

DYSFUNCTION

Rethinking the Aesthetic of Research & Pushing the Boundaries of Art

1/ An Art History from the point of view of Human Activity



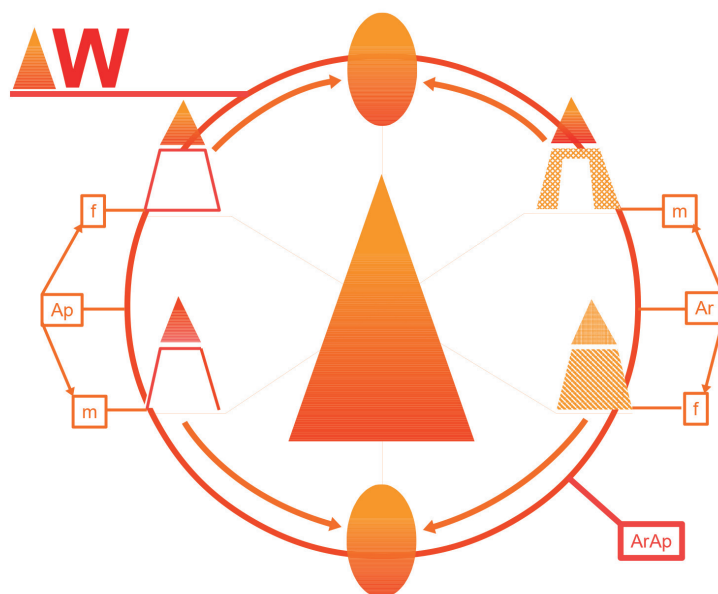
3/ In the centre, art...

...around which are organized the works that art produces, and the ArAp: men and women in the service of art and the works that art produces.

We make a distinction here among the Art Workers: MA and FA, for male and female art workers, the Ar and the Ap for the Artists and the Arts Professionals with careers in the artistic sector.

There is in our history, the FAr and the MAr, the FArP, and the MArP.

This small world recognizes itself in the community of the ArAp called the ArApians.

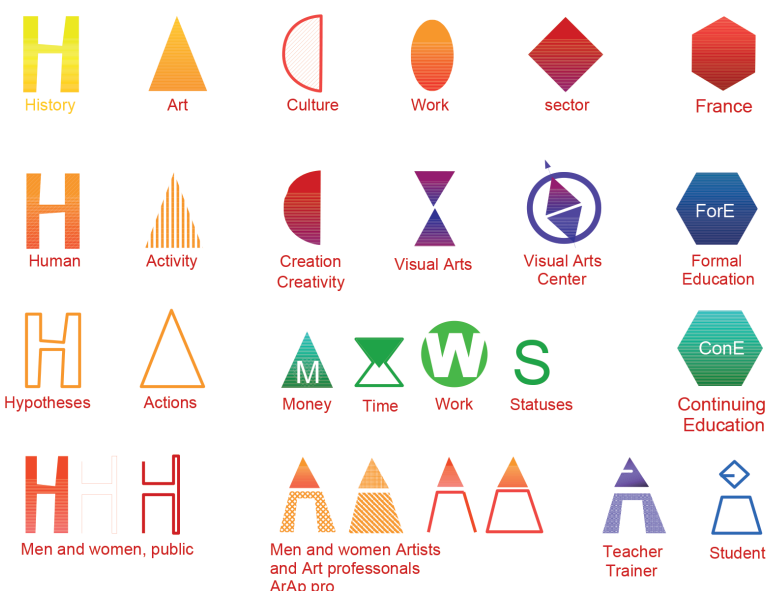
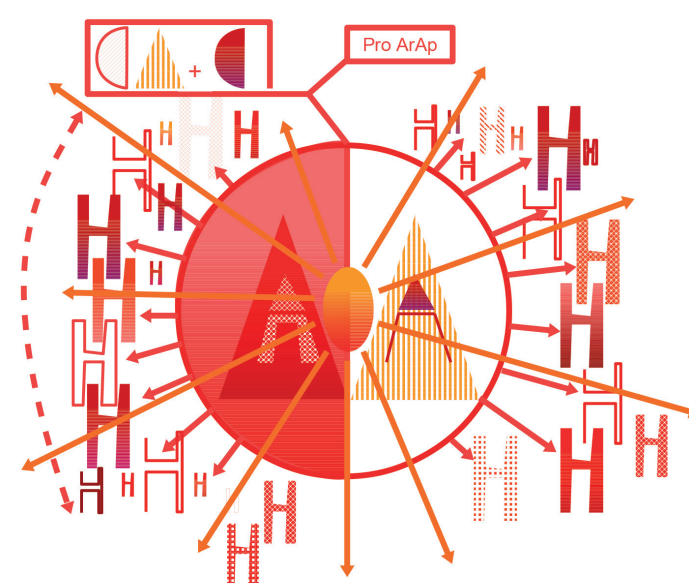


5/ Cultural Activity and Creation, CAC, for Pro ArAp.

