

## November 13<sup>TH</sup>, 2017: Paris

9:00 – 12:30

École normale supérieure  
45 rue d'Ulm, 75005, Salle Dussane

15:00 – 19:00

Musée national Picasso-Paris  
5 rue de Thorigny, 75003, Auditorium

## November 27<sup>TH</sup>-29<sup>TH</sup>, 2017: Venice

Fondazione Giorgio Cini  
Isola di San Giorgio Maggiore, Venezia  
Sala Borges

# & Aging STIA

## Colloquium

How Does Age Affect the Creative Process?

**More Information**

[www.ens.fr/agenda](http://www.ens.fr/agenda)

[www.museepicassoparis.fr/colloques](http://www.museepicassoparis.fr/colloques)



# & Aging 271A

How Does Age Affect the Creative Process?

# Aging & Arts (AAA)

2017-2018

## ***HOW DOES AGE AFFECT THE CREATIVE PROCESS?***

The methodology adopted by Age (or Aging) Studies is currently nourishing a dynamic wave of interdisciplinary research in both the United States and certain European countries, as demonstrated by journals such as the *Journal of Aging Studies* or *Age Culture Humanities*. The goal of this program, entitled *Aging & Arts (AAA)*, and devoted in large part, though not exclusively, to old age, is to introduce such studies to the French academic sphere, while at the same time crossing them with the artistic field, especially with the visual arts.

After a first session devoted to the question of the reception of elderly visitors in museums, which opened with a series of seminars organized along with such institutions at the ENS in March, 2015, we will shift our focus to the topic of creation itself starting this Autumn. In what ways does aging affect the artistic process? Does old age, or, inversely, youth, have a specific influence on the activity of the creator? Does the age of an artist have any bearing on the assessment of a body of work in terms of taste, visibility and value? Such are the questions that we will aim to tackle over the course of this program.

The perspectives adopted will be multidisciplinary, with a view to attempting an analysis at the crossroads of approaches adopted by art history, sociology of culture, cognitive sciences and medicine.

**The Colloquium will take place in Paris at the École normale supérieure and the Musée national Picasso-Paris on November 13th.** It will be open to the public. Over the course of the day, we will look back at various initiatives launched by museums in the reception of older visitors; following this will be a presentation of the medical, economic, sociological and esthetic questions capable of nourishing a discussion around the links between age and creation.

Researchers from around the world will gather for a **multidisciplinary workshop at the Fondazione Giorgio Cini in Venice from the 27th to the 29th of November** to discuss a number of issues:

What are the aesthetic effects of a work produced in old age? Can one speak of a “*late style*” in the same way as, legitimately or not, one does of a “*precocious style*”? Does such a notion really take into account the diversity of experiences? Can it truly function as a category? Does aging influence the artist’s view on the world? What potential strategies might an artist develop at various stages of their life to highlight their work? What image does society have of the aging artist? What value, what forms of recognition are attributed, or not, to such a figure? What targeted moves might institutions or the market aim at such an artist’s work?

These questions will be taken in the present day, but also from a historical perspective, which will allow for a consideration of the variation or permanence of certain values and attitudes throughout the ages, and thus of social and cultural contexts as well.

**A series of seminars will complete the Winter-Spring 2017/2018 cycle** with the aim of visualizing the issue of aging and creation through the prism of other artistic practices.

## THE ORGANIZING COMMITTEE IS COMPOSED OF:

**Emilie Bouvard**, Curator, in charge of Paintings (1938-1972), Research, Publications and Contemporary Art, Musée national Picasso-Paris;

**Danièle Cohn**, Professor of Esthetics and Philosophy of Art, Université Paris I Panthéon-Sorbonne;

**Nadeije Laneyrie-Dagen**, Professor of History of Art, École normale supérieure.

**François-René Martin**, Professor of the History and Theory of Art, École nationale supérieure des beaux-arts de Paris;

**Jair Kessler**, Assistant Director, Remarque Institute, New York University;

with the support of **Caroline Archat**, Corresponding Researcher, Centre Norbert Elias, Université d'Avignon et des Pays-du-Vaucluse.

The program *Aging & Arts (AAA)* is piloted by Nadeije Laneyrie-Dagen, Professor at the École normale supérieure / PSL Research University.

It has been developed as a part of the IRIS (Initiatives de Recherches Interdisciplinaires et Stratégiques / Initiatives for Multidisciplinary and Strategic Research) "Creation, Cognition, Society", piloted by Jean-Marie Schaeffer (EHESS), and of SACRe (Sciences, Arts, Creation and Research) "Le Laboratoire" (EA 74 10). The program is organized in partnership with the Musée national Picasso-Paris and the Remarque Institute at New York University.

# The Reasons for New Research

École Normale Supérieure, Salle Dussane.

## 9:00 Welcome and Presentation of the *Aging & Arts* Program

Marc Mézard (Director of the École Normale Supérieure).

Jean-Marie Schaeffer (EHESS/PSL, Director of IRIS Creation, Cognition, Society), moderator for the morning session.

## 9:30 The Arts and Age Studies: The Genesis and Concerns of Building a Colloquium.

Nadeije Laneyrie-Dagen (ENS/PSL, Director of *Aging & Arts*)

With: Emilie Bouvard (Musée National Picasso-Paris); Danièle Cohn (University of Paris I Panthéon-Sorbonne); François-René Martin (École Nationale Supérieure des Beaux-Arts de Paris).

Old age is a new topic... at least in the art world. Firstly, because societies (especially those of the West) are aging, and a certain set of questions, concerning the appreciative or depreciative value of an “old artist” and their works, is necessary. Its novelty is due also to an escalation in the number of artists of all generations at the national and international level. Finally, it is accompanied by important physiological changes that affect the creative process and which art historians have long been loath to take into consideration. For some years now, exhibitions, books and prizes have celebrated the late works of an artist (“the last” Titian, Rembrandt, Picasso) or more willingly lauded the achievements of the youngest artists. But what about mature artists? Can the question of the relationship between old age and artistic creation limit itself within the framework of art history? Should we not expand the debate to include questions of method and work in an interdisciplinary fashion, at the intersection of psychology, medicine,

sociology and economics? Such are the challenges we will attempt to overcome over the course of this colloquium.

*10:30 Coffee Break.*

### **10:45 Art and Creativity: Age and Diseases of Aging.**

Bernard Croisile (Lyon Teaching Hospital).

