

*Frédéric Joulian, (EHESS),
Marie-Charlotte Calafat (MUCEM)*

*14 et 15 juin 2018, au MUCEM l'I2MP, Fort St Jean
EHESS-MUCEM-La Fabrique du Centre Norbert Elias
Marseille, France*

Another Way of Telling Humanities (IV) ... through Comic Strip

These two days extend the collective work initiated since 2013 on the place of drawing and photography in scientific publishing. Taking again the title of the inspiring book of John Berger and Jean Mohr "Another way of telling" (Maspéro 1981) we question and put into practice different forms of editorialization, associating texts, images, photos, videos, sounds, at different stages of the chain of scientific work. On the occasion of this fourth meeting, we try different exercises of style and different ways to objectify the research with the aim of being accessible to an extended audience. Here, we are betting, at once simple and complicated, that scientists should not only be producers and providers of knowledge, but that they can also experiment with the new forms of expression in which we live - imaged and digital. Beyond the question of the artistic or scientific imagination, we will try to question the nature of materials (cursive and discursive) and the most appropriate forms and objectifications, to make them justice, but also, in collaboration with designers, photographers, graphic designers, graphic novelists and comic makers, to explore different forms of creation and ways of writing with images (based on their experiences in fiction, documentary, science or art). The objectives of this seminar are, as much to delineate certain mechanisms of social intellection by writing, as to articulate the latter to the current textual writing, and thus to imagine - in a practical way - new compositions and intermedialities richer for Humanities and their users. We will ask the concrete questions of how to work and make together? At the time of problematization? Together in the field? When collecting at facts and at description time? In the case of applied or fundamental research? Or later, during the storyboarding, with aims of restitution or diffusion towards various readerships.

14 juin : ... 9 :30 – 17 :30 h

9: 30-9: 45 • Denis Chevallier (MUCEM)

Opening of the Workshop

Moderation: Marie-Charlotte Calafat (MUCEM)

9: 45-10: 45 • Frédéric Joulian (Centre Norbert Elias, Advanced School in Social Sciences)

Comic strip and human sciences, another way to compose.

-What is the contribution of designers, photographers, graphic designers, and more generally, the specialists in comic book writing to the work of the human sciences? And conversely, from the human sciences, to the work of artists and specialists in comic storytelling? Over the course of these two days, the issue of comic book writing will be addressed by exploring the various experiences, isolated or collaborative, conducted both in France and internationally. We will explore new ways of working together to compose the graphical intelligences and analytical intelligences of each other. We will detail various solutions and graphical writing and show how they can represent - and in a certain way, solve - some fundamental problems of the anthropological field (representations of time, confrontations of different ontologies, anthropocentrism, ...).

Frédéric Joulian is an anthropologist. Associate Professor at the Ecole des Hautes Etudes en Sciences Sociales, he was deputy director of the Social Anthropology Laboratory at the Collège de France and head of the Interdisciplinary Program "*Evolution, Natures and Cultures*" of Ehes until 2011. He has directed the interdisciplinary journal *Techniques & Culture* from 2006 to 2017. His research focuses on evolutionary processes and the meanings of technical and cultural phenomena in the long term and on human-animal interactions in Africa and Europe. Among his main publications: *Is Nature cultural?* Editions Errance (1998), *The Natures of Man*, with S. de Cheveigné (2007), *Telling Know-How*, with S. d'Onofrio (2008), *Reasoned Anthology of Techniques & Culture*, with G. Bartholeyns and N. Govoroff (2010), *Gesture and Matter* (2011). He coordinated with Y.P. Tastevin and J. Furniss and the MuCEM a collective work on the question of the rest and waste entitled "*Fixing the World, Excess, Rest and Innovation*" (2016) and "*The Body Instrument*" with G. Bartholeyns in 2017. He is now devoting himself to the animation of an international research group on techniques and to the project "*Anthropo-Graphiques*" in parallel with the writing of a personal book tracing all of his work in Africa: « *Origins of culture: men and chimpanzees in perspective* ».

