

November 13TH, 2017: Paris

9:00 – 12:30

École normale supérieure
45 rue d'Ulm, 75005, Salle Dussane

15:00 – 19:00

Musée national Picasso-Paris
5 rue de Thorigny, 75003, Auditorium

November 27TH-29TH, 2017: Venice

Fondazione Giorgio Cini
Isola di San Giorgio Maggiore, Venezia
Sala Borges

& Aging STIA

Colloquium

How Does Age Affect the Creative Process?

More Information

www.ens.fr/agenda

www.museepicassoparis.fr/colloques



& Aging 271A

How Does Age Affect the Creative Process?

Aging & Arts (AAA)

2017-2018

HOW DOES AGE AFFECT THE CREATIVE PROCESS?

The methodology adopted by Age (or Aging) Studies is currently nourishing a dynamic wave of interdisciplinary research in both the United States and certain European countries, as demonstrated by journals such as the *Journal of Aging Studies* or *Age Culture Humanities*. The goal of this program, entitled *Aging & Arts (AAA)*, and devoted in large part, though not exclusively, to old age, is to introduce such studies to the French academic sphere, while at the same time crossing them with the artistic field, especially with the visual arts.

After a first session devoted to the question of the reception of elderly visitors in museums, which opened with a series of seminars organized along with such institutions at the ENS in March, 2015, we will shift our focus to the topic of creation itself starting this Autumn. In what ways does aging affect the artistic process? Does old age, or, inversely, youth, have a specific influence on the activity of the creator? Does the age of an artist have any bearing on the assessment of a body of work in terms of taste, visibility and value? Such are the questions that we will aim to tackle over the course of this program.

The perspectives adopted will be multidisciplinary, with a view to attempting an analysis at the crossroads of approaches adopted by art history, sociology of culture, cognitive sciences and medicine.

The Colloquium will take place in Paris at the École normale supérieure and the Musée national Picasso-Paris on November 13th. It will be open to the public. Over the course of the day, we will look back at various initiatives launched by museums in the reception of older visitors; following this will be a presentation of the medical, economic, sociological and esthetic questions capable of nourishing a discussion around the links between age and creation.

Researchers from around the world will gather for a **multidisciplinary workshop at the Fondazione Giorgio Cini in Venice from the 27th to the 29th of November** to discuss a number of issues:

What are the aesthetic effects of a work produced in old age? Can one speak of a “*late style*” in the same way as, legitimately or not, one does of a “*precocious style*”? Does such a notion really take into account the diversity of experiences? Can it truly function as a category? Does aging influence the artist’s view on the world? What potential strategies might an artist develop at various stages of their life to highlight their work? What image does society have of the aging artist? What value, what forms of recognition are attributed, or not, to such a figure? What targeted moves might institutions or the market aim at such an artist’s work?

These questions will be taken in the present day, but also from a historical perspective, which will allow for a consideration of the variation or permanence of certain values and attitudes throughout the ages, and thus of social and cultural contexts as well.

A series of seminars will complete the Winter-Spring 2017/2018 cycle with the aim of visualizing the issue of aging and creation through the prism of other artistic practices.

THE ORGANIZING COMMITTEE IS COMPOSED OF:

Emilie Bouvard, Curator, in charge of Paintings (1938-1972), Research, Publications and Contemporary Art, Musée national Picasso-Paris;

Danièle Cohn, Professor of Esthetics and Philosophy of Art, Université Paris I Panthéon-Sorbonne;

Nadeije Laneyrie-Dagen, Professor of History of Art, École normale supérieure.

François-René Martin, Professor of the History and Theory of Art, École nationale supérieure des beaux-arts de Paris;

Jair Kessler, Assistant Director, Remarque Institute, New York University;

with the support of **Caroline Archat**, Corresponding Researcher, Centre Norbert Elias, Université d'Avignon et des Pays-du-Vaucluse.

The program *Aging & Arts (AAA)* is piloted by Nadeije Laneyrie-Dagen, Professor at the École normale supérieure / PSL Research University.

It has been developed as a part of the IRIS (Initiatives de Recherches Interdisciplinaires et Stratégiques / Initiatives for Multidisciplinary and Strategic Research) "Creation, Cognition, Society", piloted by Jean-Marie Schaeffer (EHESS), and of SACRe (Sciences, Arts, Creation and Research) "Le Laboratoire" (EA 74 10). The program is organized in partnership with the Musée national Picasso-Paris and the Remarque Institute at New York University.

