

Acronyme du projet/ Acronym of the project	ARTS-H2H
Titre du projet en français	LABORATOIRE DES ARTS ET MEDIATIONS HUMAINES
Project title in English	ARTS AND HUMAN MEDIATIONS LABORATORY
Coordinateur du projet/Coordinator of the project	<p>Nom / Name : Marie-Hélène TRAMUS Etablissement / Institution : Université Paris 8 Laboratoire / Laboratory : « Arts des Images et Art contemporain » Numéro d'unité/Unit number : EA 4010</p> <p>Scientifique Director: Isabelle MOINDROT Institution : Université Paris 8</p>
Aide demandée/ Requested funding	21,81 millions euros
Champs disciplinaires (SNRI) / Disciplinary field	<input checked="" type="checkbox"/> Social sciences <input checked="" type="checkbox"/> Other disciplinary scope
Domaines scientifiques/ scientific areas	Fine Arts, Information Technology, Information Science, Communications, Psychology, Ergonomics, Linguistics, Literature
Participation à un ou plusieurs projet(s) « Initiatives d'excellence » (IDEX) / Participation in an « Initiatives d'excellence » project	<input checked="" type="checkbox"/> no

Affiliation(s) du partenaire coordinateur de projet/ Organisation of the coordinating partner

Laboratoire(s)/Etablissement(s) Laboratory/Institution(s)	Numéro(s) d'unité/ Unit number	Tutelle(s) /Research Organisation reference
Research Group: "Arts des images & art contemporain" (Visual Arts & Contemporary Art)	EA 4010 François Soulages (Marie-Hélène Tramus)	University of Paris 8
Research Group: "Esthétique, musicologie et créations musicales" (Aesthetics, Musicology and Musical Creations)	EA 1572 Jean-Paul Olive	University of Paris 8
Research Group: "Scènes et savoirs" (Scenes and Knowledge)	EA 1573 Philippe Tancelin (Isabelle Moindrot)	University of Paris 8
Research Group: "Laboratoire d'études et de recherches sur les logiques contemporaines de la philosophie" (LLCP) (Laboratory Studies and Research on the Logic of Contemporary Philosophy)	EA 4008 Charles Ramond	University of Paris 8
Research Group: "Paragraphe" (Paragraph)	EA 349 Imad Saleh	University of Paris 8/ University of Cergy-Pontoise
Research Group: THIM/CHART	EA 4004 Charles Tijus (Jaime Lopez Krahe)	University of Paris 8
Mixed Research Group: "Structures formelles du langage" (Formal Language Structures)	UMR 7023 Sophie Wauquier	CNRS/ University of Paris 8
Research Group: "Laboratoire d'Etudes romanes" (Laboratory of Romance Studies)	EA 4385 Françoise Decroisette Julio Premat	University of Paris 8
Research Group: "Transferts critiques et dynamique des savoirs" (domaine anglophone) (Critical Transfers and Dynamics of Knowledge)	EA 1569 Yves Abrioux	University of Paris 8
Research Group: "Littérature et histoires" (Literature and History)	EA 1579 Tiphaine SAMOYAUT	University of Paris 8
Research Group: "Recherches sur la pluralité esthétique" (Aesthetics of Plurality)	EA1575 Christian Doumet	University of Paris 8
Research Group: "Laboratoire Parisien de Psychologie Sociale" (LAPPS) (Paris Laboratory of Social Psychology)	EA 4386 Edith Sales-Wuillemin	University of Paris 8

Affiliations des partenaires au projet/Organization of the partner(s)

Laboratoire(s)/Etablissement(s) Laboratory/Institution(s)	Numéro(s) d'unité/ Unit number	Tutelle(s)/Research Organisation reference
Universcience	-	-
Université Paris Ouest-Nanterre-La Défense	EA 4414 "Histoire des arts et des représentations" (History of Arts and Representations)	Paris West
Centre Pompidou Metz	-	-
École nationale supérieure Louis-Lumière	-	-
École nationale supérieure des Arts décoratifs (ENSAD Lab)	-	-
Centre national de Danse contemporaine	-	-
Conservatoire national supérieur d'Art dramatique (CNSAD)	-	-
Centre national des Ecritures du Spectacle (Villeneuve lez-Avignon)	-	-
Centre Pompidou Paris	-	-
Réunion des Musées nationaux	-	-
Fondation Campus Condorcet	-	-
BnF	-	-
Archives nationales	-	-

1. SUMMARY.....	6
2. APPLICATION TO THE ACTIONS OF THE PROGRAMME « INVESTISSEMENTS D'AVENIR »	10
3. MANAGEMENT OF THE PARTNERSHIP.....	11
3.1. Composition du partenariat/ Composition of the partnership	11
3.2. Relevant experience of the project coordinator.....	11
4. DESCRIPTION OF THE EXISTING.....	14
4.1. Présentation of the partners	14
4.1.1 Partner 1 : Université de Paris 8	14
4.1.1.1 Research and innovation	14
4.1.1.2 Exploitation of results	18
4.1.1.3 Higher education	19
4.1.1.4 Organisation	21
4.1.2 Partner 2 : Universcience	21
4.1.2.1 Presentation	21
4.1.2.2 Arts, Science & Technology: Putting Science into Culture	22
4.1.2.3 Arts, Science & Technology Programmes	23
4.1.3 Partner 3 : Université Ouest-Nanterre-La Défense, EA Histoire des Arts et des représentations	25
4.1.3.1 Research and Innovation	25
4.1.3.2 Higher Education	25
4.1.3.3 Organisation	27
4.1.4 Partner 4 : Centre Pompidou METZ	28
4.1.5 Partner 5 : École nationale supérieure Louis-Lumière	29
4.1.5.1 Research and Innovation	29
4.1.5.2 Promotion of Results	32
4.1.5.3 Higher Education	33
4.1.5.4 Organisation	33
4.1.6 Partner 6 : École nationale supérieure des Arts Décoratifs (PARIS)	34
4.1.6.1 Research and Innovation	34
4.1.6.2 Promotion of Results	35
4.1.6.3 Higher Education	36
4.1.6.4 Organisation	36
4.1.7 Partenaire 7/ Partner 7 : Centre national de danse contemporaine	36
4.1.7.1 Research and Innovation	37
4.1.7.2 Promotion of Results	39
4.1.7.3 Higher Education	39
4.1.7.4 Organisation	40
4.1.8 Partner 8 : Conservatoire national supérieur d'Art Dramatique (Paris)	41
4.1.8.1 Research and Innovation	42
4.1.8.2 Promotion of Results	42
4.1.8.3 Higher Education	42
4.1.9 Partner 9 : CNES Villeneuve-lez-Avignon	43
4.1.9.1 Research and Innovation	43
4.1.9.2 Promotion of Results	44
4.1.9.3 Higher Education	46
4.1.9.4 Organisation	47
4.1.10 Partner 10 : Réunion des Musées Nationaux	47
4.1.11 Partner 11 : Centre Pompidou Paris	49
4.1.11.1 Research and Innovation	50
4.1.11.2 Promotion of Results	51
4.1.11.3 Organisation	51
4.1.12 Partner 12 : Fondation Campus Condorcet	51

4.1.12.1 Research and Innovation	51
4.1.12.2 Higher Education	53
4.1.12.3 Organisation	54
4.1.13 Partner 13 : Bibliotheque nationale de France	54
4.1.13.1 Research and Innovation	55
4.1.13.2 Promotion of Results	56
4.1.13.3 Higher Education	57
4.1.13.4 Organisation	58
4.1.14 Partner 14 : Archives nationales	58
4.1.14.1 Research and Innovation	60
4.1.14.2 Research and Innovation	61
4.1.14.3 Promotion of Results	62
4.1.14.4 Higher Education	62
4.2. Existing collaborations	63
5. TECHNICAL AND SCIENTIFIC DESCRIPTION OF THE PROJECT	63
5.1. State of the art.....	63
5.2. Objectives of the project compared to the state of the art and in relation to the SNRI.....	68
5.2.1.1 Scientific programme	68
5.2.1.2 Exploitation of results, transfer and expertise	78
5.2.1.3 Higher education, Integration into the workplace	81
5.2.1.4 Governance	84
5.2.1.5 Attraction	86
5.3. Strategy of the supervising institution	88
5.4. Relation avec le monde socio-économique/ Connections to the socio-economic world	91
5.5. Pull effect.....	93
6. FINANCIAL AND SCIENTIFIC JUSTIFICATION FOR THE MOBILISATION OF THE RESOURCES	94
6.1. Justification for the mobilisation of the resources	94
6.1.1.1 Research project	94
6.1.1.2 Educational project	95
6.1.1.3 Exploitation of results	96
6.1.1.4 governance	97
6.2. others resources	98
7. APPENDICES.....	99
7.1. State of the art references	99
7.2. Partners' references.....	106
7.3. CrEAtions	129
7.4. Anr & other major research funding programmes	145
7.5. Award & special distinctions	151
7.6. Available equipment.....	156
7.7. Partner companies	160
7.8. Projects.....	161
7.9. Support Letters	164

1. SUMMARY

The University of Paris Vincennes – Saint-Denis boasts a tradition in the field of artistic practice and the production and transmission of knowledge relating to the arts that is unparalleled in France, and on the strength of which it is proposing to constitute a laboratory of research excellence bringing together its nationally and internationally recognized teams in a major project to which it has given the name of *Arts and Human Mediations Laboratory*. In the light of its perpetual will to innovate, its experience at the interface between art theory and art practices, and its tradition of close collaborations between disciplines, University Paris 8 is the only French institution with the capacity to carry out such a project.

This ambitious transdisciplinary project involves both artistic research and research into human mediations. Its aim is to conduct a rigorous high-level investigation into the links currently being forged between art and technology, science and the real, and more precisely into the “hybrid” environment incorporating physical (city, human, etc. spaces) and data space (connected, fictional, informational, etc.).

With sufficient means, the laboratory will be able to **compete** with the major centers in Media Studies already established in Asia, Europe or America, or in the process of being established there. It has set up partnerships with certain of these centers. Ten American universities (including Berkeley, Harvard, MIT, Cornell and Brown) are actively supporting the LABEX project. In all, some thirty foreign universities have agreed to participate fully. What distinguishes LABEX ARTS-H2H from these major centers for advanced research, which are drawing increasing numbers of researchers from all over the world, is the way it links research to creation, media and mediations and above all to a variety of artistic practices. Premised on the idea that the artists take up technical and technological materials in a frequently pioneering spirit and that they have the capacity of endowing them with human and symbolic value, the LABEX project has placed the arts at the very heart of its thinking.

In order to ensure the strongest theoretical and practical results, the LABEX proposal was established after a period of consultation with several established research teams whose work has been evaluated in extremely favorable terms by the independent national evaluation body AERES: 5 research teams or UMRs have been graded A+, 6 others A. The university has thus deliberately chosen to set up a single LABEX project, bringing together the institution's main energies, in line with the National Strategy for Research and Innovation (NSRI) and the Board for the development of Humanities and Social Sciences. The aim of the project is to enable both the humanities – including traditional humanistic disciplines – and the social sciences to cooperate with disciplines that are closer to engineering and experimental science. The laboratory will thus address "sweeping changes

in society". The originality of the project lies in its analyses of issues relating to information and communication, seen through the prism of the relations between arts and digital technologies.

The *Arts and Human Mediations Laboratory* is part of an **ambitious, locally based strategy** currently being developed in the north of Paris and involving in particular the Condorcet Foundation, Universcience, ENS Louis-Lumière (film arts and audiovisual), the national conservatories of music and dance, the City of Paris arts centre 104, the human sciences institute MSH Paris Nord. The aim of this strategic project is to create a unique research base which will allow a variety of academic communities and artists to achieve significant advances in research and artistic creation, in synergy with industry and potential audiences. The laboratory plans to take advantage of already established **state-of-the-art facilities** and facilities still in the planning stage (EQUIPEX TELL, for which an application has been submitted); it is linked to the project for a Technical Research Institute (IRT "Digital Life") which includes the thematic thread on "Art and Creativity"; it has been designed in connection with a cluster of art and entertainment industries which will bring together innovative industries, artists, creators, teaching institutions and university laboratories, in the north of Paris; it is also intended to become the laboratory attached to the University Center for the Arts, which Paris 8 is in the process of planning, with the support of both local authorities and the French state. The territorial logic on which the project is based will ensure that it **becomes the major French research center on the arts**.

Supported by the CNRS, France's national research institute, local authorities, institutions such as Cap Digital and major foreign universities, the *Arts and Human Mediations Laboratory* is the brainchild of **14 partners** including the University of Paris West-Nanterre-La Défense, major art schools (Ecole Nationale Supérieure des Arts décoratifs, Conservatoire national supérieur d'Art dramatique, Centre national de Danse contemporaine, Ecole nationale supérieure Louis-Lumière), internationally recognized scientific and cultural institutions (Centre Georges Pompidou, Réunion des Musées Nationaux, Universcience, Centre Georges Pompidou Metz, Archives nationales, Centre national des Ecritures du spectacle, Bibliothèque nationale de France).

By tapping into large-scale funding, the laboratory will be in a position to develop **innovative research methodologies** based on transdisciplinarity and the open frontiers between research, creation, experimentation and innovation. It will cross the skills of academics, researchers, artists, authors, art historians, philosophers, epistemologists, linguists, specialists in law, specialists in automation, cognitive scientists, ergonomists, computer scientists and engineers, who will all be able to compare and to test their know-how, production, concepts and research hypotheses, by developing artistic apparatuses which will be put at the disposal of the public, who will be able to provide their own input.

The articulation of artistic research and research on human mediations in hybrid environments will constitute **the laboratory's most original feature**. It will guarantee its **coherence** and is theoretical and practical **results**. It will allow the laboratory to imagine a livable world in its most creative and innovative forms and thus to contribute to social and technological development by exploring the changing practices and behaviours affecting humanity in the XXIst century and anticipating the impact of the development of digital technologies on the social body as a whole.

The laboratory plans to develop a **scientific program for the future** that will exploit the most recent technological developments. The senses and perception provide the basis for a mode of thinking and acting whose corporeal, psychic, intellectual and symbolic dimensions structure the real. The laboratory will investigate its materiality, and history, as well as its representations, in relation with recent developments in digital technology. Its first line of research ("Artistic work *in situ*") will examine the processes of artistic creation, its social manifestations, and the new forms of artistic development, training, mediation and conservation made possible by technology. The second line of research ("Art, technique, science and society") will be located at the heart of science and technology: objects of study will include new sense-based categories for today' artistic materials and media, the unexplored potential of digital technologies, art-science concepts engendering new forms of art and mediation, the design and ergonomics of communicational objects, human-technological interferences in *in situ* human activity. The hybridization of the human ecosystem with technology and the digital is opening up new fields of exploration. These will be explored in a third line of research ("Hybridization of the arts and mediations in an informed world"), which will study the interconnections between artistic disciplines and explore human mediations that enable a better access to culture.

The establishment of the laboratory will lead to **new teaching and training programs**, as well as transdisciplinary Masters majors in "Media", "Collaborative Creation", "The Digital, issues and technologies", etc., linked to technological developments. These will be developed in coordination with rapidly evolving sectors of the job market. The "Transartistic practices" Masters will allow students to specialize in "How to carry out transdisciplinary projects", "Managing social networks", "Exploration and intelligence on the Web", "Digital mediations in learning". The laboratory will stimulate the creation of new research, teaching and training structures. Two alternating "Arts and human mediations" chairs in research excellence and a doctoral college for promoting excellence will give impetus to students' studies and to training in research and development.

The laboratory will implement a **highly ambitious policy for the dissemination of knowledge and exploitation of research results**, centered on three objectives: the exploitation of the results of its research, the transfer of knowledge towards industry, mediation targeting the general public. Researchers will be offered the means of

disseminating the results of their projects as widely as possible, chiefly by way of an on-line bilingual platform, the creation of a classified academic journal and an ACM conference, prizes enabling the publication of theses, an innovations biennial, artistic events and lectures. Le laboratory's partners have already forged fruitful links with **social-economic players**, including major corporations, small businesses, public services, the voluntary sector and major cultural institutions. These exchanges will be intensified, in order to insert the LABEX vigorously into the creativity Cluster and raise additional funding. An incubator of artistic projects will be established, businesses will benefit from the exploitation of research results, and commissions for reports will be sought. The economic sector will be asked to participate in training students.

By providing students with job opportunities, improving the research environment, fostering dialogue with the economic sector and ensuring its international visibility, the laboratory will attract students from around the world and thus stimulate a return on investment and become a dynamic leader in the field.

The laboratory's **governance** will be implemented by the LABEX **board** (composed of the presidents of institutional partners and outside members chosen for their expertise) which will define research **strategy**, in agreement with proposals formulated by or submitted to a **scientific board** composed of researchers and academics. A small **steering committee** will act as the LABEX's executive body.

The LABEX *Arts and Human Mediations Laboratory* is in perfect harmony with University Paris 8's **academic principles**, which lay particular stress on interdisciplinarity and bold and innovative objects and lines of research. The application for a laboratory of research excellence is based on the work of researchers belonging to a university predominantly specialized in the human and social sciences, but who are intent on establishing links with sciences which develop experimental models and also with fundamental and applied research. Within the university, the project is furthermore based on the expertise of the largest doctoral school in France in the field of the arts (*Esthétique, sciences et technologies de l'art*), which includes the full range of artistic disciplines and whose research interests in the field of relations between artistic creation, digital media and theoretical investigation are highly developed. The LABEX also fits in with one of the projects defined in the university's contact with the state (2009-2013), which involves the establishment of a University Center for the Arts.

The LABEX *Arts and Human Mediations Laboratory* is a prefiguration of a cluster that will be unparalleled inside France and highly competitive on an international scale. It will establish an environment for research and creation which will prove capable of accompanying and thinking through art practices, as these open up to numerous disciplines (hard sciences, human sciences, life sciences) and to the effects of digital technologies on each of these fields.

By exploring metamorphoses which are taking place before our eyes, the *Arts and Human Mediations Laboratory* intends to identify and activate innovative apparatuses for artistic creation and behaviours, which may lead to prototypes open to concrete social applications. It will thus be both a network and a place where excellence can be shown to be present in the field of the human and social sciences.

2. APPLICATION TO THE ACTIONS OF THE PROGRAMME « INVESTISSEMENTS D'AVENIR »

<i>Name of the Activity</i>	<i>Acronyme of the project (specify if the project has been submitted or is in planning)</i>	<i>Coordinator's Name</i>	<i>Involved Consortium/Partnership</i>
EquipEx	TELL	Charles Tijus	Univ. Paris 8 (EA 4004, 1572, 1573, 4010, 2302) Universcience (LUTIN) UPMC (UMR 7606, UMR 9912) Université technologique de Compiègne (EA 2223) EPHE (EA 4004) École Polytechnique (UMR 7656) IRCAM CNAM (EA 1395) Fondation Campus Condorcet
EquipEx	IngéVisu	Fabienne Blaise, MESHS	Univ. Paris 8 (EA 349) Univ. Lille 3 (EA 3587, EA 1059, UMR 8529) Lille 1 (UMR 8520, UMR 8022) UVHC (EA2445 , UMR 8530,) CNRS-EHESS-UAPV (UMR 8562)
IRT	Vie numérique	Cap Digital	CRI Création Numérique: Univ. Paris 8, Univ. Paris 13, CNAM, Institut Telecom, Ensat, Ensci, UPMC, IRCAM...

3. MANAGEMENT OF THE PARTNERSHIP

3.1. COMPOSITION DU PARTENARIAT / COMPOSITION OF THE PARTNERSHIP

<i>Nom du partenaire</i>	<i>Affiliation</i>	<i>Effectifs / Catégorie de personnel (chercheurs, ingénieurs, doctorant ...)</i>
Université Paris 8		Laboratory Staff Researchers: 278 Engineers: 2 Doctoral students: 670
Universcience		-----
Université Paris Ouest- Nanterre-La Défense		54 research-teaching faulty 220 enrolled doctoral students Approximately 25 doctoral theses and 3 habilitation theses defended each year.
Centre Pompidou Metz		-----
École nationale supérieure Louis Lumière		7 research-teaching faulty, 4 PAST, 2 "agrégés" (teaching staff who have passed the national Agrégation exam), 4- 6 research associates
École nationale supérieure des Arts décoratifs (Paris)		19 research-teaching faculty 53 research students
Centre national de Danse Contemporaine		<u>Research-Teaching Faculty teaching in the Masters Program</u> - 4 artists supervising for a 4 month period the first 3 essays (Education) - 2 artists guaranteeing the regular artistic supervision over the two years. Education.
Conservatoire national supérieur d'Art dramatique (CNSAD)		90 students 20 teachers 30 invited teachers
Centre National des Ecritures du Spectacle (Villeneuve-lez- Avignon)		200 students in 4 countries
Réunion des Musées Nationaux		-----
Centre Pompidou Paris		-----
Fondation Campus Condorcet		1 500 students, teachers and IATOS
BnF		-----
Archives nationales		-----

3.2. RELEVANT EXPERIENCE OF THE PROJECT COORDINATOR

Marie-Hélène Tramus, Professor of Arts and Technologies of the Image at the University of Paris 8 is the **project coordinator**. She heads the research group, *Image Numérique et Réalité Virtuelle* (INREV) (Computer Generated Imaging and Virtual Reality), which is affiliated with the group, *Contemporary Arts and Images* (EA 4010), and the department of Image Arts and Technology (ATI). She is also Dean of the Faculty of Arts, Philosophy and Aesthetics. Twenty six years ago, Marie-Hélène Tramus was one of the founders of ATI, a university

program in artistic and interactive digital imagery. She formulated this program with Hervé Huitric, Monique Nahas, and Michel Bret, all pioneers in the field. She worked alongside Edmond Couchot, who has theorised the new paradigms of these new technologies since the 1980s. ATI students acquire a double competency, both artistic and technical, through a training program which encompasses general, practical and theoretical issues relative to digital imaging. The ATI curriculum covers all fields of creation and applications ranging from 3D animation, special effects, interactivity, and video games, to virtual reality and augmented reality. The INREV research group has established long-term relationships with private companies, leading to the creation of a professional Masters degree together with the formalisation of CIFRE conventions for doctoral students (Industrial Conventions for Training through Research). These longstanding relationships have led the team to participate in the HD3D research project. This project is organised by Cap Digital's the centre for competition. Cap Digital is a collaboration between five university laboratories and a dozen computer generated image and special effects businesses in the greater Paris area. Marie-Hélène Tramus has conducted research into how spectator involvement has been profoundly reshaped by digital interactivity. She has demonstrated the importance of the changes such interactivity is generating in relationships between man and machine in the artistic domain. Here, digital interactivity is changing the conditions of artistic production and reception. She modelled a computer generated apparatus, the "*Speakerine de synthèse*" (Synthetic Anchorwoman) – a 3D face which pronounces sentences in real time as they are typed on a keyboard – in her doctoral thesis in Aesthetics, Art Sciences and Technology, which was awarded in 1990 with a thesis entitled, "Interactive Apparatuses for Computer Generated Images". The project was conducted with researchers from the *Image Numérique* laboratory (H. Huitric, M. Nahas, M. Saintourens). This apparatus, financed by the Agence Nationale de la Valorisation de la Recherche won the Jury's Award at the *Paris Cité* event in 1990. In step with this theoretical reflection, she has also collaborated with Edmond Couchot and Michel Bret on the installation, *La Plume*, where a small virtual feather reacts to the breath of the viewer on the screen; created in 1988, it has exhibited continually since. In 1997, she continued in this direction with the interactive installation, *Corps et Graphie*, offering the chance for spectator to become choreographer. This piece has been exhibited in numerous international exhibitions. In 2002, her Habilitation thesis synthesised her *Research, Experiments and Creation in the Field of Electronic Arts: Interactivity, Virtual Actors*, and tackled the question of second-type interactivity. If interactivity already radically questioned the traditional relationships of author, œuvre and spectator, introducing a logic of autonomy renders them even more complex and more profound. With Michel Bret, she has pursued a research project entitled, "*Intelligent*" Interactivity (*Connexionism, Evolutionism and Artificial Life in Electronic Arts in Relation to the Physiology of Motion Perception and Action*) within the framework of interdisciplinary state-funded research initiative on cognition, *ACI Cognitique 2000*. This research was carried out in collaboration with Alain Berthoz, Chair of Physiology of Perception and Action at the Collège de France, and opened new vistas onto issues related to imitation, the double and the other, sympathy and empathy (2006). These investigations,

made in collaboration with Michel Bret, led to the creation of installations such as *La funambule virtuelle* (the Virtual Funambulist) and *Danse avec moi* (Dance with Me), which integrate virtual beings endowed with artificial perceptions that allow them to react and move, independently and "intelligently", to a spectator's gestural prompts thanks to neural networks. These creations have been exhibited in numerous exhibitions in France and abroad. Her current research explores the possibility for the real and the virtual to coexist in the spectator's own space and time, augmenting the perception of her real environment with virtual elements, most often visual, but also auditory and sometimes haptic – "second order" elements interacting with the public. This is the purpose of the prototype *Sur-Impression* (Super-Impression) developed by INREV researchers in 2009 for the *Futur en Scène* festival. To date, her research has produced some thirty publications in specialist journals and over twenty pieces made in collaboration (films, 3D animations, video installations, interactive installations, digital performances) as well as participation in numerous colloquia and international exhibitions: *Siggraph* (USA), *Ars Electronica* (Austria), *Cybermonde*, *Images du Futur* (Canada), *Eurographics*, *La Biennale du Mercosul* (Brazil), *Le Symposium Émotion artificielle 3.0*, *Centre Culturel ITAU à São Paulo* (Brazil), *The Robots* (Japan), *Imagina* (Monte Carlo), *Pixim*, *La Maison Européenne de la Photographie*, *le Festival du cinéma d'animation d'Annecy*, *Salon d'automne*, *La Cité des Sciences, Artifices, Le Cube, Les Bains numériques* (France).

Isabelle MOINDROT, Professor of Theatre History at the University Paris 8 since 2010, is the **Scientific Director** of the project. A former ENS student, professeur agrégé in French literature, Thiers Foundation scholar (Institut de France), she completed her Theatre Studies PhD thesis in 1989 (University of Paris 3) on *La Représentation d'Opéra. Poétique et Dramaturgie*, Paris, Presses Universitaires de France, 1993, and qualified as a director of research in 2001 (University of Paris 4: *Etudes de dramaturgie lyrique*). She soon achieved recognition for her work on opera production (*L'Opéra sera ou le règne des castrats*, Paris, Fayard, 1993; and with publications in such journals as *Avant-Scène Opéra*, *Art Press*, *Alternatives Théâtrales*). Many Opera Houses sought her out for dramatic Art contributions (Opéra de Paris, Théâtre du Châtelet, Grand Théâtre de Genève, Staatsoper Stuttgart...). In 2005, she set up a department of performing arts at the University of Tours, with a definite multi-disciplinary dimension (theatre, opera, dance, new technologies, cinema). Beyond the world of opera, she is also interested the History of Spectacular Theatre since the 19th century and is recognized abroad as an expert in this field. Among other collective large scale works, she has directed *Le Spectaculaire dans les arts de la scène du Romantisme à la Belle Epoque* (CNRS-Editions, 2006), she has also organised the centenary events in 2008 celebrating the author of *La Tosca* et de *Madame Sans-Gêne*, Victorien Sardou, in collaboration with the Ministry of Culture (National Celebrations Delegation) and the French National Library (*Victorien Sardou, le théâtre et les arts*. Paris, Presses universitaires de Rennes, 2010). She is currently chief editor for Victorien Sardou's Complete Theatre (Editions Garnier, under submission – 60 plays) while continuing her research on contemporary opera production.

4. DESCRIPTION OF THE EXISTING

4.1. PRESENTATION OF THE PARTNERS

4.1.1 PARTNER 1 : UNIVERSITÉ DE PARIS 8

4.1.1.1 RESEARCH AND INNOVATION

The laboratory project presented by the University Paris 8 brings together a federation of 12 of the most prestigious research groups of the University around the subject of arts and human mediations. They include: **1 UMR [Mixed Research Unit] rated A +** (*Formal Language Structures*, UMR 7023); **3 research groups rated A +** (*Visual Arts & Contemporary Art* - EA 4010, *Laboratory Studies and Research on the Logic of Contemporary Philosophy* (LLCP) - EA 4008; *Literature and History* - EA 1579); **6 research groups rated A** (*Aesthetics, Musicology and Musical Creations* - EA 1572; *Laboratory of Romance Studies* - EA 4385; *Paragraph* - EA 349; *Aesthetics of Plurality* - EA 1575; *Critical Transfers and Dynamics of Knowledge* - EA 1569; *Thim / CHART* - EA 4004).

Associated with the project for reasons of coherence are 2 B teams (the *Paris Laboratory of Social Psychology* (LAPP) - EA 4386 and *Scenes and Knowledge* - EA 1573. These groups, including theatre and cinema groups, have undergone considerable restructuring since the last assessment. Facing a very difficult situation due to generational change, the drama team has focused its activities on joint projects open to new cooperation and international training which promote the work of young scientists with artists and foreign researchers. The team has managed to attract new research associates. Professors and associated professors in cinema will also participate in LABEX research. In both cinema and theatre, the arrival of new faculty members, on one hand, and the University's redeployment of five professorships in favour of these disciplines, on the other, has profoundly strengthened these teams. The result of the restructuring has been to invigorate these groups considerably. They can now embark on more ambitious projects and pave the way for innovative collaborative research. Despite their classification in the previous AERES assessment just before a wave of departures, they played a key role in developing the scientific program of the Laboratory. **The presence of their researchers is essential to maintain the diversity and completeness of** the multidisciplinary field in Arts, which constitutes the originality and the strength of the laboratory—the only one in France to deploy as broad a spectrum in the arts, and to draw from the prestigious *grandes écoles* (elite, selective state art colleges) in all of the disciplines within the laboratory.

Indeed, from its inception forty years ago, the University of Paris 8 has been a pioneer in affirming the centrality of artistic disciplines, progressively opening the arts at the University to the full spectrum of artistic fields. To the initial four disciplines (fine arts, music, cinema,

theatre), photography, digital arts and dance were added, and often for the first time in France, arts research and teaching being oriented towards art of the 20th century and contemporary arts. Paris 8 was the first French university to integrate many new disciplines recognized today: jazz, electroacoustics, digital imaging, ethnoscenology, motion analysis, opera and world theatre. A powerful research dynamic arose as much from a classical approach to arts (in music, fine arts, theatre and cinema) as from an interdisciplinary cross-pollinating, which promoted artistic creation as well as the emergence of research groups and extremely fertile sub-groups. INREV Digital Imaging formed around the pioneers of computer art in France - an "incongruous" move that arose in 1970 at the young University of Vincennes. Between theory and practice, artistic and scientific experiments, these investigations open and exploit perspectives created by way of the emergence of interactive virtual artistic scenes, as much as by new problematics coming from science. After having long worked on interactivity in art, **Aesthetics of New Media** (Ednm) expanded its horizon by focusing on new modes and procedures of relating — these types of relationships being artistic works in themselves — through the use and the development, the borrowing and invention, of techniques and technologies for important electronics and digital technology. Various aspects of its programs are intended to describe, analyze and experiment with artistic approaches and works, attitudes as well as events, experiments, and exhibitions.

In fine arts, **Aesthetics and the History and Practice of the Arts** develops its research on contemporary artistic creation, the aesthetics and history of art, the philosophy of arts and the image, theories of art and the image, and social sciences which interrogate arts, the image and contemporaneity. Its programs aim to describe, analyse and test new artistic processes and works, attitudes and events, experiments and exhibitions.

Furthermore, the **Aesthetics, Musicology, and Musical Arts** research group is known for its work on the diversity of contemporary music. Emanating out of this group, the **Centre for Research in Computing and Music Creation** (ICMC) was oriented towards new technologies (computer music, computer assisted musical composition, sound spaces, and spatial visualisation, interactive art and virtual environments).

The **Laboratory for the Analysis of Patterns and Practices** in the field of choreography is one of the few university laboratories in the area of dance whose research covers the fields of the history of dance, movement analysis, the issue of choreographic transcription, and the relationships between dance and society. This group is deeply rooted in the professional sphere, and develops its research as much from the perspective of theoretical discourses as it does from contemporary dance practices.

In theatre, by opening towards world theatre, poetic exploration and contemporary transdisciplinarity **Scenes and Knowledge** has earned real international visibility.

In **cinema**, the University of Paris 8, a pioneer of holographic cinema, has added a scientific and technological dimension which complements the aesthetic approach, making an international reference laboratory in the field of experimental kinescopic investigations.

Other multidisciplinary research brings together different teams on themes or issues that cross disciplinary lines: **operatic representation, performance, philosophy, poetics, orality, literature and extreme violence.**

University of Paris 8 has also been a university standard in Humanities and Social Sciences and developed original, internationally recognized research in most disciplines making up this field (philosophy, literature, linguistics, psychology...). The UMR, **Formal structures of language** was born in the Department of General Linguistics of the Vincennes Experimental University Centre where some pioneering linguists — Jean-Claude Chevalier, Jean Dubois, Mauritius Gross, Nicolas Ruwet — surrounded by prestigious Visiting Scholars — Oswald Ducrot, Joseph Emonds, Gilles Fauconnier, Richard Kayne, Yuki Kuroda, Sandford Schane, Noam Chomsky — entrenched formal linguistics at University of Paris 8. Today, it has expanded its areas of research into the areas of sign languages, and the acquisition and development of language.

Finally, the **Philosophy** research team of Paris 8 has always counted among its members internationally renowned philosophers (Gilles Deleuze, Jean-François Lyotard, François Chatelet, Alain Badiou, Jacques Rancière). Its recruiting has always tried to follow this renowned tradition, whose governing principle was the necessary connection between philosophy and its outside, which is illustrated by its current research on the aesthetics of apparatuses and the heterogeneous aesthetics, conducted in an interdisciplinary manner with the Paris 8 research teams (that of cinema and fine arts, in particular).

