

extrapole

« The Saloons » organized by *extrapole*
as part of European project N.O.W. (New Open Working process for the performing arts)

Saloon #1 – The artistic commission June 27 2015

REPORT

*Based on the transcript of the recorded discussion,
enriched by material provided on the projects*

Introduction	2
1. Four commissioning contexts and frameworks (presented by the participants)	3
2. Constraint as a driving force?	7
3. The role of the mediator in a commissioning device	7
4. Which conditions for a working commissioning device?	9
5. What did it produce? Which were the effects?	11
Appendix 1 - Presentation of the participants	13
Appendix 2 - Presentation of the project N.O.W.	16

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Cycle of meetings as part of "The Saloons", creation of a dynamic in Paris around the European project N.O.W. (New Open Working Process for the performing arts).

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Introduction

With the support of Arcadi (fund supporting initiative and research), extrapole initiated 'The Saloons', a cycle of meetings with variable geometry, allowing the creation of a dynamic in Paris area around the European project N.O.W. (New Open Working Process for the performing arts).

N.O.W. is a research project in an experimental situation, in which extrapole and seven European partners have engaged in a forward-looking and constructive reflection on the evolution of their practices in the accompaniment of projects and of artists' careers.

From certain themes addressed in the framework of N.O.W, and in a cooperative dynamic, we want this initiative to create a space for discussion, based on the sharing of experiences and practices, all aimed at prospective exchanges.

Each meeting session brings together a dozen professionals in a work group composed according to the chosen theme.

The participants at the meeting held June 27, 2015 had been invited to share their experiences and exchange with us around the following questions:

The practice of commissioning an artist is ancestral. It inter-crosses in a wide variety of practices and disciplines and aggregates a number of issues in connection with processes and working time, their frameworks and conditions of execution, of distribution, their influence on the artistic content.

We believe that the performing arts could explore other commissioning frameworks such as those of the "New Patrons". In this initiative, art seen as an experience is at the service of the needs of civil society. This experimentation around the commission engages premises of replies regarding the meaning of participation and the role of each of the participants in the collaborative process. It questions the strategic placement of mediation, in its function of opening debates and managing non-consensus.

What interests us:

How the artistic commissioning device can be renewed in the field of the performing arts?

How could it otherwise reformulate questions related to the creative process, and those concerning the link to the public and the link to civil society?

What "transferability" can we imagine for the performing arts in a New Patrons system? Is the non-perennial nature of the work the only dimension that makes a difference?

What were the notable experiences opening new collaborations and interactions with the public(s) concerned, such as creating spaces for negotiation between people?

From experiments exposed:

- What specificities in the rapport of the artist to the patron (in particular if civil society is involved)?
- What is the nature of the link to audiences And what can this produce? (In particular, the question of participation)

The conditions of production:

- What temporalities?
- The eventual "prerequisites" for the artist? The patron, the mediator
- Presenter/producer: accompaniment issues > > who would be in the position of mediator?
- The intercultural and "global" dimension of projects
- The dimension of the longevity of the work vs. the ephemeral and the trace left

Like the New Patrons, opening towards the democratic question (see the use of the term 'democratic art'): how to "produce" this democratic space, what are the conditions?

How do the performing arts inscribe themselves in the production of democratic spaces?

What possible interactions with NOW?

1. Four commissioning contexts and frameworks (presented by the participants)

Project: *B-Project* – Creation of the work *CURIOSITIES* (2013-2014)

Presented by Maxence Rey, choreographer - Betula Lenta company
& Elisabetta Bisaro, International Projects Manager - La Briqueterie, France

Commissioners

Jheronimus Bosch 500 Foundation, based in S-Hertogenbosch (The Netherlands – Bosch birth place)

Starting point

On the occasion of the 500th anniversary of the death of the painter Bosch, it was the will of the foundation that actions and events be developed around his work. It thus created the Bosch Cities Network in 2010 to promote international co-productions between artistic locations and cities holding works by Bosch. The first project issued from this international endeavour is the B-Project, which is choreographic, responding to the desire of the foundation to create a territory of choreographic experimentation by connecting with partners in the field of choreography and dance - a fine and intelligent posture; to keep alive the work of Bosch, they wished that other artists integrate and create around his works.

The Jheronimus Bosch 500 Foundation brought together various structures or dance festivals in cities that host one or more

works by the Dutch painter. The group consolidated around 4 organisations: the Dance Umbrella festival in London (GB), the Festival Operaestate B-Motion in Bassano del Grappa (IT), D. ID Dance Identity in Pinkafeld (AU) who also organize the Burgenländische Tanztage, and the Briqueterie - CDC of Val de Marne (FR). In addition, as the JB 500 Foundation is not a coordinator, it associated with a local structure, the Cement Festival (NL).

In October 2012, the partners applied to the Culture program of the European Commission. The project was not selected, but nonetheless the partners collectively decided to produce the project as it was conceived. The JB 500 Foundation contributed largely financially to its production.

Commissioning framework / specifications

The B-Project was designed in the form of 5 laboratories from June 2013 to June 2014, and supervised by a mentor, Kristin de Groot, from Dansateliers in Rotterdam (NL), who accompanied the group of five choreographers. It was foreseen that each partner would accommodate certain creations. The request formulated to the 5 artists was the creation of a choreographic work with a short format (max. 30 minutes) and restricted (maximum 3 people on stage, without costly scenery, easily set up, for representation at the various partner locations).

The 5 artists were not obliged to collaborate; the commission was 5 different productions, with each of the artists linked to his own artistic team.

