

Workshops of Creation



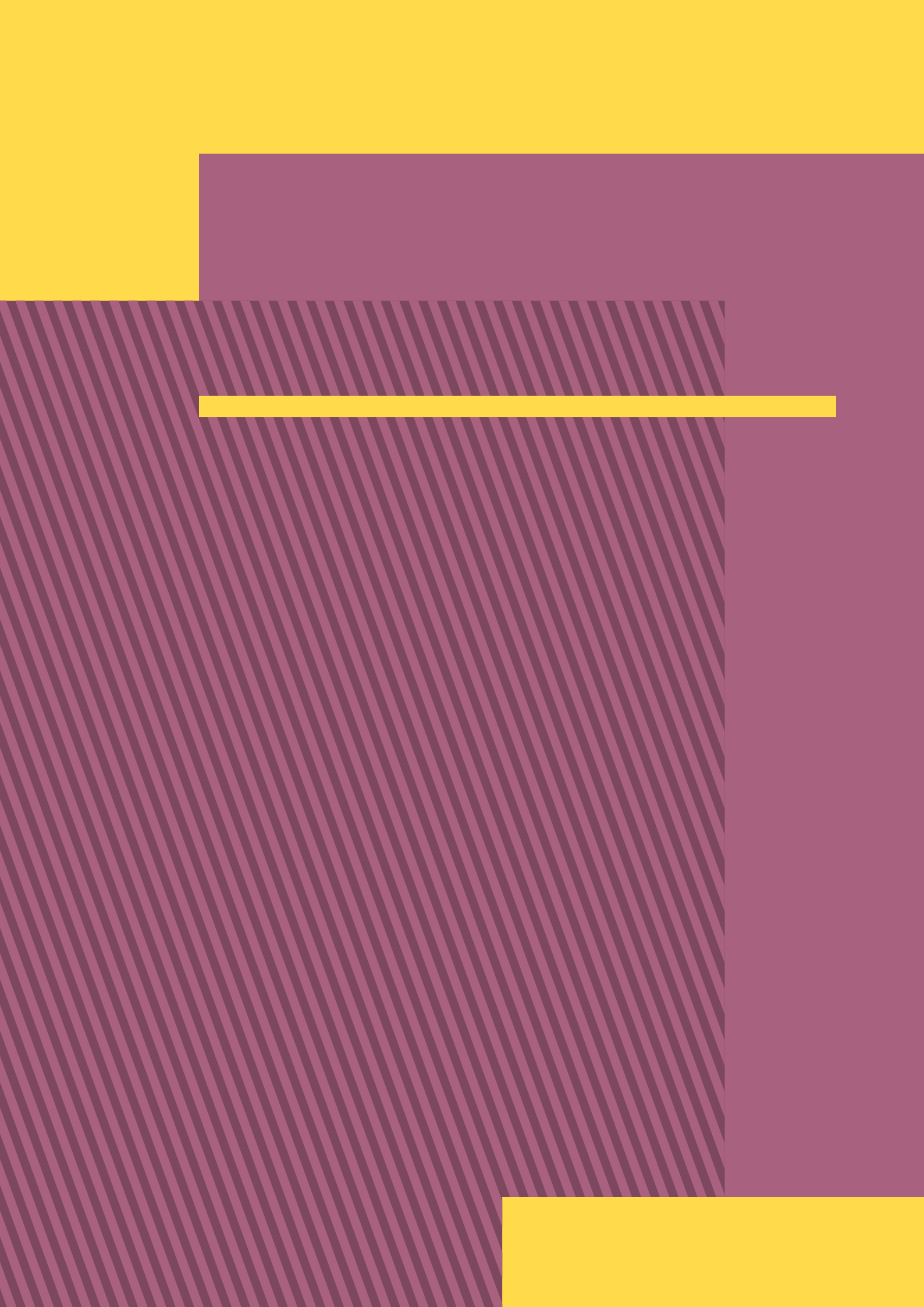
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ircam
Centre
Pompidou



inter**faces**

**ONASSIS
STEGI**



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Ircam

Institute of Research and Coordination in Acoustics/Music

Located in Igor Stravinsky Square in Paris, Ircam was established in 1970 when President Pompidou sought to incorporate a centre for contemporary music into the Pompidou Centre of Art and Culture.

Today, the Institute of Research and Coordination Acoustic/Music is one of the biggest centres for public research in the world to be dedicated to contemporary music and related scientific research. It is a unique place, in which artistic and scientific innovation converge. The institute is currently directed by Frank Madlener and employs some 160 individuals.

The three main aspects of Ircam, i.e., creation, research, transmission, are presented throughout the institute's Parisian season, tours in France and abroad, and two major annual events: ManiFeste, which combines an international music festival with an interdisciplinary academy for young artists, and the Vertigo Forum, which introduces to the public the latest technological developments and their ramifications for future works of contemporary art.

Founded by Pierre Boulez, Ircam is a part of the Pompidou Centre, and is therefore under the administration of the French Ministry of Culture. The science and technology of music and sound (STMS) research which takes place at Ircam also benefits from formal ties with the French National Centre for Scientific Research (the CNRS, a prestigious public research organization in Paris) and the Sorbonne University.

Pedagogy and Cultural Activities

The Pedagogy and Cultural Activities Department oversees a series of events, either within Ircam itself or elsewhere, comprising cultural activities and professional workshops which are attended by students of all ages as well as individuals working in the field of contemporary music. Prioritising making contemporary art accessible to the general public, allowing young people to discover forms of musical innovation through experimentation and creativity workshops, and training professionals to use the tools that are being developed in the Ircam's studios and laboratories are the primary channels through which Ircam remains accessible to a broad public.



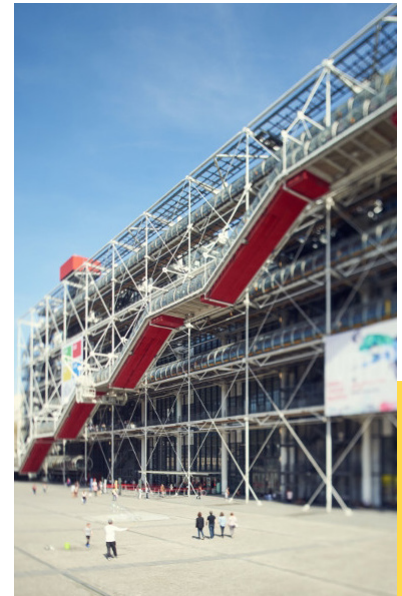
The Centre Pompidou

The National Center of Art and Culture Georges Pompidou, also known as Centre Pompidou, in the historical Marais district of Paris, was opened in 1977. Born from the wish of President Georges Pompidou of founding a new cultural institution destined to modern and contemporary art, its construction is decided in 1969. Created by Renzo Piano, Richard Rogers and Gianfranco Franchini, This multidisciplinary center hosts inside the National Museum of Modern Art the biggest modern and contemporary art collection of Europe and one of the three biggest in the world.

Since the proclamation of the Law No. 75-1 of January 3, 1975, the Center Pompidou, a national public institution for Culture, has for mission to promote in particular the creation of works of art and spirit, to contribute to the public's information and training, and to promote artistic creation and social communication.

Its emblematic building offers a rich program at the crossroads of disciplines through exhibitions, symposia, festivals, shows... The Centre Pompidou is also the host for Brancusi's Studio, the Kandinsky Library and the Library of Public Information, the Documentary Cinematheque and numerous research activities.

Employing around 1000 workers a year, the Centre Pompidou has become a major institution in France and in Paris. Under the French Ministry of Culture's administration, the center received the official label of "Musée de France".



The Public Division (DPU)

The Public Division aims at training the audiences of tomorrow through educational activities and special programming for children, adolescents, and young adults. This Public Division is particularly involved with the reduction of social and territorial inequality in access to culture by developing many projects for the public far from the culture.

These goals are pursued by retaining visitors and searching for new audiences, through development actions:

- appropriate pricing policy, and promoting access for the disabled and disadvantaged;
- by providing the general public with written, oral, and multimedia resources offering a better understanding of the Centre's programming and its collections;
- by welcoming, guiding and informing the Centre's visitors and monitoring the works in the Museum's exhibition galleries and spaces;
- by contributing to a better understanding of the publics of the Centre through regular surveys.



GRAME – national center for music creation

Founded in 1982, Grame is now one of the eight national centers for music creation in France, a label created by the Ministry of Culture in 1997. Grame offers residency opportunities for composers, performers, researchers and artists of various disciplines. Grame conducts scientific research in the field of digital technologies, computer music, and has an expertise in the field of real-time music and audio programming languages. Grame is the organizer and producer of the Biennial of exploratory music in Lyon, a festival of transdisciplinary writings led by renowned guest artists. This event gathers innovative representations and exhibitions focused on contemporary music and art creation.

Its educational projects are at the center of Grame's activities, the cornerstone of the relationship with all audiences, hand-in-hand with a constant desire for openness. Each year these projects provide real opportunities to discover the richness, the originality and vitality of contemporary music. Inspired by the multidisciplinary STEAM (science, technology, engineering, arts, mathematics) approach, Grame's pedagogical paths aim to encourage young people to adopt an attitude based on innovation and critical thinking by using engineering and technology for creative purposes.

