

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.

10 national partners

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



inteatro
TEATRO D'INNOVAZIONE/ENTE DI PROMOZIONE DELLA DANZA

MEDIANA

Estudios de Ocio
Aisiatzko Ikaskuntzak
Leisure Studies
Deusto

FONDAZIONE
ATER
FORMAZIONE
ENTE DI FORMAZIONE E RICERCA
PER LO SPETTACOLO E LA CULTURA

THE BUDAPEST OBSERVATORY



Pacte

October 2008- October 2010



Survey methodology

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

- Biographies

- Factual data analysis

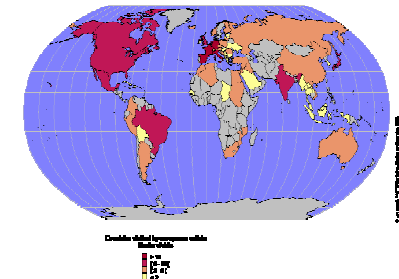
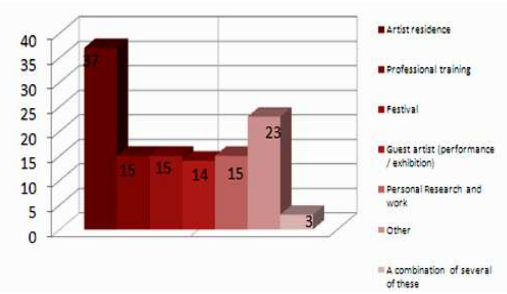
- Thematic analysis of answers (per items according to a common analysis grid), per country

- 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



| Topic | Items | Interviewer: Iber. I | Interviewer: Iber. 2 | Interviewer: ... |
|---|---|----------------------|----------------------|------------------|
| Factual questions | name | | | |
| | gender | | | |
| | country of residence | | | |
| | year into practice | | | |
| | age group | | | |
| Mobility experience: factual informations | education | | | |
| | employment status | | | |
| | private contacts | | | |
| | source of information | | | |
| | reasons | | | |
| Before mobility experience | of residence abroad | | | |
| | years of stay | | | |
| | reasons for mobility | | | |
| | mobility during training | | | |
| | mobility during practice | | | |
| During mobility experience | used to specific places | | | |
| | personal motivation of stays | | | |
| | result: artistic evolution | | | |
| | result: language experience | | | |
| | integration | | | |
| After mobility experience | mobility effects | | | |
| | other professional considerations | | | |
| | communication | | | |
| | digital competences | | | |
| | family situation | | | |
| Trajectory of mobility | mobility and integration | | | |
| | series of mobility | | | |
| | artistic evolution and expression | | | |
| | their work | | | |
| | development of their professional opportunities | | | |

► 1. IMAGINATION OF ELSEWHERE (place and space)

► Extend :

« I do think it is necessary to plan free spaces, out of all these considerations, spaces allowing me to relax, looking out for pure feelings, another way of living ».

► 2. COMPARE THEIR ART WITH AN ANOTHER POINT OF VIEW

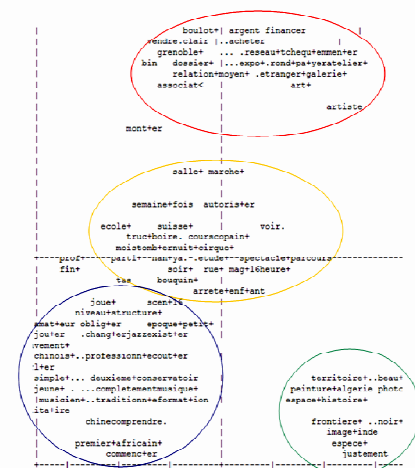
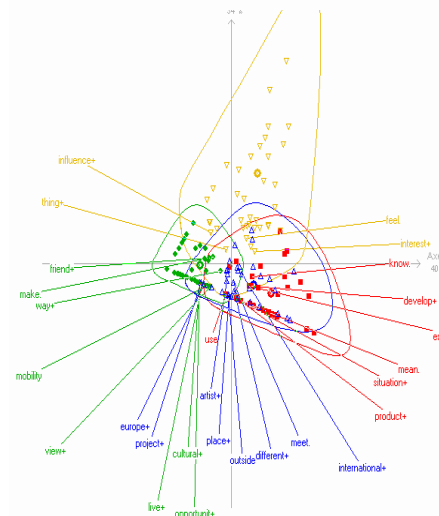
► Extend :

« I do believe that, because of the openness it brings, we are getting to realize what the teachers try to teach us ».