The **Paragraphe** laboratory, which occupies a very important place within the LABEX, seized the opportunity in 1983, under the direction of Roger Laufer and Jean-Pierre Balpe, to participate in the construction of the current information society in its social, cognitive, and applied dimensions. With multidisciplinary training, members of Paragraphe are among the initiators of the critical reflection upon hypertext and its "practicability" in communication. They have participated actively in the development of hypertext and hypermedia concepts in France and abroad. Currently the lab has expanded its expertise to all information technologies, from mobile phones to augmented reality. Meanwhile, within the "Critical Transfers and Dynamics of Knowledge", the **Non-Identified Textual Objects** group works on textuality in the digital age, while the **JILC** (Justice, Images, Languages, Cultures) investigates the image of justice in the media (cinema, television) through recent practices related to new technologies (cell phones). The THIM/CHART team conducts research and develops technologies relating to access to the digital realm, interfaces, equipment and new services for handicapped people.

University of Paris 8 therefore provides a unique setting in France and a privileged environment to bring in a transdisciplinary LABEX, an original project tuned to the twenty-first century, focusing on art and contemporary creation and proposing, as a pioneer, building and thinking about innovative interfaces where they are hinged with the Humanities and social and digital technologies.

Most researchers of the laboratory present very high skill or potential in all the disciplines. **Many awards** have honored researchers and their work (see Appendix Awards and Special Distinctions). Overall, the various teams focused on digital technology, artificial intelligence, robotics, digital accessibility and social psychology show a good balance represented by the **patents and contracts** (see Partner Companies appendix) with numerous partners such as RATP, SNCF, France Telecom, Thales, SFR, Veolia, Peugeot, Danone, some of which are labelled by Cap Digital or local authorities. Finally, **creations in prestigious locations** (Aix en Provence Festival, Théâtre national de Chaillot, Centre Georges Pompidou, Taipei Contemporary Art Center), including staging, exhibitions, performances, writing, compositions demonstrate the creative variety, whose quality is unique in French universities (see Creations appendix).

For a further description of the teams involved, see Partners' references appendix. The table below summarizes their production in 2007 according to the classification established by AERES

Type of publication or artistic's production	Nombre
ACL int	1253
ACLNat	1324
ASCL	895
BREvet	13
INVitation	546
ACTInt	953
ACTNat	228
COM sans actes	1765
OS	910
OV	1218
DO	239
AP	135
CREations	245
JOURnées d'Etudes	144
ORGanisation de colloques	43
CONtrats avec collectivités locales	37

CONtrats avec des entreprises privées	23
CONtrats sur appels d'offre	154

There is a great disparity in the level of facilities available to each research team, which range from basic to cutting-edge (see Existing Facilities appendix). These facilities encompass a broad range of different research areas, including technology-based arts, performing arts, psycholinguistics, multimedia and social psychology. A request for EquipEx (TELL) funding has been made in order to reduce this disparity, to update existing facilities (such as moving from wired to wireless technology), and to improve the internal coherence of the new shared facilities in accordance with the scientific policy of the LABEX. In addition, the Maison des Sciences de l'Homme Paris Nord (USR no. 3258, including Paris 8, Paris 13 and the CNRS) will set aside office, meeting and exhibition space as well as production facilities as part of its "Arts, Sciences, Technologies" platform.

4.1.1.2 EXPLOITATION OF RESULTS

The Research Promotion bureau at Paris 8 was created in December 2007 in order to assist with the establishment, evaluation and management of research contracts. It works closely with the legal and finance departments and the SAIC [Industrial and Commercial Activities Office] in order to assist researchers in managing relations with partner institutions, from contract negotiations through to their execution and follow-up. This bureau is also intended to assist researchers with the process of responding to calls for tenders by the French government (including ministries, local communities and the ANR [National Research Agency]) and by the European Union (such as the 7th Research and Development Masterplan [for renewable energy: PCRD]).

Numerous contracts are signed every year between research laboratories at Paris 8 and partners in the public and private sectors. Collaborative research projects and CIFRE contracts are currently underway with large industrial groups including Thalès, France Télécom, Alcatel-Lucent, Generali and EDF. Around 170 contracts have been signed since January 2009, including around 20 CIFRE contracts [for doctoral students working in industry]. The University is a partner in four Europe-wide projects and in fifteen projects with the ANR. The total annual worth of these contracts is more than 2 300 000 euros. The research finance office and the SAIC are responsible for the financial managements of these projects, and the SAIC also provides follow-up for patent applications.

Paris 8 forms an integral part of the local and regional economic fabric, and has the role of sponsor or partner in numerous projects financed by local and national governments. The university is a member of two large competitive research initiatives financed in the Ile-de-France region: Cap Digital and System@tic. The Research Promotion bureau also has the role

of publicising the scientific resources of Paris 8 in its local environment, to business and local communities. The bureau works in partnership with the Plaine Commune district in the North of Paris on several European SYLABE projects [for synergies between research laboratories and business]. It is also a member of professional research development networks including CURIE, Clora and CAP ANR. The Research Promotion bureau has also worked to publicise research activities through a series of information sessions organised in partnership with the ANR and the National Contact Point for the 7th [renewable energy] Masterplan. Two further sessions are planned for 2011 as part of the European SYLABE project. The first of these sessions will be organised in partnership with the ANRT on the theme of CIFRE contracts in the social sciences. The second session will be organised in partnership with the INPI and the CNRS and is designed to inform researchers about the protection of results produced by research laboratories at Paris 8, and covers software, branding and database use.

Aided by the resources belonging to each laboratory, the Research Promotion bureau has played an active role in promoting academic research on behalf of scholars in different scientific fields and creative work on behalf of art practitioners and their audiences. Along with colloquia, study days and national and international seminars organised by each laboratory, staff also participate in a variety of artistic and digital events including Arts Week and Staging Futures [Futur en scène] (see Creation appendix for details). The funding requested for the promotion of the LABEX is intended to complement the existing resources of the Research Promotion bureau at Paris 8, which will support the realisation of ANR or PCRD projects.

4.1.1.3 HIGHER EDUCATION

The University of Paris 8 has nearly 3400 students in the field of the arts, including one thousand Masters enrolments and around 250 doctoral students. This represents the largest Research and Teaching Unit in France in this sector, and also includes a dedicated doctoral programme in "Aesthetics, Sciences and Technologies of the Arts." These students are overseen by 145 academic staff across the range of teaching departments. Other departments in areas bordering the arts are associated with doctoral programmes in "Cognition, Language and Interaction" and "Practices and Theories of Meaning," and include some 900 doctoral candidates. The disciplines falling within the scope of the "Cognition, Language and Interaction" programme (linguistics, clinical psychology, social psychology, neuropsychology, human and artificial cognition, geometric analysis and multimedia) place an emphasis on cross-disciplinary enrichment both for academic staff and doctoral candidates. This methodology involves the use of formal terminology in the formulation of problems and results, and an emphasis on experimental method. The "Practices and Theories of Meaning" programme was established as an interdisciplinary initiative that includes

researchers in literature, philosophy, linguistics, and foreign cultures, and focuses on the interactions between literary theory, the science of language, philosophy and social sciences. The degree programmes offered by teams participating in the future LABEX belong to four main areas. The laboratories working in the field of the arts offer six specific masters programmes with twelve different specialisations. These include:

- Masters in Art majoring in Visual Arts, specialising in the aesthetics and history of visual arts; theory and practice of contemporary art and new media; photography and contemporary art; mediation: arts and audiences; arts and technologies of the virtual image; teaching art as a profession;
- Masters in Art majoring in Music, specialising in musicology; creation; music and society; dance;
- Masters in Art majoring in Performing Arts and Theatre, specialising in theory and practice of the theatre; international artistic cooperation;
- Masters in Art majoring in Performing Arts, Cinema and Audiovisual studies, specialising in theory, history and aesthetics; directing and creation; promotion of heritage;
- Masters in Philosophy majoring in Philosophy and Contemporary Critiques of Culture.

The human and social sciences offer:

- Masters in Psychology, specialising in cognitive ergonomics and psychological counselling; social, social, work and human resources psychology;
- Masters in the Sciences of Language, specialising in foreign language teaching; sign language interpreting; theoretical and descriptive linguistics.

Literature and languages offer:

- Masters in Literature, specialising in Romance literatures; French literature; text, language and literary theory;
- Masters in Foreign Languages, Literatures and Civilisations, specialising in international media; foreign societies and cultures; translation;
- Masters in History and Civilisation, specialising in foreign languages and civilisations.

Science, Technology and Health offer:

- Masters in Engineering and Cognition, specialising in technology and disabilities;
- Masters in Informatics, specialising in technology and multimedia.

The vast majority of these degree programmes were awarded a grade of A in the last round of evaluations organised by AERES [Research and Higher Education Evaluation Agency].

4.1.1.4 ORGANISATION

All laboratories have an official charter and a governing council that meets at least three times a year. This council includes academic staff representatives as well as doctoral candidates. The budget is shared between different research teams, and part of the funding pool is reserved for collaborative projects and to support the activities of doctoral students. Charters require that each laboratory organise a general meeting at least once a year.

4.1.2 PARTNER 2 : UNIVERSCIENCE

4.1.2.1.1 PRESENTATION

Since 1 January 2010, the Palais de la découverte (Palace of Discovery) and the Cité des sciences et de l'industrie (City of Science and Industry), the two great Parisian centres for the dissemination of scientific and technical culture have brought together their skills to create a new institution: Universcience.

In affirming the priorities and values of science and innovation – creation, knowledge sharing and equal opportunities – and by drawing on the expertise of the Cité and the Palais, Universcience is looking to become a national reference point for scientific culture, bringing together from across the country all parties involved in scientific and technical culture.

Universcience aims to prioritise youth involvement in scientific and technical fields for the benefit of social cohesion and making the economy more dynamic.

Sustainable development, culture and new digital customs, the dialogue between science and art... In all of these subjects Universcience wants to be a participant in informal education, allowing everyone to take part in the social issues raised by science today.

Universcience, whose mission is to help everyone become an informed and responsible participant in technology, aims to promote, throughout the country and with all the partners in the field, the influence of scientific and technical culture. This "scientific and technical culture network" will naturally aiming to have influence at the European and international level.

Societal Priorities: a bridge to the future

In a time marked by major environmental and economic crises, by an acceleration of technological innovations and changes in modes of communication, we must put the citizen at the heart of change, by explaining, experimenting, participating and communicating. In

this way, Universcience reflects on the establishment of a university open to scientific and technical culture. This project intends to be fully involved in the issue of equal opportunity and access for all to scientific and technological culture. Several facilities will be created at the Cité des sciences et de l'industrie and the Palais de la découverte, which will allow the privileged work with universities, schools and associations. Through mediation, debates and meetings with researchers, human support will be the essential means of distributing and exchanging knowledge.

Digital Priority

Digital priority is one of Universcience's main developing research focuses, arising from the systematic use of tools and equipment arising from more and more efficient information technology, which allow for the invention of new creative processes, the renewing of teaching methods and the multiplying of stimulating effects. The proposed digital projects, far from treating young people as users only, invites them to enter into the process of innovation, to experiment with innovative learning processes, to understand the operating procedures, and to bring creative contributions

4.1.2.2 ARTS, SCIENCE & TECHNOLOGY: PUTTING SCIENCE INTO CULTURE

Universcience aims to give a prominent position to **the rich and productive relationship between the arts, the sciences and new technologies**.

Based on a method combining aesthetics and science, intuition and deduction, the sensual and the analytical, the complex and the essential, this new programme aims to not only develop the latest arts, sciences and technology, but also to encourage the opening up of knowledge and creativity in order to bring science into "culture."

It is not, however, using art for the benefit of a scientific discourse, but rather taking the questions raised by science and its applications and applying them in other fields.

Universcience intends thus to play the role of leader, catalyst and unifier, on a national and international level, of a critical reflection which is open to participants in research, culture, economy, creation and innovation. It aims also to produce, with these participants, innovative projects in the fields of arts, sciences and technology.

A joint initiative involving centres of scientific and technical culture.

Following the initiative of Clémence Haigneré, president of Universcience, and in association with all involved parties in scientific and technical culture, a regional forum was held in autumn 2010. The result of the regional forum proposed by Universcience on scientific and industrial technology culture (SITC) was the collective development of a new CSTI approach on a national scale.

Several observations justify this need for a new approach:

- The large areas physically separating involved parties in the region, the richness of their institutional diversity, the arrival of new parties (PRES, cultural actors/national scenes, local authorities, associations and NGOs);
- The reorganisation of the Ministry of Research and the creation of Universcience;
- The exhaustion of the previous model, which was based mainly on the trade of goods and services between national institutions and parties in the region

4.1.2.3 ARTS, SCIENCE & TECHNOLOGY PROGRAMMES

Arousing an interest in science, explaining science in the making, encouraging more scientific vocations – these are the missions of Universcience, a public organization for the dissemination of scientific and technical culture.

With digital tools, education and sustainable development, the **Arts, Sciences and Technology programme is one of the new projects likely to take off while at the same time bring fully in line with the cultural objectives of Universcience, which include:**

- o Giving the wider public an understanding of science and technology, in both their creative processes and in their interactions with society;
- o Encouraging scientific vocations.

Arts, sciences and technology is one of the principal themes for Universcience, as the nationally recognised leading organisation in scientific and technological culture:

- o Participants in the SITC have already put their energies into the fields of arts, science, and technology, and this can only increase within the programming scheduled of the *Cité* or the *Palais*;
- o There is a component of natural cooperation (co-production, distribution) between the different SITC parties.

Attending to the scientific dimension in culture involves a different approach from studying the subjects of science. It involves privileging a new humanism by bringing Universcience's public a general transdisciplinary culture in which humanities and sciences, philosophy, arts and technology, are not separate entities but rather joined in a dialogue which benefits from their differences. This general knowledge and transdisciplinarity makes what Edgar Morin calls a "lively mind", which is to say, a thinking that makes connections and provides insight into the complexity of our environment.

Studying the mechanisms which privilege creativity and the emergence of new ideas demonstrates the benefit of a meeting of an artistic culture (or method) with a scientific or technological culture (or method). This seems particularly relevant in the digital age.

It is possible to go even further by proposing a new paradigm, intimately mixing arts, sciences and technology as a way to fuse together aesthetics and science, intuitiveness and logic, the sensual and the analytical, the complex and the essential.

The concept of *artscience* shakes our conceptions, which come from an education separating different fields of creation, reducing opportunities for the exchange of ideas between these different fields of knowledge. In that capacity, it is also one of the main research focus areas of the Universcience programme.

Universcience intends to play the role of a vector of aggregation, bringing together a national and international reflection within the field of arts, sciences and technology, and making contributions.

Displaying objects emanating from intersecting processes of science, technology and art.
If an "arts, science and technology" movement this does exist as such today, science and techno-sciences are encouraging contemporary art creation. Showing the state of art in its creative processes and in its achievements can stimulate reflection on issues raised by science and its applications. Art is well suited to conveying meaning through sensitivity and emotion (see J. Wagensberg). Through the research it attracts, it may also be a way of accessing knowledge (cf. research at IRCAM on holophony and acoustic illusions, which draws from mathematics, information technology etc.).

Conversely, the world of science is full of projects mixing arts and sciences, projects that should be supported when relevant.

This is not, however, to engineer art for the benefit of a scientific discourse, but rather to take the questions raised by science and its applications and apply them to other fields.

The Universcience program of Arts, Sciences and Technology 2011 – 2014

Objectives 2011- 2014:

- Develop a strategy of arts, sciences and technology projects lasting several years (large thematic events, an Arts Science and Technology biennial, residency programmes etc.).
- Develop a programme on the two Universcience sites and off-site;
- Co-construct a cooperative network bringing together various members of the scientific and technical community, companies, research laboratories, as well as people involved in artistic creation (in particular, through a collaborative online platform);
- Support artistic production and the work of young artists in all fields where research and technology meet;
- Promote scientific research on art practices.

4.1.3 PARTNER 3 : UNIVERSITE OUEST-NANTERRE-LA DEFENSE, EA HISTOIRE DES ARTS ET DES REPRESENTATIONS

The History of Arts and Representation (HAR) research group at Paris-Ouest-Nanterre-La Défense has been ranked A+ by AERES (Agency for the Evaluation of Research and Higher Education). HAR examines the entirety of art history and the history of figuration, performance, and representation, from the Middle Ages to the present day, as well as the study and the use of the film image from the perspective of history and human sciences.

4.1.3.1 RESEARCH AND INNOVATION

The research carried out by this group also deals with questions concerning the history of art (as a discipline), the history of the arts, cultural history, the concept and various practices of representation in the arts, in literature, in theatre and in cinema, taking into account the numerous and very useful advances in the field of historical research (history and history of art), theatre studies, cinema and literary studies, as well as the theoretical-practical aspect of current research in the fields of the arts, theatre, and cinema, in combination with the human sciences.

This research group has therefore set itself the goal of exploring the diverse concepts and techniques of figuration, representation, and performance, in the fields of history, art history, and aesthetics, and of theatre and film studies, and their interactions, from aesthetic, ideological, and philosophical perspectives.

The group brings together philosophers, artists, historians, art historians, cinema and theatre historians, critics, and theorists who are conscious of the close links between theory and practice in the arts. At the intersection between art and theory, the aesthetic operated will be historical, philosophical, and critical, open to individual artistic practice, as well as to the potential contributions of historical sciences and human sciences, and to an analysis of political implications.

Thus are marshalled the research energies of Paris-Ouest-Nanterre-La Défense in the domain of the arts, first of all in order to ensure increased visibility for and coherence of an Arts Centre at Paris Ouest-Nanterre, and, above all, in order to establish the interdisciplinary and multidisciplinary practice to which we aspire.

4.1.3.2 HIGHER EDUCATION

Involvement of the HAR research group in the Masters and doctoral programmes at Paris Ouest

- in History of Art

HAR is involved in four out of five of the majors in the research Masters degree in the Art History Department

Option 1 : Major in History of Art (Antiquity; Medieval; Modern and Contemporary)

Option 2 : Major in History: Cultural History and History of Representation

In these traditional "research" options, internships, participation in research working groups and conferences are strongly supported financially, and supervised academically by HAR. They are particularly concerned with questions of identity, heritage, and collective representation.

Option 4 : International Art History Studies

In the context of this course, support is offered to students who participate in the International Art History Studies Network.

Option 5 : Heritage, Museology, and Digital Resources

This last specialist option, recently set up, offers students the opportunity to prepare for work in the arts sector by providing them with a solid base of knowledge, enabling them to work within a digital environment, to put into practice new forms of analysis and expression, at the intersection between various technological spheres (information technology, digital video, digital media and desktop publishing, cybertextuality, automatic generation, multimedia publishing, etc.), but also to explore the new forms of mediation which are coming into play in the production of knowledge or the pursuit of leisure. From an epistemological point of view, this option aims to put into perspective not only the conception and the operation of new products and services, but also the methods and tools that enable them to coalesce.

The goal of this option in the second year of the Masters programme, jointly offered by Paris Ouest and Paris 8, is therefore to respond to the needs of this sector as it develops: the massive digitisation of archives which has been under way for the last fifteen years is currently accelerating; it is not limited only to reproduction, but also sets new challenges for heritage institutions, particularly as regards the conception of cultural content, its exploitation, the restrictions on transmission and diffusion, and the methods of classification and indexing, as well as the creation of innovative services.

Too often seen reductively in terms merely of the virtual exhibition, the virtual museum has become a complex organisation, attempting to articulate multiple functions, through a heritage site (documentation, archives, educational services, public relations through social

networks ...). Furthermore, the methods of presentation of works of cultural and artistic value are now being reassessed in light of the possibilities opened up by information technology. Augmented reality is central to the lines of inquiry now being followed by heritage professionals.

This option includes four semesters of teaching, at second year Masters level, divided between the campuses of Paris Ouest and Paris 8.

The number of doctoral students working under HAR and its participation in the Journées Doctorales (multidisciplinary seminar) make it an essential element of Graduate School 395.

HAR and the department also provide the structure for a Post-Doctoral programme, as well as a Visiting Professorship for the Terra Foundation for American Art, with the cooperation of the École Normale Supérieure Ulm and Tours University, under the auspices of the INHA, from 2009-2011, to be renewed from 2011-2013.

Seminars:

Doctoral seminars facilitated by professors from Art History, Cinema, and Theatre. A doctoral seminar is organised by the students of the whole research group every two weeks.

4.1.3.3 ORGANISATION

The research unit HAR comprises 5 research teams:

- Cultural and contemporary art history: Annette Becker, chair.
- History of medieval and modern art: Sérgolène Le Men, chair.
- Theatre : Jean-Louis Besson, chair.
- Cinema : Laurence Schifano, chair.
- Philosophical Aesthetics: Anne Sauvanargues, chair.

It is affiliated with two doctoral schools (ED). It benefits from a very dense national and international network (Europe, USA, Canada, Japan etc.)

It hosts a post-doctoral programme as well as Visiting Professorship from the Terra Foundation for American Art in partnership with ENS Ulm and Tours University, under the supervision of INHA. The programme ran from 2009-2011 and has been renewed for 2011-2013.

Seminars :

The doctoral seminars are conducted by professors of art history, film and theatre. A doctoral seminar is organized by PhD students every other week

4.1.4 PARTNER 4 : CENTRE POMPIDOU METZ

The Centre Pompidou-Metz is in line with the original purpose of the Centre Pompidou to introduce and explore all forms of artistic expression, and to bring awareness to the wider public of major works of the twentieth and twenty-first centuries and become part of the cultural landscape of Europe. By being an important center for exhibitions and art initiatives, reflecting contemporary creation.

The Centre Pompidou-Metz is established as a Public Institution for Cultural Cooperation (EPCC), whose members are Métropole Metz, Lorraine Region, the city of Metz, the Pompidou Centre and the state. Creation Date: 31 December 2009.

This status can guarantee both the autonomy of scientific and cultural institutions, the commitment and control of local authorities who are responsible for funding and proximity to the Centre Pompidou by which the Centre Pompidou-Metz will have the status of an associated body.

Community partners support the entire budget of the Centre Pompidou-Metz evaluated for the first year to 10 million euros in expenses, including 4.6 million euros paid by Metz Métropole, 4 million by Lorraine, 400,000 euros by the city of Metz and 1 million euros of autonomous cash flow. The General Council of Moselle agrees to annually review a partnership agreement with the Centre Pompidou-Metz.

The Pompidou Centre and the State together hold one third of the seats on the board of the Centre Pompidou-Metz. The other seats are divided between Metz Métropole, the Lorraine region and the city of Metz. The Chairman of the General Council of Moselle participates on the board as a qualified person.

The board is chaired by Alain Seban, President of the Centre Pompidou. The President of Metz Métropole, Jean-Luc Bohl is the vice-president.

The Director of the Centre Pompidou-Metz is Laurent Le Bon, chief curator at the National Museum of Modern Art, currently Director of the Association to Prefigure the Pompidou-Metz.

The Director of the Centre Pompidou-Metz enjoys, under the rules governing the operation of EPCC, a wide autonomy in cultural and scientific domains. In accordance with the general code of local authorities, the position is appointed by the President of the EPCC proposed by the Board of Directors acting by a majority of two-thirds.

The Board of Directors of the EPCC is composed of 26 members, divided as follows:

The State and Centre Pompidou: 8 seats;

Qualified person designated by the President of the Centre Pompidou: 1 seat;

Metz Metropole: 7 seats;

Lorraine Region: 5 seats

Ville de Metz: 1;

Mayor of Metz: 1;

Staff Representatives: 2 seats;

President of the General Council of Moselle, or his certified representative: 1 seat.

4.1.5 PARTNER 5 : ÉCOLE NATIONALE SUPERIEURE LOUIS-LUMIERE

L'École nationale supérieure Louis-Lumière is an elite, selective public higher education institution dedicated to professions in cinema, photography and sound. The mission of the l'École nationale supérieure Louis-Lumière is threefold: training, continuing education, applied research. L'École nationale supérieure Louis-Lumière is a national public administrative institution (EPA) endowed with financial autonomy and the status of a legal entity, and is under the supervision of the Minister of Higher Education and Research. Its organisational and administrative rules are fixed by the decree of 27 June 1991 and the internal rules of the institution. The conditions for entry into its training courses were fixed by a decree of July 29 1992, following the advice of the Board of Administrators.

4.1.5.1 RESEARCH AND INNOVATION

The Strengths of the ENS Louis-Lumière

An evolving technical platform

The equipment of our high definition digital technical chain benefits greatly from technological advances. This technical platform is constantly evolving so that it can be deployed for internal initiatives or collaborations and meet the needs of our students' comprehensive education in artistic, scientific and technical aspects of image and sound. Certain conditions permitting, this platform may be made available to LABEX projects; and when the École has moved to the Saint Denis Plain, on the site of the "Cité du Cinéma", it will be easily accessible for this kind of partnership.

The ENS Louis-Lumière possesses film sets, shooting studios, a digital editing platform linked to a 2K (JPG2000) digital projection room, colorimetric and sensitometric measuring labs, a 3-D testing lab, an optical and an electronic lab. There is a fully-arrayed computer program development (CPD) station and other equipment which can be used (an audio and acoustic measurement station).

Research Projects at the École nationale supérieure Louis-Lumière: linking areas of research focus with artistic creation

Sound Mapping

The sound spatialisation research team brings together specialists from diverse disciplines (such as through its partnership with IDEAT at the University of Paris 1), consolidates their activities under the banner: Sound Mapping. The project's central issue is space, its perception and reproduction, which is developed largely around three themes: audiovisual scene analysis and encoding; audio analyses and measures linked with perception; and fundamentals of acoustics.

Its primary objectives are to make prototypes of a sound mapping system's diverse components and to offer an architecture which is sufficiently open for later development, while adapting seamlessly to present norms. This project is connected with the development of the spatialised reproduction of sound and with defining and developing components useful for transforming audiovisual production into sound mapping.

This team participated in the HD3D.IIO project of Cap Digital's competition centre. Its work is in line with research on the *Consistency and Continuity of Sonic Perception* of works within collaborative projects and their distribution in the audiovisual sector. For instance, the development of the compiled, professional version of the Integrating Spectrum Analyzer within the HD-3D project (Competitiveness centre, Cap Digital) was the first step in the project of extracting and following sound sources in a complex acoustic field, which will, in time, allow a section of the MPEG-7 norms to be made. Making an open source licence of this "artificial ear" allows the research community to evaluate it and suggest developments; a level of access which equally impacts the temporal "convoluter" by a "task algorithm" and transducer simulators. The second step, the microphone simulators multimicrophonic sound recording systems expanding to emulate multimicrophonic sound recording systems, is an essential component of the sound mapping project in the sense that it is the best means to create test signals for the localising and tracking of sound sources. The global project's components are generating more and more undisputed teaching applications, which rapidly simulate typical sound recording circumstances or reproduce the effects of real sound recordings from "dry" recordings. The coordinator's assistant has a more complete document available to the reader.

Scenographic Research in 3D

A team has been formed around a 3D HD project. The project's general aim is to attempt to identify a narrative space specific to 3D cinema technology by identifying and evaluating stereo-cinematic figures of a sensorial, perceptive, or attentional nature. The project is also linked with conditions for mastering the whole chain, from shooting to projection.

How do we create a stage art which integrates the characteristics unique to 3D cinema without making "effects for effect"? The principal objectives of this project are to identify the stages of work in narrative structures, to define the focal range of the spectator and master effects, with the aim of compiling a workbook on the practice of the theory, including a list of limits and particular cases.

Today, this project is very topical, due to the explosion in the conceiving and making of 3D films and their broadcasting in cinema theatres, television screens and multimedia suites. 3D research has been active at the ENS for many years, and our team is in contact with other university laboratories and small to medium sized businesses specialising in this approach. Such projects include the development of a research procedure, as well as determining the limits of the scenic frame (relief + depth) according to the dimension of the screen and the spectator's distance from it (horopter, Panum's area, depth of focus, size of (Panum's) fusional area according to viewing distance). Alongside this field, the ENS is involved in two areas of research focus on the perception of blurriness, where a number of applications are oriented towards 3D visual universes.

A study of "the in/out of focal depth continuum". The notion of optics applied to photography and cinema needs, to be treated clearly, a connection with not only aesthetics but equally the semantics of the image.

The lens becomes an aesthetic and sensory inductor, and the solidly entrenched dichotomy between art and technology quickly makes one forget that the lens is a tool whose design is above all to participate in the creation of the image, whatever its form. The "in/out of focal depth continuum" is a major concept and a determiner that registers these points, from which current and differing research problems are extracted. One of these is based on the making of a measurement bench for the spatial distribution of the image spot of a camera lens. This profound study has been ongoing for a number of years, and has centred on the study of blurriness in photography and cinema, one of whose achievements will be the setting up of an apparatus for the quantification of blurriness when shooting. There are numerous methods which allow the quality of a lens system to be determined. Today, not a single protocol allows one to know the spatial distribution of the image spot outside of this area before focusing. The goal is not only to determine the real amplitude of the depth of field, but to include the blurred areas around the focal point: which we define as the "in/out of focus depth continuum"! If this has often been lacking from film cameras, it has become fundamental and unable to be ignored in digital, on one hand, and in HD, on the other. The principle is to simulate the motion of an object point, of variable wave-length, from infinity to a very close distance, for a focal point varying between these two extremes.

The filmic apparatus and genetic film criticism

A number of current works cover the genesis of films, from the development of the script to the establishing of the definitive copy. Here, cinema is no longer a supplement to culture. Neither is it possible to envisage cinema from the sole point of view of the spectator, however cultivated and erudite s/he may be. These works even allow one to think precisely about the technical division of work in given production conditions. They apply, obviously, to films which have already been made, but also to films to be made in constantly changing conditions of production and reception. The objective is in fact to question the process of creation in the totality of its constantly interacting dimensions – ideological, technical and artistic.

Consistency and continuity of the visual perception

The main intentions of this part of the research project are to guarantee the continuity of visual rendering, taking into account visualising environments while respecting initial creative intentions. The first difficulty is a consequence of the diversity of tools and platforms (digital, computing, photochemical, video, film, etc.). Problems with visual perception and its subjective character add to the importance of sampling in establishing qualitative thresholds.

The team in charge of this area of research focus is essentially composed of faculty and junior researchers, educated for the most part at the ENS, and having for the most part joined R&D teams of small and medium sized businesses. In fact, this research focus of the HD3D-IIo project allowed both its turning and opening towards the outside, and the promoting and developing of one of the important fields of exploration at the heart of the ENS's pedagogical approach. It allowed the substance and practice of its scientific research to engage with contact with industry/partners.

Participation in this type of project leads to synergies between lecturers and students, and contributes directly with work for the end of studies degree. The research cluster also lets graduated students be offered contracts to develop certain aspects of their work so they may continue and promote their final degree projects.

4.1.5.2 PROMOTION OF RESULTS

In terms of applied research, Louis-Lumière applies itself to promoting the work of its teachers, the research theses of its students and its participation in cooperative projects. It does so either within clusters defined by scientific interest or in centres of national competitiveness.

Since 2002 Louis-Lumière has annually edited a thematic journal, "Le cahier Louis-Lumière", which is sold in bookshops. This journal is a space where internal and external research works converge; it brings into view the issues which emerge during this research and that done by the school's cooperative projects and its partnerships. It is distributed locally and nationally, and it also interests international partners.

The school organises:

- international conferences: "Les dispositifs", (19-20 October 2006) ENS Louis-Lumière – LISAA/Université Marne-la-Vallée);
- meetings with professionals: "Nouvelles perspectives pour les photographes professionnels" Conference from 29 to 30 March 2010 at the Sénat); and
- Finance for internal experimental research 2009-2011 (see below).

4.1.5.3 HIGHER EDUCATION

With respect to professional continuing education, the ENS Louis-Lumière keeps itself as close to the issues and evolution of technology as professions do. Its courses combine theory and practice, technique and creation, new tools, fundamental courses and on site applications. The school is active in the fields of: cinema; photography; sound; HD/digital video. The length of professional courses continues to include "fixed-term tailored" activities and "catalogue" activities, which are defined and offered at the beginning of every calendar year.

4.1.5.4 ORGANISATION

L'École nationale supérieure Louis-Lumière is led by a director, assisted by a general secretary and a director of training. The director is nominated for a duration of five years, immediately renewable once by a decree of the Minister in charge of higher education and research. The school is administered by a Board of Administration, assisted by Board of Art, Teaching and Technique. These boards are composed largely of external personnel representing interested professional sectors and elected representatives of the teaching and student bodies.

The Board of Arts, Teaching and Technology's composition, mode of designating members and operating rules are fixed by internal regulations of the school. This Board makes propositions to the Board of Administration in numerous domains: creative projects and modifications of the establishment's diplomas; internal structures of the school; conditions of student admissions; assessment procedures; aptitudes and abilities required to fill vacant or available positions; teaching and continuing education programs; and teaching regulations.

4.1.6 PARTNER 6 : ÉCOLE NATIONALE SUPERIEURE DES ARTS DECORATIFS (PARIS)

Created in 2007, **EnsadLab** is the research laboratory of the l'École nationale supérieure des Arts décoratifs. It is presently directed by Geneviève Gallot.

4.1.6.1 RESEARCH AND INNOVATION

EnsadLab focuses on the domains of emerging or already identified creation and innovation, and on the social, economic, technological industrial and cultural contexts on the contemporary world. It offers around ten research programmes covering the fields of design and art, including graphic design, typography, interactive installations, virtual space, innovative materials and mobility. Each programme involves research students from France and from abroad, either Masters graduates or high-level professionals in their chosen field. Some are enrolled in doctoral programmes at EnsadLab's partner research institutions. EnsadLab includes 19 tenured academic teaching and research staff.

Research programmes target scholars from the fields of both art and social sciences. They may come from ENSAD, from international design schools, as well as from Masters programmes and other institutions in the fields of social sciences or communication. This mixture of research profiles offers a useful complement to those of the other LABEX partner institutions.

EnsadLab's programmes are concerned with opening up new artistic fields, with the spatialisation of information, involving new media and new practices, and with interactions and perceptions in the digital world. These research projects are conducted through the development and animation of an experimental platform for creation, exhibition and training, and through a process of artistic experimentation on the theme of spatialising information.