Along with old age comes a certain structural decline which can handicap artistic expression, of which Monet's cataract is the most emblematic example. The progression into old age similarly brings to light cognitive diseases, such as Alzheimer's disease, which can have dramatic repercussions on creative abilities. While this disease may have had deeply negative consequences on the writing of Agatha Christie and Iris Murdoch, the effects of Alzheimer's on De Kooning's later paintings pose as-of-yet unresolved questions: does his pictorial simplification reflect the emergence of a novel talent, or rather a neurological deterioration of his creativity? The concepts of "precocious" or "late style" encourage us to take on the evolution of creativity as a function of the natural progression of age, on the one hand, while at the same time questioning the difference between the various stages of creativity, namely talent (a progressive creativity associated with experience) and genius (a conceptual shift in the paradigm, often early in life).

### **11:45 General Discussion.**



# From the Museum's Point of View

**Musée National Picasso-Paris, Auditorium.**

## **15:00 Welcome and Introduction.**

Alain Quemin (University of Paris 8), moderator for the afternoon session.

## **15:15 Making Old New: Creativity and Aging.**

Presentation in English with translation: Francesca Rosenberg (Museum of Modern Art).

Today, there are over 810 million people over the age of 60 worldwide. That number is projected to reach 1 billion in less than ten years, and double by 2020 reaching 2 billion. Prime Time, a new initiative launched by the Museum of Modern Art (MoMA), aims to rethink how museums and other cultural institutions can support a fulfilling aging process, one defined by creativity, curiosity, connectedness, and continued growth. This presentation will focus on debunking myths about older adults and reevaluating the various roles that people 65 and up can play in maintaining a vibrant and relevant cultural institution. The unique contributions that cultural institutions can play to support older adult audiences will be featured.

## **16:00 Round Table Discussion: From Aging Visitors to Aging Artists.**

With: Tommaso Benelli, Marie Leclerc (Musée National Picasso-Paris); Cathy Losson (Louvre Museum); Laurence Maynier (FNAG – National Foundation for Graphic Arts, and the Maison Nationale des Artistes, Nogent-sur-Marne); Walter Srebnick (Metropolitan Museum of Art and Morgan Library, New York).

This round table discussion will aim to assess the different approaches undertaken in French museums with regards to elderly visitors, and will show the evolutions in policy within the larger context of rendering such

institutions more widely accessible to all. One issue to be addressed will be that of senior volunteers in American cultural institutions, a status and a role virtually unknown in France, which is just now coming into consideration. We will also examine, along with the director of the Maison des Artistes (the Home for Artists), the question of creative activity in aging artists who have become increasingly dependent.

## **17:00 General Discussion.**

# Late Picasso

## **18:00 Round Table Discussion**

With: Marie-Laure Bernadac (Honorary Curator); Émilie Bouvard (Musée National Picasso-Paris); Charlotte Chastel-Rousseau (Intern Curator, Louvre Museum); Camille Chenais (Art Historian).

Picasso's "Late Period" will be the topic of this round table discussion: its chronological definition (at one point can one say Picasso began his "final stage"), the distortions he operated during these years, his relationship with the self-portrait – in parallel with those of another aging master, Rembrandt – and finally the critical reception of his work.

**19:00 Welcome by** Laurent Le Bon (President of the Musée National Picasso-Paris).

**Tour of Exhibitions** "Picasso 1932. Année Érotique" and "Picasso 1947. Un Don Majeur au Musée National d'Art Moderne".

**Cocktail Reception - by invitation only.**

# **Aging & Arts (AAA)**

*HOW DOES AGE AFFECT ARTISTS?*

**MONDAY 27<sup>TH</sup> – WEDNESDAY 29<sup>TH</sup>  
NOVEMBER, 2017.**

**FONDAZIONE GIORGIO CINI  
ISOLA DI SAN GIORGIO MAGGIORE, VENEZIA.  
SALA BORGES.**

**CONTACT :**  
caroline.agingandarts@gmail.com  
+33 (0)6 33 10 88 51

# MONDAY 27<sup>TH</sup>

**MORNING.**

**Welcome of Participants. Tour of the Foundation.**

**12:00 LIGHT LUNCH SERVED IN THE WELCOME HALL OF THE FOUNDATION**

**14:00 OPENING OF THE CONFERENCE.**

**14:15 REALITIES AND MYTHS.**

- DANIELÈLE COHN (University of Paris I Panthéon-Sorbonne).

**The Titian Effect: Controversies around the Final Period.**

The biographical genre typically describes the life of an artist in a tripartite fashion: youth, maturity, old age. Completion or decadence, progression or regression, continuity or final metamorphosis and a “new” style; what is to be thought of this third movement of life upon which the End casts its shadow? Our discussion around the interpretation of late works will be based on the quarrel between Walter Benjamin and Ernst Cassirer, on the one hand, and the tenants of art criticism and literary biography on the other.

-SABINE KAMPMANN (Ruhr-Universität Bochum).

**Late Style Seen Through the Prism of Its Stereotypes**

The question about a relation between the artist’s age and his or her

artwork alludes to pivotal methodological questions of art history. Art historical writings coined the notions of old age style, *Spätwerk* and *Alterswerk*, referring to a small group of so-called great artists. In this talk I will focus on the role of the artist's biography for art history as well as on the concepts of authorship and creativity. The phenomenon of a life-cycle of style (related to the idea of a cycle of life) should be challenged and queried for its function. In this context, the gender of the artists discussed will be taken into focus and reveal the connection between artists' biographies and stereotypes of age and aging.

- ALAIN QUEMIN (University of Paris VIII).

### **Preconceptions and False Representations: Youth, Aging and the *Cursus Honorum* in Contemporary Art.**

While youth is frequently presented as a resource both in society in general as well as in the world of contemporary art in particular, an analysis of the impact of age on the situation of artists reveals a very different reality. If we concentrate purely on the most recognized artists since the beginning of the 1970s, it appears that, if age exerted only a marginal influence when the world of contemporary art emerged at the beginning of the 1970s, when this domain became increasingly structured and institutionalized, a true *cursus honorum* has since been established which requires more and more time to be realized. Today, in contrast with potential preconceptions, star artists are older, even very old, and the younger artists are kept at bay from the most coveted positions which are nearly all controlled by their elders. This will be illustrated here by statistical data that highlights the direct and positive impact of age and aging on the career of successful artists.

*16:30 Coffee Break*

## **17:00 AGING AND CREATIVITY: A DIALOGUE ON ADVANCED AGE.**

- BRUNO DUBOIS (Pierre et Marie Curie University and the Hospital La Pitié-Salpêtrière)

and

- FRANÇOISE MARQUET-Zao (Heritage Curator and Wife of the Painter Zao Wou-Ki, 1920-2013).