► 3. MOBILITY INSIDE THEIR CREATIVITY

► Extend :

« The fact that I was in residence, that I was moving, it brought a lot in my artistic work, it led me a lot ».

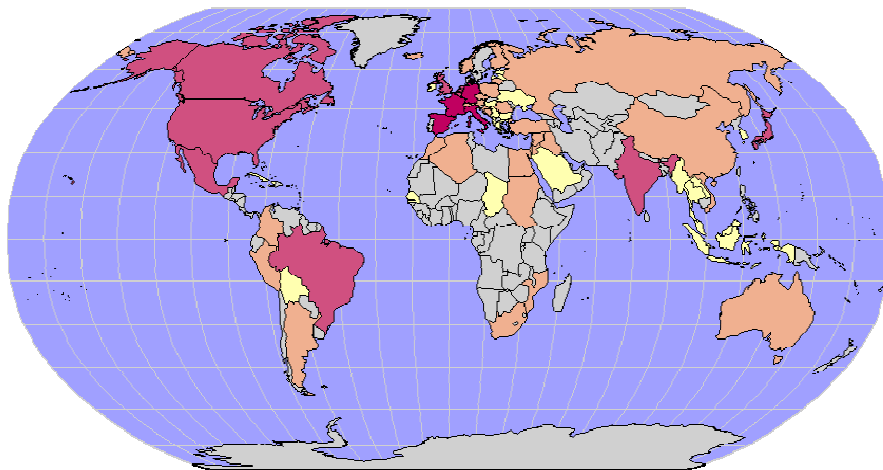
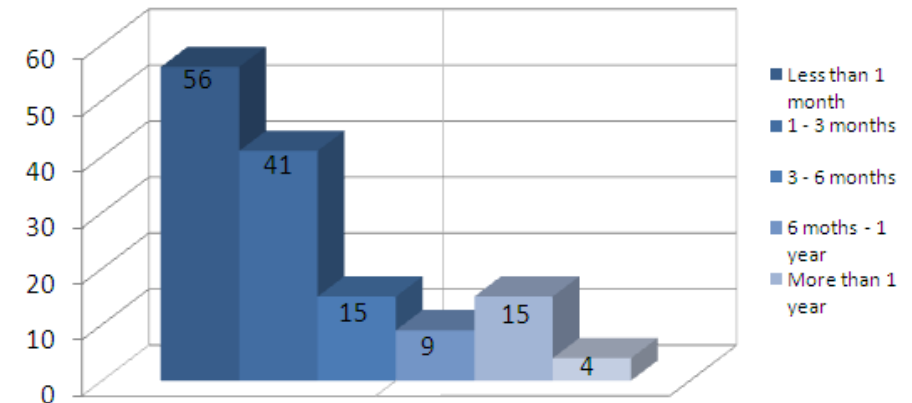
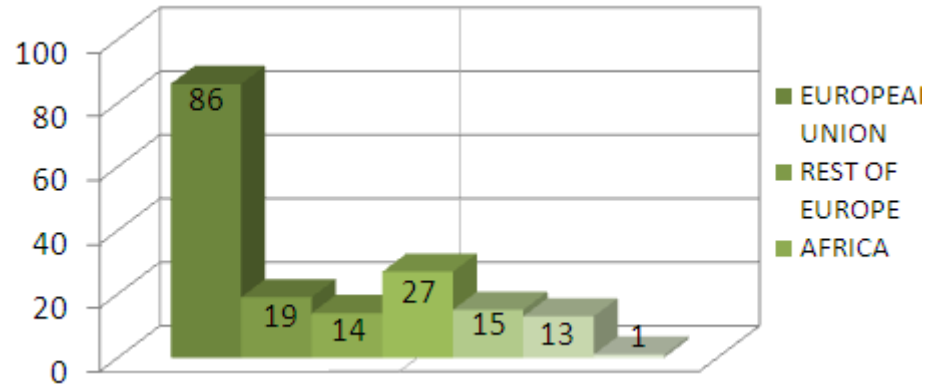


