

## Presentation of the funded projects in 2010 for the « La Création » Programme

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## « La Création » programme

**YEAR 2010**

### **Project title**

**AGÔN - Creation and Disputation: Cases, Quarrels, and Controversies in Early Modern France and England**

### **Abstract**

This project aims to study the concept of "création", especially the phenomenon of literary "création". Its approach is both rhetorical and historical, aiming to understand literary "création" in context and situate the notion within the processes that define, defend and challenge it. The project will not presuppose a definition of "création"; instead we intend to analyze the practices, issues and discourses that surround it. Our claim is that for the period, on which we intend to focus, namely the early modern period, the concept can best be understood in terms of a set of conflictual relationships, consisting of debates, stances, arguments and responses, examples and refutations. Looking at it in this way will enable us to explore the extent to which thinking about "création" developed in relation to thinking about other forms of knowledge, and thus to examine the historical processes by which the concept was defined and refined in epistemological terms, and to shed new light on phenomena such as the emergence of new literary genres, such as the novel, the essay, etc. If "création" was often thought of in the period as an instance of the classical notion of inventio, our claim is that it must also be understood in relation to the dispute, a concept which is also to be found in classical rhetoric (disputatio) and therefore in literary history, but which also involves an exploration of the categories of knowledge and the specific conditions in which disputes occur. Our project is comparative in approach, exploring the different cultural practices and spaces, which first emerged in France and England and gradually spread to the rest of Europe, as well as the different disciplines. Our aim is to understand how creative disputes work by looking at their rhetorical principles, the ways in which their arguments are disseminated, and their theoretical, philosophical, scientific and even economic implications. The project's sub-title gives an indication of the range of types of enquiry we intend to carry out. The phenomenon of the dispute can be approached through a single and singular object of study, a case, understood here as a legal category. A particular dispute can also take in several related cases, as well as questions of practices, genres and definitions, and here it takes the form of a quarrel, a phenomenon that was a structuring principle of

cultural life in France in the period, and perhaps in England too. The rise of quarrels in the period reveals issues and tensions that go far beyond the polemics surrounding a particular practice or theoretical object. These are best described as controversies, and although this term refers most frequently to religious questions, scientific controversies are very much part of the debating arena also. And it is rhetoric that provides us with the link between case, quarrel and controversy. Disputatio is a rhetorical practice, occupying a central role in medieval scholastic philosophy, but controversia belongs to rhetoric too; it is an elaborate form of declamatio and is governed by strict rules. Akin to suasoria, it can be defined as an imaginary legal debate, in which, on the basis of a particular law and a particular situation in which that law is infringed, a pupil must argue either in line with the law or against it. Controversia thus makes use of a case. It is at the intersections of these different domains that early modern "création" is situated.

**Partners** Voix Anglophones: Littérature et Esthétique (VALE) -  
UFR Anglais  
*Université Paris-Sorbonne : Paris IV*

**Coordinator** Alexis TADIE – VALE

**ANR funding** 229 999 €

**Starting date and duration** Décembre 2010 – 48 mois

**Reference** ANR-10-CREA-004

**Cluster label** -

## « La Création » programme

**YEAR 2010**

<b>Project title</b>	<b>ARACHNE - Critical Method of the History of Tapestry: Rules, Circulation of Models, Transfers of Know-How. France - 14th-21st Centuries</b>
<b>Abstract</b>	<p>This program aims at replacing tapestry-making within the history of artistic creation. It is based on a dialectical approach of this art, in its relation to the theory of ornament in arts and architecture, its straight relation to painting and in its dependence to the organization and to the functioning of antique crafts. In addition, the objective of this program is to take a critical look at the methods of investigation and analysis used to this day in this field of art history. Thinking about the creative process in the art of tapestry today requires rethinking its history from three renewed conceptions : Tapestry as ornament. This first thematic axis concerns the analysis of the placement of objects, the function of the medium as the structure within space and the element of the dissemination of a style. How can tapestry, when integrated into a space, modify its character? (up to today's practices of contemporary tapestry installation)? What place of tapestry is given by architects, both of yesterday and today (Corbusier, Portzamparc)? How was the art of tapestry observed or regarded? How does the art of tapestry adapt itself to styles and how does it participate to their dissemination? As tapestry is seen as a double of painting, it is also advisable to think of the stakes of these weaved reproductions, of the transmission of an aesthetic at a specific moment and its reception Tapestry art as expression of a collective art. Focusing on the analysis of the application of theory in practice of an artistic technique, this second thematic axis aims at analyzing the successive phases of the process, from the verbal into the painted and (from the painted) into the weaved. It investigates questions of inter-textuality, scale, transposition, and the translation from one medium into another. Tapestry art as art and craft. This last thematic axis aims at understanding the organization and the functioning of the professions which recover tapestry-makers' names by using notions of the migration of craftsmen as well as transfer of know-how and marks. The latter is connected to the former as far as the work of the tapestry-maker is at the end of the creative process and his work constitutes the material element of the works. We know that the word used to</p>

