



Web radio

Inflatable space



21/22 FEV./FEB. 2008

Théâtre Paris-Villette

Marche



Multimedia laboratory



Péniche



car



House boat



train

→ NOMADISME,

NOUVEAUX MÉDIAS ET NOUVELLES MOBILITÉS ARTISTIQUES EN EUROPE

→ → ⇌ NOMADISM,

NEW MEDIA AND NEW ARTISTIC MOBILITY IN EUROPE



Mobile studio



**Séminaire
Colloque
Présentation
de projets**



Merchandise containers

**Seminar
Symposium
Project presentation**



Bicycle



CONTAINERS

CONTENERS

21-22 FEB. 2008

**NOMADISM, NEW MEDIA
AND NEW ARTISTIC MOBILITY IN EUROPE**

SEMINAR – SYMPOSIUM – PROJECT PRESENTATION

Théâtre Paris-Villette / Paris

Produced and realised by **CONTENERS**
In collaboration with **SEA EUROPE**

Projects supported by the **French Ministry Of Culture and Communication**

Délégation au Développement et aux Affaires Internationales, Délégation à la Langue Française et aux Langues de France, Mission recherche et Technologie, Fondation Art Dialogue, British Council, Théâtre Paris-Villette

CONTENERS

These last few years new nomadic artistic projects have appeared in Europe.

Ships, trucks, buses, multimedia laboratories, virtual museums or ship containers converted into spaces of creation and of artistic restitution. All these mobile devices participate in creating new artistic mobility.

Conteners [Mobile artistic network], in collaboration with SEA Europe [Laboratory for socio-anthropological research on art and the city], set up an inventory and study project to initiate a framework for reflection and cooperation.

During two days international artists, project planners and researchers will gather in Paris, to debate and exchange on their projects and practices.

The aim is to launch a European movement of reflection and exchange upon these questions.

It also aims at heightening the public and private partners' awareness of this movement and what is at stake. It is also an answer to the needs of the professionals: it aims at identifying good practices and helping them in the development of their project.

➔ *How do these new mobile projects foster new artistic forms in new spaces ?*

How do they provoke a new relationship with public space and with the audience ?

To what extent has the new media revolution largely contributed to this expansion ?

How do new virtual cultural institutions also produce new cultural exchanges and new mobility ?

PROGRAM SYMPOSIUM 22 02 08

Reception from 9h00

OPENING - 9h30

Antoine Beaufort, Conteners
Fabrice Raffin, SEA Europe

INTRODUCTION - Historical perspective - 10h00

Alix de Morant, journalist and author of the thesis "Nomadismes artistiques, des esthétiques de la fluidité", University of Paris X Nanterre (FR)

→ ROUND-TABLE 1

New mobile artistic projects

Which mobility, what artistic form, which artists ?

Nomad, wandering, migrant, the artists of the mobile art landscape question the very notion of creativity and contemporary art forms.

Which are the specificities of the aesthetics of these mobile art forms ?

Through these new practices, what are the artists creating ?

How do the attributes of the mobile projects nourish the artists' inspiration and artistic choices ?

Moreover, the creation and presentation mode of these nomad projects, question in depth the place of the audience, the status of the art work, and the identity of the artists.

Can we talk today about a genuine mutation, of a new autonomous art practice or rather just a fad ?

- Panorama of identified mobile projects
- New artistic forms, a new identity of the artist
- The contribution of new media

10h30-11h Introduction - Project presentations

Sylvain Grolleau, directeur artistique, Le Caravansérail, **Bus Alternative Nomade**, Paris (FR)

Sylvie Marchand, artistic director, **Gigacircus**, Angoulême (FR)

11h-12h30 Round-table and discussions

Kyd Campbell, curator new media art, Frontierlab, Montréal (CAN)

Sylvain Grolleau, artistic director, Le Caravansérail, Bus Alternative Nomade, Paris (FR)

Stéphane Juguet, anthropologist specialised on mobility in art, What Time is It, Paris (FR)

Sylvie Marchand, artistic director, Gigacircus, Angoulême (FR)

Moderator : Fabrice Raffin, SEA Europe, Paris

PROGRAM SYMPOSIUM 22 02 08**→ ROUND TABLE 2****New issues at stake for artistic creation and circulation
New artistic values ?**

Open on the world, artistic cooperation and exchanges are dominant characteristics of all these projects. Beyond the circulation of works, what other economic, political and social (identity) issues do these mobile artistic exchanges produce ?