Onassis Stegi

The Onassis Stegi (www.onassis.org) is an Athens' cultural space hosting events and actions across the whole spectrum of the arts from theatre, dance, music, cinema and the visual arts to the written word, with an emphasis on contemporary cultural expression, on supporting Greek artists, on cultivating international collaborations and on educating audiences of all ages through life-long learning. In addition, on an annual basis, it plans and coordinates international tours and exchanges for Onassis Stegi's productions and promotes inter awareness and interaction between science, innovation and the arts. The Onassis Stegi is a division of the Alexander S. Onassis Public Benefit Foundation and was officially inaugurated in December 2010.

Onassis Education

Onassis Stegi Educational Programs bring contemporary art to the everyday lives of people from different segments of the population. Each year, Onassis Education purposes to share as many shared experiences as possible, serving its timeless values, grows and develops its Educational Programs, which are addressed to a wide audience. It consolidates collaborations with both schools and educators, whilst initiating innovative new in-house and outreach projects, especially in the city and the periphery, with schools in underprivileged areas. Onassis Stegi Education Programs are addressed to school groups, families, teens, adults; educators, artists, people with disabilities, adults 18-40 years old, people over 65 years. The main goal of Onassis Education is to bring contemporary art closer to people's everyday lives and preserve the connection with our communities alive. Each year our education programs have different thematic, like the notion of identity (cultural, gender, etc.), diversity, climatic change/upcycling/re-use, artificial intelligence, urban/the city of Athens, history (past, present, future). They cover all the fields that are included in the Onassis Stegi's program; theatre, dance, music, visual arts, new media and many of them are interdisciplinary. Other programs are associated with the Onassis Stegi's artistic program, building around our assets and drawing connections with the other Brand Units of the Education Pillar (Onassis Library, Special Education, Cavafy Archive).



Interfaces

Interfaces (www.interfacesnetwork.eu) is an international, interdisciplinary project focusing on bringing new music to an extensive range of new audiences. An Onassis Stegi initiative with the support of the Creative Europe program of the European Union, Interfaces brings together nine partners and eight European countries, aiming to popularize contemporary music in Europe. It involves a partnership of organizations from a wide range of European countries having a broad spectrum of experience in fields such as performing, multi-media exhibitions, new media, acoustic and electroacoustic research and education. This trans-sectoral approach is the key to opening up new perspectives on both the creative dimension of the project and the central objective, which is to engage new audiences of all ages and those potential audience segments which, for a variety of demographic or cultural reasons have not yet been exposed to the music of our time.

From June 2016 to August 2020 the Interfaces network carried out a very wide range of actions, including:

- New performance formats in new innovative spaces and across artistic disciplines using new media for creation and dissemination;
- Educational activities including physical outreach and innovative online applications;
- Research & conferences
- Artistic Residencies

INTERFACES is coordinated by Onassis STEGI (Greece) in partnership with De Montfort University (United Kingdom), European University Cyprus | EUC (Cyprus), IRCAM (France), ZKM | Centre for Art & Media (Germany), CREMAC (Romania), Q-02 (Belgium), Ictus (Belgium), Klangforum Wien (Austria). Co-funded by the Creative Europe program of the European Union.



Workshops of Creation

Since its inauguration in 2007, the “Workshops of Creation” programme has had a simple but stringent ambition: to bring vocational college students who are largely unfamiliar with the institutions of art and culture to the very heart of contemporary artistic creation. Over the course of the school year, students are exposed to sonic art and related technologies, as well as visual arts.

Initiated by the Pompidou Centre and Ircam, this art outreach programme has developed since 2010 thanks to the involvement of several collaborative organisations outside of Paris. With more than twenty hours spent in workshops in either the students’ schools or in museums, including mediation

from specialist guest artists and attending performances, each student studies a single work of visual art over the course of several weeks. The participating students are given the tools allowing them to go beyond their initial impressions of the artwork, i.e., through analysis of the materials and the processes associated with its creation. Furthermore, students learn audio recording and studio techniques and are encouraged to refine their listening abilities.

The students develop a new relationship with their daily environment and with the professional world, and experience creative processes by composing a work of musique concrete which should comprise a personal “reading” of a work of visual art. Through the accumulation of knowledge and skills, the student learns to present his/her work to an audience, both during a presentation within the group and as part of “Day of Presentations,” an annual event organised by Ircam and the Pompidou Centre.



Why “Workshops”?

The young workshop participants are invited to engage actively with the pedagogical process by conceiving and realising an original sound composition based upon their interpretations of a work of visual art; these compositions are created from sonic materials that each student records from his/her daily activities. The workshops therefore comprise a space that is dedicated to the participants and to their development, in which they acquire knowledge that is specific to their vocations and chosen career paths. To create, with their own hands, a sonic artwork using the sounds that surround them in their daily lives allows the students to understand that making art involves research, but also the ability to reflect upon the Familiar, to view commonplace things through a new lens.

Substantive discussion is another aspect that contributes to the students’ development; this is intended to allow each student to go outside of his/her comfort zone, and to pursue new ideas and sensations.

The student participants, by being encouraged to broaden their horizons, to refine their perception and, more concretely, to acquire knowledge about culture and new means of expression by transcending their former attitudes towards contemporary art, experience something on a deeply personal level which stays with them long after the project itself is over, i.e., to question their sense of self and their relationships with others. Such experiences are truly in the interests of social cohesion.



CHALLENGES

- To respond to the reforms of the Technical Baccalaureate and of other « Applied Art and Artistic Culture » programmes which include study of sonic arts, with an original educational initiative.
- To offer privileged access to culture and its institutions, over the course of a year and with continual tutelage, to young people who are typically excluded from such settings.
- To make use of innovative pedagogical approaches which are tailored to each partner institution to facilitate their implementation.
- To share methodologies and tools with the project leaders in technical colleges and cultural institutions, and to document the students' experiences in order to allow knowledge to broaden, notably through the use of an online platform.
- To once again place the student at the centre of the pedagogical process by allowing him/her to become both the creator and the spokesperson.
- To foster self-confidence through new experiences and the acquisition of new means of expression.
- To contribute to social cohesion through exchanges between the students and others, and through building bridges to places and contexts that were previously largely unfamiliar.





TIMELINE OF THE PROJECT

2008–2010: First Steps in the Parisian Region

In 2008, the initial project was conceived in the spirit of research and experimentation. Ircam and the Pompidou Centre were seeking to rethink basic questions regarding cultural outreach: what are the necessary conditions for real aesthetic experiences? What type of project has the poignancy to touch a young person's feelings in a deep and meaningful way? How can the initiative take the specific circumstances, tastes, and ambitions of each young participant into account? What types of relationships are established among the act of contemplating a work of art, an individual's culture, and practical and creative approaches? How should an art education project be presented in light of the fields of study of the students? These questions are simple but fundamental, and will dictate the identity of the project and the roles of teachers and cultural spokespersons from the aforementioned cultural institutions. At the end of 2010, after two years of experiments and adaptations to the nature of the task at hand, the project was ready to be broadly implemented.

2010–2012: Naming the Project

The name "Workshops of Creation" was intended to align the project with other initiatives underway throughout France which shared our priorities vis-à-vis cultural outreach for students in vocational colleges. Through a national call, with the support of the Ministries of Culture, Education and Communication, the project achieved a nationwide reach, and was implemented by our regional partners. The interdisciplinary initiative has since benefited enormously from the diversity of its partner institutions.

2012–2015: A nationwide network

The project was clearly defined at this point. Following the success of the national call in 2012–13, which saw the number of workshops double, crystallised links with regional partners in Aquitaine and Rhône-Alpes, and led to the creation of new ties with regional partners elsewhere, the ambition for the following three years became to make the initiative broadly applicable, throughout France, in the long term; specifically, it was the intention to implement the programme in eight separate schools each year.

Also, in partnership with the Orange Foundation, in 2012–13, the young participants were offered the opportunity—with guidance from the composers and music pedagogues who were overseeing their progress—to make use of voice, be it sung or spoken, in their sound art pieces.

2018–2019: An international collaboration

In the framework of the INTERFACES project, Onassis Stegi collaborated with IRCAM and implemented in Greece the first international version of the Workshops of Creation educational program.

In 2018 and 2019, students of 8 different vocational schools of Athens & Thessaloniki were given the opportunity to come in contact with works of contemporary art, to process their thoughts, reassemble them and think of different ways of expression, combining visual language with music.



