
ACCOMPAGNER LA CRÉATION ARTISTIQUE : UNE AVENTURE HUMAINE PARTAGÉE

Synthèse de la journée

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Introduction

Issue d'une première table ronde organisée à Frouard (54) durant le festival Géo-Condé 2012, cette rencontre professionnelle autour de l'accompagnement artistique vise à approfondir une notion de plus en plus importante, mais dont les contours restent souvent flous.

Accompagner un projet, un artiste, un parcours d'artiste... Pour décrypter ces notions, il est nécessaire d'avoir des points de vue différents : points de vue des artistes, des responsables de structures de production/diffusion, du public.

L'objet de cette journée est d'ouvrir des pistes de compréhension et d'action en faveur de l'accompagnement artistique dans le spectacle vivant, avec l'éclairage des arts de la marionnette qui ont travaillé cette question depuis longtemps.

Interventions de la matinée

Au cours des témoignages de la matinée, Brigitte BERTRAND, directrice de l'Espace Jean Vilar¹, a présenté trois cas concrets d'accompagnement de compagnies dans la durée. Son témoignage montre des modes opératoires variables en fonction des besoins identifiés et des possibilités du moment, pouvant aller de la mise à disposition d'un lieu de travail à l'accueil en résidence, jusqu'à la mise en relation avec des personnes ressources. L'appui technique sur le montage de dossiers, de budgets fait également partie de l'aide apportée.

¹ Lieu de diffusion basé à Frouard (54) : <http://espace-jean-vilar.com/>

Philosophie De La Cra Ation Artistique

Laurent Guyot



Philosophie De La Cra Ation Artistique:

Philosophie de la création artistique Yann Giapis, 1998-01-01 **La philosophie à l'épreuve de la création artistique** Paul Magendie, 2009-09-01 Le philosophe ne peut se r soudre contempler simplement la vie artistique et pers v re dans sa tentative pour en repr senter la dynamique Ce livre se propose d exposer et de confronter certaines de ces tentatives celles de Kant Fichte Schelling Hegel Bergson Merleau Ponty Pareyson afin de ne plus aborder la cr ation artistique comme un objet de connaissance distanci mais de consid rer cette recherche comme une preuve l occasion d une r flexion critique

Pour une philosophie de la création René Passeron, 1989 La conduite creatrice est reputée obscure C est pourquoi elle doit être l objet d une étude scientifique et d une réflexion philosophique Telle est la poétique ainsi nommée naguère par Valéry Dans tous les domaines où l homme se fait constructeur René Passeron propose de remonter en amont de l oeuvre pour mettre en lumière les conditions de tous ordres qui font de la création une activité spécifique de l humain **Esquisse**

d'une théorie de la création Mahamadé Savadogo, 2005 Faut-il abandonner l activité cr atrice l investigation exclusive de la science positive travers notamment la psychologie et la sociologie Que pourrait apporter la r flexion philosophique la compréhension de la cr ativité Le présent ouvrage s affronte cette préoccupation directrice au long des différents textes qui le composent Partant d une interrogation sur le sens de la relation entre une uvre et son auteur il d gage progressivement la signification m me de l activité cr atrice pour la consid ration du sens de l existence dans la philosophie Chemin faisant il largit la notion m me de cr ation en pr parant une m diation entre cr ation individuelle et cr ation collective travers l action politique et aboutit en d finitive d signer un nouvel enjeu pour la r flexion philosophique par del le domaine traditionnel de l esth tique ou de la philosophie de l art qui demeure sous l emprise du th me contemporain de la mort de l art Mahamad SAVADOGO N en 1963 Professeur l Universit de Ouagadougou Burkina Faso et chercheur associé aux Facult s Universitaires de Namur Belgique il a d j publi aux P U N Eric Weil et l ach vement de la philosophie dans l Action en 2004 et aux ditions L Harmattan Philosophie et histoire en 2003 La parole et la cit Essais de philosophie politique en 2002 et enfin Philosophie et existence en 2001 Methodos, n°1/2001 : La philosophie et ses textes, 2001 Les articles présentés ici issus d un colloque organisé par l UMR Savoirs et textes les 16 et 17 juin 1998 reviennent sur le problème de la textualité philosophique L étude du cas des mathématiques prises entre le recours au texte et la prétention une pure idéalité permet de r valuer la validité d une r duction du texte philosophique sa forme logique La linguistique peut mettre en évidence les effets s mantiques qui caractérisent l ontologie Au cours de l histoire les philosophes eux m mes n ont pas toujours r pugné r fl chir sur la forme de leur discours dans la Gr ce archaïque le choix de la prose fut lourd de sens Au d but du XIXe siècle le romantisme allemand a fait de la question de la forme un l ment central de sa philosophie *Théorie de la création* Mahamadé Savadogo, 2016-02-01 Que pourrait apporter la r flexion philosophique la compréhension de la cr ativité L auteur labore d abord une histoire idéaliste de la philosophie qui montre comment la cr ativité a t per ue travers les tournants décisifs de l histoire de la philosophie Il s