PARTICIPANT BIOGRAPHIES

Sébastien ALLARD is a specialist in 19th century French painting. A heritage curator, he has been the director of the Department of Paintings at the Louvre Museum since 2014, after joining the institution in 1997. In 2010, he organized the exhibitions *Les Visages et les corps* [*Faces and Bodies*] and *Derrière les images* [*Behind Images*] at the Louvre along with Patrice Chéreau and Vincent Huguët. Since then, he has curated the following exhibitions: *Delacroix, De l'idée à l'expression* [*Delacroix, From Idea to Expression*] (Madrid and Barcelona, 2011-2012), *De l'Allemagne* [*On Germany*] (Louvre Museum, 2013, co-curator with Danièle Cohn), *Valentin de Boulogne* and *Réinventer Caravage* [*Reinventing Caravaggio*] (Louvre Museum, 2017). Among his publications are: *L'Enfant dans la peinture* [*Children in Painting*] (Mazenod, 2011, with N. Laneyrie-Dagen and E. Pernoud), *Le suicide de Gros : les peintres de l'Empire et la génération romantique* [*The Suicide of Gros: The Painters of the Empire and the Romantic Generation*] (Gourcuff Editions, 2011, with M.-Cl. Chaudonneret).

Caroline ARCHAT is a Doctor in Education Sciences. As the author of *Ce que l'école fait avec le cinéma* [*What Schools Make of Cinema*] (Rennes University Press, 2013), she led tests surrounding digital practices for education in cinema within the Institute for Research and Innovation at the Pompidou Center and the University of Paris 3 Sorbonne-Nouvelle. As an associate researcher of the Norbert Elias Center at the University of Avignon and the Pays de Vaucluse, she contributes to research in museology. She is part of the organizing committee of this colloquium.

Audrey BAUDUIN received a Bachelor's degree in Film at the University of Lille 3 in 2012 before being accepted of the Editing Department of the Fémis (Class of 2016). She currently works as an editor on short films (Yoonyoung Choi's *Voyage Voyage* [*Journey Journey*] and Steeve Calvo's *Livraison* [*Delivery*], produced by Blast) as well as collaborating on transmedia projects, such as web documentaries of a political tendency (*New Syrian Voices*). Having completed her end of studies film project focusing on animal issues (*Le fol espoir* [*Wild Hope*]), she is currently working on the project of a documentary film about Orangutans in Borneo, produced by Quartett Production. She will screen one of the two films she has made for *How Does Age Affect the Creative Process?*

Tommaso BENELLI. A graduate of the Ca' Foscari University of Venice in the Conservation of Cultural Goods and a specialist in the history of contemporary art, he has worked for many years on the management, realization, organization and cultural coordination of activities in numerous renowned institutions in both Italy and France. His career has led him to collaborate with the Peggy Guggenheim Collection, the Venice Biennale, the Pinault Collection – Palazzo Grassi, the Palais de Tokyo, the Jeu de Paume and the Regional Center for Contemporary Art in

Chamarande. Since 2012, he has been the Head of the Cultural Coordination Department with the Department of Visitor Relations and Cultural Development at the Musée National Picasso-Paris.

Anne-Françoise BENHAMOU. Professor of Theater Studies at the École Normale Supérieure, she is also a playwright, principally collaborating with Stéphane Braunschweig, along with whom she created the directing/writing branch at the School of the National Theater of Strasbourg, of which she was the director from 2001 to 2008. She is a member of the UMR THALIM (Mixed Research Unit in the Theory and History of the Arts and Literature of Modernity). Her research focuses on dramaturgy, contemporary direction and the actor's performance of a piece. Among her latest publications are: *Dramaturgies de plateau [Treatises on the Stage]* (Les Solitaires Intempestifs, 2012); *Koltès dramaturge [Koltès, Playwright]* (Les Solitaires intempestifs, 2013); *Patrice Chéreau. Figurer le Réel [Patrice Chéreau: Depicting Reality]* (Les Solitaires Intempestifs, 2015).