Summary

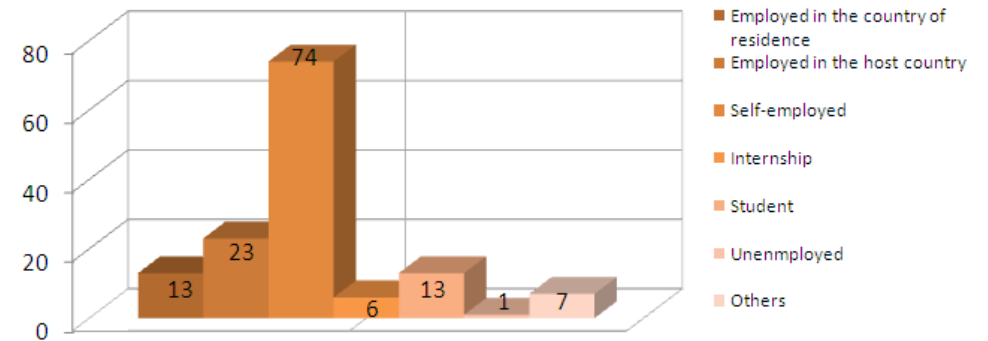
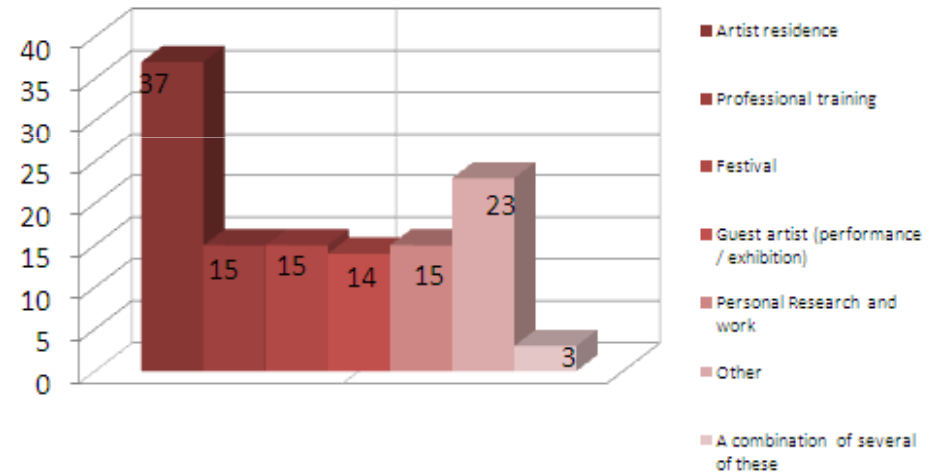
1. Artists' mobility and the public space
2. Artists' learning and productive interrelations
3. Artists' territorialities: changing and crossing



1 Artists' mobility



© Louisa HERTZbecker, August 2010, 2011

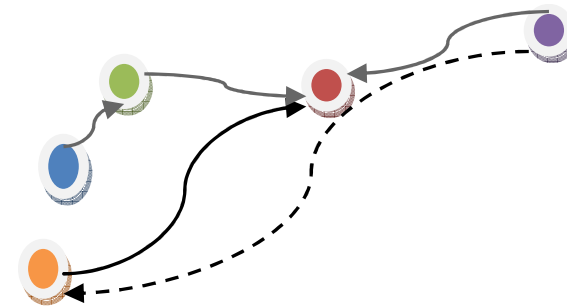


1 A mobility typology

1

Metropolitan Artists: "hypermobility"