In the centre AA, we have Artistic Activity and the ArAp: artists and arts professionals.

The artworks and community outreach radiate in the direction of H, men and women of the public.

We can observe how ArApians work together in the direction of the public, and how art, art workers, the ArAp; implement constructions, modalities of exchange and relation in the service of producing artworks. Their circulation, their outreach aim towards the community of men and women, the public.



2/ A History of Art Workers. (HAW)

This history is our history. Here is a version, a vision, it is a starting point, it is incomplete, and completely not objective. It is open to discussion.

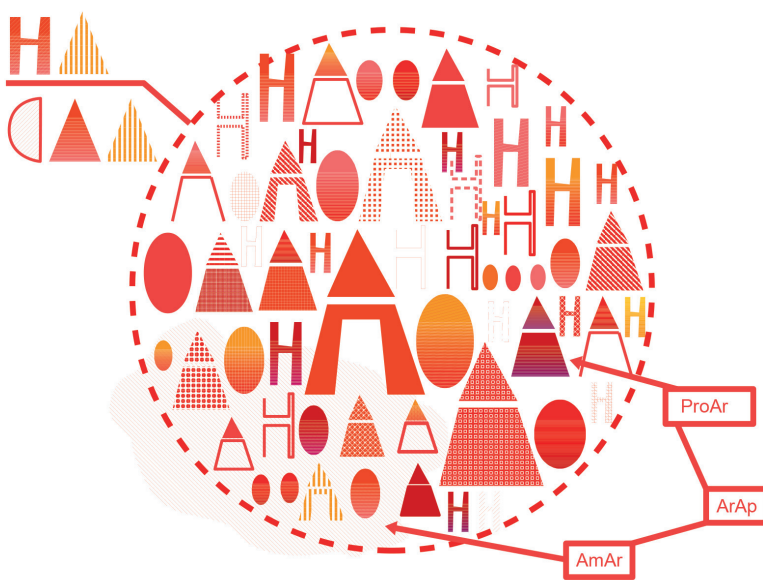


4/ We have HA: Human Activity and CAA: Cultural and Artistic activity.

In the activity of the ArAp in the service of art and culture, we distinguish the H for the men and women of the public, the O for artworks; the artists, the actors, in small, medium and large size.

We differentiate the amateur artists AmAr, from the professional artists ProAr.

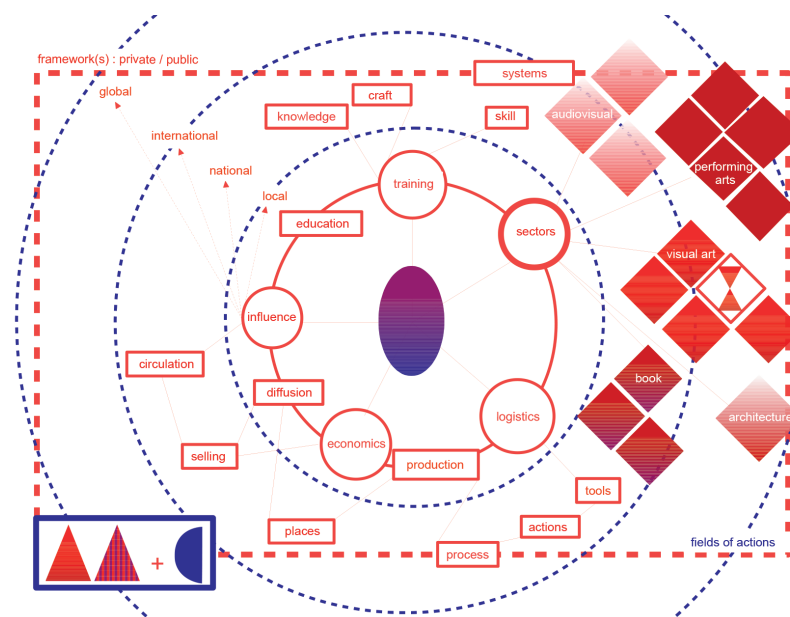
Our history will be about the community of Pro ArAp and Art Workers, those who work and live from their work in the field of art, or at least try to.



6/ Frameworks of actions, systems of organization, fields of action, Artistic Activities and Creations (AAC) conditions the shape of artwork.

In the centre, the connection of the artwork with one of the sectors conditions the modus operandi, economics, logistics, and education which participate in the production, distribution, and influence of the work.

Education, training, influence, selling allow artworks to circulate in private or public frameworks, in various scales, both locally and internationally, each sector determining its specific criteria.