Marie-Laure BERNADAC. An Honorary Curator, she has been, in succession, a curator at the Musée National Picasso-Paris, the Pompidou Center (Department of Graphic Arts), the Bordeaux Museum of Contemporary Art and in charge of contemporary Art at the Louvre Museum from 2003 to 2013. She was the curator of the exhibition *Le Dernier Picasso [The Last Picasso]* at the Pompidou Center in 1987, as well as numerous exhibitions of Louise Bourgeois (in 1995 and 2008 at the Pompidou Center and in 1998 in Bordeaux). As the author of the first monograph concerning this artist (1996, with a second edition in 2008, Flammarion), she has recently completed a biography of Louise Bourgeois, to be released in Spring 2018.

Manon BLANC began her training in the Department of Imaging at the Fémis (Class of 2016). She also obtained a Master's degree in Contemporary and Modern History of the Arab World and Middle East from the University Paris IV in 2012. She currently works as a cinematographer on short films (Marie-Stéphane Imbert's *Je marche beaucoup [I Walk a Lot]* and Yoonyoung Choi's *Une nuit à Séoul [A Night in Seoul]*) as well as a cameraman for the Collège de France. She will work in this latter capacity for the film to be made surrounding the colloquium in Venice.

Emilie BOUARD. An art historian and heritage curator, she is in charge of painting (1938-1972), research and publication as well as contemporary art at the Musée National Picasso-Paris. She was a co-curator for the exhibition *Picasso.mania* at the Grand Palais in 2015. A co-curator of the Exhibition *Picasso 1947. Un don majeur au Musée national d'art moderne [Picasso 1937: A Major Donation to the Musée National d'Art Moderne]*, she will also be the principal curator for the exhibitions *Picasso: Guernica* and *Picasso. Chefs-d'œuvre [Picasso: Masterpieces]* at the Musée National Picasso-Paris. The author of a doctoral thesis on violence and its expression in the art of women during the period from the end of the Second World War to

the mid 1970s, Emilie Bouvard is a member of the organizing committee for this colloquium.

Victor CAVAILLOLE studied Audio-visuals at the École Supérieure d'Études Cinématographiques in Paris. He subsequently undertook a year of Civil Service with NGO La Guilde – Aventure et Solidarité, directing a 52-minute long film entitled *Le Tour d'Europe du Volontariat* [*The Volunteering Trip Around Europe*]. He then went on to work for different audio-visual production companies (Ilkino, Kino, BlueOkapi) as a director, cinematographer and editor. In addition, he remains involved in international humanitarian projects, having directed an official video for the Virlanie Foundation as well as a 26-minute long video report on micro development projects in Togo. He is part of the team involved in the production of the film to be made about the colloquium in Paris.

H. Perry CHAPMAN, PhD Princeton University, is Professor of Art History at the University of Delaware. She studies 17th-century Dutch painting, art theory, artistic identity, and the artist's studio, and is author of *Rembrandt's Self-Portraits: A Study in Seventeenth-Century Identity* and co-curator of *Jan Steen: Painter and Storyteller*. Chapman serves on the editorial board of the *Nederlands Kunsthistorisch Jaarboek* and is former editor-in-chief of *The Art Bulletin*.

Charlotte CHASTEL-ROUSSEAU. Titular of a doctorate in History of Art and a heritage curator; she has worked at the Auditorium of the Louvre and in the Direction of Cultural Coordination and Programs. Since 2015, she has been the Head of the Frame Collection in the Department of Paintings at the Louvre Museum. Her research on the history of framing has led her to examine the use by 20th century artists, and in particular Pablo Picasso, of antique frames in the presentation of their work, thus renewing or, on the contrary, breaking links with the practices of past Masters.

Camille CHENAIS is a project coordinator at the Villa Vassiliev in Paris. She studied History of Art at the École du Louvre, where she worked, in particular, on the critical reception of the later works of Pablo Picasso. Following this research, she participated in the colloquium *Revoir Picasso* [*Reviewing Picasso*] in 2015 at the Musée National Picasso-Paris and has published numerous articles on this topic, most notably in the exhibition catalogue of *Transfigurations 1895-1972* (National Gallery, Budapest; 2016).