10: 45-11: 45 • **Patrick Perez** (Ecole Nationale Sup. of Architecture and LISST, Toulouse)

Draw from memory the "Friends" who dance.

The Katsinam or Friends, a spiritual people with whom the Hopi of Arizona live in symbiosis six months of the year, can not be photographed, drawn or recorded in vivo. They present themselves to the population from February to July during long and complex rituals, often over two days. The knowledge and transmission of the nature of these beings (and their culture) therefore involves observing rituals, by their comments (considered as failures to label), by the initiation of boys and girls to 12 years, and especially through the internalization of direct experience (rituals, dreams, meditation). This "inside view" can be diffused within the Hopi society by means of sculpture, drawing, painting, singing. It is thus the memory, then the verbalization or the drawing of the remembered experience, which makes it possible to maintain the knowledge of the Katsinam. And the ethnologist here is no exception to the rule. He must comply with the ritual prohibitions of in vivo representation and entrust to his memory this work of taming and meditation. My talk will talk about this experience and the role of drawing memory in my work.

Patrick Pérez is a full professor in the humanities and social sciences at the National School of Architecture of Toulouse since 1991. He teaches anthropology of architecture, landscape epistemology and environmental history (in particularly in the Architecture, Environment and Landscape seminar). He teaches punctually at the University of Toulouse Jean Jaurès (Department of Anthropology) and is called to give lectures in many institutions (Quai Branly Museum, Special School of Architecture, EHESS, etc.). He was Adjunct-Professor at the Arizona State University (ASU - School of Human Evolution and Social Change). He conducts research at the Laboratory of Research in Architecture (Ministry of Culture) and is a researcher-associate at the Center for Social Anthropology - LISST, Toulouse. His fields of research mainly concern the anthropology of the environment, landscape and architecture, the ethnology of Amerindian societies in America (Hopi, Zuni, Navajo, East Pueblos in the United States, Maya Lacandon in Chiapas, Palikur of the Oyapock in French Guiana), the architecture of the European Neolithic.

2018 « *Du désir et du Déjà-là* », Catalogue du pavillon français, Biennale de Venise 2018 (sous la dir. du collectif Encore Heureux), Editions B52, Paris (à paraître en juin 2018).

2017 *Images d'un fleuve de Guyane, la cartographie du cours inférieur de l'Oyapock entre 1506 et 1900*. CNRS Guyane (OHM), Cayenne. [disponible en ligne sur le serveur de l'Observatoire Hommes-Milieus et HAL-CNRS <http://halshs.archives-ouvertes.fr>].

2017 « Un essai sur la nature des Katsinam hopi, à la lueur du travail de Jean-Pierre Vernant » in *Puissances divines à l'épreuve du comparatisme, Constructions, variations et réseaux relationnels* (dir. C. Bonnet et al.), Paris : Brepols et EPHE : 169-184.

2015 « Mary Colter au Grand Canyon, ou l'invention d'un paysage », *Projets de paysage*, vol. 9, 20 p. en ligne : <http://www.projetsdepaysage.fr/>

11: 45-12: 45 • **Florence Sarano** (Architect, Ecole Nat. Sup. of Architecture of Marseille)

Luca Merlini: architectural scenarios. When the drawings and the words complement each other.

How to define this singular and imposing production which associates words and drawings conceived by the architect and professor Luca Merlini? What about these references to comics in terms of the very precise representation codes of our profession and hyper-realistic computer images? What are his contributions to the architectural discipline? How do these hybrid productions contribute to the definition of architecture in a genealogy that always questions its limits? Why build scenarios to tell? To question? Maybe to open other kinds of reflections and dare new questions.