7/ *Movements at work in the work, its implementation in movement and circulation.*

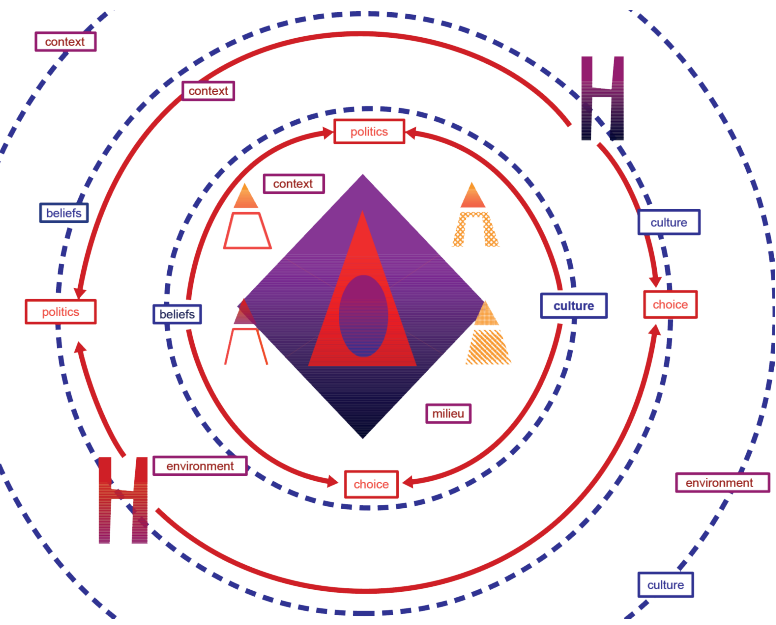
In summary the ArApian's activity is connected at the same time with contexts, conjectures, environments. It is the object of choice, political and economic, aesthetic and cultural; which play out at the level of each ArAp, group of ArAp and far beyond the group, a territory, territories, a nation, nations.

It is the imprint of the specific culture from each sector with a lot of nuances, there are many ArAp within other groups and different movements within every sector.

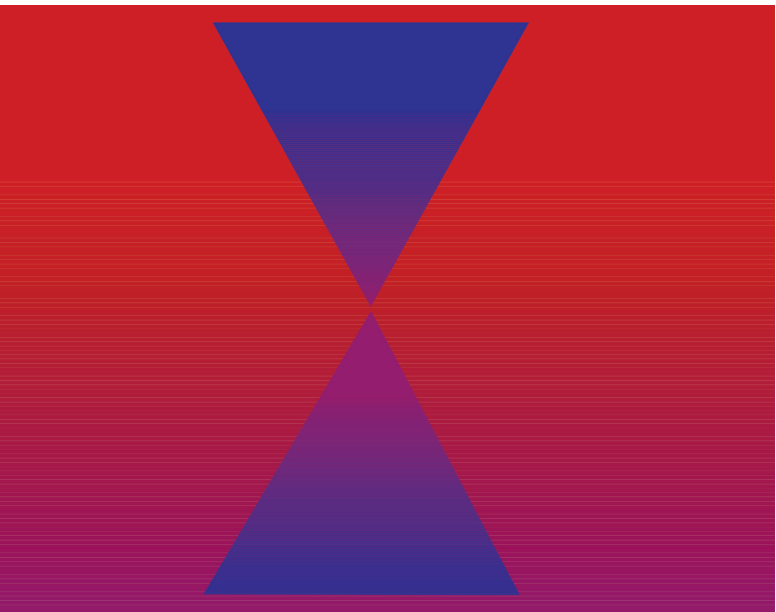
Each one in their network embodies, transmits and transports through the production of works and gestures around these works, a certain number of values and beliefs peculiar to the culture of their sector.

On the whole, beliefs provoke action and works, sometimes to play, to thwart, to undo and reformulate other beliefs.

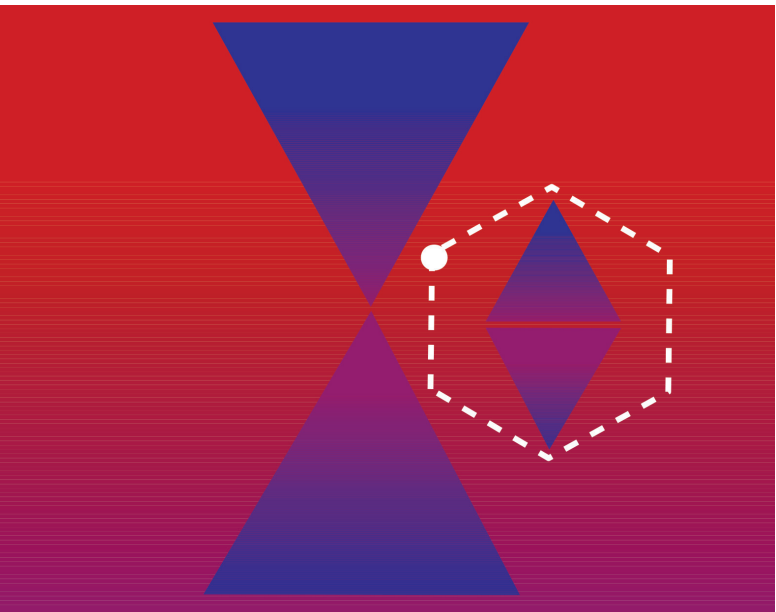
These beliefs which make choices or these choices which form beliefs, and submit to the movement of the work (Work, here central, because it is at the centre of the activity of the ArAp) and its outreach, in other cultures, other beliefs, other choices and politics. These environmental and contextual variables continuously renew the work, its field, its effects, incidences, influences etc.. whether they be aesthetic, symbolic, economic, societal, political...