To what issues and difficulties are the artists and their "hosts" confronted to ?

Which are the local impacts of these exchanges and cooperation ?

When they inscribe themselves punctually or more sustainably in an environment, what relation do they develop with the audience, to its inhabitants ?

How do these mobile projects question the relation between art and public space?

- New relations to the environment and to its inhabitants
- New media, networking and new modes of cooperation
- New artistic forms, new artistic identities

14h-14h30 Introduction - Project presentation

Alenka Gregoric, curator, SKUC Gallery, **Lost Highway Expedition**, Ljubljana (SLO)

Susa Pop, directrice artistique, Public Art Lab, **Mobile Studios**, Berlin (GER)

14h30-16h Round-table and discussions

Jordi Balta, project coordinator, Interarts, Barcelone (SP)

Alenka Gregoric, curator, SKUC Gallery, **Lost Highway Expedition**, Ljubljana (SLO)

Susa Pop, directrice artistique, Public Art Lab, **Mobile Studios**, Berlin (GER)

Roc Jimenéz de Cisneros, international coordinator, Platoniq, Burnstation, Barcelone (SP)

Moderator : Anne Quentin, journaliste à La Scène, Paris

PROGRAM SYMPOSIUM 22 02 08

→ ROUND TABLE 3

Nomadism, mobility... force and borders

At the core of the strengthening of artistic mobility, technology plays an important role; information technology, technology of mobility, technology for making art works. The nomad production device thus invents technical solutions but also new forms of economy.

Which are the terms of organisation and functioning invented in order to make these projects exist ? What knowledge can be transferred ? Which answers can be formulated in terms of financial, legal support ? Which answers can be proposed, financial but also legal and regulatory, to support these projects ? Can we speak of a new cultural economy concerning these projects ?

- Support and funding: what solutions ? What borders ?
- The socio-economic context in the decade of digitalisation and globalisation
- New economic forms and cultural organisation

16h30-17h Introduction - Project presentation

Fred Forest, artiste, **Museumontheweb**, professor emeritus of Nice University, Paris (FR)

Sharon Bailey, artistic director, ISIS Arts, **The Big M**, Newcastle (GB)

17h-18h30 Round-table and discussions

Sharon Bailey & Clymene Christoforou , co-directors, ISIS Arts, The Big M, Newcastle (GB)

G rard Bert, director of the Culture department, R gion Centre, Orl ans (FR)

Sabine Cl ment, coordinator of CITI - Centre International pour leTh  tre Itin rant, Clermont-Ferrand (FR) & **Philippe Fenwick**, president of the CITI and co-director of the Theatre l'Etrenite.

Fred Forest, artiste, Museumontheweb, professor emeritus of Nice University, Paris (FR)

Martin Geoffre, artistic director, Sweat Lodge, Nantes (FR) *to be confirmed*

Moderator : Fabrice Raffin, sociologist, SEA EUROPE, Paris

FINAL WORDS

Restitution of interventions and discussions by:

Alix de Morant, journalist and researcher associated to the Laboratory Arias, University of Paris X Nanterre (FR)

Minsitry of Culture and of Communication, Paris (underway)

European Commission , DG EAC, Brussels (underway)

PROFESSIONAL SEMINAR 21 02 08

A professional seminar will gather 30 artists, project managers and associated researcher's around 3 round tables. Proposed as a space for practice exchanges and debate, this professional meeting will be a networking opportunity for European professionals.

Seminar 1 - 10h30 -12h15

Mobility and new artistic forms: European panorama

Art has always produced a space for interrogation, for critical questioning on the "state of the world". To what extent these new mobile artistic projects are they able to revivify this perspective ? Through these new aesthetics what is the desire of the artists ?