describe a tapestry-maker in French (tapissier) englobes at least five or six professions, which divided the production and the business of the various sorts of tapestry, but we have a very limited knowledge of the functioning of these professions in networks, within the same city (Paris, Beauvais, Aubusson), between these cities and all the more with the nearby countries, while we know of their existence. To be successful, the program leans on a double framework: the historiography of tapestry-makers and the elaboration of an IT database dedicated to them. Writing on the art of tapestry involves establishing a better understanding of this artform by analyzing the way its history has been constituted. It is not only a question of establishing a better understanding of its process of production, creation, but especially of measuring the impact of historical, functional or symbolic notions in the historiography of tapestry. The making of a database, if it is not an end in itself, is a fundamental work, because these collected data and the exploration of their relations will serve as an essential support on second thought. The expected outcome is to give to the scientific community, to museum curators, to the art market and to designers a fresh knowledge of this artistic manifestation, to specify the unique nature of the art of tapestry, in France mainly, in the form of a set of analyses (essays, critical editions, fundamental studies) and in sources (catalogues, directories, databases, reconstructions of indoor decorations), reflecting the variety of the scientific approaches.

**Partners**

Université Michel de Montaigne - Bordeaux 3 (UBx3)  
Université Paris-Est Marne la Vallée (EA (3350))  
Ecole Pratique des Hautes Etudes (EA (4115))

**Coordinator**

Pascal BERTRAND - UBx3

**ANR funding**

339 999 €

**Starting date and duration**

Décembre 2010 - 48 mois

**Reference**

ANR-10-CREA-002

**Cluster label**

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## « La Création » programme

**YEAR 2010**

Project title	AVE - Visual Art and Emotion
<b>Abstract</b>	<p>Pictorial art generates a rich fund of experiences which involve a significant part of our mental life, from perception to cognition, from creation to reception. The emotional side of our relation with pictorial works of art is probably the least known and most problematic. In the West, since the end of the 18th century and especially the 19th century, the expression theory of art has claimed that an artifact expresses emotions. This theory, endorsed by most philosophers and artists, needs to be made clearer from a conceptual point of view and sustained empirically. AVE will try, by focusing on pictorial art, to bridge this gap. Thus, AVE will postulate that the expression theory of art, recently developed in the West, would greatly benefit from being brought together with the much older tradition of Chinese calligraphy and landscape painting which sees in the brush stroke a central element of the emotional expressiveness of pictorial art. By basing itself on this practical and theoretical tradition, AVE will elaborate experimental protocols in experimental psychology and affective neuroscience to understand certain causal processes at the root of the emotional expressiveness of pictorial art. The AVE project will bring together researchers in the field of social sciences as well as specialists in cognitive science around a common goal, which is to understand the art of expressing emotions in Chinese calligraphy and landscape painting. The AVE partners are the « Institut Jean Nicod » (UMR 8129, CNRS-ENS-EHESS), the « Centre Emotion, Remédiation et Réalité Virtuelle » (USR 3246), the « Centre de Recherche sur les Arts et le Langage » (CRAL, UMR 8566, CNRS - EHESS), the « Laboratoire de Physiologie de la Perception et de l'Action » (LPPA, UMR 7152, CNRS - Collège de France) and « Stem-cell and Brain Research Institute » (U846, Inserm). Neuroscientific experiments will explore emotional qualities from Chinese pictorial art stimuli using methods of experimental psychology as well as functional neuroimaging technique. Two experiments will test several stages of emotional information processing including emotional perception and emotional regulation. We will conduct a fMRI study to measure brain networks activated in response to the detection of pictorial art stimuli previously validated for their</p>

emotional content. Second, a MEG experiment will explore the temporal dynamics of emotional processing of pictorial art stimuli. AVE will exploit the results of the experiments in each discipline involved in the project as well as from an interdisciplinary perspective. There will be crossings between the various disciplines involved such as philosophy (partner 1: Institut Jean Nicod) and neuroscience (partner 2: Centre Emotion, partner 4: LPPA, partner 5: Stem-cell and Brain Research Institute), philosophy (partner 1: Institut Jean Nicod) and sinology (partner 3: CRAL). The crossing between philosophy and neuroscience should allow to promote the ongoing emergence of the cognitive philosophy of art. The crossing between Chinese and Western philosophies should demonstrate that it is possible for art, amidst the creative diversity of pictorial art, to transcend the differences between countries and cultures. The multidisciplinary AVE project is the first step in the scientific assessment of a Chinese secular hypothesis that has relevance regarding Chinese philosophy, the Western philosophy of art and neuroscience.

