Beaux-arts de Paris l’école nationale supérieure Student Handbook 2012-2013
May a great art school be only summed up as a factory of great artists? Although cited as legendary achievements of art education in the twentieth century, neither Bauhaus nor Black Mountain College, are suited to such statistics. A great school of art must first of all provide a diversified and high-level education, increase career opportunities for its students, but also open to them unexpected horizons and galvanize their imagination. It will seek, indeed, to awaken faculties that will be immediately relevant on the labor market (and on the art market), but more profoundly, relevant throughout their adult lives. Because the mission of a school of art is complex: among them, one can distinguish between learning techniques and skills, the academic and vocational teachings and finally the development of taste and judgment, by confrontation with works and the artists.

The École Nationale Supérieure des Beaux-Arts thus delivers a fundamental intellectual training, oriented towards the expressive mastering of the forms, signs and images. There meet the mind and the hand. In practical reality, the École forms both designers and creators, artists in the strict sense of the term, as future technicians of form and image – but above all it forges individuals informed by art and equipped with a culture of the senses which will enable them to integrate into a society which is, incessantly, in need of more creators, inventors, innovators, of more free and original minds.

Engaged today in a process of revitalization of its national and international partnerships, but also in a rapprochement with the artists and artworks that corresponds to the structure of its teaching, the École des Beaux-Arts moves closer to its DNA to better address the challenges of the twenty-first century. Since the founding of the Royal Academy of Painting and Sculpture in the seventeenth century, ENSBA has inherited a long history, and it is important to respect this legacy while continuing its necessary adjustment to the contemporary world. The foundations of its teaching lies in the contact with creators. The base that defines its singularity, namely the fact that each student joins a specific artist’s studio as the core of his/her artistic training, has demonstrated its ability to face the evolution of forms while adapting to the requirements of the European educational scheme.

During the 2012-2013 school year, our institution will take a further step in this direction through the opening of a graduate program of research that contributes to reinforce its status of excellence, confirmed in 2010 by the ranking of its fifth year degree as a Master’s degree. This ARP (Art / Research / Practice) program will be backed by the Excellence Initiative project (Idex) carried by the scientific cooperation foundation PSL, Paris Sciences-Lettres Quartier Latin, of which ENSBA is one of the founding members. Undertaken in collaboration with three other major art schools in Paris (École Nationale Supérieure des Arts Décoratifs, Conservatoire National Supérieur des Arts Dramatiques, Conservatoire National Supérieur de Musique et de Danse) and École Normale Supérieure, the SACRe doctoral formation pioneers an original approach in the world of higher education, soon enabling artists and researchers to be evaluated on their artistic project, rather than on theoretical research. This program comes in addition to the Artiste Intervenant en Milieu Scolaire program, now in its third year, and to a seminar conducted jointly with the École du Louvre, dedicated to works of art restoration, in order to shape a high density setting.

The five years of study leading to Diplôme National Supérieur d’Arts Plastiques are no exception. In addition to the regular reinforcement of theoretical and professional teachings, essential to all artistic practice in an increasingly competitive environment, and to the many projects initiated there, new teachers are now joining Beaux-Arts de Paris: Ann Veronica Janssens as a «chef d’atelier»; Aurélie Pagès who reinforces the Impression-édition division in the engraving workshop, and Thomas Hirschhorn who will lead this year a creative workshop of an exceptional nature, «Energy Yes, Quality No ...». The quality of the lecturers is essential in the life of an art school, and ours aims to become a cardinal place for innovative teaching experiments, alongside the pillars embodied by our tenured professors.

Of an exceptional character, the site of the Beaux-Arts is considered a common good which everyone, first and foremost students, is required to protect. The remarkable collections of the school, its historical buildings, but also its media library, provide valuable work instruments at her/his disposal, resources that the student is to exploit in accordance with his/her cursus. To each student the task of building his/her own cursus: the two poles, namely the entry into the school and soaring to working life, are decisive points in the reflection carried out by the Beaux Arts about the role of an art school in the twenty-first century. At the preliminary stage, it is important to diversify the critical eyes, to empower students and to enable them to fit into a dense ecosystem. The first three years of teaching, where the student acquires the
basic knowledge and basic techniques, should allow to anchor his/her artistic career through various encounters. And upon their arrival in the art world, after completing their studies, ENSBA endeavours to be an active partner for them, well beyond graduation.

Other changes are underway: among them, the revitalization of the collections of the school, maybe unfairly reduced to their strong point, drawing. In line with a tradition of collecting young artists it has trained, the École des Beaux-Arts de Paris intends to establish a contemporary art fund representative of the parisian scene of the twenty-first century, as a basis to radiate worldwide. It is also in view to reinforcing its international aura that ENSBA will open in spring 2013 its Palais des Beaux-Arts, an arts center with an innovative formula which will present the full spectrum of its activities, from ancient art collections to the works of the students, through today’s cutting edge art practices. Alongside the dynamic Cabinet Jean Bonna and all the artistic projects presented in the chapel, the École Nationale Superieure des Beaux-Arts has given itself the means to assert one of the highlights of its teaching: the confrontation with the works of art, of today or from yesterday, and constant shoulders rubbing with great artists of our time.

The 2012 – 2013 school year begins as auspiciously as possible, with renovated communications tools (a new website, an increasingly visual internal letter, the arrival of a newsletter showcasing the rich cultural program of the school) and a Service of School Life always attentive, with Carole Croenne to the flowering of students in this exceptional cultural ecosystem. This season will also be my first as a director, since I took over from Henry-Claude Cousseau last November. I take this opportunity to pay tribute to the latter, under whose mandate deep structural reforms were engaged, of which the school benefits today, and to emphasize the role of Gaita Leboissetier in the conduct of these reforms as Director of studies, role she assumes today at my side.

And finally, I could not but acknowledge the tremendous work of all ENSBA teams, the involvement of everyone in the complex administrative, logistical, editorial, scientific and educational machinery ENSBA represents day by day. Without their efforts, these new projects could not be undertaken.

Nicolas Bourriaud
Director of the École Nationale Supérieure des Beaux-Arts
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The École Nationale Supérieure des Beaux-Arts, located across the Seine from the Musée du Louvre in the heart of Saint-Germain-des-Prés, is heir to the Académie Royale de Peinture et de Sculpture, founded in the 17th century by Louis XIV. History, long preserved state art collections and contemporary artistic creation come together in this institution, which occupies an essential place on the world stage of art and culture.

The École is overseen by the French Ministry of Culture and Communication. Its first mission is to educate and train students planning to devote themselves to high-level artistic creation. The school’s five-year course of study and practice provides students with the fundamental elements they need to develop and sustain their personal artistic undertakings, and a full understanding of what is at issue in making art today. Education and training are organized around work in artistic practice studios run by renowned artists. Transdisciplinarity, practice diversity, multiple fields of experimentation and free movement among different approaches and specialization areas are encouraged. The school delivers two consecutive degrees: the first-cycle degree, upon successful completion of the three-year first cycle of study, and the Diplôme National Supérieur d’Arts Plastiques (DNSAP), after successful completion of two additional years called the second cycle. The École’s study program is aligned with the European Union system of first and second-cycle qualifications, and the school defined its curricula according to the European Credit Transfer System (ECTS).

In 2009, five of the École’s technical skills studios—ceramics, forging, composite materials, mosaics and stonecutting-woodcutting—were opened together in a building leased to crafts, arts and technology companies in the center of the renowned antiques market district of Saint-Ouen, just outside Paris.

At the start of the academic year 2012-2013, the Programme La Seine will be superseded by a three-year doctoral-level program of Research through Artistic Practice.

In 2010-2011 ENSBA inaugurated a one-year post-graduate training program and scholarship for artists conducting an art or cultural project in an elementary or middle school (see Artistes Intervenant en Milieu Scolaire Program or AIMS, p. 132).

Beaux-Arts students benefit from a particularly active international exchange policy: the École has exchange agreements with more than 50 foreign art schools across the five continents, and each year several studio trips are organized in connection with original artistic projects related to specific partner schools (see p. 135). Nearly a fourth of Beaux-Arts students are of foreign nationality.

The Médiathèque, located on the first floor of the Palais des Études, offers students 45 000 directly accessible works as well as DVDs, video cassettes and electronic documents. The extremely varied documentary resources available to students are continually updated, providing students with an exceptional study environment (see p. 135).

The École offers a program of regularly scheduled cultural events embracing all artistic disciplines and dovetailing with life at the school. A full program of encounters, seminars, conferences, workshops, screenings and debates puts students in active contact with contemporary creation and art world issues (see p. 135).

The Beaux-Arts preserves a prestigious inheritance of books and iconographic and morphology collections linked to its history. Many exhibitions are being held each year in various areas of the Beaux-Arts de Paris, intended not only for the general public but also to keep students closer to both contemporary art and art history evolutions. Works from the past and contemporary artists interventions coexist on the school site, thus fulfilling the École primary mission: the teaching of arts practices through assiduous study of art and great artists.

The halls of the Quai Malakouis, which are to be renamed Palais des Beaux-arts from Spring 2013 onwards, will host an exhibition programming of a vast historical spectrum, spanning from Renaissance to contemporary creation, showing the historic collections of the school but as well including students and recent graduates.

The chapel of the Petits Augustins, welcomes the presentation of outstanding artistic projects, in conjunction with external partners. The Service de la communication and Service des expositions also accompany exhibition projects or interventions initiated by the workshops, often in collaboration with other institutions outside the school.

The École des Beaux-Arts Publications Office publishes approximately 20 works a year in various series—“Écrits d’artistes”, “D’art en questions”, “Catalogues d’exposition et guides”—and in the “Ateliers” series, which publishes works on École student studio exhibitions and travels.

Thanks to the missions and services that are the École’s vocation, and to its unique historical site, students enjoy and benefit from an exceptionally rich cultural and artistic environment.
Today’s École des Beaux-Arts is a vast complex spreading over an area of more than two hectares between the rue Bonaparte and the Quai Malaquais. Most of the buildings date from the 17th to the 19th centuries; some are from the 20th.

The Académie Royale de Peinture et de Sculpture, founded by Cardinal Mazarin in 1648, was abolished by the Convention in 1793. The authorities maintained the École Académique and the Académie d’Architecture, however, and under Napoleon the two became a single institution: the École des Beaux-Arts. The École was successively installed in the Louvre, the Collège des Quatre Nations in the rue Mazarine, and ultimately, in 1829, in the rue Bonaparte on the site of a former Augustinian monastery, the Petits-Augustins.

The oldest buildings are the chapel and its annexes, erected in the early 17th century as part of the monastery. During the French Revolution and the Napoleonic era, the architect Alexandre Lenoir (1761-1839) converted the premises into the Musée des Monuments français, a museum with several extraordinary works of French sculpture. When the museum was closed in 1816, the buildings were allotted to the École des Beaux-Arts.

The architect François Debret (1777-1850) was subsequently commissioned to design additional buildings. He first constructed the Bâtiment des Loges, an essential facility for competitions, then began work on the Palais des Études. Debret was succeeded by his pupil and brother-in-law Félix Duban (1797-1872), who continued the Palais des Études and the exhibition building overlooking the Quai Malaquais (Salle Melpomène and Salle Foch). He also redesigned the entrance courtyards on the rue Bonaparte side, the chapel, and what had been the monastery cloister (Cour du Mûrier).

In some cases Duban re-used quite disparate architectural and decorative elements that had remained in place after the Musée des Monuments Français was closed and its collections dispersed, thereby endowing the whole with an undeniable aesthetic unity.

In 1883, in what was to be its last extension, the École acquired the Hôtel de Chimay and its outbuildings, dating from the 17th and 18th centuries, located at 15 and 17 Quai Malaquais.

The École conserves several prestigious collections linked to the history of the institution. The École inherited the Royal Academy collections, later amplified by École competitions, painting, sculpture and architectural drawings from the Académie de France in Rome and, since the mid-nineteenth century, numerous gifts and donations.

Open to researchers at Master’s degree level or higher, and to others by special permission, the Collections Service (Salle Lesoufaché) today preserves 120,000 works from the sixteenth to the twentieth centuries (including 700 incunabula, or early printed books, most from the Masson donation) on the teaching of architecture, painting, sculpture, drawing and engraving. The architecture section is particularly rich, including works on architectural theory and history, town planning, construction techniques and building typology, also some 40,000 architectural drawings.

The remarkable drawing collection, with its 15,000 works representing principally the French, Italian and Northern schools, is second in size only to that of the Louvre and includes a number of truly exceptional pieces.

In addition, the Collections contain roughly 100,000 prints from the sixteenth to nineteenth centuries, some 70,000 photographs dating mainly from 1850 to 1914, approximately 1,000 manuscripts from the archives of the Académie de Peinture et de Sculpture and 300 medieval illuminated manuscripts.

The painting and sculpture collection of approximately 3,000 pieces comprises École student works, works by winners of the Prix de Rome and other competitions dating from the early eighteenth century to 1968, and a number of works from the former academies.

The morphology department collection, whose oldest works are from the Académie Royale, has grown steadily since the mid-eighteenth century. Most of it is kept in the Galerie de Morphologie, opened in 1869 by Huguer. It contains several thousand objects: skeletons, mummies, casts from dissections, animal taxidermy specimens, wax anatomical models and écorchés, including Jean-Antoine Houdon’s famous Écorché in bronze. It also has thousands of drawings, and above all photographs, some done at the École, such as those by Paul Richer, others donated expressly for teaching purposes, such as the albums of Duchenne de Boulogne.
In January 2005, thanks to the generous patronage of the collector Jean Bonna, the Collections Service opened a new drawing exhibition room which features regular exhibitions. The Cabinet de Dessins Jean Bonna is open every afternoon Monday to Friday 1-5 pm.

The Collections remain a vital component of teaching and study at the École. Far from being frozen in time or used merely to reproduce past accomplishments, they furnish ample material for thought and practice for several École studios and courses. For the students who study, examine, draw from and photograph them, they are a continual source of questioning and reinterpretation.

In March 2009, five of the Technical Skills studios—ceramics, forging, composite materials, mosaics and stonecutting-woodcutting—were opened at Cap Saint-Ouen, a building leased to crafts, arts and technology companies in the heart of the renowned antiques market district of the city of Saint-Ouen, just outside Paris.

The studios provides teachings on disciplines that are indispensable to the rich variety of contemporary artistic creation.

Saint-Ouen municipal officials, committed to making artistic and cultural practices an integral part of their city life, have enabled the École to install these studios in a space of more than 800 square meters made available on highly advantageous terms by the Semiso (Société d’Économie Mixte de Saint-Ouen), thereby offering Beaux-Arts students the opportunity to study and practice the techniques in well-adapted and equipped spaces within a professional urban environment favorable to artistic creation.

Professors:
Götz Arndt, stonecutting-woodcutting
Fabrice Vannier, mosaics

Teaching technicians:
Serge Agoston, composite materials
Claude Dumas, ceramics
Carole Leroy, forging

Cap Saint-Ouen
5, rue Paul Bert
93406 Saint-Ouen
Tel.: 01 47 03 54 90
Layout p. 199
Since 1984 (pursuant to government decree 84-968 of October 26, 1984) the École has been a state public institution overseen by the French Ministry of Culture and Communication.

The Conseil d’Administration (administrative board) votes on budget and general policy directions. Its decisions are binding. The council is made up of:
— 4 representatives of the Minister in charge of culture;
— the director of the Musée National d’Art Moderne du Centre Pompidou or his/her appointed representative;
— 7 distinguished figures appointed by the Minister in charge of culture for their particular competence;
— 6 elected École faculty representatives; 3 elected representatives of administrative, technical, security and service personnel and 3 elected student representatives.

The Conseil Pédagogique (educational board) advises the Director in educational matters. It is a advisory body that assesses how new teaching posts or those soon to fall vacant should be distributed among the various disciplines taught at the École, for example. It is also consulted for composition of the examining committees who draw up the year’s entrance examinations. The Conseil Pédagogique meets at least twice a year. There are 20 members: the Director of the École des Beaux-Arts, 2 members appointed by the Director, 15 elected faculty members and 3 student representatives.

The ministerial order of April 28th 2008 ruling admission and the studies at the École Nationale Supérieure des Beaux-Arts, defines the outline for the courses of study. It is complemented yearly by the studies and examinations regulation. The Règlement Intérieur (internal regulations) governs operation of the establishment. All students admitted to the École receive a copy of the Règlement and sign a statement that they have taken cognizance thereof.

**Facts and figures 2011–2012**

**Budget 2012**
€ 10.35 million, including € 406,000 for investment. Permanent staff: 163.
The École’s academic staff is made up of 49 teachers on permanent contract with the school, 4 école supérieure d’art professors teaching at the École, 24 regular outside teachers, including 12 foreign language teachers. 100 outside specialists and instructors participate occasionally in the various courses offered.

**Student body in 2011–2012**
Registered students: 548
Women: 300 (54.74%)
Men: 248 (45.26%)
French students: 473 (86.31%)
Foreign students: 75 (13.69%).

**Admissions in 2011-2012**
81 1st-year students
66 transfer students

**Graduates awarded a degree in 2011**
First-cycle: 96 graduates (out of 113 candidates) Second-cycle: 99 graduates (out of 102 candidates), including 16 with unanimous congratulations from examining committee members and 11 with congratulations from a majority of committee members.

**Entrance examination results for academic year 2012-2013**
77 students admitted in 1st year.
54 transfer students admitted: 15 in 2nd year, 13 in 2nd year or in 3rd year if awarded the DNAP in June 2012, 14 in 3rd year, 6 in 3rd year or in 4th year if awarded the DNAP in June 2012, 6 in 4th year.
TODAY IS A GOOD DAY

ATELIER VILMOUTH
Admission requirements

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Admission requirements

Admission requirements and procedures are now determined by a new set of ministry-established administrative regulations for admission and study organization at the École dated April 28, 2008, along with previously determined study and examination regulations.

Applicants are admitted to the École Nationale Supérieure des Beaux-Arts either as 1st-year students or transfer students. Both types of applicants are evaluated according to a two-step process: admissibility and final selection.

Students must enroll for their final selection exams. Enrollment and examination dates are determined by the Director and are available every year on the École’s internet site at the beginning of the 1st semester.

No candidate for admission may apply more than twice.

1st-year admission

1st-year applicants must be between 18 and 24 years of age on October 1 of the year they are applying. They must have the baccalauréat high school leaving degree or approved equivalent. The Director has discretion to declare admissible an applicant who does not meet this requirement, if an advisory commission has ruled in favor of doing so. The Director determines the composition and operating mode of this commission.

Admissibility
All 1st-year applicants must submit a duly completed application form and a portfolio containing originals of their own creative work. For large-scale or bulky works, applicants are required to submit highly representative photographs (no slides). Drawings must be originals, and videos must be in either DVD or VHS format.

Final selection
In the final selection process admissible applicants are evaluated in 3 areas:
— a test of drawing skills;
— a written test of cultural knowledge and analytic skills. Applicants are asked to write a commentary that demonstrates not only their ability to interpret and invent but also the extent of their knowledge;
— presentation of a portfolio of original work, followed by an individual interview with the admissions committee in which applicant is questioned on his or her creative work and particular fields of artistic interest.

Admissions committee decisions are final.

Procedures
Application forms are available at the Accueil scolarité (Registrar’s Office). The completed form must be sent or delivered to the same office, together with a portfolio containing approximately 20 personal works, and an application fee, payable by check only. The fee is determined every year by administrative order. For 2011 the amount was 49€. This measure will be implanted in 2012.
NB: Incomplete or late applications, and applications that would in any way involve expense for the École are automatically disqualified.
Admission as a transfer student

To be eligible for admission as a transfer student, applicants must be between 20 and 26 years of age on October 1 of the year they are applying. At the time they submit their application, they must be able to certify that they have successfully completed at least two years of higher education. For applicants with at least 24 consecutive months of certifiable professional experience, the Director may make an exception to the degree requirement, if an advisory commission has ruled in favor of doing so. The Director determines the composition and operating mode of this commission.

The admissions procedure for transfer applicants is a two-step process: admissibility and final selection.

Admissibility
All transfer applicants must submit a duly completed application form and a portfolio containing originals of their own creative work. For large-scale or bulky works, applicants are required to submit highly representative photographs (no slides). Drawings must be originals, and videos must be in either DVD or VHS format.

Final selection
Admissible applicants present a portfolio of their original works and are individually interviewed by the admissions committee, who question them on their creative work and particular fields of artistic interest. Admissions committee decisions are final. The committee also determines the level of studies at which the transfer student is to be admitted and any Course Units (CUs) to be made up.

Procedures
Application forms are available at the Accueil scolarité (Registrar’s Office). The completed form must be sent or delivered to the same office, together with a portfolio containing approximately 20 personal works, and an application fee, payable by check only. The fee is determined every year by administrative order. For 2011 the amount was 49€. NB: Incomplete or late applications, and applications that would in any way involve expense for the École are automatically disqualified.

Foreign students

Applicants of foreign nationality are subject to the same application requirements and procedures as French students. Certified French translations of all foreign-language documents must be provided. Applicants must have a strong command of French and are requested to furnish proof thereof; e.g., certificates to that effect. Proficiency in French will be assessed by the admissions committee in the course of the admission interview.

The entrance examination is the sole means of being admitted to study at the École des Beaux-Arts. Professional training periods and temporary enrollment are permitted solely under official arrangements between the École and the schools it has signed exchange agreements with.
Every year before the end of September, new students and continuing students receive registration forms, which they must complete and return with payment of the tuition fee.

To continue studying at the École, students must have obtained the compulsory Course Units (CUs) for the preceding semester(s) and studio professor’s approval. For students who do not meet these conditions, the Director may choose to reconsider after consultation with the re-registration committee.

Students may request a leave of absence in case of illness or pregnancy or for professional or personal reasons of a serious nature. Whatever the circumstances, the request must be submitted to the head of the Service de la vie scolaire (Scholastic Affairs Office) together with adequate supporting documents. The intended duration of leave must be clearly stated and may not exceed one year. Students who fail to comply with these requirements will no longer be permitted to register.

Obtaining an ENSBA degree through Validation des acquis de l’expérience (certification of skills, aptitudes and knowledge acquired through experience)

As stipulated by Decree 2004-607 of June 21, 2004, which extends the authority to apply Decree 2002-615 (April 2002) to the ministry in charge of culture, the degrees conferred by the École Nationale Supérieure des Beaux-Arts—i.e., the 1st-cycle degree and the Diplôme National Supérieur des Arts Plastiques (DNSAP)—may be obtained by way of the Validation des acquis de l’expérience process.

Applications to obtain one of these degrees through this process must be sent to the Director of the École Nationale Supérieure des Beaux-Arts in accordance with the schedule he has determined. After consultation with an educational advisor, the Director forms a jury that he presides; the other jury members are the Associate Director and Dean of Studies, two École professors, and two qualified outside representatives of the art professions, one an employer, the other an employee. The jury examines whether the candidate’s skills, aptitudes and knowledge satisfy the requirements for the degree being applied for. Candidates are evaluated on the basis of their Validation des acquis de l’expérience (VAE) application file, a presentation of their art work, and an interview. The jury decides either to confer the degree or to refuse validation.

The VAE application fee is established every academic year through a joint order from the ministry in charge of culture and the state budget office. This fee covers administrative costs, jury fees and follow-up costs. The 2010 application fee was set at 780 €. Candidates are required to pay 80 € when submitting their application and an additional 700 € if their application is accepted for examination by the jury.

For candidates whose application has been accepted for jury examination and who demonstrate inability to obtain third-party financial aid for the validation process (aid from an organization, business or local government office), the Director may lower the remaining fee from 700 € to 350 €. Contact: N., Service de la vie scolaire (Scholastic Affairs Office)
Auditing

Theoretical Study Department courses may be audited subject to permission from the Director and available space. Accepted auditors will be charged a fee of 200 €. Auditors are not awarded certificates for course attendance and do not have access to the studios. Information is available at the Accueil scolarité (Registrar’s Office).

Classes for adults

The École Nationale Supérieure des Beaux-Arts offers year-round, paying courses in drawing and painting for anyone over age 16. There is also a July summer school program, offering an introduction to contemporary art and modeling classes. Classes at all levels are conducted by experienced teachers.

Information and enrollment:
Hôtel de Chimay, Service de la vie scolaire (Scholastic Affairs Office), Bureau des cours pour adultes (Adult Classes)
Contact: Sylvie Lescouët
Tel: 01 47 03 50 63
courspouradultes@beauxartsparis.fr
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European Credit Transfer System (ECTS)

Consistent with its project of creating an open European space of higher education and training, European Union authorities are promoting cooperation and exchange among higher education institutions within the EU and have implemented a system for making study programs in those institutions easy to compare from one institution to another across Europe. This system, called the European Credit Transfer System (ECTS), makes curricula and students’ academic itineraries intelligible at the EU international level thanks to common instruments such as the study program, credits and the learning agreement.

In 2006-2007, the École implemented the ECTS system currently being adopted by all higher learning institutions across the European Union.

This change is preliminary to the École’s complete alignment with the European Union higher education degree system known as BMD (LMD in French)—Bachelor’s (Licence), Master’s, Doctoral degrees—wherein the Bachelor’s (Licence) is obtained after a 3-year cycle of study, the Master’s after an additional 2-year cycle, and the Doctorate after a further 3-year cycle.

The ECTS system is characterized by the following points:
— It is focused on the work that students accomplish to achieve the objectives of the study program, defined in terms of learning outcomes and competences to be acquired,
— It has no effect on the content of study and training programs offered, but rather provides a unit, the credit, for measuring the student workload; i.e., the amount of work that students are expected to do for each course,
— 1 credit represents 25 to 30 hours of student work (including attending courses, practicing technical skills, artistic experimentation, library research, etc.),
— 1 year of study = 60 credits. The 1st cycle = 3 years of study = 180 credits; the 2nd cycle = 2 years of study = 120 credits,
— Each year of study is made up of 2 semesters: 1 semester = 30 credits,
— Each Course Unit (CU, UC in French) corresponds to one semester-long course and is worth a certain number of credits,
— Course Units are described in terms of objectives, content and methods, how students are to be assessed in that course, and how many credits each CU is worth,
— Students are granted credits by the professor or teaching team that assesses their acquisition of the learning outcomes and skills taught in the given CU,
— A cycle is completed when students have earned all the credits that the course program for that cycle requires.
The École offers a 5-year program of study divided into two consecutive “cycles,” the first lasting 3 years, the second 2 years.
As of academic year 2006-2007, all courses are semester courses.
For detailed Course Unit (CU) descriptions, including objectives, content and methods, modes of assessing students, and number of credits (ECTS) for each course, see Course Catalogue, pp. 29-126.
The DNSAP requires 5 years of study. This period can be prolonged for a maximum of one year if the student’s request is approved by the re-registration commission.

Study curriculum and scholastic requirements are now determined by a new set of ministry-established regulations for the École dated April 28, 2008, in addition to the Règlement for studies and examinations made available at the start of each academic year.
Students are admitted to the 4th year of study after obtaining the 1st-cycle degree and Director’s approval on the basis of a favorable recommendation by a faculty commission.

The objective of the 1st-cycle—3 years of study—is for students to learn to master the fundamental theoretical and technical tools of artistic creation and to define an individual long-term artistic undertaking and project.

The three-year 1st-cycle curriculum is organized as shown in the Chart, p. 23.

During their 1st year of study, students are guided and supervised by a faculty team of three professors: François Boisrond, Didier Semin and Patrick Tosani.
In the 1st year of study, students must earn at least the following 10 CUs (= 60 credits):
— the CUs for Studios 1 and 2
— 2 theoretical study CUs
— 2 drawing CUs which must be the 2 parts of a single year-long course
— the 2 first-year computer technology CUs: art and digital technology tools, desktop publishing
— 2 language CUs.

In the 2nd year of study, students must earn at least the following 10 CUs (= 60 credits):
— the CUs for Studios 3 and 4
— 2 theoretical study CUs
— 2 technical skills CUs
— 2 drawing CUs which must be the 2 parts of a single year-long course
— 2 language CUs.

In the 3rd year of study, students must earn at least the following 7 CUs (= 60 credits):
— the CUs for Studios 5 and 6
— 2 theoretical study CUs
— 2 technical skills CUs or 1 technical skills CU and 1 professional training period CU
— 1 language CU.

In June of the 3rd year of study, i.e., at the end of the 6th semester, students take the 1st-cycle degree examination. Being awarded the degree validates the Studio 6 CU.

To be eligible to take the 1st-cycle degree examination, students must have earned the following 26 CUs for the 6 semesters:
the 5 CUs for Studios 1, 2, 3, 4 and 5; 4 drawing CUs in 1st and 2nd years; the 2 first-year computer technology CUs; 6 theoretical study CUs; 4 technical skills CUs or 3 technical skills CUs and 1 professional training period CU; 5 language CUs.

1st-cycle degree
The decision to award the 1st-cycle degree is based on a review of student’s scholastic itinerary and performance, presentation of a selection of art works representative of student’s artistic work over the first three years of study, and the examining committee’s interview with the student. The examining committee for this degree is composed of an École faculty member and two outside examiners.

Obtaining the degree validates the Studio 6 CU.

Students who do not obtain the degree receive a certificate of studies.
## The First Cycle

<table>
<thead>
<tr>
<th>1st year</th>
<th>1st semester</th>
<th>Credits</th>
<th>2nd semester</th>
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<td>Studio 1 CU</td>
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<td>Drawing CU</td>
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<td>Drawing CU</td>
<td>6</td>
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<td>Art and digital technology tools CU</td>
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<td>Desktop publishing CU</td>
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<td>Theoretical study CU</td>
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<tr>
<td>Language CU</td>
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<td>Language CU</td>
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<td><strong>Total</strong></td>
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<td>Drawing CU</td>
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<td>Drawing CU</td>
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<tr>
<td>Technical skills CU</td>
<td>6</td>
<td>Technical skills CU</td>
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<tr>
<td>Theoretical study CU</td>
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<td>Theoretical study CU</td>
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<td></td>
</tr>
<tr>
<td>Language CU</td>
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<table>
<thead>
<tr>
<th>3rd year</th>
<th>5th semester</th>
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<th>6th semester</th>
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<tr>
<td>Studio 5 CU</td>
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<td>Studio 6 CU</td>
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<tr>
<td>Technical skills CU or Professional training period CU</td>
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<td>Technical skills CU or Professional training period CU</td>
<td>6</td>
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</tr>
<tr>
<td>Theoretical study CU</td>
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<tr>
<td>Language CU</td>
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<td><strong>Degree preparation and examination</strong></td>
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<td><strong>Total</strong></td>
<td><strong>30</strong></td>
<td><strong>Total</strong></td>
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</tr>
</tbody>
</table>

*Studio CUs: pp. 31-36*
*Drawing CUs: pp. 37-45*
*Technical skills CUs: pp. 47-77*
*Theoretical study CUs: pp. 79-90*
*Language CUs: pp. 101-115*
During the two years of the 2nd cycle, students prepare the Diplôme National Supérieur d’Arts Plastiques (DNSAP). The cycle includes a move into the outside world in 4th year, either in the form of a professional internship or participation in a study abroad program, and a seminar in 5th year. During these 2 years, students further develop their theoretical knowledge by developing a research project and writing it up as a research paper, which they defend to a jury in their 5th year, and by taking a year-long seminar in their 5th year that will complement their own artistic work. The 2nd cycle culminates in the degree examination for obtention of the Diplôme National Supérieur d’Arts Plastiques (DNSAP) equivalent, from 2012 onwards, to a Master’s degree.

The two-year 2nd-cycle curriculum is organized as shown in the Chart, p. 25.

4th-year students spend either their 7th or 8th semester outside the École, doing either a professional internship or a study abroad program. During the other semester of that year they continue their studies in the École.

4th-year students must earn the following 6 CUs (= 60 credits):
— the CUs for Studios 7 and 8
— 1 professional internship or study abroad CU
— 1 research CU
— 1 language CU
— 1 elective CU (of student’s choice), either theoretical study or technical skills.

5th-year students take a seminar and prepare to take the DNSAP final degree. They defend their research paper and take the degree examination during the 5th year.

5th-year students must earn the following 6 CUs (= 60 credits):
— the CUs for Studios 9 and 10
— 1 research CU
— the 2 seminar CUs
— 1 language CU.

To be eligible to take the DNSAP degree examination, students must have earned the following 11 2nd-cycle CUs by the end of their 5th year:
the 3 CUs for Studios 7, 8 and 9; the professional internship or study abroad CU; 2 research CUs; 2 language CUs; 1 elective CU (theoretical study or technical skills); the 2 seminar CUs.

The Diplôme National Supérieur d’Arts Plastiques (DNSAP)
The examining committee is composed of five members: four outside examiners appointed by the Director of the École and one École faculty member chosen by the student candidate.

Obtaining the degree validates the Studio 10 CU. Honors: the DNSAP may be awarded with honors by either a unanimous or majority vote of the examining committee. Students who do not obtain the degree may pass the examination a second time, at most 1 year later, and providing they do not exceed the 6-year limit of study at the École.

Students who are not awarded the degree will be issued a certificate of studies.
<table>
<thead>
<tr>
<th>4th year</th>
<th>7th or 8th semester</th>
<th>Credits</th>
<th>7th or 8th semester</th>
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<td>Professional internship CU or study abroad CU</td>
<td>20</td>
<td>Research CU</td>
<td>6</td>
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<tr>
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<td>methodology and stage report</td>
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<td>Elective CU</td>
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<table>
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<th>5th year</th>
<th>9th semester</th>
<th>Credits</th>
<th>10th semester</th>
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<tbody>
<tr>
<td></td>
<td>Studio 9 CU</td>
<td>12</td>
<td>Studio 10 CU</td>
<td>25</td>
</tr>
<tr>
<td></td>
<td>Seminar CU</td>
<td>9</td>
<td>Degree preparation and examination</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>Research CU</td>
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<td>Seminar CU</td>
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<tr>
<td></td>
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</tr>
<tr>
<td>Total</td>
<td></td>
<td>30</td>
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</tr>
</tbody>
</table>

Studio CUs: pp. 31-36
Professional internship CU or study abroad CU: pp. 118-119
Research CUs: p. 92
Theoretical study CUs: pp. 91-99
Seminar CUs: pp. 121-126
Language CUs: pp. 101-115
How Course Unit (CU) assessment is organized

Students must register each semester with the Accueil scolarité (Registrar’s Office), on the dates scheduled in the academic calendar, for assessment of each CU taken in that semester of study.

For some CUs, a make-up assessment session will be scheduled in September for missed course assessment deadlines. Students must register with the Accueil scolarité in June 2012 for the September make-up session for academic year 2012-2013.

See course descriptions for details of how CUs are assessed. Regular attendance is always a component of student assessment, and in most courses students are assessed on an ongoing basis; i.e., regularly throughout the semester. It is crucial for students to read course descriptions attentively and be aware of how they will be assessed for each course they take.

DNSAP equivalency

The Diplôme National Supérieur des Beaux-Arts or DNSAP degree awarded in the years 2012 to 2015 is officially recognized as the equivalent of a Master’s degree.

The DNSAP is recognized for purposes of admission to the following institutions:

— Université Paris 1
  UFR d’arts plastiques et sciences de l’art
— Université Paris VIII
  Département d’arts plastiques
  2 rue de la Liberté, 93200 Saint-Denis.
— École Nationale Supérieure des Arts Décoratifs
  31 rue d’Ulm, 75005 Paris.
— École Nationale Supérieure de Création Industrielle / Les Ateliers
  48 rue Saint-Sabin, 75011 Paris.
— All French architecture schools.

Student applicants should request an equivalency rating from the relevant office of the university or institution.

The DNSAP is registered with the Répertoire National des Certifications Professionnelles as a Level I degree pursuant to the French government decree of February 23, 2007.

DNSAP holders are eligible to take the CAPES, CAPET and Agrégation competitive examinations. To attend preparatory courses for the CAPES examination, contact the IUFM, 10 rue Molitor, 75016 Paris.
Post-graduate year

Graduates with a DNSAP may enroll for a supplementary year of study at the École des Beaux-Arts by express written request and subject to available capacity as determined by the Director. The post-graduate year is conceived as a period of transition between end of studies and entry into professional life. Since 2010-2011, the École is offering a few specialized training programs in partnership with other higher education institutions. These programs will be furthered structured and developed in the years to come. The aim is to help graduates become professionally integrated while consolidating their fundamental acquisitions.

In 2010-2011, thanks to the patronage of the Fondations Edmond de Rothschild and in partnership with the City of Saint-Ouen and the Inspection de l’Éducation Nationale, the École was able to launch an experimental in-residence training and scholarship program for artists carrying out an art project in an elementary or middle school.

ARP, SACRe

The National School of Fine Arts (École nationale supérieure des beaux-arts), associate member of the reseach universtiy PSL Paris Arts and Sciences (www.parissciencesetlettres.org), inaugurates in the fall of 2012 a three year programme of doctoral research in arts, research and practice (ARP). The research programme aims to form promising young artists who have already worked independently. The artists admitted to the ARP course will form part of the doctoral programme SACRe, Science, Art, Creation, Research, put in place in the fall of 2012 within the PSL.

The program leads to the one-year Artiste Intervenant en Milieu Scolaire or AIMS degree. This year 2012, five École graduates with the DNSAP degree (awarded either in 2009; 2010 or 2011) and selected by a competent jury are taking part in the program. These artists have received a grant from the Fondations Edmond de Rothschild (see p. 132).

A seminar entitled “La vie tumultueuse des œuvres d’art contemporain,” organized in collaboration with the École du Louvre, offers training in the areas of source material and archiving as well as conservation and restoration of contemporary art. Enrollment requirements, program and dates will be available at the start of the academic year.
Course Catalogue

Introduction –30
Artistic Practice Department –31
Drawing Section –37
Printmaking-Bookmaking Section –47
Digital Technologies Section –55
Technical Skills Department –63
Theoretical Study Department –79
Language Department –99
Study and training outside the École –117
5th-year seminars –121
The École Nationale Supérieure des Beaux-Arts provides education and training of a high academic and technical standard to students planning to develop a career in the visual arts. The five-year curriculum is made up of two consecutive “cycles”, the first lasting three years and the second two years, in which students learn and progress in the fundamental practical and theoretical components of artistic creation while acquiring in-depth understanding of what is involved in making art today.

Education and training are structured around artistic practice studios run by renowned artists. The work students do in these studios is a central, fundamental component of the program. Studios favor practice diversity, multiple fields of experimentation and crossdisciplinary artistic development.

Drawing is conceived as a basic practice essential and complementary to studio practice. Drawing classes are compulsory for first and second-year students. Students choose two different year-long drawing courses from among the six offered by the Drawing Section.

In their second year, students begin Technical Skills courses, chosen in connection with the art practice each intends to specialize in. Technical skills Course Units (CUs; UC in French) are earned through courses in the Technical Skills Department, the Printmaking-Bookmaking Section and the Digital Technologies Section. Considerable emphasis is placed on the new technologies, a fundamental component of artistic creation and diffusion today.

Theoretical courses provide an indispensable foundation for student training and are taken regularly. During the 1st cycle, students are free to choose these courses and the order in which they take them. During the 2nd cycle, they learn research skills, write a theoretical research paper and defend the paper to a jury.

Foreign language study has been an integral part of the program since 2006.

Study and training outside the École are also a compulsory component of the program. In their fourth year, students do either a professional internship or a study abroad program. In their fifth year, students take specific seminars to prepare for the Diplôme National Supérieur d’Arts Plastiques (DNSAP).

All courses presented in the following section are one semester long and each represents one Course Unit (CU).

École courses are organized into 9 different departments, sections or types:
- Artistic Practice Department
- Drawing Section
- Printmaking-Bookmaking Section
- Digital Technologies Section
- Technical Skills Department
- Theoretical Study Department
- Language Department
- Study and training outside the École
- 5th-year seminars.

Course Catalogue
The Artistic Practice Department is made up of 26 studios run by École faculty members, all renowned artists. The studio is a space for practice, experimentation, creation; also for debate, exchange and critique. And at certain moments of the year—student evaluations and graduation—it becomes an exhibition space.

Students must enroll in an Artistic Practice studio each and every semester. First-year and other new students are encouraged to meet with several studio artist-professors at the beginning of the school year before choosing their studio, with studio professor’s agreement. Students may remain in the same studio throughout the five years or change studios depending on the direction their work is taking and with the agreement of the professors in charge.

The studio is both a physical and mental space for art training. Students of all levels—first to fifth year—cohabit in it, usually practicing pluri-disciplinary creation techniques. Studio teaching methods combine personalized attention and the collective dimension of exchange; the aim is to foster students’ individual commitment to their art by helping them gradually to construct a personal artistic language. Theoretical, critical and technical knowledge and know-how intersect and mutually enrich students’ art work while helping each to situate himself or herself within a network of meanings and interpretations.

Interstudio relations are developed through joint temporary hangings and critique sessions, which increase opportunities for dialogue and nourish students’ thinking. Often studio professors invite other artists to the studio. Studio groups may also travel abroad, usually to one of the École’s partner art schools. Studio professors also organize conferences and develop collective exhibition projects in collaboration with other institutions. These experiences give students opportunities to tackle the matters of positioning their creations in space, communication, diffusion and publication.

Studio professors

Jean-Michel Alberola
Dominique Belloir
François Boisrond
Tony Brown
Tania Bruguera
Marie-José Burki (coordinator)
Jean-Marc Bustamante
Elsa Cayo
Claude Closky
Philippe Cognée
Patrick Faigenbaum
Sylvie Fanchon (coordinator)
Dominique Figarella
Michel François
Dominique Gauthier
Ann Veronica Janssens
Tadashi Kawamata
Guillaume Paris
Marc Pataut
Bernard Piffaretti
Éric Poitevin
James Rielly
Anne Rochette
Emmanuel Saulnier (coordinator)
Djamel Tatah
Patrick Tosani
Jean-Luc Vilmouth

Course Units (CUs)
CU Studio 1 to CU Studio 10

Guest artist
Thomas Hirschhorn
CU Studio 1

TAUGHT BY
1st-year faculty team—François Boisrond, Didier Semin, Patrick Tosani—jointly with studio professor

OBJECTIVES
To facilitate and accompany student’s first moves toward a personal approach. To help ensure student’s successful orientation and integration into the chosen studio.

CONTENT AND METHODS
When students arrive at the École, they are invited to visit several studios and to choose one with the agreement of the artist-professor in charge—the studio professor—who then accompanies them as each begins to outline a personal undertaking and approach, helping them specify directions and orientations discernible in their previous work. Meanwhile the 1st-year faculty team ensures that these young students (who have just completed secondary school) become integrated into the École, understand how it works, and become familiar with higher education teaching methods. Faculty team members are available to answer new students’ questions about courses and life at the École.

ASSESSMENT
Students meet individually with 1st-year faculty team and present their art works. Assessment is on the basis of the following three criteria: student’s integration into the École, quality of student’s individual work, and student’s openness to the world of the arts and culture (museum and exhibition visits, etc.).

Year of study: 1
Semester of study: 1
Prerequisite: none
Schedule: see pp. 190 and 202
Hours of student work: 280 hours
Credits: 10
CU code: 10010

CU Studio 2

TAUGHT BY
Studio professor and the 1st-year faculty team: François Boisrond, Didier Semin, Patrick Tosani

OBJECTIVES
At the end of the 2nd semester, students need to have used their newly acquired knowledge and know-how to begin to test their personal artistic concerns.

CONTENT AND METHODS
Through collective critique sessions and individual meetings with the studio professor in connection with students’ early attempts to position their works in space, students learn to perceive and identify the common theme linking the personal works they are doing in this first year. They use and compare the different viewpoints presented during these sessions to open up new work avenues.

ASSESSMENT
Presentation of works in the studio, interview with studio professor and 1st-year faculty team.

Year of study: 1
Semester of study: 2
Prerequisite: CU studio 1
Schedule: see pp. 190 and 202
Hours of student work: 280 hours
Credits: 10
CU code: 10020
CU Studio 3

TAUGHT BY
Studio professor

OBJECTIVES
During the 3rd semester students need to consolidate the leads formulated at the end of the 2nd semester through continuous production aimed at synthesizing newly acquired theoretical knowledge and technical know-how.

CONTENT AND METHODS
Students are expected to produce continually during this 3rd semester, experimenting intelligently, making use of relevant references, learning to formulate their intentions.

ASSESSMENT
Student work assessed with studio professor.

Year of study: 2
Semester of study: 3
Prerequisite: CU studio 2
Schedule: see pp. 190 and 202
Hours of student work: 280 hours
Credits: 10
CU code: 10030

CU Studio 4

TAUGHT BY
Studio professor

OBJECTIVES
Students assemble a portfolio on their productions, thereby working to analyze and defend their artistic itinerary to an examining committee and bring out the coherence of their work.

CONTENT AND METHODS
Students continue with their works in progress. At the end of the semester they are asked to provide a cogent account of their work and give a clear, focused presentation of the intentions and aims of each piece. They develop an outline of their overall artistic project, explaining their formal and visual choices.

ASSESSMENT
Students are interviewed on their printed portfolio by an internal examining committee of professors composed of their studio professor, another studio professor and a Theoretical Study Department professor.

Year of study: 2
Semester of study: 4
Prerequisite: CU studio 3
Schedule: see pp. 190 and 202
Hours of student work: 280 hours
Credits: 10
CU code: 10040
**TAUGHT BY**

**Studio professor**

**OBJECTIVES**
From the 5th semester onward, students need to realize in concrete terms the project outlined at the end of the 4th semester. Experimentation is encouraged, but individual pieces must be brought to completion and show formal consistency.

**CONTENT AND METHODS**
Students produce regularly and position their works in space for critique sessions in which relevance of work content; i.e., students’ understanding of how their work fits into the art context, and the relevance of their references, are checked, together with how the work holds up formally.

**ASSESSMENT**
Assessment of work with student’s studio professor and another studio professor possibly of student’s choice.

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**Year of study:** 3  
**Semester of study:** 5  
**Prerequisite:** CU studio 4  
**Schedule:** see pp. 190 and 202  
**Hours of student work:** 420 hours  
**Credits:** 15  
**CU code:** 10050

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**TAUGHT BY**

**Studio professor**

**OBJECTIVES**
To obtain the 1st-cycle degree (diplôme de premier cycle) students must be able to demonstrate in space the coherence of their artistic itinerary and the visual quality of their creations. They must also be able to communicate to an outside examining committee a well-developed understanding of what is at issue in creating art today, how they situate themselves in relation to these issues, and how they see their own work developing over the long term.

