A leading laboratory for cinema and audiovisual media studies

Since its founding in 1983, the IRCAV has distinguished itself through the variety of approaches it has taken and objects it has studied. Over the years, we have developed a series of research programs attuned to major questions in cinema and media studies that have fully taken part in the field’s development. The number of teachers, researchers, and graduate students working here has increased steadily as the laboratory has become one of the world’s leading research centers, as a result of its stature, its unique mix of disciplinary approaches, and its theoretical ambition. Our culture of cooperation has led us to work with numerous researchers in France and around the world, as well as establish partnerships with film archives, cultural institutions, and media companies.

While our laboratory’s research has always been characterized by an emphasis on theory, this orientation has also been accompanied by active engagement with our field’s artistic, cultural, and economic actors. We aim to combine rigorous academic research with cooperation with partners from outside academia.

Membership

The IRCAV is currently home to 11 full professors, 5 emeritus professors, 18 lecturers, 2 honorary lecturers and 2 associate lecturers. As of October 1, 2018, the center also includes 4 temporary lecturers (ATER), 20 funded PhD candidates with teaching duties, 1 international fellow (funded by the European Union’s Marie Curie fellowship program), approximately 20 recent PhD holders and about 30 associate researchers who hold positions at other institutions. A total of over 70 graduate students are pursuing a PhD at the institute, which is associated with a doctoral school within the university.

Research interests

The IRCAV’s research covers the entire field of cinema and audiovisual media studies: from early silent cinema to digital productions, from fiction films to documentaries, from family films to experimental cinema, from television to video, from photography to mobile phones, from advertising to works created for museums and art galleries.

Our laboratory has worked extensively on analyzing the relationship between cinema and other art forms, including painting, literature, poetry, architecture, music, dance, theater, and photography, as well as on the relationship between cinema and other media, such as television, video, mobile phones, and the Internet. The IRCAV’s research is built around “ands”: cinema and
audiovisual media, avant-garde and popular cinema, creation and audiences, art and industry. The success of our research confirms our approach, which allows us not only to think about cinema in its diversity and multiplicity, but also to shed light on new objects linked to the evolution of audiovisual media: new images, new screens, new modes of creation, new modes of distribution, new uses.

**Pluridiciplinarity and interdisciplinarity**

The IRCAV has defined its research through the diversity of its disciplinary approaches and objects studied. We give priority to transversal projects and organize our research through programs bringing together researchers from four distinct centers of interest: aesthetics, history, economics, and cultural studies. Most of our research programs are characterized by their pluridisciplinarity, and many have developed a thoroughly interdisciplinary approach over time.

**Théorème**

*Théorème* is a peer-reviewed journal produced by the IRCAV and published by Presses Sorbonne Nouvelle, our university’s academic publishing house. Beyond its focus on cinema and media, the journal is notable for the way it brings established specialists and young researchers together to work on thematic projects. A total of 14 issues were published during the period from 2012 to 2017.

- *Tout ce que le ciel permet en cinéma, photographie, peinture et video*, Barbara Le Maître and Bruno-Nassim Aboudrar (eds.), 2015.
- *Le Front populaire et le cinéma français*, Laurent Creton and Michel Marie (eds.), 2016

**Doctoral seminars**
- Roger Odin Chair
- Paris-Montreal Seminar
- Usage of Interpretation, Interpretation of Usage
- Media, culture, and artistic creation: questions of digital technology examined by cinema professionals
- Economics and sociology of arts and culture

**Research seminars**
- Film form
- Genre cinemas: forms, usages, labels
- Cinema, audiovisual media, and innovations
- IRCAV PhD Candidates’ Seminar: French Cinema

The IRCAV participates in numerous collective research programs. It organizes seminars, conferences, and colloquia on an international level, and hosts researchers and post-doctoral fellows from across the world.

