

Call for applications

Eight postdoctoral agreements – recruitment by competitive examination 2012-2013

The Laboratory of Excellence « Creations, Arts and Heritages » (French acronym « Labex CAP ») of PRES héSam, advertise the recruitment by competitive examination of four to eight researcher worker (postdoctoral level) for one year period.

I. Four contracts on the following priority themes:

"Otherness, "artifications", globalizations"

"Architecture"

"Creative Process, cognitive processes"

"Reproducing, recording, archiving"

II. Four contracts "free thematic". Research projects will be part of the general theme of Labex CAP, regarding contemporary issues of creation and heritage in the context of a rapidly changing society. They will consider the process of rapprochement and cooperation between academic institutions and aspiring to be kept and presented to the public heritage collections, founder of Labex CAP approach.

Conditions of membership

- Ph.D. graduated after 01/09/2007

Schedule of recruitment

- Closing date of call for applications : September, 3, 2012
- Qualifying period : October, 5, 2012
- Acceptance period (interview) : 15 and 16 October, 2012

Application file

Complete application file must be sent the 3 January 2012 at 16h00 (4.00 PM – Paris time) at the latest, at the following address : labex.creations.patrimoines@gmail.com

To simplify the process for receiving and processing records, please send all documents relating to your application in PDF format and be sure to optimize the size and resolution of your files. If possible, it is preferable that all of your application does not exceed 5 MB and a maximum of 10 MB.

Dossier shall include :

- a *curriculum vitae* and a list of publications
- Ph.D. degree
- report of discussion (only for French Ph.D.)
- research project : title, accepting research Unit, project outline, drawn up in French (a maximum of 10 000 characters)
- a letter of motivation
- a meaningful publication (Pdf)
- two letters of recommendation, drawn up by researchers and prominent personalities from the arts and creation world.

Recruitment period and at what point mentoring should begin (starting date of employment)

- The contracts on offer are contracts for one year period (optionally renewable once).
- Positions are open from 1 november 2012 in the second.

Services obligations and involvement of the laboratory works

In addition to the research project for which they were selected, researchers will take part in Labex activities. Amounting to 2/5e of their working time, they will especially contribute to organization and realization of "enhancement actions" such as : workshops, meetings, study days. They will also contribute to enrichment of communication supports (web site, presentation leaflets, presentation documents) and to the unit / laboratory / host department 's life. They will take part in Labex seminar sessions, which make it possible for them to present and discuss collectively their research progress, on a monthly basis. They will take part in one of working group of Labex (journal, international relations, summer school, CAP event and collaborative platform).

Researchers carry out their duties according to the European Charter for Researchers.

Expected Results

- The applicant agrees to make a 40-page study on his research topic at the end of the contract. This study will be published in the "Annals" of Labex.
- The candidate organizes, participates and follows the seminar sessions postdoctoral Labex to present and discuss their work collectively.

Payment system

Recruitments are fixed-term contracts. The candidate will receive a monthly lump sum of EUR 2361.45 (gross pay), exclusive of any accessory salary, on the basis of a full-time.

Selection criteria

Contracts offered aim at young researchers. Applicants must have a Ph.D. degree and be able to present first achievements in the field of research.

Criteria taken into account by the selection committee are :

- Research project quality, originality, adequacy to the general Labex themes or priority themes defined page 1
- Characteristics and abilities of the candidate (scientific competences, knowledge in the field of research, publications)
- International character of scientific researches (study periods, publications, linguistic skills)
- The relevance of the connection request

Contact :

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THEMATIC AXES OF LABEX

The general program of Labex CAP has five components, which can be questioned in their cross-cutting:

a) Creation and heritages in their dealings – Interactions between creation and heritage

This axe proposes to examine, with a long term approach, the steps lead from creation to heritage and feedback effects of public appropriation on creation, in different areas relevant to the sponsors culture and to their part in conception of exhibits ; to the formation of heritages identities and to the choice of "purposes of consensus" ; finally, from the point of view of the public space – through the cultural institutions and their "place of definition" of the community.

The issue will be studied, taking into account three questions, which are especially indicative of the present profound changes : the "new face" of the "universal artist" and the "global" logic of loans, exchanges, blends, interactions that induces between arts and their publics ; the global process of items and practices selection or sites of great significance/new ("cultural") value selection, which are "provided" to the collective and individual identification ; the new dynamics in term of creation and reception of music organs and plastic arts.

b) Creation and creative processes

In the way of a trans-disciplinary study on creation and its social and cognitive processes, the research will involve interaction between processes study (case study and theoretical contemplation) and historical critical thinking on the legacy of the tradition about that issue. Status of artist will be studied, on the long term dynamic, dealing with profession and professionalisation ; the borders continually redrawn between "art" and "craft" ; the question of political and symbolic functions and powers "assigned" to the artist ; the extension, in the Europe of the XIXe century, of the concept of creation, beyond the area of arts (in the traditional sense) to the industrial arts.