**CONTENT AND METHODS**
Students make art works that attest to the knowledge and know-how acquired in the previous semester and indicate the strong or defining characteristics of their work. Increased number of hangings of individual students’ pieces in exhibition space to assess how they work together; students work to structure their intentions and aims and give a cogent, effective oral presentation of them.

**ASSESSMENT**
On condition that students have successfully completed all required CUs for the three years of the 1st cycle, they take the 1st-cycle degree examination. A committee composed of an École studio professor and two outside members examines student’s itinerary and scholastic record; student presents a selection of art pieces representative of his or her work over the six semesters and is interviewed by the committee. The CU for this studio is validated by conferral of the degree.

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**Year of study:** 3  
**Semester of study:** 6  
**Pré-requis :** CU studio 5  
**Schedule:** see pp. 190 and 202  
**Hours of student work:** 504 hours  
**Credits:** 18  
**CU code:** 10060
**CU Studio 7 or 8**

Students do either a professional internship or study abroad program.

**TAUGHT BY**

*Studio professor*

**OBJECTIVES**
The aim of the professional internship and study abroad program is to increase students’ autonomy and enrich their artistic practice through a prolonged, stimulating and challenging experience in a relevant world outside the École.

**CONTENT AND METHODS**
Students remain in contact with studio professor during professional internship or study abroad program. They pursue their artistic creation within, and in response to, this new context.

**ASSESSMENT**
Students submit a written report on their professional internship or study abroad program to studio professor. On studio professor’s approval, report is transmitted for validation by the Dean of Studies.

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**Year of study:** 4  
**Semester of study:** 7 ou 8  
**Prerequisite:** CU studio 6  
**Schedule:** see pp. 190 and 202  
**Hours of student work:** 280 hours  
**Credits:** 10  
**CU code:** 10070 [7th semester]; or 10080 [8th semester]
CU Studio 9

TAUGHT BY
Studio professor

OBJECTIVES
Students specify and detail the project they intend to carry out for obtention of the DNSAP, in order to check feasibility and gain control of all project parameters.

CONTENT AND METHODS
Intensive production. Students regularly put their works to the test of exhibition; assessment of consistency of the work as a whole. Coherence and relevance of student’s realizations are analyzed in sustained dialogue with studio professor and other École faculty.

ASSESSMENT
Assessment of work with student’s studio professor and another studio professor possibly of student’s choice.

Year of study: 5  
Semester of study: 9  
Prerequisites: UC atelier 7 et 8  
Schedule: see pp. 190 and 202  
Hours of student work: 420 hours  
Credits: 15  
CU code: 10090

CU Studio 10

TAUGHT BY
Studio professor

OBJECTIVES
To obtain the DNSAP degree. Students present an exhibition of fully developed and executed work based on personal artistic practice that they will now be able to pursue independently. They must demonstrate mastery of the technical and theoretical means acquired and chosen, strong knowledge of art history and the present-day art context, and commitment to pursuing their art.

CONTENT AND METHODS
Successful completion of the degree project: production of original works or final adjusting of specific displays or performances, regular exhibition exercises. Students assemble and prepare to present a portfolio of art work to the examining committee, together with an oral defense of their work.

ASSESSMENT
On condition that students have successfully completed all required CUs for the two years of the 2nd cycle, they take the DNSAP final degree examination, conducted by a committee composed of four outside examiners and student’s studio professor. The CU for this studio is validated by conferral of the degree.

Year of study: 5  
Semester of study: 10  
Prerequisites: UC atelier 9  
Schedule: see pp. 190 and 202  
Hours of student work: 700 hours  
Credits: 25  
CU code: 10100
Drawing is considered a basic skill and study essential to studio practice. As an account of what is or has been seen, an analytic tool, an instrument for further reflection, a blueprint or project to be materialized in the future, the drawing either plays a fundamental role in the conception and design of an art work, whether it be a painting, sculpture, video (story board), or is itself a work of art. The five drawing professors offer quite varied approaches: analytic drawing from models, drawing from the imagination, experimental drawing around marks, traces, imprints, signs, writing. Drawing courses are compulsory. 1st-year students choose one year-long course (2 consecutive semesters) from among the six offered; 2nd-year students choose another year-long course from the remaining 5. The “Advanced Drawing” CU counts as a Technical Skills CU.

Professors
James Blœdé
Philippe Comar (coordinator)
Gilgian Gelzer
Bernard Moninot
Valérie Sonnier

Unités de Cours (UC)
Drawing as designing I
Drawing as designing II
Drawing from live models I
Drawing from live models II
States of forms I
States of forms II
Lifeline I
Lifeline II
Gray Matter I
Gray Matter II
Morphology I
Morphology II
Drawing “visits” I
Drawing “visits” II
Advanced drawing I
Advanced drawing II
**Drawing as designing I**
(“Dessin à dessein”)

**TAUGHT BY**
Bernard Moninot

**OBJECTIVES**
Many contemporary art works are shown in situ: installations, murals, fictional or imaginative devices whose primary characteristic is to be ephemeral. Assuming that a work of art can be designed differently depending on where it is located, students’ aim in this class is to formulate several graphic propositions in which objects and all things related to student’s personal world are fictionally integrated into a real space.

**CONTENT AND METHODS**
Use of a variety of modes for representing things and space.
Use of perspective to explore the practical and theoretical possibilities of drawing’s virtualness.
Propositions are to be designed as if they were to be realized; that is, in the form of project drawings, assembly instructions, blueprints, matrixes that provide the information necessary for materialization.
This is the 1st-part of a two-part course that must be taken in one school year, either Semesters 1, 2 or Semesters 3, 4.

**ASSESSMENT**
Weekly follow-up, and end-of-semester hanging and presentation of all work produced.

Year of study: 1; 2
Semester of study: 1; 3
Prerequisite: none
Schedule: 1st semester 2012–2013
Tuesdays 2-6 pm – Salle de dessin
Hours of student work: 168 hours
Credits: 6
CU code: 20010

**Drawing as designing II**
(“Dessin à dessein”)

**TAUGHT BY**
Bernard Moninot

**OBJECTIVES**
Artists currently conceive their works in the form of project drawings, the specificity of which is to anticipate possible realization. In some cases the drawings themselves finance project realization. Here students’ aim is to use all things related to their personal world as they conceive and design fictional propositions through drawing and collage, and to provide instructions for realizing these propositions.

**CONTENT AND METHODS**
Initiation in using different modes of representing objects and space, and practice of perspective in exploring the virtualness and utopian possibilities of drawing.

**ASSESSMENT**
Weekly follow-up of work in progress.
End-of-semester hanging and presentation of finished projects.

Year of study: 1; 2
Semester of study: 2; 4
Prerequisite: CU Drawing as designing I
Schedule: 2nd semester 2012–2013
Tuesdays 2-6 pm – Salle de dessin
Hours of student work: 168 hours
Credits: 6
CU code: 20011
Drawing from live models I

TAUGHT BY
James Blœdé

OBJECTIVES
To acquire the means of using lines to translate the visible in all its complexity.
To learn to develop one’s drawing in keeping with what the eyes do when one is not seeking to control them; to become attentive to and trust the eyes’ perceptions and the mind’s thoughts.
To develop a drawing grammar that takes into account the demands inherent in using gray pencil on white paper.
To develop an ability to concentrate and a will to move beyond one’s limits.

CONTENT AND METHODS
Students are invited to cultivate their capacity to enjoy looking, as this is the best antidote to mental confusion and an excellent source of creative desire.
Each class session is devoted to a single drawing. The model keeps the same pose so that students can adjust and improve their drawings.
We will take up questions of construction, composition, form, contour, volume, space, light and shadow, reflections and gleam, as well as details and nuances, choice of details and their necessary subordination to the whole.
Professor’s comments and explanations are addressed to individual students, with the aim of analyzing each drawing with each student while student is drawing and the model is posing.
This is the 1st part of a two-part course that must be taken in one school year, either Semesters 1, 2 or Semesters 3, 4.

ASSESSMENT
Regular attendance and continuous assessment at each class session.

Year of study: 1 ; 2
Semester of study: 1 ; 3
Prerequisite: none
Schedule: 1st semester 2012–2013
Thursdays 10 am-1 pm – Salle de dessin
Hours of student work: 168 hours
Credits: 6
CU code: 20020

Drawing from live models II

TAUGHT BY
James Blœdé

OBJECTIVES
To consolidate and strengthen 1st-semester acquisitions.
The aim is to execute good drawings, with the required intelligence and tension as conferred by a clear, firm mind wholly intent on its purpose.

CONTENT AND METHODS
The only way students can assimilate the professor’s indications, advice and precepts is through repeated attempts, ongoing practice. Once students have integrated these components, they will be able to apply them successfully in their hand movements—the very act of drawing. This may be a rapid process for some, a slower, more gradual one for others.
The relevant concepts will be tirelessly repeated until students assimilate them, are freed from what prevents them from surpassing themselves, and can effectively apply increasingly fine-tuned, complex notions.

ASSESSMENT
Regular attendance and continuous assessment at each class session.

Year of study: 1 ; 2
Semester of study: 2 ; 4
Prerequisite: CU Drawing from live models I
Schedule: 2nd semester 2012–2013
Thursdays 10 am-1 pm – Salle de dessin
Hours of student work: 168 hours
Credits: 6
CU code: 20021
States of forms I

TAUGHT BY
Bernard Moninot

OBJECTIVES
To explore and analyze the possibilities for creating new constructions and arrangements from visual memory, with the purpose of producing a set of drawings in which content and form become visually autonomous.

CONTENT AND METHODS
Students explore place as a source and pretext for graphic investigations. Drawing is understood as a means to establish a direct relation with things encountered and to develop a sizeable “deposit” of things seen. The course is essentially practical, providing an initiation into media, physical supports and transfer processes, and will be substantiated with theoretical understanding acquired from screenings, observation of originals, meetings and studio visits.

This is the 1st part of a two-part course that must be taken in one school year, either Semesters 1, 2 or Semesters 3, 4.

ASSESSMENT
Weekly follow-up, and end-of-semester installation and presentation of all works produced.

Year of study: 1; 2
Semester of study: 1; 3
Prerequisite: none
Schedule: 1st semester 2012–2013
Wednesdays 2-6 pm – Salle de dessin
Hours of student work: 168 hours
Credits: 6
CU code: 20030

States of forms II

TAUGHT BY
Bernard Moninot

OBJECTIVES
“Nature’s infinite teachings lead to forms that are themselves infinitely varied and perishable, that multiply, overlap, combine, scatter, intersect. Consequently, [these are] states of forms rather than being in becoming.” Jean-Christophe Bailly. The aim is to produce a set of drawings in which content and form become increasingly visually autonomous.

CONTENT AND METHODS
Places for keeping plants serve as source and pretext for students’ graphic investigations. The course is essentially practical, providing an initiation into media, physical supports, and transfer processes, and will be substantiated with theoretical understanding acquired from observation of originals, books and catalogues as well as meetings and studio visits.

ASSESSMENT
Weekly follow-up, end-of-semester installation and presentation of all works and investigations.

Year of study: 1; 2
Semester of study: 2; 4
Prerequisite: CU States of forms I
Schedule: 2nd semester 2012–2013
Wednesdays 2-6 pm – Salle de dessin
Hours of student work: 168 hours
Credits: 6
CU code: 20031
Lifeline I

TAUGHT BY
Gilgian Gelzer

OBJECTIVES
Drawing as an attitude, a consciousness of the world expressed through open, empirical practice of a medium that is perpetually being redefined. To explore the multiple destinations of graphic expression in a creative, active, well-thought-out process whose underlying questions are those of network, circulation, orientation and positioning.

CONTENT AND METHODS
Setting up a process of investigation and personal expression that makes use of the graphic line and graphic energy. The exploration is organized around exercises that involve working on the different qualities and temporalities of the line, integrating notions of trajectory and contour, measurement, pressure, pace. An experimental approach that alternates between time spent in intensive practice and moments of verification, analysis, exchange and debate.

This is the first segment of a two-part course that must be taken in one school year, either Semesters 1, 2 or Semesters 3, 4.

ASSESSMENT
Regular attendance and weekly following of students’ work. Ongoing assessment and presentation of all work at the end of the semester.

Year of study: 1; 2
Semester of study: 1; 3
Prerequisite: none
Schedule: 1st semester 2012–2013
Fridays 10am-1pm — Salle de Dessin
Hours of student work: 168 hours
Credits: 6
CU code: 20090

Lifeline II

TAUGHT BY
Gilgian Gelzer

OBJECTIVES
To develop an independent visual language that will serve as the basis of a full-fledged visual project. To define and organize a work method by situating one’s exploration in past and present art contexts. To produce a complete artistic work.

CONTENT AND METHODS
On the basis of 1st-semester experiments, students will affirm their choices and move on to execute their project, paying particular attention to its visual and conceptual qualities. Emphasis is on mixing media, the aim being to widen the drawing practice to include material and techniques from other studios. Students’ work will be punctuated with moments of information exchange, critique and debate.

ASSESSMENT
Regular attendance and weekly following of students’ work. Ongoing assessment and presentation of completed project at the end of the semester.

Year of study: 1; 2
Semester of study: 2; 4
Prerequisite: CU Lifeline I
Schedule: 2nd semester 2012–2013
Fridays 10am-1pm — Salle de Dessin
Hours of student work: 168 hours
Credits: 6
CU code: 20091
Gray matter I

TAUGHT BY
Gilgian Gelzer

OBJECTIVES
To explore the physical and mental dimensions of drawing as space, time and body. To develop a productive synergy of forms and meaning between the act of drawing and the act of seeing by testing our modes of perception and representation, with careful attention to the emergence of the graphic thought.

CONTENT AND METHODS
Thinking—through drawing—on identifying a space, inscribing a movement, defining a form or the construction of an image while making the most of all graphic resources. Work is initiated, continued, and relaunched through various experiments and exercises that call upon students’ faculties of observation, memory and imagination, the aim being to gradually constitute graphic material, «matter for thought,» that will then be brought into play in personal drawing production. An experimental approach to drawing in which periods of intensive practice alternate with moments of verification, analysis, exchange and debate.

This is the first segment of a two-part course that must be taken in one school year, either Semesters 1, 2 or Semesters 3, 4.

ASSESSMENT
Regular attendance and weekly following of students’ work. Ongoing assessment and presentation of all work at the end of the semester.

Year of study: 1; 2
Semester of study: 1; 3
Prerequisite: none
Schedule: 1st semester 2012–2013
Thursdays 2 – 6 pm — Salle de Dessin
Hours of student work: 168 hours
Credits: 6
CU code: 20080

Gray matter II

TAUGHT BY
Gilgian Gelzer

OBJECTIVES
To execute a personal artistic work using the means provided by drawing. To define and organize a work method by situating one’s exploration in past and present art contexts.

CONTENT AND METHODS
On the basis of 1st-semester experiments, students will develop a work path and shape a personal intention, finding the most appropriate graphic means for proceeding. They will distinguish and develop the relevant visual and expressive qualities by specifying notions of space, scale, gesture and matter. Students’ work will be punctuated with moments of information exchange, critique and debate.

ASSESSMENT
Regular attendance and weekly following of students’ work. Ongoing assessment and presentation of completed project at the end of the semester.

Year of study: 1; 2
Semester of study: 2; 4
Prerequisite: CU Gray matter I
Schedule: 2nd semester 2012–2013
Thursdays 2 –6 pm — Salle de Dessin
Hours of student work: 168 hours
Credits: 6
CU code: 20081
Morphology I

TAUGHT BY
Philippe Comar, Valérie Sonnier

OBJECTIVES
To learn to see, and to sharpen observation, by drawing the human form, which is the fundamental reference in this class. At a theoretical level, to use analysis of drawings to acquire notions of geometry and understanding about representing the body.

CONTENT AND METHODS
Practice is of primary importance in this course. Students are asked to work from live models, doing life-size chalk drawings at the blackboard. Rapid poses alternate with longer ones. Particular attention to reading the model as a whole, identifying balances, the major axes, bone structure. This approach is substantiated with a few courses on symmetry in living beings, treatises on anatomy and books of proportions.

This is the 1st part of a two-part course that must be taken in one school year, either Semesters 1, 2 or Semesters 3, 4.

ASSESSMENT
Weekly assessment. Students’ blackboard drawings are critiqued and corrected during each class session. Final drawing exam at the blackboard from a live model. Assessment will focus on graphic qualities of the drawing and students’ ability to represent axes, balances, bone structure indicators, reference planes.

Year of study: 1; 2
Semester of study: 1; 3
Prerequisite: none
Schedule: 1st semester 2012–2013
Wednesdays or Thursdays 2-6 pm – Amphi de morphologie
Hours of student work: 168 hours
Credits: 6
CU code: 20050

Morphology II

TAUGHT BY
Philippe Comar, Valérie Sonnier

OBJECTIVES
To consolidate and further develop 1st-semester acquisitions, with emphasis now on contours and model’s morphological particularities. At a theoretical level, to acquire a few notions of animal mechanics so as to understand relations between form and function, a few notions of topology so as to take up problems of distortion, and material on expression of emotions, physiognomy, theories of evolution.

CONTENT AND METHODS
Practice is of primary importance in this course. Students are asked to work from live models, doing life-size chalk drawings at the blackboard. Particular attention to reading the model, graphic analysis of volumes, the major muscle and fat masses. A few classes are devoted to drawing models in movement and morphological distortion.

ASSESSMENT
Weekly assessment. Students’ blackboard drawings are critiqued and corrected during each class session. Final drawing exam at the blackboard from a live model. Assessment will focus on graphic qualities and volumetrics, primary muscle and fat masses and students’ ability to reproduce model’s morphological particularities.

Year of study: 1; 2
Semester of study: 2; 4
Prerequisite: CU Morphology I
Schedule: 2nd semester 2012–2013
Wednesdays or Thursdays 2-6 pm – Amphi de morphologie
Hours of student work: 168 hours
Credits: 6
CU code: 20051
**Drawing “visits” I**

**TAUGHT BY**
Philippe Comar, Valérie Sonnier

**OBJECTIVES**
The aim of these “visits” to places outside the school is to stimulate the eye, encourage students to draw in different contexts and in some cases to draw singular objects and places: the Conservatoire des Arts et Métiers, hothouses, an anatomy museum, museum reserve collections, a paleontology gallery, etc. Students are asked to appropriate elements of the real from among the multitude of possibilities offered by these environments, and render their particularities through multiple views and framings.

**CONTENT AND METHODS**
A list of visit locations will be given at the start of the semester; class meets at visit site. Students choose subjects and views and fill a sketchbook with as many drawing as they like. On-site sessions last approximately two hours, after which students and professors gather to exchange sketchbooks and comment on them. Seeing what the others have chosen to draw, from what perspective and in what way is a crucial component of the course.

This is the 1st part of a two-part course that must be taken in one school year, either Semesters 1, 2 or Semesters 3, 4.

**ASSESSMENT**
Regular post-visit assessment. End-of-semester individual assessment with students of their drawings and notebooks. Assessment will focus on number and variety of drawings, choice of views and ways of framing, graphic qualities.

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**Year of study:** 1; 2  
**Semester of study:** 1; 3  
**Prerequisite:** none  
**Schedule:** 1st semester 2012–2013  
Fridays 2-6 pm  
**Hours of student work:** 168 hours  
**Credits:** 6  
**CU code:** 20060

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**Drawing “visits” II**

**TAUGHT BY**
Philippe Comar, Valérie Sonnier

**OBJECTIVES**
To further develop 1st-semester acquisitions, consolidate graphic analysis skill and ability to apprehend human, animal, plant, mineral, mechanical and architectural structures. Emphasis is on drawing moving forms: circus act rehearsals, menagery, dance classes, aquarium action, etc.

**CONTENT AND METHODS**
A list of visit locations will be given at the start of the semester; class meets at visit site. Students choose subjects and views and fill a sketchbook with as many drawing as they like. On-site sessions last approximately three hours, after which students and professors gather to exchange sketchbooks and comment on them. Seeing what the others have chosen to draw, from what perspective and in what way is a crucial component of the course.

**ASSESSMENT**
Regular post-visit assessment. End-of-semester individual assessment with students of their drawings and notebooks. Assessment will focus on number and variety of drawings, choice of views and ways of framing, graphic qualities.

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**Year of study:** 1; 2  
**Semester of study:** 2; 4  
**Prerequisite:** CU Drawing “visits” I  
**Schedule:** 2nd semester 2012–2013  
Fridays 2-6 pm  
**Hours of student work:** 168 hours  
**Credits:** 6  
**CU code:** 20061
Advanced drawing I

TAUGHT BY
James Blœdé, Philippe Comar, Gilgian Gelzer, Bernard Moninot, Valérie Sonnier

OBJECTIVES
To practice drawing as part of a creative undertaking and ultimately make the drawing a work of art in itself.

CONTENT AND METHODS
At the beginning of the semester, students choose a drawing teacher and determine a project with him or her, including a research topic, how it will be studied, the work student will submit. Students then pursue their work independently. Students may work in the drawing classroom, the Amphithéâtre de Morphologie, or outside the École.

ASSESSMENT
Regular appointments with the drawing teacher to check project progress. Mid-semester and end-of-semester assessment.

Year of study: 3 ; 4
Semester of study: 5, 6 ; 7 ou 8
Prerequisite: Drawing CUs for semesters 1, 2, 3, 4
Schedule: 1st semester 2012–2013, hours to be determined with the drawing teacher
Hours of student work: 168 hours
Credits: 6 (one 3rd-year Technical Skills CU or one 4th-year elective CU)
CU code: 20070

Advanced drawing II

TAUGHT BY
James Blœdé, Philippe Comar, Gilgian Gelzer, Bernard Moninot, Valérie Sonnier

OBJECTIVES
To use a drawing practice to produce a finished work of art.

CONTENT AND METHODS
On the basis of Advanced Drawing I investigations and work, and using the same work methods, students will first identify all the stages involved in realizing a project, then bring that project to completion, being particularly attentive to quality of the execution.

ASSESSMENT
Regular appointments with the drawing teacher to check project progress. Mid-semester and end-of-semester assessment, student presentation of completed project.

Year of study: 3 ; 4
Semester of study: 6 ; 7 ou 8
Prerequisite: CU Advanced drawing I
Schedule: 2nd semester 2012–2013, hours to be determined with the drawing teacher
Hours of student work: 168 hours
Credits: 6 (one 3rd-year Technical Skills CU or one 4th-year elective CU)
CU code: 20071
In this section, bookmaking is handled in the widest possible terms as a set of operations that will produce a publication. In the aluminum photo-etching, lithography, silkscreen printing and engraving studios, students invest the domain of publication in terms of their own artistic concerns and interests; they develop a project that integrates different facets of printing and adapt the medium they have chosen to their particular artistic projects.

Section courses are organized on a semester basis, but students are required to spend at least one academic year in the practice chosen; i.e., two consecutive semesters. Regular attendance is strictly required so that students can produce a finished publication related to their overall artistic undertaking.

Each of the four teachers has developed his own relation to bookmaking and printing; the section thus offers varied approaches. The professors organize the section jointly, but each student chooses one section teacher as reference professor on the basis of his or her overall project.

For credit purposes, Printmaking-Bookmaking CUs count as Technical Skills CUs.

After consultation with the student’s artistic practice studio professor, it is determined whether the Printmaking-Bookmaking section’s artistic practices will be major or complementary in student’s obtention of the degree. In all cases, section courses must engage student’s critical thinking about the status of the printed work and the relation between bookmaking techniques and other media.

From their 3rd year on, students can choose to enroll with a Printmaking-Bookmaking professor as their reference artistic practice studio.
TAUGHT BY
Wernher Bouwens, Patrick Devreux, Michel Salsmann

OBJECTIVES
To acquire methods of creating a printing support and the corresponding printing methods.
To design an art project that integrates the different facets of this medium (photography, typography, drawing).

CONTENT AND METHODS
Basic knowledge and practice of matrix creation (preparing and exposing photo plates) and printing supports (papers), inks, printing equipment and material.
Students experiment in connection with their overall artistic projects.
This is the 1st part of a two-part course that must be taken over two consecutive semesters—Semesters 3, 4 or Semesters 5, 6—for a total of 1 whole school year.

ASSESSMENT
Regular attendance.
Ongoing assessment and presentation of completed project.

Year of study: 2 ; 3
Semester of study: 3 ; 5
Prerequisite: none
Schedule: see pp. 190 and 194
Hours of student work: 168 hours
Credits: 6 (one Technical Skills CU)
CU code: 30010

ASSESSMENT
Regular attendance.
Ongoing assessment and presentation of completed project.

Year of study: 2 ; 3
Semester of study: 4 ; 6
Prerequisite: CU Aluminum photo-etching I
Schedule: see pp. 190 and 194
Hours of student work: 168 hours
Credits: 6 (one Technical Skills CU)
CU code: 30011
Etching I

TAUGHT BY
Wernher Bouwers, Patrick Devreux, Aurélie Pagès, Michel Salsmann

OBJECTIVES
By learning how to etch, to begin to understand its specificity, the ways by which it creates images by making matrixes, the techniques of printing, and their potential to experiment plastically.

CONTENT AND METHODS
Discovery and understanding of the practical bases of line engraving, printing and inking. To learn various working methods. To develop a curiosity, an interest in all things connected to the printed form, to publishing and to the graphic arts, as seen from the point of view of art history as much as contemporary art methods.
This is the 1st part of a two-part course (Intaglio) that must be taken throughout one school year or over two consecutive semesters.

ASSESSMENT
Regular attendance. Continuous assessment and presentation of completed project.

Year of study: 2 ; 3 ; 4
Semester of study: 3 ; 5 ; 7 or 8
Prerequisite: none
Schedule: see pp. 190 and 194
Hours of student work: 168 hours
Credits: 6 (one Technical Skills CU)
CU code: 30020

Etching II

TAUGHT BY
Wernher Bouwers, Patrick Devreux, Aurélie Pagès, Michel Salsmann

OBJECTIVES
Deepening one’s knowledge and engage in plastic research. Development and realisation of an art project which explores the possibilities of the medium.

CONTENT AND METHODS
Experimentation in the subject chosen by the student for research. Accompaniment in the creation of a project. Refine analytical capacities through critical exchanges with the support of solid documentation.

ASSESSMENT
Evaluation will occur throughout the year; presentation of a finished project.

Year of study: 2 ; 3 ; 4
Semester of study: 4 ; 6 ; 7 or 8
Prerequisite: CU Engraving I
Schedule: see pp. 190 and 194
Hours of student work: 168 hours
Credits: 6 (one Technical Skills CU)
CU code: 30021
**Etching - Xylography**

**TAUGHT BY**
Wernher Bouwens, Patrick Devreux, Aurélie Pagès, Michel Salsmann

**OBJECTIVES**
Learning the processes necessary to make matrixes on wood and lino, acquire the know-how of various methods of printing in relief and the ways of bringing them to fruition in an artistic project.

**CONTENT AND METHODS**
Learning the processes necessary to make an image according to techniques specific to that image. Experimentation, analysis and development of an art project. The research will position itself with knowledge of and in relation to contemporary artistic practice.

**ASSESSMENT**
Evaluation will occur throughout the year. Insert here the pages on Lithography I and II which remain unchanged.

Year of study: 2; 3; 4; 5
Semester of study: 4; 6; 8; 10
Prerequisite: UC etching I
Schedule: see pp. 190 and 194
Hours of student work: 168 hours
Credits: 6 (one Technical Skills CU)
CU code: 30024

**Lithography I**

**TAUGHT BY**
Wernher Bouwens, Patrick Devreux, Michel Salsmann

**OBJECTIVES**
To acquire methods of creating on litho stones and corresponding printing methods; printing editions of several monochrome lithographs.

**CONTENT AND METHODS**
Acquiring basic knowledge and practice of lithography: printing supports (papers), inks, printing equipment and material. History of lithography. Qualities and limits of the medium. Experimenting for students’ projects, artist’s proof and editing monochrome lithographs. This is the 1st part of a two-part course that must be taken in one school year, either Semesters 3, 4 or Semesters 5, 6.

**ASSESSMENT**
Regular attendance. Continuous assessment and presentation of completed project.

Year of study: 2; 3
Semester of study: 3; 5
Prerequisite: none
Schedule: see pp. 190 and 194
Hours of student work: 168 hours
Credits: 6 (one Technical Skills CU)
CU code: 30030
Lithography II

TAUGHT BY
Wernher Bouwens, Patrick Devreux, Aurélie Pagès, Michel Salsmann

OBJECTIVES
To acquire methods of creating on litho stones and corresponding printing methods; printing editions of several polychromolithographs.

CONTENT AND METHODS
Successfully printing a lithograph that integrates the different facets of this medium.
Successful preparation of a bon à tirer impression.
Students experiment for their individual projects.

ASSESSMENT
Regular attendance.
Continuous assessment and presentation of completed project.

Year of study: 2; 3
Semester of study: 4; 6
Prerequisite: CU Lithography I
Schedule: see pp. 190 and 194
Hours of student work: 168 hours
Credits: 6 (one Technical Skills CU)
CU code: 30031

Experimental matrices

TAUGHT BY
Wernher Bouwens, Patrick Devreux, Michel Salsmann

OBJECTIVES
To acquire methods of creating on a copper matrix and corresponding printing methods; printing an edition of black and white engravings.

CONTENT AND METHODS
To learn methods specific to engraving with a burin and mezzotint.
Preparing and using a burin.
Knowledge of printing methods specific to this engraving technique, printing supports and inks.

ASSESSMENT
Regular attendance.
Continuous assessment and presentation of completed project.
Quality of the engraving and the finished prints.

Year of study: 2; 3; 4
Semester of study: 4; 6; 7 or 8
Prerequisite: CU Engraving I
Schedule: see pp. 190 and 194
Hours of student work: 168 hours
Credits: 6 (one Technical Skills CU)
CU code: 30060
**Bookmaking practices I**

**TAUGHT BY**
Wernher Bouwens, Patrick Devreux, Aurélie Pagès, Michel Salsmann

**OBJECTIVES**
To design a publication taking into account publishing constraints (the fact of multiplicity, printing, knowledge of diffusion practices). The project should lead students to understand what is at stake and to use printing media well adapted to their overall artistic projects.

**CONTENT AND METHODS**
Introduction to bookmaking methods and practices (prints, portfolios, artists’ books, illustrated books, fanzines).
Choice of supports and printing methods.
This is the 1st part of a two-part course that must be taken over two consecutive semesters—Semesters 3, 4 or Semesters 5, 6—for a total of 1 whole school year.

**ASSESSMENT**
Regular attendance.
Ongoing assessment and presentation of completed project.

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**Bookmaking practices II**

**TAUGHT BY**
Wernher Bouwens, Patrick Devreux, Aurélie Pagès, Michel Salsmann

**OBJECTIVES**
To execute a publication taking into account publishing constraints (the fact of multiplicity, printing, knowledge of diffusion practices). To complete one or several publications.

**CONTENT AND METHODS**
Applying bookmaking methods and practices to students’ projects: prints, portfolios, artists’ books, illustrated books, fanzines. Project layout and realization.
Choice of supports, printing methods (mixing techniques) and bookbinding methods.
Knowledge of the publishing world: printers, publishers, institutional distributors (Bibliothèque Nationale de France, etc.), private-sector distributors.

**ASSESSMENT**
Regular attendance.
Ongoing assessment and presentation of completed project.

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Year of study: 2 ; 3
Semester of study: 3 ; 5
Prerequisite: none
Schedule: see pp. 190 and 194
Hours of student work: 168 hours
Credits: 6 (one Technical Skills CU)
CU code: 30040

Year of study: 2 ; 3
Semester of study: 4 ; 6
Prerequisite: CU Bookmaking practices I
Schedule: see pp. 190 and 194
Hours of student work: 168 hours
Credits: 6 (one Technical Skills CU)
CU code: 30041
Silkscreen printing I

TAUGHT BY
Wernher Bouwens, Patrick Devreux, Aurélie Pagès, Michel Salsmann

OBJECTIVES
To acquire methods of creating a printing support and the corresponding printing methods.
To design an art project that integrates the different facets of this medium.

CONTENT AND METHODS
Knowledge of the basic practices of matrix creation (making film stencils and insulating screens) and printing supports, inks, printing equipment and material.
Students experiment in connection with their overall artistic projects.
This is the 1st part of a two-part course that must be taken over two consecutive semesters—Semesters 3, 4 or Semesters 5, 6—for a total of 1 whole school year.

ASSESSMENT
Regular attendance.
Ongoing assessment and presentation of completed project.

Year of study: 2 ; 3
Semester of study: 3 ; 5
Prerequisite: none
Schedule: see pp. 190 and 194
Hours of student work: 168 hours
Credits: 6 (one Technical Skills CU)
CU code: 30050

Serigraphy II

TAUGHT BY
Wernher Bouwens, Patrick Devreux, Aurélie Pagès, Michel Salsmann

OBJECTIVES
To create an art project which integrates the reasoning and possibilities of the medium, keeping in mind the idea of the multiple and the diffusion.
The project should form part of the student’s general approach.

CONTENT AND METHODS
To develop a specific research methodology based on experimentation, documentation and practice of the work-shop.
To refine the choice of material, the various ways of printing and the different forms of publishing according to the project proposed.

ASSESSMENT
Regular attendance.
Ongoing assessment and presentation of completed project.

Year of study: 2 ; 3
Semester of study: 4 ; 6
Prerequisite: CU Silkscreen printing I
Schedule: see pp. 190 and 194
Hours of student work: 168 hours
Credits: 6 (one Technical Skills CU)
CU code: 30051
The Digital Technology Section includes training in particular techniques, teaching activities and all the École’s considerable new technology resources. It has its own dedicated spaces: classrooms, photography laboratory, a video-shooting set, photo and sound studios, an equipment loan office, and a free-access computer room (see p. 143).

The section’s activities cover 6 fields: photography, video, sound, computer imagery, interactivity and web design.

1st-year students must take two compulsory general training courses:

- Digital art and environment
- Desktop publishing

After 1st year, these technologies are taught in connection with the artistic work the student is doing in the studio and are organized along the following lines:

- **Digital technology training, validated as UCTNs** (Unité de Cours Technique Numérique), designed to provide students the know-how required to carry out projects they have developed conceptually with the studio professor. These CUs are also aimed at opening up perspectives, suggesting intersections, and facilitating technique mixing.

- **Digital productions, validated as UCPNs** (Unité de Cours Production Numérique), designed to enable students to realize projects that make use of the know-how acquired in UCTN training modules while benefiting from regular technical assistance. Students enroll in digital production modules at the beginning of each semester.

**Registrations are to take place at the beginning of the semester.**

**Follow-up sessions**

Hours with instructors for assisting students with their projects and keeping track of their progress will be scheduled throughout the school year (see schedule).

All Digital Technology Section spaces and schedules, as well as up-to-date information on the operation of the section, are available at http://pnbeauxartsparis.fr.

Specific information sheets are posted in the sculptor’s hallway and are also available at the 3rd-floor landing of Bâtiment Perret.

**Digital Technologies Section Head**
Vincent Rioux

**Permanent instructors**
Monique Bonaldi
Farid Boulechlouce
David Chantreux
Julie Courel
Sabine Dizel
Frédéric Latouche
Bernard Mailly
Christophe Thouvenot
Valérie Poifol
Christian Ruault

**Participating instructors**
Cyrille Blaise
Thomas Brosset
Thomas Chéneseau
Aurore Deligny
Véronika Doszla
Pascal Goblot
Emmanuel Guez
Fred Guzda
Raphaël Isdant
Benoît Labourdette
Vincent Lambert
Camille Lapelerie
Christophe Lemaître
Juliette Marchand
Dominique Moulon
K. Peyghamy Payram
Flavia Tavares
Jean-François Thomelin
Jean-Noël Yven
Digital art and the digital environment

TAUGHT BY
Emmanuel Guez
Dominique Moulon

OBJECTIVES
To identify the implications of the digital revolution for the field of art.
To become aware of the potential for artistic creation generated by the emergence of the digital environment.

CONTENT AND METHODS
A session on using the École’s computer resources: extranet, email, dedicated network space, printing, web page.
This will be followed by a 12-hour training course touching on the history, current situation, concepts, ways of writing, and tools that shape our digital environment.

ASSESSMENT
Attendance is compulsory.
Knowledge check and oral presentation

Year of study: 1
Semester of study: 1
Prerequisite: none
Schedule: see course schedule supplement and extranet
Hours of student work: 168 hours
Credits: 6 (one Technical Skills CU)
CU code: 40011

Desktop publishing

TAUGHT BY
Christophe Thouvenot
Valérie Poifol, Véronika Doszla
and several instructors

OBJECTIVES
To acquire the skills necessary for producing printed documents representative of the student’s artistic work (books, catalogues, research papers, posters, flyers).

CONTENT AND METHODS
Training in CAD: methodology of creating a file or portfolio, page layout, digital scanning of documents, image-processing and digital printing.
Practical exercises in which students create their own art files.
8-session training program.
Students must enroll for this course at the Digital Technologies Section in January 2012.

ASSESSMENT
Attendance is compulsory.
Assessment of assigned exercises.

Year of study: 1
Semester of study: 2
Prerequisite: CU Art and digital technology tools
Schedule: see course schedule supplement and extranet
Hours of student work: 168 hours
Credits: 6 (one Technical Skills CU)
CU code: 40020
Digital techniques (UCTNs)

TAUGHT BY
Several instructors

OBJECTIVES
To acquire techniques and methods in the fields of photography, sound, video, computer imagery, web design and interactivity.

CONTENT AND METHODS
The Digital Technology Section offers nearly 40 training modules of varying lengths, spread over the two semesters. Students enroll in training modules suited to their artistic undertakings. Students may have up to 3 UCTNs validated in the course of their 1st-cycle studies. After taking a UCTN, students must take a Digital Production CU (UCPN) before they can take another UCTN.

ASSESSMENT
Based on regular attendance and the technical quality of the exercises students are assigned to do. To obtain a UCTN, student must validate either one or a set of training modules amounting to at least 8 full days of training. “Generalities” modules do not count toward this total.

Year of study: 2 ; 3 ; 4
Semester of study: 3, 4 ; 5, 6 ; 7 ou 8
Prerequisite: CUs Art and digital technology tools and Desktop publishing
Schedule: see course schedule supplement and extranet
Hours of student work: 168 hours
Credits: 6 (one Technical Skills CU)
CU code: 40030 (UCTN I); 40031 (UCTN II); 40032 (UCTN III)

Digital production (UCTNs)

TAUGHT BY
Several instructors

OBJECTIVES
To produce a personal artwork designed in the Artistic Practice Studio and using skills acquired in UCTN training.

CONTENT AND METHODS
Each student chooses a Digital Technologies Section instructor who then accompanies him or her through the different stages of his/her project. Students must enroll in Digital production with the head of the Digital technologies section at the beginning of the semester. Instructor regularly follows student’s progress on his/her project from the beginning of the semester onward. Students may have up to 3 UCPNs validated in the course of 1st-cycle studies. Students must do a Production CU (UCPN) after each Technology CU (UCTN) and before taking a new UCTN.

ASSESSMENT
Based on the project student presents at the end of the semester. Mastery of the technical skills involved. Regularity of follow-up.

Year of study: 2 ; 3 ; 4
Semester of study: 4 ; 5, 6 ; 7 ou 8
Prerequisite: 1 UCTN (CU Digital Techniques)
Schedule: see course schedule supplement and extranet
Hours of student work: 168 hours
Credits: 6 (one Technical Skills CU)
CU code: 40040 (UCPN I); 40041 (UCPN II); 40042 (UCPN III)
Training modules for earning UCTNs (Digital techniques)

Students must have successfully completed certain training modules to be able to borrow some equipment and use studios and/or laboratories.

To obtain one UCTN, students must take one or a series of training modules amounting to at least 8 full days of training.

“Generalities” modules
“Generalities” familiarize students with some of the elementary notions of the given field as well as how it operates in the Section (rooms, equipment, computer practices, etc.) and enable them to apply those notions in practice. Students must take the “generality” module in a given field before they can take other modules in the same field. “Generality” modules are not counted toward the total number of days required to earn a UCTN. However, validating a generality module in a given field does permit students to borrow basic equipment used in that field (photo, video, sound).

Computer imagery

Still Image-processing
Scanning, shading and colorimetric adjustment, retouching, image-combining and editing, digital printing methodology.
module takes 6 days
sections 2
held 1st and 2nd semesters
software: Photoshop, Mirage
instructor: Valérie Poifol.

Animated image-processing
Discovering animated film by practicing various techniques, from traditional to digital: rostrum camera (including animated painting, sand, bas-relief, paper cutouts), animated drawings (cartoons), pixillation and post-production.
module takes 7 days
section 1
held 1st and 2nd semesters
software: After Effect, Photoshop, Dragon Stop Motion, Final Cut Pro.
instructor: Juliette Marchand, Camille Lapelerie.

3D animation
Discovery of the manufacturing steps of a project in 3D computer graphics: modeling, animation, lighting and coloring of 3D elements.
module takes 4 days
section 2
held 1st and 2nd semesters
software: Cinéma4D
instructor: N.

3D modeling
Modeling, plan of installations, of cuttings, 3D prints.
module takes 4 days
section 2
held 1st and 2nd semesters
software: Rhinocéros
instructor: N.
### Web Design

**Website, generalities**
The basics about the web. Definitions and concepts (paths, servers, static/dynamic websites).
- **module takes:** 2 days
- **sections:** 2
- **held:** 1st and 2nd semesters
- **instructors:** Thomas Brosset.

**Website, level 1**
Using the markup language HTML and style sheets (CSS) in setting up a CMS or web layout.
- **module takes:** 3 days
- **sections:** 2
- **held:** 1st and 2nd semesters
- **software:** Dreamweaver
- **instructors:** Thomas Brosset.

**Website, level 2**
Style sheets (CSS), html5.
- **module takes:** 3 days
- **sections:** 2
- **held:** 1st and 2nd semesters
- **software:** HTML, CSS
- **prerequisite:** Website, level 1
- **instructors:** Thomas Brosset.

**Web programming**
Javascript, php, python, object-oriented programming.
- **module takes:** 4 days
- **section:** 1
- **held:** 1st and 2nd semesters
- **prerequisite:** Website, level 2
- **instructors:** Fred Guzda, Vincent Rioux.

### Interactivity

**Interactivity, generalities**
Discovering the foundations and development of “digital” arts. Definition of an interactive setup. Basic programming principles.
- **module takes:** 2 consecutive days
- **sections:** 3
- **held:** 1st semester
- **software:** Pure Data, Processing
- **instructors:** Raphaël Isdant, Christophe Lemaître.

**Interactive installations**
- **module takes:** 8 days
- **section:** 1
- **held:** 2nd semester
- **software:** Pure Data, Arduino
- **prerequisite:** personal project
- **instructor:** Raphaël Isdant.

**Generated images**
Initiation in programming and course on Processing software: generative drawing, interactive drawing, interactive image-processing, keyboard and sound interfaces, tracking, physical system, particles, interactive 3D.
- **module takes:** 8 days
- **section:** 1
- **held:** 2nd semester
- **software:** Processing
- **prerequisite:** personal project
- **instructor:** Christophe Lemaître.
Photography
(analog and digital)

Photography, generalities
General methodology of photo shooting.
Presentation of digital processing, analog photo lab, and photo shooting studio.
Learning to choose a technique suited to a given project.
module takes 4 days
sections 5
held 1st semester
instructor: Sabine Dizel.

Digital and analog shooting
Reflex camera, raw files, archiving, reporter flash photography, studio lighting.
module takes 5 half-days
sections 4
held 1st and 2nd semesters
software: Digital Photo, Camera Window, View NX2, Camera control Pro, Lightroom
prerequisite: personal project
instructors: Aurore Deligny, Vincent Lambert.

Shooting with medium-format box cameras
Using medium-sized cameras (Hasselblad, Fuji 6x7 and 6x9).
module takes 1 day + follow-up sessions
sections 4
held 1st and 2nd semesters
prerequisite: Digital and analog shooting + personal project
instructor: Aurore Deligny.

Shooting with a 4x5” view camera
Using a 4x5 view camera
module takes 1 day + follow-up sessions
sections 4
held 1st and 2nd semesters
prerequisite: Digital and analog shooting
instructor: Vincent Lambert.

Lighting
Further developing lighting notions presented in the Digital and analog shooting module (tungsten, flashes), learning about different types of lighting accessories, building a light, learning how to light different subjects in reportage and the studio.
module takes 2 days + follow-up sessions
section 1
held 2nd semester
prerequisite: Digital and analog shooting + personal project
instructors: Aurore Deligny, Vincent Lambert

Black-and-white photo developing, level 1
Development, contact sheet, the basics of analog film development (resin-coated (RC) papers), transplant.
module takes 4 days
sections 4
held 1st and 2nd semesters
instructor: Frédéric Latouche.

Black-and-white photo developing, level 2
Learning to master negative exposure and contrast.
Developing on baryte papers, retouch, prelighting. Fading and toning.
module takes 3 days
held 1st and 2nd semesters
prerequisite: Black-and-white photo developing, level 1
instructor: Christian Ruault.

M² developing
Developing using a wall mount enlarger.
module takes 1 day + follow-up sessions
sections 6
held 1st and 2nd semesters
prerequisites: Black-and-white photo developing, level 1; color photo developing
instructor: K. Peyghamy Payram.

Color photo developing
RA-4 developing. Doing a contact sheet.
Development exercises. Color retouching.
module takes 4 days
sections 2
held 1st and 2nd semesters
prerequisite: Black-and-white photo developing, level 1
instructor: Sabine Dizel.

Assistance with mounting
Mounting analog photos and digital prints on flat surfaces.
module takes 1 day
instructor: Frédéric Latouche.

Liquid light
Coating surfaces with photosensitive emulsion.
module takes 4 days
section 1
held 2nd semester
prerequisite: Black-and-white photo developing, level 1
instructor: Christian Ruault.

Cyanotype
Using a chemical process to develop digital prints on transparency film.
module takes 1 day + follow-up session
held 1st and 2nd semesters
sections Thursday
prerequisites: Black-and-white photo developing, levels 1 and 2
instructor: Christian Ruault.
Sound

**Sound, generalities**
Introduction to listening, sound recording, sound editing, diffusion.
*module takes* 3 days
*sections* 4
*held* 1st and 2nd semesters
*instructors*: Vincent Rioux, Jean-François Thomelin, Jean-Noël Yven.

**Sound, level 1**
Fundamentals of and practice in sound recording, sound editing and diffusion. Studio use.
*module takes* 8 days
*sections* 2
*held* 1st and 2nd semesters
*Software*: Cubase
*instructors*: Vincent Rioux, Jean-François Thomelin, Jean-Noël Yven.

