

21-22-23 JUNE 2018

MSH-Paris Nord
Thursday 21st June, 2-7.30pm

PERFORMING

Centre Pompidou
Friday 22nd June, 11am-7.30pm

The Artist-Researcher and The Researcher-Artist
in Today's Performance Practices:

Théâtre de Nanterre-Amandiers
Saturday 23rd June 9.30am-9pm

knowledge

Study of a Critical Gesture.

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14h00 Welcoming guests and participants

14h30 **performance**
Newton, Pandora et Sawyer
lecture-performance by Chloé Maillet and Louise Hervé

15h15 **experimentations : 3 workshops**

Bodies - Voices
Claudia Triozzi (Associate Artist)

Desires, Scraps, Projects: Performative Recycling Workshop
Chloé Lavalette (UPJV, Doctoral Student Sacre ENS) and Caroline Lion

Performer l'archive
Marion Boudier and Guillaume Mazeau (Lecturer Paris 1, associate Historian for *Ca ira* (1), fin de Louis from Joël Pommerat)

16h45 **coffee break**
Hunt & Darton Café
Jenny Hunt and Susanna Hurst, UK)

17h00 **opening and presentation of the project**
Performer les savoirs / Performing Knowledge
Marion Boudier and Chloé Déchery with an intervention from Christian Biet (Professor of Aesthetics and History of Theatre, Paris-Nanterre University)

18h00 **cocktail performé**
with the *Hunt & Darton Café*

19h20 **retours** (our day in 5 minutes) **live documentation** by g.u.i and our young associate researchers

11h00 Welcoming guests and participants

11h15 **keynote**
In Place of Another
by Tim Etchells (Artistic Director of Forced Entertainment, UK) with Terry O'Connor (Performer and member of Forced Entertainment, Honorary Professor Of Contemporary Theatre and Performance Practice, University of Sheffield)

12h00 **dialogue Art and Science**
Neurosciences and Creativity: Toward a Positioning of the Spectator
With Yvain Juillard (Actor, author, theatre director) and the neurobiologist Yves Rossetti (Inserm, CNEL Lyon 1)

12h45 **lunch**

14h00 **experimentations : 2 workshops**

Performing Research
Laurent Pichaud (Choreographer and Guest Lecturer at the Dance department, Paris 8)

Improvising on the Capital from Marx
Arthur Igual (theatre collective D'ores et déjà)

15h30 **coffee break**

15h45 **performance**
Amis, il faut faire une pause (extract)
work-in-progress by Julien Fournet, followed by *a talk with Laurence Corbel* (Lecturer in Aesthetics and Art Philosophy, Rennes 2)

17h00 **critical interventions**
What are the Gestures of Research? Does Knowledge have a Body?
With Barbara Formis (Lecturer, Art Philosophy, Paris 1), Alix de Morant (Lecturer, Theatre and Choreography Studies, Paul Valéry Montpellier 3). Facilitator: Aurore Desprès (Lecturer in Performing Arts and Dance Studies, Bourgogne-Franche-Comté).

18h20 **retours** (our day in 5 minutes) **live documentation** by g.u.i and our young associate researchers

18h30 **performance**
Pour une thèse vivante (extract) by Claudia Triozzi, Associate Artist

9h30 Welcoming guests and participants

10h00 **keynote**
Opening the Circle : Performance Philosophy &/as a radical equality of attention
by Laura Cull Ó Maoilearca (Reader, Theatre and Performance Studies, University of Surrey, UK, and co-founder of the Performance Philosophy network)

10h45 *In conversation with a stranger*
Claudia Triozzi, Associate Artist

11h30 **experimentations : 4 workshops**

Theatre as a Laboratory
Frédérique Aït-Touati (Researcher at CNRS-EHESS, theatre director and Director of SPEAP, Sciences Po)

To jump like Nijinski
Olivier Normand (independent researcher, dancer and choreographer)

Embodying knowledge. Research as the making of a collective condition
Ambra Pittoni (independent researcher, choreographer and performer)

Attention/Distraktion: Developing a Performative Gaze (Itinerant Workshop)
Chloé Déchery

13h00 **lunch & performance**
12:30am and 13:30pm: *On the Horizon* by Chloé Déchery, in collaboration with Lewis Gibson, "spectatorial experience following the collective contemplation of the horizon" (lasting time: approx. 25 min.)

14h00 *Sharing of Good Practices in the Field of "Recherche-Création" in France.*
With Laurent Pichaud (Dance, Paris 8), Barbara Métails-Chastanier (Author, Dramaturg, Lecturer, Theatre Studies, Albi University), Emanuele Quinz (Curator and Lecturer, Art History and Theatre Studies, Paris 8), Raphaëlle Doyon (Lecturer, Theatre studies, Paris 8), Flore Garcin Marrou (Lecturer, Theatre Studies, Toulouse University), Sabine Quiriconi (Dramaturg and Lecturer, Theatre Studies, Professional MA at Paris-Nanterre). Facilitator: Eric Lavalette (Prof., Fine Arts, Picardie Jules Verne).