Maintaining a constant dialogue with those historical works, the "laboratory" will establish the assumption that, beyond their items, technical procedures and social status diversity, Arts are implementing a specific cognitive, "agentive" and emotive register, which will be studied by the assistance of esthetic works, historic and anthropological vision of art, and, furthermore, by the mental philosophy and with researches on cognition and emotions.

c) Heritage and public appropriation

The history and the definitions of heritage will be studied, according to the location and the period, in the context of a large comparative thinking. Researches will be based on conservation sciences status clarification and their epistemology. By confrontation of the various actors of restoration, by thinking of conservation issues, both technically and symbolically, by considering and appreciate new technologies,

the "know-how" will be questioned as well as the validity of inherent practices related to conservation. This research will be assisted by an anthropologic inquiry of archives, conceived as a common denominator for all forms of heritage. The program will also include an important historic axe dedicated to representative sources of History of Art teaching in France in the XIXe century, as well as historical recognition of crafts, knowledge and techniques, with the aim of making a historical cartography of architecture learning spaces in the XIXe and XXe centuries. A detailed study of present faces of heritage will be started too, in the field of contemporary art and architecture.

d) *Present issues : creation and heritage*

The development of digital technologies and the transformation of global economy and cultural practices give rise to changes, still not well understood but which have nevertheless major consequences. Dynamic connection between creation, heritage and Information/Communication technologies (French acronym : TIC) will be covered in different axes : collaborations between museums and computer science ; development of applications and experiments ; the use of "TIC" for creative and participative conception new methods ; immaterial status, and especially software. At the same time, present mutations of artistic creation in contemporary art, cinema, music, architecture area, and, in the field of narrative creation and literature, will be questioned.

e) *Prospective*

Situation in France is characterized, for a very long time, by a separation between museums and libraries areas, working in the field of heritage conservation, the research and higher education sphere and creation area. In order to exceed this gap, Labex CAP proposes to introduce new working methods, taking care to support the emergence of a new economic model for the artist and for the subject, thinking about new dissemination knowledge and artistic practices methods, which attract new audiences. Labex CAP proposes to realize an online "encyclopedia of creation" too. More generally, the "way to promote" of job-creating innovations (for businesses, institutions and organizations in the broad sense), will be questioned, because many present sectors of activity are based on artistic creation, social sciences or scientific research.

Otherness, “artifications”, globalization

A part of Labex programs aim at analyzing on new foundations *encounters with otherness* in the development of modern and contemporary arts. These confrontations that lead to recognition as "art" of what was not previously considered as such, and often profound transformation of what was already regarded as such, are realized according to several conditions which must be distinguished. Study one or more of them what the dedicated postdoctoral proposed.

The issue of "globalization", real or imagined, full or partial, of artistic creation and the conditions, under which it takes place, give access to many searches. Its geography is by definition unlimited. His history will cover the last two centuries and the current period. It includes everything that relates to the movement of artists, cultural exchanges, the emergence of new areas and new markets.

The question of "artification" focuses on the operations that provide the quality of art to practices once considered alien to the artistic world. This issue determines a change in status for practitioners promoted "artists". This jump is associated with the redefinition of concepts that are expanded or moved to legitimize this transformation. This is the case of themes and speeches on the inspiration, the creative singularity, the notion of work and signature etc.

The question of the arts known as "other" arises in the presence of visual, musical, theatrical or literary productions, unfettered by any codes generally accepted. In the history of modernity, the use of *Otherness* and the emergence of *avant-gardes* are often linked. Therefore, such recognition of "other arts" (popular, primitive, prehistoric, childish, psychopathological ...) supply all artistic experiences and scholarly reflections which explore *otherness*.

Architecture

While the massive transfer of rural population to urban centers appears at the global level, as the main challenge of the twenty-first century in terms of manned space development, the notion of city, as it is the opposite of country, is less suited to describe phenomena of urbanization and metropolitan growth that extend to vast territories with uncertain identity.

This dissolution of the urban phenomenon in the new urbanized landscape requires the abandonment of the scenographic paradigm, which has dominated, since the Renaissance, the visual apprehension of the city in Western civilization. This conception provided to architectural and urban design a normative framework which is abandoned in favor of other individual and collective representations, more appropriated to the understanding and design of a discontinuous reality, fragmentary, not smooth, but also sedimentary.

The other striking phenomenon in this area is switching from one architectural and urban design conception as a building production or as a new fragment of city, on vacant land, to a transformation model of pre-existing realities. From this point of view, heritage emerges as the combination of the cultural, economic and ecological realities, but also as the consequence of a new capacity to integrate multiple layers of information in augmented reality digital representations. This information of the real, coupled with the transfer of territories inhabited and the extension of the concept of heritage to new classes of objects leads to a redefinition of architectural and monumental function.

Postdoctoral applicants are encouraged to propose projects of historical, diachronic or prospective in one of those three areas:

Digital tools and complex representations. How the new techniques of representation they transform knowledge and design processes in architecture and urban projects?

