

In the context of the "**Archipelic Thinking**" project, we, chose and recruited a researcher-artist, Audrey Chan, who will make up the Nantes team consisting of Georgia Nelson, Emmanuelle Chérel and students participating in the project.

Born in Chicago and trained at CalArts (California Institute of Arts, Los Angeles), Audrey Chan's projects include experimental-documentary video questioning the artist's identity in relation to memory and war; organizing a large-scale symposium around the subject of contemporary art and feminism; and activist-based performance.

She has recently worked in the education departments of the New Museum of Contemporary Art and the Museum of Modern Art in New York. Website: <http://audreychan.net>. She will work with us for a period of 10 months and participate in the thinking, elaboration and setting up of the research seminar (from January onwards every first Monday of the month) and the different projects, bringing her point of view and research.

She will join us in Miami (mid-November to mid-December 2008) to develop and elaborate her own project, which will join that of the Pacotilleuses. She will stay in Nantes for a six-month period (January-June 2009) and will propose two ARCS (four hours each) to fourth- and fifth-year students – one day a week. The first will deal with the contemporary artistic scene of the USA, whilst the second will take an interest in issues of documentary and ethnographic practices, which will lead to collaborative documentary works produced by the students. These teachings will be in English. Contemporary Art in the United States, 2000-Today This course will address artists, practices, and curatorial initiatives that have shaped contemporary art in the United States since 2000.

During this period, artists have responded to the events and political climate of 9/11, embraced YouTube as a site of performance, and revisited the artistic concerns of previous generations. 'Expansiveness' characterizes art making and discourse in the present moment. Examples include: the art/activist work of Paul Chan, the recent exhibition "Unmonumental" at the New Museum, and the Los Angeles-based research organization, The Center for Land Use Interpretation.

Throughout the course, we will develop an ongoing structural analysis of the network of institutions, venues, and communities that comprise the American art world, and discuss socio-economic factors affecting artistic life in the United States. Workshop: I am curious... (The Artist as 'Ethnographer') Questions of marginalization, the 'other', and difference persistently provoke debate in contemporary culture and politics. Historically, artists have mined the exoticized 'other' as a source of stylistic appropriation and fantasy (e.g. Pablo Picasso and Paul Gauguin). More recently, artists have exploited marginalization as a site of resistance and intervention (e.g. Fred Wilson and Nikki S. Lee). The designation of the artist as 'ethnographer' locates this historical tendency of artists to identify with the culturally marginal. This workshop will establish a platform from which to critically examine these positions through collaborative endeavors, performance, and public engagement.

Relevant readings, artists, and exhibitions will provide a framework for discussion and debate.