**Sound, level 2**
Perfecting sound recording techniques, in-studio editing, multichannel diffusion. Automation, control surfaces, multichannel DVD. Spatialization. Processing, filtering, MIDI.
*module takes* 8 days
*session* 1
*held* 2nd semester
*software*: Cubase
*prerequisite*: personal project
*instructors*: Jean-François Thomelin, Jean-Noël Yven.

**Diffusion-Installation**
Diffusing specific types of sounds; vibrant, directional, ambisonic speakers.
*module takes* 1 day
*sections* 2
*held* 2nd semester
*prerequisite*: Sound, level 1
*instructor*: Jean-François Thomelin.

**Editing and sound-image mixing**
Voice and atmosphere editing. Mixing. Import/export to Final Cut Pro.
*module takes* 3 days
*session* 1
*held* 2nd semester
*software*: Cubase, Protools
*prerequisite*: Sound, level 1
*instructor*: Jean-Noël Yven.

**Sound in real-time**
Using sound in performance or interactive installation contexts (“live”), sampling, sound synthesis, *mise-en-espace*.
*module takes* 3 days
*session* 1
*held* 2nd semester
*software*: Ableton Live, SuperCollider
*prerequisite*: Sound, level 1
*instructors*: Vincent Rioux, Jean-François Thomelin, Jean-Noël Yven.

**Sound Effects**
Recordings, sound effects, video or experimental animation films editing.
*module takes* 3 days
*session* 1
*held* 1st and 2nd semesters
*instructor*: Jean-Noël Yven.
**Video**

**Video, generalities**
The basics of shooting, editing, diffusion.
- **module takes**: 3 days
- **sections**: 4
- **held**: 1st and 2nd semesters
- **software**: Final Cut Pro
- **instructors**: Monique Bonaldi, Julie Courel.

**Shooting-editing, level 1**
Practice in the entire filmmaking chain. Raising the question of meaning and learning how to make esthetic choices visible.
- **module takes**: 8 days
- **sections**: 2
- **held**: 1st semester
- **software**: Final Cut Pro
- **instructors**: Monique Bonaldi, Julie Courel.

**Shooting, level 2**
Improving filming technique.
- **module takes**: 5 half-days
- **section**: 1
- **held**: 2nd semester
- **software**: Final Cut Pro
- **prerequisite**: Shooting-editing, level 1
- **instructors**: Cyrille Blaise, Julie Courel.

**Editing, level 2**
Perfecting editing skills.
- **module takes**: 5 half-days
- **section**: 1
- **held**: 2nd semester
- **prerequisite**: Shooting-editing, level 1
- **instructor**: Cyrille Blaise, Julie Courel.

**Video writing**
Collective and individual accompaniment for script-writing projects.
- **module takes**: 3 days
- **section**: 1
- **held**: 2nd semester
- **prerequisites**: Shooting-editing, level 1 + personal project
- **instructors**: N.

**Video lighting**
Learning to master artificial and natural lighting, on-set and outside.
- **module takes**: 3 days
- **section**: 1
- **held**: 2nd semester
- **prerequisite**: Shooting-editing, level 1
- **instructor**: Cyrille Blaise.

**Video encoding**
Learning the different types of encoding for production, diffusion and archiving.
- **module takes**: 3 days
- **sections**: 2
- **held**: 1st and 2nd semesters
- **instructor**: Benoît Labourdette.

**Video calibration**
Learning to control and change the parameters of video images (color, contrast, light, white balance, etc).
- **module takes**: 3 days
- **sections**: 2
- **held**: 1st and 2nd semesters
- **software**: Final Cut Pro, Color
- **instructor**: Pascal Goblot.

**Diffusion-Installation**
Becoming familiar with video projecters, monitors, recording devices. Aspects of scenography.
- **module takes**: 3 days
- **section**: 1
- **held**: 2nd semester
- **instructor**: N.
The Technical Skills Department offers a full, rich set of courses for training students in creative techniques, in addition to the new technology modules offered by the Digital Technologies Section. Starting in 2nd year and depending on personal projects, students and their studio professors choose courses taught in specific studios or technical workshops. Mastering these creative techniques requires students’ complete, steady commitment, which begins with regular attendance.

Five studios—ceramics, forging, composite materials, mosaics and stonecutting-woodcutting—will be set up in a new space in Saint-Ouen. Students enrolled in these studios will have access to well-adapted spaces in a professional and urban environment conducive to artistic creation. 
Address: Cap Saint-Ouen, 5 rue Paul-Bert, 93400 Saint-Ouen
Métro: Porte de Clignancourt or Garibaldi 
Bus RATP: 56, 137, PC3, 85, 540, 166, 255, bus Noctilien N14, N44
Layout p. 205.

Professors
Pascale Accoyer
Patrice Alexandre (coordinator)
Götz Arndt
Philippe Bennequin
James Blœdé
Daniel Leclercq
Philippe Renault
Fabrice Vannier (coordinator)

Teaching technicians
Serge Agoston
Gérard Delangle
Claude Dumas
Carole Leroy
Michel Salerno

Course Units (CUs)
Analyzing artworks I
Analyzing artworks II
Woodworking
Ceramics I
Ceramics II
Foundry work
Forging I
Forging II
Fresco painting I
Fresco painting II
Composite materials I
Composite materials II
Metalworking I
Metalworking II
Modeling I
Modeling II
Mosaics I
Mosaics II
Moldmaking and casting I
Moldmaking and casting II
Stonecutting-woodcutting I
Stonecutting-woodcutting II
Subject space - autonomous work
Subject space - in situ work
Painting techniques I
Painting techniques II
Analyzing artworks I

TAUGHT BY
James Blœdé

OBJECTIVES
To open students minds to what constitutes the excellence of individual works and further their acquisition of practical artistic skills and resources. This is a course in composition. And since drawing is the analytic instrument, it is also a drawing class. Analytic and synthetic precision, perfectly expressed in a drawing, cannot be dissociated from the ability to give that drawing form. To paraphrase Cézanne, “The drawing is fullest and finest when the thinking is at its richest.”

CONTENT AND METHODS
The course will be held at the Louvre. Its chosen means for enabling students to acquire knowledge and understanding is the reasoned exercise of drawing from works by master artists. The idea is to draw from the masters in the same way we draw from life.

Students choose a major work which they will focus on throughout the two semesters. They must work to understand through their own drawings (one drawing per class meeting) how the artwork “works,” what gives it its power and beauty. The form of the drawing reflects what the drawer has perceived and understood. The fact is that we only see what we think to see. By dint of labor, our thinking becomes richer and bolder, our knowledge more substantial.

This is the 1st part of a two-part course that must be taken in one full school year, either Semesters 3, 4 or Semesters 5, 6.

ASSESSMENT
Regular attendance and continuous assessment.

Year of study: 2 ; 3
Semester of study: 3; 5
Prerequisite: none
Schedule: Fridays 10 am – Musée du Louvre
Hours of student work: 168 hours
Credits: 6
CU code: 50010

Analyzing artworks II

TAUGHT BY
James Blœdé

OBJECTIVES
To teach synthetic minds to be more analytic, analytic minds to be more synthetic. Students work on their drawings down to the details of tone and form; this will enable them to deepen their knowledge and understanding of what accounts for the character and subtlety of the work, the singular genius of the artist.

CONTENT AND METHODS
The same as for the first semester and the “Drawing from live models’ course. After drawing from the work as a whole in the 1st semester to assimilate the principles governing its construction and composition, the student now studies significant parts or figures.

NB: Analyzing works the way artists with a sketchbook and pencil do precludes drawing schematic lines in all directions, even during the construction stage. The point is to use drawing to forge a view, a way of looking, or, to quote Goethe, “What I have not drawn I have not seen.”, or Giacometti: “I know what I see only while working.”

ASSESSMENT
Regular attendance and continuous assessment.

Year of study: 2 ; 3
Semester of study: 4 ; 6
Prerequisite: CU Analyzing artworks I
Schedule: Fridays 10 am – Musée du Louvre
Hours of student work: 168 hours
Credits: 6
CU code: 50011
Woodworking

TAUGHT BY
Gérard Delangle

OBJECTIVES
To acquire techniques of working with and using wood and wood derivatives adapted to artistic needs, including when they involve unorthodox uses of craft and industrial practices.
To learn and correctly follow safety rules.

CONTENT AND METHODS
Study of woods and native tree species.
Learning assembly methods and how to use hand tools.
Making a study box.
Learning carving, how to use gouges and a wood chainsaw; in collaboration with the stonecutting studio at Cap Saint-Ouen.
Studying the different types of laminated wood glued into massive wood and reconstituted wood and how they are assembled, realizing a Möbius strip.

ASSESSMENT
Regular attendance. Ongoing assessment of the quality of the objects students are assigned to make: a box, a picture molding and others. Also on how well they know and follow safety rules.

Year of study: 2 ; 3 ; 4
Semester of study: 3, 4 ; 5, 6 ; 7 ou 8
Prerequisite: none
Schedule: every day
Hours of student work: 168 hours
Credits: 6
CU code: 50030
**Ceramics I**  
*Modeling*

**TAUGHT BY**  
*Claude Dumas*

**OBJECTIVES**  
To make a large ceramic piece for firing using the “hollow mounting” technique, i.e., without armature.

**CONTENT AND METHODS**  
Theoretical class sessions: general terminology, study of minerals.  
Main physical laws: how materials behave, firing, fusion.  
History of ceramics.  
Introduction to the different domains in which ceramics are used: design, architecture, crafts, contemporary art.  
Developing an operative mode of constructing and realizing a piece in connection with students’ individual projects, appropriate use of equipment and material, awareness of technical constraints.  
Making the piece.  
Studying reproduction processes: pressing, slip casting.

**ASSESSMENT**  
Completing the project, quality of finished work.

**Year of study:** 2; 3; 4  
**Semester of study:** 3, 4; 5, 6; 7 ou 8  
**Prerequisite:** none  
**Schedule:** Tuesdays and Fridays – Cap Saint-Ouen  
**Hours of student work:** 168 hours  
**Credits:** 6  
**CU code:** 50040

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**Ceramics II**  
*Polychrome ceramics*

**TAUGHT BY**  
*Claude Dumas*

**OBJECTIVES**  
To make a 2- or 3-dimensional polychrome ceramic piece.

**CONTENT AND METHODS**  
Study of pigments, enamels, glazes, slips. Behavior during firing, fusion.  
Learning the various application procedures.  
Practicing and experimenting to make ceramic pieces.

**ASSESSMENT**  
Quality of completed works.

**Year of study:** 2; 3; 4  
**Semester of study:** 4; 5, 6; 7 ou 8  
**Prerequisite:** CU Ceramics I – Modeling  
**Schedule:** Tuesdays and Fridays – Cap Saint-Ouen  
**Hours of student work:** 168 hours  
**Credits:** 6  
**CU code:** 50041
Foundry work

TAUGHT BY
Technicians at the Fonderie de Coubertin

OBJECTIVES
To discover how an art foundry works and understand the process of making a bronze sculpture.
To acquire foundry techniques: sand-casting and the lost wax process.
Designing and realizing a sculpture in bronze.

CONTENT AND METHODS
The course is broken down into two stages:
— creating a model, making a wax and an investment shell, pouring, chasing, using a feeding system;
— making a bronze sculpture from students’ direct wax, polystyrene or sand models. Performing all steps, including patinating.

Students enroll at the Service de la vie scolaire (Scholastic Affairs Office) with studio professor’s approval.

ASSESSMENT
Regular attendance and quality of finished project. Students are also evaluated on how well they know and follow safety rules.

Year of study: 2 ; 3 ; 4
Semester of study: 3, 4 ; 5, 6 ; 7 ou 8
Prerequisite: none
Schedule: specific document
Hours of student work: 168 hours
Credits: 6
CU code: 50050
Forging I

TAUGHT BY
Carole Leroy

OBJECTIVES
To learn how to use the forge, to familiarise oneself with the material and to obtain the necessary independence to make a work of art. Through the use of different forging techniques to come to a personal and innovative interpretation. An important element of working a forge is to learn to work as a team.

CONTENT AND METHODS
The teaching is spread out according to a number of available examples. Theory is approached by way of practice, since practice and theory become forever one while mastering the material and the art which results from it. Subjects studied are: the use of energy and the various heating temperatures, the modelling of a piece (transformation of metal), the use of tools (traditional and semi-industrial) and the manipulation of implements in a safe way, the application of cubage (the definition of volume before transformation). These exercises are executed collectively at first, and then individually. The student will produce personal work under the teacher’s supervision.

ASSESSMENT
Application and practical work
Research and the creative application of the teaching by the realisation a number of works of art.

Year of study: 2 ; 3 ; 4
Semester of study: 3, 4 ; 5, 6 ; 7 or 8
Prerequisite: No pre-requisite required
Schedule: Mondays and Fridays – Cap Saint-Ouen
Hours of student work: 168 hours
Credits: 6
CU code: 50060

Forging II

TAUGHT BY
Carole Leroy

OBJECTIVES
To provide students with the know-how and a supplementary language by making them aware of the expressiveness of the material; this will allow for the acquisition of the distinctive expertise that working with fire necessitates. Integration and the progressive understanding; practise and conceptualisation are the foundation of progress towards creation. Personal expression will be developed by engaging in one or more important projects.

CONTENT AND METHODS
Personal initiative will be encouraged, and the student’s original ideas welcomed, in such a way as to make this particular discipline an effective means of personal expression. Accompaniment of projects and emancipation. Each participant will be encouraged to experiment in working forged material. Workshop / laboratory where the art-work is produced in accordance with other materials, and in collaboration with other workshops. Use of iconography and cinematography relative to the forge and sculpture. Visits of exhibitions and industrial sites that are forge related.

ASSESSMENT
Quality of relationship and its effects on the work.
Expertise. Quality of the work. Creativity.

Year of study: 2 ; 3 ; 4
Semester of study: 3, 4 ; 5, 6 ; 7 or 8
Prerequisite: UC forge I
Schedule: Mondays and Fridays – Cap Saint-Ouen
Hours of student work: 168 hours
Credits: 6
**Fresco painting I**

**TAUGHT BY**
Philippe Bennequin

**OBJECTIVES**
To discover the “affresco” painting technique. By gradually developing their sensibility and perception, students acquire the first level of skill necessary for executing large-scale frescoes. To study the function of mural art in architecture and the city as well as its historical, technical and iconographic aspects.

**CONTENT AND METHODS**
Discovering through practice the particular requirements of this technique, developing an awareness and understanding of colored space through the lived experience of working “affresco” on studio walls. Learning the technique of smoothing paint on mortar and wet plaster; discovering the many technical possibilities and variations of fresco painting. Each realization requires preliminary studies, making a mortar and plaster support, and executing the composition on the wet plaster. Possibility of studying frescoes and works of the past or artistic projects in architectural spaces.

**ASSESSMENT**
Regular attendance and ongoing assessment.

*Year of study:* 2; 3; 4  
*Semester of study:* 3, 4; 5, 6; 7 ou 8  
*Prerequisite:* none  
*Schedule:* Mondays, Tuesdays and Wednesdays  
*Hours of student work:* 168 hours  
*Credits:* 6  
*CU code:* 50070

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**Fresco painting II**

**TAUGHT BY**
Philippe Bennequin

**OBJECTIVES**
To acquire the skills necessary for doing future large frescoes related to architectural projects. To pursue the study of mural art in architecture and the city together with historical, technical and iconographic aspects. To acquire a clear understanding of the demands involved in realizing projects.

**CONTENT AND METHODS**
Advanced training through regular practice and experimentation; realizing large-scale “affresco” compositions on the studio walls. Studies of and interventions in artistic projects in architectural spaces. Possibility of studying frescoes and works of the past. Students’ preliminary studies represent possible openings in all possible directions of investigation, from using new technologies (digital, 2D or 3D computer imagery software, film, realizing three-dimensional models, etc.) to rediscovering the simple components of the matter used and the thoughtful experimentation that creates works of art.

**ASSESSMENT**
Regular attendance and ongoing assessment.

*Year of study:* 2; 3; 4  
*Semester of study:* 4; 5, 6; 7 ou 8  
*Prerequisite:* CU fresco painting I  
*Schedule:* Mondays, Tuesdays and Wednesdays  
*Hours of student work:* 168 hours  
*Credits:* 6  
*CU code:* 50071
Composite materials I

TAUGHT BY
Serge Agoston

OBJECTIVES
To become familiar with composite materials and acquire the necessary beginning skills for realizing art projects in composite materials. After this course, students should be able to practice composite material techniques semi-independently.
To learn the safety rules for handling composite materials and related studio equipment.

CONTENT AND METHODS
Theory and practice are closely linked. Study of various composite materials, their nature, origin, family, physical and chemical characteristics. Avoiding danger and learning to handle these materials safely: presentation of and familiarization with safety equipment. Producing small pieces from silicon or plaster molds. Beginning to learn inclusion and stratification techniques.

ASSESSMENT
Successfully completing a series of small personal projects using the techniques learned. Ongoing assessment of theoretical and technical knowledge. Students are also assessed on regular attendance, motivation and progress.

Year of study: 2 ; 3 ; 4
Semester of study: 3, 4 ; 5, 6 ; 7 ou 8
Prerequisite: none
Schedule: Mondays and Tuesdays – Cap Saint-Ouen
Hours of student work: 168 hours
Credits: 6
CU code: 50080

Composite materials II

TAUGHT BY
Serge Agoston

OBJECTIVES
To master the techniques for working with composite materials. To acquire autonomy in using the techniques taught and go beyond those techniques to successfully realize art projects.

CONTENT AND METHODS
Constructing a resin matrix and a resin mold; advanced piece production and surface treatment. Learning stratification with transparency. Learning to use a paint gun for pistol painting. Realizing a large-scale project.

ASSESSMENT
Successfully completing a major personal project defined with the teaching technician and demonstrating independent use of the techniques learned. Students are also assessed on regular attendance, inventiveness and progress.

Year of study: 2 ; 3 ; 4
Semester of study: 4 ; 5, 6 ; 7 ou 8
Prerequisite: CU Composite materials I
Schedule: Mondays and Tuesdays – Cap Saint-Ouen
Hours of student work: 168 hours
Credits: 6
CU code: 50081
Metalworking I

TAUGHT BY
Michel Salerno

OBJECTIVES
To learn about metals and how they have been used through history in art and industry.
To acquire the skills needed to use basic metalworking equipment.
To learn and follow safety rules.

CONTENT AND METHODS
Learning how tools work and how to handle them: metal-cutting (burin or milling cutter), shaping (folding, rolling, bending with a hammer or machine), cold assembly (boring, tapping, thread cutting, riveting), hot assembly (arc welding, MIG welding, blowtorch) and applications: ring, chassis, cone, cube.
Students are assigned to do individual library or internet research.
Visits to museums, exhibitions, material suppliers.

ASSESSMENT
Ongoing assessment of theoretical and practical acquisitions.
Students assessed on how well they know and follow safety rules.
Also on regular attendance and spirit of initiative.

Year of study: 2 ; 3 ; 4
Semester of study: 3, 4 ; 5, 6 ; 7 ou 8
Prerequisite: none
Schedule: every day
Hours of student work: 168 hours
Credits: 6
CU code: 50090

Metalworking II

TAUGHT BY
Michel Salerno

OBJECTIVES
To master techniques and acquire full knowledge of metal properties.
To acquire the independence needed to realize personal projects, including choosing materials adapted to those projects.

CONTENT AND METHODS
Tool-making and knowledge of fine steels (forging, sharpening, tempering).
Beginning to handle copper metals (copper and brass): copper hammering, shaping.
Chasing and patinating (bronze).
Brazing and TIG welding.
Realizing personal projects.
Theory: compulsory visits to two professional sites of student’s choice (either internet documentation or workshop visits).
Writing a report on an industrial or artistic activity.

ASSESSMENT
Regular attendance, ongoing assessment, following safety rules.
Students turn in a file including reports on studio visits or internet research.
They are assessed on independence and level-II practice; also originality and singularity of project realized.

Year of study: 2 ; 3 ; 4
Semester of study: 4 ; 5, 6 ; 7 ou 8
Prerequisite: CU Metalworking I
Schedule: every day
Hours of student work: 168 hours
Credits: 6
CU code: 50091
Modeling I

TAUGHT BY
Patrice Alexandre, Daniel Leclercq

OBJECTIVES
To immerse students in the language of modeling so they may learn both traditional techniques and those not as readily identified in ordinary notions of and discourse on modeling, and thereby to help them develop a singular vocabulary.
To give shape to conceptions of matter, thereby discovering the means at our disposal and our creative reflexes.

CONTENT AND METHODS
First, acquiring knowledge of and know-how in using materials and techniques understood to derive from modeling history. Examples: clay and wax, plumblines, constructing armatures in metal and wood.
Second, inventing other combinations, even telescoping different materials (ex: cotton, wood, found materials, etc.). Understanding by experience the importance of such verbs as add, remove, crush, knead, raise, separate, bring together, etc.
Work themes will be regularly proposed: studies based on the human body (ranging from skeletons to cut-away diagrams, on animals, plants and minerals), on the experience of sensual contact with the material (touch, the sound the material makes when handled, sight, gestures). Students will be assigned several sketches.
Particular attention will be given to questions of scale and of modeling medium and volume weight in space, also to light and shadow in relation to haut and bas-relief.
Regular study of modeling history throughout the course.
Possible meetings and joint projects with other studios.

ASSESSMENT
Ongoing assessment of exercises and a course notebook students will keep; notebook is to include formulas and suggestions for handling technical problems as well as commentaries on history-related examples. Regular attendance is compulsory.

Year of study: 2; 3; 4
Semester of study: 3, 4; 5, 6; 7 ou 8
Prerequisite: none
Schedule: Tuesdays, Wednesdays, Thursdays (see p. 189).
Hours of student work: 168 hours
Credits: 6
CU code: 50100

Modeling II

TAUGHT BY
Patrice Alexandre, Daniel Leclercq

OBJECTIVES
To further develop and intensify technical knowledge by finding appropriate responses in the course of specific experiments.
To construct a relatively complete list of the possibilities offered by the materials used and of student’s perceptions about and insights into scale.

CONTENT AND METHODS
Exercises based on the following themes:
— volume put to the test of social space;
— the very little and the very big;
— the second and third dimensions.
We will take up the question of the marks left by the fabrication process and whether or not to efface them, particularly as it has impacted on the history of sculpture.
Experts will be invited to speak at the studio during the semester.
Joint projects may be initiated with other institutions, such as the Théâtre de Chaillot and the FRAC Île-de-France (Le Plateau).

ASSESSMENT
Ongoing assessment. Students must be attentive to conceptual elaboration and model realization. Progress made during the course will be assessed by a showing of student’s work at the end of the semester.
Regular attendance is compulsory.

Year of study: 2; 3; 4
Semester of study: 4; 5, 6; 7 ou 8
Prerequisite: CU Modeling I
Schedule: Tuesdays, Wednesdays, Thursdays (see p. 189).
Hours of student work: 168 hours
Credits: 6
CU code: 50101
Mosaics I

TAUGHT BY
Fabrice Vannier

OBJECTIVES
To learn how to use the tools, materials, and traditional, new and yet-to-be-invented supports involved in making mosaics.
To master methods of cutting tesserae for wall, pavement and object-surface mosaics and of sticking (direct and indirect methods), grouting and polishing mosaics.
To acquire knowledge of the artistic and technical development of mosaics.

CONTENT AND METHODS
Exercises (creations, reproducing details, realizing students’ cartoons) on a variety of supports (plywood, fibralith, fired clay, etc.) using various binding or sticking substances (mortars, glues, resins, etc.) and materials (stones, stained glass, miscellaneous fragments, etc.).
Presentation of the history of artistic mosaics and mosaic techniques using written and computer-produced documents and photos.
Visits to sites, museums, and companies producing mosaic-making materials.

ASSESSMENT
Students are assessed on performance of exercises using a variety of techniques. Regular attendance at technical presentation classes and regular practice required. Students interviewed on what they learned from the visits.

Year of study: 2 ; 3 ; 4
Semester of study: 3, 4 ; 5, 6 ; 7 ou 8
Prerequisite: none
Schedule: Wednesdays and Thursdays – Cap Saint-Ouen
Hours of student work: 168 hours
Credits: 6
CU code: 50110

Mosaics II

TAUGHT BY
Fabrice Vannier

OBJECTIVES
To successfully complete one of three possible types of mosaic project: an independent art project; a monument project linked to an urban or architectural context, landscape or garden; an art project using a practice inspired by mosaics.
To further develop technical acquisitions and continue creative experimenting with materials, supports and tools.
To learn in detail how mosaics are applied.

CONTENT AND METHODS
Content and methods depend on individual students’ choice of project type:
— independent art project (pictorial or graphic transcription, object, inlay, ephemeral installation, etc.) using traditional, new or yet-to-be-invented supports and materials,
or
— presentation of a project context (architectural plans and elevations, sketches and photos of a particular landscape, etc.) and realizing a representative full-scale detail of the monumental project and possibly a reduced-scale model,
or
— designing a work inspired by mosaics and the properties inherent in mosaic technique, history, poetics, etc., using photography, video, writing, performance, dialogue with a work from the past, diverting a technique, revealing a poetics, etc.
Study of documents.

ASSESSMENT
Students assessed on the innovative, experimental aspects of their work. Regular practice and attendance required, particularly at classes where documents are presented.

Year of study: 2 ; 3 ; 4
Semester of study: 4 ; 5, 6 ; 7 ou 8
Prerequisite: CU Mosaics I
Schedule: Wednesdays and Thursdays – Cap Saint-Ouen
Hours of student work: 168 hours
Credits: 6
CU code: 50111
Moldmaking and casting I

**TAUGHT BY**
Philippe Renault

**OBJECTIVES**
To learn to produce a mold from a simple clay form using three possible techniques of the four taught: “à creux perdu” (lost-mold), piece mold, wire mold, silicone mold.
To understand what molding techniques can contribute to the development and realization of students’ art projects.

**CONTENT AND METHODS**
Discovering the different molding techniques with their specific functions using a clay form that students are assigned to make.
Basic learning of how to perform three of the four techniques taught: lost-mold, piece mold, wire mold, silicone mold.
The first classes provide information on how the studio is run, the content of the CU, how the clay form is to be realized.
Then:
— Making the clay form: maximum 50 cm, designed to be compatible with the three assigned techniques. Students will have to do some research to make the form.
— Making a lost-mold from the clay form: pouring the plaster, removing the mold, touching up and finishing.
— Making a multi-piece mold, then a clay stamp from the plaster form.
— Using the clay stamp, students make a plaster, wire, or silicone mold, then pour a wax copy.
— End-of-semester museum visits to the Louvre, Orsay, etc.

**ASSESSMENT**
Regular attendance and students’ progress in their personal work.
Ongoing assessment of completed artistic works.

Year of study: 2 ; 3 ; 4
Semester of study: 3, 4 ; 5, 6 ; 7 ou 8
Prerequisite: none
Schedule: Thursdays and Fridays
Hours of student work: 168 hours
Credits: 6
CU code: 50120

Moldmaking and casting II

**TAUGHT BY**
Philippe Renault

**OBJECTIVES**
To master molding techniques and experiment with combining them to obtain optimal results.
To extend the limits imposed by technical constraints and thereby work with greater creative ease and freedom.

**CONTENT AND METHODS**
Learning techniques for making molds on natural objects using alginate, plaster strips, wire molds.
Perfecting techniques chosen so as to use them in a personal project.
Presentation of general information at first class meeting, followed by practice in making molds from life: alginate (molding a hand), plaster strips (body molding: leg, arm, torso), plaster and wire (molding a foot).
Making a form out of clay, plaster, polystyrene, etc., that measures a maximum of 1.50 m, directly related to student’s overall artistic project and that takes into account the constraints and possibilities implied in realization. To be done only after preliminary reflection and research on contemporary mold realizations.
Molding the form using the techniques student has chosen, then pouring the plaster, wax, etc., or using the composite materials (silicone mold) or ceramic material (piece mold).
End-of-semester visits to the Musée Fragonard, the École Vétérinaire de Maisons-Alfort, the museum at the Hôpital Saint-Louis, etc.

**ASSESSMENT**
Regular attendance and progress. Ongoing assessment of successive stages of the work.

Year of study: 2 ; 3 ; 4
Semester of study: 4 ; 5, 6 ; 7 ou 8
Prerequisite: CU Moldmaking and casting I
Schedule: Thursdays and Fridays
Hours of student work: 168 hours
Credits: 6
CU code: 50121
Stonecutting-woodcutting I

TAUGHT BY
Götz Arndt

OBJECTIVES
To learn to visualize and define a shape inside a volume by directly cutting it out.
To begin to acquire the relevant techniques for realizing student’s artistic project.
To learn to justify and make good use of the materials and techniques chosen for an artistic project.
To learn the main stonecutting and woodcutting references through examples taken from the history of sculpture and architecture.

CONTENT AND METHODS
Learning cutting techniques appropriate for projects: fashioning, sawing, knocking off unwanted material, perforation and surface work, etc.
Familirising students with the nature and origin of the material (sedimentary magmatic or metamorphic rocks) in order to appreciate its traditional and modern uses.
Practicing cutting, understanding and learning the rhythm of the manual gestures involved, how to perform them precisely and to the desired effect.
Following safety rules when handling volumes and blocks (safe tool use, safe lifting and handling).
Determining the steps required to produce an artwork through woodcutting or stonecutting and realizing the artwork.

ASSESSMENT
Regular attendance and practice, personal motivation and progress on projects.
Following safety rules.

Year of study: 2; 3; 4
Semester of study: 3, 4; 5, 6; 7 ou 8
Prerequisite: none
Schedule: Wednesdays and Thursdays – Cap Saint-Ouen
Hours of student work: 168 hours
Credits: 6
CU code: 50130

Stonecutting-woodcutting II

TAUGHT BY
Götz Arndt

OBJECTIVES
To become thoroughly familiar with cutting and carving materials and techniques.
To pursue a personal project using an open approach to woodcutting and stonecutting that may include other materials or modes of expression.

CONTENT AND METHODS
Experimenting and becoming familiar with different materials and cutting tools—limestone, marble, granite and various woods—their specific qualities and symbolic values and references.
Analyzing a sculpture project in terms of volume, space, scale, weight, shape, density and perspective; situating it in a specific context (installation, architecture, public space).
Comparing stonecutting and woodcutting with other materials and practices.
Visits to exhibitions and production sites such as quarries and construction sites.

ASSESSMENT
Students’ diligence and perseverance in realizing the project using the appropriate techniques.
Project originality.
Spirit of initiative.

Year of study: 2; 3; 4
Semester of study: 4; 5, 6; 7 ou 8
Prerequisite: CU Stonecutting-woodcutting I
Schedule: Wednesdays and Thursdays – Cap Saint-Ouen
Hours of student work: 168 hours
Credits: 6
CU code: 50131
OBJECTIVES
To design and carry out an independent artistic work, requiring mastery of at least two disciplines from the pole and involving collegial concertation of the professors.

CONTENT AND METHODS
Study of materials and relevant techniques. Realization of a single piece or of multiple. Declination of suitable materials and / or testing of new materials. Study of change in scale and consequences.

ASSESSMENT
Attendance. Continuous assessment and justification of the project development by an appropriate submission.

Year of study: 3 ; 4
Semester of study: 5, 6 ; 7 ou 8
Prerequisite: 2 CU II (modeling, molding, mosaic or stone cutting)
Schedule: see p. 195
Hours of student work: 168 h
Credits: 6
CU code: 50160

TAUGHT BY
Patrice Alexandre, Götz Arndt, Philippe Renault, Fabrice Vannier

OBJECTIVES
Designing in Saint-Germain or Saint-Ouen, a volume project in a specified location be it contemporary or historical. Achieving and implementing this project related to architecture, city, garden or scenery.

CONTENT AND METHODS
Discovery of the site and its constraints (visits, documentation and research). Preparatory sketches, plans, elevations, volume layout. Financial and logistical survey, contacts with industry, search for support ... Internal communication - with the teachers of the pole. Constitution of the file (nature of the project-technical and artistic presentation, resume, quotations ...) External communication - with institutions and involved companies. Implementation of the project.

ASSESSMENT
Punctuality and attendance. Continuous monitoring. Acquisition of own autonomy.

Year of study: 3 ; 4
Semester of study: 5, 6 ; 7 ou 8
Prerequisite: none
Schedule: see p. 195
Hours of student work: 168 h
Credits: 6
CU code: 50161
Painting techniques I

TAUGHT BY
Pascale Accoyer

OBJECTIVES
To acquire creation methods by studying and understanding different pictorial techniques.

CONTENT AND METHODS
A theoretical approach: study of techniques over history: the history of color, materials (supporting ones and the medium itself), artistic practices. A practical approach: introduction to and handling of different mediums. From preparation of colors to preparation of canvases and other receiving supports; traditional techniques, "ready to use" products, contemporary materials. Experimenting with processes: an exercise in creating "in the manner of" and creating a personal artwork that brings into play the techniques presented in class.

ASSESSMENT
Regular student attendance. Mid-semester and end-of-semester evaluations.

Year of study: 2 ; 3
Semester of study: 3 ; 5
Prerequisite: none
Schedule: 1st semester 2011-2012
Monday and Tuesday
Hours of student work: 168 hours
Credits: 6
CU code: 50140

Painting techniques II

TAUGHT BY
Pascale Accoyer

OBJECTIVES
To further develop student’s knowledge of techniques. To determine in connection with the other departments and through an understanding of what is at stake in one’s own creation the conditions for preserving one’s work at the moment of creation and whenever the work is present.

CONTENT AND METHODS
Students reach the given objectives by realizing personal artworks that bring into play one or more techniques corresponding to the student’s artistic choices. Students research the chosen materials, how to use them, compatibility, aging, keeping in mind whether the work is to be signed or not, whether it is meant to last or is “programmed to decompose,” to remain ever immaculate or be subjected to the effects of passing time.

ASSESSMENT
Regular student attendance. Mid-semester and end-of-semester evaluations.

Year of study: 2 ; 3
Semester of study: 4 ; 6
Prerequisite: CU Painting techniques I
Schedule: 2nd semester 2011-2012
Monday and Tuesday
Hours of student work: 168 hours
Credits: 6
CU code: 50141
Theoretical study in such areas as aesthetics, history of art, anthropology, and the history of literary creation is a major component of École programs. It is not our aim to train philosophers, historians or anthropologists. However, artists and future artists must be aware of the philosophical, historical, literary and anthropological implications of the singular activity they are preparing themselves for—what our societies call art. The individual courses in this department are highly specialized, but taken together they offer a wide panorama ranging from classical Antiquity to our time and reflecting multiple points of view.

There are two categories of theoretical study courses:
- 1st-cycle lecture courses aimed to provide 1st- to 3rd-year students with a solid base of general cultural knowledge;
- 2nd-cycle research seminars, wherein 4th and 5th-year students engage in more detailed study of one of the theoretical fields taught at the École and learn critical methods for the purpose of defending their research paper at the end of the 1st semester of their fifth year.

The questions raised in theoretical study courses arise again in studio discussions and exchanges with other artists. And the École’s Médiathèque is a highly useful resource for further developing the knowledge and understanding acquired in theoretical study courses and seminars.
The topics of Theoretical Study Course Units change every year. Each course focuses in detail on a specific question or theme or a particular aspect of the history or work of a given artist. These are not general overviews or rudimentary outlines; superficial approaches cannot be tolerated, for while art students are not expected to become specialists or scholars, the École does aim to stimulate their desire for knowledge and lead them to look deeper and in finer detail into the questions raised. Theoretical courses are designed to enable students to acquire a solid foundation of “general cultural knowledge,” not as one subject matter among others but as the fruit of intersecting high-level courses in a variety of disciplines, all offered at the École.

First-cycle students must take at least one Theoretical Study Course Unit every semester from their first through their third years. Given the diversity of their prior itineraries, they are free to choose these courses and the order in which they take them. However, to ensure exposure to a broad range of concerns and issues, students may validate no more than two CUs in any one discipline.

To prepare for the research work they will be required to do in the 2nd cycle, students are strongly urged to take general methodology courses starting in their third year.
Anthropology-history I
Anthropology and history, two approaches to social realities

TAUGHT BY
Maurice Godelier, Monique Jeudy-Ballini

OBJECTIVES
To introduce students to the fundamentals of history and anthropology; familiarize them with the notion of social and cultural otherness; move them to decenter their minds and depart from their usual categories of thought, opening their minds to other ways of living and thinking and thereby to other contexts of artistic production.

CONTENT AND METHODS
Lectures will discuss historical and anthropological approaches to social facts, focusing in particular on representations of the body and artistic creation. The aim is to explain what a society is and what makes it work and reproduce itself. We will also work to make students aware of what anthropological field work is, teaching them to distance themselves from their ethnocentric presuppositions so as to analyze their observations effectively; also to use bibliographic materials. Detailed lecture program available at the start of the semester.

ASSESSMENT
Regular attendance is compulsory to earn the CU (no more than 3 absences).
— Students will conduct a small field study and write a 6 to 7-page report on it, analyzing the observations they have made of and within a group or milieu of their choice.
— Oral exam on the results of their study.

Year of study: 1; 2; 3
Semester of study: 1; 3; 5
Prerequisite: none
Schedule: 1st semester 2012-2013
Thursdays 5-7 pm – Amphithéâtre du Mûrier
Hours of student work: 168 hours
Credits: 6
CU code: 60010

Anthropology-history II
Modernization, westernization and globalization

TAUGHT BY
Maurice Godelier, Monique Jeudy-Ballini

OBJECTIVES
To enable students to discover ways of thinking and acting that contrast with those of their own cultural world. To enable them to grasp the weight of the symbolic and imaginary in producing various forms of social life. To induce them to reflect on the political, economic, religious and more broadly cultural relations that the world’s other societies have to the west. To have them question the notion of modernity on the basis of specific cases presented in class.

CONTENT AND METHODS
Lectures will focus on non-western cultures and societies, exploring the identity issues exercising contemporary societies in the context of globalization. Is modernization a choice or an ineluctable fate? How can a society modernize without becoming western, and if it does become western, to what degree should that change be integrated into its own history and traditions? The lectures will proceed along these lines of questioning. Detailed lecture program available at the start of the semester.

ASSESSMENT
Regular attendance is compulsory (no more than 3 absences).
— A 4-hour in-class written exam.
— An oral exam.

Year of study: 1; 2; 3
Semester of study: 2; 4; 6
Prerequisite: CU Anthropology-history I
Schedule: 2nd semester 2012-2013
Thursdays 5-7 pm – Amphithéâtre du Mûrier
Hours of student work: 168 hours
Credits: 6
CU code: 60011
Film I
Reflection

TAUGHT BY
Danièle Hibon

OBJECTIVES
To initiate students in the history of film—the fundamental esthetic axes thereof—and the chronology of its development. This year’s themes, “reflection” and “suspicion,” provide a view of how the issues involved in directing, dramatic composition, technical means, acting, etc., developed in cinematography throughout the world.

CONTENT AND METHODS
It has often been said that movies have always been «a reflection of their time.» This is probably the realistic nature of the photographic image that induces this false evidence, and basically this banality. On the other hand, reflections—from luminous flashes caused by the brilliance of materials, to the reflection of reality in the mirrors—were frequently regarded as the original characteristic of filmmakers not subjected to reality, of which the film would be the so-called reflection. Often associated with film directors qualified as baroque, reflections as relevant as much to an art project than to a fortuitous optical event, to sophisticated partis-pris as well as accident, claimed or not. False banality of this optical event, the reflection is at the same time dazzling, blinding, deepening the space, expanding the vision, and as much aggression of the eye, revelation or doubt about what is offscreen. Among the filmmakers that the word «reflection» immediately invokes: Max Ophüls, Jacques Tourneur, Jean Cocteau, Philippe Garrel ...
Detailed program available at the start of the semester.

ASSESSMENT
A 4-hour in-class written exam to be taken after two screenings of a 5 to 15-minute film excerpt. Exam subjects will give students the opportunity to demonstrate their ability to “see” cinematographically in the way they describe and interpret the excerpt and to elaborate further on questions handled in class, while eliciting their individual investment in the material.

Year of study: 1; 2; 3
Semester of study: 1; 3; 5
Prerequisite: none
Schedule: 1st semester 2012-2013
Thursdays 10:30 am-12:30 pm – Jeu de Paume
Hours of student work: 168 hours
Credits: 6
CU code: 60020

Film II
Suspicion

TAUGHT BY
Danièle Hibon

OBJECTIVES
To make students aware of the mutual influences between film and artistic creation: today’s visual artists are attracted to narrative, and filmmakers use directing techniques similar to those found in artists’ installations.

CONTENT AND METHODS
Suggestions, doubts, suspicions ... the essence of to what in the movies extends the waiting, worries consciousness, fuels the suspense, is relevant to an «era of suspicion» which scope and dramatic power the cinema has specified and extended. Jealousy, criminal culpability, the suspicion has been manipulated by the filmmakers to allow the expansion of the actors expression range. The suspicion is what allows the film to play relationships between essence and appearance. By focusing too much on it, the filmmakers have excelled in staging paranoia, by ignoring it too much they have excelled in describing the innocence. Suspicion between too much compression and too much dramatic expansion. Among the filmmakers evocated by the word «suspicion» : Alfred Hitchcock, Orson Welles, David Lynch, Leos Carax ...

ASSESSMENT
A 4-hour in-class written exam to be taken after two screenings of a 5 to 15-minute film excerpt. Exam subjects will give students the opportunity to demonstrate their ability to “see” cinematographically in the way they describe and interpret the excerpt and to elaborate further on questions handled in class, while eliciting their individual investment in the material.

Year of study: 1; 2; 3
Semester of study: 2; 4; 6
Prerequisite: CU film I
Schedule: 2nd semester 2012-2013
Thursdays 10:30 am-12:30 pm – Jeu de Paume
Hours of student work: 168 hours
Credits: 6
CU code: 60021
Contemporary art History I
The Primitivisms (I)

TAUGHT BY
Jean-François Chevrier

OBJECTIVES
This course aims to put contemporary art within a historical context in order to give students the necessary perspective to fully engage with contemporary art. The student is invited to examine the unfolding of a historical narrative as based on a student’s current research, backed up with detailed description of art work, and the reading of texts. The student must learn the importance of facts and dates. He or she must understand that those facts gain their significance within a particular set of questions as they are developed from a number of hypotheses.

CONTENT AND METHODS
What is called "primitivism" covers historical phenomena various in nature and scope depending on the kind of activity they are concerned with. The term indicates a cultural tendency, a recurrent interest, more or less nostalgic, for idealised ancient times, or the "archaic". In art history, it is considered indissociable from the criticism of academic norms in visual culture. The 1984 exhibition on primitivism of art in the 20th century at the Museum of Modern Art in New York emphasised its "affinities" with "tribal" art from Africa, Oceania and North America. The exhibition proved quite controversial. It will constitute a first reference point in a discussion on what kind of interpretations the history of primitivisms and their avatars within the world of art for the past 30 years have resulted in. The second point of reference shall be the exhibition held in Paris 5 years later entitled "Magiciens de la terre" (Magicians of the earth).

ASSESSMENT
A written exam lasting 4 hours, followed by an oral exam, should allow for a proper evaluation of a student’s course-, and personal work.

Year of study: 1 ; 2 ; 3
Semester of study: 1 ; 3 ; 5
Prerequisite: none
Schedule: 1st semester 2012-2013
Mondays 7-9 pm – Amphithéâtre des Loges I
Hours of student work: 168 hours
Credits: 6
CU code: 60050

Contemporary art History II
The Primitivisms (II)

TAUGHT BY
Jean-François Chevrier

OBJECTIVES
The student should be able to immerse him or herself into a research project, the importance of which was explained during the first semester. He or she should feel the need to verify and to pursue or continue in his or her own way the experiences of the course work of the year previous.

CONTENT AND METHODS
We shall pursue the remarks made as concerns the "Magiciens de la terre" (Magicians of the earth). On the basis of the first semester’s course work, we will attempt to see to what extent the present discussion on primitivist component of modern art corresponds to an ambiguous situation where neo-primitivist tropisms encounter new possibilities of trans-cultural experiences. We shall try to describe the different ways of appropriation that define the unequal exchange within an artistic "global" culture. We shall examine especially the present situation in the Indian sub-continent.

ASSESSMENT
A written exam lasting 4 hours, followed by an oral exam, should allow for a proper evaluation of a student’s course-, and personal work.

Year of study: 1 ; 2 ; 3
Semester of study: 2 ; 4 ; 6
Prerequisite: CU History of contemporary art I
Schedule: 2nd semester 2012-2013
Mondays 7-9 pm – Amphithéâtre des Loges I
Hours of student work: 168 hours
Credits: 6
CU code: 60051
History of literary creation I
Written expression

TAUGHT BY
Pierre Bergounioux

OBJECTIVES
The most remarkable event in human history has been his invention of writing around the end of the 4th century B.C. in Mesopotamia. The visualisation of the word, the objectification of thought, breaks the limits of anthropological memory, thus liberating conscience. This event opened the two worlds to which man is confronted at once and the same time, that is to say the exterior world on the one hand, and the interior world on the other.

CONTENT AND METHODS
We shall study the genesis of the rational account, whose different categories still condition our understanding of facts, and we shall follow its development through different societal structures, whether slave-, feudal-, or capitalist societies, for which it proved to have been the best form of description.

ASSESSMENT
A written exam lasting 4 hours will be followed by an oral exam.

Year of study: 1; 2; 3
Semester of study: 1; 3; 5
Prerequisite: none
Schedule: 1st semester 2012-2013
Wednesdays 2-4:30 pm – Amphithéâtre du Mûrier
Hours of student work: 168 hours
Credits: 6
CU code: 60180

History of literary creation II
Written expression

TAUGHT BY
Pierre Bergounioux

OBJECTIVES
Though neighbouring countries may have privileged the plastic arts, music, philosophy, religion or commercial culture, France is “the country of literature”. We shall examine the oeuvres that best represent the most important events in its history.

CONTENT AND METHODS
The relative early formation of the French state, ever since the renaissance, may go some way to explain the content and the tone of the texts – the awakening of the self-conscious individual, the appearance of knowledge as a subject, the rationalisation of social conduct, the advent of social and political criticism.

ASSESSMENT
A written exam lasting 4 hours will be followed by an oral exam.

Year of study: 1; 2; 3
Semester of study: 2; 4; 6
Prerequisite: CU History of literary creation I
Schedule: 2nd semester 2012-2013
Wednesdays 2-4:30 pm – Amphithéâtre du Mûrier
Hours of student work: 168 hours
Credits: 6
General art history I
Ingres (I)

TAUGHT BY
François-René Martin

OBJECTIVES
To initiate students to the fundamental methods of art history: stylistic analysis, iconographic interpretation, reconstitution of the artistic milieu, and the study of myths in historiography.