**Partners**

Institut Jean Nicod (IJN)  
*Délégation Paris B du CNRS*  
 Centre de Recherches sur les Arts et le Langage (CRAL)  
*Ecole des Hautes études en Sciences Sociales*  
 Centre Emotion, Remédiation et réalité virtuelle (Centre Emotion)  
*Centre National de la Recherche Scientifique*

**Coordinator**

Jérôme PELLETIER - IJN

**ANR funding**

209 999 €

**Starting date and duration**

Décembre 2010 – 36 mois

**Reference**

ANR-10-CREA-005

**Cluster label**

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## « La Création » programme

**YEAR 2010**

### Project title

**Crealscience - Processes of creation and formation of a scientific language: about medieval French**

### Abstract

The beginning of a French scientific language before Modern times – and especially in the middle Ages, is frequently ignored because of the lack of knowledge about French medieval texts for this field and because of the difficulty to have a panoramic view of the terminological creation in this language, while his aim was however to express knowledge. This research project, multidisciplinary, for which about twenty philologists, linguists, computer scientists, and historians of sciences work together, aim to investigate about this unknown field by a connecting research about processes of terminological creation at the beginning of scientific French texts (12th -15th century) and the creation of an electronic dictionary and new technology (computer programs, tagging of texts). The selected period seems crucial because, at this time, French likes a language for knowledge as Latin when scientific concepts change next to Aristotelian ideas and Arabic and Greek commentators. Astronomical French texts, of which the first, Philippe de Thaon's Comput, has been written at the beginnings of the 12th century, will be specially studied: astronomy, at this time, is said the most marvellous science of quadrivium. The project CREALSCIENCE, focused on medieval French which seems a nodal point, unite a research about dictionary to make obvious language processes and relation between texts and dictionary to several questions: function of fields of knowledge, connection between term and concept, syntactic and semantic relations of terms. He wants to contribute to a better knowledge of the beginnings of vernacular terminology and processes of terminological creation as well as new technological application for a dynamic description of vocabulary. At the end, published works will be: . The Dictionnaire du Français Scientifique Médiéval (DFSM) and his Web site for a panoramic view of scientific words. . Several publications on line or books, especially astronomical sources. . An atlas of medieval terminology on line. This research project is realised by two partners: 1/ EA 4089 Sens Texte Informatique Histoire- université de Paris-Sorbonne (Paris IV) 2/ UMR 7187 Lexiques Dictionnaire Informatique

<b>Partners</b>	Sens Texte Informatique Histoire (STIH - EA 4089) <i>Université Paris-Sorbonne : Paris IV</i> Lexique, Dictionnaire, Informatique (LDI - UMR 7187) <i>Université Paris-Nord Villetaneuse : Paris XIII</i>
<b>Coordinator</b>	Joëlle DUCOS - STIH
<b>ANR funding</b>	189 999 €
<b>Starting date and duration</b>	Décembre 2010 - 48 mois
<b>Reference</b>	ANR-10-CREA-007
<b>Cluster label</b>	-

## « La Création » programme

**YEAR 2010**

<b>Project title</b>	<b>CREALU - Creation and Aluminium. From the discovery of an industrial material to its positioning as a heritage object: Invention, innovation, markets, 19th-21st century</b>
<b>Abstract</b>	<p>This project is devoted to an industrial material, aluminium. It was discovered and isolated in the mid of the 19th century. If aluminium, which was a creation of Science, has succeeded to become the most used of metals, it is because its physical properties and its appearance have aroused interest from scientists and engineers, but also because it has excited its users' imagination and even attracted various creators. They have converted aluminium into a material for the contemporary creation. Our project aims to put some light on the processes, actors and realizations related to this many-sided "creation" of a material, its industry and uses. Indeed, aluminium may be considered as a « laboratory of creation » ; its quite late discovery eases an historical enquiry about its very beginning, its proto-industrialization and its main scientific and technical evolutions (alloys, nano-elements, etc.). The program will also study the creation and spectacular growth of an industrial sector, from the bauxite mining to the end-products, the development of its markets (transportation, packaging, construction...), its reception and various forms of appropriations by users and consumers. A multidisciplinary approach will allow a new comprehension of the factors, dynamics and interactions of science and technology, societies, cultures and geographical areas. Classical sources for historians like archives will be completed by two prestigious artifact Collections : The Gregoire Automotive Collection and the Jean Plateau Collection which gathers around 25,000 pieces illustrating the history of innovation and uses of aluminium in fine arts, design, houseware and many other fields from the mid-19th Century to our time. At the very moment where the aluminium industry is threatened to disappear from Europe, the preservation and enhancement of this "heritage of creation" is at stake. The scientific program is built on four main issues : 1) Modalities and actors of the creation of a material and an industry : from chemical aluminium to nanotechnologies, interactions between science, technology, economy, 19-21st centuries. 2) Invention of practices and markets : R&amp;D, innovation, social expectations, diffusion (transport, architecture, design, packaging,</p>

everyday life...) 3) The imaginary of aluminium, its realizations and actors : how did inventors, engineers, craftsmen and artists dream of and create this material? 4) The conversion of this material into a heritage object : preservation and valorization of aluminium cultural heritage, material and immaterial - stakes, methods, tools. The management of this heritage, the research and its valorization strongly lean on the development of innovative tools : databanks and multimedia platforms.

