ARTISTS MOVING AND LEARNING

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Kubilai Khan Investigations, Plateform for artistical exchanges
Franck Michelletti-Toulon
Artists moving & learning

Objectives

• determine mobility schemes of European artists
• set up learning patterns of European artists, understood as a result and impact of their spatial moves.

October 2008 - October 2010

10 national partners
Belgium, France, Hungary, Italy, the Netherlands, Portugal, Romania, Slovenia, Spain, UK

http://www.encatc.org/moving-and-learning
Survey methodology

- Sample of 145 European artists interviewed from July to November 2009

- Biographies

- Factual data analysis

- Thematic analysis of answers (per items according to a common analysis grid), per country

- Textual analysis through the grid, allowing the evidencing of “discourse categories” (with ALCESTE software)

- Collection of photos and documents from the artists

- Typology building

- European comparison
Summary

1. Artists’ mobility and the public space
2. Artists’ learning and productive interrelations
3. Artists’ territorialities: changing and crossing
1 Artists’mobility

- **Bar Chart**
  - **EUROPEAN UNION**: 86
  - **REST OF EUROPE**: 19
  - **AFRICA**: 14
  - **27**

- **Second Bar Chart**
  - **Less than 1 month**: 56
  - **1 - 3 months**: 41
  - **3 - 6 months**: 15
  - **6 months - 1 year**: 9
  - **More than 1 year**: 15
  - **4**

- **World Map**
  - **Legend**
    - **Artist residence**
    - **Professional training**
    - **Festival**
    - **Guest artist (performance / exhibition)**
    - **Personal Research and work**
    - **Other**
    - **A combination of several of these**
    - **Employed in the country of residence**
    - **Employed in the host country**
    - **Self-employed**
    - **Internship**
    - **Student**
    - **Unemployed**
    - **Others**

- **Numbers**
  - **37**
  - **23**
  - **74**
  - **13**
  - **23**
  - **13**
  - **1**
  - **7**
  - **13**
  - **6**
1 A mobility typology

**Metropolitan Artists: “Hypermobility”**

- Moving to « metropolitan cities » (New York, Buenos Aires, Montréal, Mexico)
- Opportunity effects (exhibitions, gallery, art sale)
- Strong transacational moves (through private market or public funds)
- High cultural level and educational background
- Mobility is included in family stories

2 **“Portfolio” Artists: learning skills**

- a long distance but a limited number of destinations and flows
- a choice of destination not based on places, but on the quest for or the meeting of a specific artist
- research of confrontation, cultural change and learning
- younger in their artistic practices
- mobility is a pretext to learn
- a familial life with children
- quest for « portfolio of skills »

Conception & realization, Sophie Louargant, UMR PACTE, 2010
1. A mobility typology

Artists in "creative circularity"
- a choice of destinations depending on a specific place (Finland) or artist (i.e., a choreographer)
- a research of confrontation, cultural change
- a trajectory balanced with place and mobility
- importance of family life
- geographical escape (imaginary of)
- artist who lives or is born in rural areas
- fear of encasement
- several destinations of traveling
- many public funding

"Gap" Artists: the informal mobility
- looking for innovation and responsive audience
- artist in not conscious of learning process
- a research of confrontation, cultural change based on informal networks
- the feeling of a lack of understanding by local authorities and public funders
- a trajectory with minimal changes
- several travelling places
- personal funding

Space and place: mobility clusters

« the circle of creativity »

Conception & realization,
Sophie Louargant, UMR PACTE, 2010
Building a typology combining artists’ urban learning and mobility

- Entrepreneurship
- Networking / Links
- Social values and amenities
2. Artists’ learning and productive interrelations

1. **Economic competencies**: opportunity for insertion in promotion and production networks, knowledge of financial situation of artists in other countries

2. **Social competencies**: Creation of social intercultural networks, capacities in transmission of knowledge

3. **Organisational competencies**: Funding research and administrative skills, better professional networking

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**Learning from mobility: typology from language analysis**

- Social learning: 13.30%
- Cultural learning: 25.60%
- Profissional and spatial learning: 19.50%
- Aesthetic learning: 41%
2. Artists’ learning and productive interrelations

4) Spatial competencies: knowledge of other places and networks, towards nomad-artists etc.

5) Cultural competencies: Language and multiculturality

6) Artistic competencies: Liberation from socio-cultural formatting, better/more creativity (mobility sometimes tends to become the subject of the artists: movement, transgression, frontiers, creation of “mobile” products, and/or culturally “hybrid” products)

<table>
<thead>
<tr>
<th>Capacities Portfolio</th>
<th>Spatial learning</th>
<th>Social learning</th>
<th>Economical learning</th>
<th>Cultural learning</th>
<th>Organization learning</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pedagogy</td>
<td>- Acquiring knowledge of all educational programs in the artistic field</td>
<td>- Import on artist’s way of life</td>
<td>- Opportunity effects (exhibitions, galleries, art sales)</td>
<td>- Looking for confrontation, cultural change</td>
<td>- Discovering non-intentional coordination mechanisms</td>
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<td></td>
<td>- Social insertion</td>
<td>- Cultural, social and civil promotion</td>
<td>- Opportunity to take contacts with organizers which facilitate marketing/dissemination and products selling in other countries</td>
<td>- Making cultural learning on insertion facts</td>
<td>- Creation of regular exchanges (i.e., between dancers of two countries)</td>
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<td></td>
<td>- Questioning of one’s own interpretation system</td>
<td>- Becoming an art researcher (workshops, master classes, interventions in art schools)</td>
<td>- Towards more, better creation/liberation from socio-cultural “formatting”</td>
<td>- Culture exchanges on a technique or a way of thinking</td>
<td>- Cultural, identity, theoretical capitalization</td>
</tr>
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<td>- Artists residence in educational institutions (i.e.: high schools)</td>
<td>- Artistic residence</td>
<td>- Learning unknown styles and techniques (of music, dance, etc.)</td>
<td>- Acquiring an international cultural language</td>
<td>- Foreign languages management and translation networking</td>
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<td>- Mixing artists and teachers in art education workshops</td>
<td>- Important role of the direct transmission of knowledge to the artists</td>
<td>- Cultural exchanges</td>
<td>- Impact on artists’ way of life</td>
<td>- Understanding of institutional funding mechanisms at regional level</td>
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<td>- Important role of the direct transmission of knowledge to the artists</td>
<td>- Website creation and promotion</td>
<td>- Adapting the artistic product to the mobility (e.g., size and materials)</td>
<td>- Discovering an international cultural language</td>
<td>- Participation in NGO creation processes</td>
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<td>- Web page creation</td>
<td>- Better communication skills through art</td>
<td>- Better communication skills through art</td>
<td>- Discovering non-intentional coordination mechanisms</td>
<td>- Involvement in NGO creation processes</td>
</tr>
</tbody>
</table>
2. Artists’ learning and productive interrelations