Through their influence on the development of 3D studies, EnsadLab's research programmes also serve as a reminder that the combination of French creativity, technological advances, and the dynamism injected by the French Government's "Image-Research" plan gave France a competitive advantage in the area of image synthesis and digital manipulation from the early 1980s onwards. This resulted in the growth of post-production companies, research laboratories, and training programmes, placing France second in world ranking behind the United States.

EnsadLab continues to develop typefaces for new digital media, taking into account changes in reading habits, recent technological developments, legibility criteria, and the new uses to which such media are put. This programme has its roots in digitising projects such as Project Gutenberg, Google Books, Amazon, Mobipocket and the Internet Archive. Print-based book and mass-media publishers are also showing a growing interest.

Digital content is read on an ever-growing number of electronic devices, including computers, eBooks, smartphones and iPads. Cathode-ray displays have been superseded by LCD screens and eInk. The latter medium, also called “electronic paper,” is thin and flexible, and is one of a promising group of new technologies. Resolution and display technologies are constantly evolving, but the number of typefaces that are specifically suited to these new uses remains limited, and their form is largely unsatisfactory. Providing a solution to this problem and accommodating consumer demand requires a multidisciplinary approach of a type that the LABEX is well-placed to provide.

4.1.6.2 PROMOTION OF RESULTS

EnsadLab works with a great number of industrial and institutional partners, public and private, such as: the Bibliothèque nationale de France (BnF); the Institut national de l’audiovisuel (INA); universities (Paris 8, Paris 1, etc.); highly selective and prestigious state institutions (École des Mines-Paristech, ENS, etc.); businesses (Tarkett, Oulu, Orange, etc.); and, furthermore, research laboratories (LIRIS-Lyon, IETR-Rennes, LIMSI-Orsay). These associations considerably enrich its research potential. For example, the partnership with Oulu, a national Finnish enterprise, made it possible to associate the skills of teachers and research students from the school with those of Innovation Ltd’s RealXtend computer team and obtain an online “Open Source” virtual reality platform.

Every researcher, both student and teacher, must be able to set up their research field with their own projects, but these must also enable solutions to problems to evolve that are in the service of all. This is one of the crucial issues in the articulation of a dynamic that associates artistic creation and academic research. Capitalising upon multiple experiments executed within the same research programme leads to advancing knowledge, methods and technical know-how in a given field. These advances find their forms of representation and development as much through creations, exhibits and publications as they do through transfers towards other domains, such as industry.

4.1.6.3 HIGHER EDUCATION

Created in 1766, l'École nationale supérieure des Arts décoratifs is an elite, selective public higher education college of art and design. It welcomes 700 students and offers ten specialisations: Interior Design; Art Spaces; Film Animation; Graphic Design / Multimedia; Object Design; Textile and Materials Design; Clothing Design; The Printed Image; Photography/Video; Stage Design. The College offers 18 technical workshops which allow its students to grasp the constraints involved with realising projects.

4.1.6.4 ORGANISATION

Research programmes at EnsadLab offer a high level of expertise, directed by tenured teaching and research faculty, other teaching staff and professionals. Each programme involves a limited number of French and foreign research students (roughly five per programme), selected by the school and already holding a Masters degree or its equivalent and for some, enrolled in a Doctoral programme, most often with research institutions partnered with EnsadLab. Each of these programs is backed by public and private partnerships with universities, highly selective and prestigious state institutions, businesses, and, furthermore, research laboratories which considerably enriches its research potential.

Program details: <http://www.ensad.fr/spip.php?article140>

4.1.7 PARTENAIRE 7/ PARTNER 7 : CENTRE NATIONAL DE DANSE CONTEMPORAINE

The CNDC (National Centre for Contemporary Dance) was created in 1978 and, since February 2004, has operated under the direction of Emmanuelle Huynh. A national centre for choreography, it supports the creation and production of contemporary dance, receives visiting guests (artists in residence) and contributes to the dissemination of dance and its philosophy.

It is also a higher education establishment for contemporary dance, offering two vocational pathways: the "Formation d'artiste chorégraphique", or FAC (Choreographic artist training) and ESSAIS (a one year training program). To find such an infrastructure, ie. a higher education establishment backed up by a CCN (national choreography centre, of which there are 19 nationwide) is rare in France. This configuration allows for the school's pedagogical activity to proceed with strong links to the world of artistic creation.

The CNDC is the only higher education establishment in France to concentrate specifically on contemporary dance and is one of the six schools authorized to award the Diplôme National Supérieur et Professionnel du Danseur (the national professional qualification for dance). This diploma is awarded at the end of a two-year course (the formation d'artiste chorégraphique) which, since 2009, counts towards an undergraduate degree, thanks to a partnership with the department of dance at the University of Paris 8.

The FAC course is for young artists who wish to pursue a career in performance. The philosophy of the school promotes an alliance of practice and theory and aims to provide the students with the necessary tools to create movement anchored in the present and, in this, a dialogue with the wider world. Through their studies, the students encounter a number of French and international arts professionals and specialist lecturers, representing a wide scope of expertise and artistic approaches.

History :

The ESSAIS (one-year training program) was devised in 2004 by the choreograph Emanuelle Huynh, having been asked to develop this by the Ministry of Culture and the city of Angers. This course is for young choreographers from France and abroad. ESSAIS is program with strong links to contemporary creation in the world of dance. It is a profoundly creative space, where contemporary choreography meets cinema, fine art, music and literature. In September 2011, ESSAIS will become a Masters in "Music, option: dance, creation and performance", in partnership with the department of dance at the University of Paris 8.

In addition to one thousand hours of training per year, students on this course undertake two years of study and research, alternating between work supervised by artists from both industry and academia, as well as their own, autonomous practice.

4.1.7.1 RESEARCH AND INNOVATION

Our programme

It is the job of the school's artists and researchers to invite students to share and experiment with the issues they are working on and to help them to develop the questions on which they are working.

The diploma consists of four Essays, a dissertation and theoretical work (conferences, seminars and lectures), training in research methodology. The Essays involve exchanges with artists, personal research, and a time to prepare a public presentation of what has been achieved at a school open day.

The École supérieure des Beaux Arts d'Angers headed by Christian Dautel. CNDC's Master's degree allows for the formalization of a pedagogical framework as well as for research in the field of art, opening new theoretical perspectives while encouraging CNDC/Paris8 students' mobility throughout Europe. As a biennial event *SCHOOLS* will strengthen the visibility and impact of such objectives. Since 2009 *SCHOOLS* has been bringing together fifteen choreographic training programmes, both European and international, which met in Angers. *SCHOOLS* offers them the possibility to share a common reflection upon pedagogical and research issues regarding the field of contemporary dance, as well as upon students' practice (there were 150 of them for the first edition) and shows open to the public. The second edition will focus on the development of Master's degrees in dance in Europe. Two European Master's programmes will be participating (Amsterdam's and Stockholm's) as well as Bennington College, testifying to its long American experience in the field.

CNDC's research axes relevant to the LABEX are diverse:

a) First, they bear upon a reflection on the various aesthetics of the contemporary body, its modes of representation, performance and exhibition, the historicity of bodywork in the field of dance, its techniques and its relation with the social body. Our research will focus on **five directions**:

- the writing and analysis of choreographic works from the point of view of the artist as well as that of the spectator, concentrating more particularly on the spatialisation modes specific to dance as they inscribe a relationship between the performers and the viewers.
- the history, the memory and the passing on of technical gestures, processes and choreographic works
- cultural, aesthetic, and technical transfers in the field of dance under the influence of globalization, especially in the ways the body is represented.
- the dancers' corporal techniques and somatic knowledge, their impact on the world of care, and more generally on the social body
- the relations between the arts focusing on the ties between dance and visual arts. Such porosity will allow for a reflection on how it might be possible to transfer methods from one artistic field to the other and conversely so.

b) Training and research will be articulated around several dynamic axes:

- Meeting with choreographers and visual artists as well as researchers on the working processes, the aesthetics and the analysis of creations.
- Classes, research seminars, creative and writing workshops, conferences held by CNDC and LABEX members; Paris 8 PhD students working as playwrights; assessment by an external member before and after the open doors sessions or

participation of two to three students enrolled in the second-year of Paris 8 Master's degree or PhD programme in a session organized with an artist.

- Students' mobility while in an internship or when meeting other communities of artists and researchers in France or in Europe. Essay#3 (Master's third semester) will thus be dedicated to mobility: artist students will have to define their own programme in relation to their creative and research practice. This programme will offer various possibilities: individual mobility, involvement in a group project, residence and exchange within other research structures, investigation of other professional contexts.
- The productions of these artist-researchers and doctoral students will be shared publicly through innovative events (performances, shows, public workshops and publications, exhibitions, production of documentaries)

4.1.7.2 PROMOTION OF RESULTS

Results will be promoted in various ways; 15 students

- through the public presentation of essays within a professional performance at the CNDC or while touring France or abroad.
- through the production of testimonial movies and videos meant to document, problematise and participate in a memory of contemporary dance practices.
- through the publication of works produced after Master's and doctoral theses and the results of field investigations in contemporary creation
- through the online publication of video and written productions on « Paris 8 Danse » and LABEX websites

4.1.7.3 HIGHER EDUCATION

Students profiles: *Essais* Master's programme will welcome a class of fifteen students within the minimum age range of 24 to 30 years old. The students will already have been trained in an advanced artistic programme and/or had a professional choreographic experience (as interpreters or choreographers). They may also come from other artistic fields concerned with issues of the body and motion in the field of choreography.

Convention with Ecole des Beaux-Arts d'Angers (Angers' School of Fine Arts) - EPCC le Mans, Tours, Angers:

Essais joint Master's programme CNDC / Paris8 is to be partnered with Angers' School of Fine Arts – EPCC le Mans, Tours, Angers, with which several partnerships have already been initiated since 2004 within two CNDC programmes. dans le cadre des deux cursus du CNDC. This new partnership will entail:

- seminars and symposia in collaboration with the CNDC, theoretical courses and exchanges with artists affiliated with ESBA.

- The supervision of one *Essay* (*Essay#2*, 2nd semester) by one visual artist supported by ESBA. This *Essay* opens the module to other students enrolled in the School of Fine Arts (10 students from ESBA).
- The analysis of works together with Aesthetics, a weekly theoretical class taken at ESBA

4.1.7.4 ORGANISATION

The CNDC was created in 1978. Since February 2004, it has been placed under the direction of choreographer Emmanuelle Huynh. The CNDC is a national choreographic center which supports the creation and diffusion of contemporary works, invites artists for residencies, communicates the practice of dance and its thinking. It is also a school of higher learning entirely dedicated to contemporary dance which offers two training programmes: *Formation d'artiste chorégraphique*, or *FAC* (*choreographic artist training programme*) and *ESSAIS*. It is rare to find in France a school of higher learning attached to a CCN (there are only 19 CCN in France). This configuration allows for pedagogical programmes intricately linked to the world of artistic creation. The CNDC is the only dance school to be exclusively dedicated to contemporary dance in France and it belongs to the 6 institutions authorized to deliver the DNSPD degree (national superior and professional dance degree) which can be obtained after two years of studies. Since 2009, the *FAC* enables students to graduate with a BA in collaboration with Paris 8 department of dance. **The *FAC curriculum*** is meant for young artists who wish to become interpreters. The school's ideology articulates theory and practice while providing students with the tools which will enable them to situate their work in relation to the contemporary world. They are given the opportunity to meet numerous artists, French and international ones alike français, specialized lecturers representative of a wide gamut of knowledge and artistic approaches. *ESSAIS* training programme created in by choreographer Emmanuelle Huynh upon the request of the Ministry of Culture and the city of Angers is meant for young authors within the field of choreography at an international level. *ESSAIS* is a training programme in keeping with current events. Innumerable works rooted in contemporary choreographic thinking while hinging on cinematographic arts, plastic arts, music and literature have been produced within this programme. At the beginning of the academic year 2011 *ESSAIS* will become a Master's programme in « Music, majoring in Dance, Creation and Performance » in partnership with Paris 8 dance department. Together with over 1000 hours of yearly training, essayists will take two years of research and studies. They will be supervised by artists and academics as well as pursue completely autonomous activities.

Following the example of other artistic disciplines today, the collaboration between CNDC to the LABEX project ambitions to develop the practice of art as a full-fledged field of research. This movement has grown in Europe these past few years and has modified the image and

the reality of what it means to be a choreographic artist nowadays. The CNDC pledges to contribute to the LABEX up to...

4.1.8 PARTNER 8 : CONSERVATOIRE NATIONAL SUPERIEUR D'ART DRAMATIQUE (PARIS)

The Conservatoire national supérieur d'Art dramatique (National Academy of Dramatic Arts) is a higher education institution which is under the authority of the Ministry of Culture. Its primary mission is to offer specialised training in dramatic arts, within a framework of higher education and continuing education. This training includes theoretical material as well as the mastery of the practical skills necessary in the acting profession.

With its rich experience going back two centuries, the Conservatoire is a pillar of French cultural and theatrical life. It offers an educational programme which is open to various differing artistic practices and a wide range of aesthetic approaches. This programme is constantly evolving, due, in large part, to regular new elements being added, as well as the character of the teaching staff – working artists and professionals, recognised for their work in the field – and also to the links and collaborative work carried out with other artistic institutions, in France and abroad.

The course of studies lasts for three years, entails more than 1,200 teaching-hours per year, and is recognised on completion with a national higher professional diploma in acting, from the Ministry of Culture.

The grand tradition of the Conservatoire, the reputation of its teaching staff and of some of its alumni, its special relationship with the greatest French theatres, especially the Comédie-Française, and its location in Paris at the heart of the French theatre world all contribute to its central place in French theatrical and cultural life, and an unquestionable international influence.

Student and instructor numbers

The Conservatoire has ninety students (thirty per graduating class), selected by competitive entrance auditions attempted annually by over 1,000 candidates. The Conservatoire also accepts a dozen foreign students each year, trained in the most prestigious higher education establishments in the world, each of whom follows a course of studies at the school lasting one year.

Instruction is delivered by 29 permanent teaching staff and thirty or so visiting teachers.

4.1.8.1 RESEARCH AND INNOVATION

The Conservatoire does not, to any great degree, engage in research and innovation, in the strict sense of the terms. Certain theoretical courses deal with a consideration of the development of theatrical aesthetics, or with the history of theatre and its various modes of representation, or the analysis of stage-craft. They engage with little-known theoretical texts which may lead on to research work on acting practice and theatre practice. Furthermore, the goal of the various courses, particularly those dealing with performance, being creative work, research and innovation are at the heart of the school's teaching, putting it at the forefront of the creation of the theatre of the future. Finally, the partnership with the University of Paris 8 mentioned below implicates the Conservatoire in a reflection on future research activities, and of the very nature of that research in terms of the practice of dramatic arts.

4.1.8.2 PROMOTION OF RESULTS

Every year, the Conservatoire produces fifteen or so shows, culminating in a short season of public showcases, or in the region of eighty performances a year. Although these shows are open to the general public, priority is given to invited theatre and cinema professionals, and academics specialising in dramatic arts. Attendance statistics show that around 10,000 spectators attend the Conservatoire's performances every year.

It is worth noting that these public showcases have been recorded since 1970, thus amassing an archive of the practice and instruction of the Conservatoire, and a considerable documentary resource, perhaps even a possible corpus for future research.

4.1.8.3 HIGHER EDUCATION

Although the diploma granted by the Conservatoire is a nationally administered one (set up by the Ministry of Culture), and registered with the National Directory of Professional Certification, it is not, however, in line with the European framework of third level qualification equivalencies known as "LMD". For this reason, the Conservatoire has entered into an agreement with the University of Paris 8, which allows its students to acquire, in parallel with their diploma, a primary degree or a - Masters degree in "Theatre studies and practice" from the University of Paris 8. In this context, several instructors affiliated with the university are invited to teach parts of the theoretical courses offered by the Conservatoire. This system has been put in place in accordance with the developing European context of higher education.

4.1.9 PARTNER 9 : CNES VILLENEUVE-LEZ-AVIGNON

The goal of the National Center for Writing for Performance (CNES, attached to the CIRCA) is to reveal new scripts and playwrights, to support emerging artists, in particular, from the design stage of their project, and to organize first meetings with professionals and the public in the context of furthering steps of a work. This action is developed and enriched by a set of relationships with partners from various artistic, cultural, educational and scientific domains and is available on different territorial levels, whether regional, national or European. It revolves around two main procedures: a residence, on one hand, and on the other, research and experimentation. This action comes in specific and evolving formats, called probes, and is developed on four research areas: a perspective on changes in writing and theatre, the ties between technology and drama, the question of the performer in the relationship between man and machine, and the question of audience participation.

Director General of the la Chartreuse: Francois de Banes Gardonne

Art Director: Frank Bauchard

4.1.9.1 RESEARCH AND INNOVATION

Since 2007, la Chartreuse / the National Centre for Writing for Performance, has been developing a project that puts into perspective performative writings and the changes in writing caused by the dissociation of what is written and what is printed. Thus, la Chartreuse, by a policy supporting residences, implements a policy of research and experimentation called **probes** (sondes).

This term, borrowed from famous media theorist Marshall McLuhan, is used to create a research format to juxtapose disparate and heterogeneous objects so that they comment on each other. Once confronted, they create new areas of inquiry and experimentation, catalyzing energy and evoking new resonances.

Through these research trajectories, it is the craft and craft-people of the stage - the collaboration between different professions – that are examined as the conditions of reception.

As dynamic interdisciplinary experimentation, based around experimental and observational devices, **the probes** do not only combine the disciplines and perspectives on an issue or object, but they explore and combine different research protocols on different media. They affirm the importance of the issue of art in research on our digital environment, and

urge special consideration in terms of the strategy of writing and relationships between content, form and medium.

Digital technology is a central issue for the theatre. The Internet is not just a new communication technology. It affects writing, memory and thinking. We can compare how theatre is when it is immersed in the digital environment—from management to communication, set design to the creation of its memory—to how it once was modeled on the environment produced by the printed word. In looking more closely, we find that the rise of digital technology questions one by one the articulations that connected the theatrical practice to print culture. From this point of view, the theatre of textual origins appears first as a theatre of the book. But the new media give rise to another way of writing and composing scenes into a metaphor of the computer. The theatre is part of an implicit or explicit ecology of technology and media that gives rise to a transformation of its techniques, its form and its conventions. Digital technologies are invited to update the perceptions, norms and values through which we experience drama and challenge our ideas down to the very essence of theatre.

Though we made the decision to open these moments of research to a public that comes from very different backgrounds, this research is primarily devoted to artists who are discovering new materials for creation or reflection, new ways of collaborating, and sometimes the very things that will catalyze a writing project or production.

In 2011, we will further develop our experiments on evolutions in writing and audience participation (see Projects appendix). Our participation with LABEX in these experiments will sit in a rich context for such research to develop interdisciplinary dimensions across art forms.

4.1.9.2 PROMOTION OF RESULTS

The work done in the probes produced a set of documents (text, still and moving images) that are available at: <http://sondes.chartreuse.org> .

A web presence

Since January 2010, the probes of la Chartreuse occupy room 20 of the digital motel selfworld (<http://www.selfworld.net>). This allows the public web surfer to monitor the probes from a distance and via streaming. It also allows for the archiving of video recordings with the idea of establishing a complete and varied documentation of these experimental processes that are the probes.

An interactive presence on the social networks Facebook and Twitter allow some form of short communication that is regular and spontaneous. The logic used is intended to create a flow of information, a feed on the activities of la Chartreuse-CNES and maintain an informed community of friends or subscribers. This is mainly to develop a communication strategy complementary to conventional forms of corporate communication (print and communication websites). These media are now widely used, especially by professionals in the cultural sector, to stimulate and maintain the responsiveness of networks of partners and audiences. It is precisely the objective that la Chartreuse-CNES pursues in expanding its presence on these social networks, which it also uses for some experimental features of the probes (see sonde 03 # 10 spectateur 2.0. and sonde 04#10 code-traduction).

This research whose ideal is to flesh out a scene in the arts and technology of its time finds itself more and more at a crossroads of educational concerns in art training. For example, la Chartreuse held a European meeting on "Actor Training and New Media." From the performance of students in the School of Maastricht and the work done with students from the ERAC at la Chartreuse on "the enhanced actor", a discussion was held on the training of the actor with specialists from different European countries. La Chartreuse also acts as faculty advisor in art education facilities such as the CNR of Toulon. It also intervenes in the Department of Humanities at the University of Avignon, where they are involved in Teaching Theatre as well as Information and Communication Bachelor Degrees since September 2009. La Chartreuse keeps close ties with schools of higher learning abroad. It intervened in 2010 at the École Paolo Grassi in Milan. It is also associated with an ambitious scientific research and teaching program at the School of Manufacturing of Lausanne in collaboration with the École Polytechnique de Lausanne and the Department of Theatre Studies at the University of Munich. This project has received an endowment from the Swiss National Funds of 1.4 million Swiss francs. A graduating class of the actors from the School of Manufacturing will be associated with our next la Chartreuse News Network probe to be held next March. Over time, a positive cycle of teaching, research and experimentation comes into place.

Some probes have resulted in the establishment of relationships with science. These relationships are realized through the participation of la Chartreuse in the Scientific Council of the Arts Workshop / Sciences de l'Hexagone-scène nationale of Meylan and CEA Grenoble, our inclusion in the Meridian Arts-Science which has recently acquired a steering committee of which we are part, and in the close partnership with scientific laboratories in robotics (LIRMM Montpellier), virtual modeling (UMR-MAP Gamsau, LIMSI) and a strict partnership with the National Centre for Space Studies with which we worked on robotics and especially in the framework of the Chartreuse News Network probe dealing with the earthquake in Haiti (CNES is responsible for coordinating the international satellite activity) and Theatres of the Globe (July 2010) whose objective was to report on global matters on stage and of which several proposals included satellite images.

4.1.9.3 HIGHER EDUCATION

La Chartreuse takes part in a variety of university and artistic teaching series with more than 200 students in four countries (France, Switzerland, Italy, and Belgium).

These lessons are designed in large part from experiments conducted as part of the probes. In return, students are mobilized in various ways (viewer-participant, actor, observer...) in order to participate in the probes.

Digital technologies are intellectual technologies and thus learning technologies. They are utilized to varying degrees according to the teachings, sometimes becoming consubstantial. There is a blog, for example, that makes up a central part of our teaching of theatre at the University of Avignon.

The challenge is to question cultural practices increasingly rearticulated around a culture of screen displays, and artistic practices that confront a more and more digital environment such as the dynamic between the teacher and the one being taught.

La Chartreuse is developing close ties with: The School of Manufacturing (Lausanne), The École nationale supérieure des Arts visuels (La Cambre, Belgium), L'École Paolo Grassi (Milan), the University and Conservatory of Toulon, the Erac.

It provides courses to the University of Avignon and Pays de Vaucluse. La Chartreuse is a member of the Culture and Communication Laboratory. Courses taught include: Information and Communication. She is also a partner in the Department of Modern Literature. Courses taught include: Contemporary Theatre Creation, Introduction to Practical Theatre Workshop and artistic direction among students of L3 (3rd year students).

- L'École d'Art d'Aix-en-Provence. Establishment in 2009 of a theme week devoted to "Metamorphoses."
- The Company Theatre Training Workshops of Alain Simon (Aix-en-Provence). Artistic partnership, especially during the involvement of illusion.com (sonde 04 # 09) with students in April and July 2009.
- The Conservatoire of Avignon.
- The École d'Art d'Avignon.

The bonds between la Chartreuse and these training institutions are formal, academic and artistic, involving the integration of high school and university students in the program of research and experimentation of la Chartreuse (the probes). Thereby, different groups of students will be directly engaged and involved in the sonde 04#10 - Spectateur 2.0.

4.1.9.4 ORGANISATION

Chartreuse is an association under the 1901 law (CIRCA: International Creation and Activity Research Center), chaired by Ambassador Pierre Morel and directed by François De Banes Gardonne. It is subsidized by the state (80%) and local authorities (Regional Council of Languedoc-Roussillon and PACA, the Gard and Vaucluse and the City of Villeneuve). La Chartreuse is the National Center for Writing for Performance since 1991.

4.1.10 PARTNER 10 : REUNION DES MUSEES NATIONAUX

The **Réunion des Musées Nationaux** (Grouping of National Museums) or **RMN** is a French organisation whose purpose is the management and enhancement of the 34 national museums and their collections. It is under the Ministry of Culture, specifically implemented by the Service des Musées de France (SMF). Originally created in 1896 to proceed with the acquisition of works of art to enrich the national collections, the property has today three new missions: receiving the public, organizing exhibitions, and cultural diffusion of museums' exhibitions and permanent collections. Having become a public industrial and commercial establishment (EPIC) by the Decree of November 14, 1901, the RMN is in charge of 35 national museums. These can be either autonomous public establishments or attached to such an establishment, or they can be national services related to the SMF. The presence of RMN on the international stage, its businesses, its know-how and capacity to intervene, make it a major cultural player and operator directly and through the provision of services to local communities or large collections, in France and abroad.

Acquiring works of art to enrich the national collections is the first mission of the RMN. It handles acquisitions for all heritage and public institutions under the Ministry of Culture and Communication. It makes purchases from individuals and dealers or at auction and manages donations and recommendations. The year 2005 has helped contribute to the enrichment of national museum collections in the amount of 3.26 million euros.

Since 1930, the RMN has provided administrative and logistical support for most temporary exhibitions in museums. As a producer of major cultural events, RMN manages the National Galleries of the Grand Palais (GNGP) where it has important thematic and monographic retrospectives that are hallmarks of its international prestige. Most of them are international co-productions with leading museums in the world, including Europe, North America and Asia.

The organisation of a major international exhibition is a considerable amount of work that spans a period of four or five years. The exhibition program of national museums is

determined several years in advance by a special committee that meets regularly at the headquarters of the RMN. The RMN determines and monitors the budget of exhibits. It negotiates and signs co-production contracts with foreign museums when it comes to major international exhibitions presented successively in two or three countries, or with French local authorities, in the case of regional exhibitions. It directly manages loan applications, transportation and insurance. In agreement with the commissioners of each exhibition, it chooses the architect-designer who provides the presentation. After the exhibition is organized, the RMN promotes it (press relations, advertising...) and it also looks for sponsors and partners who wish to support the exhibitions it organizes.

The RMN also co-produces exhibitions, or assists in organizing exhibitions in institutions that are not national museums; it does so at their request, making available its experience and know-how. It works with thirty cultural institutions and participates in the construction of about twenty exhibitions per year. Thus it works regularly with some regional museums, with schools attached to the Directorate General of Heritage and with the French Association for Artistic Action (AFAA) which became known as "Cultures France" for international exhibitions.

The RMN is one of the premiere organizers of art exhibitions in the world. It is the initiative of the Bizot Group which brings together leaders of major international museum exhibition organizers

The photo agency of the RMN is one of the top ten agencies worldwide in the field of arts and museums, and the first in France. Present in over 160 countries, it preserves the memory of an entire cultural heritage to bring it alive and broadcast it widely. Many foreign institutions have chosen it to entrust the development of their photographic heritage. The RMN protects a vast catalog of images of works of art from prehistory to the present. On its website, photo.rmn.fr, a database of over 550,000 images is searchable and available. The photo agency of the RMN also helps to establish, over time, an inventory of national collections, including photo campaigns shots and digitalization processes that it performs in museums.

4.1.11 PARTNER 11 : CENTRE POMPIDOU PARIS

Acronym	Complete Name	Disciplines	Scientific Fields
CNAC Georges Pompidou	Centre national d'art et de culture Georges Pompidou Musée national d'art moderne / Centre de Création industrielle (National Centre for Art and Culture Georges Pompidou National Museum of Modern Art / Centre for Industrial Creation)	Modern and contemporary art collections Architecture and Design Collections Kandinsky Library: Library and document holdings relating to the history of art from the 20 th and 21 st century.	Modern and contemporary art, librarianship, archiving, conservation, restoration, exhibition curating.

The mission of the National Centre for Art and Culture Georges Pompidou is to disseminate today's artistic creation. In one unique place it unites one of the most important modern art museums in the world (65,000 works from 1905 to today); a large public library; an institute for research and musical arts; performance, cinema and conference theatres; as well as a public space devoted to children. Exhibitions and prestigious events bear witness to its interdisciplinary vocation. The Centre Pompidou's purpose is to make today's artistic creation accessible to the whole public.

To this end it develops numerous cultural mediation activities and innovative projects.

Three of these projects make up exceptional research fields in the new circumstances of cultural mediation aimed at new audiences: the Studio 13/16, which is a new space for a programming dedicated to teenagers, situated below the ground floor of the Centre Pompidou; the recently inaugurated (11 September 2010) Centre Pompidou Mobile, a nomadic museum displaying masterpieces of the MNAM collection to people in regions with little access to traditional cultural centres; and the Virtual Centre Pompidou, a new on-line content tool giving access to a modern and contemporary art resource centre.

These three projects represent new opportunities to rethink the issues and forms of cultural mediation. Research subjects might be centred around the following focal points: teenagers and artistic creation -- representations, obstacles to practice, new forms of artistic participation, the role of cultural institutions, conditions for the emergence and success of cultural programming for an adolescent audience, analysis of issues specific to a space

dedicated to teenagers, the cultural institution in contact with populations (receptions and modalities of reception of the artwork by a non-initiated audience and within a nomadic structure); analysis of modalities and issues of an innovative mediation procedure aimed at young people; the strengths of an itinerant museum and the evolution of the concept of the Museum of original works towards digital resources; a new approach to the dissemination of culture -- new on-line resources, new audiences, new habits; impacts on forms of on site cultural mediation, under mobile conditions; the ergonomics of consultation and the development of customs.

Furthermore, a common project could be developed on artistic and museographical productions developed by the Centre Pompidou using the tools and expertises developed by the University of Paris 8 for new media and technologies.

4.1.11.1 RESEARCH AND INNOVATION

This establishment is not evaluated by the AERES.

CNAC Georges Pompidou – Table of teaching-research faculty implicated in the LABEX					
Identity of the researcher or researcher-professor		LABEX involvement	Discipline	Rank	International Expertise
Name	Surname				
Catherine	GRENIER	Secondary	Modern and Contemporary Art	Curator	x
Vincent	POUSSOU	Secondary	Cultural Mediation	Director of Audiences	x

CNC Georges Pompidou- Scientific Production for the period 2006-2010				
In house publications	In house exposition catalogues	Research journals and periodicals	On line library resources	
22	60	1	1 database	245703 references

CNC Georges Pompidou- Scientific events for the period 2006-2010				
One-day conferences				
1				

4.1.11.2 PROMOTION OF RESULTS

CNC Georges Pompidou- Communication and diffusion of research results for the period 2006-2010	
Exhibitions	
60 exhibitions	6 292 540
Museum collections	5 146 422

4.1.11.3 ORGANISATION

President: Alain Seban

General Director: Agnès Saal

Museum Director: Alfred Pacquement

Cultural Development Director: Bernard Blistène

Audience Director: Vincent Poussou

Public administrative establishment including one general management body and two departments: the National Museum of Modern Art - Centre for Industrial Creation; and the Department of Cultural Development, which is in charge largely of programming for young audiences.

Internet site: www.centrepompidou.fr

CNAC Georges Pompidou – Quadrennial funding outside conventions: 77 M€.

4.1.12 PARTNER 12 : FONDATION CAMPUS CONDORCET

4.1.12.1 RESEARCH AND INNOVATION

The *Fondation Campus Condorcet* is an academic cooperation resource, established by nine founding members, aimed at creating a centre for historical sciences, territorial sciences, textual and sociological sciences that operates on a European scale. The foundation is a partner organisation which promotes humanities and social sciences, as their overlap with other academic areas, through the creation of a large structure designed to accommodate over 15,000 students, research professors, teaching staff, researchers and IATOSS (non-pedagogical) staff working within one of the hundred departments attached to the CNRS (National Centre for Scientific Research).

The construction of this campus is already underway at two sites in Paris (Porte de la Chapelle) and Aubervilliers; it should be completed in 2016. The Aubervilliers site is by far the larger of the two, covering 150, 000 square metres of a projected 170,000. It will be entirely dedicated to graduate study and will thus constitute the first research campus of its kind in France, within the domain of human and social sciences.

Here, students and researchers will benefit from the space in which to carry out team work, as well as program orientation structures that meet international standards. A large, centralised documentary facility will offer pooled resources (comprising one million documentary artefacts, alongside digital material pertaining to research in human and social sciences) alongside a conference centre and premises in which to receive visiting fellows, etc. Plans for accommodation facilities are currently being negotiated with local authorities.

The founding members of the initiative are the CNRS (the national centre for scientific research), the EHESS (the elite national graduate school for social sciences), the École nationale des chartes (the elite national graduate school for archive and library studies), the Fondation Maison des sciences de l'homme de Paris (the national foundation for human sciences), the Institut national d'études démographiques (the National Institute for Demography Studies), the University of Paris 1 Panthéon-Sorbonne, the university of Paris 8 Vincennes Saint-Denis and the University of Paris 13 Nord.

These partners developed an academic program to support the Campus project, which covers eight major themes. The activity of the Fondation Campus Condorcet, therefore, will develop around the themes of:

- History of society and contemporary knowledge
- Cultural spheres of activity in the long term
- Religious studies
- Erudition, textual tradition and the history of texts
- Arts and literature, imagery, creation and communication
- Spaces, territories, environment
- Populations and health
- Economics

The academic program also extends to the development of cooperation platforms between human and social sciences and other academic disciplines, in particular those which focus on aging, a long-standing priority issue for the founding members of the organisation.

In response to the "EquipEx" call for projects, the Foundation, in its capacity as a coordinating partner, put forward two projects lead by the research interests of its members. The first project is « *Bibliotheca bibliothecarum novissima: Transmission de la culture en*

Occident du Moyen Âge à la fin du XVIII^e siècle » (*Bibliotheca bibliothecarum novissima: Transmission of Western culture from the Middle Ages to the end of the 18th century.*) Its central aim is to create a digital corpus of scientific data covering historical libraries. The project will combine the construction of a complete digital resource with the development of scientific tools with which to best exploit primary sources.