Florence Sarano is an architect and assistant professor at the National School of Architecture of Marseille where she is Co-Director of the field of studies "sustainability and hospitality". Responsible for a project studio in master 1 and 2, she also teaches theory in 1st and 5th year. Graduated in art history at the Sorbonne and in urban planning and development at IAR Aix-en-Provence, she completed a post-master at the School of Architecture at Columbia University in New York as a result of which she began her teaching activities. The work of the master's workshop was exhibited at the French Pavilion at the Venice Biennale of Architecture 2016. Exhibition curator and scenographer, she was responsible for 12 years of architectural exhibitions at the Villa Noailles. Author of various catalogs related to exhibitions (*Architectures for the Future*, 2014), (*9 proposals for living*, 2012), she has also participated in various publications under the auspices of the Ministry of Culture (contemporary architectures and historical monuments 1985- 2000) and several architectural journals, (*Parpaing, Archi created, Architecture of today*). <http://www.studio.florence.sarano.fr>
site studio of projects: studio.florence.sarano.fr site teaching of the memories: methodologie.florence.sarano.fr

14-15h • **Annabel Vallard** (Anthropologist, CASE, Paris)

Anthropological material: subjects, techniques, sensitivities.

Ruby, sapphire, silk, cotton, incense, candle. Beyond the representations that human beings project on them, these materials are worked in body-to-body by practitioners, who carve, polish, pull, mill, weave, mold, coat ... From an ethnographic work in progress, I propose to think about the devices of textual and graphic reproduction of these technical experiences, understood as so many sensitive experiences.

Annabel Vallard is an anthropologist, researcher at CNRS (Center for Southeast Asia - UMR 8170). His research focuses on the relationships humans have with the materials they work in transnational commodity chains. In addition to textiles, she is interested in gems and devotional materials. Its lands, mainly southeastern Asia (Laos, Thailand, Myanmar), open to Japan and India.
2017 *Quand la vie ne tient qu'à un soupçon de sensibilité. Techniques&culture* 68 « Mondes infimes : 134-161.
2013 *Des humains et des matériaux. Ethnographie d'une filière textile artisanale au Laos*. Paris : Petra.

15-16h • **Laure Garancher** (Health expert, screenwriter, designer, W.H.O., the InkLink)

The field-tested comic book involved: Amazonian connivances.

After more than 10 years in the field as a health expert for W.H.O (in South-East Asia, South Africa and the Caribbean), I have seen how much health promotion needs to be adapted very the expectations of the target populations. Health actors often have little time to adapt to their message, or do not know how to do it. In addition, being a scriptwriter and cartoonist, I observed how the use of drawing language was a powerful communication tool. In order to better specify the mechanisms that make drawing a tool for community dialogue, in 2015 I organized a research mission in three communities in the Amazonian territory: Amerindian, maroon population and gold miners. The

results of this experiment were at the basis of the creation of Ink Link, a group of comics professionals exploring the use of drawing as a tool for development. I will outline this journey and discuss current projects and the issues they raise from the point of view of collaboration between NGOs, researchers, populations and designers.

2018 (à paraître) *Picolette*. Roman ornithographique.

2014 *Opium*. Editions Fei

2013 *Mon Fiancé Chinois*. Editions Steinkis.

16-17h • **Thierry Smolderen** (European Post-graduate School of Image), **Jean-Philippe Bramanti** (Mangaka)

News from the narratosphere.

As a screenwriter, I am much less interested in the readability of a sequence (a problem that seems to me relatively trivial) than in the means of engaging the eye and the mind in a multimodal reading based on specific, woven incidents (at all scales) surprises, questionings and dysfunctions ... I will briefly outline the scientific or pseudo-scientific basis (the hypothesis of "multiple intelligences" by Howard Gardner), from which I have adapted this approach. Then, I will go on to the main question: does this way of modeling reality under its "sensationalist" side (that of the accident, from the subtle or brutal deviation from the norm), have any utility from the Science point of view? It seems to me that certain scenarios that participate in this vein (which could be inscribed in the register of fictitious or speculative "facts") can claim a power of penetration equal, if not superior, to that of science, when It is a question of operating analytical, "cuts" which, crossing right through all the layers of society, unveil the structural reactions to a disruptive event - considered as a foreign corpse. In the discussion that will follow (with Jean-Philippe Bramanti, co-author of our graphic novel, McCay, recently reissued by Glénat) we will discuss issues related to the collaboration scriptwriter-draftsman in terms of sharing the imaginary.