**Partners**

Centre de Recherches Historiques (CRH)  
*Ecole des Hautes Etudes en Sciences Sociales*  
 Institut pour l'Histoire de l'Aluminium (IHA)  
 Centre Roland Mousnier (CRM)  
*Université Paris-Sorbonne : Paris IV*  
 Centre d'Etude et de Recherche Travail, Organisation, Pouvoir (CERTOP)  
*Université Toulouse-Le Mirail : Toulouse II*  
 Temps, Espaces, Langages, Europe Méridionale – Méditerranée (TELEMME)  
*Université de Provence : Aix-Marseille I*

**Coordinator**

Patrick FRIDENSON - EHESS - CRH

**ANR funding**

329 999 €

**Starting date and duration**

Décembre 2010 – 48 mois

**Reference**

ANR-10-CREA-011

**Cluster label**

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## « La Création » programme

**YEAR 2010**

<b>Project title</b>	<b>Ec-Co-Gen - Generative Eco-Design</b>
<b>Abstract</b>	<p>Our research proposal concerns creative architectural design. Specifically, we question the phases of conceptual research. We propose to characterize the transformation of creative processes and the modalities of conceptualization of the architectural form through the implementation of a generic type of instrumentation. We place our approach in the context of sustainable development, and we will use the energy components as critical and stimulating constraints of a creative and appropriate design. The generative instrumentation involves stochastic process. It leads, in particular to the implementation of evolutionary digital devices, and to systems supporting the phenomena of emergence. Emergence has here two meaning. There is "digital emergence" through the generation of solutions from the digital process, and also "cognitive emergence" through interpretation, the active look, the transfiguration realized by the designer from proposed solutions. This project is led by an interdisciplinary team, mixing the domains of architectural design, computer science and cognitive psychology. Its innovative character is based on the classification of creation modalities through a "eco-generative" instrumentation. This work will lead to the development of an operational tool dedicated to « architectural creation support » and to a reflection on the conditions of its possible teaching.</p>
<b>Partners</b>	<p>Centre de Recherche en Architecture et Ingénierie (MAP-CRAI) <i>Ecole Nationale Supérieure d'Architecture de Nancy</i> Laboratoire de Psychologie de l'Interaction et des Relations Intersubjectives IUT Nancy-Charlemagne (Codisant-SITCOM-InterPSY) <i>Université Nancy II</i> Laboratoire Applications et Recherches en Informatique pour l'Architecture (MAP-ARIA) <i>Ecole Nationale Supérieure d'Architecture de Lyon</i></p>
<b>Coordinator</b>	Jean-Claude BIGNON - MAP-CRAI
<b>ANR funding</b>	209 999 €

**Starting date and duration** Décembre 2010 – 24 mois

**Reference** ANR-10-CREA-012

**Cluster label** -

## « La Création » programme

**YEAR 2010**

### Project title

**KODO - Olfactory creativity : from Kôdô towards contemporary artistic practices**

### Abstract

Art, whether visual or musical, focuses almost exclusively upon sight and hearing. The sense of smell is largely overlooked and viewed at best as a merely decorative adjunct, as in the case of perfume making. Can olfactory design be truly conceived of as implying an aesthetics of pleasant smells or fine fragrances which the connoisseurs and the general public might enjoy, rather being merely aimed at personal hygiene or seduction, as is the case with perfume? Foreign cultures may be illuminating in this regard. The Japanese art of fragrances, or Kôdô, has been cherished for many centuries by connoisseurs who will gather for ceremonies where they inhale and comment upon the beauty and originality of fragrances specially designed for the occasion. Kôdô (which is also the acronym of the project) will serve as a springboard for raising the question of the prerequisites of an olfactory aesthetics, both in creative and judicative terms, in order to get insights into both the process whereby fragrances are designed and the public perception of this process. Our goal is to restore the sense of smell to its rightful place and to recognize its specific function in art, thereby refreshing the perspectives of contemporary art as well as those of traditional or industrial perfume making. This research project will entail a multidisciplinary approach in order to shed light upon the historical and anthropological prerequisites of a pure art of fragrances (partner 1: Kôdô), the physiological and neurobiological factors underpinning olfactory sensations and learning (partner 2: the brain) and the socio-economic circumstances which make such learning possible (partner 3: the stakeholders). It will involve contacts in Japan and draw upon the experience of Canadian researchers who have already been working in this challenging area.

<b>Partners</b>	Centre d'histoire des systèmes de pensée moderne (CHSPM) <i>Université Panthéon-Sorbonne : Paris I</i> Laboratoire de neurobiologie cellulaire et moléculaire (NBS) <i>CNRS DR4 Délégation Ile-de-France</i> Unité de Virologie et Immunologie Moléculaires UPR 1197 (NOeMI) <i>Institut National de la Recherche Agronomique</i>
<b>Coordinator</b>	Chantal JAQUET - CHSPM
<b>ANR funding</b>	260 000 €
<b>Starting date and duration</b>	Décembre 2010 – 36 mois
<b>Reference</b>	ANR-10-CREA-003
<b>Cluster label</b>	Cosmetic Valley