TOWARDS A EUROPEAN COLLABORATION:

CREATIVE EUROPE, INTERFACES, AND ONASSIS STEGI

In 2007 both the Pompidou Center and IRCAM agreed that a new approach was needed for educational outreach activities for young students in the 14-18 years age bracket: that new approach would enable young people to have a chance to discover the world of contemporary arts using a non-academic approach, while encouraging practical creative activities. The goal was to create a synergy between the visual and sonic arts, by taking concepts of the former discipline and expressing them in the latter one. Thus, the Creative Workshops ("Ateliers de la Création") became a joint initiative of the Center Pompidou (Department of Educational Action and the Public, Educational Department) and IRCAM (Department of Pedagogy and Cultural Outreach). The original project was conceived by Marie Rouhète (Pompidou Center) and Cyril Beros (IRCAM) and implemented over an initial three-year period from 2007 to 2010 with the participation of the students and teachers from six classes of professional high school of the academies of Paris, Versailles and Créteil.

From 2010 to 2015 the project evolved by refining the methodology used, as well as widening and varying over the years the collaborations with schools and visual arts organizations, all over France. Thus, during this period, the philosophy and methodology of the project became quite mature and had proved its effectiveness. It became clear at this point that "exporting" the project's model beyond France would be a desirable evolution, in order to enrich it, by confronting it to new cultural and educational contexts and constraints.

In 2015 the Onassis Center contacted IRCAM in order to participate in what would become the Interfaces Project. The Onassis Center already had a wide variety of educational activities. The idea to share a philosophy and methodology was immediately attractive to both parties, since this led to a common reflection on outreach activities in general, as well as new synergies between art and music. Thus, the Interfaces Project provided a unique and unusual opportunity to "export" the IRCAM and Pompidou Center's tried and tested cultural outreach project.

WHAT THE NAME “WORKSHOPS OF CREATION” ENTAILS

For the Project Leaders:

- To respond to the purposes of the project as defined, i.e., interdisciplinarity, the desire to instruct students, a pedagogical approach which emphasises working with art and the associated aesthetic experiences;
- To construct coherent, tailored projects with local partner institutions according to the specific nature of each vocational college;
- To think extensively about the style of the applied pedagogy, and to document and pool the observations and results from each project.

For the Pompidou Centre and Ircam:

- Expertise on the part of the project leaders, in terms of implementing and overseeing the project globally; participation in devising an appropriate pedagogical style;
- Offering the students and the team leaders the opportunity to participate in a Presentation Day, which brings together all concurrently involved parties, whereby the students present their work and visit the two institutions in Paris;
- Financial aid to contribute to documenting the project, as well as for the trip to Paris.



How to initiate a project?

In France, the Grame National Centre of Contemporary Music is now entitled to initiate its own Workshops of Creation. Propositions of projects are made to schools, or schools themselves may request that Grame or Ircam, depending on the region, initiate a project with them. On the European scale, Interfaces can coordinate new projects outside of France, as was done in Greece with Onassis Stegi.

The selection criteria are essentially as follows:

- The relevance of the proposed project relative to the guiding pedagogical principles of the initiative;
- The appropriateness of the proposed project relative to the school in question;
- The originality with which the guiding principles are adapted to a specific project, something which brings about reflection upon its evolution;
- The perceived reliability of, and level of responsibility to be assumed by, the cultural partners who will take part in the project;
- The level of enthusiasm among the teaching team.

FIGURES:

PROJECTS IN FRANCE

44 secondary schools in 9 regions in France:

- 20 in Auvergne-Rhône-Alpes
- 12 in the Paris Region
- 4 in Burgundy-Franche-Comté
- 3 in Nouvelle Aquitaine
- 2 in Occitania
- 1 in Normandy
- 1 in Brittany
- 1 Eastern France

29 partners

30 music professionals (sound engineers and composers)

Nearly 1000 students have participated

FIGURES:

PROJECTS IN GREECE

8 vocational training schools in 2 cities in Greece:

- 4 in Athens
- 4 in Thessaloniki

3 partners (National Museum of Contemporary Art in Athens, State Museum of Contemporary Art, Thessaloniki, Onassis Foundation/Onassis Collection)

6 music professionals (sound engineers, composers and sound artists)

Nearly 140 students have participated

The French cities in which the project took place since its creation:



SCHEDULE AND OBJECTIVES OF THE PROJECT

With the project in this early stage, the Pompidou Centre and Ircam worked together throughout the year to place students at the very heart of contemporary artistic creation. By building bridges between visual and sound

art, the young participants are able to refine their observational and listening skills, allowing them to make perceptual connections and identify aesthetic parallels. A series of practical workshops allows them to create their own “sonic landscape” as a sort of personal reading of a work of visual art. At the end of the year, the students are required to present their work in groups at the Pompidou Centre.



Schedule

The students are confronted with the latest works of visual art, works that are full of enigmas and unexpected qualities. They learn to decipher artistic forms and meanings, allowing them, little by little, to be able to discuss connections between the various artworks in the collection. These most challenging aspects of contemporary art are, therefore, finally addressed. Through a dichotomous pedagogical structure, the students also reflect upon the sound world that surrounds them in their school environments; they make sound recordings which they will listen to critically, discuss, and edit. At the same time, they are encouraged to identify connections between their recorded material and contemporary music repertoire. The visual and sonic aspects of the programme merge when the students use their field recordings to create a sound art work, applying knowledge of the challenges, content, and concepts of contemporary art (visual and sonic) that they have gained in earlier sessions.

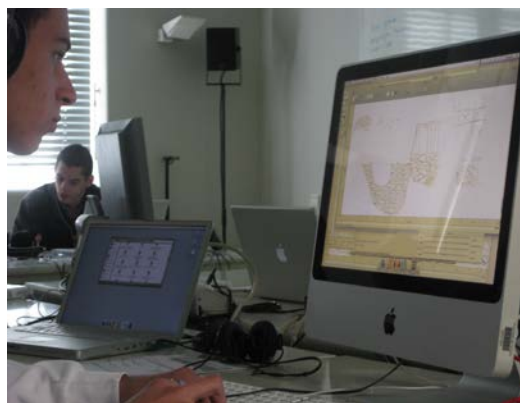
The Workshops of Creation have three main objectives:

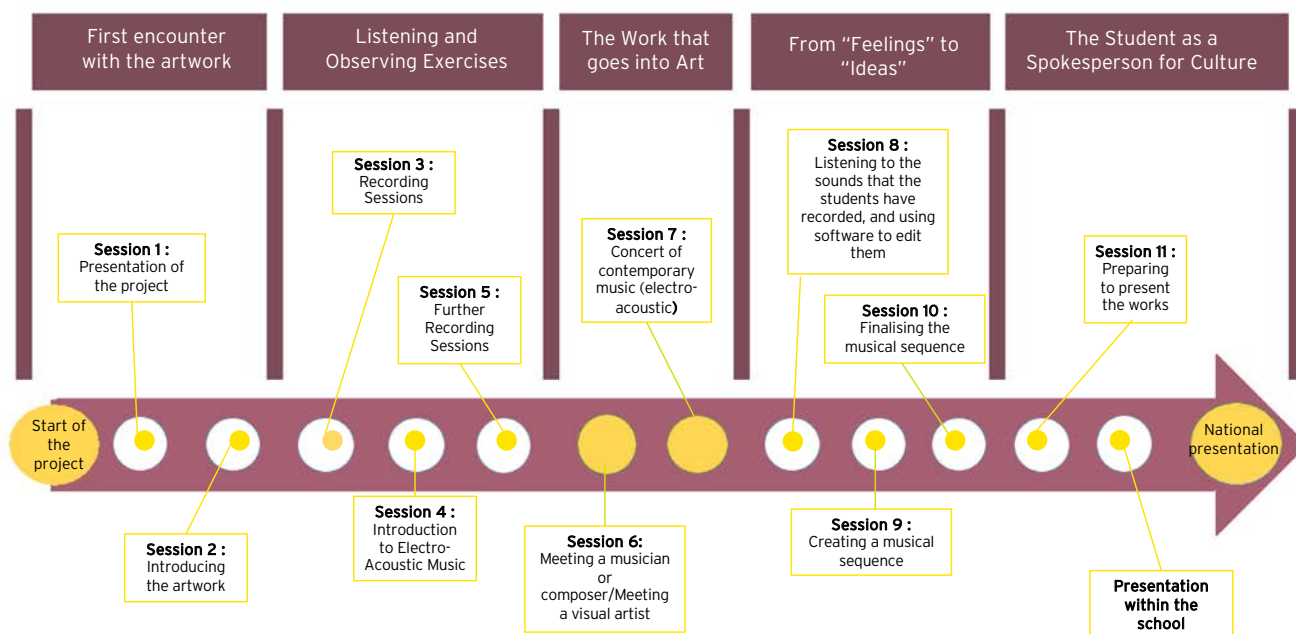
- To place the students at the centre of the project;
- To allow time for each student to learn and properly experience the culture to which he/she is being exposed;
- To treat interdisciplinary aspects (i.e., sound and visual art) as a crucial source of inspiration in the students' education.

The project is built upon three key notions which must be learnt and retained:

- Observation;
- Understanding;
- The ability to express and describe the nature of an artwork.

The project comprises five major steps, with each serving one or more pedagogical objectives, and necessitating a distinct pedagogical approach, such that the students can gradually absorb the information to which they are being exposed, and later, apply it themselves.