>>> Video documentary on B-Project filmed for Génération Y – Euronews :
https://www.youtube.com/watch?v=_lzeAQy_Qlw

Project : *Marche sonore [EAU] (since 2007)*

Presented by Pierre Redon, artist
& Pomme Boucher, founder of Quartier Rouge

Commissioners

The Community of Communes of the Creuse Grand Sud via the Ministry of Culture - DRAC Limousin public commission program; plus multiple partners throughout the territory concerned, formulating each of the «micro-commissions» within the project.

Starting point

For Quartier Rouge, the project was born of a first encounter with the town of Felletin via its tourism office, around the management of the site of a former diamond cooperative (diamond cutting) where they propose simple guided tours and had an Eco-Museum project.

In parallel, Pomme Boucher had discovered the work of Pierre Redon in Vassivière, while he was creating the first Marche Sonore (soundwalk) in the Vosges Valley.

Through discussions with the tourism office, Quartier Rouge wished to propose something else, to develop other forms, in connection with the work with stones, of sound design, combined with the documentary aspect. The site of the Diamanterie had many documentary records of old diamond treatment locations which reflected their work in this place. Quartier Rouge and Pierre Redon therefore proposed a first sound design from these elements.

The idea was also to widen the field of vision, following several studies on the development of the site that had remained unimplemented.

Evolutions

The project evolved, expanded geographically, opened the territory and put in relation this work around water; it is now upheld in the context of the Plan Loire Grandeur Nature (Loire FEDER program).

It also benefited from the adhesion of the Community of Communes, and particularly of a mayor who wanted to experiment around the issue of water, and who strongly upheld the project, up to positioning himself as public patron for a larger commissioning. The project is thus a public commission of the Creuse Grand Sud Community of Communes, within the framework of the Ministry of Culture and Communication/DRAC of the Limousin.

The commissioning framework

Not a single framework, but rather an aggregation of diverse wills/constraints/opportunities put together, with which Pierre Redon and Quartier Rouge had to compose, in connection with a multitude of local partners on a vast territory, therefore difficult to manage.

>>> Sound and pictures on Pierre Redo's website :
www.marchesonore.com

Program : **The New Patrons** (since 1993)

Presented by Anastassia Makridou-Bretonneau, mediator for the New Patrons (Nouveaux Commanditaires) program

Commissioners

«Any person who wants to can, alone or in combination with others (which is recommended), call upon a mediator to help them assume the responsibility of commissioning an artwork.»

Point of departure, objectives

The utopia of the New Patrons is to provide an opportunity for members of civil society, who do not belong to the cultural, political, or economic hegemony, to become patrons of an artist by entrusting the production of a work of which they have defined the objectives.

It means emerging from a world that finally just speaks to itself, orders to itself... and to open this space to the rest of society. It is an emancipation process, a utopia, not strictly artistic but deeply political.

Specifications

We say "co-authors" but everyone remains well in his role of commissioner/mediator/artist, and it is together that they fashion the possibility of a creation, according to the protocol proposed by François Hers:

"The politic led by the society of the New Patrons emerges from the request of the person to reach the general; and not conversely.

The action takes place on the stage of art taken from within its walls and erected on any point of a territory. This scene is open to who wishes to assume a responsibility as actor in his own right, and not as simple participant, because the citizen becomes the equal of the artist and thus acquires the authority to publicly evoke the necessity of creating as well as the authority to judge what is produced in the name of art.

On this new stage, relations between all parties involved are governed by trust in order to hear each other, and not by an act of authority or by regulations. It is in assuming their own responsibility that the actors give to their individual commitment a common meaning, and not just a private one.

Finally, so that worlds that know not each other can meet and assist in the emergence of the Art of democracy, this protocol has defined the role of a new player: the mediator. Experience has shown that he is essential and that in the future he will undoubtedly be called upon to intervene in many other area

>>> More info on the program :
www.nouveauxcommanditaires.eu

Program: **SPEAP - Sciences-Po** (Poly-Sci) Program of experimentation in arts and politics

Presented by Valérie Pihet, Director of the SPEAP program (2010-2014), and to which Samuel García Pérez (2012) and Agnès Henry (2014) participated.

Commissioners

People from civil society, selected because they were in problematic situations, professional or other, linked to very specific issues, but at the same time that deeply questioned our manner of envisioning politics...

Starting point

The commissioning program of SPEAP, cofounded with Bruno Latour at Sciences-Po, is based in large part on the methodology of the New Patrons.

They wanted to test a different configuration of this protocol: while preserving the commissioner/mediation process, they adapted it so that instead of starting from the desire of a sponsor that gives a reason to be to a work of art, the starting point was a problem faced by the sponsor which required reformulation and/or re-presentation.

Objectives

Forcing (positive constraint) the meeting between scientific/artistic fields and patrons.

Showing the complexity of the encounter between several fields, and what this produces: the situation of discomfort created > do we take advantage of this opportunity? If yes how? Or do we restart finally with two distinct forms?

Provoking experiences/transformations by contributing to disheveling (in a sustainable manner) the practices of the patrons and participants.

Specifications

The idea was to start from a problem - either that commissioners were able to more or less formulate, but for which they were no longer able to find new avenues of work/resolution (in general, when there is no solution in sight, it is that the problematic is poorly formulated), or that they were unable to formulate, the place where they encountered and obstacle, a discomfort either in their professional, associative or private practices...

Starting from a problem rather than from a desire, although the two are closely linked, oriented the work a little differently.

It was not about proposing a work of art or an artist but putting the commissioners in connection with a group composed of artists and researchers in social sciences who followed the SPEAP program, and sharing a problematic situation to create a testing ground for new forms of investigations (with the tools of the arts and social sciences).