## « La Création » programme

**YEAR 2010**

<b>Project title</b>	<b>LEC - The Book : a Space of Creation (XIXth-XXIth Centuries)</b>
<b>Abstract</b>	<p>The book : a Space of Creation (XIXth-XXIth Centuries) This proposal contains a programme of research on creation taking the form of books made to be seen, read and exhibited since the XIXth Century. It focuses on books where the text to be read is also meant to be seen (iconotexts, spatialised texts, with specific typographical arrangements, etc.) as well as on books where the text is in a dialogue with the visual image. Thus it will study books currently classified as livres de dialogue (between an artist and a writer), artists'books, graphical books. Different approaches will be combined and researchers in different domains (literature, stylistics, history of art, esthetics, book production) will engage in a dialogue, together with creators and book professionals. The subject of the programme is the relation between writing and image, between the readable and the visible in the book, and the new forms it has adopted since the XIXth Century. More specifically it questions the relations between scriptural and figural modes of composition, between the text, writing in its graphic dimension (the tracing of the hand-written line, or of the letter itself) and the visual image (the drawing). It studies the manner one influences the other in the moment of creation (the production of the work by the artist(s)) as well as in the reception of the book. What is withdrawn from, but also what is added to, these books made to be seen, read and exhibited? The programme aims to work not only on the linguistic specificities of the text, but also on the semiotic specificities of the image since the two modes of creation will be conceived of as engaged in a relationship of accompaniment, conjunction or disjunction, which goes well beyond a relationship of illustration. This project thus also aims at stressing differences between the illustrated book and the new and different types of books it gave rise to, studying a corpus comprising the XIXth and XXth Centuries as well as very recent works, in the French as well as European domain. The approach will therefore be both synchronic and diachronic. The program aims to create a typology of works based on the different aspects of the creative process as well as the social-cultural context(s) that contributed to the emergence of new forms. Creation will be considered not only</p>

from the point of view of modes of composition but also in relation with the medium chosen or the different actors in the process of production and realisation of the work as well as its distribution and conservation (typographers, publishers, gallery owners, curators). Conversely, the book will be taken as an indicator of new ways of reading and seeing created by the new media and places of distribution. The new spaces of creation associated to the production of new forms of books form the main line of study pursued during the four years of this research programme.

**Partners** Centre de Recherche sur les Littératures et la Sociopoétique  
Maison des Sciences de l'Homme (CELIS)  
*Université Blaise Pascal : Clermont-Ferrand II*  
Bibliothèque Littéraire Jacques Doucet (BLJD)  
*Chancellerie des Universités*  
Ecritures de la modernité  
*Université Sorbonne Nouvelle - Paris 3*

**Coordinator** Isabelle CHOL - CELIS

**ANR funding** 229 999 €

**Starting date and duration** Décembre 2010 – 48 mois

**Reference** ANR-10-CREA-009

**Cluster label** -

## « La Création » programme

**YEAR 2010**

### Project title

**MACCAN - Market for Art, Conformism, Creativity, and Adoption of Novelty**

### Abstract

The problem that will be studied here is that of the acceptance and adoption of artistic novelty, of forces of conformism opposing it and forces of creativity accelerating it, of the price to be paid for a cultural innovation to get public recognition. These questions will be raised in a market setting because performances and artwork are increasingly being exchanged and reproduced on markets by means of prices. Art and creative goods may be defined, for our purpose, as goods and services which are highly differentiated and derive a large part of their value from their non-functional (thus, subjective) dimension, thus giving rise to long learning processes. We focus on selected aspects of the market for music, considered as a model of markets for reproducible art or cultural goods. Two aspects of the market for music have been selected in view of their relevance for sustaining or developing creation. On the demand side, the demand for music is studied from the perspective of the adoption of novelty (within genres) and cultural change (across genres). On the supply side, the dual supply of music, due to the rise of Internet, is studied, with a black market where music is exchanged almost freely competing with the legal market where music is offered for sale. As many determinants of the supply and demand for music are very difficult to observe and measure, we propose to examine the problem through an experimental representation of the music market. In our experiments, subjects not only listen to musical pieces imposed on them, but make real musical choices and interact on markets. In the lab, we can control for period incomes, prices that don't depend on the objective quality of the performance and observe as many as 200 prices in some experiments, we can control for the substitute(s) of a musical genre, the time cost, the randomness of musical experiences, and all information flows, and the cultivation of taste hypothesis can easily be simulated by repeating choices and market exchanges many times. Therefore, it becomes possible to estimate the true own price and cross price elasticities of listening to music which has proved to be a challenging task in the real world. A unique feature of our data is the use of original independent measures of the