8/ *Our history will concern the Visual Arts VA.*



9/ *And tells its story from a small territory, in France in a corner of the hexagon.*



10/ *The protagonists are the ArAp from the Visual Arts: the VArAp.*

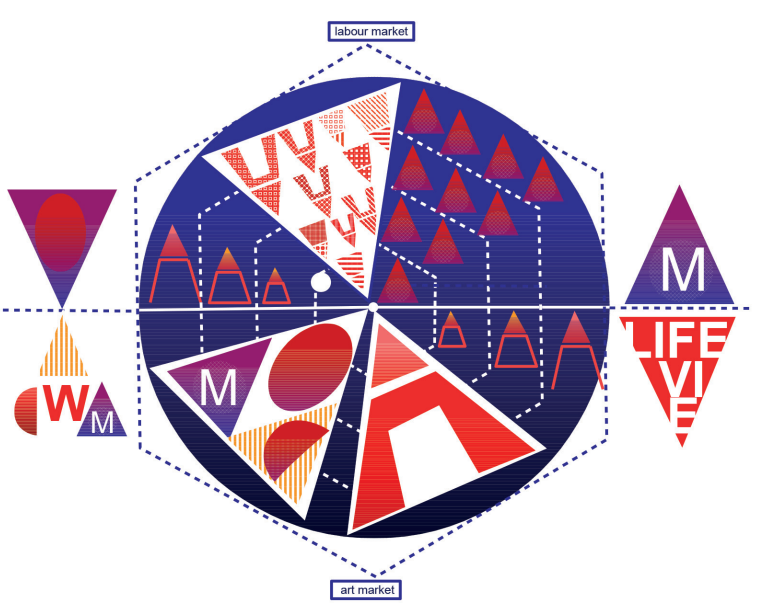
The economy of the VAr is essentially a market economy, based on authorship rights.

As for the VAr, frameworks and economic statuses are highly variable, civil servants, employees, independents, gallery owners, etc..

Some VAr also escape to the market economy, accumulating several trades and statuses.

We observe here a profound imbalance in the VArAp's economy.

Note that this narrative starts out as an investigation which is anchored in France, and yet distinguishes our VArAp and ArApian in their French specificity. The cultural and artistic activities are connected with the cultural policies which happen at the international level, nationally and locally, on the scale of the region, of a department or a municipality.



11/ *The landscape of the ArAp in the specific field of the Visual Arts.*

So, here in our small corner of the hexagon and probably in other places, everyone pilots their own boat. Somehow, at times against winds and tides, other times the boat goes where the wind blows, and it's for the best. Sometimes we navigate by sight without a compass, and as we say come what may.

So, each with their own boat, here, all at sail, with or without engine, or with the oars if there is no more wind, no matter that the VArAp do not all go to the same places, they do not have the same aims, the same visions, the same ideas. Each one has their own practice, their beliefs, their culture, their personal and singular environment which feeds their imagination and work, each their fears, their doubts, their objectives, their perspectives, their projects, their ways, their needs.

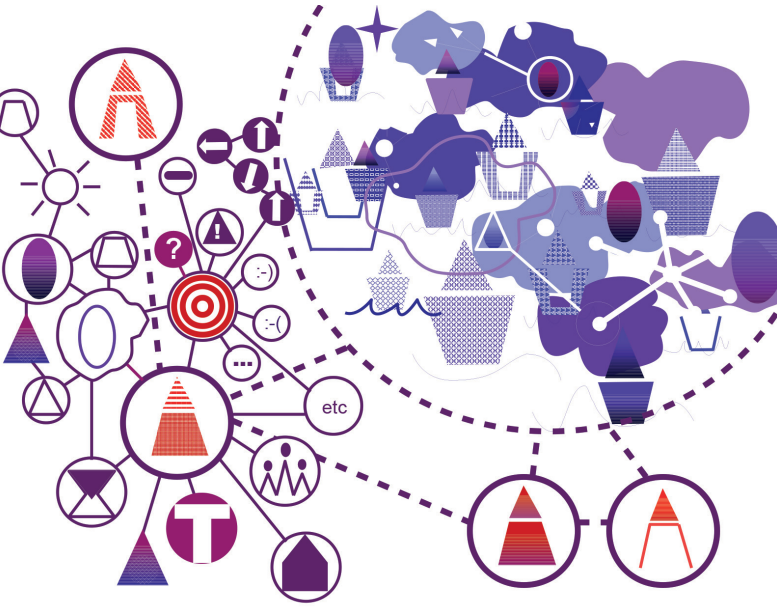
Not all in the same boat, but all in the same bath? Not quite that either.

However some are going to find echoes from other boats and to share common destinations, to make a little bit of the journey together, or to share some rules or knowledge of navigation ...

