

ésban



École supérieure
des beaux-arts de Nîmes

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Academic Calendar 2021-2022

Semester 1							
September 2021				October 2021			
	1	W		3	1	F	
	2	T			2	S	
	3	F			3	S	
	4	S		4	M		
	5	S		5	T		
	6	M		4	6	W	
	7	T			7	T	
	8	W			8	F	
	9	T			9	S	
	10	F			10	S	
1	11	S		5	11	M	
	12	S			12	T	
	13	M			13	W	
	14	T	WELCOME WEEK		14	T	
	15	W			15	F	
	16	T		6	16	S	
	17	F			17	S	
	18	S			18	M	
	19	S			19	T	
	20	M	First week		20	W	
2	21	T		7	21	T	
	22	W			22	F	
	23	T			23	S	
	24	F			24	S	
	25	S			25	M	
	26	S			26	T	
	27	M			27	W	
	28	T			28	T	
	29	W			29	F	
	30	T			30	S	
				31	S		

..... Workshop

==== Review of artwork

Semester 1							
November 2021			December 2021				
Holidays	1	M		10	1	W	
	2	T			2	T	
	3	W			3	F	
	4	T			4	S	
	5	F			5	S	
	6	S			6	M	
	7	S			7	T	
8	8	M		11	8	W	
	9	T			9	T	
	10	W			10	F	
	11	T			11	S	
	12	F			12	S	
	13	S			13	M	
	14	S			14	T	
Workshop week	15	M	•••••	12	15	W	
	16	T	•••••		16	T	
	17	W	•••••		17	F	
	18	T	•••••		18	S	
	19	F	•••••		19	S	
	20	S			20	M	School closed
	21	S			21	T	
9	22	M		Holidays	22	W	
	23	T			23	T	
	24	W			24	F	
	25	T			25	S	
	26	F			26	S	
	27	S			27	M	
	28	S			28	T	
Holidays	29	M		Holidays	29	W	
	30	T			30	T	
	31	F			31	F	

••••• Workshop

==== Review of artwork

Semesters 1 & 2				Semester 2			
January 2022				February 2022			
2	1	S		2	1	T	
	2	S			2	W	
	3	M	Review of artwork Year 4		3	T	
	4	T			4	F	
	5	W			5	S	
	6	T			6	S	
	7	F			7	M	Review of artwork Year 5
	8	S			8	T	
	9	S	9		W		
10	M	Review of artwork Year 3	10	T			
11	T		11	F			
12	W		12	S			
13	T		13	S			
14	F		14	M			
15	S		15	T			
3	16	S		4	16	W	
	17	M	Review of artwork Year 2		17	T	
	18	T			18	F	
	19	W			19	S	
	20	T			20	S	
	21	F			21	M	School closed
	22	S			22	T	
	23	S			23	W	
	1	24	M			Holidays	24
25		T		25	F		
26		W		26	S		
27		T		27	S		
28		F		28	M		School open
29		S	Open days				
30		S					
31		M					

Semester 2									
March 2022					April 2022				
Holidays	1	T			8	1	F		
	2	W				2	S		
	3	T				3	S		
	4	F			9	4	M	Oral entrance exams	
	5	S				5	T		
	6	S				6	W		
5	7	M	Mock oral presentation			7	T		
	8	T				8	F		
	9	W				9	S		
	10	T				10	S		
	11	F			10	11	M	Mock DNSEP	
12	S			12		T			
13	S			13		W			
6	14	M				14	T		
	15	T				15	F		
	16	W			16	S			
	17	T			17	S			
7	18	F			18	M			
	19	S			19	T			
	20	S			20	W			
	21	M	Thesis presentation		11	21	T		
22	T			22		F			
23	W			23		S			
24	T			24		S			
8	25	F			Holidays	25	M	School closed	
	26	S				26	T		
	27	S				27	W		
	28	M				28	T		
	29	T				29	F		
	30	W				30	S		
	31	T							

..... Workshop

==== Review of artwork

Semester 2									
May 2022					June 2022				
Holidays	1	S			15	1	W	Review of artwork Year 1	
	2	M	School open			2	T		
	3	T				3	F		
	4	W				4	S		
	5	T				5	S		
	12	6	F			6	M		
		7	S			7	T		
		8	S			8	W		
9		M	Review of artwork Year 3		9	T			
10		T			10	F			
11	W			11	S				
12	T			12	S				
13	F			13	13	M	DNA		
14	S		14		T				
15	S		15		W				
16	M		16		T				
13	17	T	Review of artwork Year 4		17	F			
	18	W			18	S			
	19	T			19	S			
	20	F			20	M			
	21	S			21	T			
	22	S			22	W			
14	23	M	Review of artwork Year 2		23	T			
	24	T			24	F			
	25	W			25	S			
	26	T			26	S			
	27	F			27	M	DNSEP		
	28	S				28		T	
	29	S				29		W	
15	30	M	Review of artwork Year 1		30	T			
	31	T			July 2022				
					1	F			
					2	S			
					3	S			



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Cycle 1

Cycle 1

Semester 1 to 6

1st to 3rd year

Cycle 1 is made up of 6 semesters featuring the applied study of numerous disciplines following a weekly schedule and the gradual emergence of a personal body of work.

During the first four semesters, the curriculum is built upon fundamental courses and is balanced between an introduction to artistic techniques and practices and theory courses.

From the first year onwards, the first steps in research begin with an introduction to the fundamentals of a personal project on the one hand and those of documentary research on the other.

The focus is on the discovery of both the tools and the means of expression: drawing, photography, volume, painting, video, editorial practices, digital images... to which are associated the bases of a theoretical curriculum: art history, contemporary art, literature, images and English.

Two weeks of the year are devoted to workshops led by invited artists.

A personal works portfolio, under the supervision of the drawing professor, is compiled throughout the year and is used in particular to apply to other schools or to Erasmus at the end of semester 2.

Year 2 sees the application of new pedagogical forms within the framework of workshop sessions led by each of the teachers in semester 3. These weeks of immersion, in either a single practice or transdisciplinary ones, lead to artistic creations allowing the in-depth discovery of each of the disciplines and represent an introduction to project management. In semester 4, the time allocated to workshops increases to several weekly time slots offering students the possibility to progressively acquire autonomy and lay the foundations of their approach for the third year by choosing to participate in 2 out of the 3 proposed studios.

Finally, a familiarization with the professional environment is fostered through the programming of professional meetings whose follow-up allows students to position themselves little by little in the pursuit of their studies. In the same vein, a work placement internship is compulsory during the year supervised by the coordinator and the Bureau d'Insertion et d'Orientation Professionnelle (Office of Work Placement and Professional orientation).

Visits to exhibitions and venues are scheduled with the faculty. It is also possible to apply for an Erasmus stay.

The 3rd year is devoted to the development of the student's individual approach through project supervision

and follow-up by faculty members.

The Creativity Research Workshops (CRWs) are led by a team of instructors around a common theme. They include the organization of workshops with invited artists, conferences, technical workshops, visits to workshops and exhibitions...

At the end of the DNA (Diplome national des arts/BA arts degree), students can choose to apply for the Esban Master's or the D.E (Diplome d'Établissement/ qualification diploma) in Production as well as those of other art schools, continue their studies in other institutions in accordance with their admission conditions, or undertake professional activity if the student, during his/her/ their studies, has opted to specialize in certain fields.

The organization and regulation of studies are described in the student booklet.

Cross-disciplinary teachings concern years 1 to 5 and are at the heart of the pedagogy developed by the Esban. These can take many forms: conferences with invited artists, art history conferences, visits to exhibitions, meetings with artists and professionals from the art community, study trips, and workshops.

The CRWs (Creativity Research Workshops) make it possible to introduce a singularity in relation to the curriculum and lay the groundwork for what will be developed in the research unit.

The workshops are educational instruments reserved for targeted training around specific art problems put forth by a guest artist-speaker at the invitation of a teacher from the Esban, often in partnership with other local art institutions such as: Musée du Vieux-Nîmes, Frac Occitanie-Montpellier, Archives du Gard, Musée Régional d'Art Contemporain, Carré d'art – musée d'art contemporain de Nîmes...

They are cross-disciplinary from years 1 to 5.

The conferences typically form part of workshops given by artists and focused on their practice. They can also come from a partnership such as the one with Carré d'art – musée d'art contemporain.

The pedagogical intent of each exhibition is to enable cross-encounters, within the school or within the museum. These encounters concern all students.

Some of these art encounters form part of the research (seminar 4th and 5th years), whereas others aim to help students gain professional experience in the organization of exhibitions.

Finally, visits to exhibitions and study trips constitute elements in their own right in the Esban curriculum.



Year 1 – Semesters 1 and 2

Coordination: Albert Ranieri (Wednesday) and Augustin Pineau (Monday)

Semester 1	Teacher(s)	Hours in total	ECTS
CU INTRODUCTION TO ARTISTIC TECHNIQUES AND PRACTICE			18
ARTISTIC PRACTICES			
Drawing and the object	A. Pineau	24h	3
Approach to performative and sound fields	J.-C. Gagnieux	24h	3
You press the button	B. Bauer	24h	3
From plan to volume, from volume to space	D. Endeweld	24h	3
Painting and analysis	I. Simonou-Viallat	24h	3
WS Editing Techniques	D. Vallance	24h	1
ARTISTIC TECHNIQUES			
Digital images	N. Grosmaire	24h	1
Video	F. Gleyze	24h	1
CU HISTORY, THEORY OF ARTS AND FOREIGN LANGUAGES			10
English I	C. La Via	18h	1
Art in Italy from the Renaissance to the Baroque	A. Ranieri	48h	3
The question of image	J.-M. Cerino	24h	2
Introduction to contemporary art	E. Latreille	24h	2
Introduction to documentary research	M. Borios	20h	1
Here is the exit!	C. Debize et invité.e.s	18h	1
REVIEW OF ARTWORK AND THEORETICAL WORK	Review Panel		2

Semester 2	Teacher(s)	Hours in total	ECTS
CU INTRODUCTION TO ARTISTIC TECHNIQUES AND PRACTICE			16
ARTISTIC PRACTICES			
Drawing and space / Methodology and synthesis portfolio	A. Pineau	35h	2
Something is happening (praxis)	J.-C. Gagnieux	24h	2
The image already there	B. Bauer	24h	2
"Film is..."	M. Fortuné	24h	2
Sculpture and process	A. Vasseux	24h	2
Editorial writing	D. Vallance	24h	2
ARTISTIC TECHNIQUES			
Digital images	N. Grosmaire	24h	2
Video	F. Gleyze	24h	2
CU HISTORY, THEORY OF ARTS AND FOREIGN LANGUAGES			10
English I	C. La Via	18h	2
Art in 19 th century Europe	A. Ranieri	48h	3
The image in question	J.-M. Cerino	24h	2
Doing things with words	A. Bertoni	24h	3
REVIEW OF ARTWORK AND THEORETICAL WORK	Review Panel		4

Timetable – Semester 1

Fundamentals

MORNING

Dates	Timetables	Course topics	Rooms
Monday	9-13h 2 alternate groups	Drawing and the object A. Pineau You press the button B. Bauer	B13 Labo + A23
Tuesday	9-10h30 gr. 1 10h30-12h gr. 2	English I C. La Via	A21
Wednesday	9-13h	Art in Italy from the Renaissance to the Baroque A. Ranieri	Conference room
Thursday	9-13h 1/2 gr.	Digital images N. Grosmaire	A24/25
Friday	9-10h30 gr. 1 10h30-12h gr. 2	English I C. La Via	A21

AFTERNOON

Dates	Timetables	Course topics	Rooms
Monday	14-18h 2 alternate groups	Video F. Gleyze From plan to volume, from volume to space D. Endeweld	A24/25 Creation space
Tuesday	14-18h Odd numbered weeks 14-16h gr. 1 16-18h gr. 2 Even numbered weeks	Approach to performative and sound fields J.-C. Gagnieux Workshop research doc. M. Borios	???
Wednesday	14-16h 16h30-18h	Introduction to contemporary art E. Latreille Here is the exit! C. Debize et invité.e.	Conference room
Thursday	14-18h	Painting and analysis I. Simonou-Viallat	B13
Friday	14-17h Every other week	The question of image J.-M. Cerino	Conference room

WORKSHOPS

Week of November 15, 2021: Cross-disciplinary workshops

Week of January 3, 2022: Publishing techniques

Week of January 17, 2022: Digital images/video

Timetable – Semester 2

Openings

MORNING

Dates	Timetables	Course topics	Rooms
Monday	9-13h 2 alternate groups	Drawing and space A. Pineau	B13
		The image already there B. Bauer	Lab + A23
Tuesday	9-13h Every other week	Doing things with words A. Bertoni	A21
Wednesday	9-13h	Art in Europe in the nineteenth century A. Ranieri	A21
Thursday	9-13h 2 alternate groups	Editorial writings D. Vallance Sculpture and process A. Vasseux	Creation space
Friday	9-10h30 gr.1 10h30-12h gr. 2	English I C. La Via	A21

The timetable for the second semester is subject to change depending on school events and pedagogical projects.

AFTERNOON

Dates	Timetables	Course topics	Rooms
Monday	14-18h	Film is... F. Gleyze / M. Fortuné	A24/25
	RDV indiv.	Methodology and synthesis portfolio A. Pineau	
Tuesday	14-18h Sem paires	Something is happening (praxis) J.-C. Gagnieux	Workshops 1
Thursday	14-18h 2 gr. alter	Digital images N. Grosmaire	A24/25
Friday	14-17h 1 sem./2	The image in question J.-M. Cerino	Conference room

CU: Introduction to artistic techniques and practices

Artistic practices

Semester 1: Drawing, body and objects

Semester 2: Drawing, notes, documents and projects

Augustin Pineau

Objectives

Develop the diversity of graphic means in a contemporary perspective of the practice of drawing.

Content

Semester 1: Drawing, body and objects

Semester 2: Drawing, notes, documents and projects. Around these two axes students will be experimenting with:

- Drawing and its relation to reality, observation, notation...
- Drawing and its relation to architecture, volume, light and the notion of scale.
- Drawing and setting up a project, the premises of a personal body of work in dialogue with the history of art and contemporary art.

Theoretical, historical and critical discussion of the subject by the teacher. Every week, students will carry out two exercises both on and off site. These two complementary exercises allow them to engage with different temporalities in the management of their artwork.

Evaluation criteria and procedures

Weekly collective assessments, critical analysis of all the collective work, findings, intentions, and hypotheses. Ability to bring to light possible extensions from the student's experience towards new and original perspectives. Students must make a relevant choice from all of their work for a collective exhibit at the end of the year.

Reading list, films, web sources

Ouvrages généraux

Hoptman L., Museum of modern art. *Drawing now: eight propositions*. New York: Museum of Modern Art, 2003.

Kovats T. (éd.). *The drawing book: a survey of drawing*. London: Black Dog, 2007.

Semester 1: Le dessin et l'objet > Aragon L. *Les Collages*. [s.l.]: Hermann, 1980.

Raoul Hausmann: *autour de l'Esprit de notre temps; assemblages, collages, photo-montages*; [exposition], 22 novembre 1974-20 janvier 1975, Musée national d'art moderne. Paris: Éditions des Musées nationaux, 1974.

Collectif. *Martial Raysse: Rétrospective*. Paris: Jeu de Paume, 1992. Collectif.

Raoul Hausmann: Musée d'art moderne de Saint-Etienne, 10 mai-17 juillet 1994; Musée départemental de



Rochechouart, 15 novembre-30 décembre 1994. Saint-Etienne: Musée d'art moderne, 1994.

Izquierdo Brichs V., Fundació Joan Miró (éd.). *Mestres del collage: de Picasso a Rauschenberg*. Barcelona, Espagne: Fundació Joan Miró, 2005.

Kolár J. *Objets et collages*. Madrid: Museo Nacional Centro de Arte Reina Sofia, 1996.

Semester 2: Le dessin et l'espace

Mangion É. *Jean Dupuy: en 4e vitesse*: [exposition, La Seyne-sur-mer, Villa Tamaris, 28 juin-07 septembre 2008]. Ézanville: Semiose éd., 2008.

Barral J., Gilles J. *Dessein dessin design*. Saint-Étienne: Publications de l'Université de Saint-Étienne, 2007.

Brión M. *L'Art fantastique*. Nouvelle édition. Paris: Albin Michel, 1989.

Salon du dessin. *Dessins de sculpteurs*. Paris: Société du salon du dessin: l'Échelle de Jacob, 2008.

Vincent G. *Trajectoires du rêve: du romantisme au surréalisme* [exposition, Paris], Pavillon des arts, 7 mars-7 juin 2003. Paris: Paris musées, 2003.

Kasper U. *Écrire sur l'eau: l'esthétique de John Cage*. Paris: Hermann, 2005.

Stoichita V. I. *Brève histoire de l'ombre*. Genève: Droz, 2000.

Lille P. des B.-A. De et al. *L'homme-paysage: visions artistiques du paysage anthropomorphe entre le XVIe et le XXe siècle*. Paris: Somogy Éditions d'art, 2006.

Lévy S. et al. *Dessins de sculpteurs: 1850-1950* [exposition], Dijon, Musée Magnin, 27 mai-11 septembre 1994. Paris: Réunion des musées nationaux, 1994.

Collectif. *Matta: dessins 1937-1989*; [Nîmes, Galerie des arènes, 6 octobre-2 décembre 1990]. Nîmes: Carré d'art - musée d'art contemporain, 1990.

Semester 1: Approach to performative and sound fields

Semester 2: Something is happening (praxis)

Jean-Claude Gagnieux

Objectives

Semester 1: Enable a vision of the history and diverse artistic stakes of music, sound and performance, and their staging. Ability to organize collective reflection and self-assess.

Semester 2: Achieve a gradual understanding of what is at stake in voice, gesture, sound, the written word and the object instrument. To ensure that the action taken is both interesting and relevant, through workshops on writing, phonation, sound hooking technique, controlled gestures and construction. Ability to organize individual reflection and self-assess.

Content

Semester 1: Theoretical and historical approach, and action. Viewing, active listening and reading of the experiences of not only artists, but also choreographers, musicians, researchers in anthropology, ethnology, musicology, poetry and storytelling. Theme and subject based group work and research and translating writing into performance.

Text/ speech/ poetry (sound, visual, reading/ writing-performance ...). Process, the repetition of gestures/ sounds/ images (found footage).

Semester 2: The pleasure of creating through protean exercises, each student has the choice of the artistic means (and tricks) and must respond to subjects or work themes. Individual proposals in autonomy are sought. Relationships to time, space, the public; urban and natural exteriors; osmosis with performing arts/ scenography (theatre, dance, music, circus) self-assessment and evaluation

situations, jury protocols. Focus on la Drones music. A public "komboloi" assignment is to be considered, the decision will be collegial.

Evaluation criteria and procedures

Evaluation of the student's particular responses, adaptations, adjustments and staging; upkeep of a sound and research file/notebook. Students will have to show sufficient momentum through the measured ambition of their research to continue their self-investment. Collective work. Continuous assessment. Written and oral final assessment.

Reading list, films, web sources

Semester 1

Goldberg R. *Performances*. [s.l.]: Thames & Hudson, 1999.
Szendy P., Nancy J.-L. *Écoute. précédé de Ascoltando: une histoire de nos oreilles*. Paris: Les Éditions de Minuit, 2001
Goldberg R. *La performance*. [s.l.]: Thames & Hudson, 2001.
Lista G. *La scène moderne: encyclopédie mondiale des arts du spectacle dans la seconde moitié du XX^e siècle*. Arles: Actes Sud, 1997.
Lohisse J. *La Communication tribale: la communication sociale dans les sociétés traditionnelles d'Afrique noire*. Paris: Éditions universitaires, 1974.
Pluchart F. *L'art corporel*. Paris: Limage 2, 1983.
Chion M. *Le son: traité d'acoustologie*. Paris: Armand Colin, 2010.

Vidéotheque

Martin Arnold, Klaus vom Bruch...

Sonothèque

De Guillaume de Machaut, Charles Ives, Éric Satie, Spike Jones, Olivier Messiaen, Don Cherry, Ivor Cutler, Charlie Parker, Velvet Underground, Thelonious Monk, Pierre Bastien, Pierre Boulez, Brian Eno, John Cage, Sun Ra, Claude Debussy, Francisco Lopez, Ghédalia Tazartès, Galas Diamandas, Frédéric Le Junter, Kagel-Mauricio, Laurie Anderson, Terry Riley, Philip Glass ...

Semester 2

Imberty M. *Entendre la musique: sémantique psychologique de la musique*. Paris: Dunod, 1979.
Beckett S. *La dernière bande*. Paris: Éd. de Minuit, 1959.
Brisset J.-P., Solal J. *La grande nouvelle ou Comment l'homme descend de la grenouille*. Paris: Mille et une nuits, 2003.
Demarcq J. *Les zozios*. Caen: Nous, 2008.
Bobillot J.-P. et al. *Bernard Heidsieck: poésie action*. Paris: J.-M. Place, 1996.
Casares A. B. et al. *L'invention de Morel: roman*. Paris: Union générale d'éd., 1992.
Artaud A. *Le théâtre et son double suivi de Le théâtre de Séraphin*. Paris: Gallimard, 1985.

Sonothèque

Charlemagne Palestine, Philip Glass, La Monte Young, Yoshi Wada, Steve Reich, David Hykes, Eliane Radigue, Ellen Fullman, Paul Panhuysen, ...