1. First encounter with the artwork

The challenge: the aesthetic shock



What effect does an artwork have upon us? By creating the conditions whereby the students experience something profound and unexpected, this encounter seeks to challenge the culture and identity of each student by addressing three aspects: the peculiarity of what is being observed or heard (i.e., an artwork that is commonly wholly outside of the students' fields of reference, or sound materials that are not immediately recognised as "musical"), the "foreignness" of the institutional setting, and finally, the unusual nature of the applied pedagogical

approach (in the sense that it does not comprise a simple, direct transmission/reception of knowledge; rather the student is obliged to rely upon his/her own perception, making it a far freer form of learning than is typically applied in other contexts).

This encounter with an artwork—taking into account its potential to destabilise, or even bore or irritate—is intended to rouse feelings among the students (sensations, the identification of possible reference points, etc.) which are to be taken seriously. The students' words and feelings which will form the bases of the "Listening and Observing Exercises" in the next step of the project.

Pedagogical Objectives:

- Provide the students with the tools with which they can verbally express emotions, feelings, associations with images and ideas, etc., i.e., things that are, by definition, difficult to express clearly. Additionally, also to demonstrate that language may sometimes be inadequate when faced with a work of art;
- To go from a gut response (which is full of unconscious limitations) to a more active form of perception, i.e., through conscious evaluation;
- To go from a collective—i.e., group—form of evaluation to an individual one, whereby each student establishes his/her own relationship with the artwork, including negative or vague aspects;
- To be aware of the institutional context in which the artwork exists.



The Sessions

Session 1: Presentation of the project

- The students are introduced to the workshop leaders and guests, as well as to the participating institutions
- Presentation of the project timeline

Session 2: Introducing the artwork

- The students are introduced to the selected artwork, or are allowed to choose one themselves
- The students' initial reactions to the artwork are recorded
- The workshop leader introduces the students to vocabulary that is intended to allow them to better describe works of contemporary art

2. Listening and Observing Exercises

The challenge: **sharpen the senses and find meaning**

In this phase, which is intended to enrich and deepen the aesthetic experience of encountering a work of contemporary art, the students are encouraged to transcend their initial, gut reactions. From what distance can one best view a work of art? Does everyone observe such an artwork in the same way? What space is the artwork occupying, and how does it interact with other artworks in the same space? What are our impressions founded upon?

By being exposed to many points of view, by receiving guidance in the interpretation of the artwork, by being obliged to reflect upon the materials used to construct the artwork and the processes that were used to create it, and by attempting to perceive the emotional characteristics that it presents, the students develop a capacity for understanding that combines formal and perceptual elements. At the same time, in discovering works of sonic art, the students' listening skills become more refined, allowing them to base their reactions upon knowledge of sonic phenomena, as opposed to mere impressions. Beyond its source and its evocative qualities, sound has characteristics and structures that the ear can learn to identify.



Pedagogical Objectives:

- To become familiar with museum/gallery spaces and music studios in order to learn to see and to listen differently;
- To acquire an informed vocabulary based upon lectures about the artworks being presented, and to enrich this vocabulary and apply it to other artworks;
- To sharpen one's perception and learn to express it verbally in a clear manner, and to develop the capacity to present an argument about the nature of the artwork, as opposed to a mere opinion.



The Sessions

Session 3: Recording Sessions

- Attempt to engage in focused listening through becoming acquainted with audio recording techniques
- Learn to view a familiar environment and its sonic landscape in a new way.
- Learn to listen differently, i.e., by rejecting cultural or stylistic considerations, without necessarily even realising that this is occurring
- Through interactions regarding recording techniques, a trust-based relationship is established between the students and the workshop leader
- Attempting to invert the relationship between student and teacher, by allowing the students to become “specialists”

Session 4: Introduction to Electro-Acoustic Music

- Introduction to electro-acoustic music by specialists (musicians, composers, sound engineers)

Session 5: Further Recording Sessions

- Making new audio recordings and learning to use mixing and editing software

3. The Work that goes into Art

The Challenge: **Art is Work**

Often, the students are unaware of exactly what an artist does. Through meeting artists, encountering artworks, spending time in an art/sound art studio or attending a concert, these sessions attempt to reveal to the students the way in which artistic practices perpetually respond to knowledge and technique, ideas and reflection, and social/economic constraints. These meetings also allow the students to voice questions about their careers, their life choices, their expectations, the act of engaging in a profession and the forms of collaboration and production that give rise to works of art. Learning about the professional lives of artists, which may be very different from one to the next, reinforces the similarities and differences with the students' own professional activities (the idea of undertaking a project, relationships with various manufacturing materials, research and craft, questioning ideas and their realisation, expectations, collaborations, communication with others, etc.).



Pedagogical Objectives:

- To explain the work process of the artist, the conditions in which he/she works and his/her professional development;
- To create a link between each student's professional activities and the activities in the workshop, i.e., how art is work and work can be artistic.

The Sessions

Session 6: Meeting a musician or composer/Meeting a visual artist

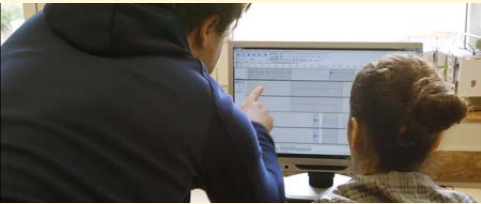
- Exchange between the guest artist and the students on the work of the former
- The students reflect upon their own educational and professional experiences, and upon the work associated with art, and art associated with working

Session 7: Concert of contemporary music (electro-acoustic)



4. From “Feelings” to “Ideas”

The challenge: **construct a discourse about art**



In this step, the student takes on an active role. He/she will have acquired knowledge (i.e., vocabulary, reference points, and context) and skills which can then be used to interpret new artworks. The students will have the capacity to evaluate a work in a structured fashion based upon understanding the sensations that it can produce, as well as to apply analytical processes by reflecting upon, e.g., its materials, structure, issues it raises, the process of its construction, etc. This active approach tested in this phase of the project in the

form of in-depth discussions and debate, and through the creation of a sonic artwork which should encapsulate the student’s sensibility regarding the chosen work of visual art.

Pedagogical Objectives

- To be able to apply the acquired notions in the analysis of unfamiliar artworks;
- To be able to discuss the possible application of notions from the world of visual art to that of sonic art, and vice versa, while being aware of the specific nature of each medium;
- To articulate aesthetic choices and apply them to sound materials and to the conception of a means of structuring such materials;
- To construct a critical discourse which takes into account the unique sensorial experience that an artwork can produce—as opposed to merely applying knowledge of other works—as well as showing an understanding of the processes of creation.

The Sessions

Session 8: Listening to the sounds that the students have recorded, and using software to edit them

Session 9: Creating a musical sequence

- Using the computer, the students assemble their field recordings into a musical sequence

Session 10: Finalising the musical sequence

- Creating a final mix of the musical sequence



5. The Student as a Spokesperson for Culture

The challenge: **to present the new sound art works**

The students themselves become ambassadors for culture. In small groups, they present their work to an audience made up of other students, teachers, the general public, journalists and representatives from partner institutions. The students are able to articulate the key notions which characterise their work and explain how that work is connected to a visual artwork (chosen in a prior session) with a sufficiently broad perspective to enable them to discuss the creative experience. As cultural mediators, they allow the audience to develop a relationship with the artwork.



Pedagogical Objectives:

- Lead a discussion before an audience which seeks to explain the challenges encountered in the creation of the final piece, in order to facilitate an understanding and appreciation of both the original sound art work and the work of visual art to which it makes reference;
- To obtain a broad perspective of the creative process;
- To attempt to establish a relationship between the artwork and the audience
- To consider the variables of the concert hall (technical aspects, staging, lighting, etc.);
- To be able to move within this space with confidence, and to be able to lead a group.



The sessions

Session 11: Preparing to present the works

- Devising questions which will encourage dialogue during the public presentations
- Preparing the students for their public presentations

Presentation within the school

- Presentation of the project in a school Open Day, for example

National presentation

- Presentation of the project and sound art pieces in Paris to an audience composed of other students who have attended the programme elsewhere and who will, in turn, present their own works, created from the sounds associated with their work/study environments in response to different works of visual art

Schedule of events on Presentation Day

The students and those accompanying them spend a night and a full day in Paris. This day marks the close a year of work and creation in which the students have acquired new skills, allowing them to better articulate their impressions and grasp the significance of art. Furthermore, they have created sound art pieces and prepared themselves as a group to present them to an audience comprising other students and the general public.

In France, this trip to Paris is paid for by the Pompidou Centre and Ircam's pedagogy department. For most of the students, who come from rural or peri-urban areas, and whose career choices are not always held in the highest regard, this trip has the potential to boost self-confidence and valorise the study programmes in which they are enrolled.

This day includes numerous steps:

- The students present their new sound art works to an audience made up of other classes, esteemed guests from the Cultural Ministry, and other devotees. The presentations are open to the public.
- The students have the opportunity to discuss their works over a meal and then later, a snack, which are provided in the venue.
- Each group of students takes a guided tour of the Pompidou Centre, as well as visiting the anechoic chamber at Ircam.
- All participants also attend a short concert of mixed music (works for solo instrument and real-time electronics) at Ircam.