The second project is entitled "Ashotora". It involves the creation of a common platform for spatio-temporal analysis in history, archaeology and art. This dynamic mapping device will allow research groups to overcome the problem of dissemination between researchers, by offering shared working conventions and interoperability across material from differing but complementary research rationales. It will be open to all members of the academic community.

Regarding the "LABEX" call for projects, the Foundation's board of directors met on October 15th, 2010 and decided to lend its support, as a partner, to the projects proposed by the organisation's founding members. This came with the proviso that these projects be linked to the academic program and that the research teams in question be integrated into the Campus.

This integration may involve the establishment of a system on the premises, within the framework of the Opération Campus program, or through access to one of the common services, for example the "project hotel"; this may implicate a number of units based off Campus.

The Foundation's major contribution will consist of providing a structure offering services and orientation for all or part of the team's research activity, in line with the gradual construction of the Campus. Regarding the progress of this project, it is currently being studied with a view to signing the first contracts in 2013 with the first publications being delivered in 2016. This contribution has not been taken into account in annex A.

4.1.12.2 HIGHER EDUCATION

The Fondation Campus Condorcet is not an educational establishment. However, the campus will incorporate structures dedicated to training and research (seminar rooms, premises for group work, a "learning centre" for advanced study). These elements will facilitate the activities undertaken by LABEX and generally boost its appeal.

4.1.12.3 ORGANISATION

The two central authorities of the Fondation Campus Condorcet are the board of directors (made up of 13 members) and the academic board, composed of 15 individuals, 7 of whom are foreign nationals. These two committees will be called upon to supervise the Foundation's participation with LABEX, in accordance with the rules set out within the project.

4.1.13 PARTNER 13 : BIBLIOTHEQUE NATIONALE DE FRANCE

The Bibliothèque nationale de France is a public, administrative body. Its collections and archives include historical and contemporary publications, spread over tens of millions of documents which are available to the public and, more specifically, to researchers, who make up the majority of visitors to the library. Such a vast collection can not be whittled down to individual publications or periodicals. As a national library, and in accordance with copyright law, the BnF has access to (and indeed receives) all French editorial output (books, periodicals, maps, sheet music, stamps, coins, phonograms, videograms, multimedia documents, and, of course, internet archive material¹). The library adds to its collection through purchases, donations, bequests, or the exchange of items from France and abroad, which all go towards a collection that takes in printed matter, manuscripts, pictoral documents, performance archives, etc. A specific budget is allocated to exceptional acquisitions; part of this is awarded by sponsors and patrons. Readers can consult the collection on site and some 1 million visitors do so every year, of which 400, 000 use the research library, consulting some 1.3 million documents. The library's collection can also be consulted via remote access, through the catalogue system (in 2009 this comprosed 11 million bibliographical references, 5 million authority control index terms in the general catalogue, without taking into account the "BnF archives and manuscripts" catalogue) in addition to digital resources. The library online collection Gallica was compiled largely between 2006 and 2010, through programs enabling the digitization of the printed press, widescala publications, specialised documents and descriptions of selected works by partner institutions, taking the total to some 1.3 million documents currently available online².

¹ A wide «sweep» of 832 million URLs and 23.6 teraoctets of data, compressed in 2010; achieved by two harvests of targeted and complementary data.

² In October 2010, Gallica contained: 1 278 302 documents, including 198 954 books, 10 312 maps, 6 136 manuscripts, 207 588 pictoral documents, 786 871 extracts from the printed press/periodicals, 3 270 musical scores, 1 411 extracts of lyrics and music, 31 291 E-distributers, 32 469 documents from other libraries.

4.1.13.1 RESEARCH AND INNOVATION

Library staff regularly embark upon academic research in a wide variety of fields (art history, antique books, numismatics, cartography, textual genetics, ethnomusicology, to cite just a few examples). This is often undertaken in tandem with French and international partners, within the UMR (a collective research lab) or as part of the ANR (national research agency) program framework on a European and international scale.

The BnF has a unique role in the domain of higher education and in the training of archive and library professionals. It is also a key reference for museums and collections of audiovisual material. The BnF and its collections have regularly constituted a natural case study in its sector: for those researching library and information science, bibliography, publishing and media history, historical studies in general, literature etc. It has also, increasingly, become a resource for digital material and internet archiving strategy...

La Bibliothèque nationale de France is an establishment which is not evaluated by the AERES.

BnF - Research financed outside affiliated institutions for the period 2006-2010		
Type of Funding	Examples	Number of Contracts
European	EUROPEANA TEL (The European Library) TEL PLUS IMPACT(Improving Access to Text) ARROW (Accessible Registries of Rights Information and OrphanWorks towards the EDL) EUROPEANA REGIA BHL-Europe (Biodiversity Heritage Library for Europe) KEEP (Keeping Emulation Environments Portable) PaperTreat : PaperTreat:evaluating mass desacidification treatments COST EnviArt: exploring chemical interactions between heritage objects and the internal environment	10
ANR	BnF principal Partner : BIBLIFRAM (on going), Cahiers-Proust (on going), MANNO (completed), MeDIan (on going), MONeTA (on going), OPTIMA (completed), PhotoCréation (on going) - Experts BnF associés : CartoMundi (completed), HistCARTO (completed), Transmédia (on going)	12
International	IDP-CREA (The International Dunhuang Project – Cultural Routes of Eurasia) / Andrew W. Mellon Fondation LE ROMAN DE LA ROSE (collaborative project of the Sheridan Library at Johns Hopkins University (JHU), and the Bibliothèque nationale de France (BnF) / Andrew W. Mellon Fondation	2
		24

BnF – scientific's productions 2006-2010					
In-house publications	In-house exhibition catalogues	Research reviews and periodicals	Academic articles	Evaluatory articles	Online documentary (BdD)
26	41	10	400	200	5 1 949 333

BnF – Existing collaborations for the period 2006-2010		
	National Collaborations	European research programmes
Number	7 UMR, 7 ANR	10
		2

BnF – Academic events for the period 2006-2010		
One day conference	Conferences (national and international)	
60	45	

The Museum-Library of the Opera, the department of Performing Arts and the audiovisual Department will be drawn to participate in the work of LABEX.

4.1.13.2 PROMOTION OF RESULTS

The library organizes regular exhibitions, talks, study days, lectures, tie-in television programs as well as maintaining permanent features such as websites, research logs and databases that allow for the dissemination of the results of research. These platforms open up new areas for exploration and encourage new collaborations.

BnF – general data (2006 – 2009) – Multi-disciplinary encyclopedic national library						
	Visitors	Readers	Publications (additions)	Periodicals (additions)	Audiovisual material (additions)	Catalogues

2 0 0 6	317 000	1 018 640	137 716	52 948	25 781	2009 figures: <i>(General Catalogue)</i> - References biblio-graphical references: 11 029 158 index terms: 5 069 502
2 0 0 7	330 000	953 632	139 860	52 950	22 923	
2 0 0 8	345 445	950 331	151 568	52 726	30 321	
2 0 0 9	354 000	943 873	155 917	54 751	26 713	
T ot a l	1 345 445	3 866 476	585 061	213 375	105 738	

Librarians	321
Other staff members (with academic roles)	153
	474

BnF - Research conventions for the period 2006-2010	
Partners	Partners
Universities, graduate schools	Universities, graduate schools
École Normale Supérieure (national elite graduate school)	École Normale Supérieure (national elite graduate school)

BnF - Communication & dissemination of research results for the period 2006-2010			
Academic dissemination	Communication	Exhibitions	Visitors
Academic management of collections	Direction of reviews, editorial committee & publishing committee	Number	Number of visitors
8	15	86	829 538*

* these figures refer to visitors for the period 2006-2009; figures for 2010 are not available

4.1.13.3 HIGHER EDUCATION

The BnF is not a higher education establishment. However, many of its academic staff members hold teaching positions at higher education establishments, including the École nationale des chartes (the elite national graduate school for archive and library studies); the École nationale supérieure des sciences de l'information et des bibliothèques (the elite national graduate school for information science and libraries); the Institut national du patrimoine (the centre for national heritage); the École pratique des hautes études (the elite national graduate school); the École des hautes études en sciences sociales (the elite national graduate school for social sciences) as well as a number of other universities. Generally, they lecture on: publishing history, library and information studies, musicology, numismatics etc.

4.1.13.4 ORGANISATION

The Bibliothèque nationale de France is a public, administrative body, as well as functioning as an important national and international research facility. It is also a cultural centre at the centre of a national cooperation network (incorporating associated clusters). The library represents a major international institution (in terms of the digital library, the promotion of francophone culture...) under the supervision of the Ministry of Culture and Communications.

The three-year research plan for 2010-2012 (in progress) mobilises in-house funds, as well as funding from the Ministry of Culture Research and Technology grants, giving a combined total of some €900, 000. (For 2010, the budget stands at €302,207, of which €107,719 is provided by the Research and Technology grant).

Internet references: <http://www.bnf.fr> // <http://catalogue.bnf.fr> // <http://gallica.bnf.fr> // <http://www.europeana.org> // <http://signets.bnf.fr> // <http://idp.bnf.fr> // <http://mandragore.bnf.fr> // <http://images.bnf.fr> // <http://lajoieparleslivres.bnf.fr/>

4.1.14 PARTNER 14 : ARCHIVES NATIONALES

In application of the order of 24 December, 2006, giving the National Archives national competence status (J.O. 31 December 2006, the National Archives has the following mission:

1. To collect, sort, file, make an inventory, conserve, restore, communicate and promote:

- public archives from the state central administration and all past governments;
- public archives from national public institutions as well as other public law entities, organisations of private law managing public services, whose jurisdiction extends to the whole of the French state.

2. To collect or acquire, through purchase or donation, to sort, file, make an inventory, conserve, restore, communicate and promote private archives of national relevance.

3. To collect, sort, file, make an inventory, conserve, restore, communicate and promote all other documents acquired or to be acquired by the National Archives since their creation, whether through purchase or donation, whether temporarily or permanently.

This mission is to be exercised notwithstanding the specific attributions of the national jurisdiction services called "Archives nationales d'outre-mer" and "Archives nationales du monde du travail".

It collects all useful information to the exercise of its mission, publishes and disseminates the result of its work.

It can sign agreements with other research institutions, French or foreign.

Today, the National Archives are composed of 450 people working in two locations (Paris and Fontainebleau). A third site is under construction in Pierrefitte-sur-Seine, in order to improve the conditions of collection, conservation, communication, dissemination and Promotion of results.

By 1 January 2013, 515 people will be employed, with a third composed of National Heritage curators, archivists and archive secretaries. Over 300 linear kilometres of archives, dating back to the 7th century, are under the responsibility of the National Archives.

The National Archives are organized around two scientific offices (one in Paris one in Fontainebleau), one administrative and finance office, and three cross departments (conservation, cultural and educational mediation, IT). The dissemination of scientific work (conferences, lectures, publications) is coordinated by a scientific coordination and dissemination committee.

Each scientific office is headed by a National Heritage curator who also does research. Alongside the Paris Scientific Officer, seven scientific sections carry out collection, inventory, and dissemination and Promotion of results.

The 2013-2016 strategic aims of the National Archives are specified in the educational, cultural and scientific project presented to the Scientific Council of the institution, which includes academics.

Research is mainly led by the Conservation Department, and the Scientific Officers. Several curators are part of research teams, mostly in the Ile de France. The educational, cultural and scientific project has focused on 7 general objectives, specified within programmes such as "Archives between text, sound and images", "Humans and territories".

4.1.14.1 RESEARCH AND INNOVATION

In application of the order of 24 December, 2006, giving the National Archives national competence status (J.O. 31 December 2006, the National Archives has the following mission:

1. To collect, sort, file, make an inventory, conserve, restore, communicate and promote:
 - public archives from the state central administration and all past governments;
 - public archives from national public institutions as well as other public law entities, organisations of private law managing public services, whose jurisdiction extends to the whole of the French state.
 2. To collect or acquire, through purchase or donation, to sort, file, make an inventory, conserve, restore, communicate and promote private archives of national relevance.
 3. To collect, sort, file, make an inventory, conserve, restore, communicate and promote all other documents acquired or to be acquired by the National Archives since their creation, whether through purchase or donation, whether temporarily or permanently.
- This mission is to be exercised notwithstanding the specific attributions of the national jurisdiction services called "Archives nationales d'outre-mer" and "Archives nationales du monde du travail".

It collects all useful information to the exercise of its mission, publishes and disseminates the result of its work. It can sign agreements with other research institutions, French or foreign.

Today, the National Archives are composed of 450 people working in two locations (Paris and Fontainebleau). A third site is under construction in Pierrefitte-sur-Seine, in order to improve the conditions of collection, conservation, communication, dissemination and Promotion of results.

By 1 January 2013, 515 people will be employed, with a third composed of National Heritage curators, archivists and archive secretaries. Over 300 linear kilometres of archives, dating back to the 7th century, are under the responsibility of the National Archives.

The National Archives are organized around two scientific offices (one in Paris one in Fontainebleau), one administrative and finance office, and three cross departments (conservation, cultural and educational mediation, IT). The dissemination of scientific work (conferences, lectures, publications) is coordinated by a scientific coordination and dissemination committee.

Each scientific office is headed by a National Heritage curator who also does research. Alongside the Paris Scientific Officer, seven scientific sections carry out collection, inventory, and dissemination and Promotion of results.

The 2013-2016 strategic aims of the National Archives are specified in the educational, cultural and scientific project presented to the Scientific Council of the institution, which includes academics.

Research is mainly led by the Conservation Department, and the Scientific Officers. Several curators are part of research teams, mostly in the Ile de France. The educational, cultural and scientific project has focused on 7 general objectives, specified within programmes such as "Archives between text, sound and images", "Humans and territories".

4.1.14.2 RESEARCH AND INNOVATION

Archives and creative processes

By making available resources and its work on the collections, together with digital archiving, the National Archive is becoming increasingly involved in a process joining research in the fields of aesthetics and philosophy in relation to artistic creation (exhibitions by young visual artists in the context of other exhibitions, installations). An innovative move would be to involve creators of artworks and other partners in a common awareness of the need to preserve a record once a work has been produced and presented to the general public. The idea of ephemeral artworks, shared by practitioners of land and video art is not incompatible with the wish to conserve for the long term works as documented.

Lines of research linked with LABEX ARTS-H2H

The National Archive intends to develop operations along six strategic lines:

- a collaborative platform for e-learning, involving French and foreign teaching or institutional structures, enabling the consultation of digitalized documents and supervision of students' work.
 - Management of digital registers for distance-learning,
 - Design of 2D and 3D virtual visits of the archives stocks, with a possible "joystick" Internet application for playful activities allowing children to perform search exercises in the archives.
 - Design of descriptions and analyses of documents in the archive (in 3D).
- In the realm of "archives and creative practices".
- We intend to continue collecting and exploiting digital born works.
 - We are in the process of constituting a digital photographic collection. The education unit will revamp its activities, in order to concentrate on Technologies of Information and Communication for Schools and Colleges.

4.1.14.3 PROMOTION OF RESULTS

- Conferences and seminars (8 to 10 per year), involving academic researchers and the use of research instruments.

- lecture cycles such as ‘writing in archives’, ‘the taste of archives’, ‘treasures of written archives’ with the National Heritage Institute and the French National Library;

Publication of inventories, directories and catalogues;

setting up a digital online database for all research tools, with the old research tools being gradually converted in view of all being online by 1 January 2013;

Participation of scientific officers in conferences, workshops, PhD juries, teaching;

Exhibitions (2 or 3 a year) to offer a wide public the results of collecting, sorting, and inventories (e.g. exhibition on ornamented charters from the Trésor des Chartes in the 15th century, in 2008, the result of an operation of a compilation and publication of work in collaboration with the École Nationale des Chartes; exhibition of drawing portfolios from the administration of ‘Menus Plaisirs’ in the 17th century, following the compilation and identification of these portfolios, a work carried out jointly by two curators from the National Archives and a research director of the CNRS in 2010. These various methods for the dissemination and promotion of results are detailed in the educational, cultural and scientific project (chapter VIII, tools and competences aimed at the public).

4.1.14.4 HIGHER EDUCATION

The National Archive intervenes in :

- training students at the 'Institut national du patrimoine' ;
- masters programs turned toward the job market : « archives » « cultural goods » (University of Versailles-Saint-Quentin-en-Yvelines, Paris I, Paris 8, Paris XIII);
- other courses taught at the same universities and at Paris IV, Paris XII and the École nationale des chartes ;
- further education programs under the aegis of the Association of French Archivists ;
- further education for the ministry of Culture.

The education unit engages in a variety of others activities. It has numerous links with higher education establishments. It has for some years now been actively engaged in interdisciplinary projects. It wishes to develop its interregional and international projects. By involving itself in the LABEX partnership, it hopes to exchange information on teaching practices and contribute to the elaboration of new instruments.

4.2. EXISTING COLLABORATIONS

1. The university sector: at present, we have approximately one hundred **conventions** spanning the globe : 60 of them involve European universities (UK, Germany, Austria, Italy, Spain, Rumania, Switzerland, Turkey), 40 of them take in institutions further afield (countries in Latin America, the US and Canada, India, China and Japan). These conventions cover a variety of research areas (fine art, cinema, dance, theatre, music, photography, digital artwork, literature, psychology, information and communications sciences, linguistics).

We have also convened some twenty **sustainable partnerships with the arts faculties of French universities**, in addition to other, isolated projects undertaken in our relative disciplines.

2. Collaborations and conventions with **French arts-based educational institutions** - art schools, film schools, centres for applied arts and music academies (including dance and theatre institutions). These partnerships cover some twenty different establishments. They include eight musical academies (on a national and regional level) and a dozen art and film schools.

3. French cultural institutions: these include theatres, exhibition venues, dance and theatre companies, both regional and national structures. Some **sixty separate partners** are implicated in this section.

4. Our research teams are also developing **socio-economic links** with a number of partners based in the creative industries and cultural enterprises. These have been mediated via the internship system (undertaken by many of our students) and through isolated projects undertaken by certain graduate students. There have also been collaborations with members of the teaching staff. These relationships account for some **200 of our partnerships**.

5. Finally, it is useful to flag up some **priority partners** in the form of key national institutions. For example, the Pôle Audiovisuel Nord-Est Parisien (the audiovisual centre for north-eastern Paris), Cap Digital (a business cluster for digital content), and Le Pôle d'Enseignement Supérieur avec le Conservatoire Régional d'Aubervilliers-La Courneuve (The centre for higher education with the regional musical academy of Aubervilliers-La Courneuve).

5. TECHNICAL AND SCIENTIFIC DESCRIPTION OF THE PROJECT

5.1. STATE OF THE ART

It is the intention of the *Arts and Human Mediations Laboratory* to facilitate the renewal of art and of human thinking and practices in the early XXIst century. The laboratory will promote neither a return to the “humanism” of subjective will nor a fixation on the “limits” or “finiteness” considered proper to humanity. By stimulating the closest of relationships between research and creativity, it will – in the words of Alain Badiou – consider art as a “truth-producing procedure”, at the heart of a world from which humanity will not have absented itself but will much rather be present in all its contemporary technological, social, environmental and political forms.

More than ever today, the unceasing development of communication and the inexorable rise of new technologies constitute the principal elements in the evolution of the arts and the transformation of their role in society. Entertainment and what has come to be called the “culture industry”, which sits alongside the artworld in a way that makes it impossible to trace a simple dividing line between them or map a clear intersection between them. Whether artworks are studied in terms of communication or used as props for media work, an ever increasing ambiguity is perpetuated. Finally, because of the quick-fire innovations that have come in their wake but also their power to radically increase the technical know-how of the merest amateur, digital technologies are in the process of radically transforming the traditional categories and frontiers of art.

Art is a genuine means of acquiring knowledge. The site of thought processes based on the senses rather than the intellect, it can usefully be understood and analyzed in terms of its practices, notably the act of creation. The irreplaceable function of university studies on the arts is to conduct research on such issues which, while they are not always easy to clarify, nevertheless constitute the object of rigorous research.

In many countries in the English-speaking world and northern Europe, where higher education in the arts has been considerably developed, a university training in the arts involves practical as well as theoretical study. Thus, musicology is present in university departments alongside courses in musical studies dealing with performance and composition. The same is true of the performing and the visual arts. The coexistence of artistic training and “art studies” allows students to benefit from various sectors of investigation and to choose, at a given moment in their studies, to follow one or another of the directions on offer. From this point of view, the rigid historical dichotomy maintained in France between practical studies, more often than not taught in art and music schools, and the theoretical studies taught in universities now seems outdated. The French system lacks synergy. Over the years, it has generated incomprehension, not to mention a spirit of competitiveness which is wholly out of place in relations between institutions which ought to be complementary. Recent efforts by the culture and higher education ministries constitute a genuine move forward and provide an opening for the consortium of partners in the *Arts and Human Mediations Laboratory*.

At the same time, university institutions in a large number of capital cities or major metropolises have begun to concentrate significantly on artistic disciplines. This strategy corresponds to a logic that is intrinsic to the arts, since these are beginning to concentrate their attention on shared objects and practices. It also corresponds to a need for greater visibility of art studies on an international scale. Italy led the way in the 1970S with its DAMS (*Discipline delle Arti, della Musica et dello Spettacolo*), which were genuine teaching and research units bringing together the disciplines of the visual arts, music and the performing arts. Interdisciplinarity was a required part of the syllabus and was foregrounded in the descriptions featured on degree certificates. Similar restructuration subsequently took place in the U.K. and Germany. A few years ago, Berlin acquired an arts university by fusing the *Hochschule für bildende Künste* and the *Staatliche Hochschule für Musik und darstellende Künste*, two schools historically linked to artistic practice, whose curricula were broadened to include theory and research. Teaching programs that take in Masters and doctoral degrees justify the establishment's new university status. Many more examples could be given, in Canada (Calgary and Quebec), the USA (Stony Brook) or Japan (Tokyo).

The shape given to higher education courses in the arts in many countries, by associating the history and analysis of works of art, traditional techniques and new practices linked to digital technology, attract young artists and art students. In a very competitive environment, the *Arts and Human Mediations Laboratory* will allow France to keep the strongpoint represented by the interest, indeed the attraction and the passion which its high culture and refined but lively art stimulate.

Moreover, economic players and cultural institutions are beginning to encourage cooperation between art, technology and science (both the hard and the social sciences). They are picking up on the model of creation and research which Paris 8 has been promoting for forty years. The unique experience of our laboratories must be put in the service of the pioneering and innovative experimental practices being put in place by many foreign institutions, amongst which Hexagram (Montréal – Canada), MIT Medialab (Cambridge, USA), Media Center of Art and Design (MECAD – Barcelone), Ryerson Polytechnic University (Toronto), V2 (Rotterdam), Zentrum für Kunst und Medientechnologie (ZKM, Karlsruhe), Central Academy of Fine Arts (Pékin), Benetton Research Center of Communication (Fabrica – Trévise, Italie), Ars Electronica Center (Linz), Kunsthochschule für Medien (Cologne), Internationales Kolleg für Kulturtechnikforschung und Medienphilosophie (Weimar), Transmediale (Berlin)...

Simultaneously, research on imaging technologies has been brought forward by French teams in both the arts and the sciences. However, these successes have not been matched by research infrastructures worthy of what has been accomplished. The role of INA in the production of the earliest image-synthesizing software, of Paris 8's ATI laboratory, of the

earliest television programs using synthesized images (Benayoun, 1991), of the earliest significant appliances using virtual and augmented reality (Shaw ,90, Mignoneau-Sommerer, 92, Benayoun, 93-94), of research on text generation (Balpe) are examples of work conducted by members of the Laboratory and their national (Fuchs, Berthoz, INA...) and international partners (Ken Goldberg, Lynn Hersman, Jeffrey Shaw, Victoria Vesna...). Not only has innovation in contemporary culture been stimulated by the dynamic qualities of the founding members of the *Arts and Human Mediations Laboratory* (ATI, Paragraphe/CITU - Télescope de Réalité augmentée, La montre Verte, Cosmopolis...). These research teams continue to contribute actively both to artistic advances on an international scale and to innovation within competitiveness clusters (Cap Digital, Advancity, Systématics).

We have reached a historical turning point at the interface between technological development and human societies.

In the last few years, it has become obvious that humanity is being redefined by its relationship to technology in developing its powers of action (Rabardel, 2005). This has led to the technological changes now present in our environment and to an acknowledgement of the importance of the central role of humanity as an actor, conceiver and even creator of the spaces it encounters and within which it acts. In the field of art, after the pioneering phase of the 1970s, when only visual artists explored interactivity, the performing arts seized hold of the creative potential of the technology (1990-2000). In the last fifteen years or so, interactive images have been greatly developed, particularly through virtual and augmented reality. To account for this evolution and improvements in the field, numerous researchers came together to write the most recent edition of the 4-volume *Virtual Reality Treatise* (2006). This authoritative academic document lists the numerous disciplines involved with virtual reality: computer science, teleoperations, robotics, mechanics, acoustics, experimental psychology and the behavioral sciences, ergonomics, physiology, neurobiology, etc., and also the great variety of its applications: science, medicine, archeology, art, architecture, city planning, learning, industry, etc. The two articles which the volume devotes to the arts by Alain Grumbach and Stéphane Donikian testify to the rise and the great diversity of the virtual reality artworks created over the last few years, and the way all the arts (visual arts, music, dance, theatre) are involved in this process. For example, the choreographer Merce Cunningham (in collaboration with Thecla Schiphorst) imagined new figures using Life Form software; Nicole and Norbert Corsino used the same software to create sequences in which real and virtual dancers interacted (*Totempole*); Martine Epoque created a multimedia choreography (*Tabula Rasa*) where real dancers meet virtual dancers, using Life Animation software. The body was used as "composition material in real time", in shows in which the dancers' bodily movements and the signals emitted by the contraction of the muscles were used to generate music and visual elements (films, photos) in real time. Similarly, certain multisensorial interactive works question the leading role traditionally reserved to sight. They simultaneously deploy other senses, especially the sense of movement (Alain Berthoz,

1997). These works associate contemplation and action, movement and gesture. They challenge the common notion that digital art is dematerialized and disembodied. Finally, sensitive Internet environments that interact with the arts are now becoming more general. In the LifeSpaces installation (Sommerer & Mignonneau, 1998) everyone can create a creature via the Internet. The text of the e-mail which they send serves to define the creature's genetic code. The Quorum Sensing installation (Chu-Yen Chen, 2004), which uses genetic algorithms, marked the appearance of concerted interactions between spectators and creatures from artificial life. The generalization of the use of Internet has encouraged the superimposition of different territories, weaving them together and putting them in contact in an uncertain, discontinuous manner. The "real" territory of towns and contemporary landscapes is connected to "fictional" territories which open up new spaces for activities which may reshape human, economic, industrial, social, artistic and cultural activity.

In the near future, these virtual environments may well become intelligent, autonomous, playable, allowing shared, distributed, geolocalized practices. They will become hybrid and fuse physical space (city, human) with data space (connected, fictional, informational) (Zreik, 2008). These hybrid environments are places where human activity will be deployed and developed. It is important to grasp the evolution of these practices both through the influence of technological developments and in the perspective of the unity and continuity of human activity.

With regard to disability and accessibility, many projects, such as the notion of a "displacement chain", have been formulated to provide accessibility within unified patterns of movement (Ferté, 2008). The same concern for unified solutions explains the numerous legal requirements regarding digital accessibility (AFNOR, 2008). In the field of psychology and ergonomics, systemic methodologies of resource analysis (Rabardel & Boumaud, 2003) and the system of activities (Curie, 2000) similarly strive to account for the transversality of means that people put together in order to be, to act and to interact in multiple surroundings. The need for "user-centered" design practices, which involve users more closely in the process of conception, has progressively been enriched over the last decade by the requirement for universal usability. This design-for-all approach was initially reinforced by numerous contributions from diverse social backgrounds (Storey et al., 1998, Stephanidis, 2000).

The criterion of universal usability applied to design practice is a notable breakthrough in acknowledging the singularity of the individuals who will benefit from it. It will need to be reinforced in research by recourse to the model of humanity in the making – raising issues of ageing and disability – who is also the author of developments in de-growth, but also the subject of capabilities and potential for action – and through the concept of a creative, polyvalent subject living in time. The role of artists and artistic experimentation is fundamental in this new type of research. It will determine the force and the impact of our laboratory in its national and international context.

5.2. OBJECTIVES OF THE PROJECT COMPARED TO THE STATE OF THE ART AND IN RELATION TO THE SNRI

5.2.1.1 SCIENTIFIC PROGRAMME

The Arts and Human Mediations Laboratory does not rule out historical, aesthetic and philosophical approaches, but it has a broader aim, defining itself as a multidisciplinary research lab working on the key role played by artistic creation and experimentation in shaping our world today and in the future. Convinced that the arts contribute a special dimension to issues of human mediation by questioning limits and broadening horizons, the researchers, scientists and artists in this research lab all work on the ways in which the arts and technologies, the sciences and the world are articulated. The lab's originality and coherence lie in the articulation between artistic research and research on human mediation in hybrid milieux³; this articulation also guarantees the lab's theoretical and practical results. University Paris 8 has always firmly believed in the need to take account of human diversity with all its creative and reflective dimensions, whether in modern and contemporary art or in the social sciences. This belief and Paris 8's specific positioning may explain why our university plays a pioneering role in high level scientific research on questions related to the changing practices and usages affecting twenty-first century human beings, with art as an obvious form of avant-garde. Indeed, Paris 8 is the only French university with research and teaching in seven different artistic fields, each open to modernity in various ways. This accounts for the reason why this university produced the earliest academic research on new media, digital art, computer-assisted composition, the relations between dance and new media, and many other issues.

All art has a technical dimension, which can be learned, unlearned, disrupted, or invented. Art also uses technique for its own purposes, transforming the world and its representations. Witness the evolution of creative tools in the history of the various forms of art and the often pioneering use which today's artists make of digital technologies in their own work. Artists and creators experiment with techniques and technologies and give them new contents, reinventing them with human and symbolic values. Our research team promotes a concept of human mediation (H2H, Human to Human) which consists in recognizing that there are human beings at both ends of acts of mediation, as their source and their receivers.

Digital exclusion, whether sociological, cultural, stemming from impairment or from any other form of diversity, will always be taken into account by our lab. Specific research work

³ By « Hybrid milieu », we mean a living space and **space of representation** blending physical space (urban, human, vegetable, animal life) and data space (connected, fictional or informational)

will be carried out so as to find means to curtail exclusion. The need to improve accessibility to technology will be raised both in the lab's research work and in access to creativity.

This ambitious research on the way art is articulated to the world calls for vast technological and human means. It will give rise to artworks and innovative new forms, to new concepts, tools and services which will in turn open on to new social, ethical, cultural and industrial prospects for the French economy. In mapping out the creative world, The Arts and Human Mediations Laboratory will contribute to our technological and social future, extending France's scientific, cultural and artistic influence.

Why Saint-Denis?

Our project is based on existing high tech equipment (see Available equipment appendix) and on an EquipEx excellency-in-equipment scheme which we applied for in 2010. The TELL EquipEx (virtual reality, augmented reality, technological prototypes, image projection, spatialised sound, rapid prototyping tools, a relational platform bringing together technology and the arts, etc.) consists in reception facilities and a showcase center, regularly updated equipment, large-scale testing rooms, and a space designed for experimenting, creating, exhibiting and presenting our results. The EquipEx will boost the creation of apparatuses, forms and figures of hybrid mediation (including in the arts), and will stimulate research on the ways these are used. The equipment is situated at the Cité des Sciences (Universcience).

The research units that are part of our lab are involved in the scheme for the creation of a Technological Research Institute (TRI) partly located in the north of Paris. Under one of its headings ("Art and Creation"), the TRI on "Digital Life" will group various units - university research labs in different sectors of the arts, sciences, humanities and social sciences, specialized art schools, national museums, as well as companies working in the creative industries. These all focus on the ways digital technology is articulated to the arts.

Finally, the Arts and Human Mediations Laboratory will be part of the future cluster of creative industries. Based in a single area to the north of Paris, this cluster targets rising worldwide markets for leisure and digital imaging (film, 3D animation, video games, digital design, internet industries) and groups pioneering companies, technology providers, artists, creators, institutions and university research labs.

Backed by the French State and by regional collectivities and organized by University Paris 8, the project of a University Centre for the Arts aims at promoting French research and teaching in the field of arts on an international level. By grouping all the various sectors of the arts, University Paris 8 will reinforce the new geographical dynamics of which the LABEX and EquipEx projects are part.

Obstacles: The main obstacle to face is multilayered isolation – of the different sectors of the arts, of the arts and sciences and technology, of the arts, sciences and technology and the informed world. However, since its partners belong to a wide range of fields, our lab will be able to break this isolation and bring an active inter- and multidisciplinary dimension to its work.

Methods

Our methods are founded on transdisciplinarity and on the permeability of research, creation, experimentation and innovation. The Arts and Human Mediations Laboratory is based on experimental methods that have been tested in the arts and humanities (in the fields of aesthetics, poïesis, and history, for instance). It develops explorative methodological approaches which consist in using the TELL EquipEx to confront and test know-how, artworks and knowledge in artistic apparatuses that are open to the public and rely upon public initiative. This work will be helpful in testing a large number of assumptions, concepts and research ideas from a wide range of fields, such as the arts, information and communication sciences, the sciences of language, philosophy, ergonomics and linguistics.

This new approach will allow us to go deeper into the research already begun in projects such as *Le choc des langues et le monologue démultiplié* (*Language conflict and multiplied monologue*), *L'image de l'autre de l'humain à l'artificiel* (*The image of the other: human beings to artifacts*), *La dramaturgie musicale contemporaine* (*Musical dramaturgy*), *Contrepoinet et prose musicale* (*Counterpoint and musical prose*), *Dire la sculpture contemporaine* (*How to talk about contemporary sculpture*), *Image analogique et codification symbolique : le Morse* (*Analogical images and symbolic codification: Morse code*), *Sur-Imprission* (*Sur-impression*), *Formes de la mobilité* (*Types of mobility*), *HyperUrbain* (*Hyper-urban*), and also projets such as *TerraNumerica*, *TerraDynamica*, *Télescope de réalité augmentée* (*Augmented Reality Telescope*), *La Montre verte* (*The green watch*), *Citypulse*, *The Art Collider*, *Urban Web Cube*). Many people have already been working in these twin directions: researchers, artists, authors, art historians, philosophers, epistemologists, linguists, architects, automaticians, cognitivists, documentalists, ergonomists, geographers, computer scientists, engineers, urban planners...

