

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.

ART & THE ANTHROPOCENE, HISTORY AND BECOMING

- **Teacher:** Carlos Castillo
- **Contributors:** Dr Jean-Philippe Pierron, Philosopher and Professor specialising in Ethics and Law at the Philosophy Faculty of Université Jean Moulin, Lyon III; Chiara Parisi, Director of Pompidou Centre Metz, Paul Ardenne, Guillaume Logé, Researcher and Art Consultant, Doctor in Aesthetics, History and Theory of Art, Paris; Julien Creuzet, Artist, François Genot, Artist, Christophe Iggre, Fondation Lacolade.
- **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 imagination 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.).

THE ARTS OF SOUND

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

Organisation of an exhibition at the start of April 2024 for ARC students and works selected from February's workshop, at St Philibert Church, or in the Orangerie of the Museum of Natural History in Dijon (dates and place TBA).

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.

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 work-

shops 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.

PHOTOGRAPHIC AND SOUND PRESENCE

- **Teachers:** Luc Adami, Pascale Sequer
- **Team:** 12 students
- **Thursdays 2-6pm (weekly)**

"According to an IFOP study, most French now consider work as a constraint, more than a source of fulfillment. The risk of mass resignation, a fear fuelled by the situation of the US workforce in 2021 is now raised in France. This widespread resignation has seen a record number of workers quit their jobs following the first waves of the COVID-19 crisis, either to seek other employment, or to withdraw purely and simply from the active population."

In the context of a stale economy, some choose to find fulfillment in their spare time rather than through paid work in consecrating all their time to a

passion: a practise entered into largely within a community, or group (bands, pigeon breeders etc). They have developed real know-how over time by working towards reaching a goal, which gives them satisfaction and pride. They delight their daily lives in blurring the borders with a marvellous imaginary to redefine what they would like to be.

In meeting these people through the prism of their passion, we commit to reflection regarding an imaginary narrative that relies on the real. It will be a question of editing or how to make visible a photographic story, the issues of sound in and off, off-camera, social representations and identity claims. ARC students will create a photographic and sound device from a body of photographic images of people and recordings of their voices.

The most successful projects will be exhibited at ABC (Association Bourguignonne Culturelle), Dijon at the end of the school year. The ARC will also be organised around commentaries of texts and artworks, film projections followed by discussion. Envisaged during the year are points on photographic technique, a practical workshop with an image technician and two workshops.

Skills developed:

- Development of a culture and issues specific to the hybrid of photography-sound
- Knowledge and know-how of technique

Evaluation:

- Continuous assessment
- Spatial installation at the end of second semester

Evaluation criteria:

- Attendance
- Participation, exchanges, mutual aid
- Relevance to theme
- Quality of works produced

FILM WITHOUT LIMITS

- **Teachers:** Germain Huby, Lydie Jean-Dit-Pannel

- **Contributor:** Lambert Dousson
- **Partner:** Eldorado Cinema
- **Team:** 15 students
- **Pre-requisite:** Mastery of shooting and editing
- **Thursdays 2-6pm (weekly)**

To the limits of yourself, to the limits of the real, of fears, of the possible, of law, of norms, of contingencies, of others, of landscapes. It consists of being explorer film-makers of the noises of the world.

Enriched with commented and analysed viewings (Werner Herzog, Vincent Munier et Marie Amiguet, Agnès Varda, Johan van der Keuken, Robert Morin, Peter Watkins, Lewis Bennett, Morgan Spurlock, Frederick Wiseman, Martin and Osa Johnson etc), talks, a festival trip, students will create a documentary film on a theme of their choosing, from the intimate to the geopolitical, from social struggles to extreme sports, from absurdities in current affairs to the beauty of nature, but always one step removed from limits.

Creator of our realities, this workshop will address issues behind contemporary documentary film-making. It will invite researcher students to take a position on topics in current society and subscribe to a singular and committed form. While questioning the infinity of possible devices today, from 16mm cameras to artificial intelligence, and the necessity of creating new images, or existing images (archives be it family, INA, NASA, cinemas), they will create a committed filmic object that starts from the point of view of an artist to meet the public.

