

# 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 Brossard (54) durant le festival Géo-Comédie 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 décrire 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 BERTHAND, directrice de l'Espace Jean Vilas<sup>1</sup>, 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.

<sup>1</sup> Lieu de diffusion basé à Epinal (88) : <http://espace-jean-vilas.com/>

# Philosophie De La Cra Ation Artistique

**Laurent Awono**

## **Philosophie De La Cr 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 résoudre à contempler simplement la vie artistique et persister dans sa tentative pour en repérer 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 création artistique comme un objet de connaissance distancié mais de considérer cette recherche comme une preuve à l'occasion d'une réflexion critique.

Pour une philosophie de la création René Passeron, 1989 La conduite créatrice est réputée 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'œuvre 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 créatrice à l'investigation exclusive de la science positive, traversant notamment la psychologie et la sociologie ? Que pourrait apporter la réflexion philosophique à la compréhension de la création ? 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 œuvre et son auteur, il dégage progressivement la signification même de l'activité créatrice pour la considération du sens de l'existence dans la philosophie. Chemin faisant, il largit la notion même de création en prenant une dimension entre création individuelle et création collective, traversant l'action politique et aboutissant en définitive à signer un nouvel enjeu pour la réflexion philosophique : par delà le domaine traditionnel de l'esthétique ou de la philosophie de l'art, qui demeure sous l'emprise du thème contemporain de la mort de l'art. Mahamadé SAVADOGO N en 1963 Professeur à l'Université de Ouagadougou, Burkina Faso et chercheur associé aux Facultés Universitaires de Namur, Belgique. Il a déjà publié aux Presses Universitaires de Namur (P.U.N.) Eric Weil et l'achèvement de la philosophie dans l'Action en 2004 et aux éditions L'Harmattan Philosophie et histoire en 2003 La parole et la cité. 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 d'une pure idéale permet de valoriser la validité d'une réduction du texte philosophique à sa forme logique. La linguistique peut mettre en évidence les effets symboliques qui caractérisent l'ontologie. Au cours de l'histoire, les philosophes eux-mêmes n'ont pas toujours répondu à l'interrogation sur la forme de leur discours dans la Grèce archaïque que le choix de la prose fut lourd de sens. Au début du XIX<sup>e</sup> siècle, le romantisme allemand a fait de la question de la forme un élément central de sa philosophie.      **Théorie de la création** Mahamadé Savadogo, 2016-02-01 Que pourrait apporter la réflexion philosophique à la compréhension de la création ? L'auteuraborde d'abord une histoire idéalisée de la philosophie qui montre comment la création a été perçue à travers les tournants décisifs de l'histoire de la philosophie. Il s'

emploie ensuite d'agir les principales implications de l'activité artistique pour aboutir à des interrogations sur les exigences de la valuation de la création. **Recherche création** Pierre Gosselin, Éric Le Coguiec, 2006-09-19T00:00:00-04:00 Qu'est-ce qu'on entend par recherche créative ? Quelle est la nature et la spécificité des recherches menées en pratique artistique et quels seraient les produits ? Comment notre rapport à la recherche va-t-il dans nos facultés d'art 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 importés ? Ou encore sont-ils inventés ? **Définir l'art** Alain Séguin-Duclot, 1998 Une définition moderne de l'art qui fait le point des problématiques classiques et contemporaines. Par-delà les politiques récentes, deux grandes théories semblent désormais triompher : l'art serait indéfinissable et les critères de valuation 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 Séguin-Duclot, 2023-09-05 Jusqu'au XVIII<sup>e</sup> siècle, un art du latin ars qui traduit le grec tekhnē c'est une technique. Poésie et musique sont des arts libéraux comme la géométrie tandis que peinture et sculpture sont des arts manuels tout comme l'agriculture. Pour entrer dans la philosophie de l'art, on étudiera 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<sup>e</sup> siècle ce nouveau concept d'art a fait naître une théorie de l'anti-art qui rend toute définition de l'art illégitime. Alain Séguin-Duclot enseigne la philosophie à l'Université de Tours. Il a publié notamment *Définir l'art* Belin 2017, *Le sens sur 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 destiné 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'il fut 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 la créativité 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 refléter 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 voit les ouvrages ayant guidé dans la rédaction de ce roman philosophique.

*Research-Creation in Music and the Arts* Sophie Stévance, 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 clairer 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 traitement liée Cherchant à tenir au plus près des œuvres et du geste créateur le livre ne présente pas seulement l'intention de faire dialoguer différentes cultures entre elles mais aussi différentes philosophies de la création artistique Il relie les problèmes classiques 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 overtur Poverty of Philosophy introducing non philosophy and its progenitor François Laruelle his inspirations by rapport 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 ralogo s 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 transaison 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 cr éation** René Passeron,1989 La conduite creatrice est reputee obscure C est pourquoi elle doit etre l objet d une etude scientifique et d une reflexion philosophique Telle est la poietique ainsi nommee naguere par Valery Dans tous les domaines ou l homme se fait constructeur Rene Passeron propose de remonter en amont de l oeuvre pour mettre en lumiere les conditions de tous ordres qui font de la creation une activite specifique de l humain

**La m éthode de l'explication de texte en cartes mentales. Philosophie. Terminale** Laurent Awono,2025-09-09 Et si une carte mentale pouvait vous r v ler 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 encha nent avec densit et rigueur Mais encore faut il savoir comment lire quoi chercher et par o commencer Ce manuel vous propose une m thode claire et innovante l explication de texte en cartes mentales Chaque texte philosophique est analys selon une carte visuelle et structur e qui vous permet de rep rer imm diatement La th se 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 expliqu s couvrant toutes les notions du programme de terminale g n rale 34 cartes mentales pour visualiser imm diatement la structure argumentative de chaque extrait 4 types d exercices pour s entra ner afin d acqu rir les bons r flexes et ma triser la m thode pas pas Laurent AWONO est n au Cameroun il est enseignant certifi de philosophie dans l acad mie d orl ans Tours Il a publi La m thode de la dissertation en cartes mentales aux Editions Ellipses

**Le guide des masters et des troisi èmes cycles** Yaël Didi,Violaine Miossec,2008 Pr par s l universit en coles de commerce ou d ing nieurs les troisi mes cycles propos s aux tudiants sont particuli rement nombreux Cet ouvrage recense toutes les formations possibles et d livre de nombreux conseils pour choisir celle qui convient Avec galement des informations pour pr parer le dossier de candidature et l entretien d admission

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