Programme

In its research programme, the Arts and Human Mediations Laboratory explores questions raised by: 1) working as an artist *in situ*; 2) the way the arts, techniques and technologies, and science and society are all connected; 3) relations between the various forms of art and mediation in a hybridized informational world. Each the following themes corresponds to a research project presented in the appendix.

I. Working as an artist in situ

Thought translates itself into physical, psychological, intellectual and symbolic acts through the dimensions of sense and perception. Thinkers working in the field of aesthetics have often drawn attention to how imaginatively and technically fertile the arts are, and to the way these dimensions interact with other fields. Recent developments in digital engineering –synthetic materials, augmented reality, virtual environment, motion capture, artificial intelligence, etc. – have broadened the field of artistic possibilities. How do these new industries relate to the work going on in various forms of art and in society in general? Research in this sector will be carried out according to four different lines:

1. The specific processes at work in artistic creation:

- Experimenting on and analysing behaviour linked to artistic work in the fields of spatialization, movement, digital interaction, collective and transdisciplinary creativity, bodily practice, and different forms of writing (literary, musical, drama, stage writing)
- The emergence of new neuroimaging tools (cameras and high-precision motion captors, which make it possible to explore processes of decision-making, composition action – and also spectatorship).
- A philosophical analysis of the new dimensions of ontology (virtual worlds, augmented reality, going paperless) and of the new issues stemming from the philosophy of language (distinguishing between activity and passivity; characterising, describing and modelling human “action”); an epistemology of information and communication sciences.
- Aesthetic, semiotic and linguistic analyses of artistic practices: immersion, sublimation, genealogy of forms, autonomy and meaning, modularity, synaesthesia, etc.
- Exploring the relations between artistic activity and artistic experience in order to study the mechanisms at stake in creation and the way works of art are “appropriated”: studying movement and space in verbal (sign language) and co-verbal gestuality; studying movement in the relation between gestuality/cognition/dance; analyzing the creative use of artworks and of human development in accessing cultural and artistic events and in participating in them.
- Translation and globalization, translation-based cultural, literary and artistic exchanges, representation, dramaturgy and translation
- Contemporary art, its practices and networks. Producing, broadcasting, exhibiting, and the new practices they give rise to (organizing exhibits, scenography and various forms of mediation)
- A philosophical approach to the new forms of sensibility, perception, and thought at work in art. How technological innovation can open on to new ways of being in a shared space and in the world in its “unidiversity”.

2. Contributions to a critical sociology of art.

- The politics and economy of the performing arts, militant performances, intervention art, polemics, representation and transgression.
- The poetics and politics of art; art and forms of extreme violence.

- Figures of the social and political body on stage and screen and in performance (defiance and resistance, the farcical and the burlesque); representing national/European identity; cinema; devices of representation and identity – tradition and the avant-garde.
- The evolution of contemporary viewers in various artistic genres.
- Criticism in performance arts.
- The function of archives and memory in developing artistic techniques and aesthetic approaches, in a technological context marked by the lability of digital apparatuses (changes in programmes, operating systems and storage devices).
- The place of contemporary art in social space. Changes within national heritage institutions (museums, regional art funds, foundations of various types), production platforms (community arts centres, artists' residencies), public evennt (exhibitions, biennial events, fairs, the art market)

3. Development and training: new forms and territories

- 20th century acting and actors' training.
- Space, language and cognition; constructing space; development and typical or atypical knowledge acquisition (for children who are visually impaired or hard of hearing).
- Representations and behaviour linked to digital tools in communication, writing, and artistic creation (Internet, email, videoconferences, forums, chats, blogs, software used to create images, sound, editing and interaction, unidentified textual objects).
- New acquisition platforms related to web 2.0 tools (wikis, blogs, social networks, forums, games, e-learning, etc.). Learning tutorials opening on to radically different approaches to teaching: although knowledge acquired outside school may be an obstacle, it may also serve as a basis to stimulate learning and development. The lab will draw up a learning charter taking these new technologies into account.
- New relational modalities, new forms of communication that change the representations of people involved in virtual learning environments.
- New means of transmitting knowledge and know-how in real-time 3D environments (immersive systems).

4. New forms of art conservation and mediation

The changes that have taken place in supposedly stable fields such as conservation and exhibition practices in the last few decades have led us to reconsider the spaces and framework of art (production, exhibitions, conservation), the various forms of exhibiting and mediation, conservation techniques, archiving, and access to information.

- Transformations in the role of exhibition curators.
- Conservation, digitalizing and archiving: what does the future hold in store for twentieth-and twenty-first-century works? Changes in the practices of curating, recording, conservation and restoration in the digital era.
- National heritage and archival practices (theatre and film scripts), performances and documents linked to buildings and institutions (theatres, cinemas).

- Intermediation tools: *in situ* and delocalized.
- Scenography and museography: new challenges to exhibition practices; museography and its objectives: the staging of space and situations.

II Art, technique, technology, science and society

Art relies on the knowledge inherited from specific techniques, on work linked to the history of the senses, and on sedimented processes in the various fields of art. However, the ways in which we perceive and experience the world are being transformed by new technologies. As a result, relations between players, creators, conceivers and receivers of artworks are evolving; and as physical and digital spaces – and more generally, the human ecosystem and the digital world - become hybrid, we are increasingly led to a post-digital conception of research fields, in which our environment must be thought in terms of the digital.

We are thus faced with a series of questions: how does the world of the senses appear in works by artists who have made the digital their own? As a result, how has the position of so-called “traditional” techniques evolved? What kind of a dialogue is there between these two expressions of the world of the senses?

Digital techniques are typically supported by a great variety of scientific models from the fields of computing, mathematics, physics, biology, physiology, linguistics, cognitive sciences, etc. One result of the digital era is that science now lies at the very heart of technique, and that technique and science are intermingled. The Arts and Human Mediations Laboratory will consider the effect of this new configuration on artistic action, creativity, and on the uses of art. This will foster digital empowerment and allow for the invention and development of new artistic practices and innovative tools, such as software, interfaces, multifunctional platforms, exhibiting apparatuses, etc.

Research will be carried out along five different lines:

1. Apprehending sense-based categories and artistic materials.

- The relation between instrumental and electro acoustic music.
- The limits between still and moving images in contemporary photography and cinema.
- Exploring new forms of space in contemporary arts (with spaces that are moving, blurred, pierced or composite).
- The relations between gesture, image and sound in virtual environments dedicated to creation.
- The otherness of human and artifacts in the performing arts, from the French Revolution to today.

2. The artistic potential of the digital world: experimentation and conceptualization.

- Relations between analogical images and symbolic codifying systems in creation and transmission (eg. Morse code)
- The interaction between digital and performing arts on EquipEx TELL's Art and Technology Relational Platform.
- Development of an open "framework" for tools and software used in digital creativity.
- New forms of creativity in relation to mobility and mobile technology (localization, exchange and reception contexts, orientation, speed, movement, network exchanges).

3. Experimenting with art-science concepts foreshadowing future art forms.

- 'Second-generation interactivity' (models of autonomous behaviour, theories of complexity, artificial life).
- 'Ecosophy' (a new epistemic paradigm centered on living sciences, organics and aesthetics).
- 'Enaction' (embodied cognition in music, the visual arts and psychology).

4. Ergonomic approaches to conceiving communicating devices

- Conceiving interconnected, interactive and interferential objects of communication.
- Developing more intuitive and fluid interfaces through the means of artistic approaches that foster design, scripting and humanization in objects of communication.
- Subverting such functional objects for artistic purposes.
- Collaborative conceptions designed for the use of creative environments.

**5. Studying the impact of human/technological interferences on situated human activity:
cyber technological mediation**

- Applying rigorous methodological tools to analyze the effects of new technology on users – nanotechnology, intelligent implants, home automation, technological aids for people with impaired psychomotor ability.
- Studying the changes in technologically-mediated human relations (social networking, development and sustainability of long-distance relations) and their impact on the cognitive and emotional spheres. Analyzing the factors at stake in healthy or unhealthy uses of technology.

III Mediation and relations across the arts in a hybridized informational world

Current relations across the different artistic fields result from age-old interdisciplinary experimentation whose history is still being written. Historical enquiry matters all the more as today's artistic thought and creativity no longer base themselves on the avant-garde idea of a *tabula rasa*.

Today's digital technology makes it possible to experience new forms of hybridisation. The cognitive and sense-based interferences between human beings and their informational world are taking on a new dialogic and informational form, changing the way knowledge and artistic creation are produced. These interferences are transforming perception and memory, influencing our relation to cultural heritage and creativity. How, then, does the opposition between hybridization and specificity in the arts help us understand the current configuration of artistic practices? What roles do homogenized practices and extreme forms of artistic singularity play? On a more general level, hybridization results in the evolution of human activity, a shift in lifestyles and in people, opening on to social forms integrating diversity and singularity. The best tool for studying these phenomena is mediation analysis. Research will conducted along three main lines.

1. An archaeology of the present: mapping out the history of the relationship between the arts.

Every art form is enriched by its contacts with neighboring artistic fields. How do artists, authors, thinkers, scientists, engineers, and technicians all work together on heterogenous materials and forms? In crossing different paths, every form of artistic practice is led to redefine itself, as art raises the question of how matter is worked on and transformed (the questions bear on materials and matter, heritage, places, contexts, and affects). These processes are related to complex types of experimentation and to precise, situated inventions. These need to be described and analyzed in order to be identified, reproduced and multiplied.

Appreciating new forms implies extending our knowledge of the history of the relationship between the various fields of the arts. Exploring the following nodal fields will enrich current thinking on hybridization:

- opera and staging, memories of the stage, directing and the cinema, the necessity of forgetting, and erasure.
- musical composition and the oral dimension.
- how painting, photography and telegraphy cross; the birth of information coding.
- the rise of "impure" cinema.
- an archaeology of the notion of contemporariness in literature.

2. Technical invention and new forms of hybridization in the arts.

What kind of geometry can be ascribed to contemporary creations associating the performing arts, digital arts, interactive arts and the arts of reproduction? Moving beyond the superficial notion of digital language as the lowest common denominator, we will focus our research on the various ways in which the arts can fit these tools to their own purposes, basing our work on the history of artistic practices and their transdisciplinary reality. We

will also work on how models stemming from these new interdisciplinary forms can be used outside specific artistic fields, in the liberal arts or in various sectors of technical and industrial knowledge. The following lines will be developed:

- analyzing and inventing tools for artistic forms of mobility
- the aesthetics of technological hybridization and of the fraying of the arts.
- analog/digital hybridization of cinema and contemporary art, from the motion pictures to the digital era
- creation processes at the crossroads of 3D “real time” interactive images (video games) and “pre-calculated” 3D images (animation)
- types of augmented reality: hybridization of scientific simulation and video games.
- New ways in which artistic fields interconnect
- literature and film adaptations
- literature and the digital visual arts
- poetry and performance, poetry and aesthetics
- music and language (metrical and musical objects, modelling sung words, correspondences between music and text)
- creativity and transversality in emerging practices in art and culture.
- reproduction, inspiration, and rivalry between sculpture and film, photography and dance.

3. Stimulating inclusiveness and participation

- Reducing the digital gap between generations by providing communities with digital tools (digital memories, web-authoring, small multimedia objects), reinforcing and renewing social and civic practices (social networks, solidarity networks)
- Observing intergenerational ties and experiences in professional circles (ageing, development in the context of degrowth, relationships between senior workers and newcomers).
- New forms of reading: the impact on reading of a digital library for disabled people; the impact of the French National Library’s digital library for children.
- remedial classes tailored for people with learning difficulties; developing digital tools based on diagnosis and on self-adapting tasks.
- body-based techniques - including dancebased practices - in social work and in healthcare.
- human and technological mediation and the universal access to culture.

The research programme presented here shows the potential of research, experimentation and creativity in artistic and mediation work. It will stimulate reflection on the outcomes enabled by the rise and development of digital technology and on the ways in which the arts are opening on to many different fields (the hard sciences, the humanities, medicine, biology, etc.). By delving into human and social reality, today’s artistic practices are leading to major shifts in the ways we think, feel and act. They question sensibility, perception and behaviour,

sedimented heritage, history, and social relations. The Arts and Human Mediations Laboratory will identify, examine and question these ongoing changes in all their dimensions. By joining experimentation to theoretical thinking, the laboratory intends to foster pioneering apparatuses of creativity and artistic behavior which will result in prototypes of practical relevance today and in the future.

The **following results** can be anticipated: patents, licenses and publications (prototypes, software programmes and interfaces, new communicating devices, new mediation apparatuses, new games, learning systems), artworks and performances, transfers of knowledge and research dynamics (doctoral theses and publications). The social, industrial and cultural fabric will be irrigated with conferences, lectures and other means of enhancing research.

All along the line, results will be assessed in terms of publications, conferences, seminars, workshops, and work-in-progress (Masters and doctoral theses) linked to our research. Although criteria for successful assessment are hard to determine in the arts, flexible non-restrictive standards of success can be established in terms of interdisciplinary achievements, the number of artists interested in our work, audience participation, and the prototypes, interfaces and software developed. Another criterion might be the lab's ability to attract foreign researchers, artists and industrial designers.

International scope of the project

In France, a number of structures (the Studio national des arts contemporains – le Fresnoy, schools such as ENSAD and ENSBA, the MSH in Grenoble, the ARTEM project in Nancy, Nicéphore Cité in Châlons sur Saône) have been developing research in the fields of art and technology. On a worldwide basis, economic deciders and cultural institutions are now promoting research articulating the arts, techniques and sciences (hard sciences and humanities), following the example of research/creativity ties promoted and defended by the University of Paris 8 over the last forty years. Pioneering new experimentation which ought to benefit from the unique experience achieved by our research labs is being developed by foreign institutions such as the Media Center of Art and Design (MECAD – Barcelona), Hexagram (Montreal – Canada), Ryerson Polytechnic university (Toronto), the Zentrum für Kunst und Medientechnologie (ZMK – Karlsruhe), the Central Academy of Fine Arts (Beijing), the Benetton Research Center of Communication (Gabriola – Treviso, Italy), the MIT (Cambridge, USA), the Kunsthochschule für Medien (Cologne). The Arts and Human Mediations Laboratory will group labs which have long been working on digital research and creativity. It will also bring together an exceptionally wide range of artistic fields and of research work on human mediation. No other French institution can boast a comparable team of researchers and artists, whose complementary is a great stimulus to creativity.

International chairs

We suggest creating two alternating international chairs, so as to be able to welcome the best international researchers to our university for varying lengths of time. This flexibility will allow us to offer residencies to researchers who will pass on their knowledge (teaching, workshops, lectures). Residencies would last from one to nine months and represent the laboratory's various research lines. The choice of invited professors will be approved by the scientific board, which will also be able to recommend scholars. The profile of these two excellence research chairs for "Arts and Mediation" could be defined in terms of "Digital writing and the arts", "Arts and transdisciplinarity", "Creation, Cognition, Language and Information Technology", "Digital accessibility", etc. In 2012, for instance, one of the first guests could be Lynn Hershman Leeson, who would be invited for the project "The Art Collider" – a project supported by the French embassy in the United States (PUF/FACE Programme). Lynn Hershman Leeson is an internationally famous artist who also heads the film department at the San Francisco Art Institute. Other artists or researchers such as the following could be invited: Peter Sellars (theatre director), Gérard Mortier (opera director), John Neumeier (Director of the Hamburg Ballet), Daniel Veronese (Argentinian theatre director) Lina Saneh and Rabih Mroué, Joana Hadjithomas and Khalil Joreig (filmmakers), Professor Ken Goldberg (Berkeley Center for New Media), who has pioneered robotic art, Victoria Vesna (Director of the Art/Sci center at ULCA), Tim Murray (Director of the Society for the Humanities and of the Rose Goldsen Archive of New Media Art, Cornell Library, Cornell University (NY)), Jeffrey Shaw (Director of the Centre for Interactive Cinema Research (iCinema) at University of New South Wales, Sydney).

5.2.1.2 EXPLOITATION OF RESULTS, TRANSFER AND EXPERTISE

The dissemination and exploitation of its results is a crucial issue for our laboratory. In the fields of the humanities and of social science this takes different shapes, from simply disseminating scientific knowledge to exploiting it commercially.

The programme's different research lines will all be disseminated and exploited through the traditional means developed in the annexes, such as international conferences, individual or group publications, special issues in reviews, scientific and artistic events...

Alongside these projects through which scholars can communicate and share their results, we will lead an ambitious policy for disseminating and exploiting those results. This should guarantee LABEX research worldwide visibility and testify to its crucial role on an international scale as well as in the business world and among wider audiences. This policy will be shaped by experiments conducted by our LABEX and will in turn be innovative. It will be based on the following points:

The use of modern and multilateral structures to disseminate and exploit results

- A bilingual (French/English) LABEX internet site. This will provide access to our partners and to different resources (data bases, articles, videos of conferences, symposia with live transmissions, on-line reviews, digital applications). It will serve as a showcase for the LABEX, as a communication tool and as a site for disseminating knowledge to the scientific community, private companies and wider audiences. Since the site will provide information on LABEX events and give access to articles and to business intelligence and technology scouting results, it is expected to rapidly gain a reputation as an essential tool for research.

-A special communications unit specialized in disseminating the research carried out by the LABEX. The different stages of the research project will be coordinated, providing various partners with top logistic support in matters of communication and exploitation of results. The unit will consist of four resource persons specialized in scientific communication; they will manage and update the site, ensure internal communication among the different LABEX research units, capture and process visuals, and serve as press agents working with national and international media and newspaper networks. To these four must be added a referee for scientific mediation, who will conceive and organize events for wider audiences (schools, learned societies, etc.) with the help of regional CCSTI (*Centres for scientific, technical and industrial culture*).

-Thanks to the technological skills it will develop, the LABEX will be able to apply the latest innovations in interactive communication. LABEX events and short scientific articles in French and in English will be downloadable on to smartphones or electronic tablets, via programmes which will take the variety of potential users into account and will respect existing accessibility norms.

Scientific dissemination and exploitation of LABEX research and know-how

Scientific knowledge will be disseminated thanks to a vast array of means and a dynamic publication policy, involving:

-a yearly international conference on LABEX research themes, endowed with a scientific committee. After obtaining the accreditation of the AM and the IEEE, these conferences will gain worldwide visibility and will naturally include media planning.

- the creation of an online journal with a printed version. We aim at having this classified first on a national, then on an international level. Other French journals in the field are virtually unknown, indeed, there is no classified journal dealing with all the fields of the arts. Our journal will provide the academic community with a unique space for multidisciplinary exchange on the arts, working around aesthetic, historical, social and technological dimensions. The journal's scientific committee and editorial boards will include international members.

- the creation, within a major publishing house, of a book series devoted to essays. This series will articulate publications in specific fields (drama, cinema, linguistics, dance, psychology, etc.) and multidisciplinary volumes. A special budget will cover illustration, layout and

binding fees, which will allow these volumes to compete with those brought out by international scientific publishers (especially American).

The LABEX will comprise a publication unit composed of at least four resource persons (for editorial work, mock-ups/infographics, book manufacturing, translation)

The LABEX will encourage young researchers to publish systematically and will help them exploit their theses by:

- granting awards for theses and publications supervised by our partners
- granting awards for foreign theses and publications dealing with our research themes, so as to render our centre more attractive to young researchers working on those themes.

Finally, we will hire a legal advisor in order to protect our know-how and its economic spin-offs. S/he will manage our demands for national and economic patents and will set up an ethical chart for our publications, ensuring their pioneering and ethical nature. The legal advisor's role will be to protect the results of our research, guarantee their scientific originality, help researchers apply for patents, contribute to fighting plagiarism and raise the awareness of the international scientific community on this subject.

Scientific dissemination, exploitation and transfer to the business and art worlds

- Creating an incubator for artistic projects (see details in 5.4)
- Setting up events for private companies (summer schools, round tables, lectures, biennial fairs on innovation, etc.), so as to enhance the lab's research and foster a dialogue between our LABEX project and private companies.

By crossing over to other sectors (impairment, education, etc.), research in the arts, the humanities and social sciences shapes and transforms the work carried out by various types of companies and associations. These transformations can take the following forms: hiring young researchers in artistic structures or calling in consultants, auditors, observers, etc., or, conversely, having professionals sign up to our programmes.

Many researchers in our LABEX have already been called upon to carry out various forms of expertise (commissions for subsidies, scientific expertise, steering committees, etc.) We are often asked to solve a great variety of technical problems demanding a high level of expertise (for instance, technical questions linked to accessibility). A convention between the University and private companies has already been established through the SAIC (Service for industrial and commercial activities), so that our research units are partly financed by our expertise. The LABEX will seek to promote a fruitful exchange policy with private companies so as to exploit and disseminate knowledge and transfer it to economic activity. It will develop research on pioneering questions and will guarantee excellence in qualification and expertise in all its research fields. It will, for instance, be able to offer advice on local industrial, cultural or economic policies, to keep the authorities informed on artistic practices and the dissemination of contents and technological norms, etc.

Mediating knowledge and directing it to wider audiences and to civil society

- Working with LABEX partners (Universcience, the Pompidou Centre) on creating annual lecture cycles that are open to wider audiences, such as those offered by the *Université du temps libre* association, the *Université de tous les savoirs* (a state-run initiative meant for the diffusion of academic knowledge) or the lectures given at the Cité des Sciences - and that can branch on to other types of cooperation. These lectures will be open to people working in the public sector, as part of their right to continuing education (for instance, the programmes offered by the Créteil and Paris education authorities, or art schools operating under the aegis of the French Ministry of Culture and Communication). At stake is both the spread of scientific knowledge and the training of young researchers in culture-related work.
- Setting up exhibits, programmes, scientific and artistic events destined for wider audiences, pupils and teachers in primary and secondary schools.

Besides demonstrating the intrinsic scientific value of the LABEX project, these policies for exploiting research should also enable the lab to strengthen its ties with companies and the authorities. They should give wider audiences a positive image of the Research lab, thus bringing out its key role in international research in the fields of arts and of human mediation.

5.2.1.3 HIGHER EDUCATION, INTEGRATION INTO THE WORKPLACE

Supervising Masters and doctoral students.

The various research units and the three doctoral schools that are part of the LABEX project all contribute their recognized competence to supervising students, a top priority in this project. Masters and doctoral students will be expected to participate in the conferences and symposia organized by the LABEX and its national and international partners. These conferences will foster cross-disciplinary approaches and help doctoral students exploit their results as soon as possible, at home and abroad, by enabling them to give papers or to publish in academic journals with an international scientific committee. One-day conferences intended to prepare for international academic events will be organized for Masters and doctoral students, enabling them to take an active part in the LABEX project. There will also be annual conferences for young researchers, as well as Masters and doctoral seminars that will deal with the research themes presented in our project. A monthly doctoral seminar featuring guest speakers will allow students to follow the work carried out along the project's different lines and apprehend the interdisciplinary nature of our research. The LABEX will support its doctoral students financially by adding six doctoral contracts to those already in place, so as to allow students to work in optimal conditions.

The Doctoral College LABEX Arts-H2H: "arts and human mediation as research"

Besides these activities open to all Masters and doctoral students in our LABEX, we will set up a Doctoral College in the form of a highly qualified programme for outstanding doctoral students whose thesis projects are in line with LABEX research. The Arts-H2H Doctoral College will train students in research work by developing multidisciplinary, multinational and multilingual activities, based on comparative approaches in the arts and humanities. Its themes, as developed in the LABEX, will open on to theoretical and practical issues raised by the synergy of creativity and research in the field of arts and mediation.

The lab's presence in Doctoral Schools and in Masters programmes.

Students in the various Masters and doctoral programmes will follow seminars in the three following Doctoral Schools at University Paris 8: Cognition, Language, Interaction; Esthétique, Science et Technologies des Arts (Aesthetics, Science and Art Technologies); Pratiques et Théories du Sens.

Degrees will be delivered by the Doctoral Schools, which will be represented by the research units working in the LABEX. In turn, the LABEX will broaden the international scope of its training programmes by developing cross-disciplinary features.

Masters degrees

Masters degrees working with the LABEX will benefit from these connections by increasing their international visibility. Several Erasmus Mundus Masters projects will be set up.

Cross-disciplinary units will also be encouraged, corresponding to the new research challenges taken up by the LABEX and to current social, economic and cultural issues. By allowing researchers to work together on these various lines, the LABEX project will foster new training programmes catering to new demands on the job market.

The "Texts, Languages and Theories" Media major, which is to be set up as part of the Masters in Literature, is an example of this type of cross-disciplinary programme. Developing this "Media" major will reinforce the synergy between various research units, since it will involve the teaching staff of two Masters degrees belonging to the "Cognition, Language, Interaction" Doctoral School: "Creation and digital editing" and "The digital world: challenges and technologies". The major will involve collaborations with publishers. Georgia Institute of Technology (School of Literature, Communication and Culture) will also participate in the project via a series of lectures.

New Masters degrees, linked to new types of work also answering the needs of more traditional employment, will be put in place. Possible degrees include:

a Masters degree linking all the sectors of the arts and digital technology, involving University Paris 8's national and international partners;

- a Masters degree in « Innovation, Creation, Conception and Usages » forming specialists in project conception and management. Ergonomics, information and communication sciences and artistic creativity will be articulated in this transdisciplinary Masters degree, with work

bearing on the current paradox of the man-technology hybrid and the widening gap between the actual uses of IT and what people expect from it. This question was recently been addressed by Paris 8's NET and CCP programmes.

- a Masters degree in « Social networks management », training administrators in online social networking (graduates will be skilled in social networking, group managing and e-marketing)
- a Masters degree in “Exploring and Web intelligence”, training students in various methods of studying the behavior, ideas, needs and preferences of people using sites, social networks, online media, etc.
- A Masters degree in “Digital mediation for learning programmes”, training future professionals to conceive and direct remedial programmes based on digital technology (learning tutorials) for people with special educational needs.

Doctorate degree

The substantial numbers of foreign students in University Paris 8 doctoral programmes play a key role in the university's academic influence. The LABEX programmes will stimulate the university's doctoral schools. International doctoral programmes will be set up involving our partners, such as the transdisciplinary international Canadian and French “Digital semiotics” doctorate degree. This outstanding doctoral programme will welcome graduate students from our lab and students from our partner UQAM (Montreal, Canada).

Setting up pioneering educational projects, including chairs.

Training programmes and research based on transversal themes will be supported by chairs for excellence in research, helping to supervise students of the LABEX Doctoral College.

The EquipEx Tell's relational platform will lead to pioneering forms of practical teaching, crossing experimenting and research in fields that are constantly evolving from a technological and practical point of view. The equipment will be used: 1) in collective and individual research; 2) in interdisciplinary research; 3) in artwork and performances involving an audience, such as lectures given by guest partners; 4) in disseminating our research within the university and beyond. Doctoral students, junior researchers and guest artists will be invited to participate.

This platform will help develop themes that are at the crossroads of the various fields comprised in the LABEX (art, science and techniques, humanities) so as to boost new types of knowledge, create new technological tools (software, interfaces, etc.) and facilitate integration into the most pioneering areas.

Besides the substantial equipment owned by the Image Art and Technology and Paragraphe/CITU labs, the teaching programme can also rely on the resources of TELL EquipEx SAS RVR⁴, in developing its advanced practical learning.

Paris 8 is recognized for its expertise in distance learning and in new teaching practices based on advanced technologies (virtual reality, augmented reality). These forms of teaching, relying on existing high-quality equipment, will contribute to the LABEX project's national and international influence.

Training students for their future work in teaching and research and in the business world.

The LABEX will also set up a scheme for financing doctoral students. This will consist in the following activities: suggesting pioneering research projects with potentially high spin-offs and having students work closely with national and international companies; responding to national and international calls for tenders by our partners; developing workshops and training programmes for professionals on the evolution of methods and practices; applying for patents. These activities will build up a capital which will be able to finance doctoral students and help integrate our graduates.

Students will be asked to participate in activities linked to exploiting and disseminating research work, so that they may learn the communication skills needed in research. They will be introduced to such professional areas as scientific publishing and digital communication but will also learn to organize exhibits and establish relations with specialized media and wider audiences. Some of the LABEX degrees have already had experience in those matters and prepare students for jobs linked to scientific and artistic development.

Students who want to work in teaching and research or in research and development will benefit from the activities of the LABEX doctoral college and those of professionals in the field and from the presence of young researchers participating in national and international symposia. In the Masters degrees, internships and residencies will be set up with our partners in private companies or cultural organizations, in order for students to be able to go on with scientific or artistic projects. We will also reinforce and develop cooperation based on CIFRE scholarships, as is already the case with other programmes.

5.2.1.4 GOVERNANCE

⁴ SAS is the French term for the airlock system in a submarine, or the double doors used in banks to control entrance. The term is used to define any kind of device making it possible to move from virtual to real or real to virtual. (Translator's note).

The laboratory's governance will be implemented by the LABEX board which will define research strategy, in agreement with proposals formulated by or submitted to a scientific board composed of researchers and academics. A small steering committee will act as the executive body.

The LABEX Board

It is the responsibility of the board to define the LABEX research policy in agreement with suggestions made by the scientific committee. It consists of:

- the presidents or directors of partner institutions – hereafter called founding members – or their representatives.
- four qualified outside members.

The board is chaired by the President of University Paris 8, with two vice-presidents elected by the scientific board.

The board will accept new LABEX partners, by a majority vote of three quarters of its existing members. Each new partner will have its own representative in the strategy board, thus increasing the number of board members.

The four outside members are chosen according to methods defined in board's regulations. Before these regulations are adopted and the four outside members chosen, the board may sit without these representatives for up to one year maximum. The outside members are chosen for their competence in the LABEX's fields of activity, by a two-thirds majority vote of the founding members. They may not themselves be founding members.

Board meetings are convened by the chair whenever necessary and at least two times a year, or at the request of at least one quarter of board members.

The board's decisions are considered valid if a majority of its existing members are either present or represented. If no quorum is reached, a new meeting is convened according to the conditions stipulated in the board's regulations.

Decisions are taken by a majority of votes cast. In the event of a tie, the chair has the casting vote. Each meeting must be recorded and the minutes signed by the chair.

After consulting board members, the chair can invite any person whose opinion may be useful to attend board meetings.

The decisions of the board relate to the proper functioning of the LABEX. For example:

- It approves development strategy, establishes medium- and long-term strategic targets, as well as the yearly programme of action, and ensures that they are carried through .
- It rules on proposals of conventions with local authorities, private companies, associations, institutions or research organizations.
- It issues guidelines for expenditure, in line with the LABEX initial commitments.
- It votes on the annual report on the LABEX's scientific activities, moral situation and financial results.
- It votes on its regulations. These require a two-thirds majority of existing members to be adopted.

The board is empowered to create committees to assist it or the head of the steering committee. The attributions, organization and rules of these committees are defined in the board's regulations.

The head of the steering committee attends LABEX board meetings ex officio.

The steering committee

The steering committee consists of the director of the laboratory, its chief scientific officer, two deputy directors nominated by the lab director and designated by the LABEX board after approval by the scientific board, the two deputy chairs of the LABEX board elected by the scientific board.

The steering committee is assisted by a general secretary, a project administrator (a research engineer) and an operations officer.

The steering committee implements the lab's scientific orientations and the strategic board's decisions. It is responsible for the management of the LABEX.

The Scientific Board

The Scientific Board consists of:

- the heads of the research units belonging to the lab (or their representatives)
- a representative (an academic, a researcher or an artist) of each of the partner institutions (the various schools, colleges, conservatories and institutions)
- six outside members, three of whom are not French citizens, chosen for their artistic excellence. They will be elected by the scientific board for a four-year term.
- three doctoral students elected by the doctoral college.

The Scientific Board determines the lab's strategic targets. It evaluates proposed research programmes, assesses the lab's results, and drafts the scientific report after assessing ongoing projects. It forwards its report and assessments to the steering committee and the LABEX board. The scientific board elects its chair from among board members. Meetings are convened by the chair and are held at least three times a year. The chair of the scientific board attends the meetings of the LABEX board and has consultative powers.

5.2.1.5 ATTRACTION

The influence of our LABEX project will extend to three strategic areas:

Our pioneering ideas on development and artistic and scientific production are attractive. They are in keeping with new hybrid spaces and new temporalities.

The Arts and Human Mediations Laboratory is based on an original, well-tried and ground-breaking vision of cross-disciplinary research, in which artistic creativity and experimentation are seen as core elements in today's and tomorrow's world.

The lab's scientific structure is based on three complementary axes (see the scientific project):

I. Situated artworks.

II. Art, technique, technology, science and society

III. Connections across the arts and mediations in a hybridized informational world

This structure is open to all work related to human mediation. Bringing together researchers, scientists and artists, our project opens on to a new era in which art, technology, science, and especially the hybridized world are interconnected.

Its “risky but apt” approach to research, as centered on the evolution of humans in hybrid milieu, makes the lab attractive to all researchers who are convinced that we already live in a pioneering cross-disciplinary society.

The letters of support provided by our current and potential partners testify to how impatiently they are looking forward to the prospect of such cross-disciplinary work.

A policy is tailored to the new information architecture of the digital world, for the exploitation of results and international communication.

Our results exploitation policy is based on traditional communicational spaces, sometimes augmented, such as:

hosting and organizing international hybrid conferences/shows (using the latest broadcasting and interactive technologies, such as CAC, HyperUrbain, H3PTM, 01Design, Futur en Seine) financial support for individual or collective publishing (bilingual or multilingual), thus raising the visibility of the lab's artistic and scientific work (see for example journals edited by the lab's researchers: OJDST, RIHM). organizing disciplinary and cross-disciplinary conferences (including over the Internet: see for instance the Cross media conferences) so that researchers and participants – users, consumers and future researchers - can regularly confront and exchange their ideas.

An ambitious communications policy will be implemented (see 5. 2. 2.), involving scientific and technological know-how in conceiving and broadcasting information.