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

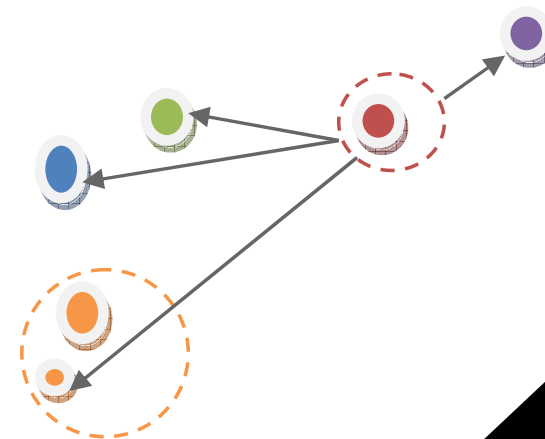


Hypermobile artists: from place to place

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 »



« Portfolio » in one place

Conception & realization,

Sophie Louargant, UMR
PACTE, 2010

3

Artists in "creative circularity"

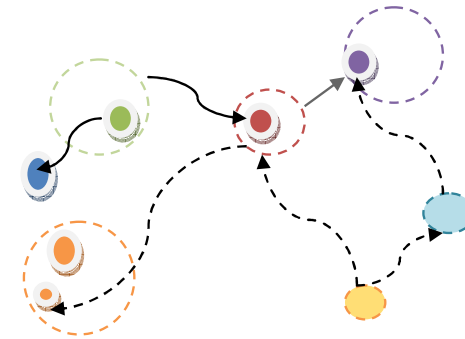
- = a choice of destinations depending on a specific place (Finland) or artist (i.e. a choreographer)
- = a research of confrontation, cultural change
- = a trajectory balanced with place and mobility
- = importance of family life
- = geographical escape (imaginaries of)
- = artist who lives or is born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

4

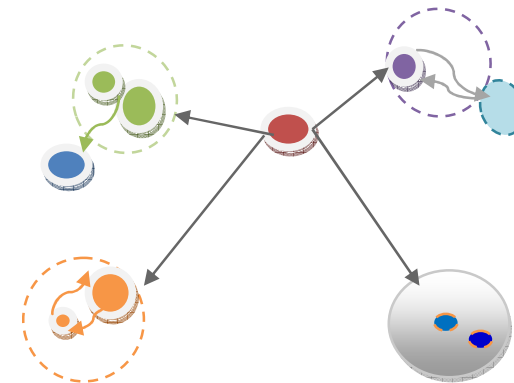
"Gap" Artists: the informal mobility

- = looking for innovation and responsive audience
- = artist is 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 radical changes
- = several travelling places
- = personal funding

1. A mobility typology



« the circle of creativity »



Space and place: mobility clusters

Conception & realization,

Sophie Louargant, UMR
PACTE, 2010

2. Artists' learning and productive interrelations

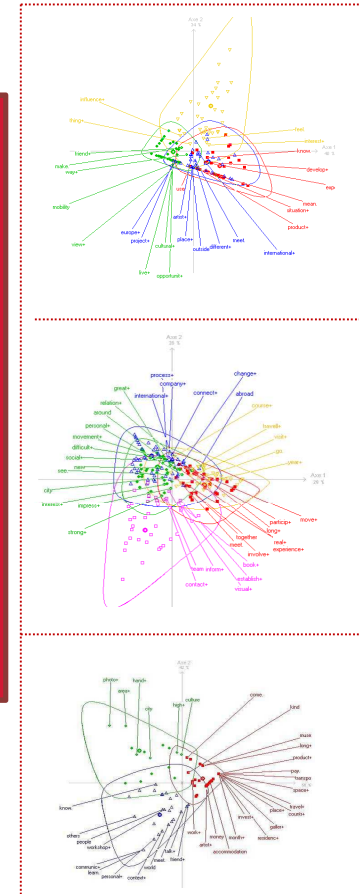
Building a typology combining artists' urban learning and mobility