If it is not the man who takes to the sea but the sea which calls to the man, this calling for adventure is nevertheless at risk.

And then the well known adage which says that the VAr know how to live on love and water alone, is widely contradicted by the VAr themselves.

Because even if some explore the Art of Other Potentialities, they have the same vital needs as the rest of humanity. They are also confronted with realities of life, work, and complex socio-political economic issues.



12/ *Tentative organization, or how to federate in order to organize the sector and its ecosystem.*

To create a collective dynamic, to improve the professionalization of the sector and the acknowledgment of its trades.

From here (via the VAC, Visual Arts Centre), from this small point of the hexagon, then beyond, one (some VArAp) sets up platforms, work groups, round tables, colloquiums, conferences, workshops.

We meet, we discuss, we dispute, we think. We ask ourselves questions, we examine our modes of organization, their validity and invalidity, we formulate, we reformulate, we search ...



13/ *Where it is about training, Formal Education ForE, Continuing Education ConE.*

Some precision is imperative, to understand what takes place here.

Since 1971 education is an obligation in France.

According to article L6111-1 of the Labour code: "professional education throughout life constitutes a national obligation." It contains Formal Education (ForE) (fig 1 and 2 - at the top) and further trainings or Continuing Education (ConE) (fig 3 and 4 - below) intended for adults and young people engaged in an active life or who begin to engage in it.

For some VArAp, Continuing Education (ConE) is crucial for the professionalization and the vitality of the visual arts sector. It plays an important role and can favour the development of career paths and job creation. Nevertheless we notice that few VArAp have the opportunity for formal training during their professional life.

An investigation is launched. The subject is debated, to create tensions of dissensions of deep disagreements.

Based on the investigation of a small sample of VArAp - between Ap, Ar and teaching Ar, these two entities (ConE and ForE) oppose in their objectives. ForE at the top and ConE below. One is connected with creation, the other with professionalization.

ForE grants diplomas, it addresses itself most of the time to young people and introduces their career.

ConE grants certificates, it engages with the professionals. It adapts and secures their career paths, develops, updates, increases skills, knowledge, know-how: to do and to be.

At the moment no path connects the two.

According to numerous VAr connected to the sector of higher education:

To professionalize it is to condition, it is a swear-word of the employment agency.

So what?:

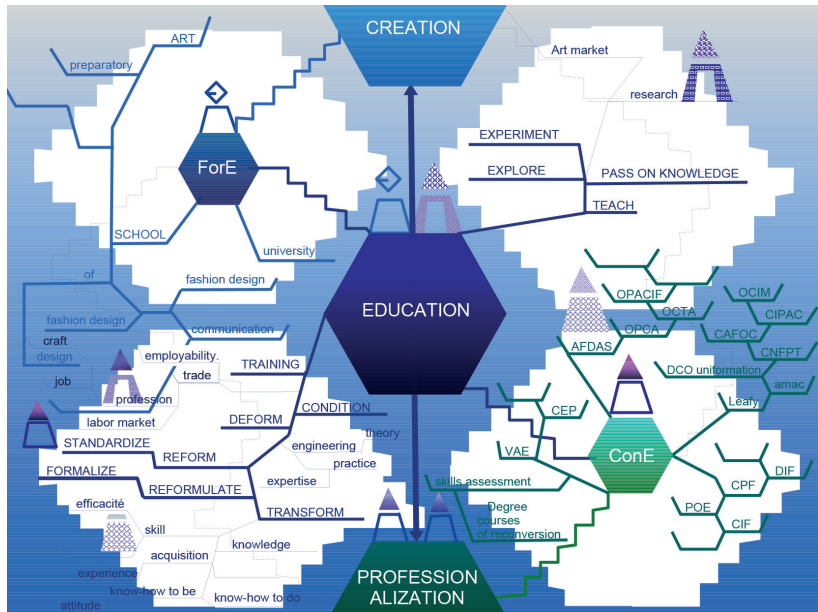
Who says ConE says labour market?

Who says VAr-ForE, says market, or art market? We are here in the idea of independence and influence, not employability.

It is not the mission of an art school to accompany the students in their occupational integration. Art school is a place, protected to protect. It is a reserve of/for young talents. Just like in a greenhouse, we take care of young plants, we do not expose them directly to a storm or under the hail, to less or more than 40 degrees, we allow them to grow up a little before.

In France, (fig 4 - bottom right) we observe numerous training institutions for coverage and treatment of Continuing Education. They are different according to the status and the trade of the VArAp concerned.

If VarAp are regular visitors to the Employment Agency, they think that training is not the question, that it will not bring them out of uncertainty, or a precarious position.



We observe variations in the sensibilities of the VArAp, divergent positions between the VAp and the VAr.

For some, professionalization rhymes with the preservation (security) - of the sector. Structuring objectives and jobs by sector to better recognize them.