Our work is ensured created visibility in relation to private companies and industry, by the fact that researchers from our lab take part in IRT (Technological Research Institute) projects. We shall have a special team working on communications strategies, which need to be open to change, in order to keep up the project's attractiveness.

A site for hosting chairs in research excellence, outstanding artists and scientists, and highly gifted students from flagship programmes.

The lab will need a place like a campus where it can foster creation and innovation in the fields of art and science. Some of its academic programmes will be hosted there; they will be partly taught by internationally renowned researchers who will stay at Paris 8 for at least three months. This practice is already common (in Canada, the United-States, the Netherlands, Tunisia and Brazil for instance), but so far the human, technological and financial means provided have been limited.

In order to attract more chairs in research excellence and more outstanding researchers, post-docs and students, we are planning to:

- obtain financial means to change some of our cooperation programmes into visiting research chairs, Post-Doc positions or doctoral contracts.
- finance the development of up-to-date pioneering projects, while adopting a full-scale prototypical and experimental approach (participating in two EquipEx projects)
- develop bilingual international programmes hosting outstanding students and seeing them through their studies. The LABEX will budget for scholarships and funds for housing students and paying travel expenses.

5.3. STRATEGY OF THE SUPERVISING INSTITUTION

The University of Paris 8 Vincennes – Saint-Denis gives its full support to the creation of the LABEX *Arts and Human Mediations*, which it is submitting in the name of a number of its research teams, as well as of various institutions with which it has already established collaborations on a solid and fruitful basis. Paris 8 regards this new laboratory as being of primary importance for the strategic planning of its research projects and teaching programmes.

The lab project is a coherent programme which brings the university's resources into symbiosis. It is associated with the EquipEx "TELL" application for state-of-the-art technological resources and the projected creation of the Technological Research Institute IRT Digital Life, in association with the competitiveness cluster Cap Digital. It involves an interdisciplinary approach both to artistic practices across the field of the arts and to creative processes anticipating the future effects of the use of digital technologies in their artistic, cognitive, sociological, psychological and psychosocial dimensions.

The *Arts and Human Mediations Laboratory* is part of an ambitious, locally based strategy currently being developed in the north of Paris and involving in particular the Condorcet Foundation, Universcience, ENS Louis-Lumière (film arts and audiovisual), the national conservatories of music and dance, the City of Paris arts centre 104, the human sciences institute MSH Paris Nord. The aim of this strategic project is to create a unique research base which will allow a variety of academic communities and artists to achieve significant advances in research and artistic creation, in synergy with industry and potential audiences. The project involves the development of an approach to research and innovative technologies that will allow academics, researchers, artists, users and the public to work together to promote a shared culture, joining together spectatorship and participation in artistic creation, through the development of new technologies. The support given by Paris 8 to the LABEX *Arts and Human Mediations* project is in full accord with the university's

strategy, privileging interdisciplinarity and innovative objects and lines of research. Along with the TELL and IRT applications, the laboratory project has been designed to take advantage of the fact that Paris 8 boasts the largest French doctoral school devoted to the arts (*Esthétiques, sciences et technologies des arts*), which includes all artistic disciplines and has a highly developed research programme involving artistic creation, digital media and theoretical work.

The project is being presented by several A and A+ graded research teams, specialized in the development of digital technologies and their use in human and artificial cognition, computer science, disability, ergonomics and digital communication, and by the UMR *Structures formelles du langage*, whose teaching and research staff are specialized in the acquisition of and relations between language, gesture and space.

In the first year of the laboratory's existence, Paris 8 will include in its teaching schedules the Masters and doctoral programmes projected by the LABEX. Every year, the university will attribute part of its research budget to the LABEX and will provide the lab with one academic appointment, in addition to the chairs mentioned earlier in this document. The university's office for exploiting research results and its two fully trained research administrators will be available to the LABEX, as will be the Paris 8 communications office. University Paris 8 wishes to insist on the quality of its partnerships with the extremely prestigious research and teaching institutions which are supporting the project and which share a common determination to draw benefit from the artistic, technological and social advances which the project is expected to generate, and a common will to share these with all the LABEX's partners.

The partners involved in the laboratory constitute a consortium of excellence, associating the University Paris West-Nanterre-La Défense, major art schools (Ecole Nationale Supérieure des Arts Décoratifs, Conservatoire National Supérieur d'Art Dramatique, Centre National de Danse Contemporaine, Ecole Nationale Supérieure Louis-Lumière), internationally recognized scientific and cultural institutions (Centre Georges Pompidou, Réunion des Musées Nationaux, Universcience, Centre Georges Pompidou Metz, Archives nationales, Centre National des Ecritures du Spectacle, Bibliothèque nationale de France). Other institutions prestigious art schools (Pôle supérieur de musique du 93, Conservatoire national supérieur de Musique et de Danse de Paris) have shown an interest in joining the LABEX.

Our shared project involves research, teaching and training at an advanced level. It seeks to create a synergy between three forces that are indispensable to contemporary research in the fields of art and mediation: the approach and methodology proper to the production of knowledge in a university context, the implantation of institutions for dissemination and mediation in cultural and social life, the high-level technical know-how developed in art schools.

The function of the laboratory will be to accumulate projects and push them forward energetically. It will be involved in structuring a rich network of already existing relations, conventions, dynamisms, and in moving these on to a much wider scale. All of the research programmes presented in the overall scientific project and in the documents prepared by the different partners involve questioning the contemporary world through the filter of the specific forms of sensitivity and intelligence displayed by cutting-edge art and by the profoundly mediating role of digital technology. The laboratory boasts a number of highly developed programmes at the interface between these two fields. This explains why the project has brought together a large number of partners covering a wide range of interests. It constitutes something like a highly sensitive gauge for sounding out our contemporary sensibility, which art, mediation and technology simultaneously question and transform.

The presence of outside partners has made it possible to transform in depth the project's initial academic base, moving it in the direction of the sciences but also of the techniques peculiar to each of the sectors represented in it (see the texts presenting the partners in the fields of film, theatre, dance, the visual arts). Reciprocally, the practical and technical approach followed in art schools – concrete projects, finished products – will converge with the way universities approach their objects of study. The various institutions involved in the project have signed up for the long term. This ensures that all projects developed in common will be properly followed through. The research fields developed by the various partners involve first and foremost:

- the study of cutting-edge technical processes geared towards the art and entertainment industries: digital, audiovisual, sound and stage industries.
- the place of technologies, particularly digital technologies, in human mediations.
- the theoretical and practical study of the processes of artistic creation, from the point of view of both fundamental and applied research.
- research at the interartistic and interdisciplinary frontiers of artistic creation: hybridization, new artforms, the impact of digital technologies on the performing arts.
- the relations between the arts, technology and their general or specific uses: disability, ergonomics, relations between languages.

In the field of teaching and training, the LABEX will enable the creation of professional courses involving high-level practical and theoretical training (new Masters courses, doctorates incorporating a practical dimension: see 5.2.3 above). By associating cultural institutions (art schools and cultural centres) with universities, the project seeks to overcome the very French dichotomy between the ministries of Culture and Education, which has become a handicap in relation to the unified structures to be found in other countries. The LABEX project thus constitutes a crucial step in determining an experimental model for the restructuring of artistic fields which is currently under way. Students following the LABEX's courses will benefit from tightly developed multi-site structures, involving a large number of exchanges and a large teaching staff. This will have the effect of making the lab's programmes more attractive and providing richer possibilities for experimentation.

5.4. RELATION AVEC LE MONDE SOCIO-ECONOMIQUE / CONNECTIONS TO THE SOCIO-ECONOMIC WORLD

Situated in the north of Paris, the lab lies at the heart of a creative cluster grouping many digital industries. The project's partners already entertain fruitful connections with private companies. This network must be kept up and developed, and the international visibility conferred by the LABEX project used to set up special ties with national and international groups and reinforce our exchanges with local companies and associations. The LABEX will then be able to find long-term funding by collecting money from apprenticeship tax revenues, sponsors or CIFRE scholarships.

LABEX partners have already collaborated regularly with big companies and their research and development services - Orange Lab, Thales, the SNCF, the RATP, Alcatel, SFR, etc. (See Partner companies Appendix) as well as with major cultural institutions such as the Théâtre National de Chaillot. We are founding members of Cap Digital and work actively with them. Ten of our ongoing research projects having been accredited by Cap Digital. Likewise, the OSEO funds research projects by partners working with private companies.

According to a Cap Digital report, the Creation-Communication-Services sector in the Ile-de-France region (including culture, the press, social media, video games, animation, special effects, virtual and augmented reality, the digital city, national heritage, etc.) enjoys great direct and indirect economic potential, boasting more than 500,000 jobs and high growth rates (+ 2.6%) The lab hopes to play a key role in developing these branches. Our curricula already offer syllabi based on the know-how of all the teams we work with. New types of jobs will be created, answering the new needs of an information-based society (see new training programmes 5.2.3). According to the July issue of the magazine "Capital", these jobs are sorely lacking on the job market. France needs to develop 60,000 such jobs within ten years. The LABEX project can train highly qualified executives in these new markets, just as it is already training many professionals who find direct employment in the socioeconomic fabric woven by the creative cluster. For instance, workplace integration rates following our professional Masters degrees are up to or over 90% ("Technology and Impairment" Masters, November 2010 survey). This is mainly due to the fact that professionals come to give lectures on the practical needs of the market, which complement the knowledge handed down in theoretical classes.

Developing studies and research in the Arts has also given rise to new jobs. Firstly, art and drama schools have added theory courses to their curricula, hiring new members of staff among our graduates. Secondly, an increasing number of troupes, theatres and arts centres have developed new activities linked to our teaching. Finally, as our young researchers

develop new research objects, they are regularly encouraged to set up their own cultural and artistic companies and work on innovative projects. Far from being excluded, traditional art programmes will bring their deep-seated sense of rigour and precision to these new types of workplace integration.

We have already worked frequently with private companies through internships, training leaves, CIFRE doctorates, lectures by professionals. These connections will be officialised by contracts drawn up within the framework of partnerships with these companies. The point will be to exchange know-how, transferring LABEX member expertise to companies and, conversely, involving companies in the LABEX, in terms of contents, funding and professional prospects.

All these exchanges and instances of transferring knowledge will enable the LABEX project to develop its further education activities.

These goals can be reached by the following means:

- creating an incubator for artistic projects. Our students have already set up businesses and associations, but lack the counseling and guidance to exploit their potential for job creation and development. The incubator for artistic projects will allow them to improve the structure of their projects and ensure them greater viability. The purpose of the incubator will be to promote the creation of companies that exploit the results of public research, backed by public research institutions and colleges and universities. This incubator will prefigure the leading role of the future Arts Center, and will profit from the dynamics of the creativity cluster in Seine Saint-Denis, intensifying economic exchanges in artistic creation and research. It will work with IncubAlliance, the Ile de France region's incubator for industry and innovation, and with regional structures supporting technological innovation and business start-ups. The incubator will mainly serve to assess and select projects for start-up companies or associations whose end products are liable to be launched on the market, and to create jobs in the field of artistic creation and research. It will also supervise creators and monitor their projects, determine and implement the budget they require, follow it through and assess the projects' economic viability. The purpose is to create jobs and develop synergy with existing industrial, cultural and economic forces, by stimulating business start-ups or new associations intending to exploit research results, and by promoting the projects of students signed up in our partners' programmes.
- breeding experts who will work for companies, the state and cultural partners; contributing to various events involving scientific expertise (such as commissions for subsidies, steering committees, etc.). The fact that the LABEX has participated in creating a Technological Research Institute ("Digital life" with the theme "art and creation") can only reinforce its position in this field. Events exploiting and disseminating research results will be organized for private companies (see 5.2.2.), such

as an innovations fair presenting LABEX results to the private sector, associations and the state.

- helping to define norms in all of the LABEX's scientific fields: accessibility, technology, etc.

Research on cinema, audio-visual art, animation and special effects analyses concrete artistic proposals (and their subsequent technological implications). It will tie up to the many sites in Seine Saint Denis where films are produced and made. More particularly, the LABEX will work with Luc Besson's *Cité Européenne du Cinéma*, a center intended to bring together all the various moments of film-making on one site in Saint-Denis; its purpose being to stimulate artistic and technological excellence among people working in the film industry

5.5. PULL EFFECT

In the long term, the purpose of the LABEX is to circulate innovative theoretical, artistic and multimedia contents, create a new model for an interactive virtual environment, and develop applications linked to creative uses of IT. Expected results are new jobs, new training programmes, new creations and new forms of scientific and artistic expertise.

Among the many scientific spin-offs to be expected are patents, pioneering tools for creativity or communication, and also artworks and innovative contents. Fundamental research will also play a crucial role in the LABEX project, which aspires to be faithful to a school of thought which enjoys international recognition and is sensitive to the latest issues in Art.

The pioneering aspect of our research will lead to creating training programmes adapted to new jobs linked to evolutions within society.

The LABEX's range of influence will be extended by elements such as artworks and performances. By handing down its know-how, it will irrigate the industrial sector with young researchers who will contribute to its influence, as will its expertise, diagnoses and counseling on physical and digital accessibility and on conception and implementation of pioneering projects.

The synergy created by these various elements will stimulate a virtuous circle: visible high-quality research will attract well-known researchers and motivated students, and will contribute to the dynamism of our partners' training programmes as well as the general think-tank effect. The attractiveness of the LABEX programme will help intensify exchanges such as knowledge transfer and financial contributions. The project's economic sustainability will thus be fuelled, allowing research and training to be carried out in a more favorable environment.

6. FINANCIAL AND SCIENTIFIC JUSTIFICATION FOR THE MOBILISATION OF THE RESOURCES

6.1. JUSTIFICATION FOR THE MOBILISATION OF THE RESOURCES

6.1.1.1 RESEARCH PROJECT

- *Equipement (coût unitaire supérieur à 4000 euros HT)*

1. Computer hardware and software (25 machines over 10 years) €100,000
2. Audiovisual laboratory €80,000
3. Eye trackers and associated software €100,000
4. Furniture €20,000

Apart from the hardware, the price of all the equipment will be recouped within 5 years.

- *Personnel cost*

- 2 temporary international Chairs:

Researcher: 120 pers./mth at €16,000 a month each

Total: 240pers./mth: €3,840,000

- 6 temporary post-doctoral positions

Post-doctoral position: 120 pers./mth at €4,350 a month each

Total: 240 pers./mth: €3,130,000

- 6 doctoral students over 7 years (42 contracts)

3-year contracts. LABEX plans to find finance for each doctoral student. These contracts will be used mainly for doctoral theses co-directed by outside institutions.

42 contracts: 36 pers./mth at €2,550,000 a month

Total: 240 pers./mth: €3,855,600

- 1 systems engineer (research and training)

Engineer: 120pers./mth at €5,500 a month each

Total: €660,000

- Technical help for researchers (IT)

Technician: 120pers./mth at €4,500 a month

Total: €540,000

- *Subcontracting*

5. Publishing (shared with dissemination and exploitation of results)

6. Journal: financial risk of using a private publishing company
7. Essays: financial risk of using a private publishing company
8. Group publications: financial risk of using a private publishing company
9. Purchasing publication rights

Total: €25,000 a year for 10 years; €250,000

• ***Travel***

- All the above are shared with research and the educational project
- Travel linked to acquisition, research and creation
- International travel (5 a year) €100,000
- European travel (5 a year) €60,000
- Domestic travel (10 a year) €80,000
- Travel linked to communicating results (conferences, seminars, etc.)
- International travel and conferences (5 a year) €100,000
- European travel and conferences (10 a year) €120,000
- Domestic travel and national conferences (10 a year) €80,000
- Short stay of foreign guests and artists (2 a year) €100,000
- Expenses linked to internal running costs
- Other running expenses

Documentation and running expenses

- Book purchases, database subscriptions
- Other running costs (office products and supplies)

Total: €10,000 a year over 10 years; €100,000

• ***Other working costs***

Documentation and running expenses

- Book purchases, database subscriptions
- Other running costs (office products and supplies)

Total: €10,000 a year over 10 years; €100,000

6.1.1.2 EDUCATIONAL PROJECT

• ***Equipement (coût unitaire supérieur à 4000 euros HT)***

- Equipment for two computer rooms (50 computers, software, and furniture) €200,000
- Equipment for digital scanning (to be shared with the research department) €40,000
- HD Video projectors, interactive whiteboards, etc. €50,000

- *Personnel cost*

- 12 fifth-year trainees in cooperation with outside institutions
6-month internship at €450 a month each
Total: €720 pers./mth: €324,000

- Technical staff assistance
Technician pers./mth at €4,500 a month
Total: €540,000

- *Travel*

Transport and accommodation costs of students
Total: €10,000 a year; €100,000

- *Other working costs*

Transport and accommodation costs of students
Total: €10,000 a year; €100,000

6.1.1.3 EXPLOITATION OF RESULTS

- *Personnel cost*

- Expert engineer
Part-time engineer (shared with governance) €60,00 pers/mth at a monthly cost of €7 000,00
Total : €420 000
- Communication, publication support
Part-time engineer (shared with relation with economic partners) €60,00 pers/mth at a monthly cost of €5 000,00
Total : €300 000

- *Subcontracting*

- Legal and dissemination valuations (patents, rights)

- INPI (National Industrial Property Institute) fees: €10,000

Total: €1,000 a year; €10,000

- Translations, proofreading (shared with others, including research projects department)

Total: €12,000 a year; €120,000

- Exhibitions (shared with others, including research projects department) (3 in 10 years)

Total: 3x30,000: €90,000

- *Travel*

Missions for national and international dissemination and exploitation of results, including business and public relations.

Total: €15,000 a year; €150,000

- *Other working costs*

- Image and sound equipment (20000-lumen projectors, digital audiovisual sources) 100 000€

- Entertainment costs (Business relations) €100,000

6.1.1.4 GOVERNANCE

- *Personnel cost*

Compensation for LABEX researchers' home institutions

- Director

Researcher 60 pers./mth at €10,000 a month

Total: €600,000

- 2 Assistant Directors

Researchers: 40 pers./mth at €20,000 a month

Total: €800,000

Researchers: 40 pers./mth at €10,000 a month

- Valuation Engineer (shared with dissemination and exploitation of results)

Half time engineer: 60 pers./mth at €7,000 a month
Total: €420,000

- General's secretary

Administrative assistant: 120 pers./mth at €6,500 a month

Total: €780,000

- Secretary

Administrative assistant: 120 pers./mth at €3,200 a month

Total: €384,000

- *Subcontracting*

Communication, purchasing services

Total: €5,000 a year; €50,000

- *Travel*

Annual LABEX meeting

Total: €10,000; €100,000

- *Other working costs*

Computers and software (4 over 10 years) €16,000

Furniture €5,000

General supplies and running of internal and external teams (shared with others)

Total: 25,000 a year; €250,000

Financial Annex Comparative Table (document A):

6.2. OTHERS RESOURCES

Members already collect apprenticeship tax as well as private funding from consultancy and reports. By enhancing the public profile of scientific projects and by acquiring the means to collect funds, LABEX will benefit from public as well as private revenue.

Increasing revenue will be generated through:

- Legal counsel and financial backing for patenting
- Mediation with the private sector
- corporate/LABEX knowledge transfer

This should generate revenue from:

- apprenticeship tax
- intellectual property revenue
- contracts (valuation, reports, consulting)
- sponsorship
- Cifres scholarships
- continuing education

Funding applications will also be lodged with regional and local authorities, in line with LABEX's additional needs

7. APPENDICES

7.1. STATE OF THE ART REFERENCES

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7.3. CREATIONS

Antoine, Jean-Philippe (EA 4010)

Performance : Jean-Philippe Antoine & Leif Elggren, « (Moule, Muse, Méduse)² », Nouveau Festival, Centre Georges Pompidou, Paris, 26 octobre 2009.

Maurice Benayoun (EA 349)

- *The Dump*, recycling of thoughts, selection de projets du blog The-Dump.net realises par 9 artistes sous la direction d'Agnieska Kulazinska, LAZNIA Center for contemporary art, Gdansk, Pologne, mai 2010
- *The Art Collider*, dispositif en réseau, adaptation d'IN OUT, exposition [UNCURATABLE (ART] INCURABLE), avril (avec SFAI San Francisco, Kunst Universität Linz, Cornell Ithaca et SVA New York, 2010
- *Le Marché des émotions*, exposition Drouot Montaigne, Paris, 2010
- *World Skin*, a photo Safari in the Land of War, V2, Rotterdam, janvier – mars, 2010

- Last Life, monde persistant, jeu participatif sur l'économie de l'attention, La Bellevilloise, janvier, 2010
- *TelescopeRA*, Télescope de réalité augmentée, prototype présenté durant Futur en Seine, Arc de Triomphe, Paris, juin 2009
- *IN OUT* Architecture et conception du premier réseau de création connective pair à pair (Peer to Peer). Citu 2008.
- *eMoving Stills* Tirages numériques. Séquences photographique narrative sur la Mécanique des émotions, 2008.
- *Still Moving*, sculpture interactive, Frozen Feelings géant (3,5m de diamètre), produisant une musique faite d'infrasons au contact du public qui semble la réveiller de sa léthargie. Commande publique de la CNAP, l'étude entre dans la collection du Fond National d'Art Contemporain. Première présentation à l'entrée du Grand Palais ouvrant l'exposition du ministère de la recherche le 14 novembre 2008.
- *NeORIZON*, installation urbaine sur la place de l'individu dans la ville, A l'image des produits de consommation courante, il est converti en code barres 2D (QRCodes) qui finissent par construire les villes. Première présentation: Century avenue, eArts Festival, Shanghai, octobre 2008.
- *Le Distributeur Automatique d'émotion* (Emotion Vending Machine), dérivé du concept de merchandizing appliqué au flux des émotions, fournit automatiquement un cocktail musical (J.B. Barrière) à partir du mixage d'une sélection de trois émotions interprété par lecture des cartes appropriées. Le «consommateur» peut repartir avec le cocktail chargé sur sa clef USB. Présentée pour la première fois durant l'exposition Smile Machines (Berlin 2006) la Machine a été ensuite exposée à l'Espace Paul Ricard à Paris, puis à la Galerie des Beaux Arts de l'Eesi à Poitiers et enfin au Cube (Issy les Moulineaux) en version Emotional Ringtones distribuant des sonneries téléphoniques «émotionnelles», 2008.
- Scénographie permanente de l'Arc de Triomphe, Paris. En collaboration avec Christophe Girault, architecte, conception et réalisation de l'exposition permanente à l'occasion du 200ème anniversaire du monument. Approche et technologies innovantes permettent une relecture de la symbolique du monument, 2008.
- *World Skin*, un safari photo au pays de la guerre, (nouvelle version PC mono écran) War Tourists Photos, Installation, visiteurs de World Skin à FACT Liverpool exhibition sk-Interface, 2008.
- *e-Stock 9-11* Trois écrans déroulants de LEDs rouges, le cœur de trois émotions, GLAD, MAD, SAD, le 11 septembre 2007, pour 3200 villes de la planète, 2008.
- *e-Spotting 9/11 e-Spotting 9/11* (Emotion Spotting) installation musique, Internet et vidéo projection, 2007

- *Falling Pixels* Installation vidéo, son, instance d'un projet issu du Dump. Exposition Grenoble, 2007
- *eSpotting*, tout d'abord présenté comme performance musicale en collaboration avec Jean-Baptiste Barrière, durant le festival DEAF de Rotterdam, eSpotting est devenu une installation pour l'exposition Sistemi Emotivi, au Palazzo Strozzi à Florence, permettant au visiteur de mixer par le regard les émotions du monde, 2007.
- *Emotional Traffic* (e-Traffic), Performance vidéo/musique avec Jean-Baptiste Barrière. En ouverture du festival Ars Electronica de Linz, Autriche, où l'on joue des émotions du monde comme autant d'instruments de musiques, 2005.
- *Emotional Stock exchange* (e-stock) Internet, écrans déroulant de LED le cour des émotions du monde., Galerie 18 on the Bund, Shanghai, 2005.
- *Emotional Market* (e-Market), Internet, moteur de recherche et d'analyse sémantique du Web et sculpture numérique – matériaux divers. Le Marché des émotions du monde présenté comme une boutique de luxe. Galerie Bund 18, Shangha, 2005i.
- *Cosmopolis*, Overwriting the City Exposition artistique et scientifique sur la ville et le développement urbain. Une des plus importantes installations interactives jamais réalisées. Cosmopolis utilise 12 lunettes de réalité virtuelle et 12 écrans de projection pour une taille globale de 1000m². Réalisée dans le cadre de l'année de la France en Chine, cette installation constitue une nouvelle application du concept de mémoire rétinienne collective. L'exposition à tourné en Chine rencontrant plus de 250 000 visiteurs. Pékin, Shanghai, Chongqing, Chengdu, 2005.
- *SFEAR*, Internet, moteur de recherche et sculptures physiques. Le ballon géant de la carte de la peur (World Emotional Mapping) flotte dans l'église Saint Pierre aux Nonnains, Metz alors que les Frozen Feelings, les émotions figées de la planète, sont présentées comme des reliques, 2005.
- *Frozen Feelings*, Série de sculptures, instantanés de la cartographie émotionnelle du monde. Transposition physique de la cartographie émotionnelle à l'aide d'une fraiseuse numérique. World Emotional Mapping Cartographie dynamique des émotions du monde. Analysant le système nerveux mondial. A l'origine de différents projets : Far Near E-motion, Frozen Feelings, SFEAR, Emotional Market, 2005

Bonafoux, Pascal (EA 4010)

Commissariat d'exposition :

- 1991 Commissaire (en collaboration avec Patrice Bachelard) de l'exposition "Divergences" Galerie Nationale Slovaque (9-4/5-5) Bratislava, Karolinum (28-5/30-6) Prague.
- Commissaire de l'exposition "Figures, carte blanche à Pascal Bonafoux", Brive, 27

juin, 22 septembre.

- 1992 Commissaire (en collaboration avec Patrice Bachelard) de l'exposition "Aki Kuroda, peintures, éditions" (Galerie Nationale Slovaque, Galerie Medium, Ecole des Beaux-Arts, 13-2/15-3) Bratislava.
- Conseiller international de M. Slobodnik, ministre slovaque de la culture.
- Commissaire général de « Présences slovaques » (ensemble de manifestations culturelles slovaques en France produites par les ministères français et slovaque de la culture).
- Commissaire de l'exposition des peintures de *Aki Kuroda* à la Hugh Lane, municipal modern art gallery de Dublin, Irlande.
- Commissaire de l'exposition *Repères slovaques*, Cité internationale des Arts.
- 1999 Commissaire de l'exposition *Le livre et le désert, Pierre Skira, Jean Vérame*, Institut français de Tel Aviv, Ambassade de France en Israël.
- 2000 Commissaire de l'exposition *Chu Teh-Chun*, Shanghai Art Museum, Shanghai, Guandong Museum, Guandong, Chine.
- 2004 Commissaire de l'exposition *MOI ! autoporTRAITS du XXe siècle* présentée du 3 mars au 25 juillet au Musée du Luxembourg, Paris, du 17 septembre au 9 janvier 2005 au Musée des Offices, Florence.
- 2008 Membre du comité scientifique de l'exposition *Antonio Ligabue, L'arte difficile di un pittore senza regola*, Palazzo Reale, Milano, sous la direction de Augusto Agosta Tota, 20 juin-26 octobre.
- Commissaire invité de l'exposition *Paris-Damas, regards croisés*, Institut du Monde arabe, Paris, 26 novembre-28 décembre.

Buchvald, Claude (EA 1573)

- *Le Repas* de Valère Novarina, mise en scène Claude Buchvald, Beaubourg, Festival d'Automne Centre Georges Pompidou (50 représentations).
- *Tête d'Or* de Paul Claudel mise en scène Claude Buchvald (Festival d'Automne 2001), qui sera également créé au Quartz de Brest, puis au théâtre des Bouffes du Nord.
- *L'Opérette imaginaire*, de Valère Novarina, mise en scène Claude Buchvald Festival d'Automne 1998 (création au Quartz, Scène Nationale de Brest, puis au théâtre de la Bastille ; reprise au théâtre des Bouffes du Nord (2000). Tournée en France et à l'étranger : 200 représentations).
- *Falstaff*, de Valère Novarina d'après *Henri IV* de Shakespeare, mise en scène Claude Buchvald au Théâtre National de Chaillot.(2007/08).
- *Vous qui habitez le temps*, de Valère Novarina, mise en scène Claude Buchvald: saison 1994-1995 Théâtre de la Tempête (Cartoucherie).
- *La folie Sganarelle*, d'après trois farces de Molière, *l'Amour Médecin, Le mariage forcé, et la jalouse du Barbouillé*, mise en scène Claude Buchvald au théâtre de la Tempête à la

Cartoucherie de Vincennes.

- *L'Avant-dernier des hommes* de Valère Novarina, mise en scène Claude Buchvald avec Claude Merlin (créé en 1997 au Théâtre d'Evreux, puis à la Chartreuse de Villeneuve les Avignon lors du Festival d'Avignon, et repris au Lavoir moderne Parisien en 1998, puis 2006).
- *Ubu roi* d'Alfred Jarry mise en scène Claude Buchvald, en 2003 (12 représentations).
- Au Conservatoire national Supérieur de Musique et de Danse *Der Schauspieldirektor* de Mozart et *Prima la musica, poi le parole* de Salieri en 2006, en coproduction avec la Cité de la Musique.
- A la MC 93 (Bobigny) *Morderegrippiottaburofreluchamburelurecoquelurintimpanemen*, adapté de Rabelais, mise en scène Claude Buchvald (2003-2004).
- *La Cenerentola* de Rossini, mise en scène Claude Buchvald, direction Laurence Equilbey en 2000, puis au théâtre des arts à Rouen et à la MC 93 de Bobigny.
- *Les Amours de Bastien et Bastienne* de Mozart mise en scène Claude Buchvald, direction Laurence Equilbey en 2002 (puis tournée et diffusion sur ARTE en 2008). Théâtre des Arts de Rouen.
- Dardanus de Rameau, mise en scène Claude Buchvald, direction musicale Emmanuelle Haim, à l'*Opéra de Lille*, puis au *théâtre de Caen* et à l'*Opéra de Dijon*. (2009).
- A l'*Opéra de Colmar*, l'*Opéra de Strasbourg*, au Théâtre de la Filature de Mulhouse, *The Musicshop* de Richard Wargo avec Les Jeunes Voix du Rhin, mise en scène Claude Buchvald, direction musicale de Vincent Monteil.
- *L'Odyssée... la nuit*, adaptation et mise en scène de Claude Buchvald d'après Homère (Théâtre de Caen, IMEC-Abbaye d'Ardenne, puis en Estonie, et au Théâtre de la Tempête, Cartoucherie de Vincennes).
- *Vous qui i habitez le temps et l'Acteur sacrifiant* d'après *Lumières du corps* de Valère Novarina, mise en scène Claude Buchvald, en portugais à Rio à l'occasion de l'année de la France au Brésil repris en 2010 à San Paulo et en tournée.

Chen, Chu-Yin (EA 4010)

Créations et expositions d'œuvres numériques:

- *Vita-Morph* - Une œuvre d'art monumentale numérique interactive pour le Hall de Marché du Fleurs de Taipei, Taiwan. 2009
- Exposition « *The Organic Flux* »: au National Taiwan Museum Of Fine Arts, Taiwan. 2009
- *Poussières de Vie* dans le dispositif de réalité augmentée « *Sur-Impression* » réalisé avec l'équipe du laboratoire INREV de l'université Paris 8, à la Chapelle des Carmélites du Musée d'Art et d'Histoire de Saint-Denis, pour l'événement « *Futur en Seine* », Paris. 2009
- Exposition au festival international des « *Bains Numériques #4* », au Centre des Arts d'Enghien les Bains, France. 2009

- Exposition rétrospective d'« Art Numérique » du département Arts et Technologies de l'Image à l'occasion des 40 ans de l'université Paris 8. 2009
- *Light Alive in Situ* - Une œuvre d'art monumentale numérique interactive pour le Hall d'Exposition du Parc Scientifique de Nangang, Taipei, Taiwan. 2008
- Création de l'installation interactive *C Puissance C* - festival international des « Bains Numériques #3 », au Centre des Arts d'Enghien les Bains, France. 2008
- Exposition « Ondes - Ondulations - Oscillations » à la Galerie Les Contemporains, Bruxelles, Belgique. 2007
- Exposition « Aqua-Lux » au centre culturel de Taiwan à Paris, France. 2006
- Exposition « Pseudo Hackers' Art in Parallel Zones », Musée d'Art Contemporain de Taipei (MOCA), Taiwan. 2005
- Exposition « Between Modern and Postmodern: Master Chun-Shen LI and Modern Art in Taiwan» au National Taiwan Museum Of Fine Arts,Taiwan. 2005
- *Mention d'honneur pour l'installation interactive QUORUM SENSING* lors de la compétition de Vie Artificielle VIDA 7.0, sponsorisée par la fondation Téléphonica , à Madrid, Espagne. 2004
- Exposition « Sciences & Arts Reseach Lab. Exhibition » (SARLE) à Berlin. 2004
- Exposition « Mutations » au château de Linardié, à Sénoillac, France. 2004
- Exposition pendant le festival international « CiberArt Bilbao 2004 », Espagne. 2004
- Exposition pendant le festival « E-magicien » à Valenciennes, France. 2003
- Exposition « Jeunes Artistes Taiwanais à Paris, Nouvelles tendances » au centre culturel de Taiwan à Paris (France). 2003
- Création de l'Installation Interactive *QUORUM SENSING* - festival International « Art-Outsiders », à La Maison Européenne de la photographie, Paris. *Cette oeuvre a reçu le prix de la SCAM et le prix du Public.* 2002
- Exposition « Arts et Vie Numérique. Vers quelle forme d'émotion ? », Médiavillage à Paris. 2001
- *CyberZoo* - spectacle musical et multimédia « Le Cirque du Tambour » - festival « Agora – IRCAM », au Parc de la Villette, Paris. 2000
- Exposition pendant 2nd festival « d'Art Multimédia Urbains » de Belfort, organisé par le CICV. 2000
- Exposition d'images de synthèse au Salon d'Automne à Paris. 1999
- Exposition « Convergence Art & Sciences », Collégiale Saint-Le-Puellier, Orléans. 1998
- Intégration du film *EPHEMERE* dans l'exposition permanente « Terre et Vie » au Palais de la Découverte, Paris. 1998
- Exposition personnelle de l'œuvre numérique au siège de l'INRA à Paris. 1997
- Exposition « Biennale Internationale d'Art Contemporain » de Senlis, catégorie Art numérique. 1997
- Présentation du film GRIS à l'IRCAM (Paris). 1996

Expositions de peintures et de dessins :

- Exposition "Master Chun-Shen Li and the Modern Art in Taiwan" au Taiwan Museum Of Fine Arts, Taichung (Taiwan). 2005
- Exposition "Artistes Taiwanaise" à la Maison des Arts Europe Asie, Paris. 1997
- Exposition personnelle au musée d'Art de la ville de Taipei (Taiwan). 1995
- Exposition personnelle à la UP GALLERY à Taiwan. 1993
- Participation au Salon « Jeune Peinture, Jeune Sculpture » au centre culturel de Courbevoie. 1993
- Exposition personnelle à la Grande Masse des Beaux-Arts à Paris. 1992
- Exposition des « Travaux des Elèves Diplômés 1991 avec les Félicitations du Jury » à l'école des Beaux-Arts de Paris. 1992
- Exposition au Musée National de Taiwan. 1992
- Exposition à la galerie des Beaux-Arts à Paris. 1991
- Exposition de gravures au Salon d'Automne. 1991
- Exposition « Jeunes Artistes » à Versailles. (Prix de la gravure) 1991

Dubois, Jérôme (EA 1573)

- 2005. Mise en scène de la pièce *L'augmentation* de Georges Perec. Brno : Théâtre Husa Na Provazku, République Tchèque.
- 2005 Mise en scène de la pièce *L'aiguilleur du ciel* de Gérald Gruhn. Brno : Théâtre Husa Na Provazku, République Tchèque.
- 2005. Mise en scène de la pièce *Annie, Bettie, etc.* d'Allan Rosset. Brno : Théâtre Husa Na Provazku, République Tchèque.
- 2003. Mise en scène de la pièce *Maboulismia*, adaptation théâtrale du roman *Magorie* d'Alexandra Berkova. Brno : Théâtre Husa Na Provazku, République Tchèque.
- 2001. Dubois, J. & CLIS de Gutenberg Réalisation d'un conte numérique, *Le seigneur Jean Guirlande, le meneur de loups et la galipote*, accessible le site de la Classe d'Intégration Scolaire (CLIS) de l'Ecole Gutenberg de Parthenay.