- Entrepreneurship
- Networking / Links
- Social values and amenities

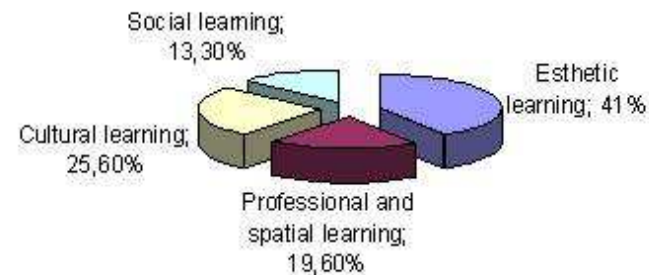


2. Artists' learning and productive interrelations

- 1. Economic competencies:** opportunity for insertion in promotion et 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 profesional networking



Learning from mobility : typology from language analysis



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)

| Capacities Portfolio | Spatial learning | Social learning | Economical learning | Cultural learning | Organization learning |
|----------------------|---|--|---|--|--|
| Pedagogy | <ul style="list-style-type: none"> - Acquiring knowledge of UE educational programs in the artistic field - language learning | <ul style="list-style-type: none"> - Impact on artists' way of life - Social insertion - Cultural, social and civil promotion - Questioning of one' own interpretation system - Becoming an art (teacher) (workshops, master-classes, interventions in art schools) - Artistic residence in educational institutions (i.e. : high schools) - Mixing artists and teachers in art education workshops - Important role of the direct transmission of knowledge - Website creation and promotion | <ul style="list-style-type: none"> - Opportunity effects (exhibitions, galleries, art sales) - Opportunity to take contacts with organisms which facilitate marketing/dissemination and products selling in other countries - Potentialities search - Strong transactional moves (through private market or public funds) - Looking for potential collaborators amongst other artists in the perspective of future collaborations. - Adaptation of the artistic product to the mobility (cf. size and material) - Bettering communication skills through art | <ul style="list-style-type: none"> - Looking for confrontation, cultural change - Making cultural learning an insertion factor - Towards more/better creativity : liberation from socio-cultural "formatting" - Learning unknown styles and techniques (of music, dance, etc.) - Cultural exchanges on a technique or a way of thinking - Acquiring an international cultural language - Impact on artists' way of life | <ul style="list-style-type: none"> - Discovering non intentional coordination mechanisms - Creation of regular exchanges (i.e. between dancers of two countries) - Cultural, identitary, theoretical capitalisation - foreign languages management - urban networking - Understanding of institutional funding mechanisms at Regional level : <ul style="list-style-type: none"> ➢ Conseil Régional (PACA, Rhône-Alpes) ➢ Réseaux de la francophonie MAE - Involvement in NGO creation processes |



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



3. Artists' territorialities: changing and crossing

➤ Translocalism

•« Working in an environment other than the usual had a great influence on my creative proces. 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