This round table discussion will be divided into two parts, culminating in a dialogue between a geriatric specialist and the wife of painter Zao Wou-Ki, who passed away in 2013. The first part will allow us to envision the question of aging from a medical standpoint whilst examining the neurological future over the course of a lifetime. Studies in neuroimaging performed on a typical man demonstrate how, as the process of aging goes on, there is a slowing in perfusion and metabolism in the anterior regions of the brain corresponding to the frontal lobe. This part of the brain is principally implicated in the triggering of our actions and their harmony with what the subject wishes to do or how his environment requires him to act. This harmonizing relies on a balance between two principals: the activation of strategies which allow the action to be performed, and the control of this realization of the action. This presentation will allow us to better understand the modifications of these processes which can be observed throughout the aging process: be it a reduction in the desire to perform an action (what doctors call apathy) or a struggle on the brain's part to control the performed actions (generally referred to as loss of inhibition). These factors, apathy and loss of inhibition, serve to explain the modifications that one observes in artistic creation over the course of the normal aging process. While many artists maintain a rich and diverse production until their final days, there is nonetheless a tendency to lowered motivation or a less controlled, less "filtered" production among many artists, regardless of any declared pathology. The question of the frontier between normal aging and that affected by disease which is brought up by certain cases will, of course, be addressed over the course of this workshop. The second part of this round table discussion will be focused on Françoise Marquet-

Zao's recounting of the four decades she spent with an artist she met in his fifties, and with whom she spent her daily life until his death at 93 years of age, including the illness which marked his final years.

**18:00– 19:00 GENERAL DISCUSSION.**

*20:00 Group Dinner*



# TUESDAY 28<sup>TH</sup>

## 9:00 THE AILING ARTIST.

- MICHAËL SZANTO (University of Paris-Sorbonne).

### **Poussin and Illness: Painting as Remedy.**

Poussin is, without a doubt, one of the artists most haunted by death. The numerous wills written by the artist, the illness he speaks of unendingly in his letters, the physical ailments of which he ceaselessly complains and the leitmotiv of the tomb, recurrent in his works, all serve to portray a man intensely preoccupied by the end of his life. Yet it is striking that, precisely at the moment when Poussin was entering old age, around his 50<sup>th</sup> birthday, he chooses to develop a pictorial style increasingly marked by the figures of Christ and the Virgin, the themes of pilgrimage on Earth and repentance, pivotal to eternal salvation. Evident is not only the meaning, often mistaken, of these images which serve as “trails” to death, but also are their healing properties.

-MARIANNE JAKOBI (University of Clermont-Auvergne).

### **“Gymnastics on the Stepladder”: Dubuffet Against Aging.**

In 1975, at the age of 74, finding himself unable to work directly on the floor as he had been accustomed to doing, Dubuffet was obliged to install a sheet of metal against the back wall of his studio where, perched on a stepladder, he was able to arrange the elements of his series *Theatres of Memory* with the aid of magnets - not without great difficulty - before outsourcing their application to canvas. From this period onwards, Dubuffet adapts, modifies and invents new modes of creation despite the effects of aging, in particular vertical troubles and a constant shortness of breath. He changes his view of the work in the middle of the process, giving up on a vertical vision in favor of the frontal horizontality of a wall in his studio. But to what extent can one attribute this artistic practice to the age of the artist, even to the advance of

illness in the case of Dubuffet? What links are there between the realities of the work (the dimensions, medium, color composition, etc.) and the process of creation itself, which relies upon the accumulation, superposition and mingling of simultaneous mental images which implode chronological time? How can one explain that in a repetitive, almost obsessive, movement, the hand becomes almost frenzied in a chaotic arrangement of lines and tracings from which all figure has disappeared? And what about when, in 1984, Dubuffet, presenting the series of *Mires* – that “open up to complete emptiness” –, represents France at the Venice Biennale?

10:30 *Coffee Break*

## 10:45 THE ART OF DYING WELL.

- FRANÇOIS-RENÉ MARTIN (EnsbA / PSL).

### **Considering Death: Regarding Ingres's Modified *Self-portrait* and the *Turkish Bath*.**

This presentation proposes a return to two late works by Ingres. The Chantilly *Self-Portrait* which, painted in 1804 and exhibited at the Salon in 1806, was taken back by the artist in 1850. The desire to go back and correct one's own image, before disappearing, merits discussion: it is, as pointed out by some of the best critics, a “self-portrait” painted in contact with death. We know that Ingres exchanged it for *The Turkish Bath* with Prince Napoléon, who had to give the latter back because his wife, Princess Clotilde, was shocked by the mass of nudes. Death also seems present in this work: it is not so much the fact that Ingres painted it at 82 years of age that leads us to believe this, but rather certain passages and a phrase copied down in one of his notebooks.

- PHILIPPE DAGEN (University of Paris I Panthéon-Sorbonne).

### **Marcel Duchamp, the Master of Endings.**

A work intended only to be revealed posthumously, the epitaph “Incidentally, it’s only ever the others who die”: such are the best-known signs of the game Marcel Duchamp played with death, his own. There are others, earlier and less commented, of which his obsession with rotting waste is far from anodyne. To add *The Box in the Suitcase* and the catalogue of the Anonymous Society to this attempt at an inventory is to confirm that this question is worth asking: should one reconsider a large part of Duchamp’s acts with the signs of time and disappearance, not that of art, or of artwork, but of the artist himself? Thus, one would reinterpret a certain amount of his work as a reflection – or an incantation – on time. “Engineer of Lost Time” is, on top of it all, the title that Pierre Cabanne gave to his book of their interviews together.

### **12:15 INTERGENERATIONAL COALITIONS (I):**

- JENNIFER DOUZENEL and GAËLLE HIPPOLYTE (of the duo Hippolyte Hentgen), artists.

### **Presentation of a Film in Progress: *Les beaux jours*. An Attempt at Cinematographic Genealogy.**

*Les Beaux Jours* is a cinematographic pursuit, a story of transmission in which two artists attempt to establish the genealogy of their practice. Attempted meetings, body to body, with couplings as iconic as they are secret which continue to uphold the necessity of creating forms.

*13:00 Lunch*

## 14:30 THE FINAL YEARS: AN ACCEPTED INVOLUTION?

- PERRY CHAPMANN (University of Delaware).