For others, creation and professionalization are paradoxical, to want to bring them closer is to contradict the very project of creation, one of the functions of which would also be to struggle against frameworks, or to reinvent others less rigid.

(Fig 3 - top right)

(Fig 4 - bottom right)

The VARAp can also borrow tools from other communities and cultures of work. The creative process is not exclusive to the world of art. And so, is knowledge also power? To be able to do?

We can see that the question of professionalization is not unanimous. Likewise, quite simply because among the VAR and the VAp these are very different notions.



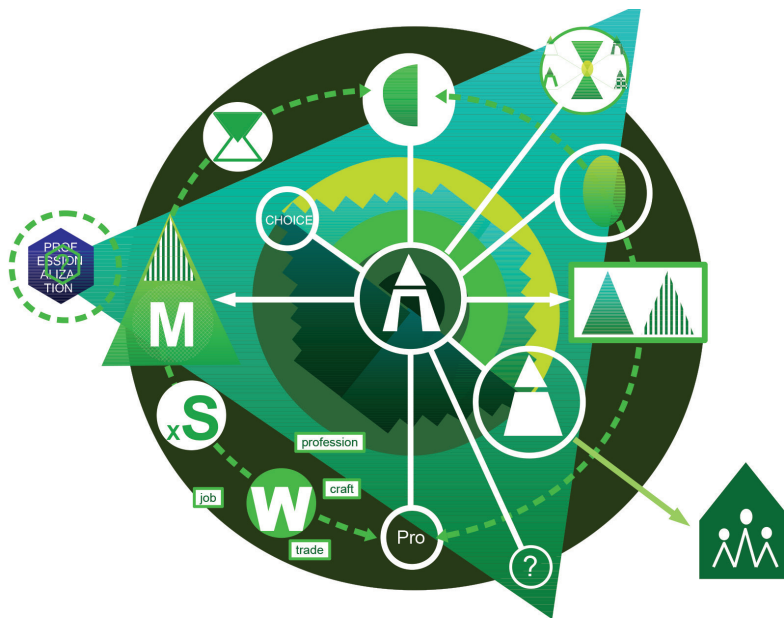
Is it a calling? A choice? A presence in the world? A way of being and to do things? An engagement within a context? A contract with oneself and one's community, without guarantee? A risk? A bet?

Then in whose eyes is the artist a professional?

What presides over the professional artist's recognition if not their economy? Their aesthetic? Their professional artistic environment? The community of the VArAp? Their network?

All of the artist's activities rest on a skilful balance between professionalization and creation, accumulation of activities and statuses to make their living, complex time management to work and to create, to maintain their network and increase their exposure, etc.

So, what can professional training do in that regard? Better manage the multi-activities that confront the VAR? Help them to make choices and to put in place survival strategies and lend strength in the face of adversity? Give them resources, pointers, some answers? Allow them to feel less alone facing these difficulties? Train them in another trade in order to get out of their precarious position? Or nothing? Or more? It is a bit for each to see.



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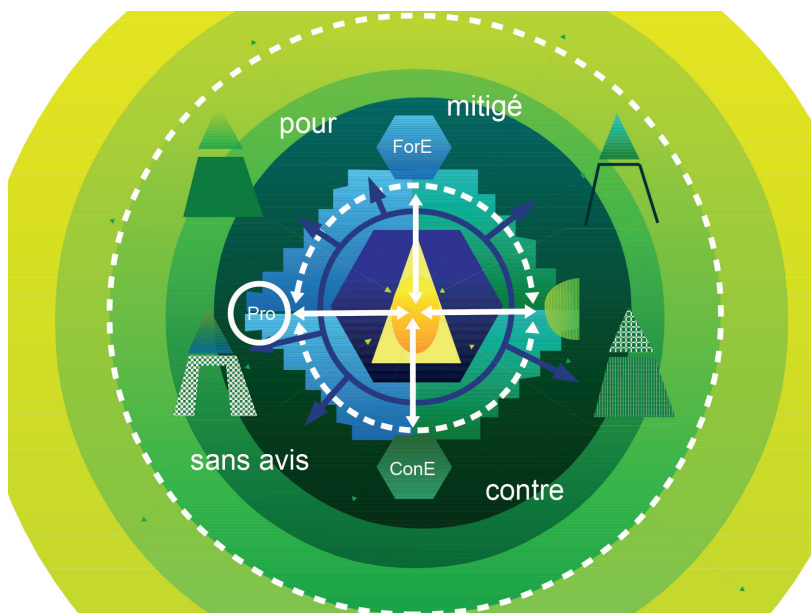
The community is divided, there are those who are “for”, and those who are “against!” Those who are not concerned and who have no opinion, or are on the fence.

There are those who are pro-training, pro-apprenticeship, for the protection of the sector, pro-employability, pro-inclusion, for the improvement of the workers in the sector, to keep on learning throughout their lives, etc.

There are those who are against professionalization, to be an artist is not a job, or if it is a job, it is not a profession. Professionalization is an error, nonsense, it is a utilitarian position.