WORKSHOPS OF CREATION – THE GREEK EXPERIENCE



In the framework of the INTERFACES project, Onassis Stegi collaborated with IRCAM and implemented in Greece the first international version of the “Workshops of Creation” educational program.

In 2018 & 2019, students of 8 different vocational schools of Athens & Thessaloniki were given the opportunity to come in contact with works of contemporary art, to process their thoughts, reassemble them and think of different ways of expression, combining visual language with music.

The educational and creative experience in a non-formal learning environment, such as museums, maximizes the learning performance and, mainly contributes to the formation of students’ personalities. The purpose of the program was to entertain the students and give insights to the creative practices in parallel to what the students already do as part of their vocational/technical training in the different fields/sections at their schools. Moreover, it was to offer alternative ways of understanding reality, which happened through the introduction and exploration of notions of continuity and historicity of art. Trying to build an audience for new music and at the same time trying to make creators of new music was a unique challenge and goal of the program. What is a piece of contemporary music, or experimental music? What is music and

what is sound? How sound is related to everyday life and activities. How music can be an open concept/definition. How process relates to artistic outcome.

Methodologically, we incorporated a plethora of activities, which would provide to everyone the possibility of participation regardless of any previous museum visit experience, any insight around modern art or sound art, but allowing different types of expression, not only verbally, but also artistically, through listening to/or producing sound, either individually or collectively. The program avoided traditional techniques of composition and gave to the students the vehicles and the means to come in true contact with sounds and the sound patterns of music. This was done in an experiential way and through a lot of games and exercises, but also through focusing on listening. Students familiarized themselves with musique concrete, controlled improvisation, soundtracking, field recordings, sound art, noise, Foley room practices, graphic scores, synthesis methods and sound analysis. Field recording was an essential part of the project, as well as playing with found materials/objects and conventional instruments or making new electronic instruments and experimenting with sound processing free software. The central element of the process was how we can represent concrete visual elements and abstract ideas into sound. How we can build narratives that transcend the visual art form and enter the sound art form. The sound collages that the students made, were complemented with live elements.

Most of the groups consisted mainly by non-musicians, who had very limited exposure to the modern movements in art. They were much more familiar with pop culture in visual arts than music. We succeeded in attracting their interest by incorporating in our meetings as many different elements as possible. Concepts like graphic scores, synthesis methods and sound analysis were presented as games or as expressive improvisations. At the end of the program, each group presented their musical works



in the museum space to the general public and the artists themselves. One of our main concerns was to maintain the connection between visual and sound art vivid throughout the process but also not to betray the artworks which were chosen to be the core of the program.

It was quite challenging being alert, not to add unrelated or misleading content to an artwork, just because it would be convenient for the outcome of the program. However, during our meetings with the students we discovered once again that the interaction between different artistic fields even between those chronologically unrelated could happen in an organic and natural way, when filtered and processed by participants, bringing in their own experiences and ways of seeing.

Offering an aesthetic experience in relation to works of art, which were not necessarily easy to read and interpret by students was another challenge in the program. A challenge that seemed easier to overcome when groups were motivated from the beginning and had strong, dedicated, supportive school teachers, and when the works of art were more close to teenagers' everyday lives (i.e. more representational/realistic artworks with prominent themes related to youth, real-life issues seemed to be easier and more interesting for them, as opposed to more abstract ones). Students need to be encouraged by the artists to express their thoughts and feelings, since they are not always used to doing that in school so it is difficult for them and only when this happens, we can have meaningful artistic experiences.

Connecting process into a final outcome. It was really important that the program emphasized the process (museum visit – two times, school classroom – seven times), as well as worked towards a final goal/outcome, which was the final presentation/performance in the museum. The students were let to enjoy the process but were guided to work seriously and methodically towards a goal and through learning new things.

The aftermath of our experience with this program is that during this attempt to connect visual arts with experimental music, the paths we took navigated us through unexpected fields and sometimes not planned like literature, theatre, scenography, technology. We witnessed the phenomenon of music creation by amateurs that were eager to experiment and get influenced by nothing else but themselves. The students/artists presented to an audience a coherent art form, self-contained and concise. Their compositions were not standing between the audience and the contemporary artwork (which they got their inspiration from) but were alternating positions both in the foreground and in the background in a complementing way.

Students' excitement and determined participation generated a brilliant outcome, not only artistically (music composition) but also as a museum education experience. Their ongoing interest, commitment to the program, familiarization with the museum, creative additions to the program steps and final presentation, constantly supported by their teachers transformed this program to an exquisite education experience expanding the walls of the mainstream classroom. The creative workshops created the bridges between the school environment and the museum setting, reinforcing and complementing an attitude to learning which draws connections between the "in" and the "outside" of the school.



History of the Project in France

2007-2008

■ Paris



■ Beaugrenelle Vocational College

Baccalaureate in which students are trained in secretarial skills – 17 students

Sonic Art collaborators: Ircam, Thibault Walter

Visual Arts collaborators: Pompidou Centre

Studied work: *Survivor(s)* by Yan Pei Ming, 2000. Oil on canvas.

■ Étampes (a town 48km south of Paris)



■ Louis Blériot Vocational College

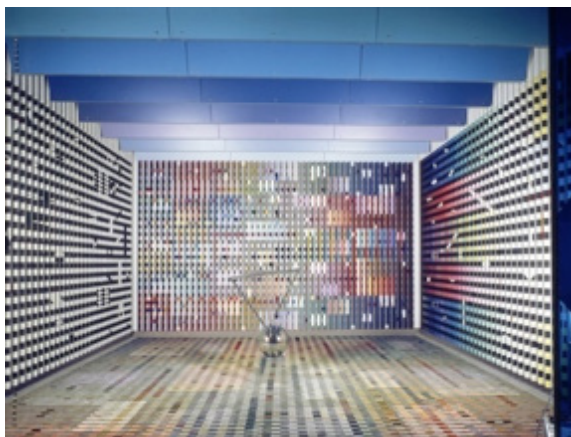
Certificate in Boiler making and Electrical Engineering – 24 Students

Sonic Art collaborators: Ircam, Grégoire Lorieux

Visual Arts collaborators: Centre Pompidou

Studied work: *Breed* by Richard Deacon, 1989. Two wooden elements, layered panels, aluminium, epoxy and dyes.

■ **Charenton** (a suburb in the South-East of Paris)



Jean Jaurès Vocational College

Certificate in Sales – 23 students

Sonic Art collaborators: Ircam, Fabrice Guédy

Visual Arts collaborators: Centre Pompidou

Studied work: *Aménagement de l'antichambre des appartements privés du Palais de l'Élysée pour le Président Georges Pompidou* ["Interior of the antechamber of the private apartments of the Elysée Palace for President Georges Pompidou"] by Yaacov Agam, 1974. Installation: 3 walls, illuminated ceiling, 6 moving panels, sculpture and rug.



2008-2009

■ Paris



Camille Jenatzy Vocational College

Baccalaureate specialising in Auto Repair – 19 students

Sonic Art collaborators: Ircam, Grégoire Lorieux

Visual Arts collaborators: Pompidou Centre

Studied work: *Plight* by Joseph Beuys, 1985. Felt, linen, polished wood, metal, painted wood, glass, mercury. 310 x 890 x 1813 cm.

■ Étampes (town around 50 km south of Paris)



Louis Blériot Vocational College

Baccalaureate specialising in Trade and Commerce – 23 students

Sonic Art collaborators: Ircam, Thibault Walter

Visual Arts collaborators: Pompidou Centre

Studied work: *Le jardin d'hiver* ["The Winter Garden"] by Jean Dubuffet, 1970. Polyurethane on epoxy resin. 480 x 960 x 550 cm.

2009-2010

In the third year of the Workshops of the Creation project, efforts were made to valorise and publicise the initiative in the domains of education and cultural mediation. This was done through the production of a 26-minute documentary, directed by Sonia Cantalapiedra.

2010-2011

■ Saint-Etienne



Benoît Fourneyron Vocational College

Baccalaureate specialising in Construction with Wood – 15 students

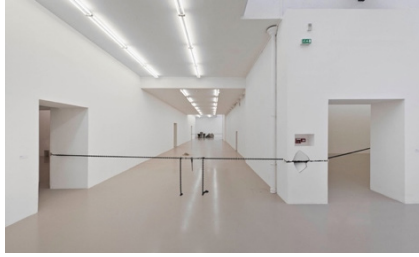
Sonic Art collaborators: Grame, The Massenet Conservatory of Music, Dance and Drama, Diego Losa

Visual Arts collaborators: Saint-Etienne Museum of Modern Art

Studied work: *Labirinto e Grande Pozzo*, Michelangelo Pistoletto, 1969–2017.

Rolled cardboard.

