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2023-03-22

### Part 1. On contemporary art.

Contemporary art is a specific artistic “paradigm”: it functions quite differently not only from the “classical” but also from the “modern” paradigm. Focusing on material practices (such as exhibiting, transporting, insuring, commenting, restoring, reproducing etc.), pragmatic sociology allows a better understanding of the specificity of contemporary art and of the reasons why it has to be considered not as a mere period of artistic production but as a “paradigm”, in the sense defined by Thomas Kuhn regarding scientific production. In this perspective, contemporary art appears as a systematic challenge of the conventional boundaries of art.

### Part 2. On artification.

How do people do or make things that gradually come to be seen as works of art? In other words, when is there artification? The answer to this question is simultaneously symbolic, material and contextual. It has to do with meanings, objects, situated interaction and institutions. We seek to define not what art is, nor how it should be considered, but how and under what circumstances it comes about, by way of methodical observation and inquiry in a variety of fields. Circus acrobats, magicians, breakdancers, national heritage inspectors, fashion designers, chefs, graffiti artists, self-taught artists, photographers and jazz musicians, are some of the examples we take. This pragmatic and empirical perspective enables us to present a typology of forms of artification (durable, partial, ongoing, linked to the division of labour, etc.) and a few theoretical perspectives as concluding remarks.