be constructed around themed workshops and meetings with artists, particularly those invited within the setting of the Ici l'Onde season by Why Note. The students will develop their projects, personally or in small groups, which will culminate at the end of the year, with the season Ici l'Onde or specific events within and without the school.

**Skills developed:**

To deepen theoretical, historical and practical knowledge of the medium of sound and music (spatial installation, thoughts on gesture, collective games).

**Evaluation:**

Sound creation, participation in classes and workshops as well as associated concerts.

**Evaluation criteria:**

- Attendance and timekeeping at all classes.
- Quality of research and implementation of sound works linked or not to image, space, object.
- Justification and references of choices taken.
- Commitment to research and creation.

**INSTALLATIONS, EXPERIMENTS, METHODS**

- **Teachers:** Sammy Engramer, Didier Marcel
- **Team:** 12 students
- Tuesdays 2-6pm

This ARC is an open collective space that responds clearly to the philosophy of apprenticeship. Sculpture and installation are practices that can be envisaged collectively as they impose an immersion into demanding processes. Students enter with focus into a perpetual availability without limits in which nothing should be forbidden a priori in the field of conceptual and factual experimentation. Conscience is only refined when in contact with creation.

A new programme has been put in place for enrolling students about to graduate (3rd and 5th years). The ARC focuses on personal projects in the form of experiencing collective hangings with a view to preparing for the diploma.

**Connected events:**

- Theory sessions
- Invited artists

**Skills developed:**

- Knowledge, experimentation and mastery of artistic apparatus

in the broader fields of sculpture and installation.

- Elaboration of a working method based on student intentions.
- Analysis and demonstration of conceptual and factual issues regarding volume and installation projects.

**Evaluation:**

Students will be evaluated in a collegial manner from collective hangings and corrections/debates.

**Evaluation criteria:**

- Attendance and timekeeping at all classes
- Personal investment
- Presentation of works
- Project's origin and development
- Cultural investment
- Quality of produced work

**ART/SCIENCE INTERFACES AND SPATIAL DEVICES**

- **Teachers:** Laurent Karst, Jean-Sébastien Poncet, Didier Marcel
- **Team:** 10 students
- Tuesdays 2-6pm (weekly)

Today's society is faced with new challenges and the separation between art and science is no longer as segmented. Nowadays innovation requires an interdisciplinary approach where art and science inspire and reinforce each other's practices and research.

We are witnessing many new approaches in which researchers, artists, designers and architects collaborate, exchange their knowledge and practices, create new contexts of knowledge and experimentation, present in contemporary art installations based on issues related to science and art, with regard to the special mechanisms that are created.

For several centuries a common territory has been established between the arts and sciences and this coming together tends to be consolidated today. More particularly, for the last 30 years, a good number of contemporary artists have been working on bringing together this territory and creating real mechanisms of space, phys-

ical spaces of perception, which reveal these interfaces between art and science and testify to new dialogue and synergy.

After a short scientific presentation, which will allow familiarity with the concepts of magnetic fields, the aim will be to develop very simple mechanisms based on magnetic fields to create objects capable of transforming and moving. The process of experimentation will borrow from scientific protocols similar to those used in laboratories, to test and experiment with the action of magnetic fields on objects, according to their potential reaction.

It will enable the design of simple, interactive objects that move, transform and interact with each other under the action of magnetic fields to create miniature installations. For this concept we will use different manufacturing methods based on folding, laser cutting or 3D printing. The aim of this sensitive exploration is to develop our capacity to produce a narrative and emotion, based on a re-reading of our understanding of an often unpredictable form of interaction with our environment.

This work will question our capacity to join an unstable world, to try to respond to its demands, in order to question our possibilities of 'mastering' and/or 'not-mastering' this environment.

"Magnetic devices" is a continuation of a "3D/4D" symposium held at the Ecole Polytechnique in September 2019 within the framework of the Chair Art and Science under the direction of Physicist-Researcher Giancarlo Rizza, artist Antoine Desjardin and Architect-Designer Laurent Karst.

**Skills developed:**

- Spirit of experimentation and research
- Aesthetic sense
- Curiosity, intuition.