■ Rillieux-la-Pape



Georges Lamarque Vocational College

Certificate in Tapestry – 18 students

Sonic Art collaborators: Grame, Samuel Sighicelli and Max Bruckaert (Sound Engineer)

Visual Arts collaborators: Villeurbanne Institute of Contemporary Art

Studied work: *Meterriss* by Hans Schabus, 2011. Metal. 5 x 800 cm.

■ Montauban de Bretagne



La Providence Vocational College

Baccalaureate in Electrical Engineering – 18 students

Sonic Art collaborators: Electroni[k] Association, Mikel Iraola

Visual Arts collaborators: Frac Bretagne, Châteaugiron

Studied work: *Alignement du XXI^e siècle* [Alignment of the 21st Century], Aurélie Nemours, 2005.



■ Lormont

Jacques Brel Vocational College

Bac pro Optique et Lunetterie – 14 élèves

Partenaires arts sonores : Ma Asso, Bordeaux, Eddie Ladoire

Partenaire arts visuels : Frac Aquitaine Bordeaux, Le Rocher de Palmer, Cenon

Œuvre étudiée : *Sans titre*, Claude Lévêque, 1993.

2011-2012

■ Toulouse



Myriam Vocational College

Second-year Fashion and Design Certificate – 11 students

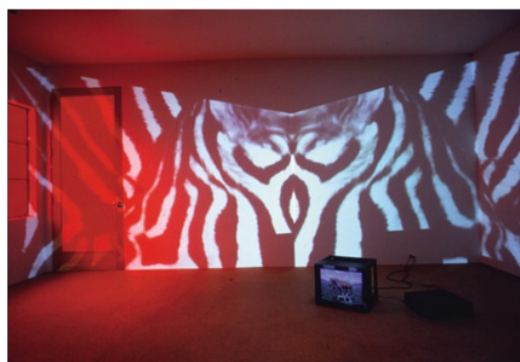
Sonic Art collaborators: Eole Collective, Pierre Jodlowski and Jacky Merit

Visual Arts collaborators: The Sollertis Gallery

Studied work: *Petit frère chevreuil* ["Little Brother Deer"]

by Katia Bourdarel, 2009.

■ Rillieux la Pape (suburb in the north-east of Lyon)



Georges Lamarque Vocational College

Baccalaureate specialising in Woodworking and Associated Skills – 7 students

Sonic Art collaborators: Grame, Samuel Sighicelli

Visual Arts collaborators: Villeurbanne Institute of Contemporary Art

Studied work: *The Best Animals are the Flat Animals (version 2)* by Diana Thater, 1998.



■ Saint-Etienne

Projet 1:

Hautbman Vocational College

Baccalaureate specialising in Graphic Design, students from the *Unité Localisée d'Inclusion Scolaire* [Local Chapter for Scholarly Inclusion] (ULIS) – 24 students

Sonic Art collaborators: Massenet Conservatory, Bruno Capelle

Visual Arts collaborators: Saint Etienne Museum of Modern Art

Studied work: *Untitled* by Robert Morris (1968–1972). Work comprising three elements made of felt and wood.

Projet 2:

In 2011, **Ircam and the Pompidou Centre** launched an ambitious initiative: to offer students in Vocational Colleges and young people in the *Instituts Médico-Éducatifs* [establishments which assist young people with learning disorders and/or handicaps]—and in particular, those who are largely or even wholly unfamiliar with artistic institutions—intimate and privileged access to the world of contemporary art, to its techniques and its objects, over the course of one full school year.

L'Institut Médico Éducatif

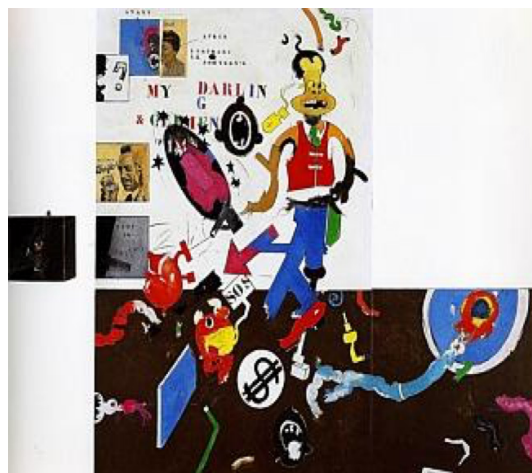
Group of 8 young, handicapped people (teenagers, young adults) who experience domestic and/or social difficulties.

Sonic Art collaborators: Massenet Conservatory, Diego Losa

Visual Arts collaborators: Saint Etienne Museum of Modern Art

Studied work: *Clear-Glass-Stack* by Tony Cragg, 1999.

■ Saint-Maur-des-Fossés (suburb in the south-east of Paris)



Gourdou Lesseure Vocational College

Industrial Design – 9 students

Sonic Art collaborators: Ircam, Grégoire Lorieux

Visual Arts collaborators: Pompidou Centre

Studied work: *My Darling Clementine* by Hervé Télémaque, 1963.



2012-2013

Arcachon

Condorcet Vocational College

Certificate of Building Restoration – 22 students

Sonic Art collaborators: I Boat, Alice Keller

Visual Arts collaborators: FRAC Aquitaine Bordeaux

Studied work: *Paroles Gelées* ["Frozen Words"] by Nathalie Talec, 1986.

Sculpture/found object (i.e., a refrigerator) and a television displaying a performance piece.

Clairac



Porte du Lot Vocational College (in a rural setting)

Baccalaureate specialising in the Maintenance of Materials – 25 students

Sonic Art collaborators: I Boat, Alice Keller

Visual Arts collaborators: FRAC Aquitaine Bordeaux

Studied work: *Jardin égaré* ["Lost Garden"], by Jean-Claude Ruggirello, 2006.

Video Installation; N.B. The work is housed at the school.

Clermont-Ferrand

Marie Curie Vocational College

Certificate in Beauty, Hairdressing, Certificate in Hygiene – 24 students

Sonic Art collaborators: *Musiques Démesurées Festival*, Aude Fournier

Visual Arts collaborators: The Roger Quillot Museum of Art

Studied work: *Ginkgo* by Roland Cognet, 2004. Sculpture.



■ Paris, 19^e Arrondissement



Edmond Rostand Vocational College

Baccalaureate specialising in Hygiene and the Environment – 8 students

Sonic Art collaborators: Ircam, Thibault Walter

Visual Arts collaborators: Pompidou Centre

Studied work: *Iglou di giap* by Mario Merz, 1968.

■ Grenoble



Clos d'Or Vocational College

Baccalaureate specialising in Hospitality – 23 students

Sonic Art collaborators: ACROE (Association for Creation and Research of Tools of Sonic Expression), *Le Funambule* Association, François Simonnot

Visual Arts collaborators: Le Magasin – National Centre of Contemporary Art

Studied work: *This day at ten* by Akram Zaatari, 2012. Installation.

■ Saint-Etienne

Leading a new phase of development of the project, Claire Delgado Boges from the Choir of the Musicians of the Louvre will be in attendance to discuss the voice as a musical instrument. This initiative is intended to open up the project to groups of young handicapped people.

Project 1:



Hauptmann Vocational College

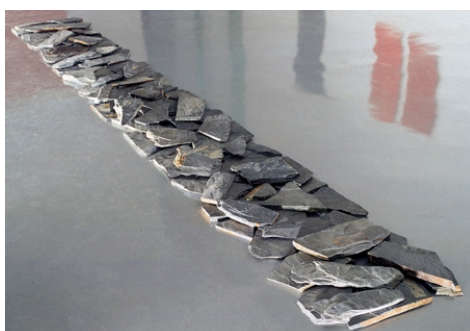
Baccalaureate specialising in Graphic Design, students from the *Unité Localisée d'Inclusion Scolaire* [Local Chapter for Scholarly Inclusion] (ULIS), an initiative intended to allow students who have experienced difficulties at school due to a handicap or learning disorder to receive a proper education – 7 students

Sonic Art collaborators: Massenet Conservatoire, Grame National Centre of Contemporary Music, Jean-François Minjard

Visual Arts collaborators: Saint-Étienne Museum of Modern Art

Studied work: *Putney Winter Heart* (Crazy Leon) by Jim Dine, 1971–1972.

Project 2:



La Croisée et Quatre vents *Instituts Médico-Éducatif*

[Establishments which assist young people with learning disorders and/or handicaps]

7 individuals between 15 and 18 years of age

Sonic Art collaborators: Massenet Conservatoire, Grame National Centre of Contemporary Music, Jean-François Estager

Visual Arts collaborators: Saint-Étienne Museum of Modern Art

Studied work: *Winter Slate Line* by Richard Long, 1985.

■ Rillieux La Pape (suburb in the north-east of Lyon)



Georges Lamarque Vocational College

Baccalaureate specialising in Arts and Crafts; students majoring in furniture upholstery
12 students

Sonic Art collaborators: Grame, Frédéric Kahn

Visual Arts collaborators: Villeurbanne Institute of Contemporary Art

Studied work: *Mise à flot* ["Floating"] by Saâdane Afif, 2001.



