

Background and developments

HiCSA was founded eleven years ago from a merger of host teams and its structure was initially made up of components that corresponded to the traditional division of university art history into fields that were chronological or based on specialisations in the medium of study (architecture, film, conservation of cultural goods, etc.). In 2010 a move was made to restructure our activity thematically, corresponding to the emerging identity of our host team (EA). This first step was officially evaluated by AERES in 2012. Since then substantial work has been done to complete this structuring by cross-cutting themes. Funding criteria have been defined and adopted for projects submitted by HiCSA members, encouraging shared research and comparison of methods. The considerable contribution of the close links formed between HiCSA and Labex CAP, involving 27 institutional partners with 360 lecturer-researchers, researchers and heritage and library conservators, has been the creation of a real corporate culture both for projects requiring a community of researchers and for the practice of disciplinary comparison. This combination continues to contribute in great measure to making our research centre a major player in art history research with respect to the heritage and museum community.

Currently HiCSA is quite clearly a consistent research structure. In the last five years our organisational structure has been clarified, and the structuring of our practice and research around diachronic themes has become the centre's backbone. These themes were recently reformulated during the collective preparation for this self-evaluation, and the exercise demonstrated two achievements: the good fit between this structure, our formulations and the concrete reality of our scholarly practices and relations; and the organic link between these themes, which, far from reproducing the old synchronic dichotomies, make possible a proper cartography of the territories we address and encourage researchers to circulate among the various topics of interest.

The simplification of our organisation has enabled HiCSA to strengthen our existing firm links with the international research community both institutionally (partnerships with research centres in Europe, North and South America) and in terms of research areas, for example in Asia and Africa. These last areas now occupy a major space in our work and have made HiCSA a reference research centre for questions of globalisation and the geopolitics of art. Locally, HiCSA takes a full part in the dynamics of having premises in the Galerie Colbert complex. As mentioned above, being physically close to other research centres has fostered personal and institutional links with such key partners as INP and INHA. The re-opening of the INHA library in the Labrouste Hall in 2017 helped provide HiCSA with an ideal environment and close access to documentary resources for teaching and research purposes, and also a wealth of sources to be used in the years to come.

Interaction with ministries and partners

As a lead structure for Labex CAP, HiCSA is called upon to work with some highly prestigious institutions operating within that centre of research excellence. But in addition to the frequent discussions and research carried out jointly with them, as detailed elsewhere, there is a wide range of

collaboration (conferences, publications, exhibitions, etc.) with both national and international institutions and bodies.

Nationally, HiCSA has worked with a variety of non-profits (university Cinémathèque, Réforme Humanisme, Renaissance, Les Trois Lumières and the French association of sociology) and learned societies (such as the Société Française d'Étude du Seizième Siècle, and the Société Française de Photographie and its journal *Études Photographiques*). Academically, we collaborate with many universities and graduate schools both in Ile-de-France region (Paris 4, Paris 8 Vincennes-Saint-Denis, Paris Est-Créteil, Paris Est-Marne-La-Vallée, Sciences Po, École d'Architecture de Belleville, etc.) and throughout France (Aix-Marseille, Bordeaux 3, ESAD Grenoble-Valence, Lille 3, ESBA Tours Angers Le Mans, etc.). Labex CAP itself comprises major museums, but HiCSA also has relations with others such as the Musée de la Chasse et de la Nature and the Musée du Jeu de Paume. This non-exhaustive list of relations includes events held jointly with national and departmental archives, the Direction Générale du Patrimoine, committees of the Ministry of Culture, European cultural institutes and research centres in Paris and also the centres of research excellence Labex EHNE and Labex Resmed.

Internationally, partnerships have been formed with documentation and research centres (e.g. Balkan Documentary Center, Sofia, and Centre Marc Bloch, Berlin), universities and higher education establishments, museums and such institutions as the Terra Foundation for American Art. The University of Paris 1 itself has exchange agreements with Columbia University (us), Bielefeld, Humboldt-Universität Berlin, Kunstakademie Münster (de), Louvain La Neuve (be), Leiden (nl), Bologna (it), School of Architecture, Tianjin University (cn). Others include Università degli Studi del Piemonte, Polytechnic University of Milan (it), Archivio del Moderno, École Polytechnique Fédérale, Lausanne, Haute École d'Art et de Design (Head), Geneva (ch) and Université d'Abomey-Calavi (bj). Partner museums include the Tate Gallery (uk) and the Barcelona Museum of Contemporary Art (es).

Communication

External communication has helped give HiCSA an image, a presence and visibility on the internet, in periodicals and professional networks that guarantee the exposure of our research findings and contribute to the centre's name recognition and attractiveness both nationally and internationally. Our digital strategies are supported and enlarged by a policy of producing print documentation: with our close interest in the aesthetic aspect of printed ephemera we have established a graphic charter that covers our on-line publications, brochures for scholarly events (numerous conference and study day programmes, posters) and, not least, the HiCSA events calendar, a standard-bearer of our identity.

Conference proceedings are now uploaded to the HiCSA website. PhD students not only have access to our on-line publications but can also publish an article on the site if it meets our standards.

Regards croisés is a French-German bilingual digital journal supported by Humboldt-Universität Berlin, Kunstakademie Münster, HiCSA, Deutsches Forum für Kunstgeschichte (DFK Paris) and the Hartung-Bergman Foundation, and published on the HiCSA website. It is produced by art historians and philosophers seeking to remedy public ignorance of current research in art history and aesthetics in the French- and German-speaking worlds, an ignorance due largely to the lack of translation. Where most art history journals can only support French-German exchanges on an occasional basis, our young periodical offers the opportunity to more systematically encourage discussion of recent publications in

the two languages. With a thematic feature section and book and exhibition reviews, it aims not only to achieve greater visibility for major works in the neighbouring country but also to provide original and critical views of those works from French and German researchers, seen thus from both sides—“regards croisés”. The first issue appeared in 2013, with reviews of current research and a feature on the work of Daniel Arasse, whose reception, or rather non-reception, in Germany is examined by German and French specialists.