Skills developed:

- Acquisition of knowledge linked to documentary practises (Brothers Lumière via Jean Rouch and Edgard Morin, to Agostino Ferrante)
- Writing a documentary project (files CNC, SCAM, different financing options)
- Understanding issues surrounding documentaries (material, bias, point of view, distance, aesthetic)
- Assimilating different stages

of the filmic object, research to broadcast

Evaluation:

- Continuous assessment
- Presentations and collective analyses after viewing sessions

Evaluation criteria:

- Regular & frequent participation
- Relevance to the topic addressed
- Commitment to research and creation
- Ability to lead a project to the end

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

Transport of Light

All sorts of experiments, based around the transport of light, rely

on scientific optic phenomena, exploring in a sensitive manner the possibilities for transmitting and transforming light and its journey in space to generate original forms, to reveal unique substances and to produce images and concrete spaces that are also immaterial and abstract. It is about inventing devices around immersive spaces of perception, capable of making material/immaterial matter, of revealing shadow, reflection, texture, colour. It is also about questioning the very nature of light and its motion, the phenomena of interference, but also of the space dedicated to this process, giving place to considerations of imagination and fiction. From early physics experiments, like transporting image through light, its path in space, its projection and appearance on a determined surface, new experiments can give place to another transport, in a figurative sense: vivid, violent, enthusiastic sentiment, more broadly the transport of emotions, or even poetry.

The Art/Science ARC will thus be transformed into a mini-laboratory, where each student will access LED lamps, laser, prisms, glass lenses, reflective surfaces, in order to explore this field, first of all, with small scale light manipulation. These experiments, if need be, could be transposed onto larger scale art devices where the entire body will be involved in these perceptions.

In February 2024 there will be a workshop to develop sound interaction with light and its similar motion to sound.

Art/Science also proposes contributions and seminars with scientists and researchers at the University of Burgundy on the nature of light, laser beams and fundamental notions about optics. In partnership with Singe en Hiver, the output of works made during the ARC and workshops will be presented in May 2024.

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, Héléne 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 experimentations 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).

The 2 projects of this year are:

- **Project Dijon/Wuhan:** A first workshop will take place in November 2023 with students from Wuhan University, followed by a workshop in Wuhan in March 2024. They will be composed of workshops, preparatory experimentations.

• **Project Mayence/Valence/Dijon:** New stage of the collective project between 3 schools will take place in Valence in March 2024. Subject to be defined.

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 Brégeaut, 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.

BODY PRACTICES

- **Teachers:** Martine Le Gac, Patricia Brignone
- **Guests:** Collaboration with CDCN Le Dancing; Artist-Dancers Anne Collod, Malika Djardi, Lenio Kaklea
- **Team:** 15 students
- Tuesdays 2.30-5.30 pm (weekly)

The ARC Body Practices is a collaboration between ENSA Dijon and Le Dancing CDCN (Centre de Développement Chorégraphique National) Dijon-Bourgogne.

It is run by two teachers, Patricia Brignone and Martine Le Gac, interested in questions around the body, identification and development of a personal artistic practice, being together, as well as the manner in which diverse expressions of the choreographic field pervade visual arts and vice versa.

The Art Dance Festival (from 19 March to 6 April 2024) will allow for performance sharing.

After the inaugural year led in close collaboration with the choreographer DD Dorvillier, entitled "Touch, Move, Speak, Write", the workshop of 2021-2022 proceeded with Myriam Gourfink, Yair Barelli and Laurent Pichaud with the title "Etats de corps et Situations." That of 2022-2023 with Marcela Santander Corvalán, Charles Piétri (La Tierce) and Laurent Pichaud was called "Etats de corps et Mémoires."

The 2023-2024 ARC will follow an artistic practice in which the

body is the motor, and a theoretical practice to work at deconstructing the representations which we have of ourselves and others, at a time of burning issues on gender, identity, end of life, decolonisation, human-animal relations, in the need for new relations to living, to culture.