We did not predefine the form of the answer; It wasn't necessarily a work. It was possible to produce something "finished" but the framework of the program - time and means - largely limited the establishment of an ambitious outcome. However, as educational program, it was the path

- the experience that was permitted - with the participants and commissioner, that was most important because that is where resides the power of transformation that, we are certain, would produce the effects in the participants' practices after SPEAP.

A commission example

The commissioner was director of technical services of the City Hall of Epinay sur Seine, someone very committed to his profession and in whom arose many questions about what he was doing. He had the impression that the City Hall put much effort into urban development (river banks, parks, etc) but noted that despite years of mounting projects for these parks, they remained very little frequented.

They had already ordered a diagnosis of the territory to a civil engineering group, which was very expensive, but ended up with about 20 pages including testimonials and quantitative data, elements that they already knew.

They had also put in place a process of participatory democracy but had the feeling that this taught them nothing either, or when they asked the inhabitants what they thought, the elected officials then chose to do something else...

The order took place at a time when the city aimed to create a 'city centre', it was the Mayors' goal. But what does a 'city centre' mean in a city such as this one, among other things, very close to Paris and quite poor?

For him, this amounted to asking a set of questions: what is the role of the municipal Technical Services? What is a city? What do the inhabitants of a city - of Epinay - want? How to respond to a multiplicity - as many desires as there are people? How to create - or not - a community? Plus a series of problematics: proximity of Epinay to Paris, poverty level, diversity of types of inhabitants, etc.

His problem was very situated, and at the same time he asked more general questions on the role of today's public service and on politics on the scale of a city hall. In the commissioning framework, it was not about him telling us all of this and then saying "figure it out yourselves" (which comes back to what he had asked of the engineering office, with which there was no interaction until the conclusions were delivered). It was about implementing the conditions of a co-production between himself, certain others actors in the City Hall engaged with him, artists and researchers from SPEAP, in order to develop all together, through diverse tools, other avenues of response than those usually taken in this kind of situation, while paying attention to the singularity of the actors and the circumstances involved in this specific situation.

2. Constraint as a driving force?

> The formulation of the framework of constraints

"From the beginning of the project with Pierre Redon, I had in mind the examples of the projects in the New Patrons program. For me what matters is the desire to create inter-relation, with a territory, with its people. With Quartier Rouge we also work with another artist, Johanna Fournier, around a mobile work, and we chose our constraints, imposing meetings as a starting point. The manner in which these projects were carried out do not enter an administrative commissioning framework, but it is a common framework of constraints on which we can build. The projects would not have been done as they were in we hadn't done the work in that manner.

At the same time, the fact of having to write a commission is something that I have a problem with somewhere. How to write the commission formulated in such a way that it nonetheless allows the project to freely evolve, maintaining the freedom of the links that are constantly created, in order to construct things together? [P. Boucher]

> What relationship with the patrons?

There is an idea that persists, that the commission can also be a constraining or even limiting framework, which affects the sacrosanct freedom of the artist. How do you dialog with that? Were there difficult moments with the commissioner? Or were they always benevolent? Is it a 'carte blanche' with only material constraints? Or were there content constraints? [Questions asked by participants]

With B-Project, we had specific constraints to take on – a very short format and a limited number of people on the set. But for the rest it was 'carte blanche', the Foundation was not at all intrusive. They especially set up a privileged setting for accessing the work of this painter and did not necessarily expect that the finished result have a direct resonance.

It is also a matter of posture; the foundation was always present as were the partners, during the moments of public presentation after each period of residence. But it was not only to exercise a right, the issue was to be there to participate in the process. » [M.Rey]

The foundation set a framework and then they let the organisation do their work, a delegation in the implementation, a relationship of trust? What right has the foundation over the works created? [Questions asked by participants]

"We were very independent in the work between the structures and the artists, there was a real delegation in the accompaniment.

Once the works were created, the foundation could choose to present them or not, as was the case for the partner structures. La Briqueterie presented them in the context of the dance biennial of the Val-de-Marne (2 works in the Museum, 2 at the theatre). Now the works continue to live beyond the project, they were born within this framework but they continue to tour as autonomous shows. » [E.Bisaro]

> Possible reinterpretation of the framework of constraints

"In the case of Marche sonore (soundwalk), there was not a unified command, we received **a set of micro-commissions at each phase in the territory**, the partners each asked for different things (workshops involving youth, conferences...). " This requires lots of round-trips, negotiation, readapting the project according to the location, etc. It was necessary to play with the different motivations of the projects' partners, **to create a link, benefit from this procedure**. Case by case, it forged special relationships, with specific commitments. » [P.Boucher]

"Each time, it was to see **how the procedure can be itself a work** rather than responding directly to the request. See how a 'workshop' can become a moment of sharing and a part of the work, not a parallel or independent action. » [P.Redon]

3. The role of the mediator in a commissioning device

> Mediation: is it needed? Why?

"Ideally the New Patrons' protocol would one day function without a mediator, we are not an obligatory step, but at the moment we are necessary. I dream one day of being useless, as of the moment where we reach maturity allowing people to call upon artists to work directly with them... Then there would always be a producer etc. But the **function of mediator exists because there is a hiatus**. "[A. Makridou]

"At the same time, a duo is not the same as a trio, which is possibly why the mediator is necessary; it **breaks the rapport between egos** because people hear many voices answering each other, finding gaps in which we recognize oneself, finding answers to questions." [P. Redon]

"The need for mediation is it not **the consequence of a whole history of the partitioning of different disciplinary fields?** [V.Pihet]

"This place of mediation, I question it very regularly. It's strange to experience, there is no specific reason to be there, but it is necessary because without **mediation dialogue does not occur**. I wonder since when it has evolved, to be where it is today. » [P.Boucher]

'Is it also **possibly linked to the multiplication of partakers?**' [M.Rey]

"We have a **society that is no longer sure of its vocabulary of forms**; We live in an opulence of forms, of cultural choices... But today who can say what is avant-garde? The dominant culture? Although there are institutions, today everything coexists, we don't know any more. For example the Philharmonic in Paris was built, but around it there is a musical life that operates completely differently, which does not at all pass by these temples of culture that are built nonetheless. We are very far from imagining that we could be in harmony with all of this, thus the need for mediation. » [A.Makridou]

> Who are the mediators? What are their roles?