Danièle COHN is a philosopher and professor of Esthetics and Philosophy of Art at the University of Paris I Panthéon-Sorbonne. As a co-curator, along with Sébastien Allard of the exhibition *De l'Allemagne* [*On Germany*] at the Louvre Museum in 2013, she was in charge of the exhibition catalogue (Hazan) and wrote the introductory article *De l'Allemagne, de Friedrich à Beckmann* [*On Germany, from Friedrich to Beckmann*]. She is responsible for the *Archives de philosophie, L'esthétique tout*

simplement [*Archives of Philosophy: Aesthetics, Simply*] (2017) and *La disparition du jugement* [*The Disappearance of Judgement*] to be released in 2018, as well as numerous other works: *Positions de l'esthétique* [*Positions of Aesthetics*] (Vrin, 2012), *L'artiste, le vrai et le juste* [*The Artist, the True and Just*] (Editions Rue d'Ulm, 2014). She also writes on the works of contemporary artists: Kiefer (*Anselm Kiefer, Ateliers* [*Anselm Kiefer, Studios*], Editions du Regard, 2012), Penck Pencreac'h, or Tatak. Her next book will deal with violence and pity. She is a member of the organizing committee for this colloquium.

Bernard CROISILE is a neurologist, titular of a doctorate in neuroscience, the Head of the Neuropsychology department at the Lyon Teaching Hospital, the creator of a memory consultation (in 1990) and the co-founder of the cognitive training website HAPPYneuron.fr. He has collaborated on the program « Le Louvre en tête » [Louvre on the Mind], designed for sufferers of Alzheimer's disease. He is the author of *Tout sur la mémoire* [*All About Memory*] and *Alzheimer : que savoir, que craindre, qu'espérer ?* [*Alzheimer's: What to Know, What to Fear, What to Hope?*] (Éditions Odile Jacob).

Philippe DAGEN is an art historian. He teaches the history of contemporary art at the University of Paris I Panthéon-Sorbonne and has been, since 1985, the art critic for the daily newspaper *Le Monde*. He is the author of monographs on Cézanne, Kupka, Bacon and Picasso, to whom he dedicated an extensive work, published by Hazan in 2008, of essays on a variety of themes (*Le Silence des peintres, la Haine des peintres* [*The Silence of Painters, The Hatred of Painters*]) or on more general topics in 20th century painting. His latest book, *Artistes et ateliers* [*Artists and Studios*] (Gallimard, 2016) is a collection of interviews conducted over the past 20 years. Philippe Dagen is also an exhibition curator (*Félix Nussbaum* at the Musée d'Art et d'Histoire du Judaïsme, 1917 Centre-Pompidou Metz, *Hodler Monet Munch* at the Musée Marmottan Monet) and a novelist (*La Guerre* [*War*], 1996, etc).

Jennifer DOUZENEL, a graduate of the École Nationale Supérieure des Beaux-Arts de Paris (class of 2009), is currently developing an artistic practice focused on videos, conceived of as paintings which, with minimal means of production and distribution, attempt a commentary on the complexity of our world. In 2016, she embarked upon a world tour which took her to Russia, China, Japan, the Philippines, Vietnam, Australia and the United States. She is represented by the Galerie Catherine Issert. Jennifer Douzenel is a doctoral candidate of PSL's SACRE (Science, Arts, Creation, Research) and plans to defend her thesis at the end of 2017.

Bruno DUBOIS. A neurologist and the Director of the INSERM Unit at the Salpêtrière Hospital, Professor Dubois works on the main functions of the brain with a focus on the frontal lobes. Thanks to behavior tasks and explorations in neuroimaging by functional MRI, his team has been able to demonstrate the role of the frontal lobe

in motivation, planning, decision making and the control of behaviors. In addition, he is the director the Center of Cognitive and Behavioral Diseases, allowing him to observe cognitive and behavioral malfunctions as a result of vascular or degenerative lesions, as for example in the case of certain cerebral dementias.

Turner EDWARDS, English and American by nationality, came to Paris in 2016 in order to continue his studies in history of art at the École Normale Supérieure, after having obtained a joint undergraduate degree in Classics and French at Oxford University. He is currently working on a Master's thesis on female gravers of the 18th century in Paris under the supervision of Professor Marianne Grivel at the University of Paris IV Sorbonne. He is the translator for this colloquium.