Semester 1: You press the button

Semester 2: Photography in the plural

Photography

Brigitte Bauer

Objectives

Semester 1: Discover and manipulate the different tools of film and digital photography; become aware of the interactions between technique and aesthetics. Acquisition of a general knowledge of the great movements and figures in the history of photography and their place in the context of their era.

Semester 2: Find a working ground. Multiply experiments while giving meaning to the technical skills acquired previously. Learn to assert and argue your choices, constitute a field of references.

Content

Semester 1: From the Camera Obscura to the most contemporary practices, the journey through the history of photography is punctuated by very precise practical exercises. Alternating between presentation of essential works and publications and practical sessions in the laboratory and off site. Required works – portrait and self-portrait, time and movement, still life and object, the spirit of the place – are all pretexts for the discovery and exploration of the specificities of the medium: framing, angle, distance, depth of field, speed...

Semester 2: Design, put into practice and develop personal photographic work in the form of a series or sequence. Describe and comment on your own production, learn to evolve your project throughout the semester and situate it within the aesthetic currents of the medium. Experiment with different media and formats (print, projection, publishing, etc.) in order to find an appropriate formatting.

Evaluation criteria and procedures

Active participation, attendance, quality of finished works and their critical oral presentation. Continuous assessment and final assignment accompanied by a presentation text.

Reading list, films, web sources

Bajac Quentin, *La photographie, du daguerréotype au numérique*. Paris, Gallimard, 2010.
Barthes Roland, *La Chambre claire, note sur la photographie*. Paris, Gallimard, 1989.
Cheroux Clément, *Fautographie*. Crisnee, Yellow Now, 2003.
Cotton Charlotte, *La Photographie dans l'art contemporain*. Londres, Thames & Hudson, 2005.
Fontcuberta Joan, *Le boîtier de Pandore*. Paris, Textuel, 2017.
Fritzot Michel (dir.), *Nouvelle Histoire de la Photographie*. Bordas, Paris, 1994.
Lipkin Jonathan, *Révolution numérique – une nouvelle photographie*. Paris, La Martinière, 2003.
Lugon Olivier, *Le Style documentaire*. Paris, Macula, 2001.
Poivert, Michel, *50 ans de photographie française, de 1970 à nos jours*. Paris, Textuel, 2019.
Driessche Thomas Van D. *How to be a photographer in four lessons*. Roquevaire, A. Frère, 2013.



Semester 1: Publishing Techniques workshop

Semester 2: Editorial writing

David Vallance

Objectives

Explore, through the practice and study of objects, the methods of manufacture and design in publishing: binding, printing techniques, choice of paper and formats. Explore the different possible manifestations of the book form and its roles in the constitution and dissemination of an artistic practice.

Content

Each session begins with a discussion which can take on various forms and subjects: historical, technical or critical. It is an opportunity to weave direct relationships between personal work done in the workshop and a theoretical base, it can take the form of a technical tutorial, the study of an object or the body of work by an artist, the reading and analysis of a critical text, etc.

This discussion is followed by applications in the workshop which familiarize the students with the different printing techniques and the visual and artistic notions inherent to the practice of publishing: editing, rhythm, editing (montage), connections, typographic composition, juxtaposition, space management, text-image relationship.

The first semester will take the form of a one-week technical workshop. Using the manipulation of an existing iconographic background as a departure point, we will query the role of the space opened by the double page and the architecture of the book in the construction of a narrative.

This week will also be an opportunity to discuss different binding and printing techniques. The second semester is the opportunity for joint work with the *literature and literary creation* course.

Evaluation criteria

Attendance and commitment, visual and material quality of the work produced during the semester.

Reading list, films, web sources

Phillpot C., Bovier L. *Booktrek: selected essays on artist's books (1972-2010)*. Dijon: les Presses du réel, 2013.
Carrión U. B., *Quant aux livres*. Genève: Héros-Limite, 2008.
Munari B., *L'art du design*. Paris: Pyramyd, 2012.
Mieglin-Delcroix A., *Esthétique du livre d'artiste, 1960-1980*. Marseille: Éd. le Mot et le reste, 2011



Semester 1: Painting and analysis

Isabelle Simonou-Viallat

Objectives

Acquire the fundamentals in the understanding and manipulation of painting, understand the mechanisms of color and the amplitude of possible pictorial tools. Develop a taste for curiosity, experimentation, critique, self-criticism and a knowledge and understanding of the skills of painting, their meaning, their history. Build insight.

Content

Regular collective and individual sessions featuring students' productions which will be the subject of a formal and technical analysis and discussions in order to identify new avenues of possibilities and experiments. Create bridges with contemporary and historical productions. The technical skills will be analyzed and addressed from the standpoint of meaning and put into relation with the history of painting.

Evaluation criteria and procedures

Continuous assessment: quality of artworks, commitment, attendance, active participation.

Reading list, films, web sources

Albers J., Gilbert C. *L'interaction des couleurs*. Paris: Hazan, 2008.
Arasse D. *Histoires de peintures*. Paris: France culture, 2004.
Gombrich E. H. *Histoire de l'art*. Paris: Flammarion, 1990.
Itten J. *Art de la couleur*. [s.l.]: Dessain et Tolra, 1988.
Pastoureau M., Simonnet D. *Le petit livre des couleurs*. Paris: Points, 2014.
Goethe J. W. Von et al. *Traité des couleurs: accompagné de trois essais théoriques*. Paris Triades, 1980.
Schwabsky B. *Vitamin P: new perspectives in painting; Tomma Abts, Franz Ackermann, Nader Ahriman...* London: Phaidon, 2002.



Semester 1: From plan to volume, from volume to space

Dror Endeweld

Objectives

Acquire skills in the field of handling materials, cardboard, wood, metal; learn to glue, cut, saw, nail and weld as well as acquire knowledge in the history of modern sculpture and its evolution in the early twentieth century.

Content

The experiences of the Russian avant-gardes—Constructivism, Suprematism—in the field of collage, photomontage, sculpture and their links with the painting and photography of the same period will be studied, as well as the connections between the Russian avant-gardes and their equivalents in Germany, the Netherlands and France. Starting from specific classes and exercises, students will make collages, montages, models and reliefs. At the same time, they will be asked to put together portfolios on these subjects. The real and the representation in modern sculpture. Analysis of the experiences of the avant-garde, Constructivist, Suprematist, the Architectones of K. Malevich, Bauhaus, Unism, more particularly the works of K. Kobra, J. Arp, C. Brancusi, K. Schwitters, and A. Calder in the field of sculpture and experiences of space. Furthermore, students will be using the technical knowledge acquired to make volumes and articulate the different artistic components of sculpture: the sculpture and its pedestal, material, the full and the void, the negative and the positive, symmetry and asymmetric balance, spatial composition. Experimenting with display and layout in a given space.

Evaluation criteria and procedures

Quality of artworks and theory portfolios. Continuous assessment, end-of-semester exhibition and final paper.

Reading list, films, web sources

Bailly J.-C., Poirier J.-F. *Kurt Schwitters*. Paris: Hazan, 1993.
Abbeuseum S. V. et al. *El Lissitzky 1890-1941: arquitecto, pintor, fotógrafo, tipógrafo*. Eindhoven: Stedelijk Van Abbeuseum, 1990.
Collectif. *Paris-Moscou: 1900-1930, arts plastiques, arts appliqués et objets utilitaires, architecture-urbanisme, agitprop, affiche, théâtre-ballet, littérature, musique, cinéma, photo créative*; Centre national d'art et de culture Georges Pompidou, Paris, 31 mai-5 novembre 1979. Paris: Centre Pompidou, 1979.
Conio G. *Le constructivisme dans les arts plastiques*. Paris: l'Âge d'homme, 1987. 481 p. p.
Malevitch K. S. *Le Miroir suprématisse: tous les articles parus en russe de 1913 à 1928, avec des documents sur le suprématisse*. Lausanne: l'Âge d'homme, 1993.
Istrati A., Dumitresco N., Hultén P. *Brancusi*. Paris: Flammarion, 1986.
Khan-Magomedov S., Quilici V. *Alexandre Rodtchenko: l'œuvre complet*. Paris: Philippe Sers, 1986.
Malevitch K. S., Marcadé J.-C., Siger S. *Ecrits: textes de 1918 à 1926. 4. La lumière et la couleur*. Lausanne: l'Âge d'homme, 1993.
Malevitch K. S. *Ecrits: tous les traités parus de 1915 à 1922. 1. De Cézanne au suprématisse*. Lausanne: l'Âge d'homme, 1993.



Malevitch K. S. *Les arts de la représentation. suivi de Nouveaux aspects de la recherche malévitchienne: izologia*. Lausanne: l'Âge d'homme, 1994.
Martin J.-H. et al. *Malévitch: architectones, peintures, dessins*. Paris: Centre Pompidou, 1980.
Strzeminski W., Kobra K. *L'Espace uniste*. Paris: l'Âge d'homme, 1977.
Marcadé J.-C. *Malévitch*. Paris: Casterman, 1990.
Qu'est-ce que la sculpture moderne ? Paris: Centre Pompidou, 1986.

Semester 2: Methodology and synthesis portfolio

Augustin Pineau

Objectives

Realization of a student work portfolio. This portfolio will be presented at the end-of-year review. Acquisition of the basics concerning the formatting of an artistic portfolio and the writing of short texts on one's work. Reflection, critical analysis and documentation of the productions made during the different courses.

Content

Reflection on the forms of an art portfolio. Reflection on the writings of artists. Photographic documentation of the student's production. Work with Nicolas Grosmaire for the acquisition of the necessary computer skills: Photoshop, Indesign, Word...

Evaluation criteria and procedures

Students' ability to structure and critically analyze their work.

Reading list, films, web sources

Arnaudet D. *Des écrits, des artistes – Une anthologie*, Éditions Le bleu du ciel, 2006.
Une bibliographie concernant les écrits d'artistes sera fournie en début de semestre.

Semester 2: "Film is..."

Maïder Fortuné

Objectives

The objective is, on the one hand, to introduce neophytes to singular types of film writing and on the other hand, to have them make their own film.

Content

This film and video initiation workshop presents students with excerpts from various films and videos, ranging from experimental cinema and artist documentaries to installation works. The screenings are accompanied by discussions which bring to light the writing biases specific to each film. Armed with these insights, the student will make a short film on one of the two subjects proposed (portrait/ location), lasting a maximum of 10 minutes. In so doing, students familiarize themselves with the equipment (shooting and editing) in order to become independent in its use. Everyone is also expected to articulate questions of meaning with regards to the technical choices made. Having to make an oral presentation of one's work also leads to a more formalized oral approach.

Evaluation criteria and procedures

Attendance. Commitment and participation. Quality of works and of their critical presentation. Continuous assessment and final film.

Reading list, films, web sources

Filmographie

Le portrait

Andy Warhol *Screen Tests*; Jonas Mekas *Lost lost lost*, Walden; Alain Della Negra *Neighborhood*; Valérie Mréjen; Albert et David Mayles *Grey Garden*; Alain Cavalier *Portraits*; Douglas Gordon, Philippe Parreno *Zidane*; Antoine Boutet *Le plein pays*; Clarisse Hahn *Kurdish lover*; Abbas Kiarostami *Ten*; Gus Van Sant *Last Days*; Jean Rouch *Moi un noir*.

Le lieu

Gus Van Sant *Gerry*; Sharunas Bartas *Corridor*; Claire Simon *Récréations*; Chantal Ackerman *Letters from New York*, *Hotel Monterey*; Guy Maddin *My Winnipeg*; Dominique Gonzales-Foerster *Parc Central*; Jean Daniel Pollet *Bassac*.

Bibliographie sélective

Bazin A., *Qu'est-ce que le cinéma?* coll. 7^e art, Cerf, Paris, 2006.
Bellour R., *L'Entre-images*, coll. Essais, La Différence, Paris, 2002.
Collectif, « Qu'est-ce que le cinéma? », in *Trafic*, n° 50, P.O.L., été 2004.
Diebold Christian, Martin Rush Michel, *Nouveaux media dans l'art*, coll. L'univers de l'art, Thames & Hudson, Londres, 2005.
Parfait F., *La Vidéo, un art contemporain*, Éditions du Regard, Paris, 2007.



Semester 2: Sculpture and process

Arnaud Vasseux

Objectives

Understand and identify the meaning that emerges from the choice of one or more materials and the ways of assembling them. Discover ways to work on and with a material. Take on and develop an idea to assert your choices and develop your analytical capacity. Be attentive to execution as much in the technique learned as the technique found. Confronting a critical space through collective discussions of each other's creations. Build up a reference field through experimentation and develop one's capacity for observation and analysis.

Content

From a given proposal at the beginning of each class, students train to make choices, to take the risk of using what they neither master nor know in the realization of a three-dimensional work. Rather than focusing on project logic, we promote reactivity to the elements, materials, tools of the workshop at a specific moment in time, and of constraints developed to intensify visual and technical acuity. We encourage the manipulation of a variety of contemporary materials present in our environment in order to consider all their dimensions (artistic, aesthetic, social, cultural, economic, technical...). Each class ends with presentations and collective exchanges in the workshop space which allow the identification of a process, decisions made and to query the meaning of what we do.

Evaluation criteria and procedures

Active participation, both in practice and in exchanges. Quality of the artworks and commitment in each class. Quality of the course portfolio attesting to the experiences and achievements of the semester through text and image.

Bibliographie sélective

Dewey J. et al., *Œuvres philosophiques, 3. L'art comme expérience*. [Pau]: Publ. de l'Université de Pau, 2005.
Davila T., « Rosalind Krauss, Passages: une histoire de la sculpture de Rodin à Smithson ». *Art press*, avril 1997.
Mèredieu F. De., *Histoire matérielle et immatérielle de l'art moderne & contemporain*. Paris: Larousse, 2004.
Truc et troc, leçons de choses: Étienne Bossut, Tony Cragg, Gloria Friedmann, Alexandre Gherban, Bertrand Lavier, David Mach, Patrick Saytour, Daniel Tremblay, Jean-Luc Villemouth, William Woodrow: [exposition], ARC, Musée d'art moderne de la ville de Paris, 26 janvier-6 mars 1983. Paris: Musée d'art moderne de la Ville de Paris, 1983.
Collectif, *Unmonumental: the object in the 21st century*. London: Phaidon, 2007.
Collins J., *Sculpture today*. London: Phaidon, 2007.
Collectif, *L'ivresse du réel: l'objet dans l'art du XX^e siècle*; [exposition], *Carré d'art – musée d'art contemporain, Nîmes, 7 mai-29 août 1993*. Paris: Réunion des musées nationaux, 1993.
Collectif, *Qu'est-ce que la sculpture moderne? Centre Georges Pompidou, Musée national d'art moderne, 3 juillet-13 octobre 1986*. Paris: Centre Pompidou, 1986.



Artistic techniques

Semesters 1 and 2: Video

Frédéric Gleyze, teaching assistant

Objectives

Acquire the necessary basics of video: shots (applying principles of camcorder use and frame design), sound recording, lighting management, post-production (virtual editing and calibration), broadcasting (encoding depending on the different media supports used). Specific modules can be addressed at the behest of certain teachers: animated film (drawing), video slideshow (photography), multi-camera control recording (performance)...

Content

Use of the camcorder: principle of operation (generalities, compressions), menu settings (focus, exposure, white balance), point of view (focal length, depth of field, high and low angle shots, objective and point of view shots, composition rules (scale, balance, movement, off-camera), shooting optimized for editing (visual and narrative continuity, cutting plan, shot and reverse shot). Discovery of image and sound processing software: methodology and practice (Adobe Premiere, DVD Studio Pro...). Discovery of the interfaces, creation and configuration of a project, use of different sources, cut editing, management of special effects and transitions, calibration and mixing.

Evaluation criteria and procedures

The evaluation method and criteria are defined with the referent academic advisor.

Semesters 1 and 2: Certification – IT / Multimedia Tools

Nicolas Grosmaire, teaching assistant

Objectives

The training modules contained in the principle of "certification" are intended to make students autonomous in the use and basic practice of multimedia-type mediums. This knowledge can be the pathway to building the skills necessary to the pursuance of a degree which in turn leads to yet more skills, reflection and constancy.

Content

General methodology based on the use of IT, network tools, principles of transport backup and data security. Writing methodology allowing to meet educational requirements. In continuation of the content defined in semester I, a complement of "fundamental skills" will be made up of:

- introduction to digital imaging – methodology and practice,
- introduction to vector drawing – methodology and practice,
- introduction to typography – methodology and practice.

Evaluation criteria and procedures

The evaluation method and criteria are defined in accordance with the curriculum. Continuous assessment and end-of-semester exam.

Reading list, films, web sources

Florio E. *Guide de la couleur & de l'image imprimée: un précis de chromie à l'usage des opérateurs PAO et de toute personne amenée à communiquer par l'imprimé*. Reillanne: Perrousseaux, 2000.
Frutiger A. *Des signes et des hommes*. Lausanne: Éditions Delta et Spes, 1983.
Gautier D. *Typo-graphie: guide pratique*. Paris: Pyramyd, 2001.
Itten J. *Art de la couleur*. Paris: Dessain et Tolra, 1988.
Lendrevie J., Baynast A. De. *Publicitor*. Paris: Dalloz, 2004.
Lexique des règles typographiques en usage à l'Imprimerie nationale. Paris: Imprimerie nationale, 2002.
Maeda J., Negroponte N., Jean S. *Maeda @ média: journal d'un explorateur du numérique*. Paris: Thames & Hudson, 2000.
Newark Q. *Guide complet du design graphique*. Paris: Pyramid, 2003.
Niemetzky G. *Gestion de la couleur, Calibration et Profils ICC, pour l'imagerie numérique et la chaîne graphique*. Paris: Eyrolles, 2002.
Perrousseaux Y. *Manuel de typographie française élémentaire*. Reillanne: Atelier Perrousseaux, 2005.
Wildbur P., Burke M., Jardonnet E. *Le graphisme d'information: cartes, diagrammes, interfaces et signalétiques*. Paris: Thames & Hudson, 2001.



CU: History, theory of the arts and foreign language

Semester 1 and 2: English I

Language as a means of communication and artistic medium: the arts and culture in all their states.

Departure points: artistic and literary forms – constraints and desires

Charles La Via

Objectives

Feel our way forward together in the use of English as a means of communication and artistic medium through writing workshops, discussion and debates, interactive presentations. Further our knowledge of this foreign language and gain the confidence to communicate and create in English both orally and in writing. Improve the students' English skills through various communication and creative activities with artistic content and with a particular emphasis on the vocabulary of the arts.

Content

Groups according to level will be created during the first sessions for educational purposes. Then, we will first try to better understand what learning a foreign language entails so as to define together several fulfilling ways of doing so. Subsequently, we will journey on an adventure exploring the arts throughout time, notably through poetry and literature, dividing our attention between practice and theory. The emphasis will always be on creativity and the fruition of personal projects linking linguistic and artistic creations. On the one hand, we will be using the "English" language as a means or tool of communication through analytical research on the different arts explored at the Esban, as well as poetry, and the oral restitution of this research (by way of presentations and more spontaneous forms of participation) and in writing for a final paper. On the other hand, in order to begin research on English as an artistic medium, we will embark on a Rimbaudian "drunken boat" through the creation of a Creative and Artistic Research and PoEtry Jour(nal) in which we will do formal linguistic and artistic research inspired by various texts and (poetic) figures, art works, reality... that we will "translate". Translation will also be part of the program... The course will be organized in modules because as Francis Ponge says "in reality it is variety which builds us". This will allow us to renew ourselves and adapt to reality in real time...

Evaluation criteria and procedures

Your presence like mine is mandatory, as well as your willingness to make progress in English by speaking as much as possible and with one or more structured oral presentations each semester. Boldness in circumventing constraints constructively, discipline and respect for others in class exchanges. A written final portfolio (on paper or digitized) consisting, on the one hand, of your analytical research and on the other of your artistic and linguistic creations. Lexicon of artistic vocabulary.

Reading list, films, web sources

Joe Brainard. *I Remember*
André Breton. William Burroughs. Max Ernst. Paul Klee. Francis Ponge.
Ron Padgett. *Handbook of Poetic Forms*
Georges Pérec. *Je me souviens*.
Des écrivains et artistes que vous aimez...

Martin Hewings. *Advanced English Grammar*
Raymond Murphy. *Essential English Grammar, English Grammar in Use*
BBC / Democracy Now / New York Times (<https://www.nytimes.com>; <https://www.nytimes.com/section/arts/>)
NPR (<https://www.npr.org/>; <https://www.npr.org/sections/arts/>)

Dead Poet's Society.
Patterson.



Semester 1: History and theory of art in Italy from the Renaissance to the Baroque

Semester 2: History and theory of art in Europe in the XIXth century: painting, architecture, exhibitions

Albert Ranieri

Objectives

Develop a sensitivity for the analysis of works and context. Analyze works in their context, articulate and hierarchize knowledge, argumentation and critical sense.

Content

Semester 1: Art in Italy. Pre-Renaissance, Renaissance, Mannerism, Baroque. Painting, sculpture, architecture and scenography. Lectures, commentaries on significant works and texts.

Semester 2: Art in the nineteenth century: painting, architecture, museology. Aspects of art criticism and evolution of tastes. Painting, architecture, museology. From Winckelmann to Benjamin, from David to Impressionism, from the Napoleon Museum to Crystal Palace.