There are those who are for professionalization but not through training, rather through remuneration (compensation fees).

There are those who consider that the question is not there, that there are much more urgent ones, there are other things to do than to train oneself or to train themselves, but in the sense of establishing a group (like an orchestra), and those who say to themselves that one does not prevent the other.



In the centre, the Work, between Art and research. All around some Varap, trying to think about this together.

What is the role of art in research? How can art contribute to research? How does research contribute to Art? In what way is the artist a researcher?

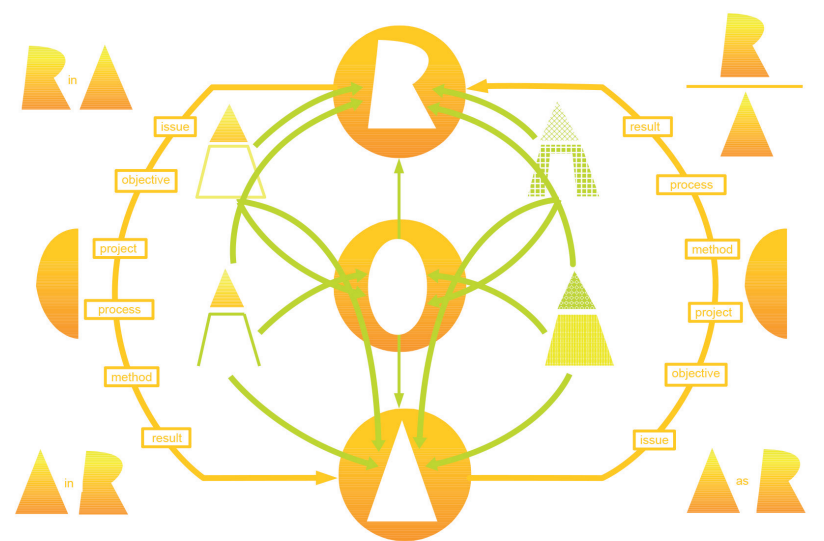
We talk about artistic research, art-based research, research in art, etc., but we still do not all agree on this.

The researchers defend their methods, and the artists theirs.

The paths diverge: not the same stakes, not the same objectives, not the same methods and processes.

We discuss. We listen. We search. We pose hypotheses. We try. We experiment.

We continue, we are here for that.



And finally it is not so bad to be a VARAp even if it is not always comfortable. But there is an urgent need to get out of precariousness, for that we need to get organized, to form (in every sense of the word, form to continue to learn, to form to establish a group, and to form to create), and what makes the richness of the network is its diverse of embarkations.

All for: Art, Work, Creation, Creative Artistic Activity, and the Visual Arts



*by Marie-Pierre Duquoc with the
support of Adrian Owen for English
translation and interpretation*

Wed. Dec. 4th

5:00 pm
(ICN lobby)
Registration
Welcome desk

5:45 – 6:30 pm
(ENSAD Nancy Amphi)

Opening
Florence Legros, ICN Director General
Christelle Kirschtetter, ENSAD Nancy Director General
Paul Shrivastava, ICN-UNESCO Chair Representative

6:30 – 7:30 pm
(ENSAD Nancy room N113)

Session 1

Horror vacui techniques in modern art/design and contemporary marketing communication
Francesc Relano (ICN)
Abstract: When one reaches the consuming-manufacturing of emptiness or void, one fills up this emptiness.

Tell me your mistakes
Marianne Thibault (ENSAD Nancy)
Abstract: A participative performance addressing the subject of emotions in a professional context.

7:30 pm – 9:00 pm
(ENSAD Nancy, Plateforme)

Welcome drink
& projection

The (Academic) society of the spectacle (of publication) (15’)
Yoann Bazin (EM Normandie)
Abstract: A diversion of “La Société du spectacle” by Guy Debord shown at the 2017 EGOS Conference.

9.00 pm
Dinner (invitation only)



Thur. Dec. 5th

8:30 – 9:00 am
(ICN lobby)
Welcome desk
and coffee

9:00 – 10:00 am
Parallel Sessions (ICN)

Session 2 (ICN room 138)

Contemporary art and management: divergent representations for a potential symbiosis?
Thomas Blonski (ESCP Europe)
Abstract: Improving art-based management with contemporary art

DANCING DESIGN : De-disciplinarizing and re-disciplinarizing
Patrick Beaucé (ENSAD Nancy),
Claire Baldeck (ENSAD Nancy),
Marianne Francey (ENSAD Nancy)
Abstract: corporeality as related to our ways of life, our behavior, the uses of ourselves and of the world, our ways modes of subjectification, our collective existences.

Session 3 (ICN room 139)

Dysfunctions of Dress... or fashion as impression and dress as expression
Ian King (University of the Arts, London)
Abstract: Exploring the reality of dysfunctions of dress

The transformative potential of art and aesthetics in leadership in relation to the “sense of the real”, the “sense of the possible” and the “sense of the doable”
Wendelyn Kuepers
Abstract: Transformative potentials of artistic, respectively aesthetic experiences, processes and events in relation to leading and organising

10:00 – 10:30 am
(ICN room 140-141)
Coffee break
Exhibitions visits

Guy Deloffre
Abstract: An exhibition of photographs to disseminate the knowledge of a part of the French road heritage : the old road signs, before their likely disappearance.