emploie ensuite d'explorer les principales implications de l'activité créatrice pour aboutir à interroger sur les exigences de l'évaluation de la création

Recherche création Pierre Gosselin, Éric Le Coguiec, 2006-09-19T00:00:00-04:00 Qu'entend-on par recherche création ? Quelle est la nature et la spécificité des recherches menées en pratique artistique et quels en seraient les produits ? Comment notre rapport à la recherche évolue-t-il dans nos facultés d'arts universitaires ? Quels seraient les modes méthodologiques les plus pertinents pour la poursuite de recherches en pratique artistique ? De tels modes existent-ils ? Doivent-ils être importants ? Adaptés ? Ou encore sont-ils inventés ?

Définir l'art Alain Séguy-Duclot, 1998 Une définition moderne de l'art qui fait le point des problématiques classiques et contemporaines. Par-delà les polémiques récentes, deux grandes thèses semblent désormais triompher : l'art serait indéfinissable et les critères d'évaluation des œuvres irrémédiablement subjectifs. Tout dépendrait de la décision de l'artiste et de la réception du public. Qu'en est-il vraiment ?

Bergson dans l'histoire de la pensée occidentale Henri Gouhier, 1989

L'art contre les masses Gérard Conio, 2003

La philosophie de l'art chez Balzac Marc Eigeldinger, 1998

Introduction à la philosophie de l'art Alain Séguy-Duclot, 2023-09-05 Jusqu'au XVIII^e siècle, un art du latin *ars* qui traduit le grec *tekhné* est une technique. Poésie et musique sont des arts libéraux comme la géométrie, tandis que peinture et sculpture sont des arts mécaniques tout comme l'agriculture. Pour entrer dans la philosophie de l'art, on tudiera comment le concept moderne d'art a émergé et a permis de constituer un domaine majeur de la philosophie englobant la poésie, la musique, la peinture et la sculpture, il est désormais distinct de la science dont relève la géométrie et de la technique dont relève l'agriculture. On découvrira aussi pourquoi, au début du XX^e siècle, ce nouveau concept d'art a fait naître une théorie de l'anti-art qui rend toute définition de l'art illégitime.

Alain Séguy-Duclot enseigne la philosophie à l'Université de Tours. Il a publié notamment *Définir l'art* Belin 2017, *Les sens de l'esthétique de Kant* Ellipses 2018 et *L'art en définition* Hermann 2021.

Entre doutes et certitudes Marie-Paule Greisch, 2009-07-07 Le présent ouvrage propose un roman philosophique sur le processus de création en classe d'arts plastiques destinée aux jeunes du secondaire et toute personne intéressée aux arts et plus particulièrement au processus créateur. Il fut labor dans le cadre de mon travail de Maîtrise en Sciences de l'éducation et de mon Certificat d'Arts Visuels à l'Université de Sherbrooke. Qu'écrit sous la direction de Pierre Gosselin, actuellement professeur à l'Université du Québec à Montréal et sous la codirection de Marie-France Daniel, professeure à l'Université de Montréal. Il s'agit d'une version retravaillée qui fonde sur les théories de la création et de l'activité et sur le modèle du processus créateur labor par Pierre Gosselin. Un modèle de la dynamique du cours optimal d'arts plastiques au secondaire. 1993. La structure du roman est basée sur les critères de la Philosophie pour enfants mis au point par Matthew Lipman et sa collaboratrice Ann Margaret Sharp. Cette approche permet des enfants et des adolescents de réfléchir sur différents sujets à partir de petites histoires appelées romans philosophiques. Le roman est suivi de questions philosophiques pouvant être discutées à travers les différents chapitres. La bibliographie évoque les ouvrages m'ayant guidée dans la rédaction de ce roman philosophique.