Evaluation criteria and procedures

Attendance. A personal approach, as concerns students' choices, will be preferred. In-class written test. Portfolio, iconography and texts, in relation to the content of the course. Participation in the final assessment on artwork.

Reading list, films, web sources

Semester 1

Arasse D. *Le détail*. Paris: Flammarion, 1996.

Arasse D., Tönnemann A. *La Renaissance maniériste*. Paris: Gallimard, 1997.

Chastel A. *Fables, formes, figures*. Paris: Flammarion, 1978.

Didi-Huberman G. *Fra Angelico*. Paris: Flammarion, 1995.

Marin L. *Opacité de la peinture*. Paris: Éd. de l'École des hautes études en sciences sociales, 2006.

Pommier É. *Comment l'art devient l'art dans l'Italie de la Renaissance*. Paris: Gallimard, 2007.

Lebensztejn J.-C. *Dossier Pontormo*. Paris: Macula, 1984.

Vasari G., Chastel A. *Les vies des meilleurs peintres, sculpteurs et architectes*. Arles: Actes Sud, 2005.

Warburg A. M. *Essais florentins*. Paris: Klincksieck, 1990.

Wittkower R., Wittkower M., Arasse D. *Les enfants de Saturne: psychologie et comportement des artistes de l'Antiquité à la Révolution française*. Paris: Macula, 1991.

Semester 2

Belting H., Ryan M.-N. *Le chef-d'œuvre invisible*. Nîmes: J. Chambon, 2003.

Fried M., Brunet C. *Esthétique et origines de la peinture moderne, 1. La place du spectateur*. Paris: Gallimard, 1990.

Fried M., Gautier M. *Esthétique et origines de la peinture moderne, 2. Le réalisme de Courbet*. Paris: Gallimard, 1993.

Lebensztejn J.-C., Cozens A. *L'Art de la tache: introduction à la « Nouvelle méthode » d'Alexander Cozens*.

Montélimar: Éd. du Limon, 1990.

Roque G. *Art et science de la couleur: Chevreul et les peintres, de Delacroix à l'abstraction*. Paris: Gallimard, 2009.

Schapiro M. *Style, artiste et société: essais*. Paris: Gallimard, 1982.

Starobinski J. *1789, les emblèmes de la raison*. Paris: Flammarion, 1979.



Semester 1: The question of image

Semester 2: Images in question

Jean-Marc Cerino

Objectives

Theoretical course on image led by an artist- teacher. Image permeates our daily life and it is essential for a student in art school to have, from the first year onwards, a reflexive and analytical approach as well as a physical and sensory one. Using images as a departure point to create an awareness and experience of a certain relationship to the density of reality enabling a growing insight into the complexity of the world.

Content

Alternating moments of lessons and moments of exchange and debate, small conferences held by students and presentations of artworks, this course seeks, in its liveliest form possible, commitment from the student.

Semester 1: From the attempt to define image to its various incarnations, this course will delve into the historicity of images and their multiple embodiments through which, up to the present day, image has been able to assert itself. Analyses of the different positions with regards to the inflation of image characterizing our time, from all-consuming images (Marie-José Mondzain) to the duplication of the world (Jean-Christophe Bailly).

Semester 2: Oral presentation of personal works in order to learn how to accompany artistic creations through the modes of analysis and distancing critical to all image producers.

Evaluation criteria and procedures

Continuous assessment and an end of semester art project. In addition to attendance, the evaluation will be based on the understanding of the theoretical issues at work in the originality and appreciable relevance of the finished artworks.

Semester 1: Introduction to Contemporary Art

Emmanuel Latreille

Objectives

Give an exhaustive overview of the means developed in contemporary art, starting with the expansion of the categories of Fine Arts (painting, sculpture, drawing, architecture). Introduce the issues specific to each new practice (photography, film, object, sound, language, performance).

Content

This course aims to give a precise vision of the fields of contemporary creation and their diversification from the historical avant-gardes (early XXth) to their expansion after the Second World War. The first course will present in a synthetic manner the various “revolutions” born of the complete reconsideration of classical mediums or the introduction by artists of new techniques. Then each session will be devoted to one of the fields of contemporary art by drawing attention to its artistic stakes, dominant trends and also links with societal (especially institutional), political and technological evolutions. Finally, small “hands-on assignments” will enable students to engage with each technique, making them aware of how they can embrace it and use it to give birth to their own “artistic object”.

Evaluation criteria and procedures

The evaluation criteria are based on attendance, active participation through a multitude of works and exhibitions seen in museums, Frac, art centers and artistic associations thereby enriching the professor’s presentations. A double written and practical exam is scheduled at the end of the semester.

Reading list, films, web sources

Catherine Millet, *Qu'est-ce que l'art contemporain?*

Semester 1: Here is the exit!

Christian Debize and guest partners

Objectives

The Esban is a place of production whose goal has been to train art professionals. It therefore seems essential that, from year 1 onwards, students can meet those who, in the Nîmes art world, have developed an artistic path and steer a structure dedicated to art and culture. This is also an opportunity for students to query their own desire, to reflect on the paths they would like to take and to have an exchange with professionals about their journey and experiences. A dozen meetings are scheduled.

Content

Presentation of the paths, activities and structures of the participants (artists’ collectives, art centers, places of residence, galleries, stages dedicated to live performances); Esban graduates who today are professional artists are also invited to talk about their experiences and answer students’ questions. These events take place in a non-academic and interactive mode in order to promote debate.

Evaluation criteria and procedures

Mandatory and active attendance.

Reading list, films, web sources

Frédérique Patureau, Jérémy Sinigaglia, *Artistes plasticiens: de l'école au marché*, Ministère de la Culture, Secrétariat général Département des études, de la prospective et des statistiques (DEPS), 2020
Raymonde Moulin, *L'artiste, l'institution et le marché*, Champs art, Flammarion, 2009.
Paul Devautour, www.ecole-offshore.org

Semester 2: Doing things with words

Literature and literary creation

Annalisa Bertoni

Objectives

Develop a new relationship to reading and writing, make use of different genres, articulate verbal production with other artistic forms, learn to evolve one's texts. Discover literary texts and acquire the tools necessary for their analysis.

Content

The goal is to achieve an understanding of words as a material to work with, model, and assemble. To explore the diversity of forms, genres and text formatting processes they summon. To write from insight, relying on the observation of reality, images and works of art. But to also be attentive to the rhythm, the movement of the sentence, the relationship between the written word and the spoken word. The reading and analysis of literary texts will form the foundation of our work. Part of the course will be devoted to writing, in order to experiment with the studied processes. A shared topic with the *Editorial Practices* course will allow the graphic and editorial form of the texts produced to be studied jointly.

Evaluation criteria and procedures

Attendance and participation. Written exam at the end of the semester: analysis of texts.
Continuous assessment: quality and evolution of the texts produced.

Reading list, films, web sources

Barthes R. « Qu'est-ce que l'écriture? ». *Le degré zéro de l'écriture suivi de Nouveaux essais critiques*.

Paris: Éditions du Seuil, 1972.

Bénabou M., Fournel P. *Anthologie de l'OuLiPo*. Paris: Gallimard, 2009.

Cadiot O. *Histoire de la littérature récente*. Paris: POL, 2016.

Quintane N. « Les prépositions ». *Les années 10*. Paris: la Fabrique éd., 2014.

Rosenthal O. et al. *La littérature exposée: les écritures contemporaines hors du livre*. Paris: Librairie A. Colin, 2010.

« UbuWeb - Visual Poetry ». Disponible sur: <http://www.ubu.com/vp/> (consulté le 16 juin 2020)

« UbuWeb - Papers ». Disponible sur: <http://www.ubu.com/papers/> (consulté le 16 juin 2020)



Semester 1: Introduction to documentary researche

Marjorie Borios

Objectives

Acquire autonomy in the search for information. Master the resources made available by the teaching team at the library. Discover the Nimes art document collections, locate and identify relevant documents. Know and use documentary catalogues and databases specialized in art. Identify the elements necessary for the development of a bibliography, quoting documents and respecting copyright. Perform advanced online research.

Content

Presentation of the school library and the collection, search for documents, appropriation of bibliographies made available by teachers; Introductory workshop presenting the documentary catalogues of the school and the Carré d'art documentation center in the computer room; Visit and handling of the collection of the Carré d'art documentation center; Introductory workshop on advanced online research in the computer room; Visit of the Unimes university library and presentation of online resources in the computer room.

2

Year 2 – Semesters 3 and 4

Coordination: Jean-Claude Gagnieux (Wednesday) and Charles La Via (Tuesday)

Semester 3	Teacher(s)	Hours in total	ECTS
CU INTRODUCTION TO ARTISTIC TECHNIQUES AND PRACTICE			16
ARTISTIC PRACTICES			
<i>Film object, film objects</i> Session	M. Fortuné / F. Gleyze	48h	3
<i>Image and its exhibition spaces</i> Session	B. Bauer / D. Vallance	48h	2
<i>Painting, Colors, Series</i> Session	I. Simonou-Viallat	48h	2
<i>A guest + a host = a ghost</i> Words, things, images Session	A. Pineau / D. Endeweld	48h	3
<i>Writing and Poetry</i> Session	Invité·e A. Bertoni	35h	2
<i>Space and place</i> Session	A. Vasseux	24h	2
<i>Sound, gesture, speech in performance</i> Session	J.-C. Gagnieux	24h	2
CU HISTORY, THEORY OF THE ARTS AND FOREIGN LANGUAGE			8
English II	C. La Via	18h	2
Aspects of the European avant-gardes 1900-1930	A. Ranieri	24h	3
My language is poetic	A. Bertoni	24h	3
CU RESEARCH AND PERSONAL EXPERIMENTATION			2
<i>Image and its exhibition spaces</i> Session	J.-M. Cerino	48h	2
REVIEW OF PLASTIC AND THEORETICAL WORK	Review jury		4

Semester 4	Teacher(s)	Hours in total	ECTS
CU INTRODUCTION TO ARTISTIC TECHNIQUES AND PRACTICE			14
ARTISTIC PRACTICES			
<i>Studio Painting – Volume – Drawing – Not Nova, sed nine?</i>	A. Pineau / D. Endeweld	96h	7
<i>Quotations, misappropriations and appropriations, the relationship to history – always never the same, painting, today</i>	I. Simonou-Viallat		
<i>Video Studio – Sound – Performance – Filming – Sound-Performance / The artist's body and his tools – Video practice</i>	M. Fortuné J.-C. Gagnieux F. Gleyze	96h	7
<i>Studio Photography – Digital Images – Edition – Scale 1, putting image to the test</i>	B. Bauer/ N. Grosmaire / D. Vallance	96h	7
CU HISTORY, THEORY OF THE ARTS AND FOREIGN LANGUAGE			8
English II	C. La Via	18h	2
Types of space	A. Ranieri	24h	3
The countless "agents" of contemporary art	E. Latreille	24h	3
CU RESEARCH AND PERSONAL EXPERIMENTATION			4
Introduction to personal research	J.-M. Cerino	48h	4
REVIEW OF PLASTIC AND THEORETICAL WORK	Review jury		4

Timetable – Semester 3

MORNING

Dates	Timetables	Course topics	Rooms
Tuesday	9-10h30 10h30-12h 1/2 gr.	English II C. La Via	A21
Wednesday	11-13h	My language is poetic A. Bertoni	Conference room
Friday	9h-10h30- 10h30-12h 1/2 gr.	English II C. La Via	A21

AFTERNOON

Dates	Timetables	Course topics	Rooms
Thursday	14h-16h	Aspects of the European avant-gardes, 1900-1930 A. Ranieri	Conference room
Friday	14-18h 1/2 gr. alter	Video Workshops F. Gleyze Digital images N. Grosmaire	A24/A25

WORKSHOPS

Week of November 15, 2021: cross-disciplinary workshops

Week of January 3, 2022: *Digital images / Video / Website*

Week of January 10, 2022: *Digital images / Video / Website*

SESSIONS:

During the sessions, theoretical and technical courses are maintained.

A guest + a host = a ghost Words, things, images Session: Weeks of September 27 and October 4

Painting, Colors, Series Session: Week of October 11

Session *L'image et ses espaces d'exposition* : Weeks of 18 October, 25 October and 29 November

Sound, gesture, word, performative Session: Week of November 8

Space and venue session: Week of 22 November

Filming the object, filming the objects Session: Week of December 6th

Writing -Poetry Session: Week of December 13

Timetable – Semester 4

MORNING

Dates	Timetables	Course topics	Rooms
Tuesday	9-10h30-10h30-12h 1/2 gr.	English II C. La Via	A21
Wednesday	9-11h	The countless "agents" of contemporary art E. Latreille	A21
Thursday	9-11h	Space species A. Ranieri	Conference room
Friday	9-13h every other week	Introduction to personal research J.-M. Cerino	A21

There are 3 studios:

Peinture-Volume-Dessin: Tuesday afternoon (A. Pineau and D. Endeweld) and Thursday afternoon (I. Simonou-Viallat)

Photos-Digital images-Edition: Tuesday morning (B. Bauer), Wednesday afternoon 1 week/2 (D. Vallance) and Friday afternoon (N. Grosmaire)

Video-Sound-Performance: Monday afternoon every other week (M. Fortuné), Wednesday afternoon every other week (J.-C. Gagnieux) and Friday afternoon (F. Gleyze)

Students in semester 4 choose to follow 2 studios in the semester.

They represent 7 credits each, making up the 14 of the CU Methodology, techniques and implementation)

AFTERNOON

Dates	Timetables	Course topics	Rooms
Monday	14-18h every other week	Studio Video-Sound-Performance <i>Filming</i> M. Fortuné	A24/25
	every other week	Digital Photos-Images-Edition Studio <i>Scale 1, putting image to the test</i> B. Bauer	
Tuesday	14-18h	Studio Painting-Volume-Drawing <i>Not Nova, sed nine?</i> <i>Quotations, misappropriations and appropriations, the relationship to history</i> D. Endeweld / A. Pineau	B13/Creation space
Wednesday	14-18h every other week	Studio Video-Sound-Performance <i>-Son-Performance / The artist's body and his tools</i> J.-C. Gagnieux	Plateau 2 Creation space
	every other week	Digital Photos-Images-Edition Studio <i>Scale 1, putting image to the test</i> D. Vallance	
Thursday	14-18h fixed dates to be specified	Studio Painting-Volume-Drawing <i>Always never the same, painting, today</i> I. Simonou-Viallat	B13
Friday	14-18h 1/2 gr. alter	Studio Video-Sound-Performance <i>Video practice</i> F. Gleyze Digital Photos-Images-Edition Studio <i>Multimedia / DTP Training</i> N. Grosmaire	A24/A25

CU: Methodology, techniques and implementations

Sessions

A guest + a host = a ghost. Words, things, images.

Semester 3

Dror Endeweld and Augustin Pineau

Objectives

Develop critical analysis skills and create a work bringing into play the dimensions of form and substance (here language) from a prepared project. The project in its realization will have to be based on preparatory steps: project drawings. Encourage students to take into account the conceptual and formal dimensions of their production.

Content

Work in two distinct phases. A first phase of project drawings, paper and digital (Sketch-Up) to be followed by a second phase of work in volume and installation. The aim is to learn about a series of modern and contemporary works that relate language and artistic forms, words and things. This relationship can be explicit, being an integral part of the visual device or implicit, i.e. appear only in the form of a title or in elements which accompany the artwork.

Evaluation criteria and procedures

Students' ability to individually take the floor. Text accompanying the projects (intentions and analyses). Realization of project drawings. Consistency between project drawings and realization. Contrast of individual artistic experiments within the group in order to promote the circulation of ideas and the differentiation of each student's work. Collective assessment / display at the end of the session.

Reading list, films, web sources

Collectif, sous la direction d'Anne-Marie Christin, *Histoire de l'écriture, de l'idéogramme au multimédia*, Flammarion, Paris, 2001.

Collectif, sous la direction de Bernard Blistene, *Poésure et peinture, d'un art, l'autre*, musées de Marseille, Marseille, 1998.

Collectif, *L'art et les mots*, Arstudio, numéro 15, Paris, 1989.

Duchamp M.I., *Notes*, Flammarion, Paris, 1999.

Duchamp M., *Duchamp du signe*, Flammarion, Paris, 2013.

Frutiger A., *Des signes et des hommes*, Delta et Spes, Paris, 1983.



Lacan J., *Lituraterre*, (revue littérature, Larousse, octobre 1971, Paris), *Autres écrits*, seuil, Paris, 2001.

Magritte R., *Les mots et les images*, écrits complets, Flammarion, Paris, 2016.

Mallarmé S., *Un coup de dé j'abolirai jamais le hasard*, (1914), Flammarion, 1993, Paris.

Catalogues et écrits de (liste non exhaustive) : Lawrence Weiner, On Kawara, Josef Kosuth, Haim Steinbach, Philippe Thomas, Philippe Cazal, Ed Rusha, Jean Dupuy, Richard Baquié, Joan Brossa, Harald Kingelholler, Raymond Hains, Jacques Villeglé, François Dufrêne.

Painting, color, series

Semester 3

Isabelle Simonou-Viallat

Objectives

Overcome technical constraints in order to develop with greater freedom a pictorial work reflecting self-investment and construction. Gain artistic quality through experimentation. Achieve singular proposals. Deepen an idea through a series of productions generating each other through a succession of analyses and reassessments. Be able to situate your work in artistic context.

Content

This third semester takes place over two weeks, with daily teacher/student talks allowing the development of advanced work, giving the student the opportunity to assert personal choices and representational biases. The implementation of a project, the development of a series of works, reflection on the notion of a series, display, oral presentation, self-evaluation, critical discussion and analysis will be developed.

Evaluation criteria and procedures

Attendance, the evolution of pictorial qualities, high work standards, critical and self-critical qualities.

Reading list, films, web sources

Déplacer, déplier, découvrir, la peinture en actes, 1960-1999, Barré, Degottex, Devade, Hantai, Parmentier, www.musee-lam.fr
Saint-Jacques C., *Le geste à l'œuvre: Richard Tuttle et pratiques contemporaines*, collection Beauté, LienArt, Montreuil-sous-Bois, 2010



White cube and blank mock-up. Image and its exhibition spaces

Semester 3

Brigitte Bauer, Jean-Marc Cerino and David Vallance

Objective

Create a singular editorial feature from a series of existing photographs. Become familiar with the notions of editing, scaling, layout and image connections. Create a photographic book, take charge of all the stages of creation, from image selection to the printing of the work. Using this as a departure point, conceive of an exhibition space.

Content

Students work from their own free and personal photographic project. From an image sequence, one or more editorial features will be developed as well as their possible relationships to the exhibition space. The books are designed and/or ordered on an online platform, or manually at the publishing workshop/or a combination of both. The session will take place over three non-consecutive weeks and organized thematically (constitution of an image sequence, book layout, space setting). It will be interspersed with individual meetings and collective presentations of historical references, technical learning with regards to bookmaking, digital preparation of images intended for printing.

Evaluation criteria

Attendance and commitment, visual and artistic quality of the work produced during the semester.

Space and location

Semester 3

Arnaud Vasseux

*The only real journey, the only fountain of Youth,
would not be to go to new landscapes, but rather to have other eyes, (...).*

Marcel Proust

Space is a doubt

Georges Perec

Objectives

Understand the notions of location, terrain, context and space. Sharpen your sense of observation: understand and take advantage of a location outside the studio. Learn to express yourself and to translate your experience, what you live, what you observe. Confront history, stories and one's own experience. Make a proposal your own in order to assert your choices and develop your analytical capacity. Discover ways to take action on and with the materiality of a place. Experience collective presentations that aim to engage with a critical space. Expand one's knowledge of contemporary artistic skills and practices.

Content

What is a location? This question allows us to appreciate other terms and spaces: site, terrain, territory, environment and landscape. Which also leads to another question, how to engage with a specific space? How to reactivate one's perception of space and in particular those spaces of which we have specific knowledge? Once you have chosen a location, you take it in and observe it with the aim of investing it, either ephemerally or durably, with a volume or several volumes. It therefore becomes a question of being as attentive as possible to your own perception of it. More concretely, it is a matter of finding the artistic means to restore elements of the location, elements from the outside within the space of the studio. How to reveal a point of view and the manner of taking ownership of a location through the manipulation of shapes, objects and/or material? How to express the singularity of an experience? How to develop your own art language? The session begins with a presentation of different artistic and non-artistic approaches, which consider the question of location. The development documents are presented in individual and collective discussions. They reveal a singular point of view and how one appropriates, understands and takes advantage of a location. We also encourage reflection on the relationship implied by the production of an "added" volume to the location in terms of its many aspects (geographical, historical, social, economic and political). The time spent in the session allows you to check your hypotheses and actions carried out outside in the chosen location, by means of documentation as varied as possible (photos, texts, drawings, videos, sounds ... etc.).

Evaluation criteria and procedures

Active participation. Quality and relevance of the work carried out. Quality of the presentation of the artwork: development documents, achievements, display and layout in space. Quality of the portfolio reporting and commenting on the experiences and artworks of the semester.

Bibliographie

Ardenne, P. *Un art contextuel*. Paris: Flammarion (Champs), 2004.
Davila T. *Marcher, créer*. Paris: Regard, 2002.
Dean T.; Millar J., *Lieu*. Paris: Thames & Hudson (Question d'art), 2005.
Perec G., *Espèces d'espaces*. Paris: Galilée, 2000.
Poinsof J.-M., *Quand l'œuvre a lieu*: Les presses du réel coll.mamco, 2020.
Tiberghien G., *Nature, art, paysage*. Arles: Actes Sud, 2001.
Tuan Y.-F.; Perez C. *Espace et lieu: la perspective de l'expérience*. Paris: Infolio, 2006.