- **Building diverse expectations:**

  but may not be defined: “When I go to artist residencies I do not have a pre-established agenda. Every time I go somewhere I prefer not to go with a baggage of preconceived ideas.” – Vald Nanca, visual artist, photographer, Romania

- **Enhancing entrepreneurship:**

  • « I think *the sense of initiative* is growing by travelling and exhibiting elsewhere; I am much less scared » Moray Hillary, visual artist, 40-50, UK

- **Networking**

- **Team spirit**

- **European exchanges, mobility = investissement**
3. Artists’ territorialities: changing and crossing

- Space and place
  - The artist as an interface
  - Aesthetics and creativity
- Crossing
  - Border and Alterity
  - Gender identity
- Policy implication
Translocalism

« Working in an environment other than the usual had a great influence on my creative process. It dislocates you, forces you to look, to discover, to locate yourself, to adapt. It is very rewarding ». Blanca Arrieta, dancer, 30-40, Spain

Opening to alterity

“So yes, I listened to this music. But I listened to it like the rest. But once you are there, you understand a lot better the function of the instrument. I understood that in Africa. The function of music in life, hum, in China”, F. Raulin, musician, around 55 years old, France

Questionning

Art sector opening and moving

Even bad experiences = learning experiences

« negative CAN be » positive
The art is actively committed to represent, challenge and fragment such models, so we could say that both art and travel have the power to change us (...): to create space and time disruptions that increase our ability to perceive, maximizing our experience of things.

Jasone Miranda-Bilbao

Moving forces you to learn, each day, each hour, because you are constantly being confronted with new experiences, and that pushes you forward. Yes, a lot. Forget about movement, what’s important is change. Everything that means movement implies change, and everything that means to stay in the same place implies the contrary.

Juliao Sarmento
IMPACT - TERRITORIES

ARTIST AS AN INTERFACE

Transversality

IMPACT ON CAPABILITIES

ANTICIPATING ARTIST

LINKS IN SITU

LEARNING

CONSUMER ARTIST

ECONOMICS

IMPACTS ON PATTERN OF MOBILITY

EMANCIPATING ARTIST

MOVING

« CROSSING » ARTIST

CENTRALITIES

Conception & realization,
Sophie Louargant, UMR PACTE, 2010
Valorisation : colloques et publications envisagées

VILLE CREATIVE EN QUESTIONS ? IUG, 5èmes Rencontres Internationales de Recherche en Urbanisme de Grenoble, Grenoble

- Quand les artistes européens créent des apprentissages d'urbanités

Colloque international, Bordeaux, septembre 2010, Masculin/Féminin : questions pour la géographie

- Imaginaire du mouvement et des lieux : quand les artistes franchissent les genres

Francophone :
- Géographie et cultures
- Management culturel

Anglosaxonne :
- Social and cultural geography
Espace public et territorialités

• Transnationalisation de la sphère publique & les possibilités émancipatoires de la "constellation post-nationale »,
  • FRASER N., 2009, Feminism, Capitalism and the Cunning of History?, New Left Review 56, pp.97-117

• Agencement de ressources matérielles et symboliques

• Figures : hybridités, temporalités et changement
  • « capabilities », réseaux, dispositifs, échelles

• Territorialités et intercessions
Programmes et perspectives

- **POPSU / GRENOBLE - Régulation territoriale / Gouvernance**
  - L'agglomération de Grenoble face à avenirs métropolitains
    - Avec Gabriel Jourdan, Guillaume Gourgues, Doctorant, (UMR PACTE Po), Martin Vanier
    - ⇨ « culture métropolitaine »

- **POPSU / TOULON - TERRITORIALITÉS, FRAGILITÉS : CAPACITÉS SOCIALES CULTURELLES**
  - Avec Gabriel Jourdan, Nicolas d'Andréa (UMR ADES Bordeaux), B M. Cattin (Univ. Toulon)
  - Participation d'autres membres de Pacte, E.Roux, G.Saez
  - Post-doctorat
    - => l'émergence d'une « communauté de destin »

- **UE DG / DARE : Participer et Accéder à la Citoyenneté des Territoires Européens**
  - Avec Kirsten Koop, Guillaume Gourgues, Elsa Guilliatot, Guy Saez, Sabine Saurugger
Border Regions in Transition (BRIT) XI Conférence, qui aura lieu du 6 au 9 septembre 2011 à Genève (Suisse) et Grenoble (France)

Colloque international Masculin/Féminin : questions pour la géographie, Grenoble, décembre 2012
Thanks you for your attention!
And many thanks to the 145 artists who lent us some of their precious time.

http://www.encatc.org/moving-and-learning/