2013-2014

■ Moirans en Montagne

Pierre Vernotte High School

Applied Art classe (Baccalaureate or Diploma level) – 24 students

Sonic Art collaborators: Ircam, Olivier Toulemonde

Visual Arts collaborators: FRAC Franche Comté.

■ Le Havre



Robert Schumann High School

Baccalaureate specialising in Electrical Engineering – 10 students

Sonic Art collaborators: La Grande Fabrique, Dieppe

Visual Arts collaborators: Malraux MuMa Museum

Studied work: *Les bûchers pour les justes* ["Pyres for the Fair Ones"] by Théo Kerg.

■ Givors

Notre Dame High School

Certificate of Management and Logistics – 18 students

Sonic Art collaborators: Grame, Frédéric Kahn

Visual Arts collaborators: Villeurbanne Institute of Contemporary Art

Studied artist: Manfred Pernice.

■ Paris



Suzanne Valadon Vocational College

Certificate of Management – 24 students

Sonic Art collaborators: Ircam, Grégoire Lorieux

Visual Arts collaborators: Pompidou Centre

Studied work: *Mur de l'atelier d'André Breton* ["Wall in the Atelier of André Breton"], 1922–1956. A collection of 255 objects and artworks collected by André Breton and placed in his atelier.

■ Perpignan



Léon Blum School of Hospitality

Certificate in Baking, Certificate in Hospitality and Baccalaureate specialising in Hospitality – 24 students

Sonic Art collaborators: L'Anthropo, Sylvie Lebranchu

Visual Arts collaborators: Forteresse de Salses (in the Eastern Pyrenees region)

Studied work: *Untitled* by Toni Grand.

These students presented their new works in a concert/vernissage in the presence of the original artwork upon which the compositions are based, along with chocolate sculptures and a buffet.

On that day, students from the St Laurent de la Salanque secondary school near Salse (in the north of Perpignan) have also presented their work in the Salses Fortress; the venue has been transformed into a musical instrument.

Additionally, students majoring in tourism at the Léon Blum High School took charge of promoting the event.

■ Colmar



Saint-Jean High School

Certificate in Information Technology – 18 students

Sonic Art collaborators: Musica Festival, Percussions de Strasbourg, Stéphane Clor, François Papirer

Visual Arts collaborators: Unterlinden Museum, Colmar

Studied work: *La peinture en mouvement, les œuvres du musée Unterlinden sous le regard de Robert Cahen* ["Painting in motion; the Unterlinden Museum collection, as seen by Robert Cahen"], Robert Cahen, 2013. Installation comprising six cylinders into which images are projected of the faces of people appearing in the backgrounds of works housed at the museum.

2014-2015

■ Clermont-Ferrand



Marie Curie High School

Certificate in Beauty and Make-up – 30 students

Sonic Art collaborators: Musiques Démesurées Festival, Aude Fournier

Visual Arts collaborators: FRAC Auvergne

Studied work: *La pieuvre* ["The Octopus"] by Alain Sechas, 1990.



■ Le Havre

Robert Schumann High School

Baccalaureate specialising in Electrical Engineering – 24 students

Sonic Art collaborators: Studio Honolulu, Jean-Paul Buisson, Olivier Lecoeur, and François Lebègue

Visual Arts collaborators: Malraux Muma Museum

Studied work: *Métamorphose 1, Portrait de l'artiste en vieillard* ["Metamorphosis 1, Portrait of the Artist as an Old Man"] by Sabine Meier.

■ Saint-Amour



Ferdinand Fillot High School

Certificate in Metallic Art – 20 students

Sonic Art collaborators: Olivier Toulemonde

Visual Arts collaborators: *FRAC Franche Comté Cité des Arts*

Studied work: *Untitled, diptych* by Eric Poitevin, 2000.

■ Paris



Abbé Grégoire High School

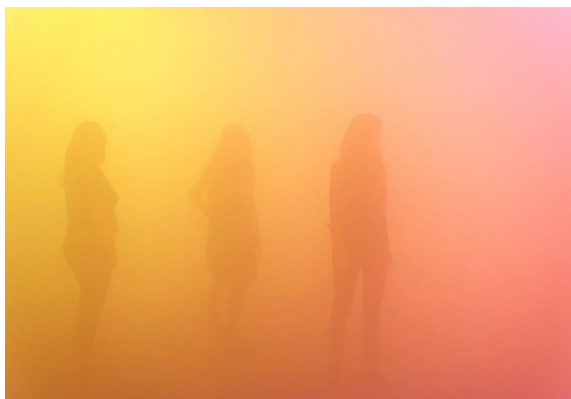
Certificate of Management – 24 students

Sonic Art collaborators: Ircam, Grégoire Lorieux

Visual Arts collaborators: Pompidou Centre

Studied work: *Molecula de glucosa expandida* ["Stretched glucose molecule"] by Damien Ortega.

■ Caluire-et-Cuire



André Cuzin High School

Certificate in Painting – 19 students

Sonic Art collaborators: Grame, Frédéric Kahn

Visual Arts collaborators: IAC Villeurbanne

Studied work: *Pink and yellow* by Ann Veronica Janssens, 2014.



2015-2016

■ Bourgoin-Jallieu

Jean-Claude Aubry Technical College

Certificate in Carpentry, Certificate in Metallurgy – 26 students

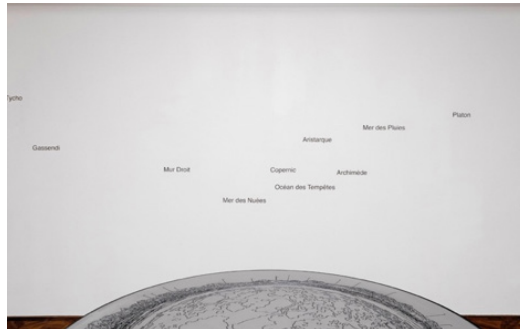
Sonic Art collaborators: Grame, Pierre Bassery

Visual Arts collaborators: IAC Villeurbanne

Studied work: *Course contre l'orage* ["Race against the storm"] by Maxime Lamarche, 2015.

Sailboat 1972 made of cut polyester, cables, tensioners, hinges. 6.50 x 2.40 x 4.70 m.

■ Bellegarde-sur-Valserine



Saint Exupéry Vocational College

Certificate in Management – 30 students

Sonic Art collaborators: Grame, Cyril Darmedru

Visual Arts collaborators: Villa du Parc Annemasse

Studied work: *Sélénographie* ["Selenography"] by Benoît Billotte, 2015.

Toposcopic table made of aluminium with engravings using iron filings, variable size.

■ Vitry-sur-Seine

Adolphe Chérioux High School

Baccalaureate specialising in Electrical Engineering – 23 students

Sonic Art collaborators: La Muse en Circuit, Marco Marini

Visual Arts collaborators: MAC/VAL

Studied work: *Décors & Désastres* ["Decors and Disasters"] by Didier Faustino, 2013. Inflatable sculptures made of polyurethane.



■ Grenoble



Institute of Craft and Design

Diploma in Painting – 14 students

Sonic Art collaborators: Grame, Jérôme Bertholon

Visual Arts collaborators: *Le Magasin National* Contemporary Art Centre, Grenoble

Studied work: *3 Cercles Désaxés* ["3 off-center circles"] by Felice Varini, 2005.

■ Paris



Marcel Desprez High School

Certificate in Electrical Engineering – 12 students

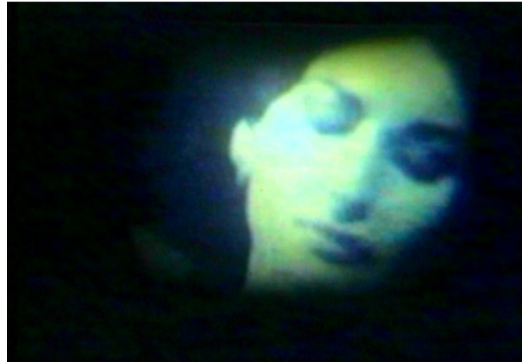
Sonic Art collaborators: Ircam, Grégoire Lorieux

Visual Arts collaborators: Pompidou Centre

Studied work: *Number 26A Black and White* by Jackson Pollock, 1948. Acrylic on canvas. 205x121.7cm.

2016-2017

■ **Vitry-sur-Seine** (a suburb in the south east of Paris)



Jean Macé Vocational College

Certificate in Electrical Engineering – 12 students

Sonic Art collaborators: Ircam, Grégoire Lorieux

Visual Arts collaborators: MAC/VAL

Studied work: *Maria Callas* by Ange Leccia, 1982.

■ **Dannemarie-sur-Crête**



Granvelle School of Agriculture

Certificate in Agriculture – 31 students

Sonic Art collaborators: Olivier Toulemonde

Visual Arts collaborators: FRAC Franche-Comté

Studied work: *Walt Disney Production* by Bertrand Lavier, 1998.

■ Gray (town in Eastern France)



Augustin Cournot Vocational College

Certificate in Information Technology, Certificate of Management of National Heritage – 36 students

Sonic Art collaborators: Olivier Toulemonde

Visual Arts collaborators: FRAC Franche-Comté

Studied work: *Vu* by Mimmo Rotella, 1993.