"With **B-Project**, there was a very important element: in this synergy of 5 partners/choreographers, there was a **mentor**, Kristin de Groot, who was present all along, in each of the residencies, who was able to discover and to absorb in the same way as we 5 choreographers. From the beginning before even the first meeting, she invited us to work on "little harmless questions"... first question: why do you dance? ... " [Mr. Rey]

"In all of the B-Project processes, there was a mediator with **the mentor who reconstructed the group so that it did not disband**, it was a central element.

This resonates with my experience of the **New Patrons**. I think we sense that the artists' work, that is solitary by nature, needs to be fed through contacts, relationships with others who bring a different look on things he knows not. It **connects with other worlds than that of the artist** that responds to a need for external inputs. The commission normally builds within oneself a framework that allows the artist to not be alone in a dialog with himself in order to know what he should do. » [A.Makridou]

"In the context of **SPEAP**, I believe that my role was of mentor or mediator. I tried to **ensure that the conditions were the best possible for dialog to ensue**, but without being constraining. In the image of the mentor who had asked questions in B-Project, the aim was to create a complicity in the group. It did not work each year in the same way. And beyond the commissions there was a pedagogical process with the participants, exercises...

It was about assisting the groups in existing. The conditions for dialogue are very difficult when you must address a patron who has a specific problem. Noting of course that the researchers and artists arrive each from their universes, their methods, their values, and their vision of society... and there were battles! » [V.Pihet]

"This is precisely what is interesting; **it creates a co-construction device**, this means that one cannot implement as one would alone, one is forced to negotiate. In addition the time frame is restrictive. So one is forced to move from one's practice, it is violent and destabilizing, but it is when one "lets go" of something that one can begin really building with others." [A.Henry]

In the case of **architecture**, we also find this place of mediation. I have with me this self-portrait book by Jean Prouvé. It explains that in 1982 a big company came to Nancy where he had his studio, and ousted him. From then on, he says he no longer feels happy, he feels deprived of his way of functioning: "When I lost this tool, I found myself enrolled in the same position as architects. Very quickly I realized that we could do nothing well because the **process between creation and execution was not good**. It functioned poorly. [...] But it subscribes to the ethical principles of the order of architects, the architect must not compromise with the contractor."

There is a history of mediation within this: the architect fashions a project, delivers a design but often does not directly exchange with the rest of the actors such as the construction company. A technical studies office will perhaps misinterpret his idea, and this can thus suggest that the architects' work is poorly done. Many things can happen without the architect knowing about them. It may be that sometimes the architect 'does not want to know' because if he knew he would find himself in an ethically incorrect position. At this point, the contractor, who shall ensure his own interests, offers a solution meeting his expertise, and that he does has not always find an interest in changing, because in any case he does not necessarily know the architect.

We see here that Prouvé, already in 1982, described some of the problems found in this stifling machine and somewhere he already indicated the limits of this framework. The Paris Philharmonic, carried out by the studios of Jean Nouvel, is one example: the **procedure**, the habit of lowering the prices so that the architect is paid less...

With regards to all of this, the New Patrons offer a different way of digging into the reality of the commission." [S. Garcia]

"I am convinced that there are numerous projects that are built in the manner of the New Patrons, but that we don't know of as they are not identified as such. We have a common platform with which we can make visible what we are doing. But it is certain that here and elsewhere there are many projects launched from an initiative where people get organized, **someone undertakes the role of mediator**, and they put things into place. I really want to know these other cases, these other worlds. It is very important to also learn how things are done elsewhere. » [A.Makridou]

4. Which conditions for a working commissioning device?

> The adaptability or flexibility of the process

"For me, and for the Briqueterie, a commission involving several countries is **a system of relations**. In the case of B-Project, it was firstly the dance organizations and the Bosch foundation that took the first steps. Then venues, partners, artists, built the pathway, which had been **constantly adjusted**, fed by the participants of the project, according to the desires of the partners. There are relationships between everything that we've produced throughout the research process, and all the way to the end, with the communities with which we place the projects. » [E.Bisaro]

"We should be able to propose from an **observation of reality**, to give rise to forms from the organic lifestyles that pre-exist; the relationship between artists and people on site should be in a form of plasticity (rather than project engineering that creates a reciprocal expectation of things that need to occur in such-and-such a way). » [P.Redon]

"In general the projects change along the way, it's inevitable. They are long projects, the intent is formulated in a fixed fashion and during the time we work together, it becomes something else. Most often, **projects that go all the way go largely beyond what was expected at the outset**. This is what feeds us in the world of creation. » [A.Makridou]

> The posture of the artist or group that responds to the commissioning

Solid before the 'system': "The posture of the artists faced with this procedure interrogates me. With the New Patrons, we most often work with artists having a certain notoriety. There was a kind of disillusionment on my part: the times where I wanted to work with younger artists, or artists at the beginning of their careers, the system is so powerful that these early-career artists must deploy all of their energy in order to construct, they are in this race, like athletes or young dynamic entrepreneurs, so they have little mental availability and time to understand exactly what it means to engage in a commission with the New Patrons. » [A.Makridou]