Writing and poetry

Semester 3

Annalisa Bertoni and guest lecturer

Objectives

Experiment with poetic writing in its written and oral dimension. Query the relationships it maintains with reality, space, other artistic forms.

Content

The aim is to experiment with the possibilities of poetic texts when approached as an art object. Explore their sound and visual aspects. Work from pre-existing materials, arrange, assemble, tinker. Strengthen language, irreverently go beyond the limits of its common use. Give voice, individually or in groups, to the compositions made.

Evaluation criteria et modalités d'évaluation

Active participation, attendance and commitment. Quality of projects and achievements. Continuous assessment followed by a presentation at the end of the session.

Performance sound, gesture, speech

Semester 3

Jean-Claude Gagnieux

Objective

Stage a device, work on gesture, speech, image and construction.
Understand sound issues from capture to propagation and audio-visual usage.

Content

History of performance collectives.
Workshops dedicated to writing, oral improvisation, work on the narrative, image and the device.
Elaboration of stage sets, settings of the performance narrative.
Sound takes, exposition, transmission and sonification.
Body work, setting the body in motion and in space, vocal/facial languages as a medium and quasi-linguistic communication.
Work individually and collectively to create an event, write sets, harmonize proposals, solve and adapt to technical problems.

Evaluation criteria and procedures

Quality of presence, listening, quality of proposals and progress related to this project.
Technical progress and inventiveness related to sound and its staging.

Reading list, films, web sources

Flusser V., *les gestes*. Al Dante Collection(s): cahiers du midi, 2014.
Austin J.L., *Quand dire c'est faire*, Points Seuil, 1970.
Delpeux S., *le Corps-caméra. Le performer et son image*, Textuel, 2010.
Giovanni L. *la scène moderne*, Actes Sud, 1999.
Le Breton d. *Eclats de voix, une anthropologie des voix*, Métailié, 2011.
Artaud A. *le théâtre et son double*, Collection Folio essais, Gallimard, 1985.
Imbert M. *entendre la musique*, Dunod, 1979.
Szenndy P. *Écoute, une histoire de nos oreilles*, Édition de Minuit, 2001.
Ribouillault C.: *La musique au Fusil*. Rodez: Éditions du Rouergue, 1996



Filming the object, filming the objects

Semester 3

Maïder Fortuné

Objectives

The objective of the session is, on the one hand, to make a film using an object as its base (chosen individually) and, on the other hand, to present this film in an installation.

Content

This workshop aims to explore in two stages the relationship of the object to its filmic image. It is proposed to cross the practices of sculpture and video in order to explore the potentialities of narration induced by concentration on an isolated object. The session will begin with the presentation of numerous excerpts from films and videos addressing the object or thing, each time in a different way. Then will come the time of shooting individual projects and finally their staging in an installation proposal.

Evaluation criteria and procedures

Assiduity. Commitment and participation. Quality of works and presentations. Continuous assessment and final assignment at the end of the session.

Filmographie

Cinéma/ Vidéos :

Robert Bresson, *L'Argent*.

Jean-Daniel Pollet, *Dieu sait quoi*.

Andrei Tarkovski, *Le Miroir*.

Jean-Marie Straub & Danielle Huillet, *America*.

Jean-Luc Godard, *Deux ou trois choses que je sais d'elle*. (5') (la revue).

Bibliographie sélective

Barthes R., *Mythologies* (les jouets) Péric G., *Les choses + Un homme qui dort*

Ponge F., *Le Parti pris des choses* (le savon).

Quintane N., *Chaussures*, P.O.L., 1997.

Sartre J-P., *La Nausée* (la racine, les bretelles).



Studios

Video-Sound-Performance Studio

Sound-Performance / The artist's body and tools

Semester 4

Jean-Claude Gagnieux

Objectives

Acquisition of techniques and methods applied to the staging of oneself, of one's work and reflections, uses of all mediums. Put yourself on stage and work in a device to tell a story. Work the gesture, the word, the staging of images and construction. Grasp and acquire the relationship between sound and image. Develop critical thinking skills.

Content

Operate installations and devices, tell a story, document and film the experience. Journey in "Cybéria": e.live social media formats (Facebook, Tik Tok, Instagram,..) Tutorials, documentaries, clips, trailers... Sound in cinema/video (speaker) (Mickey Mousing of character- landscape- decor or partner). Writing, reading, oral improvisation, orality, oral literature, oral tradition, narrative speech and speculative narration (as defined by Donna J. Haraway) workshops. The elaboration of image or structures, setting the narrative of "scripted reality." And a zest of Zetetic. A cabaret-style public performance will be considered, the decision will be collegial.

Evaluation criteria and procedures

Quality of presence and listening, commitment, quality of proposals and progress made. Risk-taking and development of personal work, quality of productions. Reasoned self-evaluation, collective evaluation.

Reading list, films, web sources

Delpoux S., *Le corps caméra. Le performer et son image*, Textuel, 2010.

La performance, entre archive et pratiques contemporaines, Presse universitaire de Rennes, 2010

Bioy Casares Adolfo, *L'Invention de Morel*, 10/18, Paris, 1992.

Le Breton d; *Eclats de voix, une anthropologie des voix*, Métailié, 2011.

Diedrich Diederichsen, *argument son*, presse du réel, 2007.

Flusser V., *Les gestes*, Al Dante Collection(s) : Cahiers du Midi, 2014.

Austin J.L., *Quand dire c'est faire*, Points Seuil, 1970.

Dawkins R., *Le Gène égoïste*, Odile Jacob, 2003.

Wolf T., *Le règne du langage*, R. Laffond, 2016.

Russell B. *Éloge de l'oisiveté*, Allia, 2019.

Webographie

Donna Haraway / Speculative Fabulation

<https://www.youtube.com/watch?v=zFGXTQnJETg>

La guerre en performance – Marie-José Mondzain

<https://www.youtube.com/watch?v=wm4vEY9-KRA>

Marcel Mauss, « Les techniques du corps »

http://classiques.uqac.ca/classiques/mauss_marcel/socio_et_anthropo/6_Techniques_corps/Techniques_corps.html

Josette Féral – Violence et allégorie dans la Performance

<https://www.youtube.com/watch?v=VSnlDkwhP9Y>

L'art comme fonction sociale – R. Gori

<https://www.youtube.com/watch?v=dZFBkkQ9Mbo>

Gilles Deleuze : l'art et les sociétés de contrôle

https://www.youtube.com/watch?v=4ybvuj_Pk7M



Filming

Semester 4

Maïder Fortuné

Objectives

Write, direct and edit a film.

Content

Writing a personal project, film screenings and critical discussions, participating in the work of others, analyses and critiques of the works produced.

Evaluation criteria and procedures

Attendance, commitment, involvement, progress, attention to the team, progress of the work in stages.

Reading list, films, web sources

Scénarios non réalisés Antonioni

Bresson R., *Notes sur le cinématographe*, Livre de Poche, 1995.

Bouleau A., *Passage du cinéma, 4992*, Ansedonia, 2013.

Maury C., *Habiter le monde*, Liège, Éd. Yellow now, 2011.

Ruiz R., *Poétique du cinéma*, Les Presses du Réel, 1995.

Tarkovski A., *Le temps scellé*, Paris, Philippe Rey, 2014.

Vogel A., *Le cinéma art subversif*, Capricci Éditions, 2016.

Webographie

vdrome.org / tenk.fr / Ubuweb (films)



Photography–Digital Images–Publishing Studio

Scale 1, Putting image to the test

Semester 4

Brigitte Bauer, Nicolas Grosmaire and David Vallance

Objectives

Become familiar with the different printing opportunities offered by the school. Put together a singular photographic project built around a specific technical reproduction mode.

Explore the artistic possibilities offered by changing scale, cropping, juxtaposition, etc.

Content

Students will be required to produce a series of shots, to think about its organization and its mode of reproduction.

From the first landscape photographs in the mid-nineteenth century, scale markers were used to establish the size ratios between the different elements composing the image. This question of scale continues to be asked today because it deals with the relationship that the viewer has with the size of what he is looking at: between contraction and expansion, the gaps are large and significant. Far from scale 1 which tends to emphasize adhesion to the subject, miniaturization or its contrary, monumentalization, make us also and above all reflect on the spaces and presentation modes of photography.

The studio will also be an opportunity to familiarize yourself with the methods of preparing files before printing, as well as the techniques of refining and the development of prototypes.

Evaluation criteria

Attendance and commitment, visual and artistic quality of the work produced during the semester.

Painting–Volume–Drawing Studio

Non Nova, sed nove?

Quotations, misappropriations and appropriations, the relationship to history

Semester 4

Augustin Pineau and Dror Endeweld

Objectives

Develop critical insight and an artistic practice in relation to the history of modern and contemporary art and the history of ideas. Position everyone's artistic practice in a contemporary cultural and artistic context.

Content

Based on a critical analysis of modern and contemporary works, students will have to choose one of these and develop a series of related works highlighting the notions of quotation, distortion, parody, simulacrum, and homage. This open theme allows students to develop their interest in a historicist approach to art, to better understand the powerful works that constitute the foundation of our contemporary culture and to position themselves accurately in relation to these works through their practice.

Evaluation criteria and procedures

Students' ability to individually take the floor. Relevance of the relationship between the artistic responses of the student, the corpus of works chosen in museums and the notions of quotation and distortion. Contrast of individual artistic experiments within the group in order to promote the flow of ideas and the differentiation of the work of each student. Continuous assessment.

Reading list, films, web sources

Buchloh Benjamin H.D. *Formalisme et historicité - Autoritarisme et régression: Deux essais sur la production artistique dans l'Europe contemporaine*. s.l.: Éditions Territoires, 1982.
Collectif, *Ceci est une icône, du chef d'œuvre à la culture populaire*, 5 continents, Paris, 2014.
Collectif, *Artstudio n°11: La peinture américaine des années 80*.
Debord Guy-Ernest, Wolman Gil J., Mode d'emploi du détournement » dans Les Lèvres nues, n° 8, mai 1956, Allia, Paris, 1998.
Huyghe Pierre, Emma Lavigne - *catalogue de l'exposition Pierre Huyghe*, centre pompidou 2013.
Lista G., *Dada, libertins et libertaires*, L'insolite, 2005.
Meyer-Buser S., Orchard K., *Merz, In the beginning was Merz: from Kurt Schwitters to the present day*, Hatje Cantz, 2000.
Naumann F., Duchamp M. *L'art à l'ère de la reproduction mécanisée*, Hazan, Paris, 1999.
Taylor B., *Collage, l'invention des avant-gardes*, Hazan, Paris, 2005.
Replay Christian Marclay - RP/Ringier 2007 Starling Simon, Thereherethere, 2010 - Mac/Val.



Always never the same, on painting, today

Semester 4

Isabelle Simonou-Viallat

Objectives

Measure and understand what painting brings into play, develop a singular pictorial work of quality built on research and reassessment, all the while reflecting on the question of the relationship between painting as object, subject, material and support. Master technical constraints, critical and self-critical sense and putting into perspective one's productions in the context of art.

Content

By relying on the work produced during semester 3 and through a succession of guidelines, students will have to engage in a process of reflection and sustained pictorial production, all the while specifying the individually identified axis(es) of work. They will have to work, initially from their comfort zones, in an open fashion by making choices that they will have to be able to define and specify in an a posteriori analysis. The quality, finesse and accuracy of their experimentations, the relevance of their references, their ability to clearly formulate their intentions will be appraised.

Evaluation criteria and procedures

Attendance, the evolution of pictorial qualities, high work standards, the qualities of critical and self-critical reflection.

Repères utiles mais non exhaustifs

Damisch H., *Théorie du nuage. Pour une histoire de la peinture*, Éditions Seuil, 1972.
Wassily Kandinsky, *Point, lignes, plans* - Contribution à l'analyse des éléments de la peinture, Gallimard, 1991.
Gaddab K., *De la peinture dans tous les sens*, Domaine de Kerguéhennec, 2013.
Noiret G., *D'atelier en atelier*, La quinzaine littéraire, 2015.
Manuel P., *Les entretiens d'Al/ma 1 et 2*, Éditions méridiennes, 2007.
Piffaretti B., *Si vous avez manqué la première partie... fortune critique, écrits et entretiens, 1982-2007*, Éditions Mamco.
Mabille P., *Toujours jamais pareil. Entretien avec Jean-Michel Espitalier*, Ciel Éditions, 2005.
Vitamine P: 1, 2 et 3 Nouvelles perspectives en peinture, Éditions Phaidon.
Verhagen E., *Penser en formes et en couleurs*, Éditions Lienart, 2019.



Artistic techniques

Video-Sound-Performance Studio

Video practice

Frédéric Gleyze, assistant d'enseignement

Objectives

Guidance on the making of several video films with themes proposed by the supervising teacher. Examples.: “the remake”, “the object”, “the use of archival images”, “video performance”... work which makes it possible to follow all the stages in the development of a film, from the project phase to its screening and which is part of a collective dynamic.

Content

Learn how to develop a project taking into consideration the constraints of feasibility (duration, making of, aesthetic and technical choices...). Writing a synopsis, a script, location scouting, organizing filming and shooting, managing sources, editing and screening. Specific training as needed: updating skills. Final Cut Pro, studio lighting, use of an Atem TV studio card for direct recording in video performances ... Every year, on the occasion of exhibitions and Carré d'art-musée d'art contemporain project rooms, a selected group of students will produce video documents about the event: interviews with artists and curators, views of the show rooms, ... This audiovisual production, a true archive of the event, offers presentations of and key explanations about the exhibition, as either an introduction to or an extension of the visit.

Evaluation criteria and procedures

The evaluation method and criteria are defined with the supervising teacher as part of the video session and takes form in a presentation (projection or display).

Studio Photography-Digital Images-Publishing

Semester 3: Certification: IT/Multimedia Tools

Semester 4: Multimedia / DTP training (studio work, project technical follow-up)

Nicolas Grosmaire, teaching assistant

Objectives

The training modules contained in the principle of "certification", are intended to make students independent in the use and basic practice of multimedia-type mediums. These acquisitions can be the pathway to building the skills necessary to the pursuance of a degree which in turn leads to more skills, reflections and constancy. Semester 4 will essentially be based on specific professionalizing workshops to learn, tame or perhaps even divert the computer tool, its peripherals and software to new uses in the service of a project. The acquisition of “fundamental skills” through training, realization and reflection will be achieved through cross-disciplinary exercises stemming from the drawing/publishing and photography/video sections.

Content

Following up on the content defined in semesters 1 and 2, a complement of “fundamental skills” will be provided through:

- the discovery of computer assisted design and practice,
- the discovery of professional print and DTP software,
- the discovery of the principles of publication and dissemination.

In continuation of the third semester, the training course will make it possible to move more towards a personal or professional practice, following the axis points of the educational weeks and workshops. Previous practices and discoveries will lead students to face the core issues of production and dissemination.

Evaluation criteria and procedures

The evaluation method and criteria are defined with the supervising teacher according to the type of work or training organized during the semester. Continuous assessment and/or end-of-semester examination (to be defined with the supervising teacher).

Website Creation Workshop

Speaker: Gaël Gouault, Studio des formes

Objectives

Learning the steps necessary to build a website, from the composition of a layout plan (graphic and typographic choices) to the design of a template. This includes the two basic languages used for the design of a website: HTML and CSS.

Content

- Information prioritization: define and design a website plan.
- Shaping and ergonomics: creation of a graphic template listing the supports.
- Aesthetics and communication: coherence of graphic elements (titles/texts, typography, images, colors, spaces...)
- Development and programming: basics of HTML and CSS
- Content integration: layout and editorial relevance

CU: History, theory of the arts and foreign language

Semester 3 and 4: English II language as a means of communication and artistic medium: Arts and culture in all their states. Meanderings.

Charles La Via

Objectives

Continue the trajectories outlined in the first year by helping participants to further develop their autonomy and make their linguistic work and research in English more complex. Build everyone's self-confidence through appropriate communication and creative exercises and regular constructive feedback on their oral and written work. Strengthen your arts-specific English by presenting and discussing the work done in other courses and works by artists you like.

Content

Our desires. Integrating and alternating linguistic and artistic (visual) creation and critical analysis through different modules, we will continue our practical and theoretical study of English, creating and analyzing in English in order to perfect as much as possible your English all the while enjoying it and mutually improving our knowledge. The course will be based on the presentation and critique of your creations made in English with or without a "model text" in relation or not to your (or other) visual creations. There will also be more analytical discussions and lectures, presentations on your artistic work, as well as on issues to be debated such as the relationship between art and politics, the (art) news, the role of the artist in the world, "translation", art and environment, alternatives, utopias... all this to be defined together through a pedagogy of exchange and co-construction. As concerns the work of (re)-creation, we will read poetic texts from different traditions and countries before "translating" them into our own language and we will also reflect on the relationship between poetry and the visual arts through texts written by poets about artists. The practical work of writing and "translation" will continue to feed your poetic journal (Creative and Artistic Research and PoEtry Jour(nal)) with the aim of possible publication one day or why not gradually on a web page created for this purpose...

Evaluation criteria and procedures

Your presence like mine is mandatory, as well as your willingness to make progress in English by speaking as much as possible spontaneously but also through more structured participation. Your boldness in circumventing constraints constructively, ability to listen and react, discipline and respect for others. A written final portfolio (on paper or digitized) consisting of your analytical research and your artistic and linguistic creations in English. Lexicon of art vocabulary.

Reading list, films, web sources

Hewings M. *Advanced English Grammar*

Murphy R. *Essential English Grammar, English Grammar in Use*

Antin D., *What it Means to be Avant-Guard.*

Black Poets

André Breton. *Œuvres complètes*. Paris: Gallimard./ Emily Dickinson : Michel de Montaigne. *Essais*. / Ron Padgett. Handbook

of *Poetic Forms* / Sylvia Plath / Francis Ponge. *Œuvres complètes*. Paris: Gallimard./ Henri David Thoreau. *Journal*./

Walt Whitman. *Leaves of Grass*./ Paul Valéry. *Cahiers*

<https://www.poetryfoundation.org/podcasts/series/74636/poetryofftheshelf>



Semester 3: My language is poetic

Literature and literary creation

Annalisa Bertoni

Objectives

Discover contemporary literary forms and develop analytical faculties. Broaden the field of knowledge, delve into the relationships between mediums, open up to cross-disciplinary practices. Experiment with the possibilities of poetic writing.

Content

What are the forms of poetry today? By which means are poetic texts developed? How are they related to other artistic fields? And to different fields of thought? Basing ourselves on a selection of published or performed works, we will explore the diversity of formal inventions, ruptures and queries running through contemporary poetry. The generating force of literality, the role of improvisation, 'documental' constructions and the critical, even political, impact of poetic experience will be the subject of our investigation. The forms of poetic writing will also be experimented with in a workshop led by Charles Pennequin.

Evaluation criteria and procedures

Attendance and participation. Relevance and rigor of analysis, clarity of the presentation and quality of written expression. Ability to take a personal, distanced and critical point of view. End-of-semester written exam: analysis of texts and works.

Reading list, films, web sources

J.-Ch. Bailly & J.-M. Gleize & Ch. Hanna & H. Jallon & M. Joseph & J.-H. Michot & Y. Pagès & V. Pittolo & N. Quintane,

« *Toi aussi, tu as des armes* ». *Poésie & politique*, Paris, La fabrique, 2011

Jean-Michel Espitallier, *Caisse à outils. Un panorama de la poésie française aujourd'hui*, Paris, Pocket, 2014

Olivier Penot-Lacassagne et Gaëlle Théval (éds.), *Poésie & Performance*, Nantes, Éditions nouvelles Cécile Defaut, 2018

Site *tapin*² poésie contemporaine, en ligne : <http://tapin2.org/>



Semester 3: Aspects of the European avant-gardes, 1900–1930

Semester 4: Types of space

Albert Ranieri

Objectives

Putting the student's work into perspective in relation to historical and modern practices.
Develop a critical argument relative to the practices studied in class.

Content

Semester 3: All "-isms." and the Bauhaus movement. Plastic arts, architecture, scenography, industrial aesthetics, new typography.

Semester 4: Space and representation.: sound, light, installation, architecture.

Evaluation criteria and procedures

A written exam. Submission of a critical file focusing on a technique or a theme treated cross-disciplinarily, in relation to the course. The student can choose artworks and/or texts. Follow-up of the methodology and synthesis portfolio that accompanies the research and personal work of the student. Relevance of personal writings, iconography and selected bibliography.

Reading list, films, web sources

Semester 3

Conio G., *Le Constructivisme russe*, L'Âge d'Homme, Lausanne, 1987.

Lemoine S., *Kurt Schwitters*, Paris, Centre Georges Pompidou, MNAM, Paris, 1994.

Lista G., *Futurisme: manifestes, documents, proclamations*, L'Âge d'Homme, Lausanne, 1973.

Marcadé J.-C., *L'Avant-garde russe*, Flammarion, Paris, 1995.

Richard L., *Comprendre le Bauhaus, un enseignement d'avant-garde sous la république de Weimar*, Infolio, Paris, 2009.