### **Rembrandt's Return to his Youth?**

In his late years, Rembrandt returned to some artistic concerns of his earliest works. To a greater extent than his contemporaries, Rembrandt spent his career inventively emulating and rivaling a succession of great masters, including Peter Paul Rubens, Raphael and Titian, Dürer and Lucas van Leyden, and even famous works from antiquity. However, for one of his last paintings, *Simeon with the Infant Christ in the Temple*, which was unfinished in his studio at his death, Rembrandt reprised both a subject and a rivalry from his early years in Leiden. Likewise, after a career of crafting his self-portraits, and his self-image, after works by admired predecessors, in his last self-portraits Rembrandt returned to those of his youth. Late in life, with his achievement and aging on his mind, Rembrandt drew on his inner artistic repertoire to emulate himself.

- MARIE-LAURE BERNADAC (Honorary General Curator).

### ***Petite maman*: Louise Bourgeois, Late Period.**

Louise Bourgeois is an exception in art history as her recognition came late. It was only in the last 20 years of her career that she was consecrated as a contemporary artist. She began drawing at the age of 12 and continued to do so until her death in 2010, at the age of 99. The years 1990 and 2000, as she ushered in her 90<sup>th</sup> and 100<sup>th</sup> year, were the most productive of her career, as if continuing to work, to create, was the only way to stay alive. Her final works are made of fabric, a flexible and malleable medium that she could work with at home, just like her large red gouaches that she painted with a brush, practically until the moment she passed away on May 31<sup>st</sup>, 2010. The themes of this period are couples, maternity, giving birth. In the face of coming death, Louise Bourgeois, like Picasso, accomplished a return to her origins, to the childhood of art. "I am a runaway girl that never grew up," she wrote in her *Journal*. By analyzing the most recent works, we will attempt determine whether Louise Bourgeois had a late style, and understand how the physical constraints of old age can be sublimated by artistic creation.

**17:00 - 19:00 PAOLA MARINI (Director).**

**Tour of the *Gallerie dell' Accademia***

The proposed visit will be based on works dating to artists' youth (the Triptych of the Madonna by Giovanni Bellini) and on others that are dated to the end of the artist's life (Titian's *Pietà*, painted for his own funerary chapel). We will attempt to examine questions of training and maturity surrounding Tintoretto, on the one hand, and Bassano on the other. With the exhibition *Canova, Hayez, Cicognara*, held this Autumn at the Accademia, the idea of style which is born then codified with rules and canons – becomes older and wiser? – will also be explored.

*Dinner and free evening*

# WEDNESDAY 29<sup>TH</sup>

**9:00 GENERAL DISCUSSION.**

**9:45 INTERGENERATIONAL COALITIONS (II):**

- NADEIJE LANEYRIE-DAGEN (ENS / PSL).

## **Clearing Space: Titian Again, or the Strategies of Aging.**

This colloquium - held in the city of Titian -, how is it possible not to discuss him again, always? How can we not come back to his case? Yet, how can we discuss him differently? The notion of “late style”, invented by Adorno and developed by Saïd, is, in the field of the visual arts, applied to Titian as a matter of paradigm. We rely upon it almost as often in the case of Rembrandt. Yet, the former painter died at an age of which we are very uncertain (between 75 and 90 years old), while the latter was only 63 years old at his death. Other artists, from the 16<sup>th</sup> century, lived to an objectively old age: Michelangelo was 89 when he died, and Lotto, Tintoretto and El Greco all surpassed 70 years of age. Yet we rarely think of them when discussing the aging of artists. What if the question of Titian’s age was part of a fabrication on his part? What if it contributed to, or had been made to consciously contribute to, a construction of his own image? In short, does it belong to a strategy developed from a young age so that, alone in his generation, he might come to monopolize the Venetian market, from Venice itself, before developing an international strategy?

- SÉBASTIEN ALLARD (Louvre Museum).

## **Delacroix, Corot and the Concept of Memory.**

Corot and Delacroix are two artists of the same generation. Born in the 1790s, they both had very long careers and were the only ones to continue

to enter the arena of the Salon, although they were old and covered in glory, all while the “new painting” was gaining force. Both, starting in the 1850s, with photography and realism in the background, placed special value on the concept of “memory” as an idealistic principal which allowed them to maintain the unity of painting against the loss of sense which the provocations seemed to them to be of the younger generation. This presentation proposes an analysis of the attitude of these two “icons” of Romanticism at the twilight of their careers in the face of the innovations of the “new painting”.

*11:15 Coffee Break*

## **11:45 QUESTIONS OF IMAGE (I).**

- MARIE GISPERT (University of Paris I Panthéon-Sorbonne).

### **Otto Dix: The Final Self-Portraits.**

In 1967, Otto Dix was struck by a heart attack. He, who had never ceased, over the course of his life, to paint himself, would nonetheless continue to represent his own image. Using his left hand and the more comfortable medium that is lithography, he represents himself as a skull, or drawing himself. The creative act itself, diminished by old age and illness, thus become the subject of the work. His final self-portraits also include his last granddaughter in a confrontation of two ages of life. Through comparison of this final stage of his production with his earlier self-portraits, with his photographic portraits, with the other works of his final period and other representations of the elderly, we will attempt to understand the meaning of these works created right before the death of the artist in 1969.

*12:30 Lunch*

**14:45 QUESTIONS OF IMAGE (II).**

- SHELLEY RICE (NYU).

**Eternal Youth? Female Artists and their Image.**

This paper will discuss works of and by Elisabeth Vigée le Brun, Georgia O'Keeffe and Cindy Sherman in order to visualize the constraints -- of conventional beauty, personality and youth -- blocking the development of the feminine image (and image-maker) in modern Western culture. Breaking loose from these limitations with the help of French philosopher Henri Bergson, O'Keeffe and her husband, photographer Alfred Stieglitz, shaped a radical new vision of the Woman Artist in Time -- a 20<sup>th</sup> century vision that might be of crucial importance for those of us living (and aging) in the contemporary society of the Selfie.

**15:30 FROM THE PLASTIC ARTS TO THE OTHERS**

- ANNE-FRANÇOISE BENHAMOU (ENS/PSL).

**Aging on Stage: Exposing, Overexposing the Body.**

Taken as a representation, theatre, by its conventions, has always allowed a paradoxical or abstract relation to the question of age (actors that are too old or too young for role, classic characters with no clearly defined age); taken as a performance, the living show exposes, even overexposes the body in its inescapable organic reality. Within a social context in which the effacement of age is conjugated with an obsessive fear, the contemporary



scene provides abundant material to have these two dimensions play off of each other.