Ready to assume a societal responsibility: "We are in a state of demobilization and disinvestment of all parties. Art and artists are sometimes disinvested of their social responsibility, encouraged to work on behalf of a too isolated art. On the other side are the actors of civil society – a quantity of commissioners – that are disinvested of desire. Desire is not just something personal, but also a societal responsibility. The commissioning process can constrain by the assigning of roles, it empowers, so that makes a huge difference and I find that very important. » [V.Pihet]

> Creating the conditions of a real co-production

"The challenge today is to establish the conditions for the co-construction of a co-work... without necessarily crushing the skills and characteristics of the different disciplines, which have developed and forged over centuries, and that are also needed." It is complicated because **it is a negotiation**. One must not abandon one's own skills, but must make them shareable, and to **share them to respond to a problem or a situation posed**. It is still far from achieving this, these meetings are not so simple, the collaboration between artists and researchers is not new, but arriving at letting go of the idea that scientists have a more stabilized knowledge, this is not evident either. Social sciences are also in crisis today.

(...) This also involves **formulating practices**, because we don't necessarily realize that we don't "unravel" our modes of operation. So, to not withhold from unravelling to the smallest of details, this is a necessary first step towards coproducing; there is a tendency to say what we are doing, rather than accurately describe practices, gestures etc.

We resorted to **description tools** inspired by those that came from Bruno Latours' field of research, the Science Studies; looking at how scientists work, observing very concretely how they work, their daily motions, it is completely different than talking about the themes on which they work; It's about unravelling all the complexity of a practice (...). Of course the problem with co-production is that it takes **double the time**. » [V.Pihet]

"It is about adopting **an anthropologists' rapport to observation** of science: what do I do when I talk? What effects does it produce? It is being aware that one should always build with others, observe in order to build in common. » [S.Garcia]

"The interest in these processes is that it requires going where we naturally won't. It requires formulating. It is demanding but brings a quality, a depth, an understanding of what we do, how we talk about it, etc. These are valuable tools because they allow working several things at the same time.

(...) More widely the question arises of **the relationship between what is produced, the production framework, and the various parties involved**; all of this is always interconnected, the issue of what to take from outside as constraint, or what do we seek to produce and what kind of constraints to put in place to ensure that the process is moving in one direction or another. » [A.Henry]

5. What did it produce? Which were the effects?

> The creation of a stand-alone piece

"I was able to have feedback linked to the fact that the work is considered in a particular way because it was a commission. But I consider that it has as much value as if it was born of my own initiative. For me the place of alchemy is the world of Bosch, who met my obsessions on the monstrous, on creatures... questions already present since the beginning in my work; It is **a place that I picked, deployed and that I continue to deploy**. Today *CURIOSITIES* lives beyond the distribution among B-Project partners, it is a piece in the repertoire of the company, in the same way as the previous two creations. [Mr. Rey]

> The creation of sustainable links, a network of partners

"What triggered this project, are all the relationships with museums. Here with the Louvre and the MacVal, two very different museums **that work in a completely different way, but in this project they both succeeded in working with us**.

Thereafter, the partnership continues, with a European project which received funding from the European Commission. We are working on participatory projects, in spaces outside of the theatre, with the same partners as for B-Project and 8 associated museums in Europe, in the partners' cities. » [E.Bisaro]

> A confrontation at the 'reality' of a territory

"All these adventures are very difficult when they entail spaces not dedicated to the works - landscape, nature, urban spaces, public spaces... we face a multitude of problems that are not present when you have exhibition to produce in a dedicated place. Here each time we affront new problems, be they material, political, maintenance of works... in total immersion in the real world, **much more complex**. » [A.Makridou]

"For the Marche Sonore, it was at once the projection of the journey throughout the territory and what happens by confronting Pierre Redons' artistic practice to these spaces. The fact of projecting, of leaving... we are no longer in a place we can easily dissect; It is also embarking on a course that is like a voyage, and which is constructed along the journey. **The territory is no longer only a documentary medium but also becomes symbolic**. » [P.Boucher]

> The conditions for the 'sustainable development' of an artistic career, beyond the time of the project

Compared to your artist activity, if you put this experience in parallel (which seems to have a unique dimension in your path, because very rich, very dense) with the conditions in which you usually produce your work: what was different from the usual process of the choreographer that you are? [Questions asked by participants]

"The company Betula Lenta was created in 2010. *CURIOSITIES*, the piece that resulted from the B-Project commission is the 3RD piece of the company. The two earlier pieces had been formed with support of the greater Parisian area. The B-Project experience allowed me to **connect to partners and European structures**, to understand, in connection with the structures' teams, the economic, social and cultural contexts of each of the countries, to understand modes of production, very different from one country to another.

The difference it is also that there were a little more means for the production, and this allowed, beyond touring, to think **of the 'extensions', beyond the commission**; moments generated in connection with the long-standing partnership with La Briqueterie, following the B-Project which allowed initiating **very specific links with a certain public**: the fact of dancing in museums, for 3 hours in improvisation, creates different connections with those present. There was also the creation of a link with the Louvre Museum for a danced conference, as well as at MacVal with audiences such as the social relays with which I had never worked so far.