Ferrari, Giordano (EA 1572)

Livret RE ORSO, avec Chaterine Ailloud-Nicolas, opéra de Marco Stroppa, Opéra Comique à Paris (coproduction Ircam/EIC), création prévue le 9 juin 2011.

Fournier Willoughby, Dominique (EA 2302)

- *Plongeon ou le Grand Disque*, film DV, 05 minutes, 2006
- *Nouvelle vague d'effets stroboscopiques*, film DV, 06 minutes, 2005

- Exposition rétrospective : *Sa main Spire*, École supérieure des beaux-arts de Luminy, Marseille. Novembre 2005.
- Édition DVD: *Norman McLaren, 25 films choisis*, experimental Film Collection, Cinédoc Paris Films Coop - Paris, octobre 2006.
- Exposition-Projection du film *Nouvelle vague d'effets stroboscopiques*, 2005, DV, disques peints et animation numérique, 06'30")

Heuillon, Joël (EA 1572)

- Octobre 2001 : Version de concert de « *Euridice* » (Ottavio Rinuccini, Jacopo Peri), dans les salons du Palais du Luxembourg (1^{er} octobre) et à l'Acropolium du Festival de Carthage (26 octobre)
- Mai 2003 : Concerts-représentations de l'*Euridice* d'Ottavio Rinuccini et Jacopo Peri, au Pavillon de Musique de la Maison d'Éducation de la Légion d'Honneur, à Saint-Denis
- 26 mai 2007, concert : « Le pouvoir des Muses », en clôture de la journée d'études « Savoirs anciens 1 » (INHA). Monodies italiennes du 17^e siècle (Caccini, Monteverdi, Frescobaldi, Kapsberger, Strozzi) avec les artistes : Alex de Valera, théorbiste, et Veronica Onetto, soprano
- mai 2009 : dans le cadre du colloque « La musique (tout) contre la danse ? » (INHA), organisé par Isabelle Launay et Gianfranco Vinay : présentation scénique d'un « *madrigale rappresentativo* » : « Le combat de Tancède et Clorinde » de Claudio Monteverdi (avec une expérimentation chorégraphique), avec les artistes : Alex de Valera, théorbiste, et Sébastien Lagrave, ténor et Mariangela Siani, danseuse.

Imbert, Henri-François (EA 2302)

- Parution DVD de trois films, Editions Montparnasse, collection Le geste cinématographique, Paris, février 2006 (Sur la plage de Belfast, Doulaye, une saison des pluies, No Pasaran, album souvenir).
- *i.m.D* (Installation vidéo), première présentation à la Biennale d'Art Contemporain de Dieppe, été 2007
- *Le temps des amoureuses*, film long métrage, 2009

Le Péron, Serge (EA 2302)

- Co scénariste de *L'armée du crime*, film long métrage de Robert Guédiguian 2009.
- Ecriture et réalisation de *Françoise Dolto, le désir de vivre*, film TV, 2008.

- Ecriture et réalisation de « Lise et Artur London »; Documentaire 84mn. . Production : Extro. Diffusion : France 2. 2004.
- Ecriture et réalisation de « J'ai vu tuer Ben Barka ». Film de fiction avec Charles Berling, Simon Abkarian, Jean Pierre Léaud, Mathieu Amalric, Josiane Balasko. Production : Maïa Film- Arte Cinéma. Sortie salles : novembre 2005
- Ecriture et réalisation de « Un amour masqué : Sacha Guitry et le cinéma ». Documentaire 52mn. Production Sylvie Pialat-Les films du Worso- France 3, avec la collaboration de la Cinémathèque Française et la Bibliothèque nationale de France. 2007

Lioret, Alain (EA 4010)

- *Plant Beings* (Espace EDF Electra, Paris) 2002
- *Light Beings* (Centre International du Vitrail de Chartres) 2003
- *Painting Beings* (Siggraph 2005, USA, Digital City 2006, GB, Art Escapes, Espagne, ArtWare 2006, Pérou, Generative Art 2004 et 2005, Italie)
- *GalaBoids* (Gecco, USA) 2010
- *Galatema* (Generative Art, Italie) 2010

Loncke, Sandrine (EA 1572)

Auteur-réalisateur du film "La danse des Wodaabe", documentaire de 90', couleur, 2010.

Luciani, Simon (EA 2302)

2004 : réalisation du DVD « Bleu Nuit »

Nardin Patrick (EA 4010)

- « Allers-retours », Frac Languedoc-Roussillon, Montpellier, été 2009
- « Jardin d'images », Palais abbatial de Gorze, été-automne 2009
- "Boum", Kunstverein, Iéna
- « Le temps des appareils », exposition collective, Centre d'art contemporain Faux Mouvement, direction du projet avec P.D. Huyghe
- "En-jeux", projet collectif autour du jeu (Lilian Bourgeat, Roderick Buchanan, Claude Closky, Eliane Drot-Gorse, Jean-Jacques Dumont, Alexander Györfi, Laurent Hart et Julien Alma, Joël Hubaut, Jacques Julien, Stéphane Lallemand, Patrick Nardin, Laurent Perbos, Uri Tzaïg), Metz 2006

- Musée Matisse, Le Cateau-Cambrésis, exposition organisée par le Centre d'art contemporain "Espace croisé", Roubaix
- « Le temps des appareils », projet collectif, Le Cube, Issy les Moulineaux, Université Zokei, Tokyo
- "Le cinéma en pièces", Vidéozarts, Nantes
- "Art in the Hinge", Collection European Patent Amt, La Haye (Pays-Bas)
- « Art-3 », installation vidéo en extérieur, Place Saint-Sulpice, Paris
- « L'instant vidéo », Ecoles des Beaux-Arts d'Alger et d'Oran

Olive, Jean Paul (EA 1572)

- *Déplié – Froissé* (pour ensemble à cordes), création à l'Institut Cervantes en mars 2009.
- *Neuf miniatures* (sur des poèmes de Pierre Albert-Birot) pour deux récitants, un violoncelle solo et deux ensembles de sept instruments, création en mars 2010 (commande de Densité 93). 2009
- *Inner Colors*. Pièces pour deux ensembles vocaux (sur des textes de Sylvia Plath), création prévue en mars 2011.
- *Le massacre des Innocents*. 7 madrigaux pour une voix soliste et petit ensemble instrumental, création prévue en mai 2011.

Pagès, Sylviane (EA 1572)

Assistante chorégraphe pour le solo *A un fil*, créé par Laurence Pagès, programmé à la Biennale nationale de danse du Val-de-Marne, 2008.

Perrin, Julie (EA 1572)

- Dramaturge pour Trajal Harrell, *Quartet for the end of Time*, New York, Dance Theatre Workshop, New York, 2008
- Dramaturge pour *The Unbecoming Solo* créé par Alexandre Roccoli, French Institute Alliance française Festival, New York, 2007

Plessiet, Cédric (EA 4010)

- *Between The Lines*, installation numérique artistique présentée en Slovénie au festival internationale « city of women », à Londres pour le festival « Lingering whispers » et l'exposition « EluKubr » à Paris, collaboration avec la plasticienne/performeuse Maflohé : Création d'un dispositif interactif mettant en scène une diseuse de bonne aventure virtuelle. 2010
- *De Chair et d'âme* (spectacle de danse), spectacle présenté à Embrun en 2008,

à Toulouse en 2009, collaboration avec la compagnie mobilis/immobilis : création d'un dispositif interactif mettant en scène créatures virtuelles, peintures animées et images en interaction avec un couple de danseurs et un musicien électro acoustique 2008

- *8 seasons* (spectacle de danse Bûto, spectacle présenté à l'ECM Pessac en 2007, A Poitiers en 2008 et l'Atrium de Chaville en 2009, collaboration avec la compagnie mobilis/immobilis et le danseur Atsushi Takenouchi : création d'un dispositif interactif mettant en scène créatures virtuelles, peintures animées et images en interaction avec un danseur Bûto et une musicienne, s'intégrant à mon travail de recherche de doctorat sur le chapitre concernant l'interactivité. 2007)
- *Deep-Blue* (Installation artistique interactive), installation artistique de réalité virtuelle, simulation de nage au milieu de banc de poissons interactif, Exposition aux Bains Numérique Centre des arts d'Enghien. 2007

Roger, Jean-Henri (EA 2302)

- Ecriture et réalisation de « Code 68 », Film de fiction sortie salle : juillet 2005
- Réalisation de *Lulu* Film de fiction 2002
- Co-réalisation de *Cap Canaille* Film de fiction 1983
- Co-réalisation de *Neige* Film de fiction 1981

Sèdes Anne, EA (1572)

- *Impératrice meurtrie*, partition pour le Trio 3D, Voix, ondes martenot et Guitare. Création prévue janvier 2011. Auditorium St-Germain, Paris.
- *Binauralités*, installation audiovisuelle interactive, juin 2009, fonderie de l'Image, Montreuil, Futurs en Seine 2009 (production Cap Digital)
- Espaces sensibles, dispositif audiovisuel interactif pour la chorégraphe Laurence Marthouret. Co-production Le CUBE - DiCREAM- ACCESS-Cie TranS 2004-2005, création au Festival Acces(s), Pau, 2004.
- *La terre ne se meut pas*, installation audiovisuelle interactive, collaboration avec Benoît Courribet et Jean-Baptiste Thiébaud, 2003-2004, H2PTM'O3 St-Denis, 2003.
- *Impulsion*, pour caisse claire et live électronique, pour le percussionniste Miguel Bernat, 2002-2003, création à la Cité des Sciences et de l'industrie, Paris 2002.
- *Pour la clarinette*, pour clarinette et live électronique pour le clarinettiste Ivan Solano, création à la Cité des Sciences et de l'industrie, Paris, 2002.

- *Illusion*, pour steel drum et live électronique, pour Le percussionniste Miguel Bernat, création à St-Denis, 2001.
- *Figure d'embrasement*, pour ensemble instrumental et live électronique, à Heidelberg, 2000.

Schwoebel Geneviève, (EA173)

- Metteur en scène *Comment va le monde, comment allez-vous ?* Mise en scène d'un Atelier de Création Expérimentale avec 9 acteurs/étudiants de composition dramatique, équivalent Master professionnel du département Théâtre de L'Université de Téhéran. Collaboration artistique Bino Sawitzvy(chorégraphe) 3 représentations. Mission d'étude en Iran (28février/6mars) et répétitions à Téhéran (14avril/4mai) Presse du journal du festival de Téhéran: The experimental Workshop like method of creativity. 2008
- 1997 metteur en scène/Compositeur : *5 Etudes* Théâtre National De Lorient (Dir : Eric Vigner) 28/29/30/31 janvier avec La petite fabrique (NathalieCellier, SophieMaillard, SophieClamart, Fabrice Pruvost, jérémie Maillard(violoncelliste) Evénement : *Espaces Sonores /Espaces Visuels*. Invitée avec Eric Bosseur (Le Hasard et John Cage) et J B Barrière (Art contemporain, Musique et Informatique, Ircam) par l'Ecole des Beaux arts de Lorient. Initiative Gilles Lelain (sculpteur) Presse Le télégramme 2/02 Inventer le théâtre d'Aujourd'hui, l'œuvre de Geneviève Schwoebel
- 1999 Metteur en scène *Le Chevalier Silence* de Jacques Roubaud, La Petite Fabrique (24au 30mai) Evénement ; *Germinations XI* (24 /05au 12/09) Invités en résidence : G Schwoebel, Valérie Dréville, Sylvie Péju, Charlotte Clamens (Ecriture et Théâtre) Production : les arts et la culture et La Communauté Européenne.
- Metteur en scène/montage d'auteurs en résidence : Olivier Cadiot, André Velter, Charles Juliet, Pierre Sansot *Dites-moi, où placez-vous l'horizon ?* Médiathèque de Pantin (29/01) collaboration J Paul Ruiz, installation Hommage au potager. Evénement : *Effet de Serre, rencontres en seine St Denis*, journée inaugurale (de Janvier à Juin) avec des climatologues, psychanalystes, écrivains, paysagistes avec La Petite Fabrique (Sophie Maillard, loic Thiénot, Catherine Epars, Nathalie Houzé) Partenariat : Mission du livre, Conseil général ,16 villes, université Paris13 et Paris 8 (jean louis Boissier) Revue en ligne Synesthésie. Dvd Effet de Serre. Une représentation (octobre2000) Evénement: Lire en fête, Maison de l'Enfance. La Courneuve.
- 2000 Metteur en scène *Promenade dans La Serre*, une déambulation dans La Serre

municipale de Pantin, In situ : Verrière Moderne style, collaboration des Espaces verts, paysagistes et un compositeur Xavier Dessandre-Navarre (Journée Inaugurale 29 janvier de L'Evénement Effet de Serre)

- 2004 .Metteur en scène, événement : *Un artiste /un lieu* 5 rencontres avec le public en Seine St Denis à travers 5 lieux, 5 artistes pluridisciplinaires (Nicolas Frize compositeur, P Tourneboeuf, photographe, C. O'Loughlin sculpteur, J L Raharimanana(26/27/28mars) par le Conseil d'architecture et d'urbanisme et d'environnement de Seine St denis.
- 2004 , auteur /metteur en scène *Le Chemin Latéral, un dispositif* de promenade dans l'espace public, de Bobigny au canal de L'Ourcq (2 mai)par l'Art au quotidien, la collaboration du groupe expérimental de P8, la Cie La Délivre.
- 2008 Mise en espace par l'atelier expérimental de P8 : *Les ouvertures sont* de jacques Rebotier avec Dominique Gonin, Lara fenaille. Théâtre Gérard Philippe de St Denis, carte blanche donnée à un auteur. Evénement : Un week end / Un auteur.
- 2009 Porteur du projet Journées Expérimentales autour de la Transversalité des arts performatifs. Programmation de 11 Works in progress (8-9 mai) Evénement : Poétiques de Printemps Théâtre de l'Epée de bois.
- 2010 *Comment Habiter le passage ?* Un dispositif plastique, théâtral et filmique au lieu « la Marquise » (Le 5 juin, œuvre éphémère) qui a réuni vidéastes, jeunes architectes, plasticiens, performeurs.

Tramus, Marie-Hélène (EA 4010)

Réalisations d'installations interactives en temps réel

- Sur-impression, 2009, Prototype artistique de réalité augmentée, développé en collaboration avec quatre chercheurs de l'INREV (C. Plessiet, C. Chen, A.L. George-Molland, P. Ruiz) dans le cadre des Prototypes technologiques de l'appel à projet Futur en Seine du pôle de compétitivité Cap Digital de l'île de France et présenté in situ dans la Chapelle des carmes de Saint-Denis. Ce dispositif de réalité augmentée permet de révéler, c'est-à-dire de rendre visible aux yeux d'un spectateur un monde imaginaire évoluant à son insu dans l'espace de la voute de la chapelle du Carmel de Saint-Denis et avec lequel il peut interagir.
- Expositions : *Futur en Seine 2009*, in situ dans Chapelles de carmélites du musée d'Arts et d'Histoire de Saint-Denis.
- L'Artaud-phone, 2006, création d'une performance interactive (Michel Bret, M.H. Tramus, Philippe Tancelin, Stéphanette Vendeville): L'Artaud-phone est une installation conçue, sur une idée de S. Vendeville, à partir de portraits dessinés par André Masson ou par Balthus, ou encore par Jean Dubuffet, et aussi par Artaud lui-même, où le visage d'Antonin Artaud se met à vivre selon les phrases énoncées par

un acteur et puisées dans des textes inédits d'Artaud.

- *La funambule virtuelle*, 2000-2005 *La funambule virtuelle*, propose au spectateur de devenir un funambule qui interagit avec l'être virtuel au moyen d'un balancier équipé d'un capteur de mouvement. Ce capteur transmet à l'ordinateur des informations de position et d'orientation interprétées en temps réel comme des forces agissant sur l'acteur dynamique de synthèse contrôlé par des réseaux neuronaux.
- *La Muse et le Poète*, 2003, création d'une performance interactive (Michel Bret, M.H. Tramus, Philippe Tancelin, Stéphanette Vendeville) : La muse virtuelle interprète, par le mouvement, la poésie *Corps* de Philippe Tancelin qu'elle «entend», selon la voix du poète et selon l'improvisation dansée de Stéphanette Vendeville.
- Représentation à l'université Paris 8 dans le cadre du " printemps des poètes" 2003, organisé par le *Centre International de Créations d'Espaces Poétiques*, mars 2003.
- *Les glossolalies d'Orphée*, 2002, participation à la performance numérique de l'équipe de recherche INREV, avec Hervé Huitric, Monique Nahas (création de choristes virtuels interactifs), Jocelyne Kiss (composition musicale et livret), chanteurs réels : Jocelyne Kiss, Bérénice Hennebois, Fabien Perez, acteurs réels : Philippe Tancelin et Stéphanette Vendeville (danse), avec la création d'un ballet interactif de danseuses virtuelles évoluant selon la musique et selon les mouvements d'une danseuse réelle (M. Bret, M.-H. Tramus).
- *Danse avec moi*, 2001 *Danse avec moi* propose au spectateur d'interagir en temps réel avec une danseuse virtuelle. Le spectateur interagit, au moyen d'un capteur de position qu'il porte à la ceinture et la danseuse virtuelle grâce à des réseaux neuronaux improvise des pas de danse.
- *Corps et Graphie*, 1997 L'idée de ce dispositif est de proposer au spectateur de devenir chorégraphe: il compose à partir de plusieurs danseuses synthétiques une sorte d'organisme vivant se mouvant en temps réel.

Expositions :

- *Arts-outsiders*, Maison Européenne de la Photographie, Paris, France, 2001 ; *Salon d'automne*, Paris, 2001.
- *Les Bains numérique*, 2005
- *Les E-magiciens* Valenciennes, France, 2001.
- *Virtual World 2000*, Paris, 2000 ; *Salon d'automne*, Paris, 2000,
- *Les chemins du numérique*, Reims, 2001 ;
- *Le cube s'ouvre à Issy les Moulineaux*, exposition d'art numérique au CUBE, 2001,
- *Les E-magiciens* Valenciennes, France, 2001.
- Exposition *Œuvres numériques pour l'espace urbain* dans le cadre 4^{ème} états généraux de l'écriture interactive, Art3000-Le Cube, Issy-les-Moulineaux, octobre 2002.
- Exposition *Emotion artificielle 3.0*, Centre Culturel ITAU, Sao Paulo, Brésil, 22 Juillet 2006.
- *Arts Electroniques* de Rennes, France, 1997 ;

- *Cybermonde* 97 à Montréal, Canada, 1997 ;
- *Ars Electronica* à Linz, Autriche, 1997 ;
- *Créations Interactives Multisensorielles*, Centre culturel Landowsky, Boulogne, France, 1998 ;
- *Biennale de Senlis* 98, France, 1998 ;
- *Rencontres de l'Atelier Brouillard-Précis* aux friches de la Belle de mai, Marseille, France, 2000
- *Média-Village*, Paris, France, 2001 ;
- *Arts-outsiders*, Maison Européenne de la Photographie, Paris, France, 2001 ;
- *Les E-magiciens* Valenciennes, France, 2001.
- *La speakerine de synthèse*, 1990
- Projet de *La speakerine de synthèse* réalisé en collaboration avec Hervé Huitric, Monique Nahas, Michel Saintourens, ainsi qu'avec le CNET de Lannion pour la synthèse vocale. Un visage de synthèse 3D prononce en temps réel, avec une voix synthétique tout texte en français dactylographié au clavier de l'ordinateur. Prix spécial du jury de *Paris Cité*, 1990 ; Festival du cinéma animation d'Annecy 1989, PIXIM 89, Eurographics 89. Présentations au MICAD 1990, à INOVA 1990, au CITEF 89.

Collaboration aux expositions :

- *PIXIM*, La Villette, 1988, Paris;
- *Artifices*, Saint-Denis, octobre 1990;
- *Foire Internationale de l'Art*, Francfort, avril 1991;
- *Machines à communiquer*, La Cité des Sciences, 1992;
- *The robots*, Nagoya, Japon, 1992;
- *La Biennale de Kwangju* en Corée, 1995,
- *Press/Enter*, Toronto 95,
- *Images du Futur* 95, Montréal 1995 ;
- *Créations Interactives Multisensorielles*, Centre Culturel Landowski, Boulogne, 1998
- *La Biennale du Mercosul*, à Porto Allegre, au Brésil en 1999 ;
- *Rencontres de l'Atelier Brouillard-Précis* aux friches de la Belle de mai, Marseille, 2000
- *Les Chemins du Numérique*, Reims, 2000 ;
- *Les E-magiciens* Valenciennes, France, 2001 ;
- *Arts-outsiders*, Maison Européenne de la Photographie, Paris, France, 2001 ;
- *Imagina* 2002, Monte-Carlo. etc...

Films d'animation de synthèse

Collaboration aux films suivants avec Hervé Huitric et Monique Nahas :

- *Dis la chose comme elle est* (Entretien entre un Diderot de synthèse et des acteurs réels interprétant les propres personnages créés par cet auteur), 1994.
- *Animation de bases de données laser* à partir de capteurs, 1994. Ce film a obtenu le Prix

de la recherche à la manifestation *Eurographics*, 1994.

- *Animation de bases de données laser* (acteur virtuel), 1993. Ce film a obtenu le Prix de la recherche à la manifestation *Imagina*, Monte-Carlo, 1993.
- *Le Gros Bouillon* (valse de personnages de synthèse), 1992.
- *La Grande Roue* (animation de corps), 1992.
- *Indodondaine* (animation de corps), primé à la manifestation *Ars electronica*, Linz (Autriche), 1991.
- Ces trois films ont été présentés, entre autres, à *Ars Electronica 91* (Linz), au festival de Locarno 91 et 92, à *Images du futur 91, 92 et 93* (Montréal), à *Eurographics 91, 92, 92 et 93*, *Isea-Minneapolis 93*.
- *Pygmalion* (animation de corps et de visages), 1988 a obtenu le prix scientifique à *Eurographics 88*. Il a été sélectionné et présenté à *Siggraph 89*, ainsi qu'à *Arbit 89*, et à *Pixim 88* dans la Géode de la Villette .

En collaboration avec le groupe *Rimel Mathos*:

- *Balibul*, 1986 primé à *Imagina*, Monte-Carlo, 1986. Présenté à *Parigraph 86*, au colloque *Images et ordinateur* de Lisbonne, et à la manifestation *Imaginaire Numérique 86*, Saint-Étienne.

En collaboration avec le groupe *Illegal command*:

- *Gastronomica*, 1985 Ce film a été présenté à *Siggraph 85*, à *Parigraph 85*, à *Imagina 85*, et a participé aux expositions *les Immateriaux* (CCI Centre Pompidou, juin 1985), et *Arts et Industries* (Grands Palais, 1985).

Réalisations de dispositifs vidéo

- 1978-1983 Création d'une dizaine de dispositifs vidéo à plusieurs écrans: *Filmer le temps*, *Vitesse*, *Masques*, *Neige*, *Totem*, *Mouvement immobile*, *Tête-Bêche*, *Pendule*, *45-33-45 tours*, *Derviche tourneur*, *Stroboscopie*, *Télescopage*, *Tango*, *Enchâssement*. Exposition à la galerie Médicis, 1981.

Wagon, Gwenola (EA 4010)

- Late Night LACMA (Los Angeles County Museum of Art), june 26th. 2010
- Utopia Factory, CPIF, Les Passerelles. Pontault-Combault. 2010
- Hors Pistes, Centre Pompidou, Paris. 2010
- Biennale Version Beta, Centre pour l'Image Contemporaine Saint-Gervais, Genève. 2008
- Command Z", Torrance Art Museum,Torrance, Mars à mai. 2007

7.4. ANR & OTHER MAJOR RESEARCH FUNDING PROGRAMMES

Bachrach, Asaf (UMR7023)

Participant dans l'ANR : "Neural bases of hierarchical constituent structure"(Acronym: CONSTRUCT; PI: Christophe Pallier. Comité d'Evaluation SVSE 4 Neurosciences)

Benayoun, Maurice (EA349)

Projets négociés et dirigés ou co-dirigés (sub. Paris 8 : env. 2 000 k€)

- Terra Numerica (FUI)
- La Montre Verte (Futur en Seine)
- City Pulse (DUI : Web Innovant)
- Capteurs (Feder)
- Terra Dynamica (FUI)
- Sebastian 2 (FUI)
- Capture (FeS)
- Projets initiés et dirigés (sub.: env. 350 k€)
- TelescopeRA de Réalité Augmentée (FeS)
- The Art Collider (FUI + FeS + programme Face Ambassade de France aux Etats-Unis)
- KITSUN (DUI : Proxima Mobile)
- Affective Chair (FeS)

Blondel, Marion (UMR 7023)

Membre ANR COLAJE (Aliyah Morgenstern, Paris3, <http://colaje.risc.cnrs.fr/index.php>)

Partenaire projet subventionné par le Québec. (Parisot et coll. : CRSH-FII 2009-2010)

Responsable partie française d'un partenariat stratégique franco-qubécois (Blondel, Parisot et coll. : CFQCU 2009-2011).

Responsable projet subventionné par la DGLFLF (Alternance Codique), Blondel et al. 2010

Bonnet, Eric (EA 4010)

(2009-2012) Développement d'un projet validé par l'ANR de 2009 à 2012 dans la ligne de recherche : « La création : acteurs, objets, contextes »: PRATICABLES. Dispositifs artistiques : les mises en œuvre du spectateur. Un projet de recherche initié dans le cadre de l'université de Valenciennes et du Hainaut-Cambrésis, laboratoire Calhiste, en partenariat avec le CiTu (Création interactive transdisciplinaire universitaire, fédération de laboratoires des universités Paris 1 et Paris 8).

Boutet, Dominique (UMR 7023)

- CREAGEST (2008-2012), *ANR Corpus et Outils en SHS*, responsable d'un des cinq sous-projets : « Etude de la morphogenèse du sens dans la gestualité humaine ». Dotation : 208 000 €
- GestualScript (2009-..), Collaboration au montage d'un programme de recherche sur l'écriture de la LSF, et suivi de projet dans le cadre de l'ESAD (Ecole Supérieure d'Arts et de Design) d'Amiens. Dotation : 100 000 €
- BQR Bonus Qualité Recherche (2010), Aide pour l'organisation d'un journées d'études internationale à Montréal, dans le cadre du colloque TALN 2010. Dotation : 5000 €
- MARSQPAT(2009-2011), projet franco-qubécois, en charge de la partie gestualité. Ce projet est soutenu par le Conseil de recherches en sciences humaines du Canada (CRSHS). Dotation : 45 000€
- APOGESTE (2008-2009), projet exploratoire de rassemblement de la communauté gestualiste, financé par l'ISTC. Dotation : 7000 €
- LS-SCRIPT (2004-2006), en charge d'un sous-projet Projet RIAM exploratoire ministère de la Culture et de la Communication, ministère délégué à l'Industrie et ministère délégué à la Recherche et aux Nouvelles Technologies. Dotation : 304 000€
- Projet LSF (2003-2005): quelles conditions pour quelles formes graphiques ?, financement par la Délégation Générale à la Langue Française et aux Langues de France (DGLFLF, Ministère de la Culture). Dotation : 18 000€
- AS STIC Interaction Gestuelle CNRS (2002-2003), Étude et développement de la communication Homme-Machine visuo-gestuelle, intervention dans ce cadre. Dotation : 30000€

Courtin, Cyril (UMR 7023)

- Projet Hospitalier de Recherche Clinique (2010-2012). Transposition du Mini-èMental States en Langue des signes : le MMS-LS. Contrat avec la faculté de médecine de Lille – Hôpital Saint Philibert (Dr B. Drion) et l'université de Namur (L. Meurant), Participant.
- Agence Nationale pour la Recherche (2007-2011) : ANR-06-CORP-012-03 : CREAGEST : réalisation de corpus de données visuelles pour l'analyse des processus de création d'unités gestuelles (LSF et Gestualité naturelle). Participant.
- Délégation Générale à la Langue Française et aux Langues de France (2005-2006). « Evaluation des compétences linguistiques en LSF », responsable du projet.
- Action Ecole et Sciences Cognitives du ministère de la Recherche, 2002-2004 « Evaluation des compétences linguistiques en LSF », participant.

- Action Cognitique du ministère de la Recherche (2000-2002). Projet « Bases neurales de la langue des signes ». Participant.

Decroisette, Françoise (EA 4385)

Programme Action incitative jeunes chercheurs, *Euridice 1600-2000*, L'opéra baroque entre archéologie, interprétation et représentation, avec Joël Heuillon et Christian Cheyrezy, 1999-2002.

Ferrari, Giordano (EA 1572)

Porteur du projet Dramaturgie Musicale Contemporaine en Europe (DMCE) pour l'obtention du projet ANR « Jeunes chercheuses et jeunes chercheurs » 2005-2008.

Frigout, Sophie (EA4386)

Membre du Projet INCA, Pratiques représentations sociales et incitation au dépistage : perception du cancer colorectal et de ses risques, laboratoire LAPPS, Université Paris8.

Fusellier Souza, Ivani (UMR 7023)

- Coresponsable du sous-projet 1 « Acquisition de la LSF » du projet ANR CREAGEST (Univ. Paris 8, Univ Paris 5 & CNRS Caen, Univ Lille 3), 2008-2012.
- Responsable (France) du projet européen Leonardo « SpreadtheSign », 2007-2009.
- Participation au projet « TempTypac » depuis 2007, responsable B. Copley, Projet TUL, UMR SFL.

Garcia, Brigitte (UMR 7023)

- Chef de file du projet ANR LS SCRIPT (Projet exploratoire pluridisciplinaire RIAM)—2005-2007 (<http://lsscript.limsi.fr>).
- Coordinatrice du projet ANR CREAGEST (Univ. Paris 8, Univ Paris 5 et CNRS Caen, Univ Lille 3), 2007-2012.

Hansen, Mikkel B. (EA 4386)

2005 Conseil de recherche danois. €50.000. Projet: Le développement des théories de l'esprit.

Heuillon, Joël (EA 1572)

2001-2004 : Action Concertée Incitative Blanche : « *Euridice 1600-2000. L'opéra "baroque" entre archéologie, interprétation et représentation.* »

Hickmann, Maya (UMR 7023)

- Responsable scientifique du GDR 3195 (CNRS INSHS/INSB) : *Langues, langage oral et cognition : acquisition et dysfonctionnements – nouvelles approches*. Projet en cours.
- Responsable scientifique pour la France du Projet franco-allemand ANR-DFG *Utterance structure in context* (LANGACROSS), comprenant un Axe thématique : *Espace-Temps* (2008-2013) Projet en cours.
- Responsable de l'axe « Développement de l'enfant » dans le cadre du projet ANR *Spatial representations in a life-span perspective : Cognitive and developmental factors in the construction of real and virtual itineraries* (SPALIFE, Resp. V. Gyselinck, Paris 5, 2009-2012). Projet en cours.
- Participation à l'élaboration et à la poursuite d'un projet PEPS *Discours et cognition spatiale chez l'enfant aveugle* (Resp. N. Lewi-Dumont, Modyco, Paris 10, 2009-2010). Projet en cours.
- Responsable scientifique d'un projet financé par la *Deutsche Forschungsgemeinschaft* (Fondation des Sciences Allemande) : *Time and space in first language acquisition* (1991-1994), suivi d'une convention d'échange entre la *Max Planck Gesellschaft* et le CNRS : *Espace et temps : Acquisition de la langue maternelle par l'enfant et d'une langue seconde par l'adulte* (1996-1997).
- Responsable de l'opération *Catégorisation et grammaticalisation de l'espace* dans le GDR 1955 du CNRS, *Diversité et évolution des langues : enjeux cognitifs* (Responsable scientifique du GDR : S. Robert, 1998-2002).
- Responsable de l'Axe *Développement* dans le Projet 'Cognitique' *Les entités spatiales et leur catégorisation dans la langue et la cognition* (Responsable scientifique du projet : M. Aurnague, 1999-2001).
- Responsable scientifique du Projet 'Ecole et Sciences Cognitives' *Grammaticalisation et bilinguisme chez l'enfant et chez l'adulte : Aspects didactiques et dysfonctionnements, comprenant un Axe thématique : représentation de l'espace* (2001-2003).
- Responsable de l'Axe *Développement* dans le projet *La localisation et le mouvement dans la langue et dans la cognition : études comparatives inter-langues de l'adulte et de l'enfant*. Contrat dans le cadre de l'ACI *Espace et Territoires* (Responsable scientifique du projet : M. Lemmens, 2003-2005).
- Participation dans le projet *Grammaticization processes in language acquisition : nouns and verbs across languages*, Contrat dans le cadre du programme blanc de l'ANR (Responsable scientifique D. Bassano, 2006-2010).