- FRANÇOISE ZAMOUR (ENS/PSL)

### **Hollywood Cinema: A Witness of Age or of Arrested Youth?**

As if classic cinema had conjured up fear, Hollywood has imposed age as a mask, visible makeup which leaves apparent the smooth, perfect and reassuring features of James Dean or Gene Tierney. A good Minotaur, cinema consumes children, and the draconian rule of the Box Office interrupts the course of time, distancing faces that it might alter from its screens. However, in the same era, certain actors (John Wayne, Bette Davis) anticipate the call, play at aging, or, more precisely, play with aging. Infiltrated by time, it is an exposed body that is given over to the gaze of the spectator. A timely art, paradoxically endowed with the ability to stop it, cinema is, today still, at odds with this contradiction: to be the witness of age, or rather the reflection of an arrested youth.

*17:00 BREAK*

### **17:15 CONFERENCE CONCLUSIONS.**

GÉRARD WAJCMAN (University of Paris VIII).

*Group Dinner*

## PARTICIPANT BIOGRAPHIES

**Sébastien ALLARD** is a specialist in 19<sup>th</sup> century French painting. A heritage curator, he has been the director of the Department of Paintings at the Louvre Museum since 2014, after joining the institution in 1997. In 2010, he organized the exhibitions *Les Visages et les corps* [*Faces and Bodies*] and *Derrière les images* [*Behind Images*] at the Louvre along with Patrice Chéreau and Vincent Huguét. Since then, he has curated the following exhibitions: *Delacroix, De l'idée à l'expression* [*Delacroix, From Idea to Expression*] (Madrid and Barcelona, 2011-2012), *De l'Allemagne* [*On Germany*] (Louvre Museum, 2013, co-curator with Danièle Cohn), *Valentin de Boulogne* and *Réinventer Caravage* [*Reinventing Caravaggio*] (Louvre Museum, 2017). Among his publications are: *L'Enfant dans la peinture* [*Children in Painting*] (Mazenod, 2011, with N. Laneyrie-Dagen and E. Pernoud), *Le suicide de Gros : les peintres de l'Empire et la génération romantique* [*The Suicide of Gros: The Painters of the Empire and the Romantic Generation*] (Gourcuff Editions, 2011, with M.-Cl. Chaudonneret).

**Caroline ARCHAT** is a Doctor in Education Sciences. As the author of *Ce que l'école fait avec le cinéma* [*What Schools Make of Cinema*] (Rennes University Press, 2013), she led tests surrounding digital practices for education in cinema within the Institute for Research and Innovation at the Pompidou Center and the University of Paris 3 Sorbonne-Nouvelle. As an associate researcher of the Norbert Elias Center at the University of Avignon and the Pays de Vaucluse, she contributes to research in museology. She is part of the organizing committee of this colloquium.

**Audrey BAUDUIN** received a Bachelor's degree in Film at the University of Lille 3 in 2012 before being accepted of the Editing Department of the Fémis (Class of 2016). She currently works as an editor on short films (Yoonyoung Choi's *Voyage Voyage* [*Journey Journey*] and Steeve Calvo's *Livraison* [*Delivery*], produced by Blast) as well as collaborating on transmedia projects, such as web documentaries of a political tendency (*New Syrian Voices*). Having completed her end of studies film project focusing on animal issues (*Le fol espoir* [*Wild Hope*]), she is currently working on the project of a documentary film about Orangutans in Borneo, produced by Quartett Production. She will screen one of the two films she has made for *How Does Age Affect the Creative Process?*

**Tommaso BENELLI**. A graduate of the Ca' Foscari University of Venice in the Conservation of Cultural Goods and a specialist in the history of contemporary art, he has worked for many years on the management, realization, organization and cultural coordination of activities in numerous renowned institutions in both Italy and France. His career has led him to collaborate with the Peggy Guggenheim Collection, the Venice Biennale, the Pinault Collection – Palazzo Grassi, the Palais de Tokyo, the Jeu de Paume and the Regional Center for Contemporary Art in

Chamarande. Since 2012, he has been the Head of the Cultural Coordination Department with the Department of Visitor Relations and Cultural Development at the Musée National Picasso-Paris.

**Anne-Françoise BENHAMOU.** Professor of Theater Studies at the École Normale Supérieure, she is also a playwright, principally collaborating with Stéphane Braunschweig, along with whom she created the directing/writing branch at the School of the National Theater of Strasbourg, of which she was the director from 2001 to 2008. She is a member of the UMR THALIM (Mixed Research Unit in the Theory and History of the Arts and Literature of Modernity). Her research focuses on dramaturgy, contemporary direction and the actor's performance of a piece. Among her latest publications are: *Dramaturgies de plateau [Treatises on the Stage]* (Les Solitaires Intempestifs, 2012); *Koltès dramaturge [Koltès, Playwright]* (Les Solitaires intempestifs, 2013); *Patrice Chéreau. Figurer le Réel [Patrice Chéreau: Depicting Reality]* (Les Solitaires Intempestifs, 2015).

**Marie-Laure BERNADAC.** An Honorary Curator, she has been, in succession, a curator at the Musée National Picasso-Paris, the Pompidou Center (Department of Graphic Arts), the Bordeaux Museum of Contemporary Art and in charge of contemporary Art at the Louvre Museum from 2003 to 2013. She was the curator of the exhibition *Le Dernier Picasso [The Last Picasso]* at the Pompidou Center in 1987, as well as numerous exhibitions of Louise Bourgeois (in 1995 and 2008 at the Pompidou Center and in 1998 in Bordeaux). As the author of the first monograph concerning this artist (1996, with a second edition in 2008, Flammarion), she has recently completed a biography of Louise Bourgeois, to be released in Spring 2018.

**Manon BLANC** began her training in the Department of Imaging at the Fémis (Class of 2016). She also obtained a Master's degree in Contemporary and Modern History of the Arab World and Middle East from the University Paris IV in 2012. She currently works as a cinematographer on short films (Marie-Stéphane Imbert's *Je marche beaucoup [I Walk a Lot]* and Yoonyoung Choi's *Une nuit à Séoul [A Night in Seoul]*) as well as a cameraman for the Collège de France. She will work in this latter capacity for the film to be made surrounding the colloquium in Venice.

**Emilie BOUARD.** An art historian and heritage curator, she is in charge of painting (1938-1972), research and publication as well as contemporary art at the Musée National Picasso-Paris. She was a co-curator for the exhibition *Picasso.mania* at the Grand Palais in 2015. A co-curator of the Exhibition *Picasso 1947. Un don majeur au Musée national d'art moderne [Picasso 1937: A Major Donation to the Musée National d'Art Moderne]*, she will also be the principal curator for the exhibitions *Picasso: Guernica* and *Picasso. Chefs-d'œuvre [Picasso: Masterpieces]* at the Musée National Picasso-Paris. The author of a doctoral thesis on violence and its expression in the art of women during the period from the end of the Second World War to

the mid 1970s, Emilie Bouvard is a member of the organizing committee for this colloquium.