For me it was **all new with respect to my path and that of the company**, exploration of the potential novelty. It supports some aspects of the work already present upstream of the project, but this also opens other places of exploration, really searching in other than the habitual universe of the company. » [M.Rey]

> The construction of a common language

"What is true is that at the end project (SPEAP), we could talk about the project, we could better speak with the partners, we had developed a language that allowed exchange, not only with patrons, but also to better explain the situation because we better understood it. "It would be shame to look at a project via the prism of the performance and the results. Being able to **talk about a problem that we couldn't even formulate before**, it's a true step forward. » [S.Garcia]

> Travel, transformation

"With the Marche Sonore, it also moved the framework of thought, including for me in Quartier Rouge. It is a work which is rather immaterial, not necessary adapted to the public space, but it is mobile, crosses a territory, is not something one can master by ones' observation. It was interesting to contemplate this questions in terms of public space with regards to a territory. In relation to a more standard commission (for example sculpture etc.), **it breaks the habitual codes**. » [P.Boucher]

"Yes in fact I find that these processes are not beneficial to only one of the parties, **everyone is forced to move**. " Even the request as it is formulated, reformulated... it moves at all locations, everyone is put to work." [A.Henry]

"The Technical Services director of Epinay sur Seine told me at the end of the process that he had been transformed. It doesn't mean that he doesn't ask the same questions, he simply does not formulate them in the same manner. We are not going to resolve political life with a project, but he said for example that he no longer holds meetings in the same way, he tackles problems from other angles... **there was a transformation operating on him**, because he had this dialogue constraint, a regular exchange. » [V.Pihet]

> Democratic spaces

"What we are going to live via the experience of a commission, I perceive it each **time as a small school of democracy**, with failures, misunderstandings, egotism... we experience, on the scale of a project, the difficulty of building a common dialog, a common conviction and of creating a work together.

Once this said, we do not escape the examination by the art world of what we are doing. Admittedly there is a democratic process that is being put into place, but the aim is to produce an artwork and the process does not absolve us either of the responsibility or of the ambition to produce a work that has meaning with regard to the history of art.

At the same time without this school of democracy, would there be a need to produce forms? I wouldn't see the point, the world is already full of forms, and to add one more is not in itself necessary. » [A.Makridoul]

Appendix 1 – Presentation of the participants

Elisabetta Bisaro

Elisabetta has worked in a programming and managerial capacity in the field of dance and the performing arts across three countries. After her initial steps in Italy, she rooted herself in Ireland as Programme Manager of Dance Ireland in Dublin for 6 years. During this post she was responsible for curating and managing the organisation's artistic professional programming and all international projects, including four EU-funded projects (Modul-dance, Tour d'Europe des choréographes, E-Motional Bodies & Cities, Léim). In 2012, she curated Made in Dublin, a special season of new dance performances, dance film screenings and talks to mark the inaugural event in Dance Ireland's 21st anniversary programme. Since September 2013, she has overseen the international development of La Briqueterie – CDC du Val-de-Marne in France. She is the president of PlanTS, an all-women arts organisation based in Trieste. Elisabetta holds an MA in Translation Studies from the University of Trieste, Italy.
www.alabriqueterie.com

Pomme Boucher - Quartier rouge

After studying at the Beaux-Arts in Rennes and Cultural Management at the University of Dijon, Pomme Boucher has settled in Limousin where she has been working for the International Centre of Art and Landscape in Vassivière and for the artists' residence La Pommerie. Since 2008, she has been developing projects for the public sphere in Quartier Rouge – a contemporary art and production organisation. In 2012, she designed the programme "L'Espace en présence" dedicated to experimentation and artistic creation in the public sphere; she has since been engaged in discussions and activities on this issue in the Limousin region.

Quartier Rouge is an NGO created in March 2006, in the rural region of Limousin, more precisely around what used to be the abandoned workshops surrounding the railway station of a small town called Felletin. Its aim is to be a tool for cultural development, in the sense of integration of artistic projects and their diffusion in a local reality, be it cultural, social, geographical or economical.

It defines itself as a platform for mediation and production at the service of artists, governmental or private patrons. It defends art in its everyday dimension and in its ability to produce representations. One of its main topics of reflection is the role that art and the artists play in society. Quartier Rouge is thus interested in different areas: art in public space, the relation between art and territory, the approach to landscape and the social and participatory dimension of art.

www.quartierrouge.org

Samuel García

Architect and independent researcher, he studied building engineering before studying architecture at the University of Seville. Having worked for several architectural offices in Seville he decides to focus on architectural research and he graduates in the March III program at Madrid's architecture school (Polytechnic University of Madrid) just before starting a PhD research supervised by Iñaki Ábalos.

He then moves to Paris to be a student of the Sciences Po School of Political Arts created by Bruno Latour. He is interested in rethinking unorthodox mediations between practices, arts and research.

Anastassia Makridou-Bretonneau

Born in Thessaloniki, she studied History of Art in Greece and in France and did the curatorial training course of Magasin, the National Art Centre of Grenoble. She was curator to the Picture Gallery of Thessaloniki during four years. In 1999, she founded Eternal Network, independent structure for art production and engineering, based in Tours (France). She accompanies various projects as curator and collaborates with several institutions in France and abroad on the programming of contemporary art events. From 2011 to 2013, she ran a programme of nine public commissions in Marseille, in the frame of the European Capital of Culture. Currently she is in charge of the cultural policy in the Fondation Daniel et Nina Carasso and she is the artistic director at the City of Paris for the new tram-line commissions project, under the scheme launched by Fondation de France called "Nouveaux commanditaires".

Valérie Pihet

Valérie Pihet co-founded and directed with the French philosopher Bruno Latour the Programme of experimentation in arts and politics (SPEAP) in Sciences Po Paris (2010 -2014). Since 2002, Valérie Pihet has collaborated with Bruno Latour on a number of other projects : she was in charge of coordinating the Iconoclasm (ZKM, 2002) and Making Things Public. Atmospheres of Democracy (ZKM, 2005) exhibits, and founding the Sciences Po medialab (<http://www.medialab.sciences-po.fr/fr/>). She is a member of the advisory board of the Mobile Lives Forum, research institute initiated by SNCF (<http://fr.forumviesmobiles.org/>) and of the PARSE research group (Platform for Artistic Research Sweden) - <http://www.parsejournal.com>). She also works with numerous artists (Pierre Huyghe, Armin Linke, Myriam Lefkowitz, Anne Collod, Vincent Bergerat, Samuel Bianchini, Sylvain Gouraud etc.) as well as with researchers. She is the president of The Council (art agency), directed by Sandra Terdjman and Gregory Castera (<http://www.houseofcouncil.org/>). She is the co-funder of Dingdingdong – Institute of coproduction of knowledge on Huntington's disease, with Emilie Hermant in 2012(<http://www.dingdingdong.org/>). Since 2015, she is developing consulting on coproduction of knowledge and articulation between arts, research and society.