Semester 4

Arasse D., *Anselm Kiefer*, Éditions du Regard, 2001

Belting H., *La vraie image, croire aux images?* Gallimard, 2007

Deleuze G., *Francis Bacon, logique de la sensation*, La Différence, 1981

Fréchuret M., *Le mou et ses formes*, ENSBA, Paris, 1993

Guilbaut S., *Comment New-York vola l'idée d'art moderne*, Jacqueline Chambon, Nîmes, 1988

Millet C., *L'art contemporain en France*, Flammarion, 1987

Sandler I., *Le triomphe de l'art américain*, 3 tomes, Carré, 1990

Catalogues d'exposition, ouvrages collectifs:

Paris-Moscov, 1900-1930, Gallimard, Centre Georges Pompidou, Paris, 1991.

Paris-New York, 1908-1998, Gallimard, Centre Georges Pompidou, Paris, 1991.

Paris-Paris, 1937-1957, Gallimard, Centre Georges Pompidou, Paris, 1992.

Paris-Berlin, 1900-1933, Gallimard, Centre Georges Pompidou, Paris, 1992.

Le Futurisme à Paris: une avant-garde explosive, Centre Georges Pompidou, Paris, 2008.



Semester 4: The countless "agents" of contemporary art

Emmanuel Latreille

Objectives

To understand the diversity of agents involved in artistic creation, going beyond the traditional conception of the artist/object nexus by introducing open notions of the "subject of art" as well as the "place of art".

Content

Contemporary art is a term that covers an infinite number of practices related to the opening of creation to the totality of natural, social, technological and scientific space, to all forms of "languages" as developed by literature and the social sciences. As a result, creation emerges from contexts where art can "take place", brought forth by agents that the artist connects, in correlation, producing, more than just an object, a creative situation as well. It is to a number of these situations (thematic exhibitions, public commissions, artists' partnerships with companies, researchers in other areas...), that the course will be dedicated.

Evaluation criteria and procedures

The evaluation criteria are based on attendance, active participation enriching the teacher's presentations through the input of the multitude of works and exhibitions seen in museums, Frac, art centers and artistic associations. An oral examination consisting of a presentation of an analysis of an "artistic situation" as identified by the student is scheduled for the end of the semester.

Reading list, films, web sources

Howard Becker, *Les mondes de l'art*, Paris, Flammarion, collection «Champs arts», 2010.

Alfred Gell, *L'art et ses agents, une théorie anthropologique*, Les presses du réel, Paris, 2009.

CU: Research and personal experimentation

Semester 4: Introduction to personal research

Jean-Marc Cerino

Objectives

Propose from the second year an introduction to display and exhibition as a means of promoting the development of a personal approach and good progression towards the third year.

Content

Semester 3: To foster, during sessions, an appreciation for the preciseness of art proposals, their dialogue, as well as the ability to sometimes influence or make them evolve, through the development of individual and /or collective projects, and their display and exhibition.


Semester 4: During an individual oral presentation, each student will be asked to lay the foundations of a personal project. The enunciation of this project, the analysis of the works and the critical capacity of each student will be evaluated.

Evaluation criteria and procedures

Continuous assessment. The evaluation criteria are based on the ability to develop and present one's project.

Reading list, films, web sources

A selective reading list is put together for each project taking individual specificities into account.

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Year 3 – Semesters 5 and 6

Coordination : Dror Endeweld (Monday) and Augustin Pineau (Monday)

Semester 5	Teachers	Hours in total	ECTS
CU METHODOLOGY, TECHNIQUES AND IMPLEMENTATIONS			12
CRW	CRW Supervisor	1 CRW	10
<i>Double trouble magazine</i>	B. Bauer/ J.-M. Cerino / D. Vallance	to choose	
<i>Writing Filming</i>	A. Bertoni / M. Fortuné	from	
<i>Plastic sense</i>	D. Endeweld / A.Pineau / I. Simonou-Viallat	= 48h	
Critical encounters	I. Simonou-Viallat / A. Pineau		2
CU HISTORY, THEORY OF THE ARTS AND FOREIGN LANGUAGE			8
English III	C. La Via	24h	2
Symptôïesis. Principles of co-creation and initiatives of a "different worlding with"	A. Kerekes	24h	3
Art and architecture	A. Ranieri	24h	3
CU PERSONAL ARTISTIC RESEARCH			6
Project follow-up	Academic advisor		2
	Academic advisor		2
	Coordinator		2
REVIEW OF ARTISTIC AND THEORETICAL WORK	Review Panel		4

Semester 6	Teachers	Hours in total	ECTS
CU METHODOLOGY, TECHNIQUES AND IMPLEMENTATIONS			4
CRW	CRW Supervisor	1 CRW	2
<i>Double trouble magazine</i>	B. Bauer/ J.-M. Cerino / D. Vallance	to choose from	2
<i>Writing Filming</i>	A. Bertoni / M. Fortuné	= 24h	
<i>Artistic sense</i>	D. Endeweld / A. Pineau / I. Simonou-Viallat		
CU HISTORY, THEORY OF THE ARTS AND FOREIGN LANGUAGE			5
English III	C. La Via	24h	1
Thought at work	A. Bertoni	24h	2
The idea of nature in art	A. Ranieri	24h	2
CU PERSONAL ARTISTIC RESEARCH			4
Project follow-up	Academic advisor		1
	Academic advisor		1
Review	Review jury – Coordinator		1
CAREER PROSPECTS			
Terrains and places (1 project to choose from)	Project Manager		1
STAGE	Internship tutors		2
DIPLÔME	Diploma jury		15

Possible continuation of studies: 4th year of DNSEP equivalent to a Master's degree or Diploma of Establishment *Production and management of works and exhibitions*

Schedule – Semesters 5 and 6

MORNING

Dates	Timetables	Course topics	Rooms
Mardi	9-13h	CRW <i>Plastic Sense</i> I. Simonou-Viallat / A. Pineau / D. Endeweld	B13
		CRW <i>Writing Filming</i> A. Bertoni / M. Fortuné / F. Gleyze	Video set
Jeudi	9-11h	Symposiums. Principles of co-creation and initiatives of a "different worlding with" A. Kerekes (Sem.5)	Conference room
	11-13h	Art and architecture (Sem.5) The idea of nature in art (Sem.6) A. Ranieri	Conference room
Vendredi	9-13h	Céramics S. Hijos (Sem.5) <i>elective</i>	Oliviers building

AFTERNOON

Dates	Timetables	Course topics	Rooms
Lundi	14-18h	Critical encounters I. Simonou-Viallat / A. Pineau	B14
	14-17h	English III C. La Via	
Mardi	14-16h	Thought at work A. Bertoni (Sem.6)	A21
Jeudi	14-18h	CRW <i>Double Trouble Review</i> B. Bauer / J.-M. Cerino / D. Vallance	Labo photo Salle PAO Site des Oliviers
Vendredi	14-17h	English III C. La Via	A21

WORKSHOPS

Week of November 15, 2021

CU History, art theory and foreign language

Semester 5 and 6: English III

Language as a means of communication and artistic medium:

Arts and culture in all their states. The perpetually unfinished...

Charles La via

Objectives

We will continue to search and discover together new ways of improving your English through communication activities focused on the visual arts, poetry and your work in particular. Depending on our interests, we will establish a program allowing everyone to explore and deepen their knowledge of English and/or their ability to create with this language. We will also work on translation and in particular on texts that I translate.

Content

Creating groups by level and/or by affinities/ willingness to work on the same subjects in the same way or not, in this course we will try to get as close as possible to your personal artistic concerns without forgetting that language is also a communication tool allowing us to live together and share our experiences with others (hence the importance of continuing to debate what is happening in the world...). Poetry will still be at the center of my concerns and I will propose reading and writing texts inspired by classical, modern and contemporary texts related to your artistic work and to reflect on the relationship between image and text. The guiding principle of these three years being to appropriate English as a tool on your workbench, that is to say as an artistic medium, you will continue to carry out research with, on and in this language and to present your findings in your Creative and Artistic Research and PoEtry Jour(nal). After an initial start in the classroom, these classes will gradually take place in your studios where each student-artist will have opportunities to present his/her/their work to others during an interactive exchange.



Evaluation criteria and procedures

Creative and Artistic Research and PoEtry Jour(nal)

An oral presentation and an analytical text about your work. The translation of a text by an English-speaking author into French and a French-speaking author into English. Lexicon of particular artistic vocabulary needed to talk about your work.

Reading list, films, web sources

Martin Hewings. *Advanced English Grammar*

Raymond Murphy. *Essential English Grammar, English Grammar in Use*

<https://www.poetryfoundation.org/podcasts/series/74636/poetryofftheshelf>

Roland Barthes. *Roland Barthes par Roland Barthes, Mythologies.* / André Breton / Alain Ginsburg / Fernando Pessoa /

Francis Pong / Wallace Stevens "Adagia" / Walt Whitman / Des écrivains, artistes et poètes que vous aimez...

Semester 5: Art and Architecture

Semester 6: The idea of nature in art

Albert Ranieri

Objectives

Application of what has been previously learned. Autonomy of art projects. Ability to write and construct an argument. Cultural, aesthetic, artistic references. Ability to appropriate and employ knowledge when dealing with core issues in art. Deepen the scope of research and personal orientations in relation to the students' critical analysis of their own theoretical and artistic practice.

Content

Semester 5: The city of artists, the city of architects. Reality and utopia. The idea of the city in art and architecture. From the Renaissance to contemporary utopias. Plastic arts, architecture, public commissions.

Semester 6: The artist and nature. From the Renaissance to Land Art and Arte Povera.

Evaluation criteria and procedures

Semester 5: Written exam. Studio visits. Application of theory. Methodology and synthesis portfolio in relation to the student's art work. Ability to build an argument, open-mindedness, relevance of artistic and theoretical choices, bibliographical orientations.

Semester 6: Written exam relating to the course. Studio visits. Application of theory. Finalization of the methodology and synthesis portfolio requested in semester 5, built around the student's artistic process.

Reading list, films, web sources

Semester 5

- Ardenne P., *Un art contextuel*, Flammarion, Paris, 2002.
Benevolo L., *Histoire de la ville*, Parenthèses, Marseille, 1995.
Benjamin W., *Paris, capitale du XIX^e siècle*, Allia, Paris, 2003.
Calvino I., *Les Villes invisibles*, Seuil, Paris, 1996.
Choay F., *Le Sens de la ville*, Seuil, Paris, 1972.
Choay F., *Pour une anthropologie de l'espace*, Seuil, Paris, 2006.
Davis M., *City of quartz: Los Angeles, capitale du futur*, La Découverte, Paris, 2006.
Foucault M., *Surveiller et punir*, Gallimard, Paris, 1991.
Lyotard J.-F., *La Condition post-moderne*, Minuit, Paris, 1979.
Ragon M., *L'Homme et les villes*, Albin Michel, Paris, 2000.
Sansot P., *Poétique de la ville*, Payot, Paris, 2004.

Semester 6:

- Brun J.-P., *Nature, art contemporain et société*, L'Harmattan, Paris, 2007.
Cauquelin A., *L'Invention du paysage*, Plon, Paris, 1983.
Celant G., *Arte Povera*, ArtÉdition, Villeurbanne, 1989.
Clément G., *Le Jardin planétaire*, Albin Michel, Paris, 1999.
Garaut C., *L'idée de nature dans l'art contemporain*, Flammarion, Paris, 1993.
Kastner J., *Land Art et art environnemental*, Phaidon, Londres, 2004.
Lista G., *Arte Povera*, Art Édition, Villeurbanne, 1989.
Penders A.-F., *En chemin le land-Art*, vol. 1: Partir, vol. 2: Revenir,
Tiberghien G. A., *Nature, Art, Paysage*, Actes Sud, Arles, 2001.

Catalogues d'expositions

- Qu'est-ce que la sculpture moderne ?*, Centre Georges Pompidou, MNAM, Paris, 1986.



Semester 5: Sympoiesis. Principles of co-creation and initiatives of a "different worlding-with"

Anna Kerekes

In *Vivre le trouble*, Donna Haraway describes Sympoiesis as: "a simple word; it means « making-with. » Nothing makes itself; nothing is really autopoietic or self-organizing ... Sympoiesis is a word proper to complex, dynamic, responsive, situated, historical systems. It is a word for worlding-with, in company. Sympoiesis enfolds autopoiesis and generatively unfurls and extends it."

Objectives

By becoming familiar with the ethics of care theory (encompassing postcolonial and gender fluid approaches), this course aims to discover and engage with artistic practices based on co-creation. Exploring the multiple ways in which artists care about others (in Foucault's terms) will lead us to ask how to establish a bond of respect within work and participate in the production of alternatives.

Content

At the dawn of the recognition of non-human entities (the rights of rivers for example), creation should be rethought as action taken with the world, in *sympoiesis* (derived from the Greek: *sin* [together] and *poiēsis* [production, creation], meaning co-create/co-produce). This course is then an exploration of alternative ways of making and taking action together through different contemporary artistic practices based on the identification of each co-actor. According to Bruno Latour, "there is no common world, it must be composed". In order to achieve this, we will try to question the traditional mechanisms of management, production and dissemination of art. How to create by gathering and sharing? What does the collective mean when the artist composes it with other living and non-living beings?

Evaluation modalities and criteria

The evaluation criteria are based on attendance and active participation. In connection with the student's personal research, a first research paper will be requested. It will be part of a second level of research shared by the group. The form of the latter will be decided together.

Reading list, films, web sources

- Nicolas Bourriaud (2021), *Inclusions. Esthétique du capitalocène*, PUF.
Donna J. Haraway (2020). *Vivre avec le trouble*, Les Éditions des mondes à faire.
Marcel Mauss, « Essai sur le don. Formes et raisons de l'échange dans les sociétés archaïques », *L'Année sociologique*, nouvelle série, tome 1, 1923-1924, p. 140, disponible en ligne : <https://gallica.bnf.fr/ark:/12148/bpt6k93922b/f36.table>
Céline Poulin et Marie Preston (dir.) (2019), *Co-Création*, Éditions Empire et CAC Brétigny.
Janna Graham (2013), *Art + Care: A Future*, Cornerhouse Publications.
Bruno Latour (2021), *Où suis-je ? Leçons de confinement à l'usage des terrestre*, Poche.

Semester 6: Thought at work

Annalisa Bertoni

Objectives

Acquire knowledge, develop analytical skills. Translate into speech or writing the thought underlying one's artistic approach. Become aware of the role of writing in the creative process and experiment with new forms of discourse through fiction, narrative, poetry, digression. Foster objective distancing from one's work and the coherence of its formal and critical presentation.

Content

How to describe, analyze and interpret with accuracy what the work is and does? We will analyze a series of writings by artists, critics and curators who approach artworks in subtle, unexpected and imaginative ways, through anecdote, narrative, conference-performance, digression, fiction. It will also concern questioning the role of the written word in the different stages of an artistic process, from conception to exhibition, bearing in mind its possible autonomy.

Critères et modalité d'évaluation

Attendance and participation. Commitment to research, rigor and relevance of the analysis, ability to develop critical reflection and personal form in line with the subject. Formal quality of the text. Written production based on the analysis of the relationship between discourse and work within a process, an artwork, an exhibition, etc., selected by the student in agreement with the teacher.

Reading list, films, web sources

Copeland M. (éd.), *Une exposition à être lue*, Centre d'art contemporain – la synagogue de Delme, 2010;
Une exposition à être lue, vol 2, Genève, HEAD, 2011.
Dean T., *Écrits choisis 1992-2011*, Strasbourg, École supérieure des arts décoratifs, 2011.
Delbecq M., *Paréidolie*, Paris/Bordeaux, Mix/Frac Aquitaine, 2011; *Caméra*, Paris, Manucius, 2015.
Harrison C., Wood P., *Art en théorie 1900-1990*, Paris, Hazan, 1997.
Mougin P., (éd.), *La tentation littéraire de l'art contemporain*, Paris, les presses du réel, 2017.
Serra R., *Ecrits et entretiens*, Paris, Daniel Lelong, 1990.





Montage de l'exposition « Paï / Les diplômées de l'éban » - Camille Castillon © Cédric Eymenier / éban

Cycle 2

Cycle 2

Semesters 7 to 10 – Grades 4 and 5

The curriculum is built around the development of the student's personal approach and the writing of the final thesis. Personal work is enriched and takes on external inputs: CRWs, workshops, research seminars, conferences, study trips programmed by the faculty and feeding into the work of writing the final thesis.

The schedule is divided between theory courses that are mandatory for all and several elective modules: the follow-up of an CRW and a 4th year project allow progressive specialization.

The *Terrains and locations* program consists of exhibition projects led by the faculty. In addition, students must choose 3 faculty advisors for their project follow-up.

The *Production and Management of Works and Exhibitions* diploma is open as an option in the break year of those students who have validated their 3rd year or to graduates.

Organization of DNSEP Art – Research programs

The Esban welcomes students with diverse practices. However, the curriculum provides for two programs to choose from:

- the *Spatialities* program
- the *Experimental writing* program

Students can complete their chosen program with the *Production and Management of Works and Exhibitions* course at the end of the 5th year.

Parcours *Spatialités*

The *Spatialities* program aims to apprehend, through a critical approach, an initiation to theoretical and artistic research. It allows the development of reflection and experiences by taking into consideration the different contemporary spatialities that flourish in our daily lives and in a variety of artistic practices, as well as the possibility of transforming them, acting on them and producing new ones.

Our goal is to both examine and act on our interactions with space in order to better perceive what is at stake in the space produced by the artwork when it is concerned about the space it “makes” for us.

From the plastic arts to other practices such as dance, theatre, cinema, architecture, design and graphic design, querying spatiality is neither the privilege of the three-dimensional arts nor of art itself. Preferring a cross-disciplinary

approach makes it possible here to enrich the notion, to open it up and connect it to many of our daily actions, that is to say to the space of life. Furthermore, with the assistance of the humanities and social sciences (anthropology, philosophy, geography, sociology), we will try with our guests to take the measure of what remains opaque to us, of what we are ignorant.

The program consists of the seminar, workshops, exhibitions and different opportunities to meet and share with guest speakers (artists, curators, choreographers, philosophers, geographers, anthropologists, designers).

Experimental Writing program

The *Experimental Writing* program proposes to develop an in-depth writing practice through a cross-disciplinary approach. Writing is contemplated from the vantage point of its intermingling with other arts. It disconcerts, perhaps even “unsettles”, cinematographic and art

languages, and in so doing opens them to decentering. Thinking the film or the performance from the text and vice versa operates movements of transfer and translation which twist personal languages thereby producing new horizons.

The program is proposed as a space of reflection and experimentation centered on these extra-ordinary forms of textual and artistic research which, in the absence of a genre or a proper name, are emblematic of the contemporary. And which also are, above all else, forms of life. Whilst flowing beyond a framework, these forms do not fully invest another. They bring about displacements, permutations on the fringes. Writing as an artist or exploring the artistic side of writing often involves working in liminalities. In and through preambulatory zones. Hollows. Thus, we have to invent other spaces. Create places, means and learning modalities dedicated to legitimizing and promoting the emergence of these experimental practices.

Students build their project in a dynamic enriched by the diversity of their horizons (film, literature, performance, etc.) and conduct during the two years of training a set of experiments which help

them lay out a field of research in permanent dialogue with one or more extraneous elements. They confront their languages, they seek out their porosities, they query the stakes stemming from the friction between them.

Their research can lead to the writing of cinematic voices (voiceovers, dialogues, title cards), performance scores (readings, plays, dance), the production of more specifically literary texts (publications, oral and sound creations), the invention of hybrid forms at the crossroads of verbal, body and visual language.

Production and management of works and exhibitions training course

The *Production* training course is aimed at postgraduates or students enrolled in the 2nd cycle in higher art schools preparing for the DNSEP in Art or Design.

It offers training in the field of management and production of works and exhibitions as practiced in the art world (Art Centers, Frac, Museums, Galleries, Exhibition Places), but also by shipping companies or agencies involved in the production of exhibitions, works and events.