**Victor CAVAILLOLE** studied Audio-visuals at the École Supérieure d'Études Cinématographiques in Paris. He subsequently undertook a year of Civil Service with NGO La Guilde – Aventure et Solidarité, directing a 52-minute long film entitled *Le Tour d'Europe du Volontariat* [*The Volunteering Trip Around Europe*]. He then went on to work for different audio-visual production companies (Ilkino, Kino, BlueOkapi) as a director, cinematographer and editor. In addition, he remains involved in international humanitarian projects, having directed an official video for the Virlanie Foundation as well as a 26-minute long video report on micro development projects in Togo. He is part of the team involved in the production of the film to be made about the colloquium in Paris.

**H. Perry CHAPMAN**, PhD Princeton University, is Professor of Art History at the University of Delaware. She studies 17th-century Dutch painting, art theory, artistic identity, and the artist's studio, and is author of *Rembrandt's Self-Portraits: A Study in Seventeenth-Century Identity* and co-curator of *Jan Steen: Painter and Storyteller*. Chapman serves on the editorial board of the *Nederlands Kunsthistorisch Jaarboek* and is former editor-in-chief of *The Art Bulletin*.

**Charlotte CHASTEL-ROUSSEAU**. Titular of a doctorate in History of Art and a heritage curator; she has worked at the Auditorium of the Louvre and in the Direction of Cultural Coordination and Programs. Since 2015, she has been the Head of the Frame Collection in the Department of Paintings at the Louvre Museum. Her research on the history of framing has led her to examine the use by 20<sup>th</sup> century artists, and in particular Pablo Picasso, of antique frames in the presentation of their work, thus renewing or, on the contrary, breaking links with the practices of past Masters.

**Camille CHENAIS** is a project coordinator at the Villa Vassiliev in Paris. She studied History of Art at the École du Louvre, where she worked, in particular, on the critical reception of the later works of Pablo Picasso. Following this research, she participated in the colloquium *Revoir Picasso* [*Reviewing Picasso*] in 2015 at the Musée National Picasso-Paris and has published numerous articles on this topic, most notably in the exhibition catalogue of *Transfigurations 1895-1972* (National Gallery, Budapest; 2016).

**Danièle COHN** is a philosopher and professor of Esthetics and Philosophy of Art at the University of Paris I Panthéon-Sorbonne. As a co-curator, along with Sébastien Allard of the exhibition *De l'Allemagne* [*On Germany*] at the Louvre Museum in 2013, she was in charge of the exhibition catalogue (Hazan) and wrote the introductory article *De l'Allemagne, de Friedrich à Beckmann* [*On Germany, from Friedrich to Beckmann*]. She is responsible for the *Archives de philosophie, L'esthétique tout*

*simplement* [*Archives of Philosophy: Aesthetics, Simply*] (2017) and *La disparition du jugement* [*The Disappearance of Judgement*] to be released in 2018, as well as numerous other works: *Positions de l'esthétique* [*Positions of Aesthetics*] (Vrin, 2012), *L'artiste, le vrai et le juste* [*The Artist, the True and Just*] (Editions Rue d'Ulm, 2014). She also writes on the works of contemporary artists: Kiefer (*Anselm Kiefer, Ateliers* [*Anselm Kiefer, Studios*], Editions du Regard, 2012), Penck Pencreac'h, or Tatak. Her next book will deal with violence and pity. She is a member of the organizing committee for this colloquium.

**Bernard CROISILE** is a neurologist, titular of a doctorate in neuroscience, the Head of the Neuropsychology department at the Lyon Teaching Hospital, the creator of a memory consultation (in 1990) and the co-founder of the cognitive training website HAPPYneuron.fr. He has collaborated on the program « Le Louvre en tête » [Louvre on the Mind], designed for sufferers of Alzheimer's disease. He is the author of *Tout sur la mémoire* [*All About Memory*] and *Alzheimer : que savoir, que craindre, qu'espérer ?* [*Alzheimer's: What to Know, What to Fear, What to Hope?*] (Éditions Odile Jacob).

**Philippe DAGEN** is an art historian. He teaches the history of contemporary art at the University of Paris I Panthéon-Sorbonne and has been, since 1985, the art critic for the daily newspaper *Le Monde*. He is the author of monographs on Cézanne, Kupka, Bacon and Picasso, to whom he dedicated an extensive work, published by Hazan in 2008, of essays on a variety of themes (*Le Silence des peintres, la Haine des peintres* [*The Silence of Painters, The Hatred of Painters*]) or on more general topics in 20<sup>th</sup> century painting. His latest book, *Artistes et ateliers* [*Artists and Studios*] (Gallimard, 2016) is a collection of interviews conducted over the past 20 years. Philippe Dagen is also an exhibition curator (*Félix Nussbaum* at the Musée d'Art et d'Histoire du Judaïsme, 1917 Centre-Pompidou Metz, *Hodler Monet Munch* at the Musée Marmottan Monet) and a novelist (*La Guerre* [*War*], 1996, etc).

**Jennifer DOUZENEL**, a graduate of the École Nationale Supérieure des Beaux-Arts de Paris (class of 2009), is currently developing an artistic practice focused on videos, conceived of as paintings which, with minimal means of production and distribution, attempt a commentary on the complexity of our world. In 2016, she embarked upon a world tour which took her to Russia, China, Japan, the Philippines, Vietnam, Australia and the United States. She is represented by the Galerie Catherine Issert. Jennifer Douzenel is a doctoral candidate of PSL's SACRE (Science, Arts, Creation, Research) and plans to defend her thesis at the end of 2017.

**Bruno DUBOIS**. A neurologist and the Director of the INSERM Unit at the Salpêtrière Hospital, Professor Dubois works on the main functions of the brain with a focus on the frontal lobes. Thanks to behavior tasks and explorations in neuroimaging by functional MRI, his team has been able to demonstrate the role of the frontal lobe

in motivation, planning, decision making and the control of behaviors. In addition, he is the director the Center of Cognitive and Behavioral Diseases, allowing him to observe cognitive and behavioral malfunctions as a result of vascular or degenerative lesions, as for example in the case of certain cerebral dementias.

**Turner EDWARDS**, English and American by nationality, came to Paris in 2016 in order to continue his studies in history of art at the École Normale Supérieure, after having obtained a joint undergraduate degree in Classics and French at Oxford University. He is currently working on a Master's thesis on female gravers of the 18<sup>th</sup> century in Paris under the supervision of Professor Marianne Grivel at the University of Paris IV Sorbonne. He is the translator for this colloquium.