musical novelty of the heard pieces of music and of consumers' (musical) creativity. Since creativity of our listeners will be measured, it becomes possible to compare satisfaction, choices, subjection to others' opinion, and price elasticities among creative and conformist subjects. The results derived from lab experiments will be complemented by similar results from the field and by a comparison of adult customers with adolescents who are known to be big consumers of music. Furthermore, our experiments allow us to estimate the speed of cultural change on samples of middle-school pupils and of ordinary subjects. More precisely, we can observe the impact of creativity and the role of price adjustments on demand for creation. Our field experiment in middle-schools should provide us with a unique opportunity to correlate several creativity measures including musical creativity, and to correlate creativity with the academic achievement of pupils. Insofar creativity facilitates the adoption of novelty, our results will shed light on the ability of (French) middle schools to prepare youths to fast cultural and economic changes. Finally, public concern for the long run effects of Internet on artistic creation will lead us to examine the long run evolution of prices, demand, and artists' revenues for a new genre ('a creator') struggling against an established genre ('an idol'), whether illegal downloading of music is a possibility or not. Although an experimental market is certainly not a perfect descriptor of reality, it allows a simulation of a long run evolution of a recent phenomenon like the dual market for music which is obviously unobservable on real data.

**Partners**

Centre d'économie de la Sorbonne Maison des Sciences Economiques (CES)  
*Centre National de la Recherche Scientifique DR 01*  
*Délégation Régionale Paris A*  
 Laboratoire Adaptations – Travail - Individu  
 Institut de Psychologie (LATI)  
*Université René Descartes : Paris V*

**Coordinator**

Louis LEVY-GARBOUA - CES

**ANR funding**

179 999 €

**Starting date and duration**

Décembre 2010 – 36 mois

**Reference**

ANR-10-CREA-008

**Cluster label**

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## « La Création » programme

**YEAR 2010**

### Project title

**MMSC - Music and Musicians in French Saintes-Chapelles 13th - 18th Century**

### Abstract

This project, involving a team of musicologists, historians, historians of art, archaeologists and engineers, proposes a global re-examination of the phenomenon of the Saintes-Chapelles in the light of the sonic realities marking the ceremonies that took place inside them on a daily basis, focusing particularly on the music, both monophonic and polyphonic, that marked the passage of time. To this point, scholarly study of these chapels has focused largely on their architectural features and their juxtaposition of political and religious aspirations. This project thus proposes a unique perspective from which to experience the interior of these buildings, all the more fascinating since one of their distinctive characteristics was the fact that they were reserved for the sole pleasure of the royal or princely founders. The foundation in 1248 of the Sainte-Chapelle in Paris by St Louis gave rise to the construction of about twenty Saintes-Chapelles between the fourteenth and sixteenth centuries, of which more than half are still extant. These churches, founded by the kings of France and their offspring to house their most precious relics, are among the most spectacular Gothic edifices in France, and yet relatively little is currently known about the rituals and rich musical life that characterized them. Contingent upon the resources at their disposal, the canons responsible for the daily execution of the mass and office assured that talented singers were employed during the celebration of the ceremonial in a manner which honoured the founders of these institutions and the relics they housed, and in a manner corresponding to the beauty of the buildings. Preliminary research has already confirmed that great attention was accorded to such musical activity not only in the most prominent Saintes-Chapelles (Paris, Dijon, Bourges, Chambéry), but also in the most humble ones (Châteaudun, Thouars, Aigueperse, Riom). In a Christian conception of the world, the term "Creation" was believed to be exercised primarily by God. But these foundations were in many respects "comprehensive works of art", whose beauty was intended as a reflection of celestial harmony. An important characteristic of this project is the interdisciplinary approach it brings to the study of the sources: institutional

(concerning the musical personnel, the ceremonial or the administration of the chapter), liturgical (the calendar, as well as the texts and chants found in various service books) and musical (identification of the music performed during specific celebrations), integrating links with the history of art the better to examine the organization of the internal space of the buildings, and employing the most innovative technical possibilities for the virtual recreation of these spaces, both visual and aural. Covering an extended period of time — from St Louis to the French Revolution — the project essentially focuses on the Golden Age of a cappella polyphonic music, namely, the fifteenth and sixteenth centuries, during which the composition and performance of the most progressive music depended on the personal and financial resources at the disposal of religious institutions. In that chronological and methodological frame, this project suggests a more flexible definition of the Sainte-Chapelle than has usually been proposed. The completion of the project will result in a website featuring databases including information related to the prosopography, bibliography, and documents relevant to the study of the Saintes-Chapelles, critical editions and facsimiles of important documents, music, and liturgical sources, and a three-dimensional model of the Sainte-Chapelle in Dijon (destroyed in 1802), complete with recordings of a selection of musical celebrations, which the extant sources allow us to reconstruct with precision. Furthermore, a number of media will be employed to disseminate the results of this research: workshops, lectures, and an illustrated book.