4 th year	
Spatialities Program	Experimental Writing Program
1. Theory	
History of exhibitions Forms of research English IIII What kind of world do we live in?	
Seminar <i>Contemporary Spatialities</i>	Seminar <i>The Flame and the Butterfly</i>
2. Practices	
a. a. CRW	
Specialized CRW: 1 to choose from (except Experimental writing)	Specialized CRW: Experimental Writing
Terrains and places: 1 project to choose from	Terrains and places: 1 project to choose from
b. Personal project	
Studio	Studio
3. Internship	
4 weeks minimum	

5 th year	
Spatialities Program	Experimental Writing Program
1. Theory	
Thesis	
Seminar: <i>Forms of problematization</i>	
Seminar <i>Contemporary Spatialities</i>	Seminar <i>The Flame and the Butterfly</i>
2. Practices	
Personal project	Personal project
Studio	Studio

**Possibility to follow the training course
*Production and management of works and exhibitions.***

4

Year 4 – Semesters 7 and 8

Coordination : Brigitte Bauer and Isabelle Simonou-Viallat

Semester 7	Teachers	Hours in total	ECTS
CU INTRODUCTION TO RESEARCH, FOLLOW-UP TO THE THESIS, PHILOSOPHY, HISTORY OF THE ARTS			9
<i>The art of exhibition</i>	A. Ranieri	24h	3
<i>Seminar Forms of Research</i>	A. Bertoni / A. Vasseux / A. Fortuné Thesis tutors	24h	3
Seminars (1 to choose from) <i>Experiences and thoughts of spatiality</i> <i>The Flame and the Butterfly</i>	A. Vasseux / M.K. Abonnenc A. Bertoni / M. Fortuné	24h	3
CU ARTISTIC PROJECT, PROSPECTS, METHODOLOGY, PRODUCTION			20
CRW (1 choice) <i>Double trouble magazine</i>	B. Bauer/ J.-M. Cerino / D. Vallance	48h	5
<i>Writing Filming</i>	A. Bertoni / M. Fortuné D. Endeweld / A. Pineau / I. Simonou-Viallat		
<i>Plastic sense</i>	I. Simonou-Viallat		
Project follow-up	Academic advisor		4
	Academic advisor		4
	Coordinator		2
Review	Review jury		5
CU FOREIGN LANGUAGE			1
English IV	C. La Via	24h	1

Semester 8	Teachers	Hours in total	ECTS
CU INTRODUCTION TO RESEARCH, FOLLOW-UP TO THE THESIS, PHILOSOPHY, HISTORY OF THE ARTS			9
<i>Seminar Forms of Research</i>	A. Bertoni / A. Vasseux / A. Fortuné Thesis tutors	24h	3
Seminars (1 to choose from) <i>Experiences and thoughts of spatiality</i> <i>The Flame and the Butterfly</i>	A. Vasseux / M.K. Abonnenc A. Bertoni / M. Fortuné	24h	3
Thesis follow up	Thesis tutors	24h	3
CU ARTISTIC PROJECT, FORESIGHT, METHODOLOGY, PRODUCTION			20
ARC (1 au choix) <i>Revue Double trouble</i>	B. Bauer/ J.-M. Cerino / D. Vallance	48h	5
<i>Écrire Filmer</i> <i>Sens plastique</i>	A. Bertoni / M. Fortuné D. Endeweld / A. Pineau / I. Simonou-Viallat		
Suivi de projet	Academic advisor		3
	Academic advisor		3
Review of artwork	Review jury – Coordinator		3 2
CAREER PROSPECTS			
Terrains and places (1 project to choose from)	Project Manager		2
Internship	Internship tutor		2
CU FOREIGN LANGUAGE			1
English IV	C. La Via	24h	1

Timetable – Semesters 7 and 8

MORNING

Dates	Timetables	Course topics	Rooms
Tuesday	9-13h	CRW Plastic Sense I. Simonou-Viallat / A. Pineau / D. Endeweld	B13
		CRW Writing Filming A. Bertoni / M. Fortuné / F. Gleyze	Video set
Wednesday	9-13h	Seminar Research forms A. Bertoni / A. Vasseux / A. Fortuné Thesis tutors	A04
Thursday	9-11h	The art of the exhibition A. Ranieri (Sem.7)	A21

AFTERNOON

Dates	Timetables	Course topics	Rooms
Monday	14-17h	English IV C. La Via	
Tuesday	14-18h	Seminar The flame and the butterfly A. Bertoni / M. Fortuné	A04
Wednesday	14-18h	Seminar Experiences and thoughts of spatiality A. Vasseux / M.K. Abonnenc	A04
Thursday	14-18h	CRW Double Trouble Magazine B. Bauer / J.-M Cerino / D. Vallance	Lab photo DTP Room Oliviers building
Friday	14-17h	English IV C. La Via	A21

WORKSHOPS

Week of November 15, 2021

5

Year 5 – Semesters 9 and 10

Coordination: David Vallance and Jean-Marc Cerino (Thursday)

Semester 9 and 10	Teachers	Hours in total	ECTS
CU INTRODUCTION TO RESEARCH, THESIS FOLLOW-UP, PHILOSOPHY, HISTORY OF THE ARTS			20
Seminar <i>Forms of problematization</i>	A. Kerekes	40h	5
Thesis follow up	Thesis tutors	24h	5
Seminars (1 to choose from) <i>Experiences and thoughts of spatiality</i>	A. Vasseux / M.K. Abonnenc	24h	10
<i>The Flame and the Butterfly</i>	A. Bertoni / M. Fortuné		
CU ARTISTIC PROJECT, PROSPECTS, METHODOLOGY, PRODUCTION			10
Project follow-up	Academic advisor		2
	Academic advisor		2
Review	Review jury –		4
	Coordinator		2

Timetable – Semesters 9 and 10

MORNING

Dates	Timetables	Course topics	Rooms
Friday	9–13h	Seminar <i>Forms of problematization</i> A. Kerekes	A04

AFTERNOON

Dates	Timetables	Course topics	Rooms
Tuesday	14h–18h	Seminar <i>The flame and the butterfly</i> A. Bertoni / M. Fortuné	A04
Wednesday	14–18h	Seminar <i>Spatiality experiences and thoughts</i> A. Vasseux / M.K. Abonnenc	A04

WORKSHOPS

Week of November 15, 2021

CU Introduction to research. Thesis follow-up, philosophy, history of the arts

Semester 7: The art of exhibition I and II

Albert Ranieri

Objectives

Critical contribution from the student and document supported reflection. Encourage the student to build an argument around a singular practice and consolidate an autonomous working method. Thesis writing: problematics and argumentation.

Content

Through a journey evoking some of the exhibitions that have marked art history in the XXth century and more recent times, we will look into the devices involved, the functions performed and the evolution of this practice. A historical refresher will be part of the course.

Evaluation criteria and procedures

Attendance and participation, Continuous assessment during scheduled meetings and studio visits. Regular monitoring of the thesis preparation, follow-up of iconographic and theory portfolios. Ability to effectively apply theoretical and artistic learnings and formulate these relevantly in relation to one's work and personal writings.

Reading list, films, web sources

Déotte J.-L., *Le Musée, l'origine de l'esthétique*, L'Harmattan, Paris, 1993.
Didi-Huberman G., *L'Image survivante*, Minuit, Paris, 2002.
Glicenstein J., *L'Art, une histoire d'expositions*, PUF, Paris, 2009.
Hamon P., *Expositions*, José Corti, Paris, 1989.
Harrison Ch., Wood P.I., *Art en théorie, une anthologie*, Hazan, Paris, 1997.
Millet C., *Le Critique d'art s'expose*, Jacqueline Chambon, Nîmes, 1993.
Pomian K., *Collectionneurs, amateurs et curieux, Paris Venise XVI^e - XVIII^e siècles*, Gallimard, Paris, 1987.
Szeemann H., *Écrire les expositions*, La Lettre volée, Bruxelles, 1996.
Szeemann H., *Méthodologie individuelle*, JRP Ringier, Zürich, 2007.
Catalogues d'expositions
Les Magiciens de la Terre, Centre Georges Pompidou, MNAM, Paris, 1989.



Semester 7 and 8: English IV

The English language as a means of communication and artistic medium: Arts and culture in all their states. In search of time lost and time to lose...

Charles La Via

Objectives

Continue to motivate you as much as possible in your learning and use of English as a tool to access another culture and create differently. Consolidate and expand your knowledge of English-speaking and international artistic and literary worlds. Work with you through one-on-one and group classes to help you acquire the English you need to talk about your artistic work and communicate your ideas on all kinds of topics.

Content

Sessions will be held in the studio and classroom depending on the activities. In some of these, the student-artists will present their work in small groups in their studio. Notes on these presentations will be written and commented together in a spirit of collaboration in order to include everyone in the process thus improving learning. In the sessions taking place in the seminar room, the student-artists will present every week an artist or theorist who inspires their work thereby deepening their and our artistic and linguistic "knowledge base". We will also work on the question of poetic figuration inspired by my research on this question.

Evaluation criteria and procedures

Creative and Artistic Research and PoEtry Jour(nal)

An oral presentation of your work in your studio. A brief written report articulating the relationship between your artistic works and those of other artists. A presentation in which you present the work of an artist, writer or theorist to whom you refer or with whom you interact in your work or who simply interests you. Your assiduity and goodwill during the sessions. Knowledge base with an annotated bibliography and a specific lexicon in English.

Reading list, films, web sources

Martin Hewings. *Advanced English Grammar*.
Raymond Murphy. *Essential English Grammar, English Grammar in Use*.
<https://www.poetryfoundation.org/podcasts/series/74636/poetryofftheshelf>.
Roland Barthes. *Le degré zéro de l'écriture* / Pierre Fontanier. *Figures du discours* / Gérard Genette. *Figures* / Jean-Marie Gleize.
Poésie et figuration / Laurent Jenny. *La parole singulière* / Sydney Lévy. *Francis Ponge: de la connaissance en poésie.* /
Bernard Noël. / Ferdinand de Saussure. *Cours de linguistique générale* / Walt Whitman.



Research seminars

Seminar: Forms of research

Final Thesis, approaches and methods of art research

Annalisa Bertoni, Maïder Fortuné, David Vallance, Arnaud Vasseux

Objectives

Explore and query the approaches and methods of art research, apply them in the development of the thesis. Identify a field of research in tune with one's artistic practice, carry out research demonstrating personal reflection, analytical dimension and creativity.

Be open to experimentation in the development and presentation of your research.

Content

This seminar brings together all second cycle students. The aim is to revisit the different fields of creation, taking artworks, projects, writing as objects representative of the modes of conception and work specific to contemporary research. We will explore the processes of research development, the road travelled more than the evocation or intention of a final result so as to "expose" the role of research in work and in so doing, its role in one's own hypotheses. This regular seminar will give students the tools to build up their personal research formalized in a triple articulation; the writing of their thesis, that of the objects sounded out and created in the seminars, and that of their art project. In the second cycle, research is not a separate field but an indivisible WHOLE that supports the different activities of the student and the apprentice artist.

Evaluation criteria and procedures

Semester 7: attendance and participation. Submission of a letter of intent on the thesis project, a plan, a bibliography and filmography, documents attesting to the progress of the research at the time of the review.

Semester 8: attendance and participation. Mid-semester submission of an essay to the thesis advisors (about ten pages). At the time of the review: submission of half of the thesis, a detailed plan, an updated bibliography and filmography, a formatting project.

Semester 9: attendance and participation. Initiative in research and contribution to its collective dimension.

Seminar: *Spatiality Experiences and Thoughts*

Spatialities program

Arnaud Vasseux, Mathieu Kleyebe Abonnenc

What role does spatiality and its underlying thought play in contemporary works? What space does a work "make" for us and what space does a work produce? In which ways do certain processes and forms make us subjects whereas others free us? What are the types of space produced "for" us in the world we inhabit? Capturing or "holding" space seems to be a challenge for many contemporary artists. Some do not envisage artistic action other than by way of transforming, "enhancing", or even disfiguring the place of reception. We will focus our attention on the different attitudes which attest to the thought underlying the work being extended to its space of implantation, appearance or exhibition, no longer being perceived as an intangible given, but rather conceived of as being composite, sedimented, made up of everything that is not only its physical dimensions, but also including its situation, its history and its anecdotal dimensions as well as its different uses. Transformable, space is conducive to the formation of hypotheses, narratives and fictions. These spatialities always involve being experienced by the body. To experience it is to engage with other realities, of a sociological, historical, archaeological, geological, ecological, political, etc. nature. We propose to get acquainted with and analyze these devices in their variety and particularity, in order to identify a set of fundamental notions of spatial culture in the three-dimensional arts, from white cube to the black box, from sculpture to installation, from dance to theater (performing arts), from architecture to urban planning.

The objectives of this seminar

The aim is to grasp (encountering, experiencing, understanding) contemporary thoughts on space, the production and reception of spatialities from several fields of practice which involve space.

How and why is space queried, shaped, produced and redefined by some artists of today?

We will try, through the experience and analysis of different types of devices, creations and works, to identify the artistic, social-historical and political stakes at play. Through meetings, the studio or guest talks, we will share the premises of these reflections as well as their result.

Evaluation modalities and criteria

Participation in all sessions. Participation in one or two workshops offered. Each semester, students write a paper or give a presentation striving to analyze a case, concept, approach, work or exhibition related to spatiality issues. Each student can also choose to conduct an interview with one of the guest artists. Commitment, the pertinence of the critical approach, dedication to research work, attendance and active participation in collective work are the evaluation criteria.

Bibliographie sélective

Théorie

- Copeland M., *Chorégrapheur l'exposition*, Dijon, les Presses du Réel, 2013
Deotte J.-L., Huyghe P.-D., *Le jeu de l'exposition*, Paris, L'Harmattan, 1998
Douroux X., Troncy E., Gautherot F., *Compilation : une expérience de l'exposition*, Dijon, les Presses du Réel, 1998.
Lussault M. – *De la lutte des classes à la lutte des places* – Grasset
Poinot J.-M., *Quand l'œuvre a lieu : l'art exposé et ses récits*, Dijon, les Presses du réel; Genève, MAMCO, 2008
Tuan Y.-F.; Perez C., *Espace et lieu : la perspective de l'expérience*, Paris, Infolio, 2006
Perrin J., *Figures de l'attention – Cinq essais sur la spatialité en danse*, Dijon, les Presses du réel, 2013
Koolhaas R. – *Junkspace* – Manuels Payot
Ouvrages collectifs
Les Cahiers du Musée national d'art moderne, n° 17-18, *L'œuvre et son accrochage*, 1986
Vides, Éditions du Centre Pompidou, Paris, 2009
50 espèces d'espaces, Musées de Marseille, RMN 1998
Fabricateurs d'espaces, IAC, Villeurbanne, 2011
Tacita Dean, Jeremy Millar, *Lieu*, Paris: Thames & Hudson (Question d'art), 2005



Seminar: "In my language"

The flame and the butterfly

Experimental Writing program

Annalisa Bertoni, Maïder Fortuné

Objectives

This introductory research seminar is intended as a place of experimentation and query of artistic and theoretical forms at the crossroads of writing, cinema, video art and performance. Its objective is to conceive of and develop methods specific to art research which can nourish critical thought on the encounter between literary writing and image and performance practices.

Content

Contemporary poetry and performance, akin to the current forms of experimental cinema, are fields of experience and invention of irregular, disobedient and non-normative languages. Languages which go beyond grammar, disrupt syntaxes, decompartmentalize registers, blur lexicons, play with the gaps between the written and spoken word, between scholarly and lay forms and also between instituted and applied knowledge. Far from being self-sufficient, captive to a self-referential aim that could separate them from the world, they reflect the questions and impasses of the present. Their strangeness is a sign of a critique, perhaps even a radical rejection, of the power relations that are exercised on a daily basis within social, cultural and political frameworks. They stand up against the logic of oppression and discriminatory practices of which language – in its conventional and careless usage – is a powerful and insidious tool. What paths lead to the quest for a language of one's own? What forms does this adventure of building or reclaiming a language take when it is nourished by postcolonial or decolonial, feminist or queer thought? What are the individual and collective stakes it bears?

From a corpus of filmic, artistic and literary objects and performative gestures which we will discover in the context of meetings with authors, filmmakers and theorists, we will question these non-standard languages and the methods of production and dissemination, often community based, they both employ and contribute to bring forth.

Students will be asked to define, individually or in groups, a field of artistic experimentation and put forth pertaining theoretical queries.

Evaluation modalities and criteria

Active participation in the seminar. Initiative in research and contribution to its collective dimension. Quality of works and presentations. Continuous assessment and end of semester paper.

Bibliographie

- Caroline Bergvall, *L'Anglais mêlé*, Motion Method Memory, 2018
Gayatri Chakravorty Spivak, *Les subalternes peuvent-elles parler?*, Editions Amsterdam, 2009
Collectif Encyclopédie de la parole (Frédéric Danos, Joris Lacoste, Nicolas Rollet, Elise Simonet): <https://encyclopediedelap parole.org/fr>
Stacy Doris, *Parlement*, P.O.L., 2005
Dora Garcia, *Mad Marginal*, Sternberg Press, 2011
Renata Lorenz, *Art queer : une théorie freak*, B42, 2018
Henri Michaux, *Misérable miracle*, Gallimard, 1956
Ariana Reines, *The Cow*, Fence Books, 2006; *Mercury*, Fence Books, 2011; *A Sand Book*, Tin House, 2019.
Lisa Robertson, *Cinéma du présent*, Théâtre Typographique, 2015; *Le Temps*, Nous, 2016; *The Baudelaire Fractal*, Coach House Books, 2020
Louis Wolfson, *Le schizo et les langues*, Gallimard, 1970
Hannah Weiner, *Clairvoyant Journal 1974*, Future, 2014

Filmographie

- In my language*, Amanda Baggs, 2007
Poto et Cabengo Jean-Pierre Gorin, 1980
Les heures heureuses de Martine Deyres, 2019
Le sous-bois des insensés de Martine Deyres, 2015
Le moindre geste Fernand Deligny, 1971
Ce gamin-là Fernand Deligny, 1976
Zorns Lemma Hollis Frampton, 1970
Water sark Joyce Wieland, 1965



Seminar: *Forms of problematization*

Anna Kerekes

*"I believe that the work we have to do is a work
of problematization and perpetual problematization"*

Michel Foucault

Objectives

This introductory seminar on problematization is proposed as a place of experimentation and questioning of artistic and theoretical forms at the crossroads between art and life. Its objective is to identify the stakes of building an artistic practice in everyday life (as "arts of existence" according to Foucauldian jargon) and to develop the means of achieving it (i.e "self-techniques").

Content

We will try to erase the separation between thought and action so that the understanding of art is not based solely on the analysis of the great recognized works, but rather by returning to experience.

More precisely, Michel Foucault considers that the work carried out on oneself in everyday life should be considered as a work of art. As for John Dewey, four fundamental elements of conduct will be retained: 1) artistic experience is within everyone's reach; 2) art lies in the ethical experience of everyday life; 3) existence is found in the iterative process between action and reflection; 4) aesthetic experience, calling upon memory and imagination, takes the place of subjectivation. Ultimately, research methods in art will be considered as a search for conducts as in Foucault's problematization and pragmatist theory.

Evaluation modalities and criteria

Active participation in the seminar. Initiative in problematization and contribution to its collective dimension. Quality of achievements and presentations.

Références bibliographiques

John Dewey (2012), *L'Art comme expérience*, Paris: Gallimard.

Michel Foucault (1994), *L'Éthique du souci de soi comme pratique de liberté*, dans D. Defert et F. Ewald (dir.), *Dits et écrits 1954-1988* (vol. IV, p 708-729), Paris: Gallimard.

Michel Foucault (1994), *Une esthétique de l'existence*, dans D. Defert et F. Ewald (dir.), *Dits et écrits 1954-1988* (vol. IV, p 730-735), Paris: Gallimard.

Maurice Fréchuret (2019), *L'Art et la vie. Comment les artistes rêvent de changer le monde, XIX-XXI^e siècle*, Les Presses du Réel.

Jeff Kelley (dir.) (1996), Allan Kaprow. *L'Art et la vie confondus*, Paris: Centre Pompidou.

Baptiste Morizot et Estelle Zhong Mengual (2018), *Esthétique de la rencontre. L'énigme de l'art contemporain*, Paris: Éditions du Seuil.

Virginia Woolf (2016), *Un lieu à soi*, Éditions Denoël.

Creativity Research Workshops (CRWs)

Making a school

Cross-disciplinary research workshop 1st to 5th year

Coordination: Maider Fortuné and Arnaud Vasseux

Group of up to 10 students.

*In school, we can only prepare for individual art work which normally comes after school...
(good teaching) liberates for later creation.*

Joseph Albers in «Joseph Albers: to open eyes» (p.73).

Horowitz et C. Danilowitz, Éd. Phaidon, 2007.

“[A teacher must] discover what the student knows (...) and then train him to be courageous in relation to his own knowledge, courageous and practical. In other words, to mature this knowledge”. “Instead of being the acquisition of a common stock of fundamental ideas, education could well be learning a common way of doing things, a common approach... What’s important is what you do with what you know. Knowledge is insufficient...”. “Whatever the direction, the path, everything goes through the decision to devote oneself, to pay attention to everything that is external to oneself, to abandon oneself”.

John Cage in Richard Kostelanetz, *Conversations avec John Cage* (p. 338), 1988, NY, 2000, Éd. des Syrtes pour l’éd. française, Paris.

Teaching everything as art is taught?

What is a school? The question is as manifest today as it has ever been. Art school seems to be a privileged place for educational experimentation. But is this still the case? In our attitudes, whatever our position in a school may be, how is this query about the meaning of a school sustained, alive and active? What is an art school the place of? What do you really learn in an art school? Beyond what is asserted to be content, what is actually learned and taught? Can we learn from each other rather than from the “keeper” of the right knowledge? These questions are not new. They have been raised by all those who have built another type of school, a different conception of education that opposes the power relations and subjugation which prevail in many schools. For them, for us, a school is above all a place to develop, to emancipate oneself, to desire in one’s own way, to learn through experience. Like Joseph Albers who was one of the most enlightened artists and teachers at Black Mountain College (1933 – 1957, North Carolina), we believe that good teaching provides the freedom for future creations, that is to say, goes beyond the actual school and specific learning acquired there. Shouldn’t every school be a place of social, educational, political and artistic experimentation? This seminar aims to discover how the reflection on education and the teaching of the arts nourishes all forms of learning, participates in the democratic process and in community building. On the one hand, the aim is to study certain pedagogical experiences that are still ongoing and continue to affect us and, on the other hand, to develop, by way of research and practical workshops, proposals and courses of artistic action which contribute to the whole school.