CONTENT AND METHODS
Ingres is one of France’s greatest artistic figures. His oeuvre is characterized by the great dilemma of the time, the conflict between neo-classicism on the one hand, and romanticism on the other, between line and drawing, between rule and experimentation, between the old and the new. Taking as a starting point the life and work of Jean Auguste Dominique Ingres, pupil of David, leader of the French classicist school, the course will try to throw light on some of the big questions that make up the structure of art in France in the first half of the 19th century. But the course will concern itself especially with the more general questions Ingres’ singular destiny presents: imitation, interpretation, citation, fragmentation, and continuation. Ingres’ relation to Raphael (and to the Fornarina) is of particular interest.

ASSESSMENT
A written exam lasting 4 hours will be followed by an oral exam.

Year of study: 1; 2; 3
Semester of study: 1; 3; 5
Prerequisite: none
Schedule: 1st semester 2012-2013
Wednesdays 2–4 pm, Amphithéâtre des Loges I
Hours of student work: 168 hours
Credits: 6
CU code: 60190

General art history II
Ingres (II)

TAUGHT BY
François-René Martin

OBJECTIVES
The course will discuss the myths surrounding Ingres, and how Ingres’ oeuvre was understood at the time. Ingres’ case is exemplary in all his contradictions: as a persecuted artist, yet also as a unifying force; misunderstood, yet widely admired; amorous and sensual yet cold - all the elements that have shaped his destiny and, subsequently, his historiography.

CONTENT AND METHODS
Though the image we have of Ingres depends primarily on his work, his own writings and what his contemporaries wrote about him, are of equal interest in trying to come to an understanding of this most singular artist. We shall pay attention to Ingres’ writing, in particular to their fragile nature, and the teachings contained in them. The monuments, erected in his honour by his intimate friends and admirers, and undone in the course of the 19th century, will be studied. Furthermore, the fascination Ingres has held for a large number of artists in the course of the 20th century, from Picasso to Cindy Sherman, will be touched upon. Ingres, whose shadows still seem to linger on in the school he once directed, continues to fascinate, and disorientate our principles.

ASSESSMENT
A 4-hour in-class single-essay exam followed by an oral exam.

Year of study: 1; 2; 3
Semester of study: 2; 4; 6
Prerequisite: CU General art history I
Schedule: 2nd semester 2012-2013
Wednesdays 2–4 pm, Amphithéâtre des Loges I
Hours of student work: 168 hours
Credits: 6
CU code: 60191
General history of art of the 20th and 21st century

History I

TAUGHT BY
Guitemie Maldonado

OBJECTIVES
This course provides the student with a number of historical markers and theoretical tools that will allow him or her to position their own work and to formalize their position in respect to questions from within the framework of art history. To mark out one’s place within this framework of time, to develop a conscience that one is there, and by that very fact, to be engaged, is the question: would these be the necessary conditions for the development towards a genuine contemporary work of art?

CONTENT AND METHODS
Jean-François Lyotard, in his work “La Condition postmoderne” (The post-modern condition -1979) put history, and the stories emanating from it, at the centre of his philosophy for the post-war period. The course will re-examine these questions not only within the specific context as given by the philosopher but also in the light of the present time and the beginning of the 20th century. Through the study of certain precise points (abstraction and history; works of art that may seem to indicate the end of a certain kind of art history; manifestos as a way of making history; the use of news event and daily occurrences, the different forms of autobiography; the presence of the artist in his oeuvre; individual mythologies; figurative narratives...) which will underpin a more profound analysis of symptomatic work (those by Gerhard Richter or Luc Tuymans, but also work by Sophie Calle or Jean Le Gac) in a game of reciprocated reflections between different historical events, will envisage possible interactions not only between history on a large and a personal level, but also between great accounts, fiction as much as personal narratives, and, finally, between the individual and the general, even the universal.

ASSESSMENT
A written exam (an essay or a commentary) lasting 4 hours followed by an oral exam (commentary of a work of art).

Year of study: 1; 2; 3
Semester of study: 1; 3; 5
Prerequisite: none
Schedule: 1st semester 2012-2013
Tuesdays 10–12 am, Amphithéâtre des Loges I
Hours of student work: 168 hours
Credits: 6
CU code: 60170

General history of art of the 20th and 21st century

History II

TAUGHT BY
Guitemie Maldonado

OBJECTIVES
This course will provide the student with a number of historical markers and theoretical tools that will allow him or her to position their own work and to formalize their position in respect to questions from within the framework of art history. To mark out one’s place within this framework of time, to develop a conscience that one is there, and by that very fact, to be engaged, is the question: would these be the necessary conditions for the development towards a genuine contemporary work of art?

CONTENT AND METHODS
During the second semester, the course will examine similar questions to those examined during the first semester but within a more general perspective, however, always with the aim to develop a better understanding of the situation at hand taking historical events of the modernism and its post-modern crisis as a starting point.

ASSESSMENT
A written exam (an essay or a commentary) lasting 4 hours followed by an oral exam (commentary of a work of art).

Year of study: 1; 2; 3
Semester of study: 2; 4; 6
Prerequisite: CU General art history I
Schedule: 2nd semester 2012-2013
Tuesdays 10–12 am, Amphithéâtre des Loges I
Hours of student work: 168 hours
Credits: 6
CU code: 60171
TAUGHT BY
Didier Semin

OBJECTIVES
The course of history and the theory of modern and contemporary art intends to give art students a taste of history and its basic working methods, to stimulate students’ curiosity and develop their critical awareness. This is not to turn them into professional historians, but in order that they should become fully aware - in the light of past history - what is at stake in the present debate on contemporary art, a debate which art students would aspire to join.

CONTENT AND METHODS
Everyone will remember Kaminski’s famous tale as recounted in his “memoirs” (“View of the past”, 1913): “It was dusk … when suddenly I perceived a painting of indescribable beauty, pregnant with a great interior ardour. At first, I stayed still, but I then walked up to this mysterious painting where I saw nothing but forms and colours that did not make up any recognisable subject. I immediately found the key to the enigma: it was one of my own paintings, but it hung on its side”. This fortuitous discovery of a painting that expressed feelings without showing anything identifiable is obviously nothing less than the legendary birth of abstract art. Its apparition at the beginning of the 20th century had, the truth be told, been a long time in the making: from the 19th century onwards, the theories as posited by the French symbolists, work by German and Austrian historians on the importance of the decorative arts, the scientific imagination, the Wagnerian idea of total art, and disparate esoteric wanderings which enthused quite a number of pioneers of abstract art … During the first semester, we shall try to retrace synthetically the different genealogical lines which gave us abstraction.

ASSESSMENT
A 4-hour single-essay exam followed by an oral exam

Year of study: 1 ; 2 ; 3
Semester of study: 1 ; 3 ; 5
Prerequisite: none
Schedule: 1st semester 2012-2013
Thursdays 11 am-1 pm – Amphithéâtre des Loges
Hours of student work: 168 hours
Credits: 6
CU code: 60110

TAUGHT BY
Didier Semin

OBJECTIVES
The course in history and the theory of modern and contemporary art intends to give art students a taste of history and its basic working methods, to stimulate students’ curiosity and develop their critical awareness. This is not to turn them into professional historians, but in order that they should become fully aware - in the light of past history - what is at stake in the present debate on contemporary art, a debate which art students would aspire to join.

CONTENT AND METHODS
During the second semester the course will deal with the way abstract art evolved in Europe in the 1920’s and 1930’s, then, following the war, in Europe and the United States; the disagreement between gestured abstraction and geometrical abstraction (which some prefer to call ”concrete art” rather than ”abstract art”); up to the most recent avatars of a so called ”neo-abstraction”, with reference of course to Clement Greenberg’s militant defence of Abstract Expressionism up to what he called Post-painterly Abstraction in the 1960’s. The course shall pay particular attention to Greenberg’s writings in order to show the extent to which they reveal certain formal impasses but also to reveal the man behind the work in an attempt to dispel the caricature which, often enough, has settled on him and his writing.

ASSESSMENT
A 4-hour written exam (student writes either an essay or an analysis of a text or artwork) and an oral exam (commentary on a document studied in class).

Year of study: 1 ; 2 ; 3
Semester of study: 2 ; 4 ; 6
Prerequisite: none
Schedule: 2nd semester 2012-2013
Thursdays 11 am-1 pm – Amphithéâtre des Loges
Hours of student work: 168 hours
Credits: 6
CU code: 60111
The museums of the École des beaux-arts
Pedagogy by the model?

TAUGHT BY
The curators.

OBJECTIVES
To give a retrospective view of the history of the school, its buildings and its collections, focusing on both the singularity of the creative process but also on the importance of ideological and historical contexts. Understanding the artistic debates internal to the school of the seventeenth to the twentieth century and the diversity of references: Raphael vs. Michelangelo, Antiquity vs. Middle Ages, casts vs. landscape, idealism of the drawing vs. anatomical realism.

CONTENT AND METHODS
Artists works presented at the École des beaux-arts, in addition to their significance in the history of art, reveal one episode in the history of the institution. Youth of famous artists is particularly well illustrated: school works, prizes collected during their studies, irreverent pieces (in particular the Quat’zarts ball fonds), recollections of the trip to Italy granted to Grand prix de Rome laureates. To these former students’ work, were added numerous prestigious donations, regular acquisitions designed to educate students. The school buildings history has also decisively influenced the nature of the collections, with notably the remains of Middle Ages and Renaissance Museum of French Monuments of Alexandre Lenoir (1795-1816), revived and augmented by École architect Félix Duban between 1830 and 1870.

After an overview of the collections history of and a tour of the buildings, relevant curators will present collections: paintings and sculptures, drawings by masters, architectural drawings, engravings, photographs, prints and manuscripts. More than just a theoretical discourse, the lesson will be an opportunity for a direct and intimate confrontation with famous or less famous works at the very heart of the service of collections.

ASSESSMENT
presentation and comment of a work from among those presented, or production of a work on the «Copy/Create» mode, in reference to one of the exhibited pieces.

Year of study: 1; 2; 3
Semester of study: 2; 4; 6
Prerequisite: none
Schedule: 2nd semester 2012-2013
Mondays 10-12 am – Salle Lesoufaché
Hours of student work: 168 hours
Credits: 6
CU code: 60210
Philosophy of art I
(not so) well behaved as an image? (I)

TAUGHT BY
Clélie Zernik

OBJECTIVES
To introduce students to the major debates in philosophy of art using classical texts and constantly relating them to analyses of artworks. This course will focus on the antagonism between Plato and Aristotle on the status of images: Is there order and rationality in works of art? In this first part of the course we will be developing a conception of the image as a disciplined entity at the viewer's disposal. We pose the possibility of an image that departs from the available and disciplined object character, studied the previous year.

CONTENT AND METHODS
(«Sage comme une image» in a french popular expression) «Well behaved» the image is supposed to be because it would mimic nature without including any autonomous discourse (it is silent), without departing from its fixed place in space (it is inanimate) and help put the world in order through the primacy of drawing and composition. However, with Nietzsche and «The Birth of Tragedy», we saw that the Dionysian festival lurks under Apollonian stability, and indeed, this power of subversion, primarily inherent to music, could also characterize the pictorial representation. Unlike the previous year, we will try to identify what in the image, pertains to deception, to «flattery» and to the rhetoric of pretense.

ASSESSMENT
A 4-hour in-class single-essay exam followed by an oral exam.

Year of study: 1; 2; 3
Semester of study: 2; 4; 6
Prerequisite: none
Schedule: 2nd semester 2012-2013
Tuesdays 2-4 pm – Amphithéâtre des Loges I
Hours of student work: 168 hours
Credits: 6
CU code: 60160

Philosophy of art II
(not so) well behaved as an image? (II)

TAUGHT BY
Clélie Zernik

OBJECTIVES
This course, designed as a continuation of the previous, aims to show that the dimensions of pedagogy and inspection by the image are challenged by a different conception of mimesis, which comes from Plato. The image can subvert the stability of the world and constitute genuine illusionist vertigo. It will be necessary here also to articulate textual studies and works analysis.

CONTENT AND METHODS
Not so well behaved. In the second part of this course, we will try to identify anything that departs from the discipline of the image. Returning to the Platonic conception of mimesis, we will see how the image may come under the deception, «flattery» and rhetoric of pretense. For Plato, the picture is misleading because it is two degrees distant from the essences and lack of reality. Therefore it is advisable to «chase the artists out of the city» there is a danger of subversion by the image. Based on this power of illusion, we will address the issues of «eloquence» of color, of «cosmetic» and lie in the image, of baroque and sublime. Opening on to more contemporary issues, we will try to explore the powers of unreasonableness, subversion and obscenity specific to the image.

ASSESSMENT
A 4-hour in-class single-essay exam followed by an oral exam.

Year of study: 1; 2; 3
Semester of study: 2; 4; 6
Prerequisite: none
Schedule: 2nd semester 2012-2013
Tuesdays 2-4 pm – Amphithéâtre des Loges I
Hours of student work: 168 hours
Credits: 6
CU code: 60161
Theories of art I
Painting and cinema - Jean-Luc Godard (I)

TAUGHT BY
Alain Bonfand

OBJECTIVES
From the films of Jean-Luc Godard, the course will seek to entice a response to the Manuel de Oliveira sentence quoted by Godard in For Ever Mozart to insist on what he asks of his cinema and of film: “a saturation of magnificent signs bathing in the light of their lack of explanation” and, on the other hand, the notion of saturated phenomenon. Quoting Jean-Luc Marion: “For all blind intuition is supposed to be in a regimen of poor phenomena, in a truly radical phenomenology, it is rather blinding. The intensive magnitude of intuition that produces the saturated phenomenon cannot bear its own scrutiny, as the eye could not predict its extensive magnitude.”

CONTENT AND METHODS
From À bout de souffle to Film socialisme the course will seek to examine the complex relationships linking Jean-Luc Godard’s cinema with painting and the history of art.

ASSESSMENT
Written examination (4 hours in class written exam) followed by oral examination.

Year of study: 1; 2; 3
Semester of study: 1; 3; 5
Prerequisite: none
Schedule: 1st semester 2012-2013
Mondays 2-4 pm – Amphithéâtre des loges I
Hours of student work: 168 hours
Credits: 6
CU code: 60130

Theories of art II
Painting and cinema - Jean-Luc Godard (II)

TAUGHT BY
Alain Bonfand

OBJECTIVES
Recover, in the light of paint-film comparison essential questions of aesthetics: that of the pregnant moment or that of the setting or in crisis of the frame, that of the sublime as well. The study of Godard’s films will allow to grasps those well upstream of the theory, in the same aesthetic event itself.

CONTENT AND METHODS
A phenomenological perspective carries this course: the reduction will often be the lever for the confrontation paint - film and the issue of saturated phenomenon, the thread of this investigation. The insights suggested will come from moving images or paint, never from the layer of a conceptual position on these images.

ASSESSMENT
It is essential to be registered and to have completed the course (CPU 1). Evaluation will be based on a research paper, in which the share of personal research will be required. An oral exam will focus on this work.

Year of study: 1; 2; 3
Semester of study: 1; 3; 5
Prerequisite: students must be simultaneously enrolled in CU Esthetics I
Schedule: 1st semester 2012-2013
Mondays 4-6 pm – Amphithéâtre des loges I
Hours of student work: 168 hours
Credits: 6
CU code: 60131
During the 2\textsuperscript{nd} cycle, in the framework of a Research Seminar (RS), students will deepen their knowledge in one of the theoretical fields taught at the École. In their fourth year, they will get started on a theoretical research project to be completed in their fifth year by writing and defending a research paper. This research project is to be thought of as the passage from a stage of acquiring existing knowledge to a stage in which students learn to wield that knowledge critically. The subject of the research paper is to be defined with a Theoretical study department professor. It is not to focus directly on student’s own visual art work, which is still in the process of being defined. It may take up a question closely related to student’s own artistic preoccupations but only by considering that question as it pertains to an external, objectified territory.

For one 4\textsuperscript{th}-year semester and during the first semester of their 5\textsuperscript{th} year, students must enroll and take one of the seven research seminars offered by theoretical study professors, thereby acquiring the conceptual and theoretical tools crucial to the research project they will be required to do, while benefiting from personalized guidance and instruction.

Student research training will be supplemented by general methodology courses, to be organized by the coordinating professor.

Research seminars are also open to 3\textsuperscript{rd}-year students, subject to professor’s approval. Exceptionally, and subject to approval of the Dean of Studies, the course may count as a 1\textsuperscript{st}-cycle Theoretical study CU.

3\textsuperscript{rd}-year students who have successfully earned 6 1\textsuperscript{st}-cycle theoretical study CUs may begin their Research I CU in their 3\textsuperscript{rd}-year; it will be validated and added to their 4\textsuperscript{th}-year credit count.

**Professors**
- Pierre Bergounioux
- Alain Bonfand (coordinator)
- Jean-François Chevrier
- Guitemie Maldonado
- François-René Martin (2\textsuperscript{nd}-cycle coordinator)
- Didier Semin (coordinator)
- Clélia Zernik

**Course Units (CUs)**
- RS Esthetics I
- RS Esthetics II
- RS History of literary creation I
- RS History of literary creation II
- RS General art history I
- RS General art history II
- RS General art history of the 20\textsuperscript{th} and 21\textsuperscript{st} centuries I
- RS General art history of the 20\textsuperscript{th} and 21\textsuperscript{st} centuries II
- RS History of photography I
- RS History of photography II
- RS History and theory of modern and contemporary art I
- RS History and theory of modern and contemporary art II
- RS Philosophy of art I
- RS Philosophy of art II
OBJECTIVES
4th-year students take a research seminar (see pp. 93-99) in connection with the writing of their theoretical research paper (*mémoire*), which they defend to an examining committee in the 1st semester of their 5th year. In their 4th year they will be assessed on the detailed outline of their research project, the bibliography they have drawn up on their chosen topic, and the working method they intend to follow.

CONTENT AND METHODS
4th-year students are invited to pursue and deepen their study in one of the theoretical fields taught at the École by taking a research seminar in that area, to be chosen from among the seminars offered by École professors (see pp. 93-99). They choose a research topic and submit it to the research seminar professor, who then becomes their research paper supervisor. They also attend the general methodology sessions organized by the coordinating professor, designed to help them define the bibliographic tools they need to conduct their research.

ASSESSMENT
Students are assessed on the basis of a detailed outline of their research paper and their written introduction, as well as an interview with the research supervisor. They must show they have understood the issues involved in the theoretical question they have chosen to handle. The research paper supervisor evaluates the analytical and synthesizing capabilities with which the student has begun his or her research and the task of writing the research *mémoire*.

OBJECTIVES
Students take the 2nd semester (or part) of the research seminar taught by their *mémoire* supervisor. They finish writing their *mémoire*, which must attest to their genuine mastery of a theoretical question and ability to formulate that question in writing as well as to present and defend it orally to an examining committee during this 1st semester of their 5th year.

CONTENT AND METHODS
In the framework of the chosen research seminar, students complete the theoretical training they have been acquiring since they first came to the École. Alongside their overall artistic project, this training will enable them to do a fully outlined, detailed research project. Students pursue their reading and the documentation work required for writing their research paper. They also take the general methodology sessions organized by the coordinating professor in preparation for the oral defense of their research paper.

ASSESSMENT
To be based on student’s defense of his or her research paper to an examining committee made up of the *mémoire* supervisor and another theoretical study professor at the École. Upon *mémoire* supervisor’s request, the Dean of Studies may name a second, outside committee member. The examining committee takes into account the quality of student’s writing and the formal qualities of the research paper.
Research Seminar
Esthetics I
The Oval Portrait (I)

TAUGHT BY
Alain Bonfand

OBJECTIVES
The seminar takes its title from the short story by Edgar Allan Poe but will not address merely the question of the portrait. It will emphasize the idea - the methodological orientation paradoxical dominated by the thinking of Emmanuel Levinas and the reference to Robert Antelme requiring it - that this question of the face also opens up a calling into question of aesthetics.

CONTENT AND METHODS
This will bring up the diversity of conceptions and representations of the face by confronting examples from painting or photograph, film or literature. The foundations underlying these conceptions reveal they are torn between most opposed horizons: physiognomy or, conversely, the ontology of presence.

ASSESSMENT
Research paper-progress review (4th-year students) or Research paper-defense (5th-year students). For 3rd-year students, 4-hour in-class written exam followed by an oral exam.

Year of study: 4; 5
Semester of study: 7; 9
Prerequisite: none
Schedule: 1st semester 2012-2013
Tuesdays 2-4 pm – Amphithéâtre du Mûrier
Hours of student work: 168 hours
Credits: 6
CU code: 60042, 60043, 60046 [4th, 5th and 3rd years]

Research Seminar
Esthetics II
The Oval Portrait (II)

TAUGHT BY
Alain Bonfand

OBJECTIVES
From the acquired knowledge of CPU 1, the study of texts, films and documents endeavours to render evident a phenomenological approach in which force of the law must remain with the works and in which is proven their resistance to any assignation by a concept.

CONTENT AND METHODS
From the acquis of the seminar, showing how this question is not only thematic but results in a crisis setting of the medium and probably a crisis setting of aesthetics. The study will focus on filmmakers like Dreyer, Bergman or Godard, or on artists as diverse as Artaud, Picasso and Klee.

ASSESSMENT
Mandatory attendance at the seminar.

Year of study: 4; 5
Semester of study: 7; 9
Prerequisite: CU Theories of art I
Schedule: 1st semester 2012-2013
Tuesdays 4-6 pm – Amphithéâtre du Mûrier
Hours of student work: 168 hours
Credits: 6
CU code: 60044, 60045, 60047 [4th, 5th and 3rd years]
Research Seminar
History of literature I

TAUGHT BY
Pierre Bergounioux

OBJECTIVES
The seminar leading up to a dissertation is intended for post-graduate students. A subject will have to be decided upon, and a dissertation written.

CONTENT AND METHODS
Work will cover the stages common to every research project: definition of a theme; reading and documentation; composition and drafting.

ASSESSMENT
General appraisal (4th year students)

Year of study: 4; 5
Semester of study: 7; 9
Prerequisite: for 5th-year students: Research paper-progress review
Schedule: 1st semester 2012-2013
Thursdays 2-4:30 pm – Amphithéâtre du Mûrier
Hours of student work: 168 hours
Credits: 6
CU code: 60182, 60183, 60185 [4th, 5th and 3rd years]

Research Seminar
History of literature II

TAUGHT BY
Pierre Bergounioux

OBJECTIVES
To carry on and take to a fruitful conclusion the work started in the first semester.

CONTENT AND METHODS
The work done in the second semester will concern the drafting of the dissertation, with rigour and clarity.

ASSESSMENT
Examination (5th year students)

Year of study: 4
Semester of study: 8
Prerequisite: none
Schedule: 2nd semester 2012-2013
Thursdays 2-4:30 pm – Amphithéâtre du Mûrier
Hours of student work: 168 hours
Credits: 6
CU code: 60184, 60186 [4th and 3rd years]
Research Seminar
General Art history I
Description and discussion of art work (I)

TAUGHT BY
François-René Martin

OBJECTIVES
The course will concern itself principally with procedures of description, of interpretation, of narrative, relative to ancient and contemporary art. The seminar will principally take place in Djamel Tatah’s atelier.

CONTENT AND METHODS
To describe a work of art coldly, meticulously, methodically; to talk about it with passion, to expend oneself, to identify deeply with it. These are the contrasting ways of talking about art: description, and empathy, the ekphrasis and the autobiography, these are the elements we shall study in the atelier, or sometimes in the amphitheatre, watching works of art, reading various texts.

ASSESSMENT
Research paper-progress review (4th-year students) or Research paper-defense (5th-year students). For 3rd-year students, an in-class single-essay written exam followed by an oral exam.

Year of study: 4; 5
Semester of study: 7; 9
Prerequisite: for 5th-year students: Research paper-progress review
Schedule: 1st semester 2012-2013
Thursdays 2–4 pm, Amphithéâtre des Loges I
Hours of student work: 168 hours
Credits: 6
CU code: 60192, 60193, 60195 [4th, 5th and 3rd years]

Theoretical Study Department: 95
Research Seminar General
history of 20th and 21st Art (I)
Usages of the ar(t)chives (I)

TAUGHT BY
Guitemie Maldonado

OBJECTIVES
This course will concern itself with certain historical aspects and theories specific to modern and contemporary art, while giving students the necessary help in working out the different stages of their dissertation: choice of subject, bibliography, detailed structure, composition, and examination.

CONTENT AND METHODS
In order to accompany students in their research—which is to lead towards their dissertation—we shall study the subject of the archive, not only as material, but also as method. We shall confront its usage in the domain of the social sciences to the usage in the creative arts. As point of departure we will use "Le goût de l'archive" (The taste of the archive) by Arlette Farge (Paris, Le Seuil 1997), which inspired amongst others the work published by the IMEC under the general title "Le lieu de l'archive" (The place of the archive) with texts by Maurice Olender, Jean-Bertrand Pontalis, Jean-Luc Nancy, Gwenaëlle Aubry. We shall study precise examples chosen from 20th century history of art until today. They can touch as much on the classification of works of art (see for instance the catalogues made by artists themselves, Paul Klee for instance), as on the constitution of archives in the case of the performance or conceptual practices such as those by On Kawara, or the revelation of the artist's sources (for instance by Gerhard Richter in his "Atlas"), and the position of the artist-historian or investigator (from Christian Boltanski or Jenny Holzer's treatment of classified documents).

ASSESSMENT
Exercises on the question of the archive may be required, in order to receive comment and reworked in the course of the semester in the form of a writing work-shop. Examination of the dissertation for 5th year students.

Year of study: 4; 5
Semester of study: 7; 9
Prerequisite: for 5th-year students: Research paper-progress review
Schedule: 1st semester 2012-2013
Thursdays 10-12 am – Amphithéâtre du Mûrier
Hours of student work: 168 hours
Credits: 6
CU code: 60172, 60173, 60175 [4th, 5th and 3rd years]

Research Seminar General
history of 20th and 21st Art (II)
Usages of the ar(t)chives (II)

TAUGHT BY
Guitemie Maldonado

OBJECTIVES
This course will concern itself with certain historical aspects and theories specific to modern and contemporary art, while giving students the necessary help in working out the different stages of their dissertation: choice of subject, bibliography, detailed structure, composition, and examination.

CONTENT AND METHODS
Following various different examples, and always in the form of regular writing work-shops, we shall carry on the examination where we started in the first part of the seminar as concerns the archive, and its importance.

ASSESSMENT
Exercises on the question of the archive may be required, in order to receive comment and reworked in the course of the semester in the form of a writing work-shop. Detailed composition and introduction to the dissertation for 4th years students.

Year of study: 4
Semester of study: 8
Prerequisite: 2nd semester 2012-2013
Thursdays 10-12 am – Amphithéâtre du Mûrier
Hours of student work: 168 hours
Credits: 6
CU code: 60174, 60176 [4th and 3rd years]
Research Seminar
History of photography I
The “Urban Question”
in photography and cinema – 1

TAUGHT BY
Jean-François Chevrier

OBJECTIVES
This course aims to give students a direct access to photography in all its artistic manifestations. Ever since the 1850’s photography has been a technique of critical importance in the evolution of art, and it has contributed to define the relationship between the fine arts and the media. Students should be aware of this phenomenon, and, backed up by historical knowledge, and be able to question the topicality of this artistic tool.

CONTENT AND METHODS
The course will alternate, from one week to the next, from classes (open to all) devoted to the dissertations of the 4th and 5th year students, and study classes (texts, images, film extracts) that correspond with to that semester’s theme. We shall examine first of all the closeness of the relationship between photography and cinema in the way the big city is portrayed by either medium in the 1920’s and 1930’s. We shall examine in particular two books by Moï Wer (Moshe Raviv-Vorobeichic, 1904-1995): Paris (1931), and Ci-contre (Opposite) (posthumously). Later, we shall see what happens when the formal experimentations of the members of the avant-garde encounter urban sociology. In its ecological dimension, in the way it is understood by the Chicago School, the urban is a veritable quilt of different behaviours and disassociated representations, cut through by conflicting interests, be they economic or cultural.

ASSESSMENT
The students’ work is judged by the students present reading notes at the end of the semester or, alternatively, submitting to a written exam.

Year of study: 4 ; 5
Semester of study: 7 ; 9
Prerequisite: for 5th-year students: Research paper-progress review
Schedule: 1st semester 2012-2013
Tuesdays 6-9 pm – Amphithéâtre des Loges I
Hours of student work: 168 hours
Credits: 6
CU code: 60102, 60103, 60105 [4th, 5th and 3rd years]

Research Seminar
History of photography II
The “Urban Question”
in photography and cinema – 2

TAUGHT BY
Jean-François Chevrier

OBJECTIVES
The deepening and broadening of the questions tackled during the first semester should allow the student to fuse his own personal experience with the course’s subject.

CONTENT AND METHODS
Alternating the courses the same way as during the first semester (study classes followed by a dissertation), the course will continue to engage with the question of photographic and cinematographic interpretations on the urban condition. The living environment, more or less covered or cluttered by a variety of artefacts, is doubled by another environment, an environment of images; the urban environment is in fact, media-wise, a biotope. These images are either stable or in movement; their nature is more or less descriptive or narrative; and they represent either visual facts or dramatic scenarios. Those three alternatives match-up without, however, entirely covering each other. As in the first semester, we shall examine works of art or specific situations.

ASSESSMENT
A student’s work is judged by means of a written exam at the end of term. Students are however advised to present an essay or to give in annotated reading notes (as in the first semester) which will be taken into consideration for the final evaluation.

Year of study: 4
Semester of study: 8
Prerequisite: none
Schedule: 2nd semester 2012-2013
Tuesdays 6-9 pm – Amphithéâtre des Loges I
Hours of student work: 168 hours
Credits: 6
CU code: 60104, 60106 [4th and 3rd years]
Research Seminar  
History and theory of modern and contemporary art I  
Constraint and limited means (I)

TAUGHT BY
Didier Semin

OBJECTIVES
To lead students to reflect on the esthetic virtues of constraints that might be perceived as paralyzing but that many modern and contemporary artists chose or have chosen to impose on themselves, assuming they were not imposed on them by their social environment.

CONTENT AND METHODS
“It is with a paucity of things that we make the good soup of art” (J. Wolman).
Only recently have we come to think that the artist works in absolute freedom, with no constraints other than the “internal necessity” Kandinsky spoke of. It is hard for us to imagine that the works of the Quattrocento we admire in museums were done in the framework of extremely constraining commissions. This seminar will examine how modern artists reinvented forms of constraint—perhaps because infinite possibility is not the most stimulating horizon for a creator. There is no dearth of examples of artists who turned a situation of shortage and lack to their advantage (Brauner, Chaissac), deliberately reduced their repertoire of forms (Mies van der Rohe, Buren), used precarious tools (Dubuffet). We will explore the question of constraint through case studies, experimental exhibitions, artworks commissions.

ASSESSMENT
Research paper-progress review (4th-year students) or Research paper-defense (5th-year students). 3rd-year students will be evaluated in the course of the year on an assigned exercise: oral presentation, exhibition, commission.

Year of study: 4; 5  
Semester of study: 7; 9  
Prerequisite: for 5th-year students: Research paper-progress review  
Schedule: 1st semester 2012-2013  
Thursdays 2:4-4:30 pm – Amphithéâtre du Mûrier  
Hours of student work: 168 hours  
Credits: 6  
CU code: 60112, 60113, 60115 [4th, 5th and 3rd years]

Research Seminar  
History and theory of modern and contemporary art II  
Constraint and limited means (II)

TAUGHT BY
Didier Semin

OBJECTIVES
To lead students to reflect on the esthetic virtues of constraints that might be perceived as paralyzing but that many modern and contemporary artists chose or have chosen to impose on themselves, assuming they were not imposed on them by their social environment.

CONTENT AND METHODS
We will push forward our thinking on esthetics of limited means or sobriety with the help of Claude Lévi-Strauss’s irreplaceable pages on “bricolage” in La Pensée sauvage, for example, and permitting ourselves an occasional detour by way of contemporary literature, sociology (Pierre Sansot’s Les gens de peu) and other disciplines, thereby raising the delicate question of the relationship between ethics and esthetics. The seminar is open to all 2nd-cycle students, but special ties will be developed with the Penone studio in connection with a projected visit, stay and exhibition at Le Corbusier’s Couvent Sainte-Marie de la Tourette—a model of architectural sobriety.

ASSESSMENT
Research paper-progress review (4th-year students).
3rd-year students will be evaluated in the course of the year on an assigned exercise: oral presentation, exhibition, commission.

Year of study: 4  
Semester of study: 8  
Prerequisite: none  
Schedule: 2nd semester 2012-2013  
Thursdays 2:4-4:30 pm – Amphithéâtre du Mûrier  
Hours of student work: 168 hours  
Credits: 6  
CU code: 60114, 60116 [4th and 3rd years]
Research Seminar Philosophy of art I
Art and perception.
Materials and textures (I)

TAUGHT BY
Clélia Zernik

OBJECTIVES
Following the study of different laws governing the function of our perception, the aim is to provide students with a new set of insights in order to come to an effective analysis and understanding of works of art. To propose a perceptive reading of images, of space and objects, which will be elaborated upon, discussed, and even contested. The seminar will take place over a period of three years and will examine the following questions: 1/ Composition and balance 2/ Material and textures 3/ Space and movement.

CONTENT AND METHODS
Starting with Constable’s affirmation according to which “the art to properly see nature is, like the art of deciphering Egyptian hieroglyphs, a thing to be learnt”, we shall examine the different laws of perception as they have been formulated by art psychologists such as Gombrich or Amheim: according to what principles a certain surface will appear more dense than another, under what conditions will a certain colour diminish in contact with another? Between art and science, this seminar will seek to measure the pertinence of the strict application of these psychological analyses of perception as concerns the study of works of art, and the question shall be asked whether perception is something that can actually be learnt. In the course of this second year questions concerning materials and the perspective of textures will be of particular interest.
Teaching will alternate between lectures and one-on-one tutorials according to a time schedule fixed at the start of the semester.

ASSESSMENT
Dissertation – 4th year
Third year students will be required to write an essay on a combination of a subject taken from the seminar on the one hand and the student’s personal research on the other.

Year of study: 4
Semester of study: 8
Prerequisite: none
Schedule: 2nd semester 2012-2013
Mondays 10-12 am – Amphithéâtre du Mûrier
Hours of student work: 168 hours
Credits: 6
CU code: 60162, 60163, 60165 [4th, 5th and

Research Seminar Philosophy of art II
Art and perception.
Materials and textures (II)

TAUGHT BY
Clélia Zernik

OBJECTIVES
This Philosophy of Art II seminar will extend the questions taken up in the Philosophy of Art I, with an emphasis on the accompaniment of students with a view to their dissertation.

CONTENT AND METHODS
Extending the preceding seminar, we shall try to apply certain laws governing perception as established by psychology, to very precise cases taken from a number of heterogeneous and varied fields: classic oeuvres of art history, schematic processes of representation, popular imagery and caricatures, cinematographic oeuvres; also considered will be disciplines which do not strictly fall within the field of visual representation, such as architecture, design and advertising, disciplines where the laws governing perception, and the capturing of attention, have perhaps been used with more deliberation.
Teaching will alternate between lectures and one-on-one tutorials according to a time schedule fixed at the start of the semester.

ASSESSMENT
Dissertation – 4th year
Third year students will be required to write an essay on a combination of a subject taken from the seminar on the one hand and the student’s personal research on the other.

Year of study: 4
Semester of study: 8
Prerequisite: 2nd semester 2012-2013
Mondays 10-12 am – Amphithéâtre du Mûrier
Hours of student work: 168 hours
Credits: 6
CU code: 60164, 60166 [4th and 3rd years]
The École’s Language Department, which opened in Fall 2006, offers German, English, Spanish and Italian courses, as well as French as a Foreign Language (FLE). The flourishing development of international exchanges means that students must now be able to speak several languages. Foreign language study is compulsory for ENSBA students at all levels and throughout their studies. These courses also align École curricula with European Union study program requirements.

French as a Foreign Language or FLE courses are for regularly enrolled non-Francophone students and exchange students. They are compulsory for regularly enrolled non-Francophone students, who must acquire strong skills in French to be able to follow theoretical study courses, communicate in their studio, and explain how they proceed artistically, particularly to oral examination committees during degree exams.

**Teachers**

June Allen  
Daniela Capone  
Jacques Caro  
Damian Corcoran  
Jacques Jeudy  
Christel Parisse  
David Reckford  
Jeff Rian  
Mark Robertson  
Anke Späth  
Laura Teruggi  
Véronique Teyssandier

**Course Units (CUs)**

Beginning German I  
Beginning German II  
Intermediate/Advanced German I  
Intermediate/Advanced German II  
Beginning English I  
Beginning English II  
Intermediate English I  
Intermediate English II  
Advanced English I  
Advanced English II  
Beginning Spanish I  
Beginning Spanish II  
Intermediate Spanish I  
Intermediate Spanish II  
Advanced Spanish I  
Advanced Spanish II  
Beginning Italian I  
Beginning Italian II  
Intermediate/Advanced Italian I  
Intermediate/Advanced Italian II  
Beginning French-as-a-foreign-language (FLE) I  
Beginning FLE II  
Intermediate FLE I  
Intermediate FLE II  
Advanced FLE I  
Advanced FLE II
**German**

**Beginning I**

**TAUGHT BY**
Anke Späth

**OBJECTIVES**
To begin learning the four language skills in German (oral and written expression, oral and written comprehension), with the aim of practicing the language in everyday situations and being able to read and understand simple German texts. To enable the student to acquire basic vocabulary and practice the language in a non-specialist context.

**CONTENT AND METHODS**
The fundamental features of German (sentence construction, verb system, declensions, tenses) are studied in context to acquire the communication skills required for exchange in a living language. Using audiovisual and written materials, students will begin applying their basis acquisitions in conversation, reading and writing. Topics include introducing oneself and talking about oneself; asking and answering questions; making arguments; following a simple dialogue; understanding, summarizing and writing simple texts.

**ASSESSMENT**
Attendance is compulsory (no more than 3 absences).
Ongoing assessment and end-of-semester test.

**Year of study:** 1; 2; 3; 4; 5
**Semester of study:** 1; 3; 5; 7 or 8; 9
**Prerequisite:** none
**Schedule:** 1st semester 2012-2013
Salles de Séminaire des Loges – see p. 198

**Hours of student work:** 56 hours in 1st and 2nd year of study; 84 hours in 3rd, 4th and 5th year of study
**Credits:** 2 [1st and 2nd year of study]; 3 [3rd, 4th and 5th year of study]
**CU code:** 70010, 70011, 70012 [1st, 2nd and 3rd year of study]; 70013, 70014 [4th and 5th year of study]

**German**

**Beginning II**

**TAUGHT BY**
Anke Späth

**OBJECTIVES**
To consolidate and extend 1st-semester acquisitions so that students can begin to describe and analyze a written text and understand an oral discussion related to art. Emphasis is on group work, the aim being to increase students’ self-confidence in speaking. The aim in the second semester is to consolidate by various means the grammatical knowledge and vocabulary acquired in the 1st semester.

**CONTENT AND METHODS**
Through play activities, students will learn to express their ideas as clearly as possible and to present coherent, logical arguments with the linguistic tools at their disposal. Much of the course will be devoted to increasing knowledge of German grammar and syntax. Enlarging vocabulary. Discussing specific art-related topics. Listening to and analyzing recorded texts (readings, dialogues).

**ASSESSMENT**
Attendance is compulsory (no more than 3 absences).
Ongoing assessment and end-of-semester test.

**Year of study:** 1; 2; 4
**Semester of study:** 2; 4; 7 or 8
**Prerequisite:** CU Beginning German I
**Schedule:** 2nd semester 2012-2013
Salles de Séminaire des Loges – see p. 199

**Hours of student work:** 56 hours in 1st and 2nd year of study; 84 hours in 4th year of study
**Credits:** 2 [1st and 2nd year of study]; 3 [4th year of study]
**CU code:** 70015, 70016 [1st and 2nd year of study]; 70013 [4th year of study]
**German Intermediate I**

**TAUGHT BY**
Anke Späth

**OBJECTIVES**
To communicate comfortably in various subject areas: art, German civilization, politics, social issues and topics, German literature, contemporary German film.

**CONTENT AND METHODS**
Enriching specialized vocabulary. Applying grammatical knowledge in various contexts. Teaching is interactive and requires active, regular participation from the student as well as autonomous learning.

**ASSESSMENT**
Attendance is compulsory (no more than 3 absences). 3 grades: participation and oral expression, two written tests in the course of the semester.

Year of study: 1; 2; 3; 4; 5  
Semester of study: 1; 3; 5; 7 or 8; 9  
Prerequisite: none  
Schedule: 1st semester 2012-2013  
Salles de Séminaire des Loges – see p. 198  
Hours of student work: 56 hours in 1st and 2nd year of study; 84 hours in 3rd, 4th and 5th year of study  
Credits: 2 [1st and 2nd year of study]; 3 [3rd, 4th and 5th year of study]  
CU code: 700150, 700151, 700152 [1st, 2nd and 3rd year of study]; 700153, 700154 [4th and 5th year of study]

**German Intermediate II**

**TAUGHT BY**
Anke Späth

**OBJECTIVES**
To develop first-semester acquisitions in such a way as to attain proficiency in German. To be able to partake in a discussion on a particular subject and clearly express one’s point of view. To read a relatively long and difficult text. To improve one’s writing style by varying vocabulary and sentence structure. To understand an audio or audiovisual recording with some ease (identify keywords so as to reconstitute the overall meaning).

**CONTENT AND METHODS**
Texts, audio and visual materials will be used to increase vocabulary. Grammar to be studied in context since it assists in the four language skills: written and oral expression, writing and listening comprehension). Emphasis will be on German and Austrian art movements and groups; also subjects suggested by students. Active participation required, and an oral presentation.

**ASSESSMENT**
Attendance is compulsory (no more than 3 absences). 3 grades: participation and oral expression, two written tests in the course of the semester.

Year of study: 1; 2; 4  
Semester of study: 2; 4; 7 or 8  
Prerequisite: CU Intermediate / Advanced German I  
Schedule: 2nd semester 2012-2013  
Salles de Séminaire des Loges – see p. 199  
Hours of student work: 56 hours in 1st and 2nd year of study; 84 hours in 4th year of study  
Credits: 2 [1st and 2nd year of study]; 3 [4th year of study]  
CU code: 700155, 700156 [1st and 2nd year of study]; 700153 [4th year of study]
German Advanced I

TAUGHT BY
Anke Späth

OBJECTIVES
To communicate in German with considerable mastery in the context of the art world.
To consolidate the gained grammar and syntax in order to achieve genuine autonomy in the expression and comprehension of the written and oral.

CONTENT AND METHODS
The topics covered will focus on artistic and cultural contexts, as well as on more general issues related to German speaking countries. Major emphasis will be reserved for interactivity through presentations and discussions from written documents, pictures and audio.

ASSESSMENT
Evaluation will be based on continuous monitoring and final written and oral assessments.

Year of study: 1; 2; 3; 4; 5
Semester of study: 1; 3; 5; 7 or 8; 9
Prerequisite: Pretesting and German Intermediate II CU
Schedule: 1st semester 2012-2013
Salles de Séminaire des Loges – see p. 198
Hours of student work: 56 hours in 1st and 2nd year of study; 84 hours in 3rd, 4th and 5th year of study
Credits: 2 [1st and 2nd year of study]; 3 [3rd, 4th and 5th year of study]
CU code: 700150, 700151, 700152 [1st and 2nd year of study]; 700153, 700154 [4th and 5th year of study]

German Advanced II

TAUGHT BY
Anke Späth

OBJECTIVES
To consolidate and improve the achievements of the German Advanced I CPU in order to achieve real fluency of expression and comprehension of the written and oral: talking in a clear and fluid manner, with a wide range of vocabulary, writing, building and conducting an argument, following a long intervention, reading complex texts while identifying their subtleties.

CONTENT AND METHODS
The expansion of vocabulary and language tools will be conducted through various audiovisual and textual supports. The topics covered will continue to focus on artistic and cultural contexts, as well as more general issues related to German speaking countries, studied in detail. Major emphasis will be dedicated to interactivity through presentations and discussions from written documents, pictures and audio.

ASSESSMENT
Evaluation will be based on continuous monitoring and final written and oral assessments.

Year of study: 1; 2; 3; 4; 5
Semester of study: 2; 4; 7 or 8
Prerequisite: CU Advanced German I
Schedule: 2nd semester 2012-2013
Salles de Séminaire des Loges – see p. 199
Hours of student work: 56 hours in 1st and 2nd year of study; 84 hours in 4th year of study
Credits: 2 [1st and 2nd year of study]; 3 [4th year of study]
CU code: 700155, 700156 [1st and 2nd year of study]; 700153 [4th year of study]
English
Beginning Level I

TAUGHT BY
Damian Corcoran, Christel Parisse

OBJECTIVES
To communicate in English in such contexts as
tavel, studio work and everyday life.
To become familiar with how English is spoken.
To get used to working in a group.
To write short texts: letters, e-mails, text messages,
poems, brief narratives.
To understand English through songs, films,
interviews, etc.
To acquire grammar basics.

CONTENT AND METHODS
Playful, varied communication activities.
Reading simple literary and art-related texts
(poems, songs, English press articles) and listening
to recorded texts (CDs, DVDs, videos).
Grammar exercises and games.
Everyday English: letters and numbers, introducing
oneself, my preferences, what I want or like, buying
train tickets, visiting apartments for rent, etc.
Vocabulary: colors, substances and materials,
shapes, descriptive adjectives, everyday objects.
Grammar: the present simple, can, syntax (order
of words in a sentence), questions in the present
simple.
Students work in groups, pairs or by themselves
on the four language-learning skills: speaking,
reading, listening, writing.
Group work is used to help students move toward
individual autonomy.

ASSESSMENT
Regular class attendance is compulsory (no more
than 3 absences).
Ongoing assessment and active participation.
Individual interview at semester's end; final written
test.