Marie GISPERT is a lecturer in the history of contemporary art at the University of Paris I Panthéon-Sorbonne, specializing in the artistic and cultural relations between France and Germany during the 20th century. The author of a work about Otto Dix aimed at the public at large and numerous articles on his engraved work, children's books and the reception of Dix in France, she has also written about other German artists, including Max Klinger, George Grosz, Paul Klee and Vassily Kandinsky. Her latest work is focused on questions of cultural mediation and art criticism.

Gaëlle HIPPOLYTE is, along with Lina Hentgen, is one of the artists of the duo Hippolyte Hentgen. Playing with the appropriation and manipulation of shared visual codes, Gaëlle Hippolyte + Lina Hentgen generate a third character, fictional and born of their collaboration, something of a sphere of sharing and a way of distancing themselves from the works they create. Hippolyte Hentgen undertakes an investigation into popular imagery by the act of doing: drawing to understand the act of drawing, to understand its force and potentialities to the point of constructing an immense self-referential collage, shape-shifting and composite in nature. Gaëlle Hippolyte defended her artist's thesis as a part of the SACRe (Science, Arts, Creation, Research) program in 2016. Currently, she teaches at the EESAB in Rennes and at the ENS. The duo Hippolyte Hentgen is represented by Galerie Sémiose.

Marianne JAKOBI. Professor of the history of contemporary art, Director of the History of Art and Archaeology department at the University of Clermont-Auvergne, Marianne Jakobi is the co-director of the "Processes of creation, uses and language of the arts" branch of the Center for History "Spaces and Cultures". A specialist in the corpuses of Gauguin, Signac, Dubuffet, the historical and theoretical issue of artistic titles and the processes of creation, she is also an associate research of the ITEM (CNRS-ENS).

Dr. habil. **Sabine KAMPMANN** is an art historian and cultural scientist working at Ruhr-Universität Bochum, Germany. Her research interests are art and visual culture from the 19th to the 21st century, the art system, popular culture and body

images. Numerous publications on authorship in contemporary art and images of aging. Her new book is entitled *The New Visibility of Age. Aged Bodies in Art and Popular Culture* (upcoming 2018 in German).

Jair KESSLER has been the Assistant Director of the Remarque Institute, a center for interdisciplinary research at New York University (NYU), directed by the historian Larry Wolff, for the past 20 years. The Institute focuses on the study of Europe and its neighbors by promoting the meeting of American and European researchers. In France, the Institute has its offices at the ENS, with whom it has had a partnership since 2007, in particular with the Department of the History and Theory of Arts. Jair Kessler is in charge of NYU's partnerships with European institutions. She is also the director of the global research institutes established by NYU to facilitate its doctoral students' and professors' research.

Nadeije LANEYRIE-DAGEN is a professor of History of Art at the École Normale Supérieure. A specialist in Renaissance painting, she has also worked on issues surrounding the body over the general course of art history. She has published *L'invention du corps [The Invention of the Body]* (Paris, Flammarion, 1997, with Dr. Diebold), is interested in physiognomy, the history of the expressive body (an international research group) as well as the iconography of childhood (*L'Enfant dans la peinture [Children in Painting]*, with Sébastien Allard and Emmanuel Pernoud, Mazenod – Citadelles, 2011). It was thus that she came to be interested in the question of aging and in that of age in general, conceiving and directing the research program *Aging & Arts*, of which this colloquium is a part.

Marie LECLERC. Following studies in history of art and cultural mediation at the École du Louvre and the University of Paris III Sorbonne-Nouvelle, she has collaborated with numerous French and international institutions on the creation of tools and activities for cultural mediation for open air museums or museums in the process of being created, such as the Louvre and its satellite location in Lens, or even the exhibition *La Naissance d'un musée [The Birth of a Museum]* (Agence France Museum – Abu Dhabi). Since 2013, she has been in charge of accessibility within the Department of Visitor Relations and Cultural Development at the Musée National Picasso-Paris.

Cathy LOSSON is the director of the Unit for Cultural Democratization and Regional Actions of the Louvre Museum. This Unit is principally charged with contributing to the openness and the accessibility of the Museum to all, in particular through actions outside of the museum itself, in close proximity with the most precarious audiences or those most distant from cultural institutions. Titular of a diploma in political science and history of art, Cathy Losson has always been keen that her career be devoted to public cultural service, performing tasks of cultural development in disadvantaged areas, both rural as well as urban. The same approach directs the

totality of her professional choices: to situate oneself at the intersection, even point of friction, where culture starts to make sense because it becomes real, culture/education, culture/youth, culture/society...