Bibliographie sélective

- Isabelle Alfonsi. *Pour une esthétique de l'émancipation*. B42. 2019.
- Etienne de la Boétie. *La servitude volontaire*. Arléa. 2003.
- Boris Charmatz. *Je suis une école – expérimentation, art, pédagogie*. Les Presses du réel.
- Collectif. dir. Jean-Pierre Cometti. *Black Mountain College- art, démocratie, utopie*. PUR.
- Laurence de Cock. *École*. Anamosa. 2019.
- Thierry De Duve. *Faire école*. Mamco. 2008.
- Gilles Deleuze. *Pourparlers*. Éd. de Minuit. 2003.
- Fernand Deligny. *Œuvres*. L'Arachnnéen. 2007.
- Fernand Deligny. *Lettres à un travailleur social*. L'Arachnnéen. 2017.
- Vittorio De Seta. *Journal d'un maître d'école*. L'Arachnnéen. 2018.
- John Dewey. *L'école et l'enfant*. Éd. Fabert. 1962.
- John Dewey. *Démocratie et éducation. Expérience et Education*. Armand Colin. 2018.
- Robert Filliou. *Enseigner et apprendre, arts vivants*. Archives Lebeer Hossmann. 1970.
- Tim Ingold. *L'anthropologie comme éducation*. PUR.
- Tim Ingold. *Faire, Anthropologie, archéologie, art et architecture*. Éd. Dehors. 2017.
- Tim Ingold. *Marcher avec les dragons*. Zones sensibles. 2013.
- Yves Michaud. *Enseigner l'art?*. Jacqueline Chambon. 1999.
- Yvonne Rainer. *Une femme qui... – Ecrits, entretiens, essais critiques*. Préface de Catherine Quéloz. et Liliane Schneider. JRP Ringier Les Presses du réel. 2008.
- Jacques Rancière. *Le maître ignorant*. 10/18. 1987.
- Camille Saint-Jacques. *Artistes et après*. Éd. Jacqueline Chambon.
- Michel Serres. *Le tiers-instruit*. Folio essais.
- George Steiner. *Entretiens*. 10/18.
- George Steiner. *Maîtres et disciples*. Folio essais. 2003.
- Joëlle Zask. *Art et démocratie*. PUF. 2003.
- Joëlle Zask. *Introduction à John Dewey*. La Découverte, 2015.
- Revue Initiales n°10. *Maria Montessori*. Les Presses du Réel.

Filmographie sélective

- Vittorio De Seta. *Journal d'un maître d'école*. L'Arachnnéen.



Debates What kind of world do we live in?

Jean-Marc Cerino, co-editor-in-chief of the magazine *De(s)génération*

Objective

It is essential that art school students take the measure of the world and be confronted with researchers, thinkers and authors who query, interpret, but also think the world in which we live. Guest talks and/or reading and exchange will be privileged so that guests and students are fully involved in a real meeting of minds.

Content

Everyone has the feeling of living in a time of crisis, of rupture, perhaps even the end of a continuum begun in the West six centuries ago. The causes and their manifestations can be perceived as so many symptoms of a world sagging onto itself. Nevertheless, possibilities are always to be thought of and projections made. The most diverse themes, or departure points, of what the world is and what it could be, are put forth for debate.



1. Specialized Creativity Research Workshops

CRW *Double Trouble* magazine

Brigitte Bauer, Jean-Marc Cerino, David Vallance

Objective

To become a fully-fledged member of an editorial team, to meet practitioners or thinkers of the image, to put together a collective editorial project.

Content

The magazine *Double trouble* intends to query the ability of images to duplicate the world. By crossing contemporary artistic practices (especially from drawing, photography and publishing) and by meeting image thinkers, the aim will be to question oneself and develop critical thought and practice as to the nature and stakes of this infinite duplication. Far from necessarily criticizing the latter, which can be accepted as a chance to access the world more widely—in a manner allowing everyone to take part in it—the focus will rather be to question the relative homogeneity of this duplication, to explore and propose alternatives, through practice and thought. Each year is structured around a theme, an angle of approach. Students make up the editorial team of a magazine that is both the object and the documentation of ongoing research.

Evaluation criteria

Attendance and commitment, visual and artistic quality of the works produced during the semester.

CRW Writing/Filming

Annalisa Bertoni, Maïder Fortuné

Objectives

Reflect upon and experiment with the relationship between writing and image and performance practices. Articulate reflection/conceptualization and creation.

Content

This CRW proposes to experiment with the multiple possibilities of writing in literary, performative or filmic creation. The work of research and creation will develop around experience-generating sessions, aiming to discover and reactivate forms and artworks emblematic of this dialogue between mediums. Workshop highpoints, a seminar at FID Marseille and meetings with writers and artists will be an opportunity to engage with singular practices and to open up to the diversity of approaches.

Evaluation criteria

Commitment and participation. Quality of works and presentations. Continuous assessment and final paper at the end of the session.

Reading list, films, web sources

Bouquet S., *Vie commune*, Champ Vallon, 2016

Brook P., *L'espace vide*, Paris, Seuil, 1977

Leutrat J.-L. et Liandrat-Guigues S., *Tours d'horizon: Jean-Daniel Pollet*, Éditions de l'Œil, 2005

Leutrat J.-L. (dir.), *Cinéma et Littérature. Le grand jeu 1 et 2*, Le Havre, De l'incidence éditeur, 2011

Pollet J.-D. et Leblanc G., *L'Entre Vue*, Éditions de l'œil, 1998

Robert Ashley, *Opéras*, 1967-2006

Marco Ferreri, *La grande bouffe*, 1973; *Touche pas à la femme blanche !* 1974

Mike Kelley, *Day si done*, 2005

Jonas Mekas, *The Brig*, 1964

Jean-Daniel Pollet, *Méditerranée*, 1963; *Le Sang*, 1971; *L'Ordre*, 1974; *Dieu sait quoi*, 1994

Jacques Rivette, *L'Amour fou*, 1969; *Out 1*, 1971



CRW Plastic Sense

Dror Endeweld, Augustin Pineau, Isabelle Simonou-Viallat

Objectives et Contents

The Plastic Sense CRW is the coming together of the Color-Object-Space CRW and Art-Architecture CRW. The work of this CRW will be developed in cross-disciplinary fashion around practices related to drawing, painting and volume-installation. Sense is to be understood here in its triple acceptance of sensory, direction and meaning. What affects our senses, in which sense are we going, what creates sense? Plasticity here means the ability to model, transform – be it the material, the color, the forms and the arrangement of the object in space as well as the meaning produced by this operation. This CRW is organized around alternating phases of work and reflection upon the staging of a plastic language involving a possible plurality of mediums. This language can be developed through a vocabulary and grammar specific to each participant and will find a resolution in its arrangement in space particularly through exchanges and debates within the group. Accompany the students involved in gaining a direct experience of how the notions of set up and arrangement in space constitute an inseparable whole and how to question themselves on the different strategies and possible devices, the notion of in-situ, the relationship to architecture ... Develop everyone's work in an open perspective, in relation to contemporary practices and issues, as well as their ability to write about their work. For this purpose, meetings with artists and visits to their studios will be organized in order to foster, among students, the awareness of a real artistic commitment. These trips will be further enriched by the visit of cities, architectures, museums, exhibitions ... Moments of collective exchange and query will take place in the concerned students' studios. Meetings and projects with partners such as the Réseau peinture (delapeinture.org), the École Nationale Supérieure d'Architecture de Montpellier (montpellier.archi.fr) and other periodic partners will be the mainstay, as well as the design and realization of exhibition projects of students and graduates or artists invited during the workshops.

Evaluation criteria and procedures

Assiduousness, involvement in all phases of the project, Ability to work in a group, quality of work and analysis of proposals, Continuous assessment.

Reading list, films, web sources

Albers J., L'interaction des couleurs, Éditions Hazan, 2008.
Anastas R., *Allan Mc Collum*, éditions les presses du réel, 2012.
Arcais (d') F. F., *Giotto*, éditions Citadelles & Mazenod, 1998.
Ardennes P., *Un art contextuel*, édition Flammarion, 2009.
Blistène B., *L'époque, la mode, la morale, la passion*, 1993, éditions Centre Pompidou, 1987.
Bouriaud N., *Esthétique relationnelle*, édition Les presses du réel, 1998.
Brayer M.-A., *Expose, revue d'esthétique et d'art contemporain, la maison 1 & 2*.
Buren D., *A force de descendre dans la rue, l'art peut-il enfin y monter?* édition Sens & Tonka, 2014.
Celant G., *Identité Italienne, l'art en Italie depuis 1959*, éditions Centre Pompidou, 1981.
Cohen J.-L., Le Corbusier, *Tout l'œuvre construit*, éditions Flammarion, 2018.

Conio G., *Constructivisme Russe tome 2*, éditions l'age d'homme, 1990.
Collectif, *Frank Stella – A Retrospective*, éditions Yale University Press – Sip, 2015.
Collectif, Yves-Alain Bois, Alfred Pacquement, Jack cowart, *Ellsworth Kelly, Les années françaises 1948-1954*, éditions RMN Réunion, 1992.
Collectif, Éric De Chassey, Éric Suchère, *Peter Soriano*, Éditions Frac Auvergne, 2006.
Collectif, *Ready-Made color / la couleur importée*, éditions Positions, 2002.
Collectif, *Sol Lewitt Dessins muraux de 1968 à 2007*, éditions Centre Pompidou Metz, 2012.
Collectif Christian Besson, Éric de Chassey, *Cécile Bart, Plein Jour*, éditions Les presses du Réel, 2008.
Collectif, *Vitamin P, New perspectives in painting*, éditions Phaidon, 2002.
Collectif, *La peinture après l'abstraction*, éditions Paris musées, 1999.
Collectif, *la nouvelle peinture allemande*, éditions Actes sud – carré d'art, 2005.
Collectif, Merz, *From Schwitters to present day*, éditions Hatje Kantz, 2000.
Collectif, Szeeman Harald, Hergott Fabrice, *Beuys*, éditions, Centre Pompidou, 1994.
Collectif, *Sol Lewitt*, édition, éditions, Centre Pompidou-Metz, 2012.
Collectif, *Art conceptuel, une perspective*, éditions, Musée d'Art Moderne, 1993.
Collectif, Daniel Buren, Michel Parmentier, Anne Baldessari, *Propos délibérés*, éditeur Art edition, 1991.
Collectif, *Daniel Buren, Mot à mot*, édition La Martinière, 2002.
Collectif, Marcella Lista, Liz Kotz, Susan Rosenberg, Corinne Rondeau, *A différent way to move*, éditions Carré d'art, Hatje cantz / Carré d'art – musée d'art contemporain, 2017.
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Collectif, *Carl Andre, Sculpture as place 1958-2010*, éditions Dia, Yale, 2016.
Collectif, Mies Van der Rohe, *Montages, collages*, éditions Konning books, 2018.
Collectif, Jean Prouvé, *architecte des jours meilleurs*, éditions Phaidon, 2018.
Didi-Huberman G., *L'homme qui marchait dans la couleur*, éditions de minuit, 2001.
Droste M., *Bauhaus 1919-1933*, éditions Tachen, 2015.
Foster H., *Design et crime*, Les Prairies ordinaires, 2008.
Gintz C., *Regard sur l'art américain des années soixante*, éditions Territoires, 1979.
Godfrey T., *La peinture aujourd'hui*, édition Phaidon, 2010.
Graham D., *Ma position*, Le nouveau musée / Les presses du réel, écrits d'artistes, 1992.
Huber T., *Mesdames et Messieurs, Conférences 1982-2010*, Éditions Mamco Genève, 2012.
Huber T., *la langueur des losanges*, éditions Kerber art, 2008.
Judd D., *Écrits 1963-1990*, éditions Galerie Lelong, 1991.
Krauss R., *Passages. Une histoire de la sculpture de Rodin à Smithson*, édition Macula, 1997.
Lavrador J., *Qu'est ce que la peinture aujourd'hui*, Beaux arts éditions, 2008.
Lemoine S., *Mondrian et De Stijl*, édition Hazan, 2010.
Martin J.-H., *Architectones*, éditions Centre Pompidou,
Merleau-Ponty, *Phénoménologie de la perception*, éditions Gallimard, 1945.
Newman B., *selected writing and interviews*, éditions- University of California Press, 1992.
O'Doherty Br., *White Cube*, éditions jrp / ringier, 2008.
Pironneau A., *La peinture en France 1968 – 2000*, les années de crise, éditions archibooks, 2008.
Pleyne M., *la peinture contemporaine en question*, éditions le bleu du ciel, 2007.
Rowel M., *Qu'est ce que la sculpture Moderne ?* éditions Centre Pompidou, 1986.
Paris-Moscou, éditions Centre Pompidou, 1979.
Schmuk N., *Des maisons sur le sable, mouvement moderne et esprit Bauhaus à Tel Aviv*, édition de l'éclat, 2004.
Szeeman H., *Quand les attitudes deviennent formes*, édition Kunsthalle Bern, 1969.
Tréneau T., *Miquel Mont*, éditions Roma, 2005.
Wall J., *Kammerspiel de Dan Graham*, éditions Daled-Goldschmidt, 1988.
Weiner L., *Specific & general works*, Le nouveau musée / Institut, 1993.



Career prospects

1. Terrain and places

The challenges of professionalization are laid out in a whole series of projects conducted with many partners installed in the Occitanie and South region. In varied situations, students in year 3 and 4 will work in situ, on scale 1 and, beyond the acquisition or strengthening of skills, will take on design briefs and the need to be professionally operational, with all the types of questions this entails.

In 2021-2022, the projects will be:

1. The Butterfly

Arnaud Vasseux

Content

The Butterfly is a small nomadic exhibition area designed as an educational project. Experiment with and query the forms of presentation and exhibition beginning with a given device. Organize and design exhibition proposals by confronting them with heterogeneous sites as much in their use as in their status. The aim, beyond its individual production, is to raise again the question of how to address the public and face other audiences by designing all the tools peripheral to the exhibition. Train in the development of collective projects between students and professionals in the art world.

Diffusion

As an exhibition space, it queries the forms of exhibition and the contexts in which it is situated. Its modest dimensions, its materiality, its lightness, its principle of economy incite us to consider exhibitions differently. The public presentations of the Papillon are aperiodic and ephemeral. The Butterfly can be invested by a student, by a guest artist, by a guest curator. The venues may vary depending on the content of the exhibition and the participants.

Evaluation criteria and procedures

Involvement in the project in all phases from development to restitution. Quality and relevance of proposals during public presentations. Consistency of personal research with the project carried out.

Reading list, films, web sources

Collectif, *Les expositions à l'ère de leur reproductibilité*, Art Press 2 n°36, 2015

Collectif, *L'Art contemporain et son exposition 1 et 2*, L'Harmattan, Paris, 2002.

Copeland M., *Chorégrapheur l'exposition*, Presses du Réel, 2013

O'Doherty B., *Inside the White Cube, l'espace de la galerie et son idéologie*, JRP Ringier, Zürich, 2008.

Szeemann H., *Les grands entretiens d'Art Press*, 2013

2. Art, history and objects

Arnaud Vasseux

Objectives

The workshop aims to accompany a group of students in the design and creation of an exhibition at the Musée du Vieux Nîmes. This project will combine elements of the collection and additions (artworks) which will query the various ways of presenting, proffering more or less old and recognizable objects to perceive and understand. The proposed work seeks to explore possibilities of "Display" or showcases specifically designed for objects chosen by students. Years 3-4.

Reading list, films, web sources

Collectif, *L'Art contemporain et son exposition 1 et 2*, L'Harmattan, Paris, 2002.
Copeland Mathieu, *Chorégrapheur l'exposition*, Presses du Réel, 2013.
Glicenstein Jérôme, *L'Art: une histoire d'expositions*, PUF, Paris, 2009.
Ostende F., Moulène Jean-Luc, Rolling Club, Le plateau, Rhône-Alpes, 2015.
Szeemann H., *Écrire les expositions*, La lettre volée, 1996.

3. ESPÉ project

Jean-Marc Cerino and Brigitte Bauer

Content

As part of the endeavor to raise public awareness of contemporary art, the Nîmes Faculty of Education and the Higher School of Fine Arts of Nîmes combine their respective skills for the organization of a cross-disciplinary project. After opening their studios and making contact with the places and people (teachers and students of Bachelor's/ Master's degree MEEF), students will be in charge of the design and technical installation of an exhibition both in the spaces of the gallery and in exterior locations.

Objective

Through meetings, such as the presentation of artworks, promote a space and a time of discussion and exchange between all the protagonists in order to lay bare the stakes of creation and enhance the understanding of the importance and educational potential of contemporary art.

4. Exhibition in Mende

Brigitte Bauer and Jean-Marc Cerino

Content

As part of its efforts to raise public awareness of contemporary art, the municipality of Mende and the École supérieure des beaux-arts de Nîmes are combining their respective skillsets for the organization of an exhibition in Mende. During a 5-day residency, a group of 10 students will carry out a set of works on site based on themes developed in the research laboratory. The students are responsible for the design and technical installation of the exhibition.

Objective

These works are intended to occupy the two exhibition rooms of the Old Consular House of Mende for two or three weeks, and assist the city of Mende in its efforts to raise awareness of contemporary art amongst school children. Integrated into the student curriculum, this exhibition aims to showcase their on-site achievements.

5. A week at the Vallon

Jean-Claude Gagnieux

Purpose and assignment

Develop a pertinent project in accordance with strict specifications, budget it, submit it to the site director for a proof of concept in accordance with safety specifications, artistic relevance, resilience to the environment and users. (If interactive). Expose traces, sketches, and research... Reflect upon "art entertainment", art parks, and strategies aiming to open the general public up to contemporary art. The popularization of contemporary art, its forms..., the performing arts as a "loss leading" event in museums and art centers...excursions, cultural events..., fiscal implications..., statutes...

Evaluation

Research, completed projects and participation in the debate, at the end of the stay.

Références

Dismaland de Banksy, Weston-super-Mare, Angleterre.
Inhotim de Bernardo Paz («Disneyland» de l'art contemporain), Brésil.
Museum for moderne kunst Louisiana, Copenhagen.
La forêt d'art contemporain, Parc naturel des Landes de Gascogne.

6. Krijn de Koning at the Jesuit Chapel

Dror Endeweld

Content

“For my project at the Jesuit Chapel, I would like to work on the idea of ‘skin’. The skin of a sculptural object and the skin of an architectural object. It will be an in-situ work specially made for the Chapel. With the students, we will look into already existing architectural objects (greenhouses, removable sheds ...) with a particular aesthetic, and explore what relationships they establish with the interior architecture of the chapel.” Krijn de Koning

7. In the salon with the candelabra. Ornament in the Vouland collection

David Vallance

Objective

Discover and artistically imbue oneself with the Vouland collection, produce a series of posters, query the question of ornament, décor, craftsmanship, motif and their resonance in the field of contemporary art and design.

Presentation

This project offers students the opportunity to meet history and the collection of the Vouland Museum in Avignon. Founded by Louis Vouland (1883-1973), an Avignon industrialist who made his fortune in the food industry, the museum presents a remarkable collection of the XVIIth and XVIIIth centuries in a mansion specifically built in the XXth century to showcase it. Particular attention will be paid to furniture, objects, uses, forms and their functions, materials and realization techniques and will focus on the question of ornament. The presence of the garden will make it possible to establish a dialogue between the repertoire of motifs within the collections and the exterior. Students will be required to produce a series of posters and pieces echoing the museum's collection and history. These posters will be arranged publicly in Avignon for 4 to 8 weeks. The aim is to offer a visual pathway mirroring the students' productions which will be inserted into the museum's permanent collection in order to establish a new dialogue with it. Conducted in partnership with the design section of the University of Nîmes, the project will be accompanied by a series of conferences and lectures in Nîmes and Avignon focusing on the question of ornament, décor, craftsmanship, motif and their resonance in the field of contemporary art and design.

8. In search of images, the investigation

Brigitte Bauer, Jean-Marc Cerino and David Vallance

Objective

To become a fully-fledged member of an editorial team. to meet practitioners or image thinkers, to develop critical thinking on the contemporary issues of image.

Content

The project is focused on defining, with students, the contours of a future research program on the question of image. All participants will be part of an investigative team which will meet artists and authors, designers, philosophers, historians, anthropologists and critics to discuss what they think are the contemporary issues of image (societally, technically, artistically, politically...). The work with the students will be structured in the manner of an editorial committee, the sessions will first focus on the execution of the interviews and then on the analysis, confrontation and articulation of the responses.

9. Where does the garden start?

In collaboration with the Ecole Nationale Supérieure de la Photographie

Brigitte Bauer and Tadashi Ono (Ensp)

Project description

The recent and successive travel restrictions due to the health context could lead us to reconsider the notions of perimeter, distance, close environment, accessible places, and to ask ourselves questions about our daily lives: What is close, what is far? What space, which types of spaces do I need? Where does the garden start? To each to find their own definition of this word which designates multiple and varied realities: parks, green spaces, city gardens, wastelands, landscaped tourist sites – the list is open. How to study, analyze and think these spaces, but also feel them and put them up for view by means of photography? Students from both schools are invited to develop and deepen their photographic practice through individual and perhaps also collective projects.

Educational objectives

- Develop photographic practice and reflection on the notions of environment, nature, and urban landscape through the experiences of walking and observation.
- Research on the possibility of photographic representation of subjects related to these notions.
- Produce a solid corpus of photographic works in order to achieve a common public presentation in the exhibition halls of the Esban in Nîmes in April 2022
- Exchange with students and teachers from another art school in the region.