Year of study: 1; 2; 3; 4; 5
Semester of study: 1; 3; 5; 7 or 8; 9
Prerequisite: English placement test
Schedule: 1st semester 2012-2013
Salles de séminaire des loges – see p. 198
Hours of student work: 56 hours in 1st et 2nd year
of study; 84 hours in 3rd, 4th et 5th year of study
Credits: 2 [1st and 2nd year of study]; 3 [3rd, 4th
and 5th year of study]
CU code: 70010, 70011, 70012 [1st, 2nd and
3rd year of study]; 70013, 70014 [4th and
5th year of study]

English
Beginning Level II

TAUGHT BY
Damian Corcoran, Christel Parisse

OBJECTIVES
To communicate in English in contexts to be deter-
mined with students at the end of the 1st semester.
To increase students’ self-confidence when using
English.
To work in a group.
To know how to write simple texts.
To improve English comprehension (songs, films,
interviews).
To consolidate knowledge of grammar, particularly
English time notions.
To begin to use English as a creative and commu-
nication tool.

CONTENT AND METHODS
Discussions around a given theme.
Practicing overall comprehension by listening to
longer recorded texts (CDs, DVDs, videos).
Grammar exercises and games.
Short oral presentations about oneself and the
artwork one is currently doing.
Everyday English: suggesting solutions, asking
and giving instructions, telephoning.
Vocabulary for describing works of art (styles and
techniques), positions, useful verbs.
Grammar: present continuous and preterit, com-
parative forms of adjectives, prepositions of
movement and position.

ASSESSMENT
Regular class attendance is compulsory (no more
than 3 absences).
Ongoing assessment and active participation.
Individual interview at semester's end; final written
test.

Year of study: 1; 2; 4
Semester of study: 2; 4; 7 or 8
Prerequisite: CU Beginning English I
Schedule: 2nd semester 2012-2013
Salles de séminaire des loges – see p. 199
Hours of student work: 56 hours in 1st et 2nd year
of study; 84 hours in 4th year of study
Credits: 2 [1st and 2nd year of study]; 3 [4th year
of study]
CU code: 70015, 70016 [1st and 2nd year of study;
70013 [4th year of study]
English
Intermediate Level I

TAUGHT BY
June Allen, Christel Parisse, David Reckford, Mark Robertson

OBJECTIVES
To communicate in English in the art world context: speaking with ease on art-related subjects, learning to write clear texts and vary the language used; reading specialized texts (identifying the fundamental content of texts of varying lengths), understanding with some ease the spoken language used in oral presentations, recordings, DVDs, etc.

CONTENT AND METHODS
Grammar: reviewing tenses, article use, like vs. as; points to be determined by student needs.
Vocabulary: working to broaden and vary general and art-related vocabulary; learning idiomatic expressions.
We will use DVDs on museums and art-related themes, and articles from the English-language press on exhibitions throughout the world.

ASSESSMENT
Regular attendance is compulsory (no more than 3 absences).
Active participation, ongoing assessment, end-of-semester test.

Year of study: 1; 2; 3; 4; 5
Semester of study: 1; 3; 5; 7 or 8; 9
Prerequisite: English placement test and Beginning English II
Schedule: 1st semester 2012-2013
Salles de séminaire des loges – see p. 198
Hours of student work: 56 hours in 1st and 2nd year of study; 84 hours in 3rd, 4th and 5th year of study
Credits: 2 [1st and 2nd year of study]; 3 [3rd, 4th and 5th year of study]
CU code: 70020, 70021, 70022 [1st, 2nd and 3rd year of study]; 70023, 70024 [4th and 5th year of study]

English
Intermediate Level II

TAUGHT BY
June Allen, Christel Parisse, David Reckford, Mark Robertson

OBJECTIVES
To consolidate acquisitions from Intermediate English Level I CU with the purpose of increasing mastery of the language.
To communicate in English in the art world context: speaking with ease on art-related subjects, learning to write clear texts and vary language used; reading specialized texts (identifying the fundamental content of texts of varying lengths), understanding with some ease the spoken language used in oral presentations, recordings, DVDs, etc.

CONTENT AND METHODS
Grammar: beginning to use modality; the future and the conditional; “false friends”.
Vocabulary: broadening and varying general and art-related vocabulary; learning idiomatic expressions.
We will use DVDs on museums and art-related themes, and articles from the English-language press on exhibitions throughout the world.

ASSESSMENT
Regular attendance is compulsory (no more than 3 absences).
Active participation, ongoing assessment, end-of-semester test.

Year of study: 1; 2; 4
Semester of study: 2; 4; 7 or 8
Prerequisite: CU Intermediate English I
Schedule: 2nd semester 2012-2013
Salles de séminaire des loges – voir p. 199
Hours of student work: 56 hours in 1st and 2nd year of study; 84 hours in 4th year of study
Credits: 2 [1st and 2nd year of study]; 3 [4th year of study]
CU code: 70025, 70026 [1st and 2nd year of study]; 70023 [4th year of study]
**English Advanced Level I**

**TAUGHT BY**
Damien Corcoran, Jeff Rian, Mark Robertson

**OBJECTIVES**
To communicate comfortably in English in the art world context: *to speak* clearly, fluently and at length, using an extended vocabulary; *to construct* clear, well-argued *written* texts, using logical relation markers; *to read* complex specialized texts independently and be able to identify their subtleties; *to understand* a long oral presentation (lecture, specialized talk) and cultural references and allusions.

**CONTENT AND METHODS**
Grammar: phrasal verbs (*look after, look at, look for*, etc.), modal auxiliary verbs (*will, can, should, could*, etc.), prepositions.
Vocabulary: broadening and varying general and art-related vocabulary (collocations).
We will use DVDs (art-related themes), essays in art history, specialized press articles. This is an interactive teaching approach; student participation is essential. Students will give oral presentations.

**ASSESSMENT**
Regular class attendance is compulsory (no more than 3 absences).
Active participation, ongoing assessment, end-of-semester test.

**Year of study:** 1; 2; 3; 4; 5
**Semester of study:** 1; 3; 5; 7 or 8; 9
**Prerequisite:** English placement test and Intermediate English II
**Schedule:** 1st semester 2012-2013
Salles de séminaire des loges – see p. 198
**Hours of student work:** 56 hours in 1st and 2nd year of study; 84 hours in 3rd, 4th and 5th year of study
**Credits:** 2 [1st and 2nd year of study]; 3 [3rd, 4th and 5th year of study]
**CU code:** 70030, 70031, 70032 [1st, 2nd and 3rd year of study]; 70033, 70034 [4th and 5th year of study]

**English Advanced Level II**

**TAUGHT BY**
Damien Corcoran, Jeff Rian, Mark Robertson

**OBJECTIVES**
To consolidate and further develop acquisitions from the Advanced English I CU. To communicate comfortably in English in the art world context: *to speak* clearly, fluently and at length using an extended vocabulary; *to construct* clear, well-argued *written* texts, using logical relation markers; *to read* complex specialized texts independently and be able to identify their subtleties; *to understand* a long oral presentation (lecture, specialized talk) and cultural references and allusions.

**CONTENT AND METHODS**
Students continue to increase their vocabulary and their linguistic skills using a variety of different audiovisual and textual materials: watching video excerpts, films and documentaries; reading texts by artists and art critics. These activities furnish the occasion to further refine the four basic skills: speaking and writing, listening comprehension and reading comprehension. Particular attention to American museums and other art institutions.

**ASSESSMENT**
Regular class attendance is compulsory (no more than 3 absences).
Active participation, ongoing assessment, end-of-semester test.

**Year of study:** 1; 2; 4
**Semester of study:** 2; 4; 7 or 8
**Prerequisite:** CU Advanced English I
**Schedule:** 2nd semester 2012-2013
Salles de séminaire des loges – see p. 199
**Hours of student work:** 56 hours in 1st and 2nd year of study; 84 hours in 4th year of study
**Credits:** 2 [1st and 2nd year of study]; 3 [4th year of study]
**CU code:** 70035, 70036 [1st and 2nd year of study]; 70033 [4th year of study]
Spanish 
Beginning Level I

TAUGHT BY
Jacques Caro

OBJECTIVES
To reach a level at which students can use and comment on a document in Spanish, and to practice the language in a context that does not yet require specialized usage.
This course is the equivalent of Level A1 of the Common European Framework of Reference for Language Learning.

CONTENT AND METHODS
Using a variety of activities, many playful, to enable students to express their ideas as clearly as possible and argue logically and coherently given the as yet limited linguistic tools at their disposal.
Course work will consist primarily in training in — overall comprehension of audiovisual documents; — analyzing an iconographic document; — how to apprehend a written text.
All documents studied will be related to the Hispanic art world.
The various activities will enable students to acquire basic knowledge about the Spanish-speaking art world. A minimum of chronological and historical facts will be provided as required.

ASSESSMENT
Regular class attendance is compulsory (no more than 3 absences).
Ongoing assessment of active, primarily oral participation.
A file of written work to be turned in at the end of the semester.

Year of study: 1; 2; 3; 4; 5
Semester of study: 1; 3; 5; 7 or 8; 9
Prerequisite: Spanish placement test
Schedule: 1st semester 2012-2013
Salles de séminaire des loges – see p. 198
Hours of student work: 56 hours in 1st and 2nd year of study; 84 hours in 3rd, 4th and 5th year of study
Credits: 2 [1st and 2nd year of study]; 3 [3rd, 4th and 5th year of study]
CU code: 70040, 70041, 70042 [1st, 2nd and 3rd year of study];
70043, 70044 [4th and 5th year of study]

Spanish 
Beginning Level II

TAUGHT BY
Jacques Caro

OBJECTIVES
To consolidate Beginning Spanish I acquisitions and further develop skills to a level where students can use and comment on a document in Spanish and begin to speak the language in an art-related context.
This course is the equivalent of Level A2 of the Common European Framework of Reference for Language Learning.

CONTENT AND METHODS
Using a variety of activities, many playful, to enable students to express their ideas as clearly as possible and argue logically and coherently given the linguistic tools at their disposal.
Course work will consist primarily in training in — overall comprehension of audiovisual documents; — analyzing an iconographic document; — how to apprehend a written document.
All documents studied will be related to the Hispanic art world.
The various activities will enable students to acquire basic knowledge about the Spanish-speaking art world. A minimum of chronological and historical facts will be provided as required.

ASSESSMENT
Regular class attendance is compulsory (no more than 3 absences).
Ongoing assessment of active, primarily oral participation.
A file of written work to be turned in at the end of the semester.

Year of study: 1; 2; 4
Semester of study: 2; 4; 7 or 8
Prerequisite: CU Beginning Spanish I
Schedule: 2nd semester 2012-2013
Salles de séminaire des loges – see p. 199
Hours of student work: 56 hours in 1st and 2nd year of study; 84 hours in 4th year of study
Credits: 2 [1st and 2nd year of study]; 3 [4th year of study]
CU code: 70045, 70046 [1st and 2nd year of study];
70043 [4th year of study]
Spanish
Intermediate Level I

TAUGHT BY
Laura Teruggi

OBJECTIVES
To refine reading comprehension and writing while reviewing basic grammar and syntax. To improve speaking and listening comprehension using texts and audiovisual material on contemporary art in Spain and Latin America and on the process of creating works of art. This course is the equivalent of Level B1 of the Common European Framework of Reference for Language Learning.

CONTENT AND METHODS
A theme to be determined with the students so that all can fully participate in class activities. Early in the year students will be asked to present a review of press articles and art and cultural events in Paris involving Spanish-speaking countries.

ASSESSMENT
Regular class attendance is compulsory (no more than 3 absences). Questioning students individually or in groups of two on reading they have done, exhibitions visited or a subject of their choice, to assess their progress and encourage them to speak Spanish with each other.

Year of study: 1; 2; 3; 4; 5
Semester of study: 1; 3; 5; 7 or 8; 9
Prerequisite: Spanish placement test and Beginning Spanish II
Schedule: 1st semester 2012-2013
Salles de séminaire des loges – see p. 199
Hours of student work: 56 hours in 1st and 2nd year of study; 84 hours in 3rd, 4th and 5th year of study
Credits: 2 [1st and 2nd year of study]; 3 [3rd, 4th and 5th year of study]
CU code: 70050, 70051, 70052 [1st, 2nd and 3rd year of study]; 70053, 70054 [4th and 5th year of study]

Spanish
Intermediate Level II

TAUGHT BY
Laura Teruggi

OBJECTIVES
To improve the reading comprehension and writing skills of students who already know Spanish well. We will use texts and audiovisual material on art in Spain and Latin America to engage in more advanced exchanges on themes that students are particularly well versed in. This course is the equivalent of Level B2 of the Common European Framework of Reference for Language Learning.

CONTENT AND METHODS
A theme to be determined with the students so that all can fully participate in class activities. Early in the year students will be asked to present a review of press articles and art and cultural events in Paris involving Spanish-speaking countries. Students will also read artists’ writing and articles and essays from Spanish-language art reviews.

ASSESSMENT
Regular class attendance is compulsory (no more than 3 absences). Students will be questioned individually or in groups of two on reading they have done, exhibitions visited or a subject of their choice, to assess their progress and encourage them to speak Spanish with each other. There will also be a short written assignment, to be defined with the teacher at the start of the semester.

Year of study: 1; 2; 4
Semester of study: 2; 4; 7 or 8
Prerequisite: CU Intermediate Spanish I
Schedule: 2nd semester 2012-2013
Salles de séminaire des loges – see p. 199
Hours of student work: 56 hours in 1st and 2nd year of study; 84 hours in 4th year of study
Credits: 2 [1st and 2nd year of study]; 3 [4th year of study]
CU code: 70055, 70056 [1st and 2nd year of study]; 70053 [4th year of study]
Spanish
Advanced Level I

TAUGHT BY
Laura Teruggi

OBJECTIVES
To communicate in Spanish on art matters and the art world at a level approaching fluency.
To consolidate grammar and syntax acquisitions in order to attain real autonomy in written and oral comprehension and expression.
This course is the equivalent of Level C1 of the Common European Framework of Reference for Language Learning.

CONTENT AND METHODS
The themes taken up in class will focus on cultural and artistic contexts, as well as more general topics related to Spanish-speaking countries. Considerable time will be devoted to interactivity in the form of oral presentations and debates around written, iconographic and audiovisual materials.

ASSESSMENT
Ongoing assessment and a final exam in the form of an individual interview.

Year of study: 1; 2; 3; 4; 5
Semester of study: 1; 3; 5; 7 or 8; 9
Prerequisite: Spanish placement test and Intermediate Spanish II
Schedule: 1st semester 2012-2013
Salles de séminaire des loges – see p. 198
Hours of student work: 56 hours in 1st and 2nd year of study; 84 hours in 3rd, 4th and 5th year of study
Credits: 2 [1st and 2nd year of study]; 3 [3rd, 4th and 5th year of study]
CU code: 70060, 70061, 70062 [1st, 2nd and 3rd year of study]; 70063, 70064 [4th and 5th year of study]

Spanish
Advanced Level II

TAUGHT BY
Laura Teruggi

OBJECTIVES
To consolidate and perfect acquisitions from CU Advanced Spanish I in order to attain genuine ease in written and spoken comprehension and expression. To be able to elaborate an argument, follow a lengthy formal talk, read complex texts and identify the subtleties in them.
This course is the equivalent of Level C2 of the Common European Framework of Reference for Language Learning.

CONTENT AND METHODS
The themes taken up in class will continue to focus on cultural and artistic contexts, as well as more general topics related to Spanish-speaking countries; this semester they will be examined in yet greater detail. Considerable time will be devoted to interactivity in the form of oral presentations and debates around written, iconographic and audiovisual materials.

ASSESSMENT
Ongoing assessment and a final exam in the form of an individual interview.

Year of study: 1; 2; 4
Semester of study: 2; 4; 7 or 8
Prerequisite: CU Advanced Spanish I
Schedule: 2nd semester 2012-2013
Salles de séminaire des loges – see p. 199
Hours of student work: 56 hours in 1st and 2nd year of study; 84 hours in 4th year of study
Credits: 2 [1st and 2nd year of study]; 3 [4th year of study]
CU code: 70065, 70066 [1st and 2nd year of study]; 70063 [4th year of study]
Italian
Beginning Level I

TAUGHT BY
Daniela Capone

OBJECTIVES
To begin to acquire the four basic language skills—speaking and writing, listening comprehension and reading comprehension—in Italian and thereby gain access to textual, film and art-related documents; to learn and practice the language used in everyday and professional contexts.

CONTENT AND METHODS
Learning the fundamental notions of Italian grammar and syntax in context so as to begin to communicate and understand. We will use texts and audiovisual material to practice basic skills in conversation, reading and writing. Content and themes: introducing oneself and speaking about oneself, asking questions in a conversation, understanding simple dialogue, the everyday environment, writing a short text (e-mail), the family, occupations, the city.

ASSESSMENT
Regular class attendance is compulsory (no more than 3 absences).
Ongoing assessment grade and end-of-semester test of acquisitions.

Year of study: 1; 2; 3; 4; 5
Semester of study: 1; 3; 5; 7 or 8; 9
Prerequisite: Italian placement test
Schedule: 1st semester 2012-2013
Salles de séminaire des loges – see p. 198
Hours of student work: 56 hours in 1st and 2nd year of study; 84 hours in 3rd, 4th and 5th year of study
Credits: 2 [1st and 2nd year of study]; 3 [3rd, 4th and 5th year of study]
CU code: 70070, 70071, 70072 [1st, 2nd and 3rd year of study]; 70073, 70074 [4th and 5th year of study]

Italian
Beginning Level II

TAUGHT BY
Daniela Capone

OBJECTIVES
To acquire the communication and comprehension skills necessary to conversing in Italian. To begin to understand original documents (textual, cinematographic, artistic, etc.) and improve knowledge of professional and art-related Italian.

CONTENT AND METHODS
The course aims to improve students’ communication and comprehension skills in Italian; it includes review and more detailed study of grammar and syntax notions. Students will analyze audiovisual documents and texts to broaden their vocabulary, practice conversation and become familiar with how art and culture are spoken and written about in Italian.

ASSESSMENT
Regular class attendance is compulsory (no more than 3 absences).
Ongoing assessment grade and end-of-semester test of acquisitions.

Year of study: 1; 2; 4
Semester of study: 2; 4; 7 or 8
Prerequisite: CU Beginning Italian I
Schedule: 2nd semester 2012-2013
Salles de séminaire des loges – see p. 199
Hours of student work: 56 hours in 1st and 2nd year of study; 84 hours in 4th year of study
Credits: 2 [1st and 2nd year of study]; 3 [4th year of study]
CU code: 70075, 70076 [1st and 2nd year of study]; 70073 [4th year of study]
Italian
Intermediate/Advanced I

TAUGHT BY
Daniela Capone

OBJECTIVES
To communicate comfortably in Italian in the art world context; to be able to speak clearly, smoothly and at length using a rich vocabulary.

CONTENT AND METHODS
Widening and varying students’ general and art-related vocabulary. An interactive teaching approach: students’ regular participation is crucial and they will be required to give oral presentations and write papers.

ASSESSMENT
Attendance is compulsory (no more than 3 absences).
Active participation.
An ongoing assessment grade and a test of acquisitions at the end of the semester.

Year of study: 1; 2; 3; 4; 5
Semester of study: 1; 3; 5; 7 or 8; 9
Prerequisite: Italian placement test and CU Beginning Italian II
Schedule: 1st semester 2012-2013
Salles de séminaire des loges – see p. 198
Hours of student work: 56 hours in 1st and 2nd year of study; 84 hours in 3rd, 4th and 5th year of study
Credits: 2 [1st and 2nd year of study]; 3 [3rd, 4th and 5th year of study]
CU code: 70080, 70081, 70082 [1st 2nd and 3rd year of study]; 70083, 70084 [4th and 5th year of study]

Italian
Intermediate/Advanced II

TAUGHT BY
Daniela Capone

OBJECTIVES
To consolidate and further develop acquisitions from CU Intermediate/Advanced Italian I in order to improve language mastery. To construct and write a clear argument; read complex specialized texts independently, identifying their subtleties; follow a lengthy oral presentation (lecture, specialized talk) and understand cultural allusions.

CONTENT AND METHODS
Students will work to further broaden their vocabulary and make further use of language tools, already studied using different textual and audio materials. They will also watch video excerpts and documentaries and read texts written by artists and art critics in order to hone the four language skills: oral and written expression and comprehension. Particular focus on Italian museums and art institutions. Compulsory student participation in the form of oral presentations and papers.

ASSESSMENT
Attendance is compulsory (no more than 3 absences).
Active participation.
An ongoing assessment grade and a test of acquisitions at the end of the semester.

Year of study: 1; 2; 4
Semester of study: 2; 4; 7 or 8
Prerequisite: CU Intermediate Italian I
Schedule: 2nd semester 2012-2013
Salles de séminaire des loges – see p. 199
Hours of student work: 56 hours in 1st and 2nd year of study; 84 hours in 4th year of study
Credits: 2 [1st and 2nd year of study]; 3 [4th year of study]
CU code: 70085, 70086 [1st and 2nd year of study]; 70083 [4th year of study]
French as a foreign language—FLE
Beginning Level I
For regularly enrolled non-Francophone students
and exchange students

TAUGHT BY
Jacques Jeudy

OBJECTIVES
To develop comprehension and speaking skills in order to facilitate students’ integration into the École and daily life in Paris.
To acquire fundamental notions of the grammar and structure of the language.
To develop cultural skills and provide students with basic knowledge of today’s France.

CONTENT AND METHODS
Grammar points: introducing oneself and making contact, asking questions, describing, owning, telling a story in the past.
Themes: living in Paris (places of culture and leisure, stores, etc.); “Who are the French today?”
We will use a grammar book with exercises as well as press articles, songs, excerpts from literary texts and films.

ASSESSMENT
Regular class attendance is compulsory (no more than 3 absences).
Ongoing assessment by means of grammar tests, oral presentations and written exercises. These grades will be averaged with those for the final exam and an oral presentation.

Year of study: 1; 2; 3; 4; 5
Semester of study: 1; 3; 5; 7 or 8; 9
Prerequisite: French placement test
Schedule: 1st semester 2012-2013
Salles de séminaire des loges – see p. 198
Hours of student work: 56 hours in 1st and 2nd year of study; 84 hours in 3rd, 4th and 5th year of study
Credits: 2 [1st and 2nd year of study]; 3 [3rd, 4th and 5th year of study]
CU code: 70110, 70111, 70112 [1st, 2nd and 3rd year of study]; 70113, 70114 [4th and 5th year of study]

French as a foreign language—FLE
Beginning Level II
For regularly enrolled non-Francophone students
and exchange students

TAUGHT BY
Véronique Teyssandier

OBJECTIVES
To improve students’ comprehension and speaking in order to further facilitate their integration into the École and daily life in Paris.
To improve their knowledge of the grammar and structure of the language.
To continue developing cultural skills and provide students with further knowledge of today’s France.

CONTENT AND METHODS
Grammar points: projecting oneself into the future, expressing time in French, the pronoun system.
Themes: the press and French political life; the place of art.
We will use a grammar book with exercises, press articles, songs, excerpts from literary texts and films.

ASSESSMENT
Regular class attendance is compulsory (no more than 3 absences).
Ongoing assessment by means of grammar tests, oral presentations and written exercises. These grades will be averaged with those for the final exam and an oral presentation.

Year of study: 1; 2; 4
Semester of study: 2; 4; 7 or 8
Prerequisite: CU Beginning FLE I and test
Schedule: 2nd semester 2012-2013
Salles de séminaire des loges – see p. 199
Hours of student work: 56 hours in 1st and 2nd year of study; 84 hours in 3rd year of study
Credits: 2 [1st and 2nd year of study]; 3 [4th year of study]
CU code: 70115, 70116 [1st and 2nd year of study]; 70113 [4th year of study]
French as a foreign language—FLE
Intermediate Level I
For regularly enrolled non-Francophone students and exchange students

TAUGHT BY
Jacques Jeudy

OBJECTIVES
To improve listening and reading comprehension and speaking and writing skills, particularly as they apply to the art field.
To improve knowledge of French grammar and language structures.
To inform students about today’s France and introduce them to French university study rules.

CONTENT AND METHODS
Grammar points: modalities of the sentence, the past and expressing time, the pronoun system.
Themes: living in Paris (places of culture and leisure, stores, etc.); “Who are the French today?”; the press and political life.
We will use a grammar book with exercises, press articles, songs, excerpts from literary texts.

ASSESSMENT
Regular class attendance is compulsory (no more than 3 absences).
Ongoing assessment of grammar tests, oral presentations and written exercises. These grades will be averaged with those for the final exam and an individual work file.

Year of study: 1; 2; 3; 4; 5
Semester of study: 1; 3; 5; 7 or 8; 9
Prerequisite: CU Beginning FLE II and test
Schedule: 1st semester 2012-2013
Salles de séminaire des loges – see p. 198
Hours of student work: 56 hours in 1st and 2nd year of study; 84 hours in 3rd, 4th and 5th year of study
Credits: 2 [1st and 2nd year of study]; 3 [3rd, 4th and 5th year of study]
CU code: 70120, 70121, 70122 [1st, 2nd and 3rd year of study]; 70123, 70124 [4th and 5th year of study]

French as a foreign language—FLE
Intermediate Level II
For regularly enrolled non-Francophone students and exchange students

TAUGHT BY
Jacques Jeudy

OBJECTIVES
To improve listening and reading comprehension and speaking and writing skills, particularly as they apply to the art field.
To improve knowledge of French grammar and language structures.
To start using French university study rules.
To begin developing argumentation skills.

CONTENT AND METHODS
Grammar points: the hypotheticals system, reported speech, the subjunctive, the main coordinate and subordinate conjunctions.
Themes: the place of art and the art of criticism/description, analyzing and defending a work of art.
We will use a grammar book with exercises, press articles, songs, excerpts from literary texts and films.

ASSESSMENT
Regular class attendance is compulsory (no more than 3 absences).
Ongoing assessment of grammar tests, oral presentations and written exercises. These grades will be averaged with those for the final exam and an individual work file.

Year of study: 1; 2; 4
Semester of study: 2; 4; 7 or 8
Prerequisite: CU Intermediate FLE I and test
Schedule: 2nd semester 2012-2013
Salles de séminaire des loges – see p. 199
Hours of student work: 56 hours in 1st and 2nd year of study; 84 hours in 4th year of study
Credits: 2 [1st and 2nd year of study]; 3 [4th year of study]
CU code: 70125, 70126 [1st and 2nd year of study]; 70123 [4th year of study]
French as a foreign language—FLE
Advanced Level I
For regularly enrolled non-Francophone students

TAUGHT BY
Véronique Teyssandier

OBJECTIVES
To further develop the argumentation skills required for describing, analyzing and defending a work of art. To further develop the knowledge of logic conjunctions and language structures needed for argumentative discourse.
To practice using formal rules when making oral presentations and writing essays.

CONTENT AND METHODS
Grammar points: review of past tenses and the pronoun system, hypotheticals, reported speech, the subjunctive, comparisons.
Themes: to be determined in relation to projects that students have completed or are working on.
Textbook: "Comment dire? Raisonner à la française" (photocopy); articles and literary texts.

ASSESSMENT
Regular class attendance is compulsory (no more than 3 absences).
Ongoing assessment of grammar tests, oral presentations and written exercises. These grades will be averaged with those for the final exam and an individual work file.

Year of study: 1; 2; 3; 4; 5
Semester of study: 1; 3; 5; 7 or 8; 9
Prerequisite: CU Intermediate FLE II and test
Schedule: 1st semester 2012-2013
Salles de séminaire des loges – see p. 198
Hours of student work: 56 hours in 1st and 2nd year of study; 84 hours in 3rd, 4th and 5th year of study
Credits: 2 [1st and 2nd year of study]; 3 [3rd, 4th and 5th year of study]
CU code: 70130, 70131, 70132 [1st, 2nd and 3rd year of study]; 70133, 70134 [4th and 5th year of study]

French as a foreign language—FLE
Advanced Level II
For regularly enrolled non-Francophone students

TAUGHT BY
Véronique Teyssandier

OBJECTIVES
To further develop the argumentative skills required for describing, analyzing and defending a work of art. To further develop the knowledge of logic conjunctions and language structures needed for argumentative discourse.
To develop rhetorical skills and the ability to persuade an audience.
To practice using formal rules when making oral presentations and writing essays.

CONTENT AND METHODS
Grammar points: expressing purpose, causes, consequences; opposition and concession.
Themes: to be determined in relation to projects students have completed or are working on.
Textbook: "Comment dire? Raisonner à la française" (photocopy); articles and literary texts.

ASSESSMENT
Regular class attendance is compulsory (no more than 3 absences).
Ongoing assessment of grammar tests, oral presentations and written exercises. These grades will be averaged with those for the final exam and an individual work file.

Year of study: 1; 2; 4
Semester of study: 2; 4; 7 or 8
Prerequisite: CU Advanced FLE I and test
Schedule: 2nd semester 2012-2013
Salles de séminaire des loges – see p. 199
Hours of student work: 56 hours in 1st and 2nd year of study; 84 hours in 4th year of study
Credits: 2 [1st and 2nd year of study]; 3 [4th year of study]
CU code: 70135, 70136 [1st and 2nd year of study]; 70133 [4th year of study]
Study and training outside the École constitute an integral part of students’ program of studies, and one or the other is compulsory in the 4th year. After completing the 1st cycle, 4th-year students move into the outside world, doing either a professional internship or a study abroad program in their 7th or 8th semester. The aim is for students to learn to work on and develop their art more independently.

3rd-year students may substitute a 1-month professional training period for 1 technical skills CU if the work is related to student’s general artistic project.

Contacts, information and forms
Service de la vie scolaire (Scholastic Affairs Office):
Carole Croëne, Hervé Le Bail
Professional internships and training periods:
Patricia Kalensky, the Médiathèque
Study abroad programs:
Laurence Nicod, Gaëlle Lusset,
Service des relations internationales
(International Relations Office)

Course Units (CUs)
3rd-year professional training period
4th-year professional internship
4th-year study abroad program
Professional training period  
1\st cycle, 3\rd year

TAUGHT BY
Professional training period supervisor

OBJECTIVES
To facilitate students’ integration into the art-related professional world and enable them to develop contacts.
To open up new perspectives for students through the experience of working in an outside professional context.
For students to acquire new practical, technical and/or theoretical skills.

CONTENT AND METHODS
Students do their professional training periods in France or abroad in cultural or art institutions (museums, galleries, art centers, art schools, etc.) or companies (new technologies, graphics, production, fashion, etc.).
Professional training periods are for a minimum of 140 hours = 1 month working full time or 2 months working half time.
Students look for the professional training period opening either themselves or with assistance from the Médiathèque (see p. 131). They propose a project for approval by the Dean of Studies. A formal agreement is signed with the institution or company the student will work in.
After the professional training period, students hand in a typed report of no fewer than 8 pages that includes:
— a description of the professional training situation,
— indication of tasks performed and how the training period progressed,
— student’s opinion of the value of the training for his or her future professional life in the arts, possible avenues opened by it,
— optional: photos, illustrations, bibliography, etc.
Contact: Patricia Kalensky at the Médiathèque, patricia.kalensky@beauxartsparis.fr

ASSESSMENT
The quality of student’s professional training report is assessed by two Médiathèque supervisors and an École professor; final CU validation by the Dean of Studies.

Year of study: 3
Semester of study: 5 or 6
Prerequisite: none
Schedule: determined by training period
Hours of student work: 168 hours
Credits: 6
CU code: 80010

Professional internship  
2\nd cycle, 4\th year

TAUGHT BY
Professional internship supervisor

OBJECTIVES
To facilitate students’ integration into the art-related professional world and enable them to develop contacts.
For students to acquire a host of new skills: practical, technical, theoretical and in matters of project management, team work, team work organization.
While continuing to move forward in their personal artistic undertaking, students develop their professional prospects through a relatively long work experience.

CONTENT AND METHODS
Students do their professional internships in France or abroad in cultural or art institutions (museums, galleries, art centers, art schools, etc.) or companies (new technologies, graphics, production, fashion, etc.).
Professional internships are for a minimum of 350 hours = 2\frac{1}{2} months working full time or 5 months working half time.
Students look for a professional internship opening either themselves or with assistance from the Médiathèque (see p. 131). They propose a project for approval by the Dean of Studies. A formal agreement is signed with the institution or company the student will work in.
After the professional internship, students hand in a typed report of no fewer than 15 pages that includes:
— a description of the professional internship situation,
— indication of tasks or roles performed and how the internship was organized and progressed,
— student’s opinion of the value of the training for his or her future professional life in the arts, possible avenues opened by it,
— optional: photos, illustrations, bibliography, etc.
Contact: Patricia Kalensky at the Médiathèque, patricia.kalensky@beauxartsparis.fr

ASSESSMENT
The quality of student’s professional internship report is assessed by two Médiathèque supervisors and an École professor; final CU validation by the Dean of Studies.

Year of study: 4
Semester of study: 7 or 8
Prerequisite: none
Schedule: determined by internship
Hours of student work: 560 hours
Credits: 20
CU code: 80020
Study abroad program
2nd cycle, 4th year

TAUGHT BY
Professors at the receiving art school and studio professor

OBJECTIVES
For students to experience a different geographical, social and cultural context, outside the usual École framework, in a study abroad program at one of the École’s partner art schools.
For students to enrich their knowledge and artistic work through this experience abroad, and learn to work more independently.

CONTENT AND METHODS
Every year, 45 to 50 fourth-year students have the opportunity to study abroad on an École scholarship at one of the École’s sixty partner art schools. Students travel for 4 months either to another European Union country on an Erasmus/Socrates scholarship, or to a foreign country on a Colin-Lefrancq scholarship.
In February each year, a committee meets to examine the records of 3rd-year students wishing to apply to study abroad in their 4th year. The committee determines the list of scholarship winners and where they will be sent. Foreign students admitted into the 3rd year of studies are not eligible for the study abroad program because they need to become integrated into their new school environment. Students’ departure is contingent on their admission to 4th year (obtention of the 1st-cycle degree and admission into the 4th year of study) and agreement by the receiving school. Before students leave, a “learning agreement” is drawn up to plan their program of study at the foreign school. When they return, students hand in their learning agreement validated by the receiving school, and a detailed report on their stay. For further information contact the Service des relations internationales (International Relations Office), see p. 132.

ASSESSMENT
Students assessed on fulfilment of learning agreement and credits obtained at receiving school; studio professor assesses quality of student’s report. Detailed information available at the International Relations Office. Final CU validation by the Dean of Studies.

Year of study: 4
Semester of study: 7 or 8
Prerequisite: committee approval
Schedule: determined by study abroad program
Hours of student work: 560 hours
Credits: 20
CU code: 80030
The purpose of the 5th-year seminars is for advanced students to be confronted with and respond to multiple points of view in the crucial year of preparation for the DNSAP degree examination. The seminars include both theory and experimentation, in order to help students further develop research and analytical methods that they can apply and use in their own creative work. Taught by recognized specialists from the artistic, cultural and academic worlds, the seminars are a complement to studio work and provide students with a different way of viewing that work. An additional seminar will complete the propositions already detailed leaflet.
Every seminar is in two parts, corresponding to the two consecutive semesters 9 and 10, and must be taken for the whole year.

Professors
Pierre Alferi
Jacques Aumont
Daniel Dobbels
Elie During
Patricia Ribault

Course Units (CUs)
Meaning and line I
Meaning and line II
The image and the word I
The image and the word II
Dance and the visual arts I
Dance and the visual arts II
Think and create by diagrams I
Think and create by diagrams II
Gesture I
Gesture II
Meaning and line I

TAUGHT BY
Pierre Alferi

OBJECTIVES
This year, as previously, the question of illustration is to be the recurrent theme for the seminar. But it will be asked from a reversed perspective: how the adding of a caption or a title, the inclusion of a formula or a letter, determine the meaning of the image, albeit to enclose or encrypt it? The matter will then again to sharpen attention to the nuances and enigmas arising from the meeting of writing and drawing, beyond the false obviousness of the alliance concluded for a century between photography and typography.

CONTENT AND METHODS
Reconnoitering shall be attempted into some of the unfrequented galleries of art history: Goya’s handwritten comments from *Caprices, Désastres et Disparates*, enigmatic pages from Vinci’s *Carnets*, Kubin’s drawings, recycled as illustrations for classics, Redon’s dialogue with the poets. Watching these strange couplings operate, everyone will be able to wonder about the role of the written word in the things he / she produces. Work presentations are therefore encouraged.

ASSESSMENT
Based on student's active participation in the seminar.

Year of study: 5
Semester of study: 9
Prerequisite: none
Schedule: 1st semester 2012-2013
Tuesday afternoons – Salle de Séminaire des Loges 1D – Specific schedule
Hours of student work: 336 hours
Credits: 12
CU code: 90060

Meaning and line II

TAUGHT BY
Pierre Alferi

OBJECTIVES
The seminar continues along the same theme as first semester.

CONTENT AND METHODS
Continuation of the program.

ASSESSMENT
Based on student’s active participation in the seminar.

Year of study: 5
Semester of study: 10
Prerequisite: CU Meaning and line I
Schedule: 2nd semester 2012-2013
Tuesday afternoons – Salle de Séminaire des Loges 1D – Specific schedule
Hours of student work: 140 hours
Credits: 5
CU code: 90061
The image and the word I
The word on the image

TAUGHT BY
Jacques Aumont

OBJECTIVES
The matter is still to actually pay attention to what an image is – be it drawing, painting, photography, film, computer graphics or otherwise, that is to say an artifact always produced in the intent to evoke a world, but also its symbolization. The field of the seminar contains all these powers of the image, and this year we will address the explicit relationships between image and language, between word and image.

CONTENT AND METHODS
The image has its own force and modes of action, irreducible to language. This has never prevented many discourses to be held about the images. We will not try to make a philosophical or historical investigation about the reasons for these statements, but only to identify the forms they have taken in history and in modern times, and to unfold their rationality.

We will focus especially on discourses held in the field of art since it was established in its modern form: the critical discourse primarily, but also the statements produced by artists (on their own work or those of their peers), and the copious literature about art that emerged around the museum institution then the art market.

As always, each session we expect students to suggest interesting objects of study (depending on the direction taken by the seminar) – inspired as much as possible from their own practice.

ASSESSMENT
Based on active participation, and on personal production in the seminar. Small exercises may be suggested throughout the sessions.

Year of study: 5
Semester of study: 9
Prerequisite: none
Schedule: 1st semester 2012-2013
Thursday mornings – Salle de Séminaire des Loges 1D – Specific schedule
Hours of student work: 336 hours
Credits: 12
CU code: 90092

The image and the word II
The word in the image

TAUGHT BY
Jacques Aumont

OBJECTIVES
The seminar will continue in the direction initiated in the first semester.

CONTENT AND METHODS
If the image can in principle do without words, or even advantageously replace them (as pointed out by a famous proverb) history shows there is no shortage of examples where, far from dispense with them, images have included verbal statements. The seminar will not aim to make a reasoned history of the presence of words in the pictures, but instead to identify some types - by wondering what scope each of them can still have today. We will in particular consider (but not limit ourselves to this list) significant examples of the caption (cartridges, phylacteries, various explanatory inscriptions within the image), of the signature (and its variants), of the designation (names of people or things), of the narrative or even of the title (although most often it is not inscribed within the image). We will also discuss cases in which the work is the writing (a letter, a book ...), and cases where it plays with words or more elementarily, the alphabet as with a plastic material.

The teacher will offer a personal approach, but, as in the first half, the seminar will only function with the contribution of each student.

ASSESSMENT
Active participation in the seminar and production of a critical analysis of one’s personal work from one of the points of view covered together during the year.

Year of study: 5
Semester of study: 10
Prerequisite: CU Matter of images and powers of the figure I
Schedule: 2nd semester 2012-2013
Thursday mornings – Salle de Séminaire des Loges 1D – Specific schedule
Hours of student work: 140 hours
Credits: 5
CU code: 90093
Dance and the visual arts I

TAUGHT BY
Daniel Dobbels

OBJECTIVES
That in the course of students’ work, exploration and experimentation, and in keeping with the various moments that materialize their object, the dialogue between student and teacher will prove a means of discerning and substantiating the “unknowns” watch that over the necessity of that object, a necessity at once unique, familiar, and strange enough that no interpretation can definitively alienate or reduce its meaning, which is the future.
“Reconnaître en soi ce qu’on ne se connaissait pas” – Henri Michaux.

CONTENT AND METHODS
The contribution of knowledge specific to contemporary dance can provide special access to what is more or less explicitly in motion in the student’s personal exploration and experimentation, whatever the medium. The themes in this class will all center on the question of space, the body and the relation to the object, and may give rise to experimentation in the form of dance.
Thus defined, the method primarily involves duly, implicitly respecting the matter and tenor of student work and the project the student has undertaken. The content of that work and project, even if latent, will bear being approached from several different angles: theoretical, reflexive, practical and experimental. The interactions of these different views will allow for apprehending the most incisive—the most alive—features of the work.

ASSESSMENT
Regular attendance and student’s involvement in experimentation suggestions. Formalization assignment to be defined with the professor.

Year of study: 5
Semester of study: 9
Prerequisite: none
Schedule: 1st semester 2012-2013
Monday mornings – Salle de Séminaire des Loges 1D – Specific schedule
Hours of student work: 336 hours
Credits: 12
CU code: 90020

Dance and the visual arts II

TAUGHT BY
Daniel Dobbels

OBJECTIVES
To recenter and condense the intuitions shaped in the course of the 1st semester and grasp those that are most important for successfully attaining—realizing—the degree.

CONTENT AND METHODS
Collective and individual work meetings.

ASSESSMENT
Regular attendance.
Student will produce a synthetic formalization linked to his or her singular artistic production.

Year of study: 5
Semester of study: 10
Prerequisite: CU Dance and the visual arts I
Schedule: 2nd semester 2012-2013
Monday mornings – Salle de Séminaire des Loges 1D – Specific schedule
Hours of student work: 140 hours
Credits: 5
CU code: 90021
Think and create by diagrams I

**TAUGHT BY**
Elie During

**OBJECTIVES**
To become familiar with creative uses of the diagram in its various states; to learn the cognitive and aesthetic issues shrouded by its singular insistence at the heart of artistic practices.

**CONTENT AND METHODS**
The stylized visual representations that the word «diagram» designates take many forms: sketches, schematics, notations, graphs, trees, plans, maps, models ... The seminar will be based on a corpus in history of art and science, architecture, philosophy, psychology, in order to understand the importance of diagrams as virtual sensors and vectors of invention. We will pay particular attention to functions which can perform this mode of representation / formalization in the development of a project, in the documentation or analysis of a process or practice, in the recapture of a synthetic research or work. We will adress mandalas, diagrams of forces and space-time, modeling of cyberspace, dance notation and «wandering lines» (Deligny), mapping and «abstract machine» (Deleuze and Guattari), and of course all kinds of diagrams created by artists, filmmakers and architects (Klee, Eisenstein, Richter, Lissitzky, Duchamp, Beuys, Bacon, LeWitt, Fluxus, Smithson, Lombardi, Eisenman, Spuybroek to name but a few ... ).

**ASSESSMENT**
Student involvement will be evaluated on their ability to be actively involved in the course’s problematic and in ensuing discussions. Each student will be asked to give a presentation on a diagram type of his/her choice, on an artistic work presenting a diagrammatic dimension, or on the way his/her own work may lend itself to an inventive diagrammatisation.

Year of study: 5  
Semester of study: 9  
Prerequisite: none  
Schedule: 1st semester 2012-2013  
Monday afternoons – Salle de Séminaire des Loges 1D – Specific schedule  
Hours of student work: 336 hours  
Credits: 12  
CU code: 90112

Think and create by diagrams II

**TAUGHT BY**
Elie During

**OBJECTIVES**
Further investigation in the direction of artistic practices being characterized by appropriation or invention of diagrammatic modes of representation.

**CONTENT AND METHODS**
Efforts will be made on one hand, to clarify the strategies at work with artists who use the paths of the diagram. In this perspective, students will be invited to consider the possibility to «diagrammatize» their own work. We will consider on the other hand the extensions of such an approach beyond the figurative or visual register. Under what conditions a technical system, a machine, a device, usually a collective setting, can operate diagrammatically? How the diagram, understood in this wider sense, comes to constitute a new area of experience?

**ASSESSMENT**
Involvement in discussions, quality of the submissions and works presentations.

Year of study: 5  
Semester of study: 10  
Prerequisite: CU Faites vos jeux I  
Schedule: 2nd semester 2012-2013  
Monday afternoons – Salle de Séminaire des Loges 1D – Specific schedule  
Hours of student work: 140 hours  
Credits: 5  
CU code: 90113
**Gesture I**

**TAUGHT BY**
**Patricia Ribault**

**OBJECTIVES**
Provide students with a multidisciplinary approach to the concept of gesture which leads them to put into perspective their art from different theoretical and methodological viewpoints.

**CONTENT AND METHODS**
In the first semester the purpose will be to establish an archeology of gesture from paleontological, ethological, mythological, philosophical approaches, among others. The notion of gesture will be contemplated as a mode of doing, language of the body and exploratory mode of the thought. We will put in parallel issues pertinent to contemporary practices with questioning related to the origins of human production.

Several entry points will be offered: from a questioning of the notion of technical, indissociable from the origins, or work, in both senses of research and implementation; from the figure of the demiurge in Plato or of that of Daedalus in Greek mythology, from a reflection on touch, with Aristotle and Jean-Luc Nancy; or from the theory of «formativity» formulated by the Italian philosopher Luigi Pareyson in connection with the notions of interpretation and composition.

We will build upon the study of texts, films and will meet, whenever possible, thinkers and practitioners whose work is in connection with the problematic of the seminar. One or more sessions will take place in the workshops of the school and at Cap St Ouen.

**ASSESSMENT**
Based on the personal involvement of students. Personalized assessment at the end of the semester.

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**Year of study:** 5  
**Semester of study:** 9  
**Prerequisite:** none  
**Schedule:** 1st semester 2012-2013  
**Wednesday afternoons – Salle de séminaire des loges 1D – Specific schedule**  
**Hours of student work:** 252 h  
**Credits:** 9  
**CU code:** 90120

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**Gesture II**

**ENSEIGNANTE**
**Patricia Ribault**

**OBJECTIVES**
To further the archaeological investigation initiated the first semester while implementing a personal research in relation to the topic of the seminar.

**CONTENT AND METHODS**
The study of gesture will continue from multidisciplinary approaches, emblematic figures and key concepts while developing a project in a personalized way for each student in connection with the seminar theme. Emphasis will be placed on practice and experimentation.

This project will take the form of free exploration of the subject, theoretical (presentation, interview, article ...) and / or practical (work, object, installation, testing, video, performance ...) and will lead to personalized monitoring as well as a collective presentation.