**Partners**

Centre d'études supérieures de la Renaissance (CESR)  
*Université François Rabelais : Tours*  
 Archéologie, Terre, Histoire, Sociétés ARTeHIS  
 Université de Bourgogne (ARTeHIS-UMR 5594)  
*Centre National de la Recherche Scientifique*  
 Etat, Société, Religion Moyen-Age - Temps Modernes  
 (EA 2449)  
*Université de Versailles Saint-Quentin-en-Yvelines*

**Coordinator**

David FIALA - CESR

**ANR funding**

209 999 €

**Starting date and duration**

Décembre 2010 – 36 mois

**Reference**

ANR-10-CREA-006

**Cluster label**

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## « La Création » programme

**YEAR 2010**

### Project title

**PREHART - The arts of the prehistory and the cultural dynamics of societies before writing**

### Abstract

Artistic creativity and use of symbols appear as a fundamental need for the social life. The oldest archaeologically demonstrated symbolic activity is linked to the first anatomically modern man (*Homo sapiens sapiens*). The scientific objective of our project entitled "The Arts of Prehistory and the Cultural Dynamics of Societies before Writing" is a better understanding of the relations between art and society in different contexts, based on actual cases issued from fieldworks of the participants. These works are dealing with all chronological periods (from Upper Palaeolithic to sub-actual times), all types of arts (from monumental rock art to portable art and ornaments), and various types of societies (nomadic or semi-nomadic hunters-gatherers, sedentary pastoralists and farmers). For the first time, a study will tackle prehistoric art on a very large diachronic and geographic scale, in a cooperative manner, in order to discover specificities in each rock art and to highlight simultaneously their structural similarities. The art of caves and rock shelters during the European Upper Palaeolithic, the Spanish Levantine art, Bronze age art from Mont Bego and Mongolia, rock arts from Sahara, Chad, Namibia, Australia, etc. will provide a large set of unpublished data, sufficiently varied to address essential questions such as the creative act in its context (identification of expertise peculiar to an artist or to a group, painting techniques, "operational sequence"), the place of art in society as "cultural marker" (dynamics of exchange between groups, phenomena of diffusion and borrowing, diachrony) or as "territorial marker" (cultural identity of local groups) and allow us to consider rock art as a structured system of communication, obeying to codes, and to apply automatic procedures of treatment of symbolic data. The relation between image and language and the question of the appearance of figurative art will be addressed with the collaboration of linguists and neuropsychologists.

<b>Partners</b>	Travaux et Recherches Archéologiques sur les Cultures, les Espaces et les Sociétés (TRACES) <i>Centre National de la Recherche Scientifique Délégation Midi-Pyrénées</i>
<b>Coordinator</b>	Carole FRITZ - TRACES
<b>ANR funding</b>	310 000 €
<b>Starting date and duration</b>	Décembre 2010 – 48 mois
<b>Reference</b>	ANR-10-CREA-001
<b>Cluster label</b>	-

## « La Création » programme

**YEAR 2010**

### Project title

**THEREPSICORE** - The theater under the Revolution and the Empire in province: scenes and touring, construction of careers, reception of directories

### Abstract

Recent research on theatrical life in Revolutionary and Napoleonic France focuses on conditions of the performances (aesthetic of the buildings, rooms, decors, costumes as well as audience's origin and attitudes), on repertoires' diversity and specificity, which are experiencing major evolution at that time (generic deregulation in Revolutionary France, new genres like "theatre carnavalesque" or melodrama...), and on interactions between theatrical activity and political or journalistic spheres. Though, one must note that the majority of the studies concentrate on Parisian companies' activity and that the provincial theatrical like remains but largely unrecognized. The Therepsicore project, led by a multidisciplinary team made of historians of the French Revolution and of the Napoleonic Empire attached to the CHEC (University Clermont-Ferrand), specialists of the theatre in France and abroad attached to the CELIS (University Clermont-Ferrand) and to the CELLF 17th-18th century (University Paris IV) aims to fill this deficiency by putting at the researchers' disposal a database which will compile the theatres, companies' staff and repertoires between 1791 and 1813. This database will be elaborated mostly with the help of the reports available in the most important theatrical cities (Lille, Rouen, Rennes, Nantes, Bordeaux, Toulouse, Lyon, Strasbourg...) and their hinterland without ignoring the departments created in the Holy Roman Empire of German Nation and in the "Républiques sœurs". This will allow to achieve a better understanding of the performances' conditions (creation and closing of theatres, companies' composition and itinerary) and also the path of individual carriers and the nature of the repertoires and their reception. The publication of a synthesis article in an international journal and 3 conferences ("Transcription, adaptation and translations of plays between France and other countries in Revolutionary and Napoleonic Europe", "Circulation of provincial theatres staff and drama models in revolutionary and Napoleonic France", "companies' direction, political connivances and concurrence between provincial cities in revolutionary and Napoleonic France") are planned.