2. Internships

3 internships during this program are possible:

1. The orientation internship (BA):

- allows the discovery of a sector of activity or a profession
- aims to confirm the choice of orientation or contribute to a reorientation
- is for a maximum of 3 weeks
- is mandatory and takes place in the 2nd or 3rd year. It entails the drafting of an internship report and credits for semester 6. There is no catching up possible.

2. The work placement internship (BA):

- must be related to the training followed and contribute to the development of the program chosen by the student
- it is not mandatory and takes place in the 3rd year. No minimum duration.

3. The Master's internship:

- is for a minimum of 4 weeks
- requires the drafting of an internship report and provides passing credits for the 5th year. There is no catching up possible.
- is mandatory and takes place in the 4th year.

Follow-up of personal projects

1. Critical encounters (scheduled in S5 and S10)

Isabelle Simonou-Viallat and Augustin Pineau

Objectives

Work collectively and engage in debate. Develop a common approach to display. Design the setting of art work in space and reflect upon the notion of an exhibition. Develop critical analysis through the writing of a text and oral presentation. Realize the elements of communication.

Content

Critical encounters are a series of collective displays of the work of students in year 3 (semester 5) and year 5 (semester 10) set up as a basis for exchanges/debates bringing together the whole school. Students define a line of work in order to articulate a coherent exhibition. At the beginning of the week, the work focuses on display; meeting with the public takes place on Tuesdays. The rest of the week is devoted to individual discussions with the teachers concerning the presented works and their display. The purpose of these meetings, in addition to all the questions related to the display, is to emphasize debate, to facilitate the expression of ideas through speech and thus to prepare students for the DNA and DNSEP exams.

Evaluation criteria and procedures

Ability to develop. Quality of preparation, display and critical analysis.

2. Individual projects. Studio practices.

Students initiate their second cycle personal project and continue their art practice, they can benefit from all the technical workshops of the school and the skills of their tutors. The individual follow-up of the project is ensured by two faculty advisors chosen by the student.

3. Technical support

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Multimedia / DTP (studio work, personal interview, technical follow-up of the project)

Nicolas Grosmaire, teaching assistant

.....

Objectives

Follow-up, reflection and specific individualized training, as regards student portfolios and artworks, respecting the constraints imposed by the chosen mediums.

Content

In view of the DNA and DNSEP preparation, a set of points is developed such as:

- digital mediums: object and purpose,
- paper mediums: object and purpose,
- dissemination: object and purpose.

The sessions are essentially dedicated to professionalizing one's artwork.

Evaluation criteria

The evaluation method and criteria are defined with the academic advisor according to the type of work or training organized during the semester. Continuous assessment and/or end-of-semester exam (defined with the supervising teacher).

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Video practice

Frédéric Gleyze, teaching assistant

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Objectives

Carry out a personalized follow-up of audiovisual projects by proposing focused appointments on request. Follow the different stages of the development of the artworks and provide advice taking into account the expectations, choices and objectives of each student. For those students who do not make regular use of this medium, using video to keep a visual account of an accomplished artwork (as a tool for observing reality).

Content

Help students prepare the DNA and then the DNSEP by making sure to solve the problematics related to the presentation and exhibition of video works. Choice of the means to be utilized

in terms of the many constraints: installation in space, sound system, choice of equipment and characteristics. Respect for the chain of dissemination depending on the different sources and the desired result. Setting up specific workshops according to requests: spatialization of a sound, optical rigging and projected scenery, inlay on a blue or green background, manipulation of a multi-camera control room... Attention to detail and accomplished work.

4. Technical initiations:

Open house poster / Ceramics / Molding / 3D printing

Optional

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Open House poster

Workshop from 11 to 15 October 2021

Adrien Vasquez

.....

Students will work on communication projects for the school's open days. A jury will choose a proposal which will then be expanded upon by the chosen student or group. Students will come up with a visual proposal at the beginning of the workshop, the form of this proposal is very open (written, film, image, etc.). Adrien Vasquez will accompany the students in the finetuning of their visual proposal and will help them to adapt it to the different formats required for the presentation to the jury.

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Introduction to ceramics and modeling

All year round on Friday mornings

Safia Hijos

.....

The course is aimed at 3rd year students as well as second cycle students. It aims to broaden the knowledge and practice of sculpture by engaging with an ancestral technique which remains very present in the field of contemporary arts. Since the end of the 90s ceramics has been experiencing a revival which is changing our perception of the material as well as the creative processes involved. The training is provided by Safia Hijos, artist and professional ceramist, based in Nîmes who already has teaching experience and a mastery of a plurality of techniques related to ceramics (Master 2 - Ceramics (2009 - 2014) + School of Visual Arts - La Cambre, Brussels, Belgium).

Molding

Workshop from 24 to 29 January 2022 or from 4 to 8 April 2022

Cyril Planchand

The objective is to train students in the techniques of molding (preparation of the subject, mold, counter-mold, print). This technique would also make it possible to cross the practices of modeling (clay) and melting (lead). The term molding refers to, on the one hand, the action of making a mold (one makes a mold of this or that object) and on the other hand the positive obtained with the help of a mold (this object is a molding).

Cyril Planchand was a molder technician, restorer, trainer at E.P.C.C.E.R.P. Tautavel.

He is now a molder technician, restorer, trainer at U.P.V.D. (Perpignan Via Domitia University) and since January 2014 attached to the C.E.R.P. of Toulouse.

Introduction to 3D printing

Workshop from 24 to 29 January 2022

Thomas Roger

The aim is, within a strictly defined budget, to complete the furniture of the courtyard of the Hotel Rivet in order to better accommodate the multiple uses of this part of the courtyard where all the users of the Esban mingle and exchange regularly.

Teacher Biographies

Mathieu Kleyebe Abonnenc

Born in 1977 and originally from French Guiana, Mathieu Kleyebe Abonnenc lives and works in Sète. Through a multifaceted approach that includes the activities of artist, researcher, curator and film programmer, Mathieu Kleyebe Abonnenc strives to explore the areas neglected by colonial and post-colonial history. The absence, dread and representation of violence are all themes addressed in the work of an artist who proceeds by extraction and excavation and works towards the re-emergence, in collective history, of personalities and cultural materials which have been deliberately disregarded. In frequent collaboration with prominent figures from various disciplinary fields and incorporating the production of drawings, films, slideshows and discursive devices, Mathieu Kleyebe Abonnenc's practice is more particularly defined by a perpetual questioning, a weaving of affiliations and a reflection on the role of images in the formation of identities.

His recent solo exhibitions include *Maintaining Distance*, presented by Guyane Art Factory, Cayenne, *Méfloquine Dreams*, presented at the MMK frankfurt, (2016); *Chimen Chyen*, presented at the Marcelle Alix Gallery, Paris (2015); *Songs For a Mad King*, presented at the Kunsthalle of Bâle (2013); *Orphans of Fanon* presented at La Ferme du Buisson (2011-2012); *Foreword to Guns for Banta*, Gasworks, London, (2011). Recent group exhibitions: *Heteronomonde*, Miami; *Stories of Almost Everyone*, Hammer Museum, Los Angeles; (2018) *Jiwa* Jakarta Biennale, The *Conundrum of Imagination*, Leopold Museum, Vienna, Los *Multinaturalistas*, MAMM Medellin, (2017) *All the World's Futures*, International Pavilion of the 56th Venice Biennale, (2015); *Leiris&Co*, Centre Pompidou-Metz, (2015); *8th Berlin Biennale*, (2014); *¿ Tierra de nadie*, Centro Cultural Montehermoso (2011); *Manifesta 8*, Murcia (2010).

Resident of the Académie de France in Rome - Villa Medici in 2016-2017, he is represented by the Marcelle Alix gallery, Paris.

Brigitte Bauer

Born in Germany, Brigitte Bauer has lived and worked in France since 1987. After developing a culture of landscape in her first series and a questioning of the notions of identity and belonging, her research is now more oriented towards the real as well as the mental territory of human attitudes and postures, whether it be in urban spaces or in leisure spaces. Although the medium of photography remains central to her work, her most recent projects feature video. Her work is exhibited regularly in France and abroad and features in many public and private collections. Brigitte Bauer has been a professor of photography since 2005. Her teaching is conceived around

seeing the medium as an art material (all the while keeping an eye on its other forms) and addresses the widest range of its practices and uses, its modes of production, presentation and diffusion.

www.brittebauer.fr / www.documentsdartistes.org/farmer

Annalisa Bertoni

With a PhD in French Literature from the University of Rome La Sapienza, Annalisa Bertoni has been living and working in France since 2006. From 2006 to 2010, she taught Italian at the Faculté des Lettres et des Sciences Humaines de l'Université de Limoge where she was also a lecturer in contemporary French literature, and in general and comparative literature. She joined the École supérieure des beaux-arts de Nîmes in 2011. A specialist in XXth century literature, her research focuses mainly on the process of creation and the genesis of texts as well as on contemporary writings. She has devoted many articles to the work of Marguerite Duras about which she is preparing the publication of a monograph. Her teaching is based on an interdisciplinary approach. It offers a reflection on cross-disciplinary questions in the history of the arts and queries the forms and stakes of the exchanges between literature and visual arts in contemporary creation.

Jean-Marc Cerino

After having developed a body of work taking into account the representation of people met in diverse life situations, including desocialization where each person is sent back to the same background, to the same community, it is by taking up the technique of painting on glass that he brings archival images back to life. Reworkings in order to mend, repair, what is not seen or barely seen, but also reactivate, bring some of the power of these documents and the public gaze back to life. A work where formal research never eschews the themes addressed, where these themes are never left orphans of a form.

Jean-Marc Cerino exhibits regularly in France and abroad and is also co-founder of the magazine *De(s)génération(s)* and member of its editorial board.

Dror Endeweld

After a DNSEP obtained at the beaux-arts of Lyon, Dror Endeweld undertook personal research combining artistic language and written language referring mainly to minimal art and conceptual art. He then participated in the second session of the Institut des Hautes Études en Arts Plastiques directed by Pontus Hulten ("When artists set precedents"). This session ended the following year with the Territory of art exhibition. The exhibition brought together the works of historical artists and young artists and was an important milestone in his evolution as an artist. Three years later,

he was invited to another landmark exhibition by Pontus Hulten.: Facing the Future in Taejon, South Korea. This experience allowed him to realize his first exterior work, a paradoxical work of granite hexagons at ground level. Subsequently, he was called upon to create several other permanent public works, notably in direct line with the work done in Lyon for LPA, in Frankfurt am Main for the Ministry of Foreign Affairs, and in Lyon (Musée des beaux-arts de Lyon), playing on the similarities and differences between languages.; in Roanne, on the occasion of the renovation of the Palais de justice (Courthouse), with an interactive and polymorphic work. Previously, at the Verney-Carron gallery and at the IAC in Villeurbanne, he produced modular devices which, in their assembly, presented short texts to be read, with the aim of problematizing the relationship between form and substance. In 2009, he participated in the international competition (EACC) of Castellon in Spain, at the invitation of Daniel Buren. Dror Endeweld has been teaching since 1996. The relationship between "the making" and "thought" lies at the center of his teaching. Contradictory debate is a preferred method of educational work which allows students to enlighten themselves and take a position. He strives to transmit work values committed to the history of art by situating these references face to face with our world, informed but perplexed.

Maïder Fortuné

Born in 1973, Maïder Fortuné lives and works in Paris. After literary studies and theater arts training at the school of Jacques Lecoq, she joined Le Fresnoy (National studio of contemporary arts) and directed her interest towards the visual arts.

Her videographic work focuses on the missing image. Something is there that is not the whole but the ghost sign of something else, a remnant, a revenant, an imprint that persists in the psyche. Images point to other images. Images inscribed in the collective unconscious; Western icons of fantasy worlds, the entertainment industry, the world of theater or the early days of cinema (Aurore). Literary images (Rilke, Nabokov, Woolf) are always latent images, ready to arise at any moment.

Her work has been presented in many institutions in France and abroad. Several works have been acquired by public and private collections. She has obtained various grants and residencies, Cnap research grant, Villa Kujoyama, Japan Foundation, Villa Medici in Rome.

www.maider-fortuné.fr

Jean-Claude Gagnieux

After training as a dental technician, practicing sports to then become a P.E teacher, his artistic choices led him to the pleasures of the studio and to a need for action. Two types of performance are developed:

- that in the form of performative hysteresis.;
- the agglutinating performance, underscored by research on « gesture. »: sound, musical and language. In the performances of Jean-Claude Gagnieux, there is a type of joy and despair, sound, songs, objects, mechanisms...

He is like those rootless plants growing every which way, in humor and derision ; he never ceases to apply the principle of Jeantaud:

- which holds that any vehicle will find its correct axis of movement (straight ahead), if it is not disturbed.;
 - no quest, no subject, except to do what must be done to bring forth “neurogamie”;
 - as music is the first freedom from silence, and he loves silence and freedom, his “music” is one of imploration and inflection.;
 - as he has no quest or subject, and many times he finds that which he did not seek, he nevertheless seeks what he cannot find.;
 - his relationship with rites, myths and beliefs makes some of his actions “perforoclastic”;
- he plays with hymnography and liturgical languages and he likes to define himself as being somewhat coprophagous.

Frédéric Gleyze (teaching assistant)

Born in 1969 in Montpellier. In 1990, he began an audiovisual career working for the first local televisions. The required versatility allowed him to appropriate a vast range of practices: stagehand, OPV, editor, director... He obtained a certification in underwater filming in 1993 (INPP).

Twenty years spent in various production structures in the private sector led him to perform various roles.: aerial and underwater shots, multi-cameras, direct control, virtual editing, 2D animation, DVD design ...

New technologies instructor since 1998, he joined the Esban in April 2000, all the while remaining active in the field of commissioned film (private sector). He is an author of audiovisual works, registered with Agessa since 2006.

Nicolas Grosmaire (teaching assistant)

Holder of a DNSEP and a DU Compétence pour la Recherche et l'Enseignement Supérieur Universitaire Professionnalisant, Nicolas Grosmaire began his professional career as a set decorator.

At the same time, he continued his artistic practice and worked as a lecturer specializing in visual arts. Interested in digital creation, graphic arts and graphic design, he undertook a training course dedicated to DTP, visual communication and publishing, which allowed him to develop a cross-disciplinary practice dedicated to the creation and production of exhibition catalogues, books, brochures, posters, plaquettes...

Specialized teaching assistant since 2001, he is in charge of all training combining computer graphics and DTP.; he is also in charge of the production and the editorial follow-up of various publications related to the life of the school. Furthermore, he has been working since 2003 as a lecturer at the University of Nîmes-Vauban and since 2010 at the University Paul Valéry Montpellier 3.

A teacher and instructor for nearly twenty years, his pedagogical approach remains essentially based on the junction between artistic practice and awareness of multimedia support and the IT medium in the reflection, production and dissemination of the arts.

Anna Kerekes

Anna Kerekes is a curator, artist and researcher. Born in 1986 in Hungary, she lives in Nîmes and works in Montpellier. After obtaining a master's degree in curatorship at the Université de la Sorbonne-Paris IV, her interest in artistic creation led her to pursue her doctoral studies in arts studies and practices at the Université du Québec in Montréal, where she specialized in research and creation.

Her collaboration with Jonas Mekas has transformed the way she combines the notions of memory and everyday life through artistic practices, making these subjects the focal point of her work.

Starting from the Foucauldian notion of «concern for oneself and others», she develops an ethical approach of subjectivation in moving images, sound and writing that is both artistic and political.

Since 2018, at the invitation of Nicolas Bourriaud, she has been a senior curator at the MO.CO Montpellier Contemporain.

Emmanuel Latreille

Doctor in Aesthetics and philosophy of art, Emmanuel Latreille is the director of the Fonds Régional d'Art Contemporain (FRAC Regional contemporary art collections) Occitanie Montpellier since 2003. He also managed the FRAC Auvergne from 1990 to 1995, and the FRAC Bourgogne from 1996 to 2002. He was the president of the National Association of FRAC Directors from 1999 to 2002 and a founding member of the Federation of Contemporary Art Professionals (CIPAC).

Author of many critical texts on art, among the most recent: Hubert Duprat, Kôichi Kurita, Liza Milroy, Simone Decker, Anita Molinero, and currently: Tjeerd Alkema, he has organized thematic events throughout the regional territory: “Chauffe Marcel” (2006), “La dégelée Rabelais” (2008), “Casanova forever” (2010). He has collaborated for many years with the Esban by being a member of the Review and Diploma jury, but also through the FRAC Occitanie Montpellier, as a leading professional partner.

Charles La Via

Charles La Via (aka Dr C, Charlie) has long wondered on which planet he was born. He is always told that he was born on Earth in Denver, Colorado on April 6, 1965, grew up in Michigan... yet he has a hard time believing it. Immersed in modern and contemporary French literature and the arts during a two-year stay in Aix-en-Provence (1985-87), he decided to reorient himself towards modern literature studies, after scientific studies (biology, chemistry). Ten years later, in 1995, he defended his doctoral dissertation at the University of California Santa Barbara on poetic figuration in the work of Francis Ponge and André Breton and how their poetry constitutes a response to the nineteenth century “language crisis” as theorized by Sartre, Kristeva, Foucault... In particular, it was a question of defining how these two poets propose to create new knowledge of the world through poetic writing in order to overcome this crisis by creating new forms of poetic expression...

Not having had the chance to find a university position allowing him to teach poetry, Dr. C exfiltrated himself and family to France in August 1997 to live in the land of poetry where he was reborn and rené (but not Descartes). He has since lived as a nomadic university professor (École Nationale de la Photographie, universities of Montpellier, Aix-Marseille, Nîmes, École des Mines d'Alès), corporate trainer (Itesoft, EMA, Tour du Valat) and translator (Tour du Valat, NE Scala, Dis-Voir and so many others), cultivating his love for poetry as well in meetings he organizes featuring poetry in all of its states, first in a location dedicated to the arts «Charlie's PLACE.» (poetry, languages, arts, cultural exchanges), then in a bookstore in Montpellier and various places in Nîmes (“Chez moi, chez toi” gallery, Maison de Théâtre et Littératures à Haute Voix) and the region of le Gard for more than 10 years. He is a member of the Society of Authors (London) and the Readers' Society of Francis Ponge (<http://francisponge-slfp.ens-lyon.fr/>) where you can find a summary of his thesis. He enjoys gardening, participating in debates of ideas in associations, cycling, writing, tinkering, thinking and dreaming...

Augustin Pineau

Born in 1968 in Bordeaux. Artist, he has developed since the beginning of the nineties a nomadic work of collages, assemblages and installations from printed images, games and objects mainly made during trips to Italy, Greece Turkey, Spain, Morocco, the United States...

His work explores the notion of image in relation to language and memory. He recently published “Avoir la toupie dans l'ursin”, in collaboration with Richard Khaizine and Pierre Manuel at Éditions Méridiennes.; “Fake” in collaboration with Yoan Gil.; “Les mots scions” in collaboration with Charles Dreyfus at Venus d'ailleurs and “Attraction passionnée, Méthode forestière” in collaboration with Rémi Leboissetier at Art-Image. He has also worked on the organization of numerous artist residency and exhibition projects, notably with Diem Perdidi (galeriedutableau.free.fr) and Triangle-France (trianglearts.org) in Marseille.

www.augustinpineau.com

Albert Ranieri

An art historian and academic by training, Albert Ranieri originally worked on Tuscan Mannerism, the practice of dissection in artists' studios in the sixteenth century in Florence and the metamorphosis of the city around Baroque scenography.

After several study and research stays at the German Institute of Art History in Florence and a year in the USA (University of Chapel Hill, North Carolina), he completed this learning by turning to applied arts, graphic design, architecture and spatial design. As part of his teaching at the Esban, from the 1st year to the Master's, he is also interested in the relationships between art and architecture, art and nature, as well as the practices of exhibition. Lecturer, graduate of the Lorenzo de Medici Center in Florence, he is also a lecturer at the University of Montpellier 3 (Paul Valéry, IEFE) and contributes to the organization of study trips in France and abroad.

Isabelle Simonou-Viallat

Isabelle Simonou-Viallat studied at the School of Fine Arts in Valence (from 1983 to 1985) and then at the Fine Arts in Nîmes (from 1985 to 1988). In 1989, she participated in the first session of the IHEAP.: Institut des Hautes Études en Arts Plastiques directed by Pontus Hulten, in Paris. Since 1988, she has been working on painting and at the same time researching drawing. In 1992, she created, with the artist Alun Williams, the Association “... La Vigie-Art contemporain”, an exhibition space in Nîmes that she has directed ever since. Through it, she organizes three exhibitions a year, focused on the relationship between the artwork and its location, and, periodically, off-site exhibitions (more than 200 artists shown to date).

She teaches drawing broadened to painting. She approaches these techniques through an experimental approach aimed at adapting to the work of each person and accompanying them in their search for the emergence of a personal quest.

Drawing is indispensable and cross-disciplinary to all practices.; it will nourish them in their development process throughout the curriculum.

She organizes the critical encounters of 3rd, 4th and 5th year students and also accompanies the realization of exhibition projects of works of second cycle students and graduates.

David Vallance

Born in 1989, David Vallance is a graphic designer and designer of typographic characters. Trained at the Higher School of Art and Design in Valence and at the National Typographic Research Workshop in Nancy, he then worked in London alongside John Morgan. In 2018, he founded the Jauneau- Vallance studio. with Alice Jauneau Together they work on the design of printed or screen-based editorial objects, typographic characters and visual identities.

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