

HARVARD / PSL WORKSHOP

INQUIRY THROUGH PRACTICE

26 – 27 February 2020

Amanda Gann
Seiyoung Jang
Julia Sharpe

Joseph Minster
Léandre Bernard-Brunel
Geoffrey Rouge-Carrassat

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For the third edition of the Harvard / PSL workshop we invite six artists (three from Harvard – Amanda Gann, Seiyong Jang and Julia Sharpe – and three from PSL – Joseph Minster, Léandre Bernard-Brunel, Geoffrey Rouge-Carrassat) to present their work and discuss their processes of inquiry through practice.

Research is always a practice, with its own modes of language and image-making and its own processes; simultaneously, throughout the last century, modes of making art have been (often self-referentially) informed by modes of artistic research. Nonetheless, we often struggle and strive to find the means to talk about the joint processes and procedures of research and practice, of articulating both modes of making through their methodologies and their processes. What are the (procedural, methodological) distinctions between art-based research and research-based practice? Can research and practice inform each other while being kept methodologically and procedurally separate, or does a necessary articulation inherently imply the development of new (joint) processes and practices? How have the six artist-researchers who will be presenting their work at this workshop found their own processes to work through these questions? How are they reflected in their work, and how do they inform their practices at large?

Through group discussions and presentations of work by three students from Harvard's programs in Critical Media Practice, Music, and Theater, Dance, and Media, and three students from PSL's La Fémis, Beaux-Arts de Paris, and CNSAD, we propose to discuss in depth, and through concrete examples of works produced, the modes and modalities, processes and methodologies, of bringing together forms of research inquiry and forms of artistic practice.

In addition, during the workshop, Javier Nueno, PhD candidate in Film and Visual Studies and Critical Media Practice, and one of the founders of (iii) instituto de investigaciones independientes, will present and discuss "On Independent Investigations in the Age of the University-Corporation." At the end we will be hosting a round-table, open to the public, with the invited artists and faculty members on the processes and (im-?)possibilities of research through artistic practice, and artistic practice in the context of the production of research.

WORKSHOP PARTICIPANTS

PSL

Joseph Minster (La fémis)

Film / Installation

On the one hand, cinema "changes the world in itself" (Bazin) by being the unique "written language of reality." But on the other hand, the world presents a "faltering equivocality" that can only be noticed thanks to the knowledge of multiple languages, as Hannah Arendt points out in her "*Journal*." How then can cinema translate this "faltering equivocality"?

Our working hypothesis is that filmmakers solve this difficulty by using and playing with "variations." During the research's progress, we will verify our intuitions and provide inputs for the debate by producing a series of films thought as cinematographic variations about an equivocal place of the world: a mountain pass, in the Alps, on the Franco-Italian border.

After filming his brothers and cousins in many stories for ten years, Joseph Minster left the Alps in 2005 to study literature and cinema in Paris. Now graduated with a master's degree in literature and with La Fémis' directing department, he writes for films and for the web. He has directed more than a dozen short films, often shot in his childhood's landscapes. Since 2019, he is a PhD candidate attached to the SACRe laboratory of PSL University, where he develops a work of research and creation about the idea of cinematographic variation.

Léandre Bernard-Brunel (Beaux-Arts de Paris)

Film / Installation / Etnographic film

Born in 1985, Léandre Bernard-Brunel is a film author. His practice is between the visual arts and cinema. His work, supported in particular by l'Institut Français, the city of Paris, le Centre national du cinéma et de l'image animé (CNC), was shown at the Festival Cinéma du Réel, at the Cinémathèque Française, La Gaité Lyrique, la MEP, in Jousse and Poggy galleries (Paris) or even at Kino Der Kunst (Munich), Haus der Kulturen der

Welt (Berlin) or at Kunsthalle Mainz. He is currently developing a thesis project by creation with the Beaux-Arts de Paris (SACRe PSL).

My thesis stems from an unfinished science fiction movie by Satyajit Ray (*The Alien*). My research and my practice will be neither the exegesis of this aborted work, nor a tentative reconstruction of it, but an attempt at sliding into the thought of an Other by weaving myself into the fabric of this missing film. Around the ghost of this film, I will design a cinematographic object telling my links with Indian artists of my generation.

Geoffrey Rouge-Carrassat (CNSAD)

Theater / Performance

Geoffrey Rouge-Carrassat is an actor, author and stage director. After his studies at the National Conservatory of Dramatic Art in Paris, he founded the theater company *La Gueule Ouverte* and created three shows: *Conseil de classe (Class Council)*, *Roi du silence (King of Silence)* and *Dépôt de bilan (Bankruptcy)*. Holder of the State Diploma of Theater Professor and a Master of Literary Creation, he is currently a PhD student of the SACRe-PSL doctoral program.

His research, entitled "Theater, between play and game", questions the notion of playfulness in the actor's work: why and how to guarantee the playful attitude of the actor in his work? As part of the symposium at Harvard University, he will make an initial assessment of his research-creation laboratory, the objective of which is as follows: transform a strategy game into a spectacle – by preserving the universe and the rules of the game as dramaturgy.

Harvard

Amanda Gann (PhD candidate in Romance Languages and Literatures [French] and Theater, Dance and Media) Theater / Performance

Amanda Gann is a theatre artist and PhD candidate at Harvard University. Her current work, at the intersection of performance and research, focuses on social and theatrical manifestations of grief in post-WWI France as well as the question of affect in historical inquiry. Trained as an actress in France, the US, and most recently the UK (MFA, East 15), she collaborates as a performer with international companies such as The Poets' Theatre, with whom she recently performed Samuel Beckett's *Not I/Pas moi* in both English and French (MAC, Belfast, NI). She has also worked as a literary translator and interpreter for the French Theatrical Foundation, the Harvard Film Study Center, and ARTCENA. Her translation of Jean-René Lemoine's play *L'Adoration* is forthcoming from Contxto.