**ASSESSMENT**
Based on the personal involvement of students. Personalized assessment at the end of the semester.

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**Year of study:** 5  
**Semester of study:** 9  
**Prerequisite:** none  
**Schedule:** 1st semester 2012-2013  
**Wednesday afternoons – Salle de séminaire des loges 1D – Specific schedule**  
**Hours of student work:** 252 h  
**Credits:** 9  
**CU code:** 90121
EXTRA LONGOS

FIAT LUX

CONTÉM 50 FÓSFOROS DE SEGURANÇA
Post-graduate programs

Doctoral Research Program ARP and SACRe – 130
AIMS program – 132
Ensba-École du Louvre seminar – 133
Programme director: Jean-Marc Bustamante  
Associate directors: Dominique Figarella, François-René Martin

Presentation
The National School of Fine Arts (École nationale supérieure des beaux-arts), associate member of the research university PSL Paris Arts and Sciences (www.parissciencesetlettres.org), inaugurates in the fall of 2012 a three year programme of doctoral research in arts, research and practice (ARP). The research programme aims to form promising young artists who have already worked independently.

The artists admitted to the ARP course will form part of the doctoral programme SACRe, Science, Art, Creation, Research, put in place in the fall of 2012 within the PSL. The programme of SACRe is the result of a collaboration of the National School of Fine Arts, the École Normale Supérieure, the National School of Decorative Arts (Ensad), the National Conservatory of Music and Dance of Paris (Cnsmdp) and the National Conservatory of Dramatic Arts (Cnsad). SACRe has set itself the goal to develop new fields of research for the practising artist by exploring the interface between different art forms, as well as between the arts and the sciences (exact sciences as well as the social sciences).

The complete course for the young artists or the theoretical researchers takes three years, and consists, on the one hand, of a shared programme with the other doctoral students from the various artistic disciplines or from the exact or social sciences, and on the other hand, of a programme specific to each school, which, in the case of the National School of Fine Arts (Ensba), is the ARP (Art, Research and Practice).

In 2012 – 2013, four doctoral students in the plastic arts will start the SACRe and ARP courses. They have been selected by a jury made up by the members of the graduate school of the ENS and the five institutions that partner the SACRe, after a first selection organised by the ENSBA.

Two doctoral students will benefit from a doctoral contract for a period of three years (36 months). The two other doctoral students may obtain financial support from the ENSBA.

The four doctoral students will be enrolled in ED 540, the graduate school of the Ens. They will have access to whatever technical and logistical assistance the Ensba and the SACRe can provide.

ARP: art and research
The objective of the ARP programme is to accompany young doctoral art students in the elaboration and the development of a research project based on artistic practice. This project is directed towards the creation of art work with the clear understanding, however, that the work should be able to produce a certain amount of knowledge, even though that is not its finality as such. The point of the work for the artist is to affirm a position within an artistic context and to reveal thereby the main themes of his or hers previous work.

The point of the research programme is to work towards the development of a work of art by the artist, allowing him, or her, to deepen one or more specific aspects of the work of art, or to enrich this by the study of a number of separate but connected elements. The ARP programme will do its very best to bring together the theoretical basis with the technical means which will allow the artist to bring his or her project to fruition.

The aim of these studies for the artist to make concrete ideas, within the terms of the doctoral training received, and to produce art, which can then find expression in the form of an exhibition in a museum, art centre or art gallery. Whatever the underlying principle of the exhibition put in place by the artist, it should be completed by the realization of a portfolio, which will be the connection between the art work and “the results of the research”. This portfolio, or rather this open theoretical space which exists in parallel to the exhibition of the art work, will reveal the convergence which has taken shape in the original form, and the sensorial experiences proposed. It can also put in perspective the sources, the thought processes, and other practices, artistic or not, with which the artist is either in dialogue with, or in confrontation to, and realise the imagery and the subjectivity according to the aesthetic choices made. Any kind of language, be it textual, photographic, sceno-graphic, museum-graphic or cinematographic can be borrowed to produce this portfolio which will, in turn, prolong, deepen or even displace what was undertaken in the exhibition.
Studies

Supervision

During the entire duration of the course, the doctoral student have at least two professors as supervisors:
- a director of research HDR who belongs to one of the PSL institutions. Any exception to this arrangement will be taken under consideration case by case.
- an artist professor from the Ensba, chosen by the director of the Ensba, on the suggestion of the director’s team of the ARP, who will watch over the student’s progress, and the studies followed.

Individual courses

During the three year course, the artist researcher is invited to develop a personal artistic project and a research project. Experiments, the production of works of art, exhibitions, events, demonstrations, theoretical research, publications will follow one another during the three years of the artist’s work according to his or her personal approach. The doctoral student is encouraged to leave for one or two semesters in the course of the second year, abroad or in France, in a university or another art school, or even in an artistic institution.

Shared courses

The studies at the ARP include:
- meetings with professionals of the art world (artists, critics, historians, curators and museum directors, gallery owners, publishers, etc.) in the framework of courses, seminars or workshops.
- two seminars of thematic studies, in November and in May, which will assemble all the teachers of the department of theoretical studies at the Ensba.
- an exhibition with a resident curator who is invited every year to work from March to June in tandem with first and second year artists researchers on a group exhibition. The curator is in charge of the concept and the coordination of the exhibition as well as the publication of a catalogue. The exhibition will take place in June in a space connected to the Ensba. The curator will be chosen by the direction of the research programme.
- a study trip, particularly for first year students, to visit an art event.

The shared courses of the SACRe comprise the following:
- teaching is organised by SACRe (seminars, master classes, study days, etc.)
- collective artistic activities, at least once in the course of the three year programme. These collective activities will result by their initiative in (performance, exhibition, study days, etc.), and / or they can be in reply to (without exception, at least once during the three year course) a specific demand for a project, organised periodically, intended to secure the SACRe and the PSL a certain amount of public visibility.

Evaluation and examination

During the three year course, evaluation of the students will rely on the regular supervision of the artistic work done, of the exhibitions, of the publications, of the research and activities of each artist. A written evaluation will be provided at the end of the first and second year by the research director, or directors. The final examination will take place at the end of the third year and will concern itself primarily with the evaluation of the art work which is to be shown in a museum, an art centre, a gallery, etc. Simultaneously, a portfolio will provide the possibility to put the work of the past three years in perspective, and consider the research undertaken. The form this portfolio might take may be reinvented each time: it can therefore be as easily done in written form, as in photographic, scene-graphic, museum-graphic or cinematographic form.

The doctoral student will present first of all his (or her) art work, his (or her) portfolio and his (or her) course work to the jury, the members of which will proceed to express themselves in turn as to the merits of the work presented, by making remarks and asking questions.

The jury will have six to eight members, at least half of whom will be teachers / researchers (HDR). The jury will correspond to the regular norms governing juries of this kind, which means that a minimum of three members of the jury should be teachers / researchers, and the other half be from outside the establishment from which the electoral college 540 depends.

The successful candidate will become a doctor of art.

2013 – 2014

The modalities for candidature in view of application to the doctoral programme will be communicated from March 2013 onwards.

For more information:
Sophie Marino
Tel : 01 47 03 54 01
arp@beauxartsparis.fr
In 2010-2011, thanks to the patronage of the Fondations Edmond de Rothschild, the École Nationale Supérieure des Beaux-Arts was able to set up a scholarship program for training artists to work in the schools (AIMS).

Run in partnership with the City of Saint-Ouen and the Inspection de l’Education Nationale, this program leads to a post-graduate degree after one year. Its purpose is to train young artists to teach art in the schools while continuing to develop their own art work and practice.

The program involves conducting an artistic or cultural project in a Saint-Ouen school for one year and writing a research paper on that experience that analyzes the specificity of the artist’s role in teaching and transmitting art and cultural material. It leads to the AIMS degree: Artiste Intervenant en Milieu Scolaire.

Admission requirements
Applicants must have been awarded the Diplôme National Supérieur d’Arts Plastiques (DNSAP) no more than three years prior to the year in which they apply.
AIMS program partners jointly determine each year the number of artists to be awarded the scholarship. In 2011-2012, four candidates were selected.
Candidates are definitively admitted to the program after a pre-selection process based on evaluation of their application file, which is to include a portfolio of their art work and a project for teaching art or cultural material in an elementary or middle school. Pre-selected candidates are then interviewed by a selection committee made up of art world figures and representatives of the different partner institutions.

Program arrangements
The program unfolds over one school year, during which selected candidates are “in residence” at a Saint-Ouen elementary or secondary school.

Each selected program participant
-- first receives 20 hours of training in which s/he is familiarized with the school and the arrangements in which s/he will be intervening;
-- works with the teaching team of the elementary or middle school in which s/he will be “in residence” to prepare a project for teaching art or cultural material;
-- carries out that project in the given school from October to May;
-- publicly presents the results of the project in June.

Every receiving school appoints a contact professor to participate in the student-artist’s project throughout the year. Moreover, as a student of the École Nationale Supérieure des Beaux-Arts, selected artists are in regular contact with a teaching coordinator chosen by the École and may also consult a studio professor and take École theoretical courses and seminars, namely to develop their own art work and practice.

Each selected student-artist receives a scholarship of an amount that depends on the financial aid provided by the partner institutions. In 2011-2012, each selected student-artist received a stipend of 15 000 € for the school year.

Student-artists pledge to be present every week in their “residence” elementary or middle school.

Assessment
Students are evaluated on the results of the artistic and cultural project they have conducted with the class over the school year, together with their art portfolio or a presentation of the works they have produced over the year, and a research paper.

In deciding whether or not to award the degree, the jury will take into account how well the artistic and cultural project was realized, the student-artist’s commitment to the educational community, the research paper, and how the student-artist’s own art work has developed. They will also take into account an evaluation of how the project is progressing midway through the school year.

The AIMS degree of the École Nationale Supérieure des Beaux-Arts is a higher education degree conferred by the director of the École in the name of the state.

For further information contact
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aims@beauxartsparis.fr
“La vie tumultueuse des œuvres d’art contemporain,” a program set up by the École Nationale Supérieure des Beaux-Arts with the École du Louvre, is open to approximately 15 students, equally divided between ENSBA post-graduates and 5th-year École du Louvre students. It trains participants in the specificities of scientific handling and management of contemporary art works, particularly complex installations.

The program is headed by Sophie Du plaix, chief curator of contemporary collections at the Centre Georges Pompidou–Musée National d’Art Moderne, and Cécile Dazord, curator in charge of contemporary art at the research department of the Centre de Recherche et de Restauration des Musées de France (C2rmf). Seminar students study problematics relating to the documenting, archiving, preservation and restoration of contemporary art works, primarily by way of real cases involving the contemporary collections of the Musée National d’Art Moderne. Students must attend all of the four to five seminar meetings and write a summary of the material studied. Students who satisfactorily complete the seminar will be awarded a training certificate.

Admission requirements as well as this year’s seminar program and dates will be made available at the beginning of the school year.

For information contact
Sophie Marino
sophie.marino@beauxartsparis.fr
Cultural Events, the Médiathèque, International Relations
The purpose of the École’s Cultural Events Program is to inform students on current artistic and cultural events and to set up encounters with artists, critics and art professionals. The program embraces all artistic disciplines while dovetailing with current life at the École and being coordinated with courses and study programs, thereby facilitating students’ exploration of all areas of contemporary artistic creation. It is also coordinated with École exhibitions—for example, several young artists will be invited to the École in connection with the exhibition entitled *2001-2011: Soudain déjà*—and publications.

The Cultural Events program offers an intensive schedule of encounters, talks, seminars, conferences and screenings with artists, art historians, critics and other professionals of the worlds of art and culture. It is highly responsive to proposals by teachers, École studios, departments and sections, the Programme *La Seine*, also to suggestions from students. And in connection with the program the École has developed partnerships with a large number of museums, artistic, cultural and academic institutions, and festivals.

Friday afternoons are generally reserved for encounters or interviews with artists. Some events are organized jointly with the Digital Technologies Section and focus specifically on the new media, photography and sound.

Choreographers, performers, directors whose works explore or are otherwise relevant to the visual arts will also be invited over the year, in connection with events at Paris galleries, theaters and cinemas. This year’s program features four talks on the physical, social, cultural, political and ethnographic frameworks, codes, prejudices and formalisms of dance.

In the film/video screening and encounters program, students have the opportunity to meet with guest video artists and filmmakers, critics, theorists, specialists of video and experimental and documentary film, and distribution structure professionals. Approximately 100 films are screened each year, including a large number of alternative productions: artist videos, documentary films, dance videos, performances, concerts, etc. Thanks to the École’s partnerships with video and film festivals, associations, artist networks, and director and distributor networks in France and Europe, we are able to invite independent groups and event organizers to present programs of their choice, thus directly involving the École in specific art video events and making it possible to screen an international selection of experimental works. The École’s participation in France’s national Mois du Film Documentaire brings to light ties between social issues and how contemporary art is probing those issues, exploring the boundaries between film and video, experimentation and documentary presentation. By renewing and diversifying practices, writing and approaches that connect the world of new film and the world of contemporary art, the École’s video and film program takes account of the process-like and performative aspect of works, their transversal nature, the artist’s social experimentation and engagement.

Several personalities have been invited to speak in a series of 5 lectures entitled *Psychanalyse, art et image* run by Alain Vanier, professor and research director at Paris Diderot-Université de Paris 7. The lecture series will culminate in a conversation with an École artist faculty member.

The *Vie professionnelle* series of talks and encounters informs students about the professional art world, how it works, and new issues in the art professional, providing them with additional tools for achieving better professional integration. This year, in addition to a presentation of the Maison des Artistes and an introduction to management that includes an personalized career counseling session, a number of exhibition organizers, gallery operators and protagonists of new expression and exhibition spaces have been invited to speak.

The Cultural Events Office plans a program of visits to exhibitions for 1st-year students and regularly makes information on current art events available to them. In addition, students who have done a foreign exchange program with one of the École’s partner art schools will be invited to present their experiences through an interview with the manager of an artists’ residence.

The Cultural Events program and schedule is regularly announced every month and throughout the semester.
The Médiathèque

Documenting contemporary creation
Containing some 62,600 documents on any support (print, film, digital etc.), the media library is one of the main French libraries devoted to contemporary art. It provides an updated documentation on creation and its context - history of Western and non-Western art, - Social Sciences and Humanities - in order to accompany students in their formation and then their professional insertion.
The heart of the collection is composed of monographs from the 1960s to today and of about a hundred titles of specialized publications, primary source of information on young creation, debates on current affairs and exhibitions. The library also offers entries by field of discipline, chronologically or geographically as well as a remarkable collection of catalogs of group exhibitions.
The fonds is fully referenced in a partly computerized catalog available on the Internet: Free access to reference print materials, access by authentication http://10.10.43.70/ or on-site in the reporting (signalement) of audiovisual materials and library (image base documenting students diplomas since 2001).

Based on the principle of free access to collections, the media library offers students two areas:
- The Stratis Andreadis Reading Room, which offers most of the book collections
- The media room, dedicated mainly to periodicals, audiovisual and to the “professional life” fonds.

Stratis Andreadis room
Open access:
- in department: most books and exhibition catalogs (-artist monographs of the twentieth and twenty-first centuries, catalogs recent fund history of Western and Social Sciences and Humanities -, the fund disciplinary “classic”);
- on display: documentation on the École (records of teachers and juries, bibliographies of courses, etc..), current issues, news (recent acquisitions, recent issues of journals).
Some references in indirect access, are available on request.

Multimedia room
OA: Periodicals (magazines of contemporary art, film, humanities, etc..), The documentation "life" the funds available on-site video and DVD in the loan fund, the fund works dedicated the audiovisual (film, video, sound ...)
Monitoring students professional life
Monitoring units of professional training courses related to the service of school life and management studies (p. 118) and the dissemination of professional information (internship offers, contests, grants, residencies ...) are provided within the service which also offers a documentary “The "professional life”“.

Form a storage of student works
The media library coordinates the photographic coverage of graduation diplomas and provides processing, archiving and dissemination of these images diplomas (photo library).

practical Information
Hours: Monday 2-7 pm, Tuesday-Friday 11am-7 pm.
Access conditions:
- Students, teachers and School staff
- Alumni
- People external to the School conducting research related to contemporary art.
Contacts: see p. 150

Services annexes:
Additional services:
Photocopying, printing, scanner.
Wifi on request at the reception of the Stratis Andreadis room.
Loan: a collection of some 540 dvd - constituted with regard to film course and history of contemporary art as well as the cultural program - can be borrowed by students on the basis of a document for a period of 5 days. The other documents are only available on site.
The kiosks provide access to the portal of the media library (www.mediatheque-beauxartsparis.fr) while enabling parallel searches on the Internet.
The regularly updated portal offers notably a monthly record of current artistic events and of course offers privileged access to the online catalog and to online resources such as Art Bibliographies Modern (on subscription) http://search.proquest.com/?accountid=27108.
It also offers support for research and the dissertation study, bibliographies, focusing on certain collections (journals, DVDs on loan) or the news etc..
The reception staff is available to students to assist them in their research
International Relations

Study abroad programs
Every year, 45 to 50 fourth-year students have the opportunity to study abroad on an École Nationale Supérieure des Beaux-Arts scholarship at one of the École’s sixty partner art schools. The study abroad program is an integral part of students’ 4th year of study (see p. 115).

Students travel for 4 months either to another European Union country on an Erasmus/Socrates scholarship, or to another foreign country on a Colin-Lefrancq scholarship. This is an exchange program. For every Beaux-Arts student who leaves, a foreign student is received at the École for the same dates; each student has paid tuition fees at his or her home institution.

The scholarships awarded by the École Nationale Supérieure des Beaux-Arts cover travelling and a major portion of living expenses for the stay abroad. However, students will be called upon to pay the difference between expenses and scholarship amount.

Students are selected for a study abroad program and the related scholarship as follows:

— At the beginning of the school year announcements are posted at the École and on the extranet, 3rd-year calling on 3rd-year students to submit their applications for these scholarships. Applications are to contain a letter of motivation, two letters of recommendation from their teachers, a financial information sheet, and a portfolio of student’s work. Applicants must have earned all the requisite CUs and be otherwise up to date on their scholastic obligations. Foreign students admitted into the 3rd year of studies are not eligible for the study abroad program because they need to become integrated into their new school environment.

— Students of French nationality directly admitted to 3rd year may submit an exchange application in February. These applications will be considered only if applying students have already demonstrated full integration into the École and an artistic practice studio. The application committee determines the list of scholarship winners and where they can be sent. Students’ departure is contingent on their admission into 4th year (obtention of the 1st-cycle degree and acceptance into the 4th year of study) and agreement by the foreign school.

— Before students leave, a learning agreement is drawn up to plan their program of study at the receiving school. On their return, students hand in their learning agreement, validated by the receiving school, and a detailed report on their stay to the Service des Relations Internationales (International Relations Office).

Maurice Colin-Lefrancq scholarship
The École has an exchange agreement in connection with the Maurice Colin-Lefrancq scholarship with the following foreign art schools:

— United States
Hunter College, New York
Cooper Union, New York
School of Visual Arts, New York
Otis College of Art and Design, Los Angeles
CalArts, Los Angeles
Art Center College of Design, Pasadena
The San Francisco Art Institute, San Francisco
Carnegie Mellon University, Pittsburgh
School of the Art Institute, Chicago
Columbia College, Chicago
The School of the Museum of Fine Arts, Boston
Institute of Arts & Design, Milwaukee

— Canada
University of British Columbia, Vancouver
Emily Carr Institute of Art and Design, Vancouver
Nova Scotia College of Art and Design, Halifax
Ontario College of Art, Toronto
Université du Québec, Montreal

— Australia
Australian National University, Canberra
Curtin University of Technology, Perth
Sydney College of the Arts, Sydney

— Other countries
Central Academy of Fine Arts, Beijing, China
Academy of Fine Arts, Xian, China
China Academy of Art, Hangzhou, China
Taipei National University of the Arts, Taipei, Taiwan
Musashino Art University, Tokyo, Japan
Tokyo National University of Fine Arts and Music (Geidai), Tokyo, Japan
University of Arts, Kyoto, Japan
Hong-Ik University, Seoul, Korea
Korean National University of Arts, Seoul, Korea
Silpakorn University, Bangkok, Thailand
École Supérieure des Beaux-Arts, Hanoi, Vietnam
University of Baroda, Vadodara, India
School of Visual Arts, Rio de Janeiro, Brazil
Fundação Armando Alvares Penteado, São Paulo, Brazil
Faculty of Arts of the University of Chili, Santiago, Chili
University of Science and Technology, Kumasi, Ghana
Bezalel Academy of Arts and Design, Jerusalem, Israel
Académie Libanaise des Beaux-Arts, Beirut, Lebanon
School of Fine Arts, Sarajevo, Bosnia-Herzegovina
University of Arts, Belgrade, Serbia
National Academy of Art, Sofia, Bulgaria
University of the Philippines, Quezon City, Philippines

— French overseas “départements”
École des Beaux-Arts, La Réunion
Institut Régional d’Arts Visuels, Martinique

Erasmus/Socrates scholarship
Students who are EU member-state nationals, who have refugee or stateless status or who have a permanent residence permit are eligible for these scholarships, which are partly financed by the European Community.

For the Erasmus/Socrates scholarship, the École has an exchange agreement with art schools in the following European cities:

Studio trips
The École also regularly organizes study trips abroad for studio groups. Recent destinations include Bangkok (Thailand), Beirut (Lebanon), Mexico City (Mexico), Bilbao (Spain), New York (United States) and Cayenne (French Guyana).

The École covers only travel expenses for these trips. The aim is to develop original educational projects with local partner schools and institutions. Participation of École studio professors is required. Project proposals for studio trips must be submitted by the end of the current year for the following year and will be selected according to available budget provisions for the following year.

Interstudio trips will be organized within Europe for major exhibitions or contemporary art events (the Venice Biennale, the Kassel Documenta, the Istanbul Biennial, etc.). Administration and logistics for all study abroad scholarships and studio trips are handled by the International Relations Office.

Information for foreign exchange students
The International Relations Office also receives exchange students from the sixty art school partners of the École Nationale Supérieure des Beaux-Arts.

As stipulated in the partnership agreements, foreign schools select their own exchange student candidates. Applications for those students—including student’s statement of purpose, art portfolio, and study course contract—should reach the École by
- May 15 for a 1st-semester exchange;
- November 15 for a 2nd-semester exchange.

There is no age limit for exchange students. Courses are taught in French, so it is advisable for candidates to be fairly proficient in that language.

In any case, the study of French as a Foreign Language (fLE) is compulsory for foreign (non-Francophone) exchange students during their stay at the École.

Foreign students study in the normal course program and must take 4 Course Units (CUs) in the semester they are at the École, to be chosen from among the following types for a total of 30 credits:

<table>
<thead>
<tr>
<th>Course Type</th>
<th>Department</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Studio CU</td>
<td>Artistic Practice Department</td>
<td>15 crédits</td>
</tr>
<tr>
<td>Language CU</td>
<td>Language Department</td>
<td>3 crédits</td>
</tr>
<tr>
<td>Technical Skills CU</td>
<td>Technical Skills Department</td>
<td>6 crédits</td>
</tr>
<tr>
<td>Elective CU</td>
<td>Technical Skills Department, Digital Technologies Section, Theoretical Study Department</td>
<td>6 crédits</td>
</tr>
</tbody>
</table>

The Theoretical study CU is compulsory for French-speaking foreign students. They earn the 3 French language credits by writing a term paper, assessed by the Theoretical study professor.

The Elective CU is for non-Francophone students.
Student life

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Student life

Extranet
Students may access internal information and services from the École website, www.beauxartsparis.fr.
Services available:
— electronic mail via beauxartsparis.fr addresses (webmail),
— their scholastic record; possibility of requesting documents,
— information on Digital Technology Section courses and training modules,
— information on student computer accounts and cards (access badge),
— access to Médiathèque and École collection document files,
— access to the FAQ knowledge bank,
— access to personal and shared files.

Student financial aid
French Ministry of Culture and Communication financial aid
French Ministry of Culture and Communication tax-free financial aid grants are awarded for one academic year on the basis of socio-economic criteria. Eligible candidates must be:
— French citizens,
— registered École students,
— under 26 at the time first grant is awarded.
Foreign students are eligible under one of the following conditions:
— student’s parents are citizens of European Economic Community member countries and work or have worked in France under the terms of the Treaty of Rome,
— student has obtained official refugee status from the Office Français de Protection des Refugiés et Apatrides (OFPRA),
— either of student’s parents as well as parents’ dependent children have resided legally in France for at least two years.

Financial aid and housing applications:
In 2009 the CROUS was put in charge of financial aid applications. Students wishing to apply for Financial aid for higher education based on socio-economic need or for university housing for the academic year 2011-2012 must register on-line from January 15 – April 30, 2012 at the CROUS Paris site: www.crous-paris.fr.

Disbursement schedule:
Financial aid is disbursed on a quarterly basis by transfer to recipient’s bank account or post office account. Recipients are exempted from École tuition fees and student health insurance contributions.

CROUS municipal financial aid grants
The CROUS also annually awards municipal Financial aid for higher education grants to École Nationale Supérieure des Beaux-Arts students who have obtained a need-based, 0% higher education grant.

“Département” financial aid
The Conseils Généraux (General councils) of some French départements award financial aid grants. Information at the Service des bourses et prêts d’honneur of student’s local Conseil Général.

City of Paris financial aid
Each year, six grants are awarded by the City of Paris, to encourage students at the École des Beaux-Arts in their work. Candidates must be registered for degree or post-degree level. They must justify their needs for financial sustain. Contact: Direction des affaires culturelles/ Département de l’art dans la ville, Address: 31 rue des Francs-Bourgeois 75188 Paris cedex 04 Office: 15 rue de l’École-de-Médecine Couvent des Cordeliers, 1st floor 75006 Paris. brigitte.pilat@paris.fr / Tel: 01 56 81 33 09

University financial aid
Students contact the Service des bourses at the university they are enrolled in for information on how to apply for this financial aid. Individual students may only be awarded one state financial aid grant.

Annual emergency financial aid from the Ministère de la Culture et de la Communication
On condition of application approval by a CROUS social worker, annual emergency financial aid may also be available to students with no family or other visible source of support and who therefore cannot apply for higher education financial aid on the basis of socio-economic need criteria.

Student health insurance (Sécurité sociale étudiante)
Health insurance is compulsory for all students. Coverage and contributions vary by student’s personal situation.

Non-employed students
1. If you will be 18 or 19 during the school year and
— your parents are employed, Sécurité sociale étudiante (student health insurance) is compulsory and free of charge;
— your parents are self-employed or in the liberal professions and you are not covered by their
Sécurité sociale program, you must have and pay a contribution for Sécurité sociale étudiante.

2. If you will be over 20 and under 28 during the academic year, you must have and pay a contribution for Sécurité sociale étudiante. The age limit may be extended in special cases (health reasons, etc.).

3. If you will reach the age limit of 28 during the school year, your Sécurité sociale étudiante coverage is extended for 12 months provided you file an application with your local Caisse de Sécurité Sociale. The 12-month period begins on your birthday.

Employed students
If you can furnish proof of being employed 60 hours per month or 120 hours per quarter during the school year, you can be exempted from Sécurité sociale étudiante contributions. For exemption, present your last three payslips and a job contract covering the period from 1 October 2010 to 30 September 2011 upon registration at the École.

Married students
1. If your spouse is also a student, Sécurité sociale étudiante is compulsory for both of you.
2. If your spouse is employed, you are required to produce spouse’s carte de sécurité sociale when you register at the École as proof that you are covered by his or her insurance.
3. If your spouse is neither a student nor employed, Sécurité sociale étudiante is compulsory for you, and your spouse will be included in your coverage.

Registering for the Sécurité sociale étudiante
You must register for the Sécurité sociale étudiante (or prove exempt status) at the time you register at the École. You must pay your contribution at the beginning of the school year, at the same time as you pay your tuition fees.

N.B. The Sécurité sociale étudiante registration card you are issued upon registration at the École has the same official status and function as the standard carte de sécurité sociale.

Reimbursement
Health insurance benefits are disbursed through the Sécurité sociale étudiante center you choose when registering: either Center 601 (La Mutuelle des étudiants, LMDE) or Center 617 (Société mutualiste des étudiants de la région parisienne, SMEREP).

Social worker (CROUS – Centre Régional des Œuvres Universitaires et Scolaires)
Louise Fétu – Bâtiment des Loges – 1st floor
Tel: 01 47 03 50 50 (by appointment).

Housing
Housing with a studio
— Cité internationale universitaire de Paris (CiuP)
19 boulevard Jourdan, 75014 Paris
Tel: 01 43 13 65 00
These apartments are reserved for young artists from abroad for periods of 3 months to 1 year.
— Cité Internationale des Arts
18 rue de l’Hôtel de Ville, 75004 Paris
Tel: 01 42 78 71 72
This facility accommodates artists staying in Paris for a period of 2 months to 1 year (tenancy renewable only once).

Residence halls
The three CROUS organizations of the Île-de-France region provide housing for students enrolled at institutions located in the following académies (educational districts):
— Paris: 39 avenue Georges Bernanos, 75005 Paris
Tel: 01 40 51 55 55
— Créteil: 70 avenue du Général de Gaulle, 94010 Créteil
Tel: 01 45 17 06 79
— Versailles: 145 bis boulevard de la Reine, 78000 Versailles
Tel: 01 39 24 52 00
A list of university residence halls is available at each CROUS center.

Complementary health insurance (Mutuelles)
To complement their standard Sécurité sociale étudiante, students choose between the two complementary student health insurance programs listed above; i.e, the LMDE (La Mutuelle des étudiants) or the SMEREP (Société mutualiste des étudiants de la région parisienne).

Students are required to take out insurance with one of these programs to obtain compulsory Assurance responsabilité civile (civil liability insurance) coverage for the full school year (1 October to September 30 of the following year).

Information on coverage offered by these programs is provided with your registration file.

Health service
This service is available to students for emergencies. All 1st-year students are required to have a medical check-up at the Service Inter-universitaire de Médecine Préventive (Interuniversity service for preventive medicine), 45 rue des Saints-Pères, 75270 Paris cedex 06.

The service also provides consultations for students by appointment.
Application forms are available from January 15 at CROUS centers, or can be received by mail on request. Applications should be submitted by March 1 but will be accepted throughout the year, as space sometimes become available through cancellations. Housing recipients are selected by the Director of the CROUS after consultation with a joint committee. Recipients are selected on the basis of socio-economic and scholastic criteria. The Cité Internationale—19 boulevard Jourdan, 75014 Paris, tel: 01 43 13 65 00—provides housing for over 5000 students of all nationalities. Application forms are available at the Cité from April 1. Only students under 30 who have successfully completed two years of study are eligible.

**Private accomodation and hostels**
A list of private housing offers, boarding houses and student hostels (maisons d'étudiants) is available at the CROUS Service du Logement (Housing Service) and may be consulted in the Médiathèque.

**Student cafeterias**
These cafeterias are run by the CROUS. To purchase meal tickets you must show your student ID card. Hours are posted at the entrance to each cafeteria. A list of student cafeterias is available at the Accueil Scolarité (Registrar’s Office).

**ENSBA alumni information and network center**
The center has been operating since the start of the academic year 2010-2011. This arrangement for keeping track of ENSBA’s DNSAP graduates federates ENSBA students while enabling them to contact or remain in contact with each other; it allows for developing professional and institutional art world networks, and gives greater visibility to the presence of École graduates on the contemporary art scene. We constantly receive information on and otherwise keep abreast of our graduates’ professional and artistic careers and activities for the École’s “Directory-Catalogue,” which contains and relays information on all students who have graduated from the École since 1990. Moreover, three years after graduating with the DNSAP degree, our alumni receive a questionnaire enabling us to better assess their professional integration in whatever areas they may be expressing their competence and skills in. Lastly, an electronic newsletter provides information on alumni students’ art-related news and activities and relays calls for projects, information on available scholarships and artist-in-residence programs, as well as practical information to assist graduates in developing their professional careers and enable them to remain in contact with École life and events—especially through the Cultural Events Program with its “Vie professionnelle” talks and encounters series—and École exhibitions. Contact: Evren Adanir, Service de la Vie Scolaire (Scholastic Affairs Office) Tel: 01 47 03 54 11 evren.adanir@beauxartsparis.fr

**Student association (Bureau des élèves)**
The student association De Quoi gives students the opportunity to meet and exchange information, ideas, projects of all sorts (exhibition organizing, ordering consumables at special prices, arranging parties, etc.). All student ideas and suggestions are welcome. bde@beauxartsparis.fr

**Competitions and sponsored prizes**

**Competitions**
Various institutions and companies organize competitions, either with a set theme or in connection with particular commissions. Competition information rules may be found in the Médiathèque and the École weekly newsletter.

**Sponsored prizes**
These are prizes endowed through donations and bequests to the École Nationale Supérieure des Beaux-Arts. Each year a jury awards prizes in all disciplines. Only students who have obtained their DNSAP with honors (“félicitations du jury”) during the given year are eligible, with the exception of the Prix Keskar. In 2008, the association Les Amis des Beaux-arts de Paris began awarding the Bernar Venet prize, the 3rd-Year “Prix Espoir,” Fondation Clermont-Tonnerre, 4th- and 5th-year prizes, and the “Surprise Agnès b.” prize.

**Student project grants**
A committee meets two times a year to examine requests for exceptional funding of student projects, namely DNSAP preparation projects. Applications for this financial aid must include a description of the project, its estimated cost and studio professor’s opinion. For further information or to submit an application, see the Service de la vie scolaire (Scholastic Affairs Office).
Exhibitions
The halls of the Quai Malaquais, to be rebranded in Spring 2013 *Palais des Beaux-arts*, will host a thematic program of exhibitions, from the Renaissance to the contemporary creation, which will include students and recent graduates as solo exhibitions of short duration.

Students graduating with honors are involved, under the direction of a prestigious commissioner, to the annual exhibition of honor students’ works. The exhibitions held as part of workshop projects or in collaboration with institutions outside the school may obtain advice and logistical support from the Service des expositions and from the Publishing department of the School (Service des éditions).

Left and right galleries of the *Palais des études* are available to students for the staging of occasional shows and exhibitions. For information and to reserve space, see the Service de la vie scolaire (Scholastic Affairs Office).

Open Studios Days
Two Open Studios Days are held every year, offering public access to École studios, lecture halls, historic buildings and other areas of École activity.

École news and information
Every Friday, a newsletter is sent via the email address beauxartsparis.fr, which gathers in a short format all the information in academic, vocational and cultural matters (course schedule, administrative registration, internship and employment offers, contests, residences, cultural programming, shows and publications news, follow up of young artists from the School, ...)

To publish information, send email content to jany.lauga @ beauxartsparis.fr before Tuesday 17th.

The new website of the School (www.ensba.fr), online since the summer of 2012, contains lot of information about its current affairs: events calendar, news of young artists from the School, events of the workshops, editions, exhibitions, news of teachers.

The heading “Travaux des ateliers” (workshops ‘creations) is an area of enhancement dedicated to each studio of the school.

Safety rules
Fire safety—Dangers
The potential fire hazards at an institution like the École are manifold:
— Flammable products: solvents, paints, canvas, wood, wastebasket content, textiles, plastics, etc.;
— Electrical circuits (risk of short-circuit);
— Historic buildings: wooden beams, floors, roof structures, staircases.

Obligations and prohibitions
The following safety instructions are to be applied to the letter.
— It is strictly prohibited to smoke inside any École building.
— It is strictly prohibited to let exposed flames burn (matches, lighters, candles, heaters, gas, oil or alcohol-burning lamps, acetylene soldering torches, etc.).
— All emergency exits, circulation corridors, landings and stairways must remain free of obstruction. Any material stocked without permission in these places will be removed by security personnel without prior notice.
— You must not move fire doors with furniture, slipways, extinguishers or any other object.
— You must not tamper with fire detectors, extinguishers or any fire prevention device or system.
— You must not remove, obstruct or otherwise tamper with posted safety instructions and indications, evacuation plans or manual siren detectors.
— You must not open, modify, obstruct access to or paint fuseboxes, etc.

It is crucial to acquire the following reflexes:
— Learn the location of emergency exits and extinguisher devices, particularly in the areas you spend the most time in.
— Avoid cluttering the premises, and notify security personnel of any pile-up of material that might be unsafe.
— Take part in the quarterly evacuation exercises.
— Always close containers of flammable products (bottles, cans, tins); limit the quantity of materials you stock and always keep them away from heat sources and electrical equipment.
— Be attentive to suspect odors; they are often the first sign of danger.

In case of fire:
— Learn how to use the manual detectors to give the alert,
— Dial 18 to reach firefighters,
— Inform École security personnel using inside lines 5000, 5021 or 5022. Only use an extinguisher yourself if the fire has just caught and is tightly circumscribed.

Alert École security personnel if you are bothered by a stranger to École premises.
In all cases, after alerting aid or rescue services, inform an École authority (director or office head).
École administration and services

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Direction (Director’s office)
Hôtel de Chimay – ground floor
Tel: 01 47 03 50 03 – Fax: 01 47 03 50 80
Director: Nicolas Bourriaud
Secretary: Zelmira Chery
zemlira.chery@beauxartsparis.fr

Direction administrative
Deputy Director and Head Administrator: Thierry Jopeck
Tel: 01 47 03 50 01
Secretary: Julien Fiant
julien.fiant@beauxartsparis.fr

Direction des Études (Dean’s office)
Hôtel de Chimay – ground floor
Dean of Studies: Gaïta Leboissetier
Tel: 01 47 03 50 08
Secretary: Yveline Moreau
yveline.moreau@beauxartsparis.fr

Service de la vie scolaire (Scholastic Affairs Office)
Hôtel de Chimay – ground floor and 2nd floor – Hall de la Direction
Tel: 01 47 03 50 58 / 50 68 – Fax: 01 47 03 54 54
This office is in charge of all scholastic affairs from student admission procedures to the final degree. It organizes courses, Course Units and examinations and ensures smooth operation of École departments, sections and technical workshops. The Scholastic Affairs Office also mediates between the Director’s Office and École users. It is a privileged interlocutor for faculty, students, committees, applicants for admission and candidates for teaching posts.

Head of Scholastic Affairs: Carole Croënne
carole.croenne@beauxartsparis.fr
Assistant in charge of student registration and scholastic records: Virginie David
virginie.david@beauxartsparis.fr
Tel: 01 47 03 50 66
Assistant in charge of course organization: Alice Rivey
alice.rivey@beauxartsparis.fr
Tel: 01 47 03 54 76
Secretary: Odile Dorriotz
Accueil scolarité (Registrar’s Office):
Registrars: Alex Cavigny
alex.cavigny@beauxartsparis.fr
Jacques Juwan

Programmes de 3e cycle (ARP et SACRe, AIMS, séminaire avec l’École du Louvre)
Hall de la direction – ground floor
Tél.: 01 47 03 54 01
For more information: Sophie Marino
sophie.marino@beauxartsparis.fr
arp@beauxartsparis.fr

Technical workshops
The technical workshops are open from September to late June.

Woodworking
Hall de la Melpomène
Head: Gérard Delangle
gerard.delangle@beauxartsparis.fr
Tel: 01 47 03 52 62

Ceramics
Cap Saint-Ouen
5 rue Paul-Bert
93400 Saint-Ouen
Head: Claude Dumas

Forging
Cap Saint-Ouen
5 rue Paul-Bert
93400 Saint-Ouen
Head: Carole Leroy
Composite materials
Cap Saint-Ouen
5 rue Paul-Bert
93400 Saint-Ouen
Head: Serge Agoston

Metalworking
Cour des loges – ground floor
Head: Michel Salerno
Tel: 01 47 03 52 75

Digital Technologies Section
Bâtiment Perret – 3rd-floor landing
Head: Vincent Rioux
vincent.rioux@beauxartsparis.fr
Tel: 01 47 03 54 05
Secretary: Martine Lapelerie
martine.lapelerie@beauxartsparis.fr
Tel: 01 47 03 54 02

Computer maintenance
Bâtiment Perret – 4th-floor landing
Head: Bernard Mailly
bernard.mailly@beauxartsparis.fr
Tel: 01 47 03 50 62

Office tasks computer room
Bâtiment Perret – 4th-floor landing
Head: Christophe Thouvenot
Hours: Monday–Friday from September 1 to late July, hours posted.
The computers in this room are for office tasks: word processing, layout, consulting internet, scanning documents, standard printouts, downloading digital photos and saving files on CDs or DVDs, color printouts (see specific supplement).

Equipment loans
Hall de la Melpomène
Equipment storeroom manager: David Chantreux
david.chantreux@beauxartsparis.fr
Technician: Farid Boulechlouche
farid.boulechlouche@beauxartsparis.fr
Tel: 01 47 03 54 50
École students may borrow machines and equipment from the equipment storeroom (see registration requirements for “prêt” at the Accueil Scolarité (Registrar’s Office).
Standard reservations are by e-mail only at pret@beauxartsparis.fr. For projects requiring more important means (exhibitions, degree examination, performance art, etc.) students should make an appointment with David Chantreux as early as possible (even if needs change in the interim).

2D computer imagery
Bâtiment Perret – 4th-floor landing
Project assistance and supervision and digital printing: afternoons.

Head: Valérie Poifol
valerie.poifol@beauxartsparis.fr
Tel: 01 47 03 52 09
Infrastructure:
— Salles 1, 2 and 3, PC and Mac work stations for image processing, desktop publishing, vector graphics, 2D animation and compositing,
— Black-and-white and color laser and inkjet printers, large-format tracer and photo engraving,
— Opaque document and film scanners,
— Graphics tablets.

Photography
Bâtiment Perret – basement
Head: Sabine Dizel
sabine.dizel@beauxartsparis.fr
photo.pn@beauxartsparis.fr
Tel: 01 47 03 52 32
Photo shooting.
Project supervision and assistance:
Tuesdays, Thursdays and Fridays by appointment
Aurore Deligny (studio spécialist)
aurore.deligny@beauxartsparis.fr
Vincent Lambert (reporting spécialist)
vincenlt.lambert@beauxartsparis.fr
Tel: 01 47 03 52 38

Photo lab
Hôtel de Chimay – basement
Head: Christian Ruault
christian.ruault@beauxartsparis.fr
photo.pn@beauxartsparis.fr
Tel: 01 47 03 52 32
Technician: Frédéric Latouche
Tel: 01 47 03 54 44 (backmounting by appointment)
frederic.latouche@beauxartsparis.fr
Infrastructure:
— Black and white, color and large-format wall-mounting enlargers,
— RA-4 color and RC black-and-white paper developers,
— Imager,
— Printers (see 2D computer imagery),
— Backmounting machine.
Project assistance and supervision: every day except Wednesday mornings.

Video
Bâtiment Perret – 3rd and 4th floor landings
Project assistance and supervision in the afternoons:
Heads: Monique Bonaldi
monique.bonaldi@beauxartsparis.fr
Tel: 01 47 03 52 07
Julie Courel
julie.courel@beauxartsparis.fr
Tel: 01 47 03 52 07
Infrastructure:
— video shooting studio for compositing,
— individual editing stations,
— copying station,
— Salle 3 video-sound stations (Mac).

Sound
Bâtiment Perret – 3rd and 4th floor landings and basement
Project assistance and supervision: Fridays
Jean-François Thomelin
jean-francois.thomelin@beauxartsparis.fr
Jean-Noël Yven
jean-noel.yven@beauxartsparis.fr
Infrastructure:
— sound studio,
— individual editing stations (5.1),
— digitizing station,
— Salle 3 video-sound stations (Mac).

Cultural Events Office
Hôtel de Chimay – ground floor
Tel: 01 47 03 54 58
Head: Jany Lauga
jany.lauga@beauxartsparis.fr
Video program: Martine Markovits.

Médiathèque
Palais des Études – right-hand staircase, 2nd floor
Tel: 01 47 03 50 33 – Fax: 01 47 03 50 78
Hours: Monday 2-6 pm, Tuesday-Friday 10 am-6 pm
Head: N.
Professional internship and training period CUs:
In charge: Patricia Kalensky
patricia.kalensky@beauxartsparis.fr
Loans: Charlotte Martin-Gillet
martingillet@beauxartsparis.fr
Photos of students’ degree examination work:
Fabienne Bartet
bartet@beauxartsparis.fr

International Relations Office
Hôtel de Chimay – ground floor
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Head: Laurence Nicod
laurence.nicod@beauxartsparis.fr
Assistant: Gaëlle Lucet

École des Beaux-Arts
Publications
Bâtiment des Loges – 3rd floor
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Head: Pascale Le Thorel
pascale.lethorel@beauxartsparis.fr

Assistant: Vanessa Triadou
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responsible for the administration of the editions:
Camille Villeneuve
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camille.villeneuve@beauxartsparis.fr

Public relations, sponsorship, partnerships
Petit Hôtel de Chimay – 2nd floor
Tel: 01 47 03 50 76
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tanguy.grard@beauxartsparis.fr
Webmaster: Tuan Le Van Ra
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Scientific and cultural development department
Collections
Head: Bruno Girveau
bruno.girveau@beauxartsparis.fr
Palais des Études – left-hand staircase, 2nd floor
Tel: 01 47 03 50 82
Hours: Monday–Friday 1-5:30 pm
Head curator: Bruno Girveau
bruno.girveau@beauxartsparis.fr
Assistant: Émilie Couhadon
emilie.couhadon@beauxartsparis.fr
Drawings curator:
Emmanuelle Brugerolles
Prints curator:
Dominique Vandecasteele
Manuscripts and printed materials curator:
Juliette Jestaz
Early photography curator:
Anne-Marie Garcia
Painting and sculpture curator:
Emmanuel Schwartz
Documentation: Anne-Solange Siret

Exhibitions
Petit Hôtel de Chimay – 2nd floor
Tel: 01 47 03 50 72
Exhibitions: N.
General administration office
Hôtel de Chimay – 2nd floor
Tel: 01 47 03 52 81
Head administrator: Fabienne Klein
fabienne.klein@beauxartsparis.fr
Assistant: Virginie Donzeaud
virginie.donzeaud@beauxartsparis.fr

Maintenance
Petit Hôtel de Chimay – 2nd floor
Tel: 01 47 03 54 96
Head: Clément Miquel
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Logistics, safety and security
Cour du mûrier – 2nd floor
Tel: 01 47 03 50 15
Head: Marc Farthouat
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Assistant: Valérie Roffi

Computer services
Hall de la Direction
Tel: 01 47 03 50 14
Head: Julien Denis
julien.denis@beauxartsparis.fr
Faculty Profiles
Jean-Michel Alberola
Artistic Practice Department / Painting and Parasites

Born in 1953 in Saida, Algeria, Jean-Michel Alberola has been teaching at the École since 1991. After his university studies, he exhibited for the first time in 1982 at the Ateliers de l’ARC, Musée d’Art Moderne de la Ville de Paris, and had a solo show at the Galerie Daniel Templon, Paris. A key period in his work commenced in the early 1980s, taking as its point of departure biblical and mythological iconography (Susanna and the Elders; Diana and Actaeon) and marked by the influence of Tintoretto, Veronese, Velázquez and Manet. Alberola’s figures are emblematic of his thinking on the powers of images and of the seeing eye. At once painter, sculptor, filmmaker, maker of books and objets d’art, Alberola endeavours to fuse painting, writing and speech: “The people writes on the wall and artists bore the people […]. Yet artists would like to be guides again and show how to cut through the fields and remain continually alert, subversive.” Jean-Michel Alberola’s works are shown in various galleries and museums in France and abroad.