**Evaluation:**

Object, installation, video, drawing, photography

**Evaluation criteria:**

- Attendance and timekeeping at all classes

- Methodology
- Creation, inventiveness,
- Ability to formalise a scenario or a story

**URBAN MUTATIONS (MUUR)**

- **Teachers:** Laurent Matras Leila Toussaint, H  l  ne Robert
- **Team:** 15-20 students
- Thursdays 2-6pm (weekly)

We evolve in a world that moves and changes very rapidly. The tri-annual magazine We Demain uncovers initiatives – regarding technology, the economy, energy, medicine, the environment, food, art—which are changing the world, putting each day a little of the individual back into the heart of the system with a new sharing economy.

In view of the many initiatives presented by We Demain, the MUUR workshop offers the chance to imagine new practices, suggestions, projects, and utopias dedicated to public space.

The city evolves towards sustainability and sociability. These changes question in a lively and active way both thinking and action regarding public space, habitation, exchanges and movement. From a body of theory and experiments that we will compile, we are committed to understanding, intuiting, experimenting with new forms, attitudes, and typologies.

- Potential experiments, installations, projections and provocations
- Work in situ with partners (Greater Dijon, Neighbourhood associations, companies).

Two projects envisioned for this year involve Greater Dijon and the city of Qu  tigny.

In as far as possible, a first workshop will take place in November 2022 with students from the University of Wuhan at Dijon, followed by a second workshop in Wuhan in 2023. They will be made up of workshops, preparatory experiments.

**Skills developed:**

- Ability to question openly an issue, a topic.
- Plasticity.

- Methodology to conceive and develop.

**Evaluation:**

- Commented hangings.
- In situ installation of projects.

**Evaluation Criteria:**

- Attendance and timekeeping at all classes.
- Conceptual ability.
- Work quality.

**CONTEMPORARY PRACTICES OF PAINTING**

- **Teachers:** Alain Bourgeois, Anne Br  geaut, Bruno Rousselot
- **Team:** 24 students
- Tuesdays 2-6pm (weekly) + Thursday 2-6pm (even weeks)

The Contemporary Painting Practices of Painting ARC brings together students engaged in pictorial research within a workshop located in the school's gymnasium of the school. Asking questions around contemporary painting practices, their specific features and their crossovers with other mediums will drive our exchanges.

These discussions will be complemented:

- by the occasional invitation of artists around one of their works,
- In collusion with engraving courses at the conservatory
- by an annual workshop held in conjunction with the ARC.

6 theoretical courses are proposed in addition to the ARC, each student enrolled in the ARC must follow at least 2 of them:

- The Origins of Abstraction
- The Great Dates of Modernity.
- Painter's Questions
- Current Affairs Exhibition
- American Painting
- Colour

**Skills developed:**

Good knowledge of the issues surrounding painting and its tools.

**Evaluation:**

The idea is to accompany students involved in a painting project to discover, experiment and develop a singularity in relation to the period.

**Evaluation criteria:**

- Attendance and timekeeping at all classes.
- Personal investment.
- Presentation of work.
- Project origin and development.
- Cultural relevance of the work.
- Work Quality.

**EMBEDDED PRACTICES: BODY STATES AND SITUATIONS**

- **Teachers:** Patricia Br  gnone, Martine Le Gac
- **Contributors:** Marcela Santander Corval  n, La Tierce (Sonia Garc  a, S  verine Lef  vre, Charles Pi  tri) and Laurent Pichaud, invited choreographers
- **Team:** 12 students
- Tuesdays 2.30-5.30 pm (weekly)

The ARC Embodied Practices: Body States and Situations results from a collaboration between ENSA Dijon and Le Dancing CDCN (National Center of Choreographic Development) Dijon-Burgundy. It is run by two teachers, Patricia Br  gnone and Martine Le Gac, interested in questions of the body, identification and the development of a personal artistic practice, being together, as well as the diverse manifestations in the field of choreography that pervade the visual arts (and vice versa).

Marcela Santander Corval  n, La Tierce (Sonia Garc  a, S  verine Lef  vre, Charles Pi  tri) and Laurent Pichaud are invited choreographic artists who will each take part in four sessions. The weekly workshops take place every Tuesday afternoon (14:30-17:30) either at Dancing – CDCN Dijon-Burgundy, the Conservatory, ENSA Dijon or at another external space.

