



DESSINER - TRACER

Le dessin dans tous ses états

Collections des musées du Nord-Pas de Calais

DESSINER - TRACER
Drawing in all its states
Museums in the North-Pas de Calais collections

CALL FOR COMMUNICATION

International symposium
1st, 2nd, 3rd December 2011

DRAWING SPACES / DRAWN SPACES

By the « Association des conservateurs des musées du Nord – Pas de Calais »
(Association of Curators of the Museums in the North– Pas de Calais),
the « Centre d'Etude des Arts Contemporains » (CEAC), Université Lille 3
(Centre for the Study of Contemporary Arts (CEAC), Lille 3 University),
the « Institut de Recherches Historiques du Septentrion » (IRHIS), Université Lille 3
(Septentrion Institute of Historical Research (IRHIS), Lille 3 University),
and the « Université Libre de Bruxelles » (ULB)
(Libre University Museums in Brussels (ULB)).

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A symposium for the the 19th 'Treasures of the Museums in the North of France' inventory. Drawing from the 16th to the 21st century.

The Association of Curators of the Museums in the North – Pas de Calais is planning an ambitious programme for autumn 2011 dedicated to graphic arts entitled *Dessiner - Tracer*. Based on the drawing collections inventory of the Museums of the Northern Euroregion – Pas de Calais, Picardy, Belgium (Walloon area of Belgium and West Vlaanderen), *Dessiner - Tracer* will lead to several events aimed at promoting graphic arts: exhibitions in the museums and the Frac, the publication of a review, measures for cultural mediation and public circulation, etc.

A three day symposium dedicated to drawing is organised as part of this programme at the *Palais des Beaux-Arts* in Lille by the Association of Curators of the Museums in the North – Pas de Calais, the Charles de Gaulle Lille 3 University (Centre for the Study of Contemporary Arts – CEAC – and the Septentrion Institute of Historical Research – IRHIS) and the Libre University Museums in Brussels (ULB).

With its transdisciplinarity and timelessness, drawing supports this new collaboration between skilled organizations and complementary fields of study.

Drawing spaces / drawn spaces. Through this problematic, the symposium hopes to question the relationships between drawing and space in its broadest sense: space that drawing represents and masters in artistic and scientific fields, but also spaces that drawing devises by migrating towards off-paper, by destroying traditional categories to win over new aids. A medium whose status has evolved over the centuries, drawing has finally appropriated presentation spaces which adapt to its changing shapes and definitions, from the amateur's cabinet at the Museum of Contemporary Art including the collector's home.

The symposium, planned for a period of three days (two days of debates followed by a free day of museum visits), will take place in the form of plenary sessions followed by discussions. Each day will conclude with a round table. Visits to drawing exhibitions presented in the Euroregion museums will be proposed to the symposium participants. The proceedings will be published.

Themes

Four themes are envisaged for communication, two subjects have been set for the round tables at the end of the day. They will be based on questions linked to the transdisciplinary and timeless status of drawing, the museography and the collection, the history of art and the history of science and technology, artistic practice and the evolution of views about drawing.

I – OFF PAPER DRAWING

Pledged by the classic period to paper and to the sketch function, drawing has not however ceased migrating towards other supports, unexpectedly appropriating spaces, like the margins of correspondence, spaces on manuscripts, walls, skin, etc. Since the beginning of the twentieth century avant-gardes, drawing has continued to increase its investigative field by destroying the established categories to take on forms as diverse as performance, *wall drawing* and cartoons. Paradoxically, contemporary drawing is renewing techniques and rediscovering the surface of the body, the wall face and the sand on the ground, which become new receptacles for lines and strokes. Will drawing be a roving art, ceaselessly building, destroying and rebuilding its forms and reception spaces?

II – GATHERING, COLLECTING, DISPLAYING DRAWING

The presentation of drawing has its own story. Amateur cabinets to the graphic arts collections in the museums including the collector's home, drawing perpetually creates and adapts to new spaces. Curators and collectors do not however display it in the same way. What do these differences reveal? Most of the time formed in a random way, from bequests and donations, public collections henceforth benefit from a coherent acquisition policy and regular exhibitions. To ask the question about drawing in institutions is also to question its future: How do we display classical drawing today? How are the multiple aspects of contemporary drawing conserved? What shapes will graphic art cabinets (public and private) take and the drawings exhibitions in the 21st century?

III – DRAWING: MASTERING SPACE

Whether rapid and spontaneous writing, or on the contrary a standardized and conventional method, drawing is a privileged means of depicting space whether infinitely small or infinitely big, on the scale of an atom or a map of the sky. Transdisciplinary, it apprehends and builds the space according to at times very different ways (artistic, scientific, topographic, military, etc.). How should our contemporary view comprehend these representations whose status today swings between scientific demonstration and aesthetic considerations?

Moreover, the drawn representation of space has allowed the scientist, artist and poet to meet. How does the invention of machines and devices facilitate the transcription of the world and change its representations?

IV – DRAWING: CREATING SPACE

A way of transcribing or representing space, drawing is also a way of creating and inventing it, or even physically changing it. Its relationship to the landscape is very close whether garden design under the Ancien Régime or the graphic intrusion of Land Art on monumental territory. Architectural drawing also raises the question of memory, whether a stage of a building that has been achieved or belonging to the domain of utopia.

In these practices, drawing often exceeds its project function to develop literally in space, at times forming the only material proof of the existence of ephemeral productions.

ROUND TABLES

At the end of each day, the debate will be extended with a round table, uniting researchers, artists, collectors and museum professionals.

- 1- **Collecting, displaying drawing tomorrow**
- 2- **Real spaces, virtual spaces**

WHERE

Palais des Beaux-Arts in Lille

DATES

1st, 2nd and 3rd December 2011

LANGUAGES

French or English

COMMUNICATIONS PROPOSITION

If you would like to participate in one of these assignments, please address your communication proposition to:

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>>> Before 1st February 2011

Your contribution should have a title and a brief presentation of approximately 1, 500 characters. Please enclose the following information: contact details, status or function, related institution, CV summary.

All propositions will be examined by the scientific committee which will decide which communications to retain:

- Emmanuelle Brugerolles, Curator of the graphic arts cabinet at ENSBA, Paris
- Nathalie Delbard, Conference lecturer in Plastic Arts, Lille 3 University (CEAC)
- Marie Depraetere, Cultural Management, Libre University Museums network in Brussels
- Barbara Forest, Curator of the Fine Arts Museum Calais (ACMNPDC)
- Cordélia Hattori, Drawings Cabinet assistant at the Palace of Fine Arts, Lille
- Patrick Michel, History of Art professor, Lille 3 University (IRHIS)
- Emilie Ovaere, Commissioner General of *Drawing – Tracing*
- Nathalie Poisson-Cogez, Doctor of History of Art, part-time lecturer at Lille 3 University (CEAC)
- Pauline Prévost Marcilhacy, Conference lecturer in History of Art, Lille 3 University (IRHIS)

For any additional information please contact: dessinertracer@museenor.com