Pascale Accoyer
Technical Skills Department / Painting Techniques

“To understand painting, we must go beyond technique and convene history, matter, chemistry, inventiveness, empiricism and exactitude. A set of coherencies and contradictions whose proportions are determined by each painter.”

Born in 1975, Pascale Accoyer holds a degree in preserving-restoring painted works from the École Supérieure d’Art of Avignon and a Licence degree in private law. Her advanced research paper on legal relations between the artist, artwork owner and restorer establishes a parallel between necessary changes in copyright law and necessary changes in preservation-restoration as pertains to contemporary art.

After working in the painting restoration studio of the Stedelijk Museum, Amsterdam, she now practices modern art preservation-restoration in Paris and various French regions. She has worked with the FRAC Auvergne, the Fonds Municipal d’Art Contemporain of the City of Paris, and the Fonds National d’Art Contemporain. She regularly intervenes in City of Paris museums, the Musée National d’Art Moderne-Centre Georges Pompidou and the Centre Pompidou-Metz.

Pascale Accoyer has been invited several times to lecture in a course on preserving-restoring contemporary art entitled “L’art contemporain et son exposition”, part of the Professional Masters 2 program at the Université de Paris IV-Sorbonne. The current focus of her thinking is on the importance of the materiality of paint, and in this connection she has given lectures and workshops on the theme of color and the matter it is composed of for various research and development laboratories.

Artist in residence at the French Academy in Rome (1981 to 1983); awarded the prize at the 1981 Sculpture Biennal, Budapest. Several public commissions, including the monument to Saint- John Perse at the Muséum d’Histoire Naturelle, Paris; a monument to the victims of the Gestapo, Reims; Aube reservoir dam; Médiathèque Louis Aragon, Le Mans; Hommage à Jacques Louis David, Saint Herblain; médiathèque, Cayenne.

From 2001 to 2011, reflecting and interpreting monuments to the memory of “la Grande Guerre,” an undertaking amplified through research at the École des Hautes Études en Sciences Sociales (EHESS). Several exhibitions on the subject, including one in November 2011 at the Musée Royal de l’Armée et d’Histoire Militaire, Brussels.

2008-2010: studied the work of the engraver and architect Piranesi (exhibitions with the photographer Ferrante Ferranti), Base Sous-marine cultural center, Bordeaux; the Musée de Gajac, Villeneuve-sur-Lot; Espace Méjanes, Arles.

In 2008 he designed a staging of the World War I correspondence of Fernand Léger (the artist was played by Jacques Gamblin, original music by David Chaillou) at the Théâtre dela Comète, Châlons-en-Champagne and Théâtre de la Comédie, Reims.

Several monographs have been published on Patrice Alexandre, including by the Éditions Autrement, Éditions de la Différence, Éditions Initiale, the Musée d’Epernay, the Conseil Général de la Marne, Éditions du Bois and Éditions Actes Sud.

Website : www.patricealexandre.fr

Born in 1963, Pierre Alferi studied philosophy at the École Normale Supérieure de Paris. His thesis on William of Ockham, supervised by Louis Marin, was published in 1989 by the Éditions de Minuit. In the 1990s, P.O.L. published several books of his poetry (Les Allures naturelles, Le Chemin familier du poisson combatif, Kub Or, Sentimentale journée, La Voie des airs) and two novels (Fmn and Le Cinéma des familles). In 1995 he co-founded with Olivier Cadiot the Revue de Littérature Générale, which assembled around a hundred contributions in the purpose of reviving the theoretical debate around literature. He has long been dialoguing with the sculptor Jacques Julien (Personal Pong, Handicap, L’Inconnu, Farandole), and he writes lyrics for Rodolphe Burger (Cheval Mouvement, Meteor Show) and Jeanne Balibar (Paramour, Slalom Dame). He translated the books of Job, Isaiah, Proverbs and the Siracid for Bayard’s Bible Nouvelle Traduction and has written on cinema for Vacarme and the Cahiers du Cinéma (Des enfants et des monstres, 2005).

In 1999, pursuing poetry by other means, he endeavors to make films in which the written word intervenes in time and the image (a dozen films on the DVD Cinépoèmes et films parlants, 2003); these gave rise to a number of exhibitions (the BF15, the Espace Gantner) and screenings (MAMCO, Galerie Nationale du Jeu de Paume, Centre Pompidou). He has created hybrid performances (Fondation Cartier, Cité de la Musique), done drawings to illustrate his books (Intime, 2004) and built sound landscapes (En Micronésie, ACR, 2005). In 2011, with Olivier Cadiot, he designed “calligrammatic” panels for RATP and the stations of the Paris tramway line T3.

Alferi has been teaching esthetics at the École Nationale Supérieure des Arts Décoratifs since 2008. In that same year he published Les Jumelles; in 2010, the novel Après vous (P.O.L.) and in 2011, Kiwi, a serial novel illustrated by 60 drawings. In 2011, he creates his on line iconographic archive (alferi.fr).
"The many material and symbolic references to stone and wood—nature, statuary, monument, notion of perpetuity, and others—are an integral part of the history of sculpture and lead us to inquire into the issues they raise in art today. Both stone and wood take several varied appearances: a natural form, a figure, plating, ornamentation, structure and others. Through the act of cutting, these various attributes make it possible to create and fit together basic or complex volumes which in turn move us to reflect on space. We can explore the ties between stonecutting-woodcutting and today’s artistic and architectural expressions as well as with public space."

Born in 1962 in Germany, Götz Arndt graduated from the École Nationale Supérieure des Beaux-Arts in 1992. His artistic concerns are primarily with contextualized sculptural interventions, namely those situated in public space and that probe the history, use and attributes of their sites. The means used are economical, the aim being to integrate his sculpture ensembles in such a way as to bring out slight discrepancies between them and the existing architecture, discrepancies understood to hone our perception of space. His work has been shown in Germany (including at FOE 156, Munich), Spain (Cruce Madrid), France (including at CRAC Montbéliard), Luxembourg (including at Parc Heinz). In 2001 he organized an exhibition of the work of an artists’ collective, SET, at Glassbox, Paris, showing with the same collective at the Kunstbunker in Nuremberg, Bremerhaven and at the Garage in Bonn. He has done public commissions in Germany (Horb/N.) and Luxembourg (Echternach and Syren). In 2007 he showed at the Stiftung für Konkrete Künst of Reutlingen and realized Solong on a bridge at the border between Germany and Luxembourg, part of the “Luxembourg, European Capital 2007” project. In 2008 he took part in the Ultramoderne exhibition at La Passerelle art center in Brest, showing current artistic approaches to the twentieth-century modernist movement. In October 2008, he created an installation as part of the Elo-Inner Exil-outer Spaces exhibition at the Musée d’Art Moderne de Luxembourg (MUDAM). In 2010, as part of «Werk-10» in Heidenheim, he created an installation in that city, accompanied by an exhibition at the Heidenheim Kunstmuseum. In July of this year, he created a sculpture to be installed in the garden of the Vargas Museum in Manilla, Philippines, also exhibited at the MO_ space in Manilla. In 2011 he did an installation for the abstraction/quotidien exhibition at the Passerelle art center, Brest.

After “scientific” studies, and a short stint as a film critic, finally became an academic, in which profession he has worked for nearly forty years, exercising in various places under various titles. Became interested in questions such as continuity and discontinuity in cinema, films within films, the question of the modern (Moderne? Comment le cinéma est devenu le plus singulier des arts, 2007), the theoretical thinking of filmmakers (Les théories des cinéastes, 2002), and more specific matters (Cinéma et mise en scène, 2006). Has consistently attended to issues related to images (filmic and other varieties): Montage Eisenstein, 1979, 2005; L’Œil interminable, 1989, 1995, 2007; L’image, 1990, 2011; De l’esthétique au présent, 1998; Matière d’images, 2005, 2009; Le Montreur d’ombres, 2012. Distrusts big dogma and theory to which he prefers analytical commentary; taking off from the principle that images are one of the great thought vectors available to us and should be taken as such from start to finish. Believes therefore, in the power of images as such—in their eternal flirt with mimesis and representation, for example, but not only —and seeks to understand how far this power can go.
Dominique Belloir’s video/film/multimedia studio focuses on interrelations between different media and materials: video, super-eight and 16 mm film, drawing, photography, as well as free experimentation using different projection techniques to enable images and film sequences to emerge by degrees as a function of their personal, artistic, musical and cinematographic references. This exploratory work is supplemented by analysis of the interaction between audio and visual material, with a view to discovering examples with students of novel genres combining video, fiction and documentary.

A native of Brittany, Dominique Belloir lives and works in Paris. She has been teaching at the École since 1995. After studying sculpture and drawing in Paris and Brussels, she began using video in 1972 and took a Maîtrise degree in visual arts and one in film studies, earning a doctoral degree in aesthetics in 1978. While producing her first art videos, she contributed a number of reviews and articles to specialist journals and special editions (Art Press, Autrement, Sciences et Avenir and others). She also helped organize a number of art video events in France and abroad. In 1981 Belloir put out a special edition of the Cahiers du Cinéma entitled “Vidéo Arts Explorations,” a history of the genesis of art videos in Europe and the US. For over 15 years she was in charge of the Grand Canal Association center for hosting video and multimedia artists. Since the 1980s she has made and produced several films with other artists for exhibitions and contemporary art shows and done several installations and video walls. Her own works are distributed by Grand Canal, Heure Exquise and Le Vidéographe de Montréal, Mirage Illimité.

“Walls have their own laws, rules, potential, vitality. A ‘wall’ (to use a manner of speaking) is in fact a fragment of a volumetric whole. It is essential to know the value of the volumes, their meaning, strength, capacity for pressure and oppression, and this can only be acquired by becoming thoroughly familiar with built volumes. To learn to swim, one has to get in the water. In my humble opinion, walls should be painted at all times, regardless of where they are, and with the idea that they may get covered over again later during construction work, so that perceptive eyes and prepared minds may take on the difficult test of architecture.” (Le Corbusier).

“As a material or component of the architecture, it [the fresco or mural] colors the air breathed in that structure and, taking control of the space, it may well raise itself to the destiny of its building support. It need not be contemplated but rather makes itself steadily felt” (Antoine Fasani, Éléments de peinture murale).

Born in 1954, Philippe Bennequin began his art studies—modeling and fresco painting—in 1971 and graduated from the École Nationale Supérieure des Beaux-Arts in 1982. He taught fresco painting from 1981 to 1985 at Fontainebleau, then at the École and in the Marne, while taking part in various shows and exhibitions in France and Switzerland. During the same period he participated in a number of fresco restoration projects for France’s Department of Historic Monuments, among others. Since 1989 he has devoted himself exclusively to his own work, primarily realizing in situ works in diverse mediums, with emphasis on frescoes. Fascinated by the interaction, exchange and particular constraints of integrating art into architecture, he has executed private and public commissions for frescoes and murals in Tokyo, Paris, for the Château du Mardereau and most recently for the CHU hospital of Poitiers and number of city of Paris social action centers.
The literature reflects the conflicts that trouble societies since the beginning. It personifies a highly developed expression of the interests, views, customs, and language of successive dominant groups. It omits more than it reveals and those notions it sets out, betray the deformation induced by the division of labor in symbolic activity. These issues are discussed in various publications such as Agir, écrire (Fata Morgana, 2009), Le Récit absent / Le Baiser de sorcière (Argol, 2010). In his general reflections are added more personal considerations in Chasseur à la manque (Gallimard, 2010), Trois années (Fata Morgana, 2011), Carnet de notes 2001.2010 (Verdier, 2011) or observations on contemporary art such as Peindre aujourd'hui (Galilée, 2012) with Philippe Cognée.

James Blœdé
Drawing Section and Technical Skills Department / Drawing from live models – Analyzing artworks

Born in 1950, James Blœdé is a figurative painter who works from nature (portraits, still lifes, landscapes) and his imagination. From 1970 to 1974, he studied with Pierre Carron and Pierre Faure at the École Nationale Supérieure des Beaux-Arts. A laureat of the Académie de France à Rome competition, he lived at the Villa Médicis in 1980 and 1981. In 1982 he began teaching at the École Nationale Supérieure des Beaux-Arts. In 1984 he executed a number of murals for a production of Molière’s Dom Juan at the Théâtre des Bouffes du Nord. His interest in mythology and psychoanalysis led him to devote a series of works, over the course of more than a decade, to the subject of the birth of Pegasus (or Perseus beheading the Gorgon). Exhibited seldom and sporadically, Blœdé’s works were last exhibited in a solo show in 1997. In the early 2000s, his paintings were regularly shown in various cities in Japan (Shimose Fine Art Gallery, Tokyo). James Blœdé has written several articles for journals and exhibition catalogues. His Paolo Uccello et la représentation du mouvement (Editions de l’École Nationale Supérieure des Beaux-Arts; entirely revised and republished in 2005) was awarded the Prix Paul Marmottan de l’Académie des Beaux-Arts. From 1999 to 2004 he served as president of the ARIPA (Association pour le respect et l’intégrité du patrimoine artistique), a society devoted to fighting abusive restoration, which he co-founded with such artists as Bazaine, Balthus, Pierre Carron, Cremonini, Raymond Mason and others. On this matter, see “Soumettre les œuvres à la question. Considérations sur l’abus des restaurations” (Esprit 89, Aug.-Sep. 1998). Currently, he spends his time teaching and painting.
François Boisrond
Artistic Practice Department

“Figurative painting is alive and well today and uses a wide range of relevant approaches. It’s a pretty paradox for painting to be at once in two dimensions and made of matter. It is the matter that ‘says it all’ about the artist’s approach, style and attitude. There is no such thing as simple, neutral naturalism, and if the world does not resemble an image, yet an image can resemble the world.

I think one should take an interest in painting for the pleasure of it, make the most of one’s gifts, refine one’s sense of the medium. In other words, I think one has to help students to get away temporarily from questions like ‘Am I an artist?’ and ‘What kind of work should I produce?’ I would criticize tradition for prioritizing manual skill. What counts most to my mind is the desire to see, to behold as a creative act, to paint with one’s eyes open on the present, and the possibility for students to grope their way forward by trial and error till they hit upon the configuration that produces the desired reaction.”

Born in Boulogne-Billancourt in 1959, François Boisrond was involved in the Figuration Libre movement of the early 1980s and embraced a spontaneous, extremely colorful and casually executed style of painting. His work has since evolved into a more realistic and documentary style, attentive to modern-day reality.


Alain Bonfand
Theoretical Study Department / Esthetics – Theories of art

Alain Bonfand has been teaching in the Theoretical Study Department at the École des Beaux-Arts since 1986. He took doctorates in history, then philosophy, and is accredited to supervise doctoral research in the field of esthetics at the University of Paris IV (Panthéon-Sorbonne), where he is a member of the doctoral program “Concept et langage.” Alain Bonfand has also published a number of books on art as well as literary works. Noteworthy essays include Paul Klee, l’œil en trop, in the series "La vue, le texte" (Paris: La Différence); Lettres d’Août (Paris: La Différence); L’Ombre de la nuit, an essay on melancholy and anxiety in the works of Mario Sironi and Paul Klee from 1933 to 1940, in the series “Mobile Matière” (Paris: La Différence); L’Art abstrait, in the series “Que sais-je?” (Paris: PUF); L’Art en France (1945-1960) (Paris: NEF); La Tristesse du roi, l’expérience esthétique à l’épreuve de la phénoménologie (Paris: PUF); Hergé, in the series “Coup double” (Paris: Hachette); Paul Klee, “Coup double” (Paris: Hachette); Le Cinéma de Michelangelo Antonioni (Paris: Images Modernes), awarded the Prix de la Cinémathèque Française.

Bonfand’s literary works: Quarante jours dans la neige (Paris: Éditions du Regard); Le Rêve de la guerre, a narrative (Paris: La Différence); La Chambre du cerf (Paris: La Différence); Le Malheur (Paris: La Différence); La Craie, in the series “Fiction et Cie” (Paris: Éditions du Seuil); L’Homme malade d’amour (Paris: Éditions Bartillat) and Le Sang clair (Paris: La Différence).


Wernher Bouwens
Printmaking-Bookmaking Section

The edition, as a set of operations that lead to printed works, is an infinite field of possibles for which adaptation can be thought in relation to all kinds of plastic wills. Today’s editorial practices may invest all printing techniques, from etching to digital processes. They are grasped in light of contemporary productions, from the unique work to the multiple one, between fine arts and media. Printing practices also find their legitimacy in their mode of multiple diffusion.

In the workshop, each one details its project using experiment, analysis and discussion. This is a laboratory where results and collective critics build and enrich each other’s thought process. Collective projects punctuate education, somehow beyond the habitual solitary mode of creation.

Wernher Bouwens was born in 1969 in the Netherlands. He lives in Paris since 1994 and teaches at the School since 2006. In his paintings and printed works, the surfaces act as resonances, chromatic and graphic frequency modulations. Its screens are built according to the processes of printing where colors are placed one after another, mixing only by superposition. What emerges is a project that involves recurring issues of our relationship to the reality of the artwork, materials, media, color and of course of the technical usage.

The year 2011 Wernher Bouwens was marked by his monumental installation in the chapel of Saint-Laurent in Silfiac (Morbihan) for L’Art dans les Chapelles and the documentary on his work entitled Tant pis pour Dieu directed by Cédric Harrang. His printed works were on exhibit at the Jordan / Seydoux gallery in Berlin, the Artothèque of Angers and the Heerenplaats gallery in Rotterdam in 2011, then in the gallery Hamisch Morrison in Berlin and the Haut Pavé gallery (Paris) in 2012. His work is also visible on his website: www.wbouwens.com

Tony Brown
Director of the Programme La Seine

For the 2012 school year, Tony Brown joins Guillaume Paris for the creation of a new workshop called Atelier Parallèle. His program, Shape-Shifting, is attentive to the profound societal, cultural, technological and economic changes taking place ... Eager to capture, to experiment and to think the multiplicity of possible presents, Shape-Shifting focuses on practices that are marginal or on the borders of established disciplines, and the question of their interfaces, in an perspective inclusive to both tradition and change. Going from transdisciplinarity and multiculturalism to a possible multidisciplinarity and transculturalism, one could thus summarize the working hypothesis of the Atelier Parallèle /Shape-Shifting.

Born in England in 1952, Tony Brown has dual Canadian and British citizenship. He has been teaching at the École since 1992 and running the École’s Programme La Seine since 2002. After training at the Nova Scotia College of Art and Design in Halifax, and Concordia University in Montreal, where he has also taught, he became an assistant professor of history and art theory, then assistant and associate professor of multimedia at the University of Ottawa. In the last decade Tony Brown elaborated an approach that might be termed installation sculpture. His most recent works reflect a new orientation: they are architectural interventions, and multiples and video installations, often around themes drawn from film, architecture and popular culture. Tony Brown has had solo shows of his work in galleries and museums in France and abroad. His works are part of many public collections—Winnipeg Art Gallery in Manitoba, the National Gallery of Canada, the Fonds National d’Art Contemporain and the Musée des Beaux-Arts in Nantes—and also many private ones.
Tania Bruguera
Artistic Practice Department

“My aim in the studio is to explore how things become artistic, to see what transforms the moment into art, to facilitate a process that will enable students to learn to create contexts for their art work and establish criteria for testing that work. The studio offers a critical environment that will enable students to investigate their relationship to knowledge, technology, society and their own community. Interdisciplinary and extra-curricular activities will be organized, and students will be asked to reflect on experience in and of the professional world. The studio will be a space in which thought and practice can intersect, a space of critical discussion and production where each student develops his or her own criteria and ideas about the function of art.”

Tania Bruguera is an artist of international renown noted in particular for her work around the relations between art, life and politics, and for interaction with the public by way of performances. She is particularly interested in how art can be made to infiltrate ordinary political life, not only as a means of self-reflection but also as a means of creating and instituting models of social interaction that will provide new means of establishing a connection with utopia. She envisions art as experience, a means of self-reflection, and fertile ground for developing utopian projects. In this connection she has elaborated such concepts as art as behavior, useful art, and contextual art. Another of her preferred areas of exploration is how to present models of negotiation in connection with making the work visible as art. In Brughera’s work, the denominative function morphoses into a participatory one. Her artworks do not always immediately reveal themselves as a negotiation between what is real and what is represented, but rather as intensification of just that tension.

Born in Cuba in 1968, Tania Bruguera lived and taught in Chicago until 2009. She studied and did a Master’s at The School of the Art Institute of Chicago and the Instituto Superior de Arte, Havana. Since 2001, her work has been presented in many international exhibitions, including Kassel’s Documenta and several times at the Venice Biennale.

Brughera has had personal shows at the Vienna Kunsthalle, the Lorraine FRAC, the Museo Nacional de Bellas Artes, the Bronx Museum and the Gallery Juana de Aizpuru, among others. Her works are included in several public collections: the Tate Modern, London; New York’s Museum of Modern Art and the Frankfurt Museum für Moderne Kunst.

She has been awarded the Guggenheim Fellowship, the Prince Claus Prize and the Neuberger Prize.

Marie-José Burki
Artistic Practice Department

“The studio is a place of questioning, of individual and collective exploration and research, a place where art forms, practices and issues are probed, a place where art intelligence together with sensory, visual, practical and intellectual comprehension are developed, a place for discussions in which information—often contradictory and paradoxical—is exchanged.

My work in the studio will be to accompany each student in a way that facilitates students’ defining of a workspace and enables them to develop their practice while providing intellectual, technical and historical touchstones that will allow them to contextualize their work, develop their approach, and work to become responsible for what they produce. While school is not cut off from the outside world, nor is it entirely open to it. To work in a studio is to develop critical filters and connecting passages between school and what is outside of school.”

Marie-José Burki was born in Switzerland. She earned a licence university degree in French literature and history and a degree from the Haute École d’Art et de Design (HEAD), Geneva. In 1989 she spent a year in New York in connection with the PS1 Studio Program, returning to Europe in 1991 and staying in Paris and Geneva. In 1992 she took part in Jan Hoet’s Documenta IX. In 1995 she had her first major solo exhibition at the Kunsthalle, Basel. In 1997 she had her first solo show at the Nelson Gallery, Paris. In 1998 began a series of solo shows at the Bern Kunsthalle, the Bonn Kunstverein, the Camden Art Center in London and the Württenbergische Kunstverein of Stuttgart. Also in 1998, she had her first one-woman show in New York, at the Lehmann Maupin gallery, and produced a radio piece for drs 2 Swiss-German radio station. In 1997 she began work on a film and audio project for public space in Manhattan; the film was screened in May 2001 on the ventilation tower of the Holland Tunnel. From 2000 to 2002, she headed the post-graduate program at the École des Beaux-Arts of Lyon. In 2003, Marie-José Burki began teaching at the Hamburg Hochschule für Bildende Künste. In that same year, she had her first solo show in Belgium, at the MACs, Grand Hornu. She has also taken part in several group exhibitions, including at the Folkwang Museum, Essen; the MUHK, Antwerp; the Kunstmuseum, Bonn; FRAC-Pays de la Loire.
Jean-Marc Bustamante
Artistic Practice Department
Director of the Programme ARP

Born in Toulouse in 1952, Jean-Marc Bustamante, self-taught, has been teaching at the École since 1996. He worked as assistant to the photographer and film director William Klein, and in 1977 began executing his own large-format photographs, which he called Tableau. He went on to collaborate with Bernard Bazile under the name of BazileBustamante. These projects, essentially an exploration of pictorial codes and sign systems, established his reputation in the art world. After 1987 Bustamante pursued his career on his own, creating works with a complex vocabulary that combine processes drawn from a variety of media. Today he is turning in the direction of painting. Bustamante’s work has been exhibited throughout the world, notably at the Musée d’Art Moderne, the Galerie Nationale du Jeu de Paume and the Centre National de la Photographie, all in Paris; the Tate Gallery in London; the Kunstmuseum, Wolfsburg; the Kunsthalle, Bern; the Van Abbemuseum, Eindhoven; the Renaissance Society, Chicago, and the Yokohama Museum of Art in Japan. He took part in Documenta 8, 9 and 10 in Kassel and represented France at the 50th Venice Biennale in 2003. Personal exhibitions at the Kuntschaus in Bregenz and the Musée de Saint-Étienne in 2006.

In 2007, at the Musée de Strasbourg, Fabrice Hergott and Jean-Pierre Criqui presented an exhibition intitiled L’Horizon chimérique with Ed Ruscha.

He served as artistic director of the Printemps de Septembre, Toulouse, in 2004, 2005 and 2006. In 2008 he had several major simultaneous solo shows, including in Belgium at the MAC’s (Musée des Arts Contemporains), Grand Hornu, and the Palais des Beaux-Arts, Brussels. His first retrospective show in Moscow was held at the Fondation Ekaterina in 2009.

In 2011 a double exhibition of new works on plexiglass and a selection of sculptures from the 1980s and 90s was held first at the Fruitmarket Gallery, Edinburgh and then at the Henri Moore Foundation, Leeds. In 2012, he produced monumental paintings for the grand salon of the Villa Medicis in Rome and presented works associated with the paintings of Pieter Saenredam.

«Actes Sud» dedicated a monography to his work.

Elsa Cayo
Artistic Practice Department

“I encourage students to use the studio as a laboratory where they will be able to test what their imaginations suggest or dictate to them. Students are free to experiment with all materials and media because a work of art is rooted not in a technique but in thought. The point is to help each student to circumscribe and formulate his or her projects while bringing out the intellectual and practical issues involved and the concrete conditions for realizing them. I facilitate exploration and experimentation that allow each student to find his or her own visual-material language. I encourage students to extend their practice beyond technological tools and instruments and to ‘sort out’ not only their ideas but also their productions.”

Elsa Cayo was born in Peru. After studying visual arts and literature in Lima, she studied theater in Santiago, Chili. In the late 1970s she made the move to Europe, where she became involved in the art scene, creating a contemporary arts bookshop in Brussels. In 1982 she made a 15-minute video intitled Qui vole un œuf, vole un œuf, now part of the MoMA and Centre Pompidou collections. Her other video creations include Nez, Gorge, Oreilles; Le Java, and more recently Homes & Gardens; her films include Que sais-je? in 16 mm, and in 35 mm Allégorie: Où sont passés les chameaux? and Obstacle au mouvement: Didier Vermeiren, sculptures et photographies. In her work and development, Elsa Cayo has consistently engaged dialogue between cinema and the visual arts.

In 2006, Sixtine de Sainte Croix wrote a Master’s thesis at the Université de Nanterre-Paris X under the supervision of Thierry Dufrêne entitled Elsa Cayo, réalisatrice. La représentation mirée. Cayo has recently published a portfolio of 100 photographs from a series entitled Figures. In 2008, films of hers were presented as part of an exhibition entitled Le couloir des miroirs (art & cinéma) at the FRAC-Limousin. Her film Allégorie: Où sont passés les chameaux? was presented at an exhibition at the École Nationale Supérieure des Beaux-Arts entitled L’École de la Liberté: Être artiste à Paris 1648-1817. In 2010, Travaux choisis (selected works) at the Musée de Beaux-Arts of Brest.
Jean-François Chevrier
Theoretical Study Department/
History of contemporary art –
History of photography

Graduate of the École Normale Supérieure, agrégé in French literature, art historian and critic. Has been teaching at the École Nationale Supérieure des Beaux-Arts since 1988. Founder and editor-in-chief of the journal Photographies (1982-1985), general consultant for Documenta X (1997), he has written several texts on exchanges and interactions between literature and the visual arts in the 20th century, the history of photography, and art since the 1960s. He has also published an essay on the art historian Jurgis Baltrusaitis, and worked in the area of architecture and art in urban settings. Since 2005 he has been engaged in an ongoing dialog with the architects Jacques Herzog and Pierre de Meuron, and he is currently working with their agency on the museographical aspect of the extension to Colmar’s Musée d’Unterlinden. He is a member, since 2011, of the Academic Board of Calcutta’s Museum of Modern Art (KMOMA), due for opening in 2014. He has organized approximately 10 international exhibitions since 1987 with accompanying catalogues, including Une autre objectivité/Another Objectivity (1988-1989); Foto Kunst (1989-1990); Walker Evans & Dan Graham (1992-1994); Öyvind Fahlström (2001-2002); Art i utopia: L’acció restringida/ L’Action restreinte: L’art moderne selon Mallarmé (2004-2005). In 2001 the seminar he has been teaching since 1994 at the École des Beaux-Arts de Paris led to an exhibition entitled Des territoires and a related catalogue-review (5 issues from 1999 to 2001). He is currently preparing an exhibition on biographical forms in modern art, to be held at the Reina Sofia Museum, Madrid, in 2013. Latest publications: Jeff Wall: essais et entretiens, 1984-2001 (Beaux-Arts de Paris les Editions, 2001, 2005); Paysages territoriaux: l’Île-de-France comme métaphore (Parenthèses, 2002) (ed.); L’Action restreinte: L’art moderne selon Mallarmé (Hazan, 2005); “Le parti pris du document,” in Communications 71 (2001) and 79 (2006) (ed.), Jeff Wall (Hazan, 2006); Proust et la photographie: La résurrection de Venise (L’Arachnéen, 2009), and Du métier à l’œuvre, in the catalogue Robert Doisneau: Du métier à l’œuvre (Fondation Henri Cartier-Bresson/Steidl, 2010). In 2010 the Editions L’Arachnéen, Paris, began publishing seven volumes of his writings. Three came out that year: La Trame et le hasard; Walker Evans dans le temps et dans l’histoire; Entre les beaux-arts et les médias: Photographie et art moderne. Les Relations du corps and Des territoires were published in 2011. L’Hallucination artistique, de William Blake à Sigmar Polke is to be published in September 2012 and Œuvre et activité. In 2013.

Claude Closky
Artistic Practice Department

“This studio aims to develop students’ thinking and practice through intensive, concrete experimentation that will involve comparing the approaches of all students regardless of year of study and make use of art history and the immediate environment of the artworks being made. There will be approximately 20 hangings during the year. Each student will present to the group a piece of his/her own work that he or she considers finished, be it old or new. The aim is to test the readability of the propositions put forward in the heterogeneity of the studio, to engage discussion that will enable us to (better) understand what is operative in the work, motivations and influences, and for students to learn to handle the limits of their individual technical and material abilities in time; that is, consistent with the class meeting schedule. A different student will be responsible each time for exhibiting studio members’ work in the studio or École galleries. It will be up to him or her to suggest a direction to the group and design the hanging in response to the answers received. Creators present their pieces, which will then be debated one by one. Students will find information about works presented and works mentioned during class sessions on a private internet site reserved for the studio. Students enroll in my studio for a maximum of 2 years to preserve encounter dynamics and viewpoint singularity.”

For more information on Claude Closky’s work, see http://ww.closky.info (nb: only 2 w’s).
Philippe Cognée
Artistic Practice Department

“The twentieth century has seen a great variety of exciting technical and technological developments; the twenty-first promises to be richer still. Our perception of time and space has been considerably transformed, and with it our ways of seeing. Because we are living witnesses of and actors in these changes, our duty as makers of visual art is to invent new interpretations of those ways of seeing.

How should the pictorial act be situated within these new fields of perception? How can technique and form be made to correspond in such a way as to produce meaning? What means and techniques can painting use that will not distort it or change its nature? These are the questions we explore in my studio, conceived as a laboratory space.”

Philippe Cognée was born in Nantes in 1957 and lives and works there. He spent his childhood and adolescence in Benin. He taught at the École des Beaux-Arts in Angers before coming to the Beaux-Arts de Paris in 2005. He began showing his work in the early 1980s, a period of deep interest in the question of what is figurable. He showed in both French and foreign galleries, namely at the Musée des Beaux-Arts of Nantes in 1988. At the time, his painting and sculpture centered on memories of sensations and feelings from his past in Africa.

With the new decade of the 1990s came a radical change, a move to integrate photographic, then filmic images into the process of creating painted ones. This photographic approach was enriched with the painting technique of iron-heated wax, a blurring technique which enabled him to realize a very specific type of painted image, to create a singular effect of dematerialization. His painted universe now seemed organized around the diametrically opposed poles of construction and destruction.

In the last twenty years he has exhibited his work in numerous institutions and galleries. He regularly shows at the Galerie Templon in Paris and the Galerie Alice Pauli in Lausanne. Cognée has had several solo shows. In 2008 he showed at the Galerie Alice Pauli, Lausanne, and in late 2009 and 2010 at the Galerie Templon in Paris, which published a monography on him with a foreward by Henry-Claude Cousseau. In 2011 he showed at the Mori Museum, Tokyo.

In 2009-2010 he carried out a public commission (1%) for the Château de Versailles and took part in C’est la vie vanités at the Musée Maillol, Paris.

Philippe Comar
Drawing Section / Morphology – Drawing “visits”

Philippe Comar has been teaching as a professor of morphology and drawing at the École since 1979. He has exhibited at the Centre Pompidou (Nouvelles acquisitions du MNAM in 1981 and In Situ in 1982, Donnation Daniel Cordier in 1990), the Venice Biennale (Arte e scienza in 1986), the Műcsarnok Kunsthalle in Budapest (Perspective exhibition, 1999) and at the Picasso Museum in Barcelona (Obidant Velázquez - Las Meninas, in 2008). The MNAM-Centre Pompidou and the Fonds National d’Art Contemporain have acquired his works. Comar designed the Sténopé exhibition on spatial perspective and simulation of space, on view at the Cité des Sciences et de l’Industrie in Paris since 1987. In 1999 he designed the sets for Pierre Darde’s production of the ballet Orison at the Opéra National de Paris. He has collaborated on the planning of a number of exhibitions, including L’Âme au corps, art et science at the Grand Palais in 1993, Identité et Altérité at the Venice Biennale in 1995, L’Art du nu au XIXe siècle at the Bibliothèque Nationale de France in 1997, Mélancolie, génie et folie en Occident at the Grand Palais in 2005, L’Homme-paysage (Palais des Beaux-Arts de Lille, 2006), Les Années 30 (Ottawa: Fine Arts Museum of Canada, 2008), Lucien Freud, l’atelier (Centre Pompidou, 2010) and Crime et châtiment (Musée d’Orsay, 2010). Comar curated the exhibition Figures du corps, une leçon d’anatomie à l’École des Beaux-Arts at the École in Fall 2008 and edited the exhibition catalogue.

He has written for several journals, including Opus International, Le Moule à gaufres, the psychoanalytic reviews f.a. and Penser-rêver, handling such subjects as monstruosity, organs, erotomania. Comar is the author of La Perspective en jeu (Gallimard, 1992), Les Images du corps (Gallimard, 1993), Mémoires de mon crâne (Gallimard, 1997), Obscénités, photographies interdites d’Auguste Belloc (Paris: Albin Michel, 2001) Les Dunes d’Ambleteuse (Paris: Arléa- Seuil, 2004), and Lucien Freud, peintre de la nudité (Gallimard special publication, 2010).

He has been coordinator of the École’s drawing section since 2001.
“To give due critical consideration to the work of each student through group discussions, frequently with other professors. Printmaking-bookmaking section courses are balanced between artistic practice and learning printing methods. With their specific media, these studios are places for analysis and patience, but by no means for reproduction. The combination and confrontation of various techniques (lithography, silkscreen printing, engraving, aluminum photo-etching, digital printing) should enable students to design and produce either single or multiple engravings and artists’ books. The professor’s role is to elicit emulation, bring students together on collective and individual projects, communicate his enthusiasm, the need to know art history, appreciation for drawing and the pleasure of doing it.”

Born in 1949 in Paris, Patrick Devreux lives and works in the Gard. He has been teaching at the École since 1998. In 1975 he and Evelyn Gerbaut created the Atelier/Édition de St Christol de Rodières. He is a member of the Salon de Mai steering committee and collaborates on the review Passage d’encres. He has exhibited his work in France, Switzerland, Belgium and Sweden since 1975. Devreux has published several artist’s books: in 2008, work of his was published under a piano text by Nicole Malinconi (Editions Esperluette); in 2010, with Joël Bastard, he published ce qui s’en va toujours (Edition Négro Solimões), and in 2011, also with Joël Bastard, Paysage au pied levé, 5 lithographies (Gérard Truilhé Edition).

His works have been acquired by the Musée de Saint-Rémy-de-Provence, the city of Villeurbanne, the Cabinet d’estampes de la BNF, art-lending libraries of Marseille, Nîmes, Montpellier, Arles, Auxerre, Cherbourg, La Rochelle, Chambéry, La Roche-sur-Yon, Miramas, Istres; and his artist’s books by public libraries in Marseille, Nîmes, Dijon, Auxerre and Tournai, Belgium.

“Paintings of silence. The closed world of Patrick Devereux is that of his interiors; he communicates their poetry to us in the mirror of a transposed reality. What physical verisimilitude can we expect from painting other than that inherent in the expressive fusion of matter and spirit, paste and light? The subject fixes intemporal forms without losing its truth. The canvas becomes an infinite space where the slightest impulse of illusion is consumed. The refusal to make any reference to realism leads the artist to pare down his themes, limiting them to interiors and the nude …”


After founding the review Empreintes, dedicated to texts on dance (1977), he became art critic at Libération (1982-1992) and a regular commentator for the France Culture radio station Panorama program (1987-2003), while publishing a number of works on art and dance (Staël, Bruegel, Martha Graham, Danses tracées, and others). In 1987 he joined the editorial board of the review Lignes (1987-1999).

From 2000 to 2003 for the De l’Entre-Deux dance company, Dobbels reworked L’Enfer, and did a choreographic work on Oskar Schlemmer entitled Est-ce que ce qui est loin s’éloigne de l’être humain? as well as She never stumbles. In 2005 he created Ni/Et, a choreographic approach to the work of Morton Feldman, and 10’. As part of an exhibition at the Musée Pierre-André Benoit in Alès, in collaboration with the Scène nationale Le Cratère, he created a dance event around Francis Picabia entitled L’Elégance d’un soir. 2007: in March L’Épancement d’Écho, a creation for the Val-de-Marne Biennial; in April L’Insensible déchirure at the Théâtre de la Ville and Cité Internationale, Paris; in July in Montpellier, a solo, L’Écharpe grise, in the framework of Vif du Sujet, organized by the SACD. Dobbels gives many lectures on dance and art.

He is also the author of L’Ortie, a 800-page poème-fleuve read in public at the Triangle in Rennes in October 2005. In 2007 he published Le Silence des murmures blancs (Éditions La Maison d’à côté) and Des gestes non mortels (Micadanse).

Elie During
5th-year seminar

Born in 1972 in Teheran, Elie During studied philosophy at the École Normale Supérieure (ENS) of the rue d’Ulm in Paris and at Princeton University. Agrégé with a PhD in philosophy, he has taught at the ENBA of Lyon and the art school of Annecy. He is currently Maître de Conférences at the Université de Paris Ouest-Nanterre and a member of the Centre International d’Étude de la Philosophie Française Contemporaine at the ENS.

During’s current research involves exploring the diversity of “space-time” constructions in contemporary worlds. He is on the editorial committee of the journal Critique and co-directs the collection “MétaphysiqueS” at the Presses Universitaires de France.

During’s publications include two anthologies, L’Âme (1997) and La Métaphysique (1998), both published by Flammarion; a study in the philosophy of science entitled La Science et l’hypothèse: Poincaré (Ellipses, 2001); participation in Matrix, machine philosophique, a collective work elicited by a science fiction movie (Ellipses, 2003); a book of interviews with Bernard Stiegler entitled Philosopher par accident (Galilée, 2004); a critical edition of Bergson’s Durée et simultanéité (Presses Universitaires de France, 2009); In Actu, a collective work on experimentation in art (Presses du Réel, 2009); Faux raccords, an essay on the coexistence of images (Actes Sud / Villa Arson).

In 2011 the Presses Universitaires de France is publishing his Bergson et Einstein: la querelle du temps. Elie During has published several articles on contemporary philosophy (from Bergson to Deleuze and Badiou), philosophy of science, and philosophy of art.

Personal web page:

Patrick Faigenbaum
Artistic Practice Department /
Co-teaches with Marc Pataut

“The possibilities of photography are at once pictorial and narrative. Students can learn to produce images and to tell stories visually. This learning process takes place on three levels: shooting techniques; selecting and mounting the images; fashioning the finished product and printing techniques. To this is added the project idea, which includes both the shooting and concrete realization of the images, and gives the work evolving continuity. This is also where the studio dynamic becomes effective, where individual pursuits intersect with a shared intention or understanding. It is in this group dynamic that the differences in approach and attitude that have brought us (Marc Pataut and me) together over the years can serve as an example for students.”

Born in Paris in 1954, Patrick Faigenbaum lives and works in the city and has been teaching at the École des Beaux-Arts since 2001. He studied painting and graphic design from 1969 to 1973. Since 1973, when he took up photography, his work has been particularly concerned with representing the human face. In 1984, after doing portraits of friends and family, he took advantage of several stays in Florence, Naples and Rome—he was awarded a grant from the Villa Medicis in 1987—to photograph descendants of illustrious families who had figured prominently in the Italian Renaissance. His work is about groups: genealogy and people’s relationships with other members of their family, their “circle,” the places where they live. His main exhibitions since 1980 have been in Paris, Marseille, Rochechouart, Nîmes, Tours and Grenoble; also in Germany, the Netherlands, Italy, and New York, Chicago and Toronto. From 1996 to 1998 Faigenbaum was invited to Bremen as artist-in-residence at the Neuen Museum Weserburg, and he took part in Documenta X.

In 2009 Faigenbaum exhibited in Madrid in PhotoEspaña 2009, Círculo de Bellas Artes, and at the Musée d’Art contemporain de Séregnain. In 2010, his work was shown in the exhibition People and Places at the Barbara Mathes Gallery, New York. After solo exhibitions in 2011 at the Musée de la Vie Romantique, Paris, and the Centre d’Art Éditeur, Cherbourg, he will be showing a large selection of his works in 2012 at the Vancouver Art Gallery, Vancouver, on invitation from Kathleen Bartels and Jeff Wall.
Because of their similar ideas about teaching and their shared belief that bringing together different views, concerns and teaching methods is enriching for students, Sylvie Fanchon, Dominique Figarella and Bernard Piffaretti have been teaching their studio courses jointly since 2002. A vital point of their shared educational approach is their view of present-day pictorial practices through the prism of their relations with other contemporary art practices. The three work spaces have thus come together and students attend according to their particular artistic and study directions and the inherent demands of their various projects. Generally speaking, the instructors lead students to critically examine their work, both in relation to their personal inclinations and in view of historical and contemporary considerations, and in so doing to gain a deeper understanding of the ways their artwork fits into a context, a heritage, a "family" of artistic thought.

The studio emphasizes hangings and exhibitions; it meets often and regularly for critiques of students’ work. These sessions allow for identifying the origins of individual artistic leanings and commitments and for verifying their relevance. At the end of the course, contacts are set up to integrate students’ visual and material explorations of reality and encourage exchange. In 2011-2012, collaboration between combined studio students and students in the “Exhibition arts” Master Pro program at the Sorbonne-Paris IV resulted in bi-monthly joint hanging and critique sessions. Since 2011, visits have been been organized following students initiatives: International Istanbul Biennial (2011), René Daniels exhibition, Prado Museum in Madrid and Matisse exhibition in Centre Pompidou in Paris (2012).

“In a society whose visual system is constructed on the basis of analog and digital images, painting is not just one more technique for reproducing the visual but a practice that questions the different ways in which the real is visible. Despite the fact that our view of history is itself in perpetual movement, I believe that painters’ investigations have the status of acquired understanding. The history of the canvas is so old that the canvas has become an available locus, a space of stratified thoughts that are both specific and generic.

I take that space for what it is: a convention, a surface. I work from ‘extracted’ forms. Though these forms came out of the world they are not representations of it, in the sense of a figuring, but rather schemata, syntheses of objects in the world—they are verifications. I use limited means—painting allows this. There isn’t much in the way of technical constraints.”

Sylvie Fanchon lives and works in Paris. Recent solo shows: Ronds-Points at the Musée des Beaux-Arts of Amiens, Fall 2007; Once again at the Espace Main Forte, March-April 2009; Donation Mario Prassinos (Summer) Galerie Jordan, Zurich, Fall 2009; Les Caractères at Bernard Jordan, 2011.

Participation in recent collective exhibitions: in 2008, + de réalité, pratiques contemporaines de l’abstraction at the Hangar à Bananes, Nantes, and FRAC Ile-de-France, the Mac Val collection; in 2009: Ce qui demeure est le futur, Musée de Picardie, Amiens; in 2010: Elles, Centre Pompidou, Casanova, Musée de Serignan, and multiples, CREDAC; in 2011: nevermore, at the Musée du Mac Val, Vitry.

Fanchon’s artistic practice has been studied in two recent publications: Sylvie Fanchon, texts by Vincent Pécoil and Jean-Pierre Cometti (Éditions Analogue), and Ronds-Points, text and interview by Sylvie Couderc, Musée de Picardie, Amiens. Her works figure in a number of permanent public collections: MNAM-Centre Pompidou, the FNAC, the FRAC Île-de-France and the Musée de Picardie, Amiens.

The Piffaretti, Fanchon and Figarella studios are combined in P2F (see p. 167).
Dominique Figarella
Artistic Practice Department
Associate Program ARP Director

"Suppose we compare contemporary artistic culture to a stretch of land. Everyone will agree that it has hardly any distinct boundaries and that the concept of a work of art can no longer be pinned down to a single domain that could be called its own. Yet it is in a tiny nook the size of a handkerchief, hardly big enough to turn around in, that the area of inscription of a pictorial act is defined. To choose the four old corners of a parallelogram, worn and frayed by the history of painting—i.e., to make pictures nowadays—is immediately to posit the principles of a special kind of artistic behavior: it is to restrict oneself voluntarily to an absurd dogma in the midst of an infinite array of technological and theoretical possibilities. It has to be brought home to students that the choice of painting should in no case constitute a withdrawal or turning in on oneself. In the course of group discussions or one-on-one meetings, we will try to find a way to ensure that this choice constitutes an active attitude. Painting cannot be an activity experienced as passive acceptance of a heritage of already established relevance. The course will frequently be open to students who don’t paint, who use video, photography, installations, sound, sculpture, writing and other media. We will debate together the way these other young artists perceive the paintings done here, and the point of view from which they envisage and practice their art."