Julia Sharpe (PhD candidate in Film and Visual Studies and Critical Media Practice) Film / Video / Installation

Largely informed by contemporary poetry and the history of auto-ethnography, Julia Sharpe makes moving images and immersive installations that plumb the relationship between affect and environment. Her work is invested in issues surrounding the precarious structures of daily, domestic life, especially in relation to her childhood in the American South. She is a first-year PhD student in the Department of Art Film and Visual Studies.

Systems of Care documents the filmmaker's attention to light and darkness as she finds herself within familial, institutional and intimate systems of care.

Seiyoung Jang (PhD candidate in Music) Music / Sound

This project is envisioned as an installation — a playground of a roomful of oversized components of a controller whose design is common in electronic music performance — namely, knobs, sliders, buttons, as well as a rudimentary patch bay as well as an associated sound system that outputs the sonic results of the physical actions enacted upon the components. Every component is to be “comfortable” to interact with, whether it is fuzzy, soft, or squishy, and resembling furniture items clad in stuffed fabric; every component is to also require a reasonable amount of effort in order to move them physically, but not too difficult to do so that it prevents effective (and fun) play.

Seiyoung Jang is a composer, improviser, and maker currently based in Cambridge, MA. She aims to celebrate manifestations of organic forms in resistance of thoughtless sterility, with a focus on intersubjectivity and embodiment. She has studied with Laetitia Sonami, James Fei, Ted Coffey, Maggi Payne, Chris Brown, and Pauline Oliveros, among others. She obtained her MFA in Electronic Music and Recording Media from Mills College, Oakland, CA, and a BA in Psychology and Music from the University of Virginia, Charlottesville, VA. Seiyoung is pursuing a PhD in Creative Practice & Critical Inquiry at Harvard University, studying with Vijay Iyer.

PSL – faculty members in attendance

Emmanuel Mahé, Director of SACRe PhD program and laboratory, Head of research at EnsAD

Barbara Turquier, Head of research at La fémis

Keti Irubetagoiena, Head of research at CNSAD, stage director

Quentin Rioual, Educational and Research Program Coordinator for SACRe-PSL PhD program and laboratory, stage director

Harvard – faculty organizing committee

Sylvaine Guyot, Professor of Romance Languages & Literatures, Chair of Theater, Dance & Media

Lucien Castaing-Taylor, John Cowles Professor of Art and Anthropology, Director, of the Sensory Ethnography Lab (SEL), Director of the Film Study Center, Co-Director of Graduate Studies in Critical Media Practice

Peter Galison, Joseph Pellegrino University Professor Director, Collection of Historical Scientific Instruments, Co-Director of Graduate Studies in Critical Media Practice

Julie Malozzi, Lecturer on Art, Film, and Visual Studies, Administrative Director, Film Study Center

Vijay Iyer, Franklin D. and Florence Rosenblatt Professor of the Arts, Department of Music, Department of African and African American Studies

Joana Pimenta, Visiting Lecturer in Art, Film and Visual Studies, Educational Program Coordinator for Critical Media Practice

SCHEDULE

Tuesday, 25 February

8pm Cocktail at the residence of the Consul General of France in Boston

Wednesday, 26 February Sackler Annex

9.30am Opening remarks – Sylvaine Guyot, Professor of Romance Languages & Literatures, Chair of Theater, Dance & Media

Opening remarks – Peter Galison, Joseph Pellegrino University Professor, Co-Director of Graduate Studies in Critical Media Practice

Opening remarks – Minh-Hà Pham, PSL Dean for International Affairs

Opening remarks – Arnaud Mentré, Consul General of France in Boston

10am Inquiry through Practice – Introduction to the workshop
Joana Pimenta, Visiting Faculty in Art Film and Visual Studies and Educational Program Coordinator for Critical Media Practice

10.15am – 1.15pm Workshop – student presentations and discussion

Amanda Gann (Theater, Dance and Media)
Theater / Performance

Geoffrey Rouge-Carrassat (CNSAD)
Theater / Performance

1.15pm Lunch

3pm – 6pm Workshop – student presentations and discussion

Julia Sharpe (Film and Visual Studies and Critical Media Practice)
Film / Video / Installation

Joseph Minster (La Fémis)
Film / Installation

8pm Group dinner

Thursday, 27 February
Sackler Annex

10am – 11.30am

Group discussion – inquiry through practice – workshop participants and CMP students

Discussion of “On Independent Investigations in the Age of the University-Corporation,” by (and with) Xavier Nueno (co-written with Luciano Concheiro and María Emilia Fernández)

11.30am - 1pm Workshop – student presentations and discussion

Léandre Bernard-Brunel (Beaux-Arts de Paris)
Film / Installation / Ethnographic film

1pm Lunch

2pm – 3.30pm Workshop – student presentations and discussion

Seiyoung Jang (Music)
Music / Sound

3.30pm - 5pm Round-table – open to the public
Inquiry through practice

Moderators: Joana Pimenta (Visiting Faculty in Art Film and Visual Studies and Educational Program Coordinator for Critical Media Practice) and Xavier Nueno (PhD student in Film and Visual Studies and Critical Media Practice)