15h30 **pause café**

15h45 **critical interventions**
History, Theory and Practices of the Researcher-Teacher-Artist
with Mireille Losco-Lena and Evangelos Athanassopoulos. Facilitator: Eliane Beauflis (Lecturer, Theatre Studies, Paris 8)

17h00 **panel Discussion on International Perspectives**
The Artist-as-Researcher / Theorist / Scholar / Philosopher : Opening up Ways of Thinking On and Through the Stage
With Yvon Bonenfant (Sound Artist and Prof. University of Winchester, UK), Christophe Alix (performance artist and director of the High School of Visual Arts Le Septantecinq, Brussels, Belgium), Gretchen Schiller (Choreographer and Professor; Dance Studies, Grenoble), Efrosini Protopapa (Choreographer and Lecturer, Dance Studies, Roehampton University, UK); Martina Ruhsam (Teaching and Research assistant, MA Choreography and Performance, ATW Giessen), Luca Depietri and Marion Duval (Associate Artists and researchers, "La Manufacture", Lausanne, Switzerland). Facilitator: Isabelle Barbéris (Lecturer, Theatre Studies, Paris 7)

18h30 **cocktail break**

18h50 **retours** (our day in 5 minutes) **live documentation** by g.u.i and our young associate researchers

19h00 **epilogue**
The Long Table "On Unfinished Business"
by Lois Weaver (Performance artist and co-founder of the performance duo Split Britches, Professor of Contemporary Performance at Queen Mary University, London, UK).

as well as... *One thing I did today (in order to make art)*, a series of micro-documentaries by Chris Eley; artists' films and a library stall

Un projet de Marion Boudier, dramaturge, MCF, UPJV et Chloé Déchery, artiste de performance, MCF, Paris 8

Identité graphique et **documentation performée** proposée par le collectif g.u.i (Benoit Verjat, Tanguy Wermelinger)

A large part of the discourse and practice emanating from the fields of performance, live art and contemporary art today seems to be in the process of converging and crystallising around a common paradigm – that of “research”. In reality, the notion of “research” is used in very different ways, depending on the context. Appearing variously under the guise of “laboratories”, “experimentation” or “experience” (Losco-Lena), research, within and across artistic practices, can imply different forms of engagement and positioning. This can be seen to account for a diversity of recent art and performance works, for example (to make an eclectic list of just a few French pieces): *L’Encyclopédie de la parole* by Joris Lacoste, *La Bibliothèque* by Fanny de Chaillé, *Une Histoire de la Performance en 20 minutes* by Guillaume Désanges, *Le Capital et son singe* by Sylvain Creuzevault or *Pour une thèse vivante* by Claudia Triozzi. This work, in all its forms, calls for a new cartography of potential collaboration between artists, researchers, and scientists and between academic and non-academic worlds. It also poses the question: Are we witnessing the emergence of a new *ethos* of “artist as researcher,” replacing the historic models of the “artist-theorist” and the creative genius? In contrast, how do researchers try and turn their research into an artistic practice or a work of art, knowing that, in Europe, the methodologies and working processes of such “researcher-artists” are more and more debated in the wake of the controversial academic and institutional reforms that have followed the Bologna Process?

This significant double evolution in both the substance of the performing arts themselves, and in the ways in which they are taught, raises further compelling questions: What are the research approaches that are undertaken today by these “artists-researchers” and “researchers-artists” – (mirrors of each other without being one and the same)? What are the actions, systems and modes of operation that are being invented or resurrected by those who bring together theoretical investigation, practical experimentation and artistic creation? How are research, creation and teaching speaking to one another, and creating cross fertilisations between, the performing arts industry and academia, either in the field of “*recherche-création*” in France or in the field of “*Practice Research*” in the UK, for instance? The expert, the craftsperson, the tinkerer, the pedagogue, the creator, the inventor, the thinker, the philosopher, the maker, the simply curious: all are possible incarnations of research figure who tries to question and challenge their own way of thinking as well as the nature, the form and the content of the knowledge they are elaborating, either within their methods or through the way they disseminate their insights. These are the figures, the *ethos* and the actions that we wish to examine and experiment with together throughout these three laboratory-days.

Performer les Savoirs/ Performing Knowledge (2018-2020)

This first edition of this project takes place over three days in June 2018 at the Maison des Sciences de l’Homme, the Centre Pompidou and the Nanterre-Amandiers theatre, and is part of the wider research project *Performer les Savoirs/ Performing Knowledge* which will be conducted over a cycle of three years (2018-2020). The project aims to approach the contemporary stage as a new *épistémé*, a thinking-productive space which allows for an ever-flowing circulation of knowledge and a questioning on intra and extra-artistic practices while resurrecting or updating old or ancient knowledge, creating new knowledge and inventing prospective experiments. Against the backdrop of the “educational turn” in contemporary art (Rogoff) that is itself taking place in the middle of a new “knowledge crisis” (Morin), there is a need to carefully re-examine the relationship between, what is occurring on the contemporary stage, critical thinking, and the transmission of ideas (educational or not). In doing so there is an opportunity to better understand what is at stake in the various practices on and off stage that, in some way or another, perform (with, within, from, towards) knowledge.

There will be a number fundamental questions raised in this line of enquiry. How and why does one take knowledge-production and research-led enquiry as their primary mediums for creation? What forms do these kinds of knowledge-production take and can we (should we?) assess them? What is the nature of knowledge and theory when used within an artistic process? How do artistic and performance practices, and research and teaching practices, respond to one other? What kind of interactions and collaborations can we imagine between these various types of thinking, creating and making? What kind of experiments in thinking and relating to the world do they show and establish? For whom?

Performer les savoirs / Performing Knowledge aims to open a space for theorising, experimenting and responding to the increasing number of performative and inter-artistic theatrical forms dealing with thinking and knowledge-production. Because those new theatrical and performative works shape unique thought forms, *Performer les savoirs / Performing Knowledge* seeks to develop appropriate analytical tools and working methodologies through a fundamentally collaborative, interdisciplinary and experiential approach.

Scientific Committee : Christophe Bident (UPJV, CRAE), Christian Biet (Paris 10, HAR), Marion Boudier (UPJV, CRAE), Laura Cull (Theatre and Performance Studies, Surrey University), Chloé Déchery (Paris 8, Scènes du monde).