Writer, essayist, teacher, Thierry Smolderen was born in 1954 in Brussels. He lives in Charente since 1994. During his studies at La Cambre (animated cinema), during the 70s, he directed and co-wrote with Pierre Sterckx, a series of theatrical shows dedicated to Vermeer, Ingres, the Tintoretto and Holbein. In the early 80's, he joined the *Cahiers de la Bande Dessinée* team. He publishes numerous essays and articles in this review, then in 9th Art. His essays were also published in the United States by *Comic Art*, and the *International Journal of Comic Art*. He began an activity as a comic book writer in the late 1980s. Since then, he has signed forty albums published by Glénat, Humanoïdes Associés, Delcourt and Dargaud. In 1994, he joined the EESI where he taught the scenario oriented image and the history of comics. In 2006-2007, he actively contributed to the creation of the comic strip master, the fruit of the partnership between EESI and the University of Poitiers. Since 2016, he co-directs a third doctoral cycle, of creation-research in comics, always fruit of the partnership between the EESI and the University of Poitiers.

• Books on comics and its history:

2014 *The Origins of Comics, from William Hogarth to Winsor McCay*. University Press of Mississippi.

2014 La métalepse-attractio dans l'œuvre feuilletonesque de Milton Caniff, in H. Garric (dir.), *L'Engendrement des images en bande dessinée*. Presse Université François Rabelais.

2012 *Histoire de la bande dessinée : questions de méthodologie*. in E. Maigret, M. Stefanelli (dir), *La bande dessinée : une médiaculture*. Paris : Armand Colin-INA, coll. Médiacultures.

• Scenarios:

2013 *Souvenirs de l'Empire de l'Atome*. avec Alexandre Clérisse (dessin). Paris : Dargaud.

L'été Diabolik. avec Alexandre Clérisse (dessin), Paris : Dargaud.

2008 *Le Black Cloud* (cinq tomes), avec Dominique Bertail (dessin). Paris : Dargaud..

2017 *McCay* (intégrale), avec Jean-Philippe Bramanti (dessin). Paris : Delcourt.

17-17: 30 *General Discussion*

and presentation of the book "*7 Mythical Routes*" at Armand-Colin (direction Alain Musset) by Eric Wittersheim (anthropologist at EHESS)

June 15: ... 9: 30-17: 30 pm

Moderation: Frédéric Joulian, Marie-Charlotte Calafat

9: 30-10: 30 • Marie-Charlotte Calafat (adj. Dept. of Collections, MUCEM) Amélie Laval (Photo-novelist)

The Roman-Photo written or exposed: "making of" and feedback

Displaying the photo novel in a Museum as a social phenomenon: feedback and perspective in the production of a photo novel today in Marseille by Amélie Laval.

Marie-Charlotte Calafat is assistant at the collections and documentary resources department of the Museum of Civilizations of Europe and the Mediterranean, in charge of the documentary pole and in charge of the Museum History Sector. She coordinated the projects of the collections of Mucem and directed the exhibition "Roman-Photo" (December 12, 2017 - April 25, 2018).

Amélie Laval is the author of the *Syndicat des algues brunes*, an anticipatory photo novel shot in Marseille and published in February 2018 by FLBLB. She is part of the Boucherie, both artists' studio and micro-publisher riso in Marseille.

2017 *Roman-Photo*. Catalogue d'exposition. Calafat, M.-C, Deschamps, F. (dir.). Paris : Ed. Textuel-MuCEM.
2018 « *Le Syndicat des Algues Brunes* ». Laval, Amélie. Poitiers : Ed. Flblb.
<https://www.flblb.com/catalogue/syndicat-algues-brunes/>
<http://boucherie.biz>

10: 30-11: 30 Aurelia Aurita (Writer and comic artist)

Aurelia in the land of the "Lapiens": from autobiography to "drawing observation".