Pierre Redon

WALKING WITH YOUR EARS... Portrait by Christophe Domino

Pierre Redon makes art situated somewhere between the music of the spheres and ethno-social reality, between memory of past events and awareness of the immediate here and now. This intermediate state has become a distinctive style of expression, based on borrowing or reformatting impressions, recording the voices of people he meets on his journeys. Images, sound, music, topography, ethnography, walking, listening, observing, ecology, economics, politics and poetry, cultural traditions and utilitarian rationalism are all grist to his mill, all part of an examination of local customs, nature, rural and contemporary environments. The ground rock of this acoustic approach founded on sound and music, comes from practical experience devoid of formal preconceptions. Pierre Redon has known the Millevaches Plateau since boyhood and if today he sometimes plays at being a man of the hills, he does so in reaction to taking on the clichéd role of an artist. Refusing to be hemmed in by predetermined modes of production or ways of thinking he prefers to let personal experience nourish his art. Although his recent soundscape works are concerned with local communities and their environment, this should not be seen as a narrow vision, or rejection of the outside world but rather as an espousal of the dense and complex minutiae of our common experience of the world. At the very moment I write this article, Pierre Redon is far from his native Limousin, engaged in a project with communities in the Yemen and in Turkey. For the moment he has no pre-determined programme, just an urge to engage with other human lives and communities, perpetually sensitive to their surrounding landscapes and sounds, part of his specific aural approach to the environment that goes beyond mere political or ecological concerns.

Coming from a background in rock, electronic and improvised music, Pierre Redon has regularly collaborated with dancers and visual artists under the banner of the Oreille Électronique collective which he helped found and run between 1999 and 2004. This cross-disciplinary approach can be felt in much of his work today, involving not only sound but also drawing, film-making and since 2007, the creation of Sound Walks (or 'Marches Sonores' in French). The latter are both a significant development and natural consequence of previous work. Recorded voices and stories combine with ambient sound and music to create an atmosphere where documentary and sound composition mix and meld. The process implies considerable fieldwork, finding sites, interviewing local people, collecting sounds and then editing them before composing pieces and finally establishing a mechanism for the delivery of the finished recording. There is also the practical dimension of providing a physical trail for listeners/walkers to follow, complete with stopping points, way markers plus the participation and complicity of local inhabitants and municipal authorities. Any form of public art such as this requires social involvement of some sort. Here the raw material itself as well as the means used to express it are intimately linked with their human and topographical environment. As if to emphasise this, whether in the Vosges mountains, on the Millevache plateau or at Saint-Ouen-l'Aumône, the walks all start at local tourist information or art centres.

Together with other hybrid forms, walking has now fully acquired the status of an art form, encompassing corporeal movement, purposeful journeying across urban or rural landscapes, or used as a measure of time or a suspended moment. Pierre Redon's Sound Walks provide the listener with a route map marked with a dozen or more interactive or symbolic stops, each an invitation to stand still or carry-on walking whilst listening to recordings on a portable player that accompanies the map.

Listening to the player while still immersed in the sounds around you immediately creates a double world familiar to all adepts of personal stereo systems ever since the advent of the Walkman. Muffled sounds outside the headphones mingle with voices or noises coming from within, adding another layer to the physical sensations of keeping your feet moving, following signposted paths, searching for external indicators, all the while aware of the rhythm of your breathing, muscles moving, pushing your body onward (none of the walks are too tiring, I hasten to add). Invisible voices and waves of atmospheric electro-acoustic sounds sharpen your senses, present reality telescoping into subjective distance as you listen to interviews with local inhabitants as they recount stories - nostalgic memories - concerning the things around you. These may be about local customs, farming practises, scavenging for plants, local oddities or souvenirs of urban, industrial or social life. For about a third of the circuit, listeners/walkers find themselves bathed in Pierre Redon's sound-world, which like augmented reality systems, induces a heightened state of consciousness though in this case without resorting to the sledgehammer of sophisticated technology.

Each Sound walk provides a genuine experience of the notion of soundscape as imagined by Raymond Murray Schafer and a host of writers, philosophers and artists (or as Pierre Redon would claim, as well as by many contemporary citizens). Aesthetic, didactic and critical issues conjoin here with local history and traditions, brought to life by a web of voices, memories and music in an open-ended form of artistic expression. Judging by Pierre Redon's next work, one that tackles the River Loire, this type of work can lead in many rich and surprising directions.

www.pierredon.com

Maxence Rey – Cie Betula Lenta

Maxence Rey learned classical and contemporary dance at the Dance Conservatory of Lyon, France. Before becoming a dancer and a choreographer, she is the dance coordinator at Mains d'Œuvres, an art space in Saint-Ouen near Paris, and well before she is a project manager in the field of industrial IT. As a performer, Maxence Rey is involved since 2004 with the Compagnie Mossoux-Bonté and collaborates with Les Souffleurs – commandos poétiques.