Françoise MARQUET-ZAO has devoted 38 years of her life to museums. She was a curator at the Musée d'Art Moderne de la Ville de Paris for 25 years, spent 5 years in the International Relations Unit of the Department of Cultural Affairs of the City of Paris and 11 years at the Petit Palais. She met Zao Wou-Ki in 1973 and they married in 1977, spending 40 years together.

François-René MARTIN is Professor of History of Art at the École Nationale Supérieure des Beaux-Arts de Paris. A former member of the National Institute for Art History, he also teaches at the École du Louvre. He was a visiting director of research at the German Center for Art History in 2015-2016. The author of numerous articles on the historiography of the German and French primitives, he published a monograph on Grünewald in 2013 along with Sylvie Ramond and Michel Menu. He has recently completely the newest edition of *Born Under Saturn* by Margot and Rudolf Wittkower. He is currently working on artistic myths as well as on Ingres and Raphael. He is a member of the organizing committee of *How Does Age Affect Artistic Creation?*

Laurence MAYNIER. After studies in both Literature and the Arts, as well as professional experience in journalism and arts education, she has followed a career in the Ministry of Culture since 1986. She joined the Delegation to the Arts to manage new media and the contemporary art exhibitions at the Grand Palais and the Musée du Luxembourg. She took over the directorship of this unit in 1992 and developed press relations, editorial policy, audio-visual documentation, cultural economics and patronage, exhibitions, support for graphic novels and international relations. In 1996, she joined the École Nationale Supérieure des Beaux-Arts de Paris in order to develop its Communications and External Relations Department, in particular being in charge of its cultural programming. In 2004, she was named the Assistant Secretary General of the Manufacture Nationale de Sèvres, in charge of invited artists, public relations and publications. With the foundation of the public establishment Sèvres - Cité de la Céramique, she was made the delegate for cultural development in January 2010. Since 2016, she has been the Director of the Fondation Nationale des Arts Graphiques et Plastiques.

Alain QUEMIN is a Professor of the Sociology of Art at the University of Paris 8, an honorary member of the Institut Universitaire de France, an art critic and a journalist (*La Gazette Drouot*, *Le Journal des Arts* and *ArtPress*). An alumnus of the École Normale Supérieure de Cachan and the Institut d'Études Politiques de Paris, a *professeur agrégé* of social sciences, he holds a doctorate in sociology from the École des Hautes Études en Sciences Sociales and is qualified as a research director

at the University of Paris 3 Sorbonne-Nouvelle. He works on the sociology of the art market as well as of artistic institutions and professions, of audiences, on artistic globalization and on notoriety.

Shelley RICE is a professor in the Arts Department of New York University (Faculty of Arts and Sciences) as well and in the Department of Photography and Imaging at Tisch School of the Arts. She has published numerous works (*Parisian Views*, *Inverted Odysseys: Claude Cahun, Maya Deren, Cindy Sherman, The Book of 101 Books*, *Candida Hofer: In Portugal* [with Jose Saramago]) including, more recently, monographs on Xing Danwen, Hank Willis Thomas and Marc Ferrez, a 19th century Brazilian photographer. She writes for many publications, including *Art America*, *Artforum*, *The Village Voice*, *Tate Papers*, *Bookforum*, *Aperture*, *French Studies* and *Etudes Photographiques*. She has been awarded scholarships by both the Getty and Fulbright Foundations (for France and Turkey), as well as the Hasselblad Foundation, and was recognized by the National Endowment for the Humanities and Arts and the PEN/Jerard Award for Non-Fiction Essay. She was named a Chevalier in the Order of Arts and Letters in 2010.

Francesca ROSENBERG. Director, Community, Access, and School Programs.

In her 20 years with the Museum of Modern Art, Ms. Rosenberg and her team have won national and international respect for MoMA's efforts to make the Museum accessible to all. Most recently, MoMA received awards from the Alzheimer's Association; American Association of Museums; Museums and the Web; and the Hearing Loss Association of America. Ms. Rosenberg is a founding member of the Museum Access Consortium and currently serves on its steering committee. She is a Board member of Studio in a School and co-author of *Meet Me: Making Art Accessible to People with Dementia and Making Art Accessible to Blind and Visually Impaired Individuals*.