From the incorporated city to post urban civilization. Definitions, relevance and evolution of:

dialectic public sphere / private sphere,

relationship between nature and *artefact*,

notions of *monument*, *urban landmark*, *site*, *extent* and *limit*.

“Patrimonialization”, urban development and architectural design. What changing role of architectural design between heritage protection and spontaneous urban development, in spatial, town and urbanized areas management.

The laboratory of excellence "Creations, Art and Heritage" (Labex CAP) recruited through an international competition for post doctoral researcher on "Creative Process, cognitive processes".

The position is opened to all research project in the field of interaction between the creative process and the cognitive processes at the level of production and / or receipt, provided that it falls within one of the programs Labex funded in 2012-2013 (<http://www.labex-hesam.eu/fr/84-cap-projets/128-cap-projets-soutenus-2012>) in relation to its Axis 2 ("Creation, invention , Innovation") and / or its axis 3 (" Art, Industry, forward-looking ").

Position Profile :

The research project will focus on analyzing the process of creating / receiving in their physical size, cognitive, or cultural hermeneutics. At the production level, the themes can be addressed are (among others) :

- the relationship between cognition and emotion, perception and conceptuality in creative processes,
- the cognitive modalities of creativity : invention / recovery, innovation / standardization, originality / imitation ;
- from intention to implementation ;
- creation and modeling tools and technological support as creative and cognitive vectors;
- collaborative creativity and social cognition;
- formation and deformation of creative traditions.

At the reception, the themes are being addressed include : how cognitive and emotional modalities of aesthetic attention, cognitive function of piece of art ; "agentivity" and pragmatic cognitive efficacy of art objects ; perceptual efficiency cognitive scope of decorative ; traditions as forms of receipt of shared cognition, cognitive values and ethical values.

The objects of study may belong to the field of arts "canonical" to design, industrial creativity, music, digital creation, *etc.* The approach can be historical (corpus research), anthropological / sociological (field studies), formal-hermeneutics (analysis of works) or psycho-cognitive (experimental study). The project should open a new theoretical perspective on the topic.

Reproducing, recording, archiving

The proposed theme focuses on the body, collections and reference tools for teaching, training, research and creation, from the reproduction of works of art, monuments or objects, including the use of various techniques were made or improved during the nineteenth and twentieth centuries, photography molding, through scanning, recording and various new methods of printing the image.

It covers both the history of their constitution that the current issues of exploitation, including through the new digital tools.

Reproduction more or less mechanized and had retained different fields of application in the field of heritage. It is used to teach, for the development of art history and is a working tool and knowledge dissemination to the archaeologist and historian ; it is reference, inspiration, or even material of the work for engineers, artisans or artists.

Drawings, engravings, chromolithographs, casts, photographs, digital databases, which are rich several partner institutions may host a post-doctoral fellow, are studying in their use and their contributions to art history, conservation, the curatorial, vocational training, publishing and artistic practices.

Knowledge of the literature will examine specifically the choices made during reproduction, the techniques to understand their normative nature.

Applicants are invited to present their project to study particular emphasis on its relevance to the prospects defined.

LIST OF LABORATORIES FOR HOME PARTNERS LABEX CAP READY TO HOST POST-DOCTORAL

ACTE (Arts, Créations, Théories, Esthétique) / Université Paris 1 Panthéon-Sorbonne

BnF (Bibliothèque Nationale de France)

CEDRIC (Centre d'Etude et de Recherche en Information) / Conservatoire national des Arts et Métiers

CENTRE NATIONAL D'ART ET DE CULTURE GEORGES POMPIDOU

CRAL (Centre de recherches sur les arts et le langage) / Ecole des Hautes Etudes en Sciences Sociales

CRIA (Centre de Recherches Interdisciplinaires sur l'Allemagne) / Ecole des Hautes Etudes en Sciences Sociales

DICEN (Dispositifs d'information et de communication à l'ère numérique) / Conservatoire National des Arts et Métiers

ECOLE NATIONALE DES CHARTES

ENSCI (Ecole Nationale Supérieure de Création Industrielle)

ESCP Europe / Chambre de Commerce et d'Industrie de Paris

GERPHAU (Philosophie, architecture, urbain) / Ecole Nationale Supérieure d'Architecture de Paris La Villette

HiCSA (Histoire culturelle et sociale de l'art) / Université Paris 1 Panthéon-Sorbonne

HISTARA (Histoire de l'art, histoire des représentations et archéologie) / Ecole pratique des Hautes Etudes

IIAC (Institut Interdisciplinaire du Contemporain) / Ecole des Hautes Etudes en Sciences Sociales

INHA / Institut national d'histoire de l'art

INP / Institut national du patrimoine

IRCAM-apm (Institut de recherche et coordination acoustique/musique)

LCPI (Arts et Métiers Paristech)

LES ARTS DECORATIFS / Musée Les arts décoratifs

MUSEE DES ARTS ET METIERS

MQB (musée du quai Branly)

SEVRES - Cité de la Céramique