Research-Creation in Music and the Arts Sophie Stévanec, Serge Lacasse, 2017-12-12 Since the 1970s the landscape

of higher education and research has been considerably altered by the integration of the arts within the university environment. Even though a form of research is inherent to artistic creation, the creative process is not comparable to the established procedures involved in academic research. As such, how can the imperatives of intellectual and sometimes restrictive rigour characteristic of scholarly endeavours be reconciled with the more explorative and intuitive approach of artistic creation? The concept of research creation allows artists and scholars to collaborate on a common project, acknowledging each participant's expertise in the production of an artistic work that either generates theoretical reflections or has emerged from academic research. This fully revised and updated translation of Sophie St Vance and Serge Lacasse's original French book offers an overview of the historical, political, social, cultural, and academic contexts within which research creation has emerged in Quebec and Canada, before similar yet often divergent conceptions appeared elsewhere in the world. Focussing primarily on the case of music, the book goes on to explore the pedagogical potential of research creation within a university-based environment and proposes a clear and encompassing definition, as well as a theoretical model of research creation supported by concrete examples. By underscoring the reciprocal nature of this approach and the potential benefits of collaborative relationships, the authors' vision of research creation extends far beyond the field of music and art alone; rather, it has the potential to integrate all approaches and disciplines that seek to combine practice and research.

Philosophies de la création artistique Laurent Guyot, 2022. Empruntant les chemins de la création artistique, cet ouvrage ambitionne d'en clarifier le sens et la portée. Il s'interroge la fois sur ses motivations profondes, son processus interne et ses fonctions dans la société. Cet ouvrage enquête sur la nature de l'art et de la création artistique. Afin d'enrichir la réflexion sur l'art de nouvelles perspectives, il met en œuvre une méthode originale qui consiste à interroger, dans chaque chapitre, sur les rapports entre la notion d'art et une autre notion précisée avec laquelle elle est troitement liée. Cherchant se tenir au plus près des œuvres et du geste créateur, le livre ne présente pas seulement l'intérêt de faire dialoguer différentes cultures entre elles, mais aussi différentes philosophies de la création artistique. Il relie les problèmes clés de l'esthétique aux interrogations contemporaines sur l'art.

The Poverty of Philosophy Philip Beitchman, 2023-01-09. The Poverty of Philosophy: Readings in Non and Other Philosophies and Arts of Imminence kicks off with an 8 000 word overture. Poverty of Philosophy introducing non philosophy and its progenitor François Laruelle, his inspirations by rapports and connections with other philosophers of immanence: Nietzsche, Henry Deleuze, Derrida, as well as exploring and also drawing some conclusions as to the possibilities of its present and/or feasible impact on culture, politics, and the arts. There follows the Anthology of NON and other Philosophies and Arts of Immanence, comprised of some 300 excerpts from some 140 published sources, many signed by Laruelle and many of the others by French Anglophone as well as Eastern European writers, artists, philosophers, scholars, critics, and thinkers who extend his insights in the various domains of human endeavor. Very often translated from the French and frequently commented, these excerpts are arranged alphabetically under 88 topics from Actor to World, the complete list of them.