The approach of Anne Collod, Malika Djarki, Lenio Kaklea go together with various preoccupations in tune with current questions about society that change future prospects:

Be it making place for the prevented, weak, aging body in reverse of the well-functioning healthy body, and in focusing on creating portraits (Malika Djarki's projects *Prayer* and *Martyr*).

Be it rereading the history of great figures of modern dance like Ruth Saint-Denis and Ted Shawn, Ann Halprin, Trisha Brown, Simone Forti to question the creation of representations and integration of the other to project what could be today's positioning in light of feminist and environmental thinking (Anne Collod's projects *Alternative Bodies* and *Sourcieres*)

Be it searching for a new approach to bodies, better expressed in nature, hinged on emphasising the idea of making savage, drawing on tales of anthropologists and various authors, rituals and myths revisited (Lenio Kaklea's *Fauve*).

The aim is to find words and gestures to consider the past as much as invent the time that we experience. The pluri-disciplinary dimension of creation (music, video, dance) enriches perspectives.

Since it is a question of appreciating and identifying what happens to us, the ambition is also to go deeper with ARC participants into how to take this into account in visual or performance art, in which what is lived and perceived is transformed into a space-time specific to the work. Making presentations, representations calls for confrontation with other interesting artistic situations to discover, invest in and inventory.

The ARC timeslot provides for a series of physical practices, time for

exchanges and diverse forms of enlightenment (historical, theoretical, trans-disciplinary). It is about proposing explorations that allow each student, teacher, dancer to always discover more about what concerns them and to embody it. The aim is that each person better perceives their own resources and draws on them to give form to a personal and collective artistic project.

Skills developed:

- Physical participation is indispensable for both personal and group work
- Required qualities: open to experimenting, evidence of curiosity, disposed to exchange
- Among the aims: better know the functioning of the body, while going deeper with the notion and practice of research

Evaluation:

- Collective participation and personal research combined
- Continued involvement and potential proposals for ARC

Evaluation criteria:

- Attendance and time-keeping in all classes.
- Dedication.
- Relevance of proposals.
- Critical Sense.

COMMON EARTH

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

How to take care of the earth, agree on its uses, draw them, think about them, live with them?

These are the general questions that this ARC will try to appropriate. At our level, ENSA Dijon offers the opportunity to benefit from exterior spaces: to make the garden into a place of experimentation of artistic practices related to the ground and the living, and from a design point of view to study ways to de-anthropocentrise its uses.

This year, we propose to focus our investigations on the presence of water in urban soil. We will

conceive and create objects and installations that, for instance, produce a water cycle to de-waterproof the ground, capture water and/ or redistribute it.

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

TEXT IN THE CITY

- **Teachers:** Jeremy Edwards, Linda McGuire
- **Team:** 10 students
- Tuesdays 2-6pm (weekly)

This research project is addressed those wishing to better understand the interaction between Design, Art and Cities. The ARC is organised around themes like contesting public spaces through writing, legal issues around illegal posting and graffiti, walls as social media, the significance of where in the city writing occurs.

With a theoretical basis, students will create an art or design work at the end of the year which will give a different perspective to the way we view the places in which we live.

This new perspective might consist of using text to communicate information, ideas, experiences in a public context through installations (mural, sound, street, temporary, sculpture, urban design). How can the city communicate with its inhabitants on a macro scale (street signage, art) and micro (street furniture, markings)?

How can residents communicate with each other, for example sanctioned artwork, non-authorised graffiti, clandestine art and design, sound art, poetry?

Skills developed:

- Sculpture, installation, architecture of the living
- Bring together relational practices in art and design (like public commissions)
- Practical knowledge of living, gardening
- Develop study practices in art and design

Evaluation:

- Continuous Assessment
- Spatial installation of research at end of 2nd semester

Evaluation criteria:

- Attendance and time-keeping in all classes
- Participation, exchange, mutual aid
- Relevance of proposal
- Quality of produced work