■ Dardilly (suburb of Lyon)



School of Hospitality and Gastronomy

Certificate in Catering, Certificate in Catering and Butchery – 14 students

Sonic Art collaborators: Grame, Sébastien Hervier

Visual Arts collaborators: Villeurbanne Institute of Contemporary Art

Studied work: *What the living do* by Jason Dodge, 2016.

■ Paris

Léonard de Vinci School of Woodworking and Carpentry

Certificate of Carpentry – 13 students

Sonic Art collaborators: Ircam, Meryll Ampe

Visual Arts collaborators: Centre Pompidou

Studied work: *L'Ours* by Léonid Sokov, 1984.



2017-2018

■ Saint Marcellin



La Saulaie Vocational College

Certificate of Maintenance of Industrial Equipment, Certificate of Electrical Engineering – 29 students

Sonic Art collaborators: Grame, Sébastien Hervier

Visual Arts collaborators: *La Halle* Centre of Contemporary Art

Studied work: *Untitled* by Matt Coco, 2017.

■ Marmilhat – Clermont Ferrand



Louis Pasteur School of Agriculture

Certificate of Horticulture and Forestry – 24 students

Sonic Art collaborators: *The Musiques Démesurées Festival*, Aude Fournier

Visual Arts collaborators: *Le creux de l'enfer* Centre for Contemporary Art

Studied work: *L'entrepreneuse textile* – Marie-Astrid Rolland, directrice générale, Tiba, Davézieux (Ardèche), ["the fabric lady entrepreneur – Marie-Astrid Rolland, Executive Director, Tiba, Davézieux (Ardeche)"] by Marc Lathuillière.

2018-2019

■ Saint-Flour (town in the Auvergne region)



Louis Mallet School of Agriculture

Certificate of Management of National Parks – 25 students

Sonic Art collaborators: Festival Musiques démesurées, Aude Fournier

Visual Arts collaborators: FRAC Auvergne

Studied work: *Dictations* by Sara Masüger, 2015.

■ Vienne (town 35 km south of Lyon)

Ella Fitzgerald Vocational College

Certificate of Commercial Studies – 21 students

Sonic Art collaborators: Grame, Sébastien Hervier

Visual Arts collaborators: La Halle des Bouchers

Studied work: *Api e petrolio fanno luce* ["the smuggler's night"] by Alessandro Piangiamore, 2018.



Students in the Certificate of Commercial Studies programme at the Ella Fitzgerald Vocational College had the opportunity to discover the work of Alessandro Piangiamore during an exhibition of his works at the Halle des Bouchers in Vienne. At the same time, the Madeleine-Lambert Gallery of Visual Arts in Venissieux (a suburb of Lyon, some 35 km from Vienne) was presenting an exhibition, and hosted a creative workshop based upon, works by the same artist.

■ Vénissieux (a suburb of Lyon)



Hélène Boucher High School

Certificate of Hygiene and Sanitation – 24 students

Sonic Art collaborators: Grame, Sébastien Hervier

Visual Arts collaborators: Espace arts plastiques Madeleine Lambert

Studied work: *Ieri Ikebana 13062018* (La Venissiane) by Alessandro Piangiamore, 2018.

Similarly, the student participants had the opportunity to discover the work of Alessandro Piangiamore during an exhibition of his works at the Madeleine-Lambert Gallery of Visual Arts. At the same time, the Halle des Bouchers in Vienne was presenting an exhibition, and hosted a separate creative workshop based upon, works by the same artist. In honour of this double exhibition, the artist produced several works with specific connections to the venues and to local history. After several visits, accompanied by a sound artist and a cultural spokesperson, the students chose *Ieri Ikebana 13062018*, a work comprising three panels, as the basis of their sound art compositions. In *Ieri Ikebana 13062018*, the artist incorporated into his triptych petals from ancient local roses mixed with volcanic dust from Mount Etna and leaves from Sicily.

2019-2020

■ **St Marcellin** (town in Isère, 50 km from Grenoble)



Bellevue Private College of Agriculture

Certificate of Competence to Care for the Elderly, Handicapped or Children – 25 students

Sonic Art collaborators: Grame, Anthony Clerc

Visual Arts collaborators: *La Halle*, Pont-en-Royans

Studied work: *"Il n'y a pas de place pour nous"* ["There is no place for us"] by Romuald Jandolo, 2019. Charred wood, metal, sand, mural painting, ceramics, glass and bronze; variable size.

■ **Riom** (town in the Auvergne region)

Joël Bonté Vocational College

Baccalaureate specialising in woodworking and carpentry – 30 students

Sonic Art collaborators: *The Musiques Démesurées Festival*, Aude Fournier

Visual Arts collaborators: La Salle Gaillard

History of the Project in Greece

2018

Ircam's Workshops of Creation were the inspiration behind similar events in Athens and Thessaloniki. Within the framework of *Interfaces*, an international interdisciplinary project co-financed by the Creative Europe programme (a European Union initiative), Ircam assisted in the realisation of these initiatives abroad.

Athens



2nd Vocational School of Sivitanidios Public Arts and Crafts, Department of Computer Science specializing in Computer and Network Applications

Workshop coordinator: Yanis Kotsonis

Visual arts collaborators: National Museum of Contemporary Art in Athens, in cooperation with the education department, Dimitris Kannas and Elisabeth Ioannides

Studied artwork: *Inside Out*, Nikos Podias, 2018, Theorems Exhibition.



2nd Vocational High School of Nea Smyrni, Department of Applied Arts, specializing in Graphic Arts and Silversmithing

Workshop coordinator: Stefanos Konstantinidis, Nassos Sopilis and Iakovos Steinhauer

Visual arts collaborators: National Museum of Contemporary Art in Athens, in cooperation with the education department, Dimitris Kannas and Elisabeth Ioannides

Studied artwork: *Ocean Rock Garden*, Nikos Papadopoulos, 2017-2018, Theorems Exhibition.

(photo credit Stella Tzachristas for EMST)

Thessaloniki



1st Vocational High School of Ampelokipoi, Thessaloniki, Department of Mechanical Engineering

Workshop coordinator: Anastasia Peki

Visual arts collaborators: State Museum of Contemporary Art, Thessaloniki in cooperation with the education department, Evi Papavergou and Katerina Paraskeva

Studied artwork: *Musical/Visual Construction*, Mikhail Matyushin, 1918, Costaki Collection "Russian Avant-Garde".

(photo credit: State Museum of Contemporary Art, Thessaloniki)



1st Vocational High School of Neapoli, Thessaloniki

Workshop coordinator: Savvas Metaxas

Visual arts collaborators: State Museum of Contemporary Art, Thessaloniki
in cooperation with the education department, Evi Papavergou and Katerina Paraskeva

Studied artwork: *Expressive Rythm*, Alexander Rodchenko, 1943, Costaki collection "Russian Avant Garde".

(photo credit: State Museum of Contemporary Art, Thessaloniki)

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2nd Vocational High School of Agia Paraskevi, Departments of Electrolgy, Automation & Electronics and of Applied Arts, specializing in Graphic Arts and Silversmithing

Workshop coordinator: Stefanos Konstantinidis, Nassos Sopilis and Iakovos Steinhauer

Visual arts partners: Onassis Collection, Nadia Argyropoulou (curator)

Studied artwork: *The Ultimate Victor*, Angelos Papadimitriou, 1994, Onassis Collection.

(photo credit: Leonidas Panagopoulos for Onassis Stegi)



1st Vocational High School of Egaleo, Departments of Information Technology and of Applied Arts, specializing in Graphic Arts.

Workshop coordinator: Yannis Kotsonis

Visual arts collaborators: Onassis Collection, Nadia Argyropoulou (curator)

Studied artwork: *Untitled*, by Apostolos Georgiou, 2016, Onassis Collection.

(photo credit: Leonidas Panagopoulos for Onassis Stegi)

Thessaloniki



1st Vocational High School of Stavroupolis, Department of Applied Arts, specializing in Graphic Arts

Workshop coordinator: Anastasia Peki

Visual arts collaborators: MOMus – Museum of Modern Art, Thessaloniki in cooperation with the education department, Evi Papavergou and Katerina Paraskeva

Studied artwork: *Costume Design for Salome*, Alexandra Ekster, 1917, Costaki Collection "Russian Avant-Garde".

(photo credit: Leonidas Panagopoulos for Onassis Stegi)



1st Vocational High School of Kalamaria, A' grade, dans le cadre du projet Zone for Creative Activities

Workshop coordinator: Savvas Metaxas

Visual arts collaborators: MOMus – Museum of Modern Art, Thessaloniki in cooperation with the education department, Evi Papavergou and Katerina Paraskeva

Studied artwork: *Drinking Woman*, Solomon Nikritin, 1927-1928, Costaki Collection "Russian Avant-Garde".

(photo credit: Leonidas Panagopoulos for Onassis Stegi)

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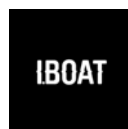
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