**Partners**

Centre d'histoire "Espaces et Cultures" (CHEC)  
*Université Blaise Pascal : Clermont-Ferrand II*  
Centre de recherche sur les littératures et la socio-poétique  
Maison des Sciences de l'Homme (CELIS)  
*Université Blaise Pascal : Clermont-Ferrand II*  
Centre d'étude de la langue et de la littérature française des  
XVIIe et XVIIIe siècles (CELLF 17e-18<sup>e</sup>)  
*Université Paris-Sorbonne : Paris IV*

**Coordinator**

Philippe BOURDIN - CHEC

**ANR funding**

189 999 €

**Starting date  
and duration**

Décembre 2010 – 48 mois

**Reference**

ANR-10-CREA-010

**Cluster label**

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## « La Création » programme

**YEAR 2010**

### Project title

**ToucherCréer - Role of tactile perception during creation processes in prehistory**

### Abstract

This project aims to evaluate the role of tactile perception during production processes in prehistory. If, until the Renaissance period in the Western World, touch occupied the lowest range in the scale of senses (Le Breton 2006, p. 175-243, Classen 2005.) tactile perception was paramount during antiquity. For Aristotle "human crafts, give tangible expression to our inexhaustible trust in the solidity of matter and veracity of touch" (Magna Moralia I, 34, 1197a 4-13) and "tactile acuity reflects superior intelligence" (On the Soul II, 9, 421a 19-26). Our study on the prehistoric polishing techniques at the Cyclades, based on a interdisciplinary approach which combined tribology (Science of friction, lubrication and wear) and archaeology, allowed us to suggest that prehistoric craftsmen were using haptic criteria in order to appreciate polished surfaces and that apprenticeship and know-how transmission required sensory abilities (Procopiou et. al. 2009). By using this methodology, already elaborated and tested, we will enrich our field work with new archaeological and ethnographical case studies. In India, for example, a traditional lapidary craftsmanship, nowadays threatened by mechanization, still exists. The study of these case studies will permit us on the one hand to follow the evolution of tactile perception during production, and to reveal on the other hand trans-cultural rules, associated to cognitive processes occurring during creativity. This study aims at rehabilitating the acquisition of knowledge through the sense of touch which, neglected in western education systems, is now reconsidered thank to the results on cognitive psychology. It aims also at revitalizing ancient polishing techniques, nowadays non-existent, which are able to produce, with environmental friendly natural abrasives, polished surfaces of high quality, comparable with those obtained by industrial processes. It also aims to create a new kind of museum experience offering a sensory perception through the manipulation of replicas of archaeological

<b>Partners</b>	Archéologie et Sciences de l'Antiquité (ArScAn) <i>Centre National de la Recherche Scientifique / (DR 05 Ile-de-France secteur ouest nord)</i> Laboratoire de Tribologie et Dynamique des Systèmes (LTDS) <i>Ecole Centrale de Lyon</i>
<b>Coordinator</b>	Haris PROCOPIOU - ArScAn-CNRS
<b>ANR funding</b>	239 999 €
<b>Starting date and duration</b>	Décembre 2010 – 36 mois
<b>Reference</b>	ANR-10-CREA-014
<b>Cluster label</b>	Technical Textiles Rhône-Alpes

## « La Création » programme

**YEAR 2010**

### Project title

**CréMusCult - Creativity / Music / Culture : Analysis and Modelling of Creativity in Music and its Cultural Impact**

### Abstract

The project is dedicated to the study of creative and receptive processes in music. It revolves around a close interaction among three complementary areas of high-level expertise: a) (ethno)musicological field studies; b) music perception and cognition and c) computational modelling. More precisely, the study will focus on oral/aural creativity in Mediterranean traditional cultures. The passing of the music industry into the digital era offers unforeseen opportunities for problems in analysis, management and control of musical content. The development of tools for systematic, detailed and automated analyses of musical corpora responds to a need that is both musicological and industrial. Efficient management of musical content requires taking into account perceptual and cognitive characteristics, as well as their cultural and anthropological roots. A detailed understanding of the vectors of creativity governing musical practice is also necessary. They can be observed and analysed in the traditional universe of oral tradition, where the act of creation is not as "fixed" as in written music. Further, all traditions naturally change and evolve, and are thus creative: by definition, current creative practice is always conceived on the basis of a received heritage, which stimulates invention, rather than inhibiting it. The methodological organisation of the project is based on an interactive dialogue between anthropological survey and psychological experimentation, on the one hand, and musical analysis and cognitive modelling, on the other. A computer implementation will exploit the potential offered by the modelling and, most importantly, will generate an advanced tool for musical analysis. This tool will be conceptual, experimental and practical at the same time and will allow for the exploitation of a diversity of musical genres and knowledge. Rich in musical, cultural, pedagogical and economical potential, it will reveal the creativity associated with any given musical gesture in a formalised and systematic way by discovering new elements that are brought to collective knowledge (improvisation style, formal typologies, melodic patterns, etc.). This approach will also bring to light phenomena of cultural intermixing and the interbreeding of musical languages, as much in "art" as in "popular" music.

This achievement will create a path toward a potentially new form of transcultural creativity, by bringing about an original crossbreeding between art and science, or in other words between the "spirit of geometry" and the "spirit of refinement" (Blaise Pascal).

**Partners**

Approches contemporaines de la création et de la réflexion artistiques (EA : 3402)  
*Université de Strasbourg*

**Coordinator**

Mondher AYARI - EA : 3402

**ANR funding**

112 999 €

**Starting date and duration**

Décembre 2010 – 36 mois

**Reference**

ANR-10-CREA-013

**Cluster label**

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