



CHAIRE DE MÉTAPHYSIQUE ET PHILOSOPHIE DE LA CONNAISSANCE

Année académique 2014-2015

Pr Claudine TIERCELIN

La Fabrique de la peinture *The Making of Painting*

Colloque international • International Symposium

Jeudi 30 et vendredi 31 octobre 2014,
amphithéâtre Marguerite de Navarre.

Jeudi 30 octobre 2014

- 09h00** Ouverture du colloque
Claudine Tiercelin
- 09h10** Connecting to the Universal
Jeff Koons
- 10h10** L'image efficace
Anne Neukamp
- 11h10** La raison sentimentale
Marc Molk
- 12h10** Pause
- 14h00** L'image fantôme : atlas, sujet, résistances
Damien Cadio
- 15h00** Touriste accidentel
Jules de Balincourt
- 16h00** Surimpression
Eva Nielsen
- 17h00** Pause
- 17h30** How to Make a Painting
Jake & Dinos Chapman

Vendredi 31 octobre 2014

- 09h00** Bright Shadows: Between Pop and Occultism
Hernan Bas
- 10h00** L'enfant qui ne fait pas mieux que son père
a échoué
Chéri Samba
- 11h00** Le grand jeu : peinture de la réalité,
réalité de la peinture
Thomas Lévy-Lasne
- 12h00** Pause
- 14h00** Contamination
Ida Tursic & Wilfried Mille
- 15h00** De la haute mer au midi brûlant
Gregory Forstner
- 16h00** Pause
- 16h30** Influences and Transformation
Glenn Brown
- 17h30** Fusionner les calques invisibles de la peinture
à l'huile
Amélie Bertrand

*Ce colloque bénéficie du généreux soutien de la Fondation Hugot
du Collège de France. La modération des interventions sera assurée par
le Professeur Claudine Tiercelin avec l'assistance de Thomas Lévy-Lasne
et de Marc Molk, directeurs scientifiques du colloque.*



Presentation

Organized by Professor Claudine Tiercelin (Chair of metaphysics and philosophy of knowledge), co-directed by Thomas Lévy-Lasne and by Marc Molk, the symposium “The Making of Painting” will take place at the Collège de France (11 place Marcelin-Berthelot, 75005 Paris) on Thursday, October 30 and Friday, October 31, 2014.

Sixteen painters will present a testimony of their personal practices, during a 40-minute intervention, which will then be followed by a 20-minute discussion with the audience. The various artists have been chosen in such a way as to represent the best possible diversity in terms of practices, aesthetics, careers and nationalities. The symposium will take place in the Marguerite de Navarre amphitheater (450 seats). Entrance will be free, and simultaneous translations of the various talks will be provided. Videos of the sessions will then be made available on the website of the Collège de France.

Aims of the symposium

Within the context of the philosophical analyses and activities which will be devoted to the concept of “practical knowledge”, during the academic year 2014-2015, Professor Claudine Tiercelin (Chair of metaphysics and philosophy of knowledge) is organizing an international two-day symposium which will focus more specifically on the type of knowledge involved in the practice of painting.

One may be somewhat surprised by the fact that art and its practices should be a central matter of study for metaphysics and philosophy of knowledge. Usually it is philosophy of art, which is concerned by aesthetics or by history of art. Such is the case too with art criticism, or with literature. Undoubtedly. However, it is also well known that art criticism, even at its best in terms of aesthetics or history of art,

provides the market with all kinds of cheap and, most of all, hermetic press releases. As far as literature is concerned, whenever it deals with the fine arts, and in this particular case, with painting, most of the times, it merely uses painted pictures for illustrative purposes. Thus, priority is mostly given, in such debates, to the paintings, once they have been made. Or whenever there are any discussions about the very process through which such objects were produced, they very soon turn around such and such well-worn mythology about creation, or confine themselves to the feelings of the painter, with the firmly anchored prejudice that therein lie the explanations of everything.

Without denying the interest of any of these approaches, the aim of the symposium is mainly to contribute to a deeper analysis of the process itself, and of the type of practical knowledge it presupposes. Through a necessarily circumscribed, modest albeit serious – both technical and procedural – exploration of the practice of painting in its contemporary variations, an exploration made possible by the various testimonies of very well-known painters, the aim is to draw the contours and range of the act of painting, and to highlight what is at stake in the type of knowledge it involves. What is a technique? How is the singularity of a practice achieved? What is the role of intentions? What part should be granted to the painter’s formation, to the influences, to general knowledge, or again, to the context, conventions, traditions and history? What about the instruments, the various materials that are being used, or again, what about the various gestures? The end, in so doing, is to elucidate “the making of painting” and to use such an inquiry as a basis for a better grasp of the links between the practical and theoretical (conceptual and symbolic, of course, but also iconic and indexical) features of any knowledge, however abstract it may be: in other words, to understand why knowing “that” is almost always knowing “how”, but also to realize that the expression, under some conditions, can also work the other way round.