The festival Art Danse will allow for these performances to be shared in March 2023.

After an inaugural year of close collaboration with the choreographer DD Dorvillier, under the title "to touch, move, speak, write", last year's workshop took place with Myriam Gourfink, Yair Barelli and Laurent Pichaud, under the title "Body states and situations". The 2022-2023 ARC project seeks to pursue an artistic

practice in which the body is the driving force.

The central theme linking all the collaborations could be that of memory or rather the memories in which artists draw partly from their resources and their energy to translate them into a story or a personal mythology, a collective, already lived or to come, in movements and gestures. How might these tales become physical? This performative work of the body is less attached to a final result than to observation of the creative process.

To live in the present and project yourself into the future, how do you let memories surface, known things? Which ones? Does it consist in acknowledging a memory immediately as an ancestral or mythological memory? The workshop will explore how places visited, the presence of self and others, sensations, perceptions and the imaginary transform the traces of the past by associating them with new perspectives. Creation is based on time and space and seeks to reveal them, invent them.

For if it is a question of appreciating and identifying what happens to us, the aim is also to go deeper with the workshop participants in how to give an account of it in visual or performance art. How might that which is experienced and perceived be transformed again into the space-time specific of the work? Making acts of presentation, of representation calls for the ability to confront other interesting artistic situations to be discovered, invested and identified.

The workshop hours provide for physical practice, time for exchange and gaining perspective on various topics (historical, theoretical and transdisciplinary). It is a question of proposing explorations that will allow each student, teacher, dancer, partner to discover always more about what concerns him/her and to embody it.

The ARC's aim is that each person perceives better their own resources and uses them to develop an artistic project that is personal or collective.

#### Skills developed:

- Physical participation essential for personal and group work
- Qualities required: openness to experimentation, curiosity, willingness to exchange
- Among the aims: to better know the functioning of the body while deepening the concept and practice of research

#### Evaluation:

- Group participation and personal research combined.
- Continuity of involvement and ability to make proposals for the ARC.

#### Evaluation criteria:

- Attendance and timekeeping at all classes.
- Dedication.
- Relevance of proposals.
- Critical Sense.

#### COMMON EARTH

- **Teachers:** Jean-Sébastien Poncet, Jeremy Edwards
- **Team:** 15 students
- **Tuesdays** 2-6pm (weekly)

How to take care of the earth, admit to its uses, live with it and share?

These are general questions that this ARC will attempt to take on. At our small scale, we at ENSA are lucky to benefit from exteriors which are as much opportunities to put into practice this larger questioning. There is a pasture, an orchard, beehives, a garden in which live animals and plants. Also we will be led in the coming years to cohabit with new neighbours: The Music School of Burgundy-Franche-Comté and Sciences-Po Dijon will arrive on the site with new exterior spaces to share. Future neighbours are many: it is time to imagine how to make common earth.

In his essay *Où atterrir?* (Where to land?), Bruno Latour evokes the disappearance of the earth linked to climatic deregulation (rise in water level, artificialisation..) as a material departure point to the constitution of a terrestrial communal area be-

tween human and non-human. The ARC Common Earth takes this statement to the letter in a concrete proposal. It invites its participants to grasp these areas as a departure point and material for a project about space at the meeting point of art and design.

The participants of this ARC are invited to conceive future exterior or communal spaces of the Arts and Science campus (ENSA Dijon + The Music School of Burgundy-Franche-Comté + Sciences Po) so that they might be spaces of conviviality adapted to learning. The opportunity of a partnership with the School of Public Works allows for building a dialogue on the basis of questions of earth between technical culture of the engineer and an artistic approach of their future representations and uses.

#### Skills developed:

- Develop practices of inquiry
- Approach relational practices and design tactics in the conception of space

#### Evaluation:

- Continuous assessment
- Research layout at second semester's end

#### Evaluation criteria:

- Attendance and punctuality at every class
- Participation, exchanges, mutual aid
- Proposal Relevance
- Artistic quality