**Marie GISPERT** is a lecturer in the history of contemporary art at the University of Paris I Panthéon-Sorbonne, specializing in the artistic and cultural relations between France and Germany during the 20<sup>th</sup> century. The author of a work about Otto Dix aimed at the public at large and numerous articles on his engraved work, children's books and the reception of Dix in France, she has also written about other German artists, including Max Klinger, George Grosz, Paul Klee and Vassily Kandinsky. Her latest work is focused on questions of cultural mediation and art criticism.

**Gaëlle HIPPOLYTE** is, along with Lina Hentgen, is one of the artists of the duo Hippolyte Hentgen. Playing with the appropriation and manipulation of shared visual codes, Gaëlle Hippolyte + Lina Hentgen generate a third character, fictional and born of their collaboration, something of a sphere of sharing and a way of distancing themselves from the works they create. Hippolyte Hentgen undertakes an investigation into popular imagery by the act of doing: drawing to understand the act of drawing, to understand its force and potentialities to the point of constructing an immense self-referential collage, shape-shifting and composite in nature. Gaëlle Hippolyte defended her artist's thesis as a part of the SACRe (Science, Arts, Creation, Research) program in 2016. Currently, she teaches at the EESAB in Rennes and at the ENS. The duo Hippolyte Hentgen is represented by Galerie Sémiose.

**Marianne JAKOBI**. Professor of the history of contemporary art, Director of the History of Art and Archaeology department at the University of Clermont-Auvergne, Marianne Jakobi is the co-director of the "Processes of creation, uses and language of the arts" branch of the Center for History "Spaces and Cultures". A specialist in the corpuses of Gauguin, Signac, Dubuffet, the historical and theoretical issue of artistic titles and the processes of creation, she is also an associate research of the ITEM (CNRS-ENS).

Dr. habil. **Sabine KAMPMANN** is an art historian and cultural scientist working at Ruhr-Universität Bochum, Germany. Her research interests are art and visual culture from the 19<sup>th</sup> to the 21<sup>st</sup> century, the art system, popular culture and body

images. Numerous publications on authorship in contemporary art and images of aging. Her new book is entitled *The New Visibility of Age. Aged Bodies in Art and Popular Culture* (upcoming 2018 in German).

**Jair KESSLER** has been the Assistant Director of the Remarque Institute, a center for interdisciplinary research at New York University (NYU), directed by the historian Larry Wolff, for the past 20 years. The Institute focuses on the study of Europe and its neighbors by promoting the meeting of American and European researchers. In France, the Institute has its offices at the ENS, with whom it has had a partnership since 2007, in particular with the Department of the History and Theory of Arts. Jair Kessler is in charge of NYU's partnerships with European institutions. She is also the director of the global research institutes established by NYU to facilitate its doctoral students' and professors' research.

**Nadeije LANEYRIE-DAGEN** is a professor of History of Art at the École Normale Supérieure. A specialist in Renaissance painting, she has also worked on issues surrounding the body over the general course of art history. She has published *L'invention du corps [The Invention of the Body]* (Paris, Flammarion, 1997, with Dr. Diebold), is interested in physiognomy, the history of the expressive body (an international research group) as well as the iconography of childhood (*L'Enfant dans la peinture [Children in Painting]*, with Sébastien Allard and Emmanuel Pernoud, Mazenod – Citadelles, 2011). It was thus that she came to be interested in the question of aging and in that of age in general, conceiving and directing the research program *Aging & Arts*, of which this colloquium is a part.

**Marie LECLERC.** Following studies in history of art and cultural mediation at the École du Louvre and the University of Paris III Sorbonne-Nouvelle, she has collaborated with numerous French and international institutions on the creation of tools and activities for cultural mediation for open air museums or museums in the process of being created, such as the Louvre and its satellite location in Lens, or even the exhibition *La Naissance d'un musée [The Birth of a Museum]* (Agence France Museum – Abu Dhabi). Since 2013, she has been in charge of accessibility within the Department of Visitor Relations and Cultural Development at the Musée National Picasso-Paris.

**Cathy LOSSON** is the director of the Unit for Cultural Democratization and Regional Actions of the Louvre Museum. This Unit is principally charged with contributing to the openness and the accessibility of the Museum to all, in particular through actions outside of the museum itself, in close proximity with the most precarious audiences or those most distant from cultural institutions. Titular of a diploma in political science and history of art, Cathy Losson has always been keen that her career be devoted to public cultural service, performing tasks of cultural development in disadvantaged areas, both rural as well as urban. The same approach directs the

totality of her professional choices: to situate oneself at the intersection, even point of friction, where culture starts to make sense because it becomes real, culture/education, culture/youth, culture/society...

**Françoise MARQUET-ZAO** has devoted 38 years of her life to museums. She was a curator at the Musée d'Art Moderne de la Ville de Paris for 25 years, spent 5 years in the International Relations Unit of the Department of Cultural Affairs of the City of Paris and 11 years at the Petit Palais. She met Zao Wou-Ki in 1973 and they married in 1977, spending 40 years together.

**François-René MARTIN** is Professor of History of Art at the École Nationale Supérieure des Beaux-Arts de Paris. A former member of the National Institute for Art History, he also teaches at the École du Louvre. He was a visiting director of research at the German Center for Art History in 2015-2016. The author of numerous articles on the historiography of the German and French primitives, he published a monograph on Grünewald in 2013 along with Sylvie Ramond and Michel Menu. He has recently completely the newest edition of *Born Under Saturn* by Margot and Rudolf Wittkower. He is currently working on artistic myths as well as on Ingres and Raphael. He is a member of the organizing committee of *How Does Age Affect Artistic Creation?*

**Laurence MAYNIER.** After studies in both Literature and the Arts, as well as professional experience in journalism and arts education, she has followed a career in the Ministry of Culture since 1986. She joined the Delegation to the Arts to manage new media and the contemporary art exhibitions at the Grand Palais and the Musée du Luxembourg. She took over the directorship of this unit in 1992 and developed press relations, editorial policy, audio-visual documentation, cultural economics and patronage, exhibitions, support for graphic novels and international relations. In 1996, she joined the École Nationale Supérieure des Beaux-Arts de Paris in order to develop its Communications and External Relations Department, in particular being in charge of its cultural programming. In 2004, she was named the Assistant Secretary General of the Manufacture Nationale de Sèvres, in charge of invited artists, public relations and publications. With the foundation of the public establishment Sèvres - Cité de la Céramique, she was made the delegate for cultural development in January 2010. Since 2016, she has been the Director of the Fondation Nationale des Arts Graphiques et Plastiques.