She creates the compagnie Betula Lenta in January 2010 in Saint-Denis, near Paris and in March 2010, her first choreographic solo Les Bois de l'ombre, then in October 2012, the piece for three nude women Sous ma peau. She is award winner of the [Re]connaissance 2013 contest with the short version of this piece. In March 2013 she is invited by La Briqueterie – CDC du Val-de-Marne, to participate to the European project, B-Project, around Jheronimus Bosch's artistic work, and creates a trio, CURIOSITIES, in March 2014 at 's-Hertogenbosch (NL). Her new piece, the quintet, Le Moulin des Tentations (The Windmill of Temptations) was created in february 2016 at CDC Atelier de Paris – Carolyn Carlson.

Simplicity, sobriety, blurry zones and strangeness are words recurrent in the universes created by Maxence Rey. In each pieces, bodies are presented as they are, without fraud or embellishment. They are celebrated in fullness within their metaphorical power. She questions the essence of being, our condition as human beings, our latent monstrosity, without ceasing to track and capture the chaos that constitutes us. In her work, she is constantly exploring, investigating, and questioning what is human and what forms our zones of shade and light.

Maxence Rey's shows address the spectator's intimacy, they evoke certain emotions, images, sensations and convoke a knowledge that is profoundly embedded in them. Betula Lenta is part of the dance-theatre movement.

Sound, light and body maintain a permanent dialogue, establishing a tension that is rhythmical, spatial, sensible and poetic.

In the pedagogical actions, Maxence Rey positions herself as a transmitter of experience, of sensations, of discoveries, intentions and gestures. She proposes to participants ways of developing a singular dance and a type of presence, on themes related to the company's repertoire: Body and Feminity workshop, the workshops Inhabiting its own body, Inhabiting the bodies of Jerome Bosch, Overflowed bodies - overflowing bodies workshop.

Stemming from her desire to uproot choreographic forms from the theatre, like with her solo Les Bois de l'ombre, Maxence Rey proposes a series of site-specific experiences in museums. A danced conference in relationship with CURIOSITIES and Le Moulin des Tentations has been presented at Le Louvre in Paris and the MacVal Museum of Vitry-sur-Seine, within the thematic « Corps débordés – Corps débordants » (overflowed bodies - overflowing bodies).

Some interventions take the shape of performances like with CURIOSITIES solo : Galerie Municipale Jean Collet – Vitry-sur-Seine, Musée des Beaux-Arts in Angers, Musée Villa Médicis in Saint-Maur... thus multiplying the possibilities of showings and encounters with the audience.

Betula Lenta – Maxence Rey is artist associated with CDC Atelier de Paris – Carolyn Carlson during the 2015-2016 season and was artist associated, with micadanses Paris during the 2014-2015 season, with L'Etoile du Nord Paris from September 2012 to June 2015 with support from La Ville de Paris.

www.betulalenta.fr

extrapole

extrapole is a hybrid organisation specialising in the performing arts field.

Imparting and experimenting with various representations of the contemporary world, introducing new work, supporting initiatives: extrapole aims to be a structure that serves artistic creation.

Our purpose is also inspired by the prospective necessity of a renewal of cultural action and practice particularly in light of local constraints and global geopolitical contexts.

Thus, engaged in a long-term reflection on the social and political implications of artistic practice, extrapole seeks to nurture a space for reflection and experimentation centered around the challenges relative to the fabric of art and its relationship to society.

The philosophy of cooperation is a cross-disciplinary element present in all of our activities. Through partnership building, it confronts a variety of devices and intercultural contexts.

www.extrapole.eu

Appendix 2 – Presentation of the project N.O.W.

New Open Working process for the performing arts

Starting from a common expertise (managing the implementation of an artistic project and its reception by audiences), we are engaging in **an exploration within an experimental setting**.

We aim to develop a long-lasting prospective reflection in regards to our practices.

This experimental structure is made up of 4 labs that shape the project and determine **the 3 years program of activities** (oct. 2014-oct.2017) :

*LAB 1 - Strengthening competencies

FORMULATING AND SHARING research and needs relative to the evolution of the work environment and its impact on artistic practices and their social integration

PUTTING INTO PERSPECTIVE the synergy between the different stakeholders in the artistic management field for a common vision of art as experimentation

STRENGTHENING new competency profiles surrounding artistic careers, now and in the upcoming years

* LAB 2 - A management structure based on networks

RETHINKING the artists' careers beyond national contexts and frameworks

EXPERIMENTING with a collegial and transnational management approach that is adapted to the current setting

MANAGING the projects' strategic development and financial models in order to ensure a better sustainability for the artists' careers

*LAB 3 - Innovating tools of production: investigating commissions

SETTING UP a framework in which artistic commissions invite citizens to participate

SETTING UP a framework in which the backer doesn't only participate in the beginning and end of the process but also becomes a representative or advocate promoting the process itself

SETTING UP a framework that allows for the artist's local involvement in response to a request or need arising from civil society

*LAB 4 - Outreach and representation tools as restitution of the creative process

EMPHASIZING AND RELAYING the importance of the creative process to professionals, backers, and audiences

WORKING on new tools that enable other kinds of relaying, restitution, and promotion of the creative process

INVESTING in the field of outreach and representation by creating a space for critical thinking

Partners EXTRAPOLE – France, FABBRICA EUROPA – Italie, INDISCIPLINARTE – Italie, LATITUDES CONTEMPORAINES - France, LÖKAL - Islande, MOM / ELVIVERO - Espagne, TRAFÓ - Hongrie, WP ZIMMER – Belgique

Associated Partners Ann Olaerts (coordinator) – Belgique, Roger Christmann (admin advisor) – Allemagne, Sismograf - festival – Espagne, Laure Fernandez - NoTHx young team THALIM-CNRS) – France, – France, Carole Salis - CRS4 - Italy – Valérie Pihet

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