How do the attributes of the mobile projects nourish the artists' inspiration and artistic choices ?

Moreover, the creation and presentation mode of these nomad projects, question in depth the place of the audience, the status of the art work, and the identity of the artists.

Are they a space for reinvention of the relation between art, population and territory ?

How are the audiences taken into account in these practices ? Which are the modes of implication, appropriation and participation of the concerned populations ?

How should ephemeral artistic presence in a territory be apprehended ?

Seminar 2 - 14h-15h45

Technological and socio-economic contexts, and implementation of projects: Borders and opportunities?

The contemporary multiplication of "unconventional artistic equipment" (structures) is closely related to a cultural, urban and rural context but also to a political, economic and technological one. Using a natural environment, public space as the frame of their implantation, these projects are closely dependant of the regulations of the sites they invest ?

These structures question regulation and legal aspects. Which are the terms of organisation and functioning invented to make these projects exist ?

Which are the terms of organisation and functioning invented in order to make these projects exist?

Which answers can be formulated in terms of financial, legal support ?

Seminar 3 - 16h-17h45

Nomad projects and the contemporary world :
Beyond circulation what implication?

These initiatives distinguish themselves through their capacity to work from the local to the global, on spatio-temporal scales more or less stretched out. Culture appears as a way of transcending particularism, to question differently *otherness* and *identity* in the context of globalisation.

What type of artistic and cultural pluralism are these projects supporters of ?

To what extent do these experimentations contribute in defining another practice of citizenship and transnational cultural cooperation ?

Beyond the creation and mobility of art works, which other economic, political and social (identity) meanings do artistic mobility develop? To what issues are the artistes and those that « host » them, confronted to? Which are the local impacts of their mobility ?

ORGANISERS

This project is produced and realised by Conteners in partnership with SEA Europe.

CONTENERS (Paris) is a collective of program planners, curators and scientists coming from various horizons: visual arts, electronic arts, design, sociology, media, applied arts ... Created in 2004 in Paris, Conteners is conceived as a travelling art centre built from merchandise containers, these gigantic legos that one crosses on all roads and in all harbours of the world. Each year, Conteners invites artists to seize containers to create original works on several territories of the planet. While compiling constitutive elements of the memory of places, populations and of the project in process, the artists seize this local matter to inhabit a container that will become a canvas, a micro concert hall, the theatre of a performance, a projection space, the support for an installation... Both a space of creation and of artistic restitution, Conteners draws its creative source in movement, networking and nomadism.

SEA EUROPE (Sociologues et Ethnologues Associés Europe, Paris) is a not-for-profit organisation created in 2005 by Fabrice Raffin.

Fabrice Raffin, PhD in Socio-Anthropology and Director of Research, is a specialist in the analysis of artistic and cultural practices and the city. Since more than 10 years, he leads work on the rehabilitation of industrial and commercial wastelands into cultural spaces. He teaches Social Sciences, is co-author of *Les fabriques : lieux imprévus* (L'imprimeur, Paris, 2000) and author of *Les ritournelles de la culture* (L'Harmattan, Paris, 2006).

PRACTICAL INFORMATION

➔ REGISTRATION FOR THE SYMPOSIUM

www.conteners.org (download registration sheet)

Rate : 12 euros / Student Rate : 6 euros

➔ GETTING THERE

THEATRE PARIS VILLETTE

Parc de la Villette

252, Bd de la Villette 75019 Paris

Bus, Métro : Line 5 (Bobigny Pablo Picasso) Station : Porte de Pantin

➔ ON THE PREMISES

Reception open from 9h00

Resource center / consultation of documentation on european mobile art projects

➔ CONTACT ORGANISATION

CONTENERS - MOBILE ARTISTIC NETWORK

30-32 rue de Lappe

75011 PARIS

TEL. : + 33 1 48 06 76 20

MOBILE : +33 6 61 86 01 68

Nomadism@conteners.org

www.conteners.org