**A founding member of the Labex ICCA**

The IRCAV is a founding member of the *Labex ICCA*, a laboratory for the study of cultural industries and artistic creation. The multi-year project, chosen by an international selection committee in March 2011, covers a range of issues linked to the relationships between cultural industries (cinema, television, audiovisual media, video games, music recording, press, publishing) and artistic creation (performing arts, visual, musical, and literary creation).

**Involvement in ANR-funded programs**

Our laboratory is involved in several research programs funded by the ANR, the French national research agency. CinéPop50, a program that ran through 2015 in cooperation with the Université Bordeaux-Montaigne, was dedicated to popular cinema and cinephilia in post-war France (1945-1958), when cinema attendance reached a historic peak. The CLUSTER-9-3 program, undertaken in cooperation with Cap Digital, the Campus Condorcet, and the Labex ICCA, aims to study France’s largest concentration of audiovisual media activity, in the northern suburbs of Paris, an area characterized by a high density of alternative and creative cultural projects. Since 2016, the Ciné 08-19 program, concentrating on film history in France from 1908 to 1919 and run in conjunction with the CNC, the Musée Albert Kahn, the ECPAD and the Cinémathèque française, has analyzed the transition toward classic cinema and the key contribution of this period to the industrialization of media in France, in its colonies, and around the world.
Publications and academic output

The IRCAV is constantly engaged in the production of research, with 1282 publications and scholarly contributions from January 2012 to June 2017. During this period, the laboratory’s members completed 132 monographs, 241 book chapters, and 302 articles; they delivered 511 papers at conferences and seminars; 75 PhD candidates defended their dissertations, and 11 habilitations à diriger des recherches, authorizations allowing researchers to apply for senior faculty positions, were granted.

Conferences and colloquia

Over the past five years, the IRCAV has organized 104 conferences. Their titles, listed below, show the variety of themes addressed and approaches taken.

- The films, poetry, and international reach of Pierre Perrault, international conference organized by Juliana Araujo, Mateus Araujo Silva, Michèle Garneau, and Michel Marie, Rio de Janeiro, Brazil, May 24-26, 2012.
- Defining/becoming an archival image, international conference organized by Vincent Lowy, Julie Maack, Valérie Pihet, and Matthias Steinle, Brussels, Université libre de Bruxelles, November 14-16, 2012.
- Movie theaters and their management from the 1950s to the present, international conference organized by Claude Forest and Hélène Valmary, Paris, INHA, April 24, 2013.
- Machines, magic, media, international conference organized by Giusy Pisano, Jean-Marc Larrue, and Frank Kessler, Cerisy-la-Salle, August 20-28, 2016.
- At the heart of film analysis: from gaze to writing, the analyst’s role, international conference organized by Térésa Faucon, Barbara Le Maître, Corinne Maury, Natacha Thiéry, Fabienne Costa, and Jessie Martin, Paris, Amiens, October 12-15, 2016.
• *The image and its double: the role of french women film producers from the New Wave to the present*, international conference organized by Lucia Pagliardini, INHA, March 8-10, 2018.

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**Themes and research programs**

[**Upper left**]

• Cinema and other art forms  
• Film form  
• Image didactics  
• Film theory and film analysis  
• Literature, cinema, and visual culture

[**Upper right**]

• Intermediality and audiovisual archeology  
• Mobile phones and creation  
• Cinema and video games  
• Forms, formats, transmedia  
• Music videos  
• Documentary genres and forms

[**Lower left**]

• Cinema in situations  
• *Auteurs*, genres, stars  
• Animation cinema  
• Genre cinema  
• Cinephilias, seriphilias  
• Cinema and childhood

[**Lower right**]

• Cinema policy and regulation  
• Self-productions, independence  
• Crowdfunding  
• Professions and techniques in cinema and audiovisual media  
• Cinema, audiovisual media, and territories  
• History, economics, and sociology of African and Middle-Eastern cinema

[**Bottom center**]

• Theaters of memory
• Cinema and politics
• Activist cinema
• Cinema of the 1910s
• Film archives and their uses