

Where Are We Writing From?

Jean-Marc Poinso

Translator: Simon Pleasance



Electronic version

URL: <http://journals.openedition.org/critiquedart/15304>

DOI: [10.4000/critiquedart.15304](https://doi.org/10.4000/critiquedart.15304)

ISBN: 2265-9404

ISSN: 2265-9404

Publisher

Groupeement d'intérêt scientifique (GIS) Archives de la critique d'art

Printed version

Date of publication: 15 November 2014

ISBN: 1246-8258

ISSN: 1246-8258

Electronic reference

Jean-Marc Poinso, « *Where Are We Writing From?* », *Critique d'art* [Online], 43 | Automne 2014, Online since 29 October 2014, connection on 22 September 2020. URL : <http://journals.openedition.org/critiquedart/15304> ; DOI : <https://doi.org/10.4000/critiquedart.15304>

This text was automatically generated on 22 September 2020.

EN

Where Are We Writing From?

Jean-Marc Poinso

Translation : Simon Pleasance

- 1 One thing the articles in the list of contents for this issue of *Critique d'art* certainly do is raise a question that is either explicit or implicit: where are we writing from? From New York, Prague and Warsaw, Paris, Teheran and Johannesburg, but also from a museum or a theatre?
- 2 The movements of artists, critics and researchers are no longer conveyed by assimilations, but by the multiplication of diverse voices and, in a way, by the increased accessibility at the heart of sensibility, imagination, culture and knowledge. Beyond its openness to such questions, *Critique d'art* helps its readers to experience them directly, convinced that its critical function lies precisely here.
- 3 This development also involves the activity of the Archives de la critique d'art, its publisher. The Archives have just emerged from quite a violent growth crisis, in which, nevertheless, partners old and new have all assumed their commitment. Created at the moment (in 1989) when the critical function seemed to be struggling with the way various worlds were opening up, and the redistribution of artistic and professional practices, the Archives de la critique d'art have gradually represented a living and representative memory based on their French foothold and its international networks. The moving map of contemporary art presented by these archives is exactly what international researchers come looking for in them. So after giving the collections—now the property of the Institut National d'Histoire de l'Art—a patrimonial basis, and fleshing out the review by introducing an international element, in particular with the help of the international AICA, the Archives de la critique d'art have become a GIS (Group of Scientific Interest) attached to the Université Rennes 2, and they will accordingly be in a position to have an ongoing influence in their scientific collaborations. On this latter point, the landscape has gone through major changes between 1989 and today. In many countries, the place of research into art, and about art, has become a strong hand for universities and art schools. The fact that the Archives have become a GIS will simplify the establishment of projects which will help

us to play our part in this evolution. We are now ready for new partnerships, in which you may find your place.