Lenart, Ewa (UMR 7023)

- Membre du réseau européen Language Acquisition Network in Europe (Max Planck Institut for Psycholinguistics, Nijmegen) Projet en cours.
- Membre du projet PARI (Aide à la recherche Paris 8 soumis pour 2010/11) « Connaissances initiales dans l'acquisition d'une nouvelle langue par des adultes » Projet en cours.
- Membre du projet APN (2JE454) « Construction du discours par des apprenants des langues, enfants et adultes » (2000-2002). Un des axes de ce projet portait sur la référence à l'espace dans les discours en L1 et en L2.
- Membre du programme européen « The comparative study of L2 Acquisition » (Max Planck Institut for Psycholinguistics, Nijmegen) (2004-2010). Groupe de recherche « The Topic Component ».
- Membre du projet franco-allemand ANR-DFG *Utterance structure in context* (LANGACROSS), comprenant un axe thématique : *Espace-Temps* (2008-2010).

L'Huillier, Marie-Thérèse (UMR 7023)

Membre du projet ANR CREAGEST (Univ. Paris 8, Univ Paris 5 et CNRS Caen, Univ Lille 3), 2007-2012 — Coordinatrice nationale des deux équipes d'enquêteurs sourds dans deux sous-projets.

Plessiet, Cédric (EA 4010)

Futur en Seine 2009 du pôle de compétitivité Cap digital

Saemmer, Alexandra (EA349)

2010-2012 : Co-direction du projet de recherche USET(Construction de la signification par l'usager des sites d'entreprises tunisiennes et françaises dans un contexte économique franco-tunisien :approche sémiotique et analyses d'usages interculturels) – projet financé pour trois ans dans le cadre des appels d'offre Egide-Utique.

Sales-Wuillemin, Edith (EA, 4386)

Coordination du programme PRESID (INCA, 178 900 euros)

Sallandre, Marie-Anne (UMR 7023)

Coresponsable du sous-projet 1 « Acquisition de la LSF » du projet ANR CREAGEST (Univ. Paris 8, Univ Paris 5 & CNRS Caen, Univ Lille 3), 2008-2012.

Sèdes, Anne (EA 1572)

2001_2004 ACI Jeunes Chercheurs « Espaces sonores ».

2006-2010 HD3DiiO-HD3D2 (Haute Définition Trois Dimensions, initiative pour une industrie ouverte), programme Cap Digital.

2007-2010 VIRAGE, nouvelles interfaces de contrôle et d'écriture pour l'industrie culturelle et le spectacle vivant. Programme ANR Audiovisuel et Multimédia.

Tramus, Marie-Hélène (EA4010)

Projets en collaboration :

2000 – 2003 Art et cognition (ACI cognitique 2000)

2004 Arts et cognition (Fonds pour la science)

2007-2009 HD3DiiO-HD3D2 (Haute Définition Trois Dimensions, initiative pour une industrie ouverte), programme Cap Digital.

2009 Sur-Imprission (Futur en Seine)

Watorek, Marzena (UMR 7023)

- Membre du GDR 3195 (CNRS INSHS/INSB) : *Langues, langage oral et cognition : acquisition et dysfonctionnements – nouvelles approches*. Projet en cours.
- Membre du Projet franco-allemand ANR-DFG *Utterance structure in context* (LANGACROSS), comprenant un Axe thématique : *Espace-Temps* (2008-2013). Projet en cours.
- Membre du réseau européen *Language Acquisition Network in Europe* (Max Planck Institut for Psycholinguistics, Nijmegen). Projets en cours.
- Porteur du projet PARI (Aide à la recherche Paris 8 soumis pour 2010/11)
« Connaissances initiales dans l'acquisition d'une nouvelle langue par des adultes ». Projet en cours.
- Porteur du projet ANR-ORA (projet à 3 partenaires : ANR – DFG – NWO) : *Varieties of Initial Learners in Language Acquisition: Controlled classroom input and elementary forms of linguistic organisation (VILLA)* (2011 – 213). Projet en cours.

- Responsable scientifique du projet APN (2JE454) « Construction du discours par des apprenants des langues, enfants et adultes » (2000-2002). Un des axes de ce projet portait sur la référence à l'espace dans les discours en L1 et en L2. Membre du programme européen « Dynamic of learner variety » (Max Planck Institut for Psycholinguistics, Nijmegen) 1993 – 2009. Participation dans les travaux portant sur la représentation spatiale et l'acquisition de L2.

Wauquier, Sophie (UMR 7023)

- Membre du GDR 3195 (CNRS INSHS/INSB) : *Langues, langage oral et cognition : acquisition et dysfonctionnements – nouvelles approches*. Projet en cours.
- Contrat ESRC : RES-062-23-1889 (Royaume-Uni). Partenaire du projet « Psychological significance of production templates in phonological and lexical advance : A cross-linguistic study. Projet en cours.
- 2004-2006 ACI Systèmes complexes en SHS. Partenaire du projet "Vers un modèle de l'émergence des représentations symboliques dans le traitement de la parole", dirigé par N. Nguyen (Laboratoire CNRS, UMR 6057, Université Aix en Provence), avec Maïtine Bergounioux (Orléans), Betty Tuller (Florida Atlantic University, USA). L'ensemble du projet, résultats, communications, rapports est consultable à l'adresse suivante : http://www.lpl.univ-aix.fr/~nguyen/sys_comp.html
- 2002ATIP-jeunes chercheurs « Des formes sous-jacentes aux variantes de surface : reste-t-il des traces de la structure syllabique et segmentale sous-jacente dans les cas d'enchaînement et de chute de schwa en français ? » dirigé par Cécile Fougeron (CNRS, UMR 7018), en collaboration avec Annie Rialland (CNRS)

7.5. AWARD & SPECIAL DISTINCTIONS

Antoine, Jean-Philippe (EA 4010)

- Membre junior de l'Institut universitaire de France (IUF), 1995-2000.
- Chercheur invité (*Paul Mellon Visiting Senior Fellowship*), Center for Advanced Study in the Visual Arts (CASVA), National Gallery of Art, Washington, DC, États-Unis. (Septembre-Octobre 2005).
- Chercheur invité (*Terra Foundation Senior Fellowship*), Smithsonian American Art Museum, Washington, D. C., États-Unis. (Janvier-Août 2007)

Benayoun, Maurice (EA349)

- Chevalier des Arts et Lettres (2000)

- Lauréat de la Villa Medicis hors les murs (1993)
- Prix SACD Multimédia, Paris 2009.
- Prix Qwartz Arts Numériques, MCD Paris 2009.
- Lauréat avec Christophe Girault du concours pour l'installation permanente de l'Arc de Triomphe, Paris 2006
- Lauréat avec Jean Nouvel du concours d'architecture pour la station de Métro Franklin Roosevelt, Paris 2000
- Grand prix, catégorie art interactif, Ars Electronica, Linz, juin 1998
- 2e Prix, Images du futur '96, catégorie génériques, Montréal 1996
- 2e Prix, Imagina 1996, catégorie génériques, Monte-Carlo fév.1996
- Finaliste Best Achievement, International Monitor Awards, catégorie génériques, Los Angeles, oct. 1995
- Honorary Mention, Ars Electronica Linz, Autriche, avril 1995
- Prix José Abel, Cinanima, Espinho, Portugal, octobre 1994
- Trophée d'argent, Espace Création, F.A.U.S.T., Toulouse, novembre 1994
- Distinction (2ème prix), Ars Electronica Linz, Autriche, juin 1994
- 3e prix, catégorie Fiction, Imagina 94 Monte-Carlo, février 1994
- International Monitor Awards 93, Los Angeles, juillet 1993
- International Monitor Award, catégorie Best Electronic Special Effects
- International Monitor Award, catégorie Best Video Paint Design
- International Monitor Award, nomination, catégorie Best Computer Animation,
- 1er prix, catégorie génériques, Imagina 93 Monte-Carlo, février 1993
- 3e prix, catégorie fiction, Imagina 93 Monte-Carlo, février 1993
- Villa Medicis Hors Les Murs, ministère des affaires étrangères, 1993
- Prix Troisième dimension, SCAM Paris, novembre 1991
- Prix du meilleur scénario, Paris Cité 91 Paris, octobre 1991
- Honorary Mention, Ars Electronica Linz, Autriche, septembre 1991
- 1er Prix, catégorie Artistic Animation Truevision Videographic, SIGGRAPH, Las Vegas, États Unis, juillet 1991

Bonafoux, Pascal (EA 4010)

- Officier dans l'Ordre des Arts et des Lettres.
- Cena Ministra Kultury Slovenska Republiky 1991 (Prix du Ministre de la culture de la République slovaque).
- Ordre du ministère de la Culture de la République slovaque.
- Ordre de Cyrille et Méthode de la République slovaque.
- LES PEINTRES ET L'AUTOPORTRAIT, Skira, Genève 1984. *Prix de la Société des Gens de Lettres*
- REMBRANDT, AUTOPORTRAIT, Skira, Genève 1985. *Prix Elie Faure, Gutenberg du plus beau livre de l'année 1986, Prix Charles Blanc de l'Académie française.*
- CEZANNE, PORTRAIT, essai, Hazan, Paris, 1995, *Prix Thorlet de l'Académie des Beaux-Arts*
- MOI JE, PAR SOI-MÊME, autoportraits du XXe siècle, Diane de Selliers éditeur, Paris, 2004, *Grand Prix du Jury de La Nuit du Livre, Salon du Livre 2004*, Prix Cercle Montherlant - Académie des Beaux Arts 2004
- MONET, 1840-1926, Perrin, Paris, 2007 (réédition collection Tempus, 2010), *Prix Guérout de l'Académie des Sciences, Belles-Lettres et Arts de Rouen*

Buchvald, Claude (EA 173)

Chevalier des arts et des lettres

Chen, Chu-Yin (EA 4010)

- 2004, *Mention d'honneur pour l'installation interactive Quorum Sensing* de la compétition de Vie Artificielle VIDA 7.0, Madrid, Espagne.
- 2002, *prix de la SCAM* pour l'Installation Interactive *Quorum Sensing*.
- 2002, *prix du public* du Festival Ars Outsider pour l'Installation Interactive *Quorum Sensing*.

Cordingley, Anthony (EA1569)

- Bourse de recherche, CROUS, Gouvernement français, 2005-2006 (Un de deux bourses octroyées à un Australien chaque année pour faire des recherches en France.)
- Prix d'excellence pour l'enseignement, Université de Sydney (2004).
- Bourse doctorale, Gouvernement de l'Australie, 2003.
- Médaille d'or de l'Université de Sydney en Littérature, 2001.
- Prix de la littérature anglaise, Association Anglaise (Division de Sydney), 2001.
- Prix James Coutts pour la littérature anglaise, Université de Sydney, 2001.
- Bourse internationale, Université de Glasgow, Ecosse. Mention très bien, 1998-89.

- Bourse Walter Reid, Université de Sydney (1996/1997/1998).

Dubois, Jérôme (EA 1573)

Prix d'interprétation (2005), *L'augmentation* de Georges Perec, Festival Festivadlo, Théâtre Husa na provazku, République Tchèque.

Ferrari, Giordano (EA 1572)

2008 : dans le cadre du Prix des Muses, obtention du « Prix du document » pour *A' Bruno Maderna*, ouvrage dirigé avec Laurent Ferneyou et Geneviève Mathon.

Hickmann, Maya (UMR 7023)

Elue membre de l'*Academia Europaea* (Académie Européenne des Sciences, section *Sciences du langage*).

Kokosowski, Michelle (EA 173)

- Chevalier des arts et des lettres
- Officier des Arts et Lettres
- Médaille de la Ville de Nancy
- Prix "Stanislaw Witkiewicz" de l'Institut International du Théâtre à Varsovie (Pologne) Médaille du Mérite pour la Culture Polonaise (Michèle Kokosowski)
- Membre du Comité d'Honneur de l'Année Grotowski 2009 sous les auspices de l'UNESCO et des ministères de la Culture polonais et français
- Médaillée de la Ville de Palerme (Italie)
- Prix "CANCER IN BLUE", dans le cadre du 10^{ème} anniversaire du Progetto Amazzone à Palerme (Italie)

Loncke, Sandrine (EA1572)

Grand Prix Nanook-Jean Rouch du Festival International Jean Rouch 2010, Second Prix du Festival du Film de Chercheur 2010.

Martin Roxane, EA 1573 (chercheuse associée à l'EA "Scènes et savoirs")

- Prix de l'Académie Française Roland de Jouvenel 2008 : La Féerie romantique sur les scènes parisiennes (1791-1864., Paris, H. Champion, 2007, 704p. [version remaniée de la thèse de doctorat, soutenue à Paris 8]
- Prix Georges-Jamati 2004: Roxane Martin: La Féerie romantique sur les scènes parisiennes (1791-1864), thèse de doctorat, Université Paris 8.

Master Technologie et Handicap (EA 4004)

- Challenge National Handicap (Metz), Mai 2009
- Premier prix Communication « PICTOKIDS »
- « Logiciel d'aide à la communication bidirectionnelle par le biais de pictogrammes »
- K. Anache, N. Devos, I. Fontana, M Zbak. Coordonnateur J. Lopez Krahe.
- Douze prix CIREC (Concours International de Recherches éducatives et de créations) 2003-2006

Master spécialité Arts et Technologies de l'image virtuelle (EA 4010)

- 5 Prix *Trophée du village de la création* de la manifestation internationale Laval Virtual de 2004 à 2010.
- 7 Prix *du concours 3D3* organisé par le centre des arts LE CUBE d'Issy-les-Moulineaux de 2004 à 2010.
- 6 prix *Emagiciens* à Valenciennes, Rencontres Européennes des Ecoles d'Animation de 2004 à 2010.

Pagès, Sylviane (EA 1572)

Prix de la Critique pour l'ouvrage *Les Carnets Bagouet, la passe d'une œuvre*, Besançon, Les Solitaires intempestifs, 2007.

Perrin, Julie (EA 1572)

Boursière Fulbright 2007-2008 et chercheuse invitée à la Tisch School of the Arts à New York University

Roger, Jean-Henri (EA 2302)

"Prix du Cinéma contemporain Festival International du Film de Cannes 1981" pour *Neige*.

Schwoebel Geneviève (EA1573)

- Prix de La Création Expérimentale du 11ème Festival International du Théâtre Universitaire de Teheran. « The 11e Iran International Festival of University Theater » Director: Saeed Hashemipoor (26avril /3mai) 2008

Tancelin, Philippe (EA 1573)

Officier des palmes académiques

- Ier prix des journées de Lyon des auteurs de théâtre 1990 pour la pièce "le Rêve de pierres" traduite en arabe introduite par le poète Mahmoud Darwish (Philippe Tancelin)
- Prix Branko Radicevic (Serbie - prix International de poésie) Philippe Tancelin

Wagon Gwenola EA (4010)

- 2010-2011 Programme DAP Archivage auto-immédiat – Conseil scientifique de la recherche et des études, soutenues et accompagnées par le Service des arts plastiques de la Direction générale de la création artistique.
- 2010-2011 Bourse de résidence du Conseil général de Seine Saint-Denis, pour le projet "Île potentielle en Seine Saint-Denis.
- 2010 Bourse de résidence Artank Ministère de l'éducation et région Basse-Normandie.
- 2010 Résidence au CPIF (Centre Photographique d'Île de France) pour Attractions périphériques.
- 2008 DICREAM – CNC pour Voyages immobiles au Forum des Halles.
- 2008 SCAM "Brouillon d'un rêve d'art numérique" pour Voyages immobiles au Forum des Halles

7.6. AVAILABLE EQUIPMENT

Equipement demandé dans le cadre EQUIPEX :

A - EQUIPEX 2010 – TELL - La Plateforme Relationnelle Arts et Technologies (portée par toutes les équipes d'arts de l'université Paris8)

1. Résumé

L'objet de la recherche :

- L'interactivité numérique et la relation comme matériau (relation entre les arts, relation entre les participants, avec les spectateurs...)

L'originalité de la méthodologie permise par l'équipement demandé :

- Capter événements, comportements, relations et expérimenter la « mobilité » dans un contexte de distribution, de partage, de localisation et de délocalisation
- Expérimenter et concevoir des dispositifs interactifs composés d'éléments virtuels (images, sons...) dotés de perception et d'autonomie d'action

Les résultats attendus

- Création de nouveaux modèles informatiques comportementaux autonomes à l'usage de la création artistique
- Création de dispositifs et d'interfaces relationnels

2. L'équipement

a) Un plateau expérimental de saisie relationnelle partagée

- constitué :
 - d'une salle de 100 m² (10x10x10) : caisson modulaire obscur
 - de son espace extérieur environnant
- équipé
 - de capteurs de différentes natures (saisie optique et kinesthésique),
 - d'une infrastructure de diffusion et de réception de données par les réseaux,
 - d'une infrastructure de localisation indoor / outdoor,
 - d'un serveur pour le traitement, le stockage et la diffusion de données
 - de terminaux et d'appareils mobiles
 - etc.

b) Une plateforme technologique multifonctionnelle transartistique

- constituée :
 - d'une salle de 200 m² (15x10X7) : caisson modulaire obscur d'acoustique optimale
 - d'un espace de stockage et de dégagement (40 m²)
- équipée
 - d'une infrastructure de spectacle vivant (lumière, scénographie)

- de régies numériques (lumières, scénographie, son)
- de capteurs de différentes natures (saisie optique, sonore, kinesthésique, biologique)
- de dispositifs d'interaction et d'immersion
- d'une infrastructure de projection de l'image
- d'une infrastructure de diffusion et de réception des données (à destination d'autres espaces)
- d'instruments de musique acoustiques et électroniques

c) **Espaces de travail** constitués

- d'un bureau-laboratoire informatique (40 m², éclairage naturel)
- d'un atelier pour le hardware et l'électronique (40 m², éclairage naturel)

3. Contexte

Historique :

- Après la phase pionnière des années 1970 où seuls les artistes plasticiens ont exploré l'interactivité, le spectacle vivant s'est emparé des potentialités créatives de ces techniques (années 1990-2000).
- Aujourd'hui les environnements sensibles en interaction avec les arts et en réseau se répandent.
- On peut prévoir que ces environnements deviendront bientôt intelligents, autonomes, jouables, mettant en œuvre à partir de captations des pratiques géolocalisées, distribuées et partagées.

Concurrence dans le monde :

Les acteurs économiques, les universités et les institutions culturelles favorisent l'articulation entre arts, techniques et sciences :

- Hexagram (Montréal), Ryerson Polytechnic university (Toronto), MIT (Cambridge, USA),
- Le Media Center of Art and Design (Barcelone), Zentrum für Kunst und Medientechnologie (Karlsruhe), Kunsthochschule für Medien (Cologne), Benetton Research Center of Communication (Fabrica – Trévise),
- Central Academy of Fine Arts (Pékin),
- En France : le Studio national des arts contemporains (le Fresnoy, Tourcoing), l'ENSAD, l'ENSBA, la MSH de Grenoble (LUCE), le Projet d'alliance Artem (Nancy), Nicéphore Cité (Châlons sur Saône)...

L'**originalité** de la Plateforme relationnelle Arts et Technologies dans cet environnement technologique mondial tient

- à la méthodologie d'expérimentation croisée
- aux objectifs scientifiques et aux retombées attendues
- à son inscription à proximité immédiate du Cluster des industries de la création (Territoire de la création – Grand Paris).

4. Les équipes partenaires

- Des **laboratoires en pointe sur le secteur**:
 - Les quatre unités de recherche en arts : « Arts des images & art contemporain » (INREV, EdNM), « Esthétique, Sciences et Technologies du Cinéma et de l'Audiovisuel », « Scènes et Savoirs », « Esthétique, musicologie et créations musicales » (musique, danse).
 - Les laboratoires de recherche EnsadLab de L'Ecole Nationale des Arts Décoratifs
 - L'équipe de philosophie
- Des **institutions de formation, de création et de diffusion** de premier plan:
 - Universcience (Palais de la Découverte/ Cité des sciences et de l'Industrie) : thématique « Science et Art » - Partenaire privilégié du projet.
 - Le Centre National des Ecritures du Spectacle (La Chartreuse de Villeneuve lez Avignon)
 - Le Centre national de Danse Contemporaine

5. Programme de travail

a) L'utilisation de l'équipement

Elle se fera dans le cadre

- des recherches collectives et individuelles
- des expérimentations interdisciplinaires
- des créations, performances, accueillant un public partenaire invité
- des diffusions in situ ou hors site

Ce programme accueille en outre

- des doctorants et jeunes chercheurs
- des artistes invités

b) Thématiques

La plateforme relationnelle Ars et Technologie développe des thématiques situées au croisement des différents domaines artistiques (théâtre, danse, musique, arts visuels...) et des champs disciplinaires (arts, sciences et techniques, sciences humaines) :

- Relation entre les arts, dispositifs relationnels,

- Comportements artistiques,
- Formes de la mobilité,
- Espace numérique et extension du réel...
- Modalités d'apprentissage
- Travail des arts

c) Réalisations :

Elles combinent étroitement expérimentation, création artistique, élaboration technologique et technique, théorie esthétique.

Créations artistiques

- Créations transartistiques
- Parcours en réalité augmentée géolocalisés
- Romans interactifs mobiles
- Dispositifs de Large Group Interaction (dispositifs festifs à grande échelle avec identification des individus)
- Cinéma interactif sur écran mobile
- Parcours sonore géolocalisés...

Conception de logiciels

- langage dynamique de reprogrammation partagée en temps réel
- reconnaissance gestuelle, sonore, de reconfiguration du système
- entités virtuelles interactives munies d'un système de perception-action-décision et de comportements autonomes (vie artificielle, réseaux de neurones, intelligence artificielle)...

Expérimentations et tests de ces logiciels

- interaction entités virtuelles / artistes et spectateurs

7.7. PARTNER COMPANIES

- SymphonyIRI Group Products Insight
- ARISEM Nicolas DESSAIGNE → Modélisation de l'information complexe
- Innovative Imaging Solution (I2S) → Vision Numérique et Traitement d'Images
- ALCATEL Lucent Bell Labs → Services voix, données et vidéo
- THALES → Centre des nouvelles technologies d'analyse de l'information
- BERTIN TECHNOLOGIES → Société d'ingénierie dans le domaine des services et des réalisations à haut contenu technologique

- SME HASOMED, Gmbh, Germany → Development and Evaluation of an Inertial Sensor for Gait Analysis
- KTM Advance → Serious Games
- PERTIMM Media → moteur de recherche
- Succubus Interactive → Serious Games
- Human Inside → Serious Games
- CEROM → Capteurs physiologiques
- CLIC ATTITUDE → Serious Games Yveline
- DIEDRE DESIGN → Design
- INTUITIVE WORLD → Usages et design d'interfaces
- Urban Fabric Organisation → Urbanisme collaboratif
- Innovative Imaging Solution → Vision Numérique et Traitement d'Images
- ByVolta → Design Sensoriel et numérique
- PlayBac → Concepts ludo-éducatifs, Edition quotidien numérique
- Virdual (3D2+) → Conception Cross-media
- Faeria.Studio → Computer Game Development
- Diedre Design → Design en innovation de produits
- Les Films du Poisson Rouge → Production de films de cinéma d'animation et de prise de vues réelles. Spécialisée en animation 2d et 3d
- Tomorrowland → Agence de développement de projets artistiques ancrés dans les enjeux sociétaux

7.8. PROJECTS

Link to the corresponding files: <http://www.labex-arts-h2h.univ-paris8.fr/>

Projets n° 1 à 8 : Processus de création et spécificités du numérique

1 -*Processus de création artistique émergeant de la « seconde interactivité »,*

2 -*Processus de création émergeant de l'interaction interdisciplinaire (Art/Science - Arts numériques/Arts vivants)*

3 -*Processus de création à la croisée des domaines de l'image 3D "temps réel" interactive et de l'image 3D "pré-calculée"*

4 -*Développement d'une plateforme ouverte pour la création numérique*

5 -*Développement de prototypes artistiques interactifs et d'expérimentations visuelles en 3D qui peuvent servir tremplin à des expérimentations interdisciplinaires*

6 -*Illusion et l'interaction*

7 -*Recherche sur le jeu en réalité alternée (ARG) : expérimentation in situ dans la ville de Saint Denis*

8 -*La Plateforme Relationnelle Arts et Technologies (PArt) EQUIPEX 2010 – TELL*

Projet n° 9 : Genèse du code morse et transmission de l'information

- Projet n° 10 : Arts, science et écosophie
- Projet n° 11 : Formes de la mobilité
- Projet n° 12 : Local & global images & récits
- Projet n° 13 : Associations d'idées
- Projet n° 14 : L'internationalisation du surréalisme
- Projet n° 15 : L'hybride, le composite, la chimère
- Projet n° 16 : Le mouvement comme question d'expérience esthétique
- Projet n° 17 : Galatema : un écosystème artificiel pour un cinéma génératif
- Projet n° 18 : Dire la sculpture contemporaine
- Projet n° 19 : Sculpture/cinéma, cinéma/sculpture
- Projet n° 20 : Evolution de la cinéphilie et travail du spectateur
- Projet n° 21 : Parodie, pastiche, caricature : le paradoxe de la subversion
- Projet n° 22 : Dessin, photo, calcul : esthétiques de l'hybridation technologique des images animées à l'ère numérique
- Projet n° 23 : L'adaptation cinématographique d'œuvres littéraires
- Projet n° 24 : Théâtre de la mémoire
- Projet n° 25 : Enregistrer, recréer, conserver : le film comme archive
- Projet n° 26 : Le cinéma impur
- Projet n° 27 : Image fixe/image mouvement
- Projet n° 28 : L'adaptation cinématographique d'œuvres littéraires
- Projet n° 29 : Les images de l'autre sur les scènes de théâtre
- Projet n° 30 : Un demi-siècle de mise en scène d'opéra (1965-2015)
- Projet n° 31 : Le choc des langues et le monologue démultiplié autour de Erotokritos de Vitsentzos Kornaros
- Projet n° 32 : Quant le bât blesse, complexités, paradoxes et malentendus des politiques culturelles en France (1995-2007)
- Projet n° 33 : La démocratisation du spectacle
- Projet n° 34 : Le jeu noir
- Projet n° 35 : Les usages sociaux des arts de la scène
- Projet n° 36 : Savoirs et performances : résistances, ruptures et mutations actuelles entre la danse, le théâtre et la poésie
- Projet n° 37 : Créations et transversalités dans les pratiques artistiques et culturelles
- Projet n° 38 : Le poétique au théâtre
- Projet n° 39 : Contrepoinet et prose musicale
- Projet n° 40 : De la musique au son
- Projet n° 41 : Edition critique des écrits de Xénakis
- Projet n° 42 : La musique électroacoustique de Xénakis
- Projet n° 43 : La critique musicale comme expérience sociale et objet de savoir
- Projet n° 44 : Musique et mondialisation
- Projet n° 45 : Dramaturgie musicale contemporaine en Europe (DMCE)
- Projet n° 46 : Sublimation : la pulsion au travail, du sujet comme de l'objet

- Projet n° 47 : Analyse du mouvement
- Projet n° 48 : Informatique et création musicale
- Projet n° 49 : Ecriture musicale et oralité
- Projet n° 50 : Pratiques corporelles non dansées
- Projet n° 51 : Histoire et mémoire en danse
- Projet n° 52 : Danses et spatialités
- Projet n° 53 : Réception du Buto en France et relecture historiographique de la danse dans la France des années 1970-1980
- Projet n° 54 : L'espace autrement. Enquête sur les nouveaux modes de spatialisation des arts
- Projet n° 55 : Des traversées du regard philosophique en cinéma et des concepts travaillés par le cinéma en philosophie
- Projet n° 56 : Etudes Wittgensteiniennes et musique
- Projet n° 57 : Contraintes typologiques dans la construction de l'espace : perspective développementale
- Projet n° 58 : La construction de l'espace chez l'enfant sourd : l'impact de la modalité visuo-gestuelle dans l'acquisition de la langue des signes
- Projet n° 59 : Espace, langage et multimodalité chez l'enfant aveugle
- Projet n° 60 : Le mouvement et ses espaces dans la gestualité verbale (langues des signes) et coverbale
- Projet n° 61 : Correspondance texte-musique
- Projet n° 62 : Objets musico-métriques : vers une modélisation de la parole chantée
- Projet n° 63 : Rapport langage / musique
- Projet n° 64 : Accessibilité à l'offre culturelle, mobilité durable & conception pour tous
- Projet n° 65 : Lecture numérique et apprentissage
- Projet n° 66 : Rapport au monde : attachement, art et technologies
- Projet n° 67 : Muualla : approches sémiotiques et esthétiques innovantes des écritures numériques, approche psychologique et communicationnelle de leur réception
- Projet n° 68 : Littératures et arts de la scène dans les pays de langues romanes : modalités de la citation dans le texte et la mise en scène
- Projet n° 69 : Traduction et mondialisation (littérature et arts)
- Projet n° 70 : Recherches sur les violences politiques et les meurtres de masse
- Projet n° 71 : La textualité à l'ère électronique
- Projet n° 72 : Un musée à venir
- Projet n° 73 : Performing law
- Projet n° 74 : Capturing trial images on telephone camera
- Projet n° 75 : Captural legal cultures through images (CAPJIM) : an e-learning project
- Projet n° 76 : Sonde 12#11 – du texte au théâtre (partie 3)
- Projet n° 77 : Sonde 04#12 – role play
- Projet n° 78 : ANI : activité narrative instrumentée

7.9. SUPPORT LETTERS

Link to the support letters: <http://www.labex-arts-h2h.univ-paris8.fr/>

Universities:

- USA – Harvard University, Department of visual and Environmental Studies
- USA – University of California, Berkeley, Arts Research Center
- USA – University of California, Los Angeles, UCLA Arts
- USA – Berkeley- College of Engineering and School of Information
- USA– Massachussets Institute of Technology (MIT), Program in Writing and Humanistic Studies
- USA – San Francisco Art Institute (SFAI)
- USA – Indiana University, Music Theory
- USA – Cornell University, Department of Arts
- USA – Cornell University, Society for the Humanities and Rose Golden Archive of New Media Arts
- USA – University of Texas at Dallas, The Arts and Technology Program (ATEC)
- USA – Brown University, Literary Arts Program
- USA – West Virginia University, The Center for Literary Computing
- USA – West Virginia University, Eberly College of Arts and Sciences
- USA – Georgia Institute of Technology, Wesley New Media Center
- USA – Georgia Tech, Ivan Allen College, School of literature, Communication and Culture
- USA – Boston University, College of Arts & Sciences, Department of Romance Studies
- Canada – Université de Waterloo, Critical Media Lab
- Canada – Université de Montréal, Faculté de l'aménagement
- Canada – Université du Québec à Montréal, Faculté des arts
- Canada – University of Alberta, AMMI
- Colombia – University of Bogota, Faculté des arts
- Brazil – Universidade federal do Rio de Janeiro, Escola de Belas Artes
- Taiwan - Art Museum of National Taiwan University of Arts
- Taiwan - National Tai-Chung University, Department of Cultural and Creative IndustriesCCI
- Taiwan - National University of Tainan, Department of Fine Arts & Graduate Institute of Animation and Multimedia Design
- Taiwan - Tapei National University of the Arts, Kuandu Museum of Fine Arts
- China - Harbin Institute of Technology
- Iniae – Centre d'études françaises et francophones de New Delhi
- Germany – Freie Universität Berlin, Institut für Theaterwissenschaft
- Germany – Friedrich-Schiller-Universität Jena, Philosophische Fakultät
- Germany – Université de Siegen, Cultural Studies Research Center « Medienbrüche »
- Austria – Kunstudienanstalt Graz, Institut für Musikästhetik

Austria – Akademie der Bildenden Künste Wien, Institut für Naturwissenschaften und Technologie in der Kunst
Great Britain - Birbeck University of London, School of law
Great Britain– University of Sussex, School of Humanities, Department of Music
Great -Britain - Edinburgh College of Arts
Netherlands- Utrecht University, Montaigne Centre for judicial Administration
Italy – Universita di Roma, Dipartimento di Ingegneria Civile Edile e Ambientale
Italy – Universita di Pavia, Facolta di Musicologia
Italy – Université de Turin, Dipartimento di Discipline artistiche musicali e dello spettacolo (D.A.M.S.)
Italy – Nuova Accademia di belle arti Milan (NABA)
Spain– Université de Barcelone, Hermeneia (Literary Studies and Digital Technologies)
Norway – University of Bergen, Program in Digital Culture / ELMCIP
Irland – Dublin Institute of Technology, Faculty of Arts and Tourism
Tunisia - Association Tunisienne d'esthétique et de Poïétique (ATEP)

Other institutions:

CNRS/Collège de France, Laboratoire de Physiologie de la Perception et de l'Action, UMR7152
Cap Digital
Paris Expérimental
Maison d'art contemporain Chailloux
Université de Rennes II
Groupement d'intérêt scientifique IFRATH
Institut des hautes études sur la justice
Edition HYX
Laboratoire Communication et Politique, CNRS
Institut de recherche et coordination acoustique / musique (IRCAM), Centre Pompidou, Paris