3. Artists' territorialities: changing and crossing

Crossings and changes

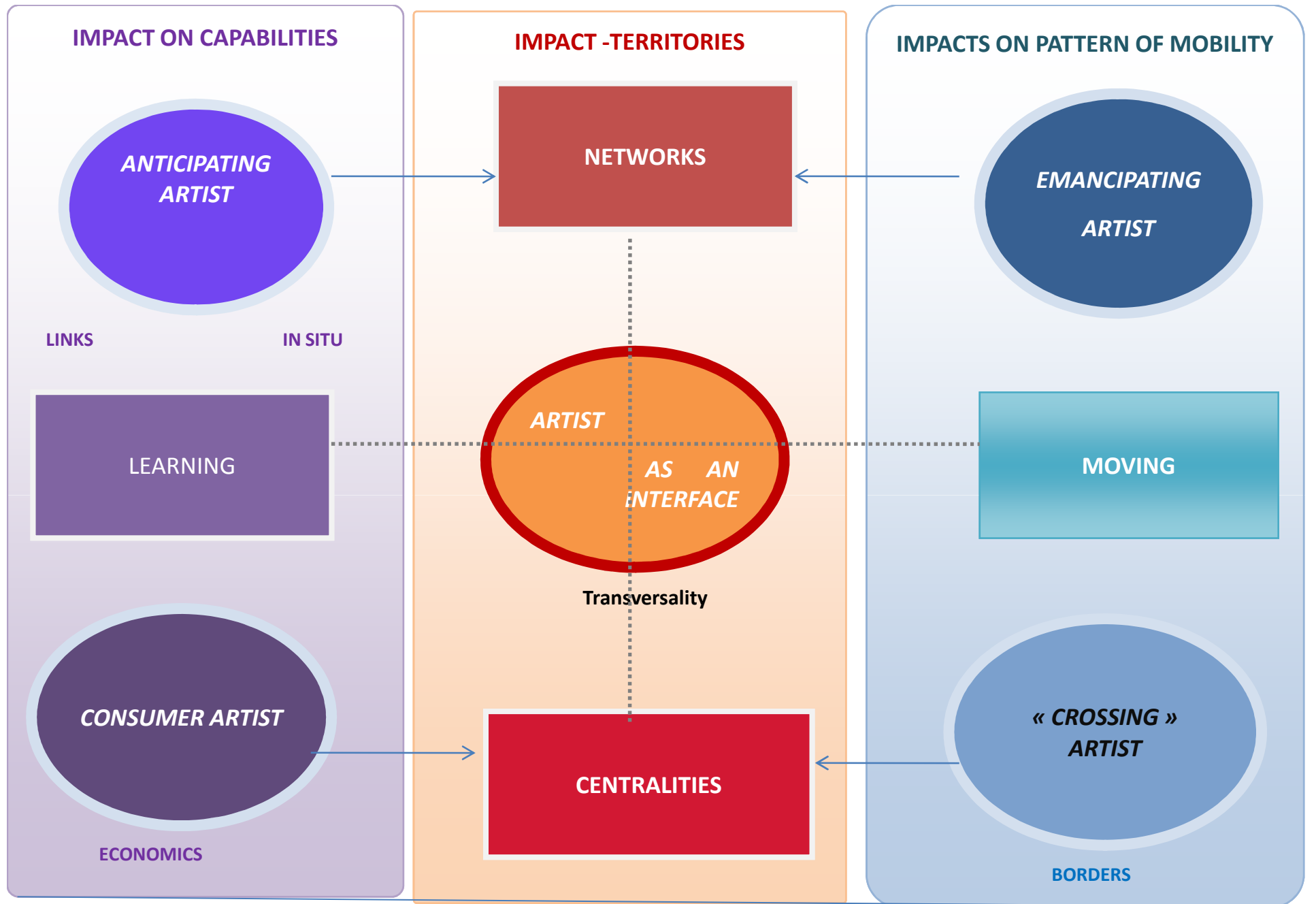
The art is actively committed to represent, challenge and fragment such models, so we could say that **both art and travel have the power to change us (...): to create space and time disruptions that increase our ability to perceive, maximizing our experience of things.**

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 Sarmiento





Conception & realization,

Sophie Louargant, UMR PACTE, 2010

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**



→ POPSU / GRENOBLE – Régulation territoriale / Gouvernance

▪ L'agglomération de Grenoble face à avenir métropolitains

- Avec Gabriel Jourdan, Guillaume Gourgues, Doctorant, (UMR PACTE Po), Martin Vanier

→ « culture métropolitaine »

→ POPSU / TOULON – TERRITORIALITES, FRAGILITES : CAPACITES 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 Guillaot, Guy Saez, Sabine Saurugger

Valorisation : colloques à venir

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

Artists
moving
& learning

[http://www.encatc.org/
moving-and-learning/](http://www.encatc.org/moving-and-learning/)


l'acte
territoires