The "Lapiens" - that's what they call themselves - are the inhabitants of the Lycée Autogéré de Paris. The LAP is a school without a principal or supervisor, where decisions are made by show of hands and where there are no grades nor attendance requirements. He celebrated his 35th birthday in 2017. I stayed there for a year, between May 2012 and June 2013. From this experience was born LAP !, an eponymous graphic novel at the confluence of the gonzo, the autobiography drawn and the amateur participant observation. I will present the genesis of the project, the trial and error, the doubts, the joys and the daily pleasures and discoveries. Then the way I transformed a raw material (17 sketchbooks and notes) in comics. From the autobiography "Strawberry and Chocolate" (the love life of a couple) to that of a community (that of the LAP), I changed scale, and wanted to explore other ways, other universes, but in a narrative continuum twinning the intimate and the social with the closest.

2014 « *Fraise et Chocolat. L'intégrale* ». Paris : Les Impressions Nouvelles.
2017 http://to-ti.in/product/fraise_et_chocolat
2014 « *LAP! Un roman d'apprentissage* ». Paris : Les Impressions Nouvelles.
2018 (avec Benoit Peeters) « *Comme un Chef* ». Paris : Casterman.
www.aurita.fr

11: 30-12: 30 • Jean Dytar (Writer and comic artist)

Visual and narrative representations of History in comics: a fictionalization of reality.

My three albums have in common the summoning of figures, contexts, situations and images from the past: from the 11th century Iran through the 15th century Venetian, until the 16th century in London, Dieppe and Florida. The graphic writing and composition choices feed on Persian miniatures, Venetian painting, nautical charts, and engravings of ethnographic value. It is not only a matter of reconstructing a plausible image of the past - albeit this question may arise, with all the limits to which it leads very often - but rather of establishing a fruitful dialogue between the language of comics and images and stories from the past. I will explain here my way of working, especially the phases of preparation, research, writing, graphic design. I will also mention the fruitful collaborative work with researchers, usually historians, on two of these projects.

2016 *Le sourire des marionnettes*. Paris : Delcourt (1ere ed 2009)

2014 *La vision de Bacchus*, Paris : Delcourt.

2018 *Florida*. Paris : Delcourt.

www.jeandytar.com

13: 30-14: 30 • Justine Faure (Architect)

The illustrated operating « chaîne opératoire »: the example of the Monaque model at Salon de Provence.

This intervention follows a research work carried out as part of my master thesis at EHESS. Fieldwork? To build a maquette with teenagers in a neighborhood of Salon de Provence. Challenges? To question the questions of transmission of the techniques and the knowledge from the maquette. The tools? A process of observation and continuous recording of the activity and putting the « chaîne opératoire » into visual representations. It is on this illustration of the chaîne opératoire of the replica object that I propose to return today. Why work with images? How was the document made? What are the stakes of such a bias? What are his limits ? ...

Justine Faure is an architect and holds a master's degree in social science research. Today looking for a job, she worked in different contexts in France and abroad. Through the architecture and research projects she has carried out, she has gradually built up her own vision of architectural practice and its place in society. In 2014, as part of an architectural dissertation, she worked on the definition of a vernacular approach in architecture in contemporary societies. His end-of-study project takes up these problems by applying them in the field through an urban experiment in the neglected city center of Mersin in Turkey. Subsequently, she became interested in participatory and educational approaches in different contexts, through different projects: school building projects in Mozambique in 2015 and an educational workshop with teenagers at Salon de Provence in 2017.

(Portfolio: https://issuu.com/justine-faure/docs/justine_faure_portfolio).

14: 30-15: 30 • Francesca Cozzolino (Anthropologist, EnsadLab)

Creation at work. Editorial experimentation on a graphic design exhibition.