**Alain QUEMIN** is a Professor of the Sociology of Art at the University of Paris 8, an honorary member of the Institut Universitaire de France, an art critic and a journalist (*La Gazette Drouot*, *Le Journal des Arts* and *ArtPress*). An alumnus of the École Normale Supérieure de Cachan and the Institut d'Études Politiques de Paris, a *professeur agrégé* of social sciences, he holds a doctorate in sociology from the École des Hautes Études en Sciences Sociales and is qualified as a research director



at the University of Paris 3 Sorbonne-Nouvelle. He works on the sociology of the art market as well as of artistic institutions and professions, of audiences, on artistic globalization and on notoriety.

**Shelley RICE** is a professor in the Arts Department of New York University (Faculty of Arts and Sciences) as well and in the Department of Photography and Imaging at Tisch School of the Arts. She has published numerous works (*Parisian Views*, *Inverted Odysseys: Claude Cahun, Maya Deren, Cindy Sherman*, *The Book of 101 Books*, *Candida Hofer: In Portugal* [with Jose Saramago]) including, more recently, monographs on Xing Danwen, Hank Willis Thomas and Marc Ferrez, a 19<sup>th</sup> century Brazilian photographer. She writes for many publications, including *Art America*, *Artforum*, *The Village Voice*, *Tate Papers*, *Bookforum*, *Aperture*, *French Studies* and *Etudes Photographiques*. She has been awarded scholarships by both the Getty and Fulbright Foundations (for France and Turkey), as well as the Hasselblad Foundation, and was recognized by the National Endowment for the Humanities and Arts and the PEN/Jerard Award for Non-Fiction Essay. She was named a Chevalier in the Order of Arts and Letters in 2010.

**Francesca ROSENBERG**. Director, Community, Access, and School Programs.

In her 20 years with the Museum of Modern Art, Ms. Rosenberg and her team have won national and international respect for MoMA's efforts to make the Museum accessible to all. Most recently, MoMA received awards from the Alzheimer's Association; American Association of Museums; Museums and the Web; and the Hearing Loss Association of America. Ms. Rosenberg is a founding member of the Museum Access Consortium and currently serves on its steering committee. She is a Board member of Studio in a School and co-author of *Meet Me: Making Art Accessible to People with Dementia* and *Making Art Accessible to Blind and Visually Impaired Individuals*.

**Walter SREBNICK** is a docent and educator at The Metropolitan Museum of New York, The Cloisters, and The Morgan Library and Museum where he leads tours for adults and school groups, specializing in medieval art and culture, the history of writing, and the relationship of art and literature. He is Professor Emeritus of Literature and Film at Pace University and has written on medieval literature and film history.

**Mickaël SZANTO**, a former resident of the Villa Medici in Rome, is a lecturer in art history at the University of Paris – Sorbonne. A specialist in 17<sup>th</sup> century French painting, he is interested in all of the social practices surrounding painting during the *Grand Siècle* in France. In 2015, he was the co-curator, along with Nicolas Milovanovic, of the exhibition *Poussin et Dieu, La fabrique des saintes images. Rome-Paris (1580-1660) et Velázquez [Poussin and God: The Creation of Holy Images, Rome-Paris (1580-1660) and Velázquez]* (Louvre).

**SAOUSSEN TATAH** joined the Sound Department at the Fémis (class of 2016) after completing the first year of an undergraduate degree in the Department of Arts and Media at the University of Paris 3 Sorbonne-Nouvelle, then a Higher Technical Qualification in Audio-Visual with a specialty in Sound. She works on short films (Lucie Szechter's *L'oreille décollée* [*The Unstuck Ear*] and *Dramonas*, produced by Noctures Productions) and, parallel to this, is writing a short film as the continuation to the film *Nosco* which she directed in 2016. She was the second assistant on *Jalouse* [*The Jealous Woman*] by David and Stéphane Foenkinos and the first assistant (as a replacement) on the TV programme produced by Calp, *Accès* [*Access*]. She has also made audio podcasts for the École des Mines. She is involved with the direction of both films to be made about this colloquium.

**Gérard WAJCMAN.** Author, psychoanalyst and member of the School for the Freudian Cause, he has taught in the Psychoanalysis Department at the University of Paris 8. He directs the Center for the Study of the History and Theory of the Gaze. He is the author of: *Le Maître et l'Hystérique* (1982); *L'interdit* (1986); *L'objet du siècle* (Verdier, 1998); *Arrivée, départ* (2002); *Collection* (1999); *Fenêtre, chroniques du regard et de l'intime* (2004); *Le voyage de Benjamin* (2004); *Les animaux nous traitent mal, photographies de Tania Mouraud*, (2008); *L'Œil absolu* (2010); *Les Experts, La police des morts* (2012); *Voix* (2012); and *La série, la crise, le monde, les femmes* [Verdier, to be released]. He has been a curator for exhibitions such as *L'intime, le collectionneur derrière la porte* [*The Intimacy, The Collector Behind the Closed Door*], the inaugural exhibition of the Maison Rouge (Paris, 2004); *Are you a doctor, sir? La collection Philippe Helaers* [*The Philippe Helgers Collection*] (Unesco; 2007); *La Suite* [The Suite] (Maison Rouge, 2006-2008); and *Attention à la chute: All that falls* [*Beware of Falling Objects: All That Falls*], an exhibition on falls, crises, collapses and crashes, the world of the 21<sup>st</sup> century (Palais de Tokyo, 2014, with Marie de Brugerolle). This Fall, at the Ardenne Abbey (Saint-Germain-la-Blanche-Herbe), he is exhibiting, under the title *Intérieurs* [*Interiors*], rare or never before seen works of the IMEC and the Pompidou Center.

**Françoise ZAMOUR.** A lecturer in Cinema Studies at the École Normale Supérieure, her research is devoted to melodrama at the interface between film and theatre, classic Hollywood cinema and the modes of representation of politics in film. Another part of her research is on literature in film, essentially the works of Jean Genet through the filmography of François Truffaut. Among her latest publications are: *Le Mélodrame dans le cinéma contemporain, une fabrique de peuples* [*Melodrama in Contemporary Cinema: The Making of the Masses*] (Rennes University Press); *King Vidor* in collaboration with Jean-Loup Bourget (Vrin).





DHTA

**SACRe**  
SCIENCES ARTS  
CRÉATION RECHERCHE



**PSL**  
RESEARCH UNIVERSITY PARIS



**PIGASSO**  
MUSEUM PARIS



**NYU**

*This conference was created by Nadeije Laneyrie-Dagen,  
with Emilie Bouvard, Danièle Cohn and François-René  
Martin, and the organizational advice of Caroline Archat.*