Walter SREBNICK is a docent and educator at The Metropolitan Museum of New York, The Cloisters, and The Morgan Library and Museum where he leads tours for adults and school groups, specializing in medieval art and culture, the history of writing, and the relationship of art and literature. He is Professor Emeritus of Literature and Film at Pace University and has written on medieval literature and film history.

Mickaël SZANTO, a former resident of the Villa Medici in Rome, is a lecturer in art history at the University of Paris – Sorbonne. A specialist in 17th century French painting, he is interested in all of the social practices surrounding painting during the *Grand Siècle* in France. In 2015, he was the co-curator, along with Nicolas Milovanovic, of the exhibition *Poussin et Dieu, La fabrique des saintes images. Rome-Paris (1580-1660) et Velázquez [Poussin and God: The Creation of Holy Images, Rome-Paris (1580-1660) and Velázquez]* (Louvre).

SAOUSSEN TATAH joined the Sound Department at the Fémis (class of 2016) after completing the first year of an undergraduate degree in the Department of Arts and Media at the University of Paris 3 Sorbonne-Nouvelle, then a Higher Technical Qualification in Audio-Visual with a specialty in Sound. She works on short films (Lucie Szechter's *L'oreille décollée* [*The Unstuck Ear*] and *Dramonas*, produced by Noctures Productions) and, parallel to this, is writing a short film as the continuation to the film *Nosco* which she directed in 2016. She was the second assistant on *Jalouse* [*The Jealous Woman*] by David and Stéphane Foenkinos and the first assistant (as a replacement) on the TV programme produced by Calp, *Accès* [*Access*]. She has also made audio podcasts for the École des Mines. She is involved with the direction of both films to be made about this colloquium.

Gérard WAJCMAN. Author, psychoanalyst and member of the School for the Freudian Cause, he has taught in the Psychoanalysis Department at the University of Paris 8. He directs the Center for the Study of the History and Theory of the Gaze. He is the author of: *Le Maître et l'Hystérique* (1982); *L'interdit* (1986); *L'objet du siècle* (Verdier, 1998); *Arrivée, départ* (2002); *Collection* (1999); *Fenêtre, chroniques du regard et de l'intime* (2004); *Le voyage de Benjamin* (2004); *Les animaux nous traitent mal, photographies de Tania Mouraud*, (2008); *L'Œil absolu* (2010); *Les Experts, La police des morts* (2012); *Voix* (2012); and *La série, la crise, le monde, les femmes* [Verdier, to be released]. He has been a curator for exhibitions such as *L'intime, le collectionneur derrière la porte* [*The Intimacy, The Collector Behind the Closed Door*], the inaugural exhibition of the Maison Rouge (Paris, 2004); *Are you a doctor, sir? La collection Philippe Helaers* [*The Philippe Helgers Collection*] (Unesco; 2007); *La Suite* [The Suite] (Maison Rouge, 2006-2008); and *Attention à la chute: All that falls* [*Beware of Falling Objects: All That Falls*], an exhibition on falls, crises, collapses and crashes, the world of the 21st century (Palais de Tokyo, 2014, with Marie de Brugerolle). This Fall, at the Ardenne Abbey (Saint-Germain-la-Blanche-Herbe), he is exhibiting, under the title *Intérieurs* [*Interiors*], rare or never before seen works of the IMEC and the Pompidou Center.

Françoise ZAMOUR. A lecturer in Cinema Studies at the École Normale Supérieure, her research is devoted to melodrama at the interface between film and theatre, classic Hollywood cinema and the modes of representation of politics in film. Another part of her research is on literature in film, essentially the works of Jean Genet through the filmography of François Truffaut. Among her latest publications are: *Le Mélodrame dans le cinéma contemporain, une fabrique de peuples* [*Melodrama in Contemporary Cinema: The Making of the Masses*] (Rennes University Press); *King Vidor* in collaboration with Jean-Loup Bourget (Vrin).



DHTA

SACRe
SCIENCES ARTS
CRÉATION RECHERCHE



PSL
RESEARCH UNIVERSITY PARIS



PICASSO
MUSEUM PARIS



NYU

*This conference was created by Nadeije Laneyrie-Dagen,
with Emilie Bouvard, Danièle Cohn and François-René
Martin, and the organizational advice of Caroline Archat.*