Yves Habran (ICN) and Bastien Sittler
Abstract : Visibilisation of work through photography

10:30 – 11:30 am
Parallel Sessions (ICN)

Session 4 (ICN room 138)

Let’s recruit a keynote painter for academic conferences!
Sybille Persson (ICN), Vera Ivanaj (ENSIC)
Abstract: As engaged scholars, we consider that it is very important to practice art, not only to improve communication with management practitioners, but also to facilitate dialogue between us.

Metagaming / Meta-arting
Hugo Letiche (University of Leicester UK / Institut Mines:TEM), Jean-Luc Moriceau (Institut Mines:TEM), Terence Letiche, Jerzy Kociatiewicz
Abstract: Exploring the distortion of art and play into consumption and the closing down of art/play in video-a-tion.

Session 5 (ICN room 139)

Before Coma Berenices. The Question of Art, Organization and Technology
Elen Riot (Université Champagne-Ardenne)
Abstract: The Question of Grace as a Point in an Infinite Space

La créativité ou la réappropriation de l’art par la cybernétique et le management
Baptiste Rappin (IAE Metz)
Abstract: Offrir une perspective généalogique qui permette d’appréhender le phénomène de la créativité dans un temps long, lié à l’histoire de la modernité et de ses évolutions. On pourrait en effet dire du management qu’il est le dernier domaine en date au sein duquel la créativité a trouvé un terrain fertile et, surtout, un puissant relais.

11:30 – 11:45 am
Break
Move to ENSAD Nancy

12:00 – 12:45 am
(ENSAD Nancy plateforme)
Plenary Performance

AHAH 2 - Operational Aesthetic: a performance re-reading of a research text based on artistic interpretation and representation
Marie-Pierre Duquoc (artist), Philippe Mairesse (Audencia)
Abstract : Duquoc’s reading of a chapter by Pierre Guillet de Monthoux and Philippe Mairesse (II and Φ) invites three philosophers and more to discuss the function of art in organizational research and practices, through notions like aesthetic operatinality, reconfiguration of the given order, zones of indeterminacy.

12:45 – 2:00 pm
Lunch
(ENSAD Nancy room N113) and Exhibitions
(ENSAD Nancy Plateforme)

(Exhibition) Krista Finstad (ICN), Colin Ponthot (ENSAD Nancy)
Abstract: Conversations between a manager (business professor – ICN – Krista) and an artist (art professor –ENSAD Nancy - Colin) following their visit to a textile company in Lorraine

2:00 – 2:30 pm
(ENSAD Nancy)
Parallel sessions

Session 6 (Plateforme)

Stéphane Simon (artist)
Abstract : Exhibition; Paper: How Design can Help a Company from an economic, ecological and managerial point of view?

Session 7 (Room N113)

The fanzine, a grain of sand in the shoe of a coastal geomorphologist
Samuel Etienne (EPHE)
Abstract: Exhibition; Paper: The use of mundane media to disseminate research results in natural sciences.

2:30 – 3:00 pm
Break
Move to ICN

3:00 – 3:30 pm
(ICN room 144)
KEYNOTE

Team Building: Do Arts-Based Interventions Foster Collaborative Reasoning?
Piers Ibbotson
Abstract: short presentation accompanied by a film and a description of the experiment that is the subject of the presentation

3:30 – 4:30 pm
Parallel Sessions (ICN)

Session 8 (ICN room 138)

Curating Phenomenology, Teasing capitalism; from the inside
Pierre Guillet de Monthoux (Stockholm University)
Abstract: Curating Phenomenology, Teasing capitalism; from the inside

Expressing dissensus in management training : The use of the Lego® Serious Play method
Régis Martineau (ICN)
Abstract: Using the concept of dissensus to show that the Lego Serious Play ® (LSP) method, widely used today in training managers, can be useful to create conditions allowing the emergence of dissensus among participants in a group.

Session 9 (ICN room 139)

Art and professional women’s networks teaming up to address serious societal and workplace issues
Krista Finstad (ENSAD Nancy), Caroline Chery-Burger (EST’elle Executive)
Abstract: Art (Opera, for us) as a vehicle for communication and dissemination of research results and knowledge. Working in partnership with women’s professional networks can help Opera houses and management schools to communicate, generate and disseminate knowledge and research about how art can address serious societal and workplace issues such as violence against women. Why?

NOISE!
Luc Peters (philosopher, writer, musician)
Abstract: Investigating in a philosophical way what NOISE is and how it can move us.

4:30 – 5:00 pm
(ICN room 144)

DYSFUNCTION’s Concluding Session
Natalia Bobadilla, Antoine Lefebvre & Philippe Mairesse (DYSFUNCTION)

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