following my introduction in a table of contents keyed to page s for each of them Following are close readings in Beitchman s five review essays two of works of Laruelle and of three by scholars here very much in his wake The Machinery of Control Sophie Lesueur Pens e machine et ordre politique Universe World Philo Fiction and Non Action in Non philosophy Fran ois Laruelle T tralogos Ecology Sacred and Profane Fran ois Laruelle En derni re humanit la nouvelle science cologique The Philo Fictions of Katerina Kolozova Cut of the Real and 5 other works A Leap through Language Non Philosophy Science and the Arts Sergue Khoruzhiy La non philosophie de Fran ois Laruelle entre le Charybde de la transraison et le Scylla du scientisme These essays provide a synoptic overview of non philosophy from its inception to its latest non standard philosophy avatar Generally Beitchman s focus is on language and vocabulary and their associated arts principally literary and performing and on the way terms like World Universe Superposition and Philo fiction are deployed defined re defined or refused definition also how modern science once fractals now more Quantum and Wave theory in concert with these imponderables expands the horizon of the thinkable conceivable and above all the feasible *Pour une philosophie de la création* René Passeron,1989 La conduite creatrice est reputeée obscure C est pourquoi elle doit être l objet d une étude scientifique et d une réflexion philosophique Telle est la poétique ainsi nommée naguère par Valéry Dans tous les domaines où l homme se fait constructeur René Passeron propose de remonter en amont de l oeuvre pour mettre en lumière les conditions de tous ordres qui font de la création une activité spécifique de l humain **La méthode de l'explication de texte en cartes mentales. Philosophie. Terminale** Laurent Awono,2025-09-09 Et si une carte mentale pouvait vous r v l er la structure d un texte de philosophie en un coup d il Lire un texte de philosophie c est souvent s aventurer dans un terrain exigeant o les concepts s enchaînent avec densité et rigueur Mais encore faut il savoir comment lire quoi chercher et par où commencer Ce manuel vous propose une méthode claire et innovante l explication de texte en cartes mentales Chaque texte philosophique est analysé selon une carte visuelle et structurée qui vous permet de repérer immédiatement La thèse centrale du texte Les arguments majeurs qui la soutiennent Les notions philosophiques qu il mobilise Pens comme un outil de travail progressif ce livre vous offre 34 textes expliqués couvrant toutes les notions du programme de terminale g n rale 34 cartes mentales pour visualiser immédiatement la structure argumentative de chaque extrait 4 types d exercices pour s entraîner afin d acquiescer les bons réflexes et maîtriser la méthode pas pas Laurent AWONO est n au Cameroun il est enseignant certifié de philosophie dans l académie d orlans Tours Il a publié La méthode de la dissertation en cartes mentales aux Editions Ellipses **Le guide des masters et des troisièmes cycles** Yaël Didi,Violine Miossec,2008 Pr par s l université en coles de commerce ou d ingénieurs les troisièmes cycles proposés aux étudiants sont particulièrement nombreux Cet ouvrage recense toutes les formations possibles et d livre de nombreux conseils pour choisir celle qui convient Avec galement des informations pour préparer le dossier de candidature et l entretien d admission Tendances Principales de la Recherche Dans Les Sciences Sociales Et Humaines: ptie. Sous la direction de J. Havet, préf. de A.-M. M'Bow: t. 1. Sciences

anthropologiques et historiques. Esthétique et sciences de l'art. t. 2. Science juridique. Philosophie ,1970

The book delves into Philosophie De La Cra Ation Artistique. Philosophie De La Cra Ation Artistique is an essential topic that needs to be grasped by everyone, ranging from students and scholars to the general public. This book will furnish comprehensive and in-depth insights into Philosophie De La Cra Ation Artistique, encompassing both the fundamentals and more intricate discussions.

1. This book is structured into several chapters, namely:
 - Chapter 1: Introduction to Philosophie De La Cra Ation Artistique
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 - Chapter 3: Philosophie De La Cra Ation Artistique in Everyday Life
 - Chapter 4: Philosophie De La Cra Ation Artistique in Specific Contexts
 - Chapter 5: Conclusion
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 3. In chapter 2, this book will delve into the foundational concepts of Philosophie De La Cra Ation Artistique. The second chapter will elucidate the essential principles that need to be understood to grasp Philosophie De La Cra Ation Artistique in its entirety.
 4. In chapter 3, the author will examine the practical applications of Philosophie De La Cra Ation Artistique in daily life. The third chapter will showcase real-world examples of how Philosophie De La Cra Ation Artistique can be effectively utilized in everyday scenarios.
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 6. In chapter 5, the author will draw a conclusion about Philosophie De La Cra Ation Artistique. This chapter will summarize the key points that have been discussed throughout the book.
- This book is crafted in an easy-to-understand language and is complemented by engaging illustrations. This book is highly recommended for anyone seeking to gain a comprehensive understanding of Philosophie De La Cra Ation Artistique.

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Philosophie De La Cra Ation Artistique Introduction

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