I propose in this workshop to restore a hybrid and multimedia publication experience resulting from a multidisciplinary research work engaged with a team of researchers in art and design at EnsadLab. The bias of this book, which reports on an ethnographic survey of an exhibition of graphic design, is to propose visual and sound arrangements and interactive modalities allowing a narration that testifies to the creation in action. This project is based on an exhibition whose works are the result of the « chaînes opératoires » and complex gestures (the control of the voice, the drawing of the letter, the assembly of materials, etc.) that engage a diversity of actors (artist, assistants, technicians, public, mediators) in an invitation to "make do", to engage the viewer in actions and not in mere contemplation.

Francesca Cozzolino is a professor of humanities and social sciences at the National School of Decorative Arts (EnsAD), PSL Research University, Paris, associate researcher at EnsadLab, EnsAD's art and design research laboratory, and at LESC. Specialized in the ethnography of artistic practices, his research is at the crossroads of the anthropology of art, the anthropology of material culture and visual studies. Since 2010 she has conducted numerous surveys in the world of art and design and conducted several research missions in France and abroad (Europe, United States, Benin, Mozambique) by developing a descriptive ontology of creation which aims to study the different forms and levels of agency of creation, its ability to operate in the fabric of the social.

(à paraître, décembre 2018) : *La création à l'œuvre*. Une enquête autour de l'exposition Typoéticatrac. « Les mots pour le faire ». Paris : *Art Book Magazine*.

2016 (avec Pierre Di Sciullo) « Typoéticatrac. Les mots pour le faire », *BO*, revue de l'espace d'art contemporain Le Bel Ordinaire. N°9 : 14-21.

2017 *Peindre pour agir. Muralisme et politique en Sardaigne*. Paris : Karthala.

<http://www.ensadlab.fr/fr/taking-the-side-of-things-hybrid-publications-on-creation-processes/>

<http://www.ensadlab.fr/fr/francesca-cozzolino/>

16: 30-17: 30 • **Morgane Aubert** (Designer), **Simon Roussin** (comics writer and cartoonist)

How to put together: text, photographs, drawings ... science, and fiction?

What can be the respective and shared roles of the designer/author and the researcher in the human sciences to build an editorial project? How can the designer/author become the "director" of a scientific statement? How can the scientist -or his work- participate in the constitution of an artistic work? At what point (s) of a common project, can contact be made to create singular editorial objects? There is an immense variety of formats and possible graphic propositions (organization of documentary archives, collection or series of images, comics, etc.) that can be put at the service of scientific dissemination by playing with borders: fiction, documentary and "visual didactics". In the staging of a work in the human sciences, interpretation, imagination, subjectivity, emotion can be key elements (although delicate to use) to integrate into the editorial project. We will show some of our works : graphic design productions for one, and comic books and illustrations for the other. We will also talk about some editorial objects that we find meaningful according to the general questions of this meeting.

Morgane Aubert is an independent graphic designer. She is active in the fields of editorial design, art direction and visual identity design and websites. His work is in publishing, the press, businesses and institutions. She graduated from the Valence School of Art and Design (Master in Graphic Design, Valence, France) and, Estienne, School of art and design (Typographic Design, Paris, France). She is interested in formats given to collections of photographic images in printed or multimedia objects.

Simon Roussin is an author-illustrator. He is the author of Robin Hood (L'employé du mois), Lemon Jefferson et la grande aventure, Heartbreak Valley (2024), Les aventuriers and Le bandit au colt d'or (Magnani) Barthélemy l'enfant sans âge (Cornelius). He diverts the genre narrative, alternating clear lines, felted drawings and flat colors inspired by screen printing. He works regularly for the press, publishing companies and cultural institutions. A collection of drawings from films, Ciné-club, was released in October 2015 by Magnani. He has also published serigraphies books and posters as a tribute to his movie heroes. At the end of 2016, the first book of a cycle on aviation, Les ailes brisées : prisonnier des glaces was published by 2024. The sequel, Xibalba, will be released in autumn 2018.

17: 30-18h *General discussion* with **Boris Pétric** (anthropologist, director of the CNE& La fabrique)

Open to all on registration at: i2mp@mucem.org