Dominique Figarella lives in Montpellier and has been teaching at the École des Beaux-Arts since 2001. His paintings have been shown regularly in Austria, the US, Switzerland and Spain.


The Piffaretti, Fanchon and Figarella studios are combined in P2F (see p. 161).

Michel François
Artistic Practice Department

"There is no discontinuity between the studio, the street, the world and the school. I think of teaching as full-fledged artistic practice in itself. This ‘horizontal’ method allows me to reconcile the internal and external necessities of the project of making art. How are we to remain conscious, open to the world, to current events, history, other artistic, scientific and political practices while responding to the desire for and demands of self-expression? This studio is a space that opens onto the world, a space in which ongoing exchanges take place around artistic action (or inaction) and where we will develop critical minds that are open to each person’s qualities, knowledge and experience. Students will regularly present their work or projects, and outside visitors will often be invited for critical discussion."

Michel François, born in 1956 in Belgium; lives and works in Brussels.

After two years studying theater at the Institut National Supérieur des Arts du Spectacle (INSAS), he made independent films, documentaries and fiction, then lived for some time in Africa. On his return he took a degree at the École de Recherche Graphique (ERG), where he headed the sculpture studio. He has served as an advisor and been a guest artist at the Rijksakademie, Amsterdam.

Main exhibitions: Documenta IX (1992), the 22nd São Paolo Biennial (1994) and the Istanbul Biennial (1996). In 1999 he represented Belgium at the Venice Biennale, together with Ann Veronica Janssens. He is or has been represented by galleries in Paris (Jennifer Flay, Kamel Mennour), New York (Curt Marcus, Stefania Bortolami), Brussels (Isy Brachot, Marie Puck Broodthaers, Xavier Hufkens), Berlin (Carlier-Gebauer), London (Thomas Dane), Amsterdam (Lumen Travo) and Rome (Galleria Sales). In 1999 and 2000 two monographs were dedicated to his work, one at the Kunsthalle, Bern, the other at the Haus der Kunst in Munich. In 2009 he had a large retrospective show at the SMAK, Ghent; in 2010 at the IAC in Villeurbanne. François also collaborates regularly with choreographers (Pierre Droulers, Anne Teresa De Keersmaeker and others) and has curated a number of projects (including Appartement à Louer, Bureau NICC Augmenté, La Ricarda, Faux Jumeaux). His works and installations may be seen in numerous public collections in France and abroad. In 2012, exhibition at the Cabinet des Dessins Jean Bonna in École Nationale des Beaux-Arts de Paris.

168 Faculty Profiles
Dominique Gauthier
Artistic Practice Department

“The point is to teach and think about painting in the realm of art and contemporary society as a voluntary, responsible act rather than the introverted exercise of a sheltered practice. Each image establishes a relationship with the world, a response, accent or anticipation that needs to be constantly remobilized in the present and the real world. Painting, which guarantees a history of the visible and associated problematic, integrates and mixes with the new visual economies and practices. It is qualitatively close to them; consequently, the way it is taught will be verified and questioned in relation to them. Practical work in the studio is an open, active experience, where diversity of approaches and interchange is constantly encouraged, and the links with other spheres of activity at the École will ensure the best possible display of creativity. What we experiment with here is the fragile existential tool of determination.”

Born in 1953 in Paris, Dominique Gauthier lives and works in the Hérault. He has been teaching at the École since 2000. After his first solo show in 1978 in Germany, he exhibited at the CAPC in Bordeaux (1979), the Galerie Fournier in Paris (1981), the Centre Pompidou (1982), the Fondation Cartier (1987) and in several museums and art centers in France. He has executed public commissions for the Lycée Mermoz in Montpellier and the Cité Rodenbach in Brussels. Presently, in connection with the crucial exercise of form and form installation, the artwork is conceived as an idea, a response to structuring thoughts and techniques wherein mobility is affirmed as a consecutive axis.

In 2005 the artist realized several works outside of doors: at the Château de Castries, a tribute to the architect Le Nôtre, and at the Musée of Collioure, a tribute to Matisse. In 2008 he completed a commission for the Musée d’Art Moderne, Céret; later in that year, a retrospective show in Turin and Luxembourg and a solo show entitled À cent mètres du centre du monde in Perpignan, Valencia (Spain) and at the Galerie des Filles du Calvaire, Paris. In 2010 and 2011, solo shows of his work were held at the Musée d’Art Moderne, Céret; Arts Santa Monica, Barcelona; Villa Tamaris, Seyne-sur-Mer; and Verksmidjen, Iceland. In 2012 an exhibition of his work entitled 10 ans de peintures 2001-2011 will be held at the Villa Tamaris, Toulon, and the Fondation Gulia, Lake Como, Italy. Publication of a new monograph: Opéras 2001-2011.

http://www.dominiquegauthier.net

Gilgian Gelzer
Drawing section / Grey matter — Life line

“Drawing as an attitude. An experimental approach to drawing in its many veins, moods, ways of proceeding, that will foster both open-ended and well-considered research based on questions raised by the very act of drawing. Drawing is envisioned here as its own language, and developed in the course of committed, mobile practice, so that it may become a real tool of visual exploration and an autonomous mode of self-expression, thereby liberating graphic energy.”

Born in 1951 in Bern, Switzerland, Gilgian Gelzer spent considerable time first in Caracas then in New York before coming to Paris where he now lives and works.

Following studies at the École Nationale Supérieure des Beaux-Arts of Paris and the Institut d’Art et d’Archéologie, Gelzer developed his artistic practice in the fields of drawing, painting and photography, observing correspondences between these languages and their specific material, spatial and temporal properties. He probes the notions of figuration and abstraction, attending in particular to how space is defined and forms inscribed in it, and the various physical and psychic phenomena that determine our perception of forms. Studio work is occasionally echoed in fleeting mural drawing, in direct dialogue with the exhibition space.


Site: www.gilgiangelzer.com
Maurice Godelier
Theoretical Study Department / Anthropology–history, with Monique Jeudy-Ballini

Born in 1934 in Cambrai, a graduate of the École Normale Supérieure and agrégé in philosophy, Maurice Godelier is an anthropologist specialized in Oceania, where he spent seven years doing field work among the Baruya, a tribe which used stone tools up until 1950. There he had the unique opportunity to observe the rapid social and cultural transformations triggered by this tribe’s submission to the Australian colonial power. Other changes came when Papua New Guinea was granted independence in 1979: partial cessation of tribal wars, entry into the global market, Christianization by various European and American missions, schooling for a segment of the youth, etc. Alongside his ethnographic works, Maurice Godelier has published theoretical studies on the fundamental problems implied in knowledge of societies and the mechanisms of social life: the role of kinship relations, economic relations, the gift, and more recently forms of Sovereignty that have appeared in the course of History. Maurice Godelier has been head of the Département des Sciences de l’Homme of the Centre National de la Recherche Scientifique (CNRS), scientific director of the Musée du Quai Branly, and senior professor at the École des Hautes Etudes en Sciences Sociales. In addition to approximately 200 articles published in various French and foreign academic journals, his recent bibliography includes La Production des grands hommes: pouvoirs et domination masculine chez les Baruya de Nouvelle-Guinée (Paris: Fayard, 1982)*; L’Idéal et le Matériel (Paris: Fayard, 1984); Transitions et subordinations au capitalisme (Paris: Éditions de la Maison des Sciences de l’Homme, 1991); Meurtre du Père, sacrifice de la sexualité. Approches anthropologiques et psychanalytiques (Paris: Éditions Arcanes, 1996); L’Énigme du Don (Paris: Fayard, 1996) translated into English as The Enigma of the Gift (Chicago/Cambridge: The University of Chicago Press/Polity Press, 1998) and Spanish, German, Japanese, Greek and Arabic; Métamorphoses de la parenté (Paris: Fayard, 2004), Au fondement des sociétés humaines: Ce que nous apprend l’anthropologie (Paris: Albin Michel, 2007)** and Les Tribus dans l’Histoire et face aux Etats (Paris: CNRS Editions, 2010).

* Awarded the Prix de l’Académie Française.
** Awarded the Prix de l’Académie Française and the Prix de la Société des Gens de Lettres.
Maurice Godelier has also been awarded the Alexander Von Humboldt International Prize for social sciences in 1990 and received a gold medal from the CNRS in 2001.

Danièle Hibon
Theoretical Study Department / Cinema

After studies in the classics, philosophy and history of art, Danièle Hibon took charge of the pre-financing office at the Centre National de la Cinématographie; she then joined the Galerie Nationale du Jeu de Paume, where, since 1991, she has been in charge of installations for such filmmakers as Raoul Ruiz and Chantal Akerman. She has also been in charge of film programming, organizing the first retrospectives of films by Jonas Mekas, Pelechian, Carmelo Bene, Yoko Ono, Rebecca Horn, Atom Eoyan, Johan van der Keuken, Ritwik Ghatak, Sokurov, Naomi Kawase and Gianikian. She meets regularly with contemporary choreographers in connection with films about them, including, most recently, Lucinda Childs, Angelin Preljocaj and Boris Charmatz. Hibon was appointed to the jury that awarded the Prix de Rome 2008-2009 and was a member of the Commission Image/Mouvement of the Centre National des Arts Plastiques and in 2011 a member of the Commission du "Fonds d'Aide à l’Innovation Audiovisuelle pour le documentaire de création" of the Centre du Cinéma et de l’Image Animée.

Since 1996 Hibon has headed the film screening and lecture program for École Nationale Supérieure des Beaux-Arts and ENSAD (École Nationale Supérieure des Arts Décoratifs) students. An integral part of her three-way approach to film—historical, thematic, and interactive—is visits from filmmakers whose works have recently been shown or are currently being shown in theaters or at international festivals, among them Chantal Akerman, Olivier Assayas, Agnès Varda, Jean-Paul Civeyrac, Arnaud des Pallières, Mathieu Amalric, Shinji Aoyama, Harun Farocki, Valérie Mrejen, Bertrand Schefer and Christophe Honoré.
Ann Veronica Janssens
Artistic Practice Department

Born in Folkestone, Great Britain, in 1956, Ann Veronica Janssens studied at the National School of Visual Arts La Cambre in Brussels where she lives and works. Since 1985, she participated in various international biennials and participates in important group exhibitions, including: Museum of Contemporary Art, Los Angeles; Power Plant Contemporary Art Gallery, Ontario; Generali Foundation, Vienna; Chisenhale Gallery, London; Hayward gallery, London; Witte de With, Rotterdam; Boijmans Van Beuningen Museum, Rotterdam; Kröller Müller Museum, Otterlo; Kunstverein, Berlin; Biennial of Sydney, Istanbul, Sao Paulo, Seoul. In 1999, with Michel Francois, she represented Belgium at the Venice Biennial.

His work is also featured in numerous solo exhibitions in Belgium and abroad: Serendipity, Wiels Contemporary Art Centre, Brussels; Are you experienced?, Espai d’Art Contemporani Art de Castello, Castello; Morsbroich Museum; Neue National Gallery, Berlin; Orsay Museum, Paris; CCA Wattis Institute for Contemporary Arts, San Francisco; Ikon Gallery, Birmingham; Kunstverein München, Munich; Mac Marseille; Kunsthalle, Bern. In 2000, she stayed in Berlin as part of the program of Deutscher Akademischer Austauschdienst (DAAD).

She regularly collaborates with choreographers (Pierre Droulers, Anne Teresa De Keersmaeker). Since 2009, she initiated with Nathalie Ergino the Laboratoire Espace Cerveau at IAC, Villeurbanne. A monograph was dedicated to her in 2004 by Editions des Beaux-Arts and the Mac, Marseille.

Thomas Hirschhorn
Artistic Practice Department

"Energy: Yes! Quality: No!" is the driving idea of what an "ideal school" should be for me. I thus want to offer an educational project which embodies just that, within the frame of a "Critical Workshop."

"Energy: Yes!" is the claim that things that have their own energy are important. "Energy: Yes!" is a commitment to movement, dynamics, invention, activity and the activity of thinking. It is to say "Yes" to something without inducing an exclusive criterion. I think it is obvious and essential that students produce and I am using this evidence, but it is less clear that this production should be judged. This is why I propose to make a "Critical Workshop."

To attend a session, the student or participant brings its contribution: something that comes from him or her, a work or a text, a painting, a drawing, a song, a collage, a sculpture, a video or anything else auto-produced. The student chooses a single work, knowing that it will be discussed according to the criterion: "Energy: Yes! Quality: No!".

Thomas Hirschhorn was born in 1957 in Bern, Switzerland. He studied at the Schule für Gestaltung in Zürich. He moved to Paris in 1984 and collaborated with the Grapus art collective. In 2000, he won the Prix Marcel Duchamp; in 2004, he is awarded the Joseph Beuys Prize and in 2011 the Kurt Schwitters Prize. His work is regularly exhibited worldwide through solo and group exhibitions. In 2011, he represented Switzerland at the Venice Biennale (Crystal of Resistance).

In 2012, he participated in the Triennial at the Palais de Tokyo, in Maitres du désordre at the Quai Branly Museum in Paris; Larger than Life in the gallery 21 in Malmö, at Mit-Sofortiger Wirkung Künstlerische Eingriffe in der Alltag at the Kunsthalle Vienna. He is represented in France by Galerie Chantal Crousel.
Tadashi Kawamata
Artistic Practice Department

“In this studio, the basic method will be to develop the work of art as a project. The process of producing the work from beginning to end will be the basis of the work project, and the entire concrete work process will be a project. Here the word ‘project’ refers back to the original meaning of the word ‘projection’; i.e., the idea of transferring something into the outside, into societies. The work of art is to be put out into society.

Students will need to construct a scientific rather than emotional expression. This means they will have to do detailed research in society to develop new works of art. Personal computers prove an important work tool in this respect. Furthermore, by engaging in field work similar to that done in anthropology or sociology, students will try to understand a real situation in a given site. They will carry out field work in connection with a global network. This will be our ‘contemporary art activist’ mode of working. A laptop computer and a sleeping bag become symbolic necessities in that they are tools that enable students to do research, communicate, and produce works of art.”


www.tk-onthetable.com

Monique Jeudy-Ballini
Theoretical Study Department / Anthropology-history, with Maurice Godelier

An ethnologist specialized in Oceania, Monique Jeudy-Ballini is a research director at the CNRS and member of the Laboratoire d’Anthropologie Sociale of the Collège de France, Paris. Since 1980 she has lived regularly among the Sulka of the island of New Britain, Papua New Guinea. After completing her thesis on Sulka representations of sexual identity, she has published works on the status of the chieftain’s daughters, the oral tradition, parental relations, the diverse forms of religious belonging, ceremonial exchange systems and modes of cooperation within this Melanesian society. She has been conducting an ethnographic study in the milieu of the luxury goods industry in France, and has written several articles on factory work, how “distinction” is imagined, and subjects’ relation to the image of the body. Her research in anthropology of art includes her book on primitive art collectors, a subject which has been the focus of several seminars of hers at the École des Hautes Études en Sciences Sociales.


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Guitemie Maldonado  
Theoretical Study Department / General art history of the 20\textsuperscript{th} and 21\textsuperscript{st} centuries

Born in 1971, Guitemie Maldonado studied modern literature up to the \textit{agrégation}, then history of art at the École Normale Supérieure and the Université de Paris IV-Sorbonne. Her doctoral research, published under the title \textit{Le Cercle et l'amibe: Le biomorphisme dans l'art occidental des années 1930} (Paris: INHA-Cths, 2006), was on biomorphism in art between the two world wars; that is, a vocabulary characterized by free lines and associations with living things that was shared by creators throughout the world, from painters to architects, who developed practices situated on the boundary between abstract art and surrealism, thus making it possible to rethink those movements. While continuing to explore this vast field by way of monographic studies on Paul Klee and Jean Arp, she has gradually shifted the focus of her research to the post-World War II period in Europe, analyzing certain aspects of it (surrealism around 1947, American art as viewed in the journal \textit{Cimaise}) and studying various figures, from Pierre Soulage to Judit Reigl. Alongside her research and teaching at the Université de Paris I, where she was elected Maître de Conférence in September 2000, she has written art criticism for such journals as \textit{L’Œil}, \textit{Connaissance des Arts} and \textit{Artforum}, also participating in this capacity in \textit{Peinture fraîche}, a radio program produced by Jean Daive. She has also put her particular view of current developments in artistic creation in the service of catalogue texts (on the work of Bernard Piffaretti and Djamel Tatah) as well as articles in \textit{Parachute}, \textit{Roven} and 20/27 on Adel Abdessemed and Rémy Hysbergue.

François-René Martin  
Theoretical Study Department / General art history  
Associate Program ARP Director

François-René Martin was born in 1965 in Colmar; he studied political science at the Institut d’Études Politiques and the Université Robert Schuman, both in Strasbourg, and history of art and archeology at the Université Marc Bloch, also in Strasbourg. He holds PhDs in political science and art history, and before becoming an art historian, he inquired into the problem of analyzing ideology and cultural policy. His doctoral thesis in art history, supervised by Roland Recht was entitled \textit{Grünewald et ses critiques}. Formerly in residence at the Institut National de l’Histoire de l’Art (INHA) (2001-2005), he served as professor and research advisor at the École du Louvre before coming to teach at the École in 2007. He taught political science and later history of modern and contemporary art at the universities of Strasbourg, La Rochelle, Tours, Lyon and Paris X-Nanterre. Martin is a member of the young INTRU team (Université François-Rabelais, Tours) and is an \textit{associé} at ITEM (CNRS-École Normale Supérieure) and the École de Printemps network, which encompasses the graduate programs of several European and North American universities. He is also on the editorial board of the journals \textit{Perspectives} and \textit{Studiolo}. François-René Martin has published several studies on the historiography of primitives and the history of art history methods. His works include \textit{Primitifs français: Découvertes et redécouvertes}, with Dominique Thiébaut and Philippe Lorentz (Paris: Musée du Louvre, 2004); \textit{Histoire de l’histoire de l’art en France au XIX\textsuperscript{e} siècle}, co-edited with Roland Recht, Philippe Sénéchal and Claire Barbillon (Paris: Collège de France/INHA, La Documentation française, 2008); and \textit{Un réseau européen de l’art au XVIII\textsuperscript{e} siècle: Johann Georg Wille (1715-1808) et son milieu}, co-edited with Michel Espagne and Élisabeth Décultot (Paris: École Normale Supérieure, École du Louvre, 2009). \textit{Histoire de l’art avec le Louvre} (with Pascale Cugy), Hatier – Musée du Louvre, Paris 2010. In 2012, he publishes a book on Grünewald’s work (Hazan, DuMontVerlag and Jaca Books for the german and italian translations). \textit{Grünewald et ses critiques (XVI\textsuperscript{e}-XXI\textsuperscript{e} siècles)}, Arthéna, 2013.
Bernard Moninot
Drawing Section / Drawing as designing – States of forms

Bernard Moninot’s 1970s drawings and paintings resulted from a combination of elements characterized by different degrees of reality. His objective, photorealist painting was combined with glass, mirrors and real objects. These “display windows,” a complex setup due to the transparency and reflections, create a kind of *mise-en-abîme* of the act of representation and probe the principles of perception as they encompass the viewer. These works were presented at the Biennale de Paris in 1971 and 1973, at the Musée d’Art Moderne, Saint-Étienne, in 1974, at the Documenta, Kassel, in 1977, the Fondation Maeght in 1979 and the ARC in 1980. In the 1980s drawing became his unique medium, the subject and object themselves of his explorations. Renouncing traditional materials, he uses instead a variety of phenomena—light, shadow, water, sound waves and, most recently, wind—to invent new ways of bringing drawings and shapes into perceptible being (rather than conceiving and designing them). With glass and transparency, as well as a developed analysis of light projection, Moninot captures many shadows and natural phenomena. His current experimental drawing art fills space with an entire “phantasmagoria of abstract, impalpable beings.”

From 1983 to 2006 he taught successively at ENBA, Bourges; ERBA, Angers; ERBAN Nantes. He has been a professor at the École since 2006. The artist showed at the Galerie Nationale du Jeu de Paume, Paris, in 1997; the Fruit Market Gallery, Edinburgh, in 1998; the National Gallery of Modern Art, Delhi, and in Bombay in 2001. His works may be seen in numerous public collections, including the Museum Boymans, Rotterdam; the Centre Pompidou, Paris; FRAC Picardie; Mac/Val, Vitry-sur-Seine; and the Menil Foundation, Houston.

Exhibitions in 2010: *la mémoire du vent*, MAC/VAL; *Listen to your eyes*, FRAC Lorraine, Metz; *Drawing times*, Musée des Beaux-Arts, Nancy; He curated the exhibition *Lignes de chance* Foundation Entreprise Ricard.

In 2011: Andata – Ritorno gallery in Geneva; Salines Royale d’Arc-et-Senans; Maeght Foundation; Saint-Paul-de-Vence; 19 CRAC Montbéliard; Musée des Beaux-arts, Vannes; Galerie l’H, Valenciennes.

In 2012, Catherine Putman and Baudoin Lebon Galleries, Paris; Contemporary art gallery of the Château de Lescombes, Eysines; LAAC, Dunkerque; Musée Jean Cocteau, Séverin Wunderman collection, Menton.

In 2012 a monograph on Moninot’s work by Jean-Christophe Bailly was published by Editions André Dimanche.

Site: www.bernardmoninot.com

Aurélie Pagès
Printmaking-Bookmaking Section

“In the workshop, emphasis will be placed on the importance of process in the production of images. Thus, to be decisive are the necessity of the project, the strong mental dimension at play in the elaboration of matrices, and openness towards the potentials for plastic experimentation offered by printing techniques. These will be considered as a whole, ranging from traditional to new technologies, with the option to create a dialogue or to combine them according to the nature of the project ... to make the assumption that they share some common logic.

‘Edit’ will be addressed as a specific artistic gesture, which implies that thought processes involved in creation, production and circulation of works are to be questioned.

In order to further grasp the issues of today’s editorial practices, curiosity and documentation will draw from a wide spectrum of sources, from art history to more contemporary approaches, including the news.”

Born in 1975, graduated in 2000 from the École Nationale Supérieure des Arts Décoratifs in Paris, specializing in engraving, Aurelie Pages has taught since 2006. She has also multiplied experiments and collaborations in the field of publishing, with art editing workshops: Michael Woolworth Publications; with artists: José Maria Sicilia, Jim Dine ...; with publishing houses or literary magazines: *L’œil d’or, La Barque* ...

Her artistic practice invests various mediums: drawing, photography, writing, editing, printed image or text. Publishing allows her to confront these various approaches. Printing processes account for a constant source of experiments that nourish her research. Printed material can be found notably in constant dialogue with drawing: face to face, back and forth, mutual borrowings.
Initiated in early 1990, the project HUMANWORLD gather all the thematic concerns of Guillaume Paris: construction and ideology, refilication and fetishism ... It involves the implementation of a wide variety of media and is based on a composite approach, made of collaboration with people from different disciplines. Initially drawn to cinema and conceptual art, he became interested in ethnographic documentary and experimental film before turning to plastic arts. Beyond the various practices and media, the pedagogy he leads in his studio is based on critical analysis of discourses and ideologies that accompany the media in question, in order to reconstitute the relevant issues in the context of new economic and social realities. “I favor an analytical approach based on collective critical discussions around the work of students, actively involving them in the interpretive and discursive process. I think the most valuable element of an art school is the community of other students. Not in the sense of suggesting solutions, but of asking the right questions – and to ensure that eventually, the student ask them on his own, through his personal approach.”

For the 2012 school year, Guillaume Paris joins Tony Brown for the creation of a new workshop called Atelier Parallèle / Shape-Shifting. His program is tuned to deep current changes: societal, cultural, technological, economic ... Eager to capture, to experiment and to think the multiplicity of possible presents, Shape-Shifting focuses on practices that are marginal or on the borders of established disciplines, and the question of their interfaces, in an perspective inclusive to both tradition and change. Going from transdisciplinarity and multiculturalism to a possible multidisciplinarity and transculturalism, one could thus summarize the working hypothesis of the Atelier Parallèle / Shape-Shifting.

Born in 1966 in Ivory Coast, Guillaume Paris grew up in Africa and Asia. He graduated in engineering from Cooper Union in New York and in fine arts in 1991 and continues at the Institute for Advanced Studies in Fine Arts in Paris. He was artist in residence at the 1992 Core Program in Houston, then at Rijksakademie in Amsterdam and in 1997-1998 at the Villa Medici in Rome. He began working in photography in 1978 and teaches at the School since 2001.

After becoming a reporter, Marc Patout has developed long term (2 to 4 years) investigative documentary projects, engaging in collaborative procedures adapted to the chosen situations. His work always associates a field of activity, a social situation, history and an intervention on the institutional context. The peculiar quality of his work is related to its ability to involve people, situations, an area of activity, a social situation, an historical context and an artistic intervention, factoring major political and human dimension. In his work, it is a matter of positioning, which opens the possibility of creating real situations in which images can emerge.

He has worked with children in a day hospital in 1980, a seminal experience for all of his artistic approach. He worked on Apartheid (1986-1989), the rap pickers of Emmaüs communities, with homeless vendors of the newspaper La Rue then with the “community” of residents of Cornillon, vacant land, former industrial area in the northern suburbs of Paris, selected in 1995 as the site of the great stadium of Football World Cup, for nearly two years before their expulsion. This series was shown in 1997 at Documenta in Kassel. In 1990, he participated in the creation of the Association Ne Pas Plier (“Do Not Fold”) gathering image creators and friends of visual expression, aiming “to create, produce and distribute images that make sense, intended for causes and human topics of international and national urgency, all on the sharing mode, subject oriented.”

Bernard Piffaretti
Artistic Practice Department

“In accordance with the same protocol since 1984, each painting, whatever its ‘manner,’ explores and examines the concepts that the painting elicits.”

Born in 1955 in Saint-Étienne, Bernard Piffaretti lives and works in Paris; he has been teaching at the École since 1994. Since 1980 he has had a number of individual shows in galleries and museums in France and abroad and has taken part in numerous collective exhibitions. In 2006 he took part in several collective shows, including at the Galerie Nathalie Obadia, Paris; the Château de Tanlay; the FRAC Languedoc-Roussillon; as well as in _La Force de l’Art_ at the Grand Palais, Paris. The Galerie Beaumont public held a one-man show of his work. In 2007 he took part in the hommage to Jean Fournier at the Musée Fabre, Montpellier, and had two personal shows: the Center d’Art Contemporain, Sète, and MAMCO, Geneva, offered him the opportunity to show a wide range of his work. In 2008 he had solo shows at the Musée Matisse in Cateau-Cambrésis and the Nicolas Krupp gallery in Basel. In 2009 his paintings have been included in the exhibition _Considérations inactuelles_ at the Domaine de Kerguéhennec; the Musée d’Art Moderne of Saint-Etienne is holding a one-man show entitled _On inachève bien les tableaux_. In 2010 his work was presented at the Portique, Le Havre, at the Miquel Alsueta Gallery in Barcelona, the CHIEM and READ Gallery in New York, and the FRAC, Haute-Normandie. 2011 has marked the start of his collaboration with the Frank Elbaz gallery, which held two exhibitions of his work in Paris and one in Amsterdam. In 2012, his work was shown, through Frank Elbaz gallery, in Frieze New York, Frieze London and the FIAC in Paris. In 2013, the Cherry and Martin gallery will organize an exhibition of his work in Los Angeles.


The Piffaretti, Fanchon and Figarella studios are combined in P2F (see p. 167).

Éric Poitevin
Artistic Practice Department

“The power of images—always. To take apart the ones that attract and fascinate us, the same way a mechanic takes apart an engine, so as to better invent and construct our own. To feel our photographic loves, refine our difference, the distance at which we stand. The history of photography as a founding; contemporary art as a landscape and we the gardeners.”

Born in 1961 in Longuyon (département 54), Éric Poitevin lives and works not far from there, in Mangiennes, a village in the Meuse. He began photography at the age of 11, continued practicing in unpredictable fashion (neighbor friend pharmacist amateur photographer photo-club) and ultimately came to study at the École d’Art of Metz (1980 to 1985), the only art school to offer a specialization in photography at the time.

The winds of the 1980s proved favorable for photography. J. F. Dumont in Bordeaux was the first gallery he showed in (1990), followed by Pietro Sparta in Chagny (1995) and Albert Baronian in Brussels, these being the galleries he is closest to and which have had the most decisive effect on the development of his work. He now shows also at the Galerie Blancpain in Geneva and at Nelson/Freeman, Paris. Poitevin stayed at the Villa Medici in Rome in 1990 and was visiting artist at Fresnoy in 2000. From 2000 to the end of 2007 he taught photography, first at the École des Arts Décoratifs in Strasbourg, then in Nancy with the communications department team headed by Christian Debize. Personal shows include 1998 at the Centre National de la Photographie, Paris, with Régis Durand; 2000 at the MAMCO, Geneva, with Christian Bernard; 2004 at Le Plateau, Paris, with Éric Corne; and 2007 at the Maison de la Chasse et de la Nature, Paris, with Claude d’Anthénais. In 2010 Poitevin took part in _Chefs-d’œuvres?_, Centre Pompidou, Metz; _Le carillon de Big Ben_, Le CREDAC, Ivry-sur-Seine; _Dans la Forêt_, FRAC Aquitaine, Bordeaux; _Le meilleur des Mondes, du point de vue de la collection MUDAM_, Luxembourg; _Juliette Losq / Darren Norman / Eric Poitevin_, Theodore Art, New York. In 2011 he showed at Le 19, CRAC Montbéliard and in Arbres, L’Abbaye-Anncy-Le-Vieux and _Courbet Contemporain_, Musée des Beaux-Arts, Dôle. Poitevin’s works have been acquired for many public collections: Musée d’Art Moderne de la Ville de Paris; Centre Pompidou, Paris; MEP, Paris; FRAC Franche-Comté; FRAC Rhône-Alpes; FRAC Lorraine; FRAC Midi-Pyrénées; FRAC Languedoc-Roussillon; FRAC Pays-de-Loire; FRAC Île-de-France; MAMCO, Geneva; Musée de la Photographie de Charleroi, Belgium; and MUDAM, Luxembourg.
Philipppe Renault
Technical Skills Department / Moldmaking and casting

Born in 1961, he has been teaching at the École since 1997. He was initiated early in life into the art of molding and casting by his father, with whom he worked from 1978 to 1987. In this capacity he realized works for the Musée Bourdelle and the Assemblée Nationale; he cast many of the saints and kings in the Reims Cathedral for the French Department of Historical Monuments, and has assisted such sculptors as Volti, Étienne Martin, Poirier, G. Oudot and others. Working on his own since 1988, he has cast for the Fondation Dina Vierni and the Musée Maillol, the Musée Bourdelle, the studio and Musée Volti. In 1998 for the Petit Palais he cast Bernard Palissy by Barrias; in 2002 at the École he cast Lorenzo Ghiberti’s Gate of Paradise; in 2003 he cast Francesco Bordoni’s Angel of Fortune for the École des Beaux-Arts main courtyard and in 2004 François Anguier’s helmed Minerve for the Musée de l’Île-de-France; in 2005 he cast sculptures for the Musées d’Art et d’Histoire de la Ville, Luxembourg, in 2009 for the Musée du Quai Branly, Paris (exhibition Fabriques des images), in 2010 for the Cité des Sciences et de l’Industrie, Paris (exhibition Contrefaçon). In 2011, Corneille Henri Theunissen’s Le Conscrit for the École Polytechnique in Palaiseau.

While working with a number of different artists, he has also cast and done restoration work for historic monument buildings in Paris: the Axa head office, avenue Matignon; the Crédit Lyonnais head office, Boulevard des Italiens; the Hôtel de Laïque for the David-Weill family; the Plaza Athénée; the Restaurant Ambroisie and others.

He is currently working on two distinct themes, namely Christian crosses and the animal cause. All his works are and will be carried out by the process of molding and shaping, be they small, intended for implication or monumental as in unique. This work, begun in 2007, will continue until 2014, opening year of his own exhibition space which will be located in the south of France.

Patricia Ribault
5th-year seminar

Born in 1976, Patricia Ribault first studied applied arts and ceramics at the École nationale supérieure d’arts appliqués et des métiers d’art (ENSAAMA), before leaving for England, Venice and Tunisia to learn glass blowing. She also served as consultant for UNESCO and the Turquoise Mountain Foundation in Afghanistan. In order to give meaning to her craft practice, she resumed aesthetics studies at the University of Paris I, completed in 2009 by the defense of a PhD in Arts and Sciences of art, titled Pour une ontologie du geste. À notre corps défaillant (in press). In 2009-2010, she organized and moderated a research seminar at the Institut de Recherche et d’Innovation du Centre Pompidou (Gesture as language) and co-organized an international symposium (Making Sense. Théorie esthétique et Pratique artistique - Aesthetic Theory and Artistic Practice).

She is currently head of research at the École supérieure d’art et de design (ESAD) of Reims and a lecturer at the Conservatoire National des Arts et Metiers (CNAM) as part of the UNESCO program Memory of the living trades, connected with the host team Laboratoire Histoire, Techniques, Technologies et Patrimoine (HTTP - EA 3716). She writes for magazines such as Techniques et Culture, The Journal of Modern Craft, Appareil, and in 2012 was invited to join members of Think Tank - A European Initiative for the Applied Arts. Her research focuses on the body, work, technology, arts, industry, design, but also on animality or performative practices such as Parkour.
Born in 1956 in Wales, James Reilly has been a professor at the École since 2006. He studied at the Gloucester College of Art & Design, Cheltenham, UK, and at the Belfast College of Art, Belfast, Northern Ireland, UK. He was a fellow at FAWC, USA, the Kunstlerhaus Bethanien, Berlin, and the Tate Gallery, Liverpool. Rielly has a strong connection to the French art world: his first one-man show in a museum was in 1997 at the Musée des Beaux-Arts of Nantes. He has worked with the Galerie Nathalie Obadia in Paris since 1998.

“Rielly has been painting family portraits for the past ten years now. The physical violence of those first paintings based on forensic science has been replaced by a more muted violence, which, though less spectacular, is ruthlessly effective. The ambiguity of the subjects is here accompanied by psychological violence, emphasized by the artist’s painting technique. The figures pose in front of a monochrome background, the scene bathed in a gentle atmosphere of mainly pale tones and pastels. They look like the sort of pictures you might hang in a child’s bedroom. But the paintings are traps, like sweets offered by a stranger lurking at the school gates. We would so much like to taste that sweetness, but common sense tells us we should run away. Attraction or repulsion? The artist toys with our ability to decode and leaves us trapped in a whirlwind of contradictory interpretations of his making.” (Marc Olivier Wahler)


Born in 1971, Vincent Rioux trained in engineering and later took a Master’s degree in computer science in music; he then did a PhD in musical acoustics in Göteborg, Sweden.

Fascinated by the implications of the digital revolution for art, Rioux uses digital calculators as a means of connecting domains that at first glance seem heterogeneous: photography, synthetic images, video, algorithmics, interactivity, man/machine interfacing, sound, installations and performance. A digital and analog approach to “intermedia.”

Keenly interested in sound color and texture (or timbre), he applied certain of his ideas in the area of musical sound at IRCAM from 2001 to 2003 while reflecting on the problem of textually annotating audiovisual recordings. His interest in combining images (still or animated) and sound recording led him to take charge of the Espace Culture Multimédia component of the association named Confluences (Maison des Arts Urbains). His main activities in this position were receiving artists-in-residence active in the field of digital arts and organizing practical and theoretical workshops (sound “slideshows,” computer real-time). His interest in combining various media has led him to to create POMs (Petits Objets Multimédia) for internet.

Rioux has taken part in many art events, exhibitions and installations, including Cité Internationale des Arts (2011), Nuits Blanches (2005 and 2009), Maison des Métallos (2008 and 2009), “des auteurs, des cirques,” La Villette (2009), the Off-Limits theater festival (2008), Festival Vision’R (Mains d’Œuvres, 2007), La Guillotine theater, Festival “Malaupixel” (2007 and 2008), Festival placard” (2005), Nuits “faites de la Lumière” (Paris, 2005 and 2006). He has also been active at the Fresnoy, IRCAM, ENSCI, and in international digital creation symposiums at Wesleyan University (US) and the University of Birmingham (UK). He is a member of the MILSON collective and as such, in 2011 and 2012, has participated in the organizing of International study sessions dedicated to the anthropology of sonic environments.

Lastly, he has been working on developing a technique and teaching methodology centered on “free” environments and programming languages (puredata, supercollider, openframeworks, python, processing) and collaborations with international artists.
Anne Rochette  
Artistic Practice Department

“The studio centers around ways of making sculpture in all its forms while offering ample room for drawing, photography or video, performance and sound. Heterogeneous practices and experimentation with forms are structured by an ongoing activity of questioning, interpreting and critical distancing. The studio is a production site, a space for enacting movements and applying techniques, and also a place where discussion is at the core of teacher-student relations, relations founded on personal commitment and on integrating the work into both modern and contemporary history of three-dimensional practices and current world events.”

Born in Oullins in 1957, Anne Rochette has been teaching at the École since 1993. Her first solo exhibition was held in the Pretto / Berland / Hall gallery, New York in 1990, the latest will be held at Camille Lambert Art Center in Juvisy sur-Orge in 2012. Her work was recently shown at the Musée des Arts Décoratifs, Paris, and at 19, CRAC, Montbeliard. She has made several specific works for public spaces: children vegetable garden, Jardin des Tuileries, Paris; Sources de l’Ill, Winkel; Common Food, Sculpture Park of the Australian National University, Canberra; Pierres galantes, Parc de Dives-pays-noyonnais; Grands et petits débuts, for the Nelson Mandela school Center, St. Ouen, and La grande rouge, end term of the Henri Laborit student residence, Vitry-sur-Seine. Her work thrives on frequent visits, exchanges and productions abroad, most recently in Australia, Pakistan, Serbia and Turkey through educational exchanges and residencies in 2008, 2009 and 2010 as well as at the European Keramic Work Center, S’Hertogenbosh, The Netherlands, in 2013.

Michel Salsmann  
Printmaking–Bookmaking Section

These studio workshops have a dual purpose: to impart know-how and develop an experimental field combining art and printing. The course combines technical instruction with a main studio leading to the degree. This year will be particularly focused on analysis of printing-related projects involving computer image processing, the aim being to prepare multilayer printing to be used with traditional techniques or for digital printouts.

“Michel Salsmann has always been a tireless surveyor of new lands. It is therefore not surprising that his use of digital techniques eventually led him beyond what had been their original function in his work, that of a tool for handling questions of figuration and the figure. His works in progress actually strike me as an exploration that directly links up with the current debate over the question of the image. In fact, Salsmann by no means shares the notion that digitization is the ultimate telos of the visual arts and that it will be called upon to absorb all other visual practices. For him, the digital domain is the place through which all images an transit but which nonetheless has its own specificity—precisely that of transit. To demonstrate this point, he only needs to reinsert the digital codes into other output media: the screen, the printer (the incredible Christlike face of biface, photography, silkscreen printing). In a word, far from lending any credence to the idea that our age is one of generalized ‘derealization’ and simulacrum, Salsmann’s current work substantiates a wholly different conviction: all pictorial media have the same artistic dignity, given the fact that each of them produces varieties of art (and therefore reality) in its own different, irreducible way.” (J. M. Schaeffer, “Portrait de M. S.: vers l’image,” Art Press 212, 1996)

Born in 1948 in Colmar, Michel Salsmann lives and works in Paris; he has been teaching at the École since 1993. From 1980 to 2002 he also taught in the visual arts department at the University of Paris I-Sorbonne. In 1978 he received a grant to do lithography from the Institut de France; he was in charge of the lithography studio at the Cité Internationale des Arts de Paris from 1980 to 1984, then served as lecturing artist in the educational service of the Musée National d’Art Moderne (1983-1993). In 1995 he was awarded the engraving prize at the Triennial in Sofia. In 2006 he had a personal exhibition in the Galerie Popy Arvani, Paris.
Emmanuel Saulnier was born in 1952 in Paris. He has been teaching at the École since 2002. He has been showing his work in Europe and throughout the world since 1975. In 1986, after two years in Milan, he was artist-in-residence at the Villa Médicis in Rome. In 1999 the Éditions du Regard published Principe transparent, the first monograph on his work. He has done several monumental works, including Rester Résister in Vassieux-en-Vercors; Fils d’eau in Rouen for the Agence de l’Eau, executed by Nicolas Michelin; and the composite sculpture Je vis de l’eau – Elle s’écoule, a public commission for the central Nice tramway station, designed by Marc Barani, which received the Equerre d’Argent prize for the year 2008.

In 2004-2005 he showed Place blanche – Place noire at the Centre Pompidou’s Atelier Brancusi. In 2007 he was invited to take part in the exhibition Correspondances at the Musée d’Orsay. In 2008, he took part in the exhibition Traces du Sacré at the Musée National d’Art Moderne, and in 2009 the Musée des Beaux-Arts de Nancy acquired and exhibited a work by him entitled Tête. That same year he published Expérience chilienne, an account of his stay in Chili and the work done and shown with studio students there. In 2011, Léandre Bernard-Brunel directed a film Un après-midi à Ashiya on Saunier’s encounter with the Japanese novelist Yoko Ogawa. His publicly commissioned work Lieu de sel-Rêve de mer was unveiled in Tournai, Belgium.

In 2012, a solo exhibition is organized Passage de Retz in Paris. A book, written by Boris von Drathen and Amaury d’Acuhna, dedicated to his work of the past decade is published by Editions du Regard. Several articles and other texts, films and videos have been produced on Saulnier’s sculpture.

Born in 1954, Didier Semin studied art history at the Université de Strasbourg. After taking a Maîtrise degree, he served as exhibition organizer for the Maison de la Culture of Saint-Étienne; then as curator at the Musée des Sables-d’Olonne, the Musée d’Art Moderne de la Ville de Paris, and lastly the Centre Pompidou-Musée National d’Art Moderne, where he was in charge of the contemporary art collections until 1998. He has been teaching at the École since 1999. Didier Semin has curated several monographic and thematic exhibitions, including Gilles Aillaud (at Saint-Étienne), Jean-Luc Vilmoutier, Robert Combas, Alain Fleischer, Alberto Savinio, Glen Baxter, François Dufrêne (at the Musée de l’Abbaye Sainte-Croix des Sables-d’Olonne), Sophie Taeuber (at the Musée d’Art Moderne de la Ville de Paris), Martial Raysse (at the Galerie Nationale du Jeu de Paume), Wolfgang Laib, Victor Brauner (at the Centre Pompidou), Victor Brauner ou l’enchantement surréaliste (at the Fondation de l’Hermitage, Lausanne). He co-signed with Georges Didi-Huberman the 1997 exhibition at the Centre Pompidou entitled L’Empreinte. He has also written numerous articles and books, including Boltanski (Paris: Art Press, 1988); Victor Brauner (Paris: filipacchi/RMN, 1990); L’Arte Povera (Paris: Éditions du Centre Pompidou, 1992), Le Peintre et son modèle déposé (Geneva: MAMCO, 2001); Le Sablier de Penone (Caen: L’Échoppe, 2005) and, in 2007, Grenouillages (Brissat, Goya, Lavater), also published by L’Échoppe. La Piste du hérisson (Nîmes: Éditions Jacqueline Chambon, 2004) is a selection of articles written in the last twenty years. Didier Semin co-directs with Alain Bonfand the École’s “Écrits d’artistes” series, which recently published the writings of François Dufrêne, Jean Hélion, Franz Marc and Jean-Jacques Lebel.
Valérie Sonnier
Drawing Section /
Morphology – Drawing “visits”

Born in 1967, Valérie Sonnier lives and works in Paris. She has been teaching drawing and morphology at the Beaux-Arts de Paris since 2003. Graduated from the same school in 1993, she attended the seminar by Jeff Wall at the University of British Columbia in Vancouver during the last year of her cursus. Since then, she developed her own work through a multimedia practice. She uses drawing, painting, photography and Super 8 film to weave ties between private personal and collective memories of childhood and to address the notions of presence, absence, ghostly apparitions...

She has curated, alongside Dominique Figarella and François Bouillon, La Fabrique du dessin at the École des Beaux-Arts in Paris in 2006, then Visites dessinées Musée des Arts et Métiers with Philippe Comar in 2007. She has exhibited at galerie Rizzo in 1994 and participated in numerous group exhibitions, including Il était une fois Walt Disney at the Galeries nationales du Grand Palais in Paris in 2006, La main numérique at the National Museum of Fine Arts in Taiwan 2010, Des Jouets et des hommes at the Galeries nationales du Grand Palais in 2011 and the Helsinki Art Museum in 2012.

A collection of her drawings, Le cahier des morts minuscules, foreword by Bruno and Dominique Girveau Païni, was published by Yellow Now in October 2011.

Djamel Tatah
Artistic Practice Department

“Students will develop their artistic projects by constructing the conceptual and practical bases needed to pursuing their experience and their autonomy in relation to the contemporary artistic creation context.

What does one choose to represent? Why and how? These questions will structure both collective thinking on the issues of pictorial representation and individual thinking on how the student is moving to develop his or her project.

Pictorial experiences in the studio will be nourished by all possible drawing techniques (observation, digital practices) and by photography or video. Regular visits to art exhibitions and regular exchanges in the studio are aimed at constructing a thoughtful general culture and developing curiosity for art history and the history of forms and thought in connection with students’ singular projects.”

Born in 1959 in Saint-Chamond (Loire), Djamel Tatah lives and works in Bourgogne. During his studies at the École des Beaux-Arts of Saint-Étienne (1981-1986), he discovered several affinities with the formal propositions of German and English painters (Gerhard Richter, Georg Baselitz, Francis Bacon), Arte Povera (Michelangelo Pistoletto, Giovanni Anselmo) as well as with American abstractionism of the 1940s and 50s (Barnett Newman, Mark Rothko).

In 1989 he moved to Marseille where he developed a major aspect of his method of creation, involving a combination of traditional pictorial techniques (wax painting), photography and new digital technologies.

In 1996 he confirmed his choice of repeating figures as a means of experimenting with an abstract representation of contemporary man. That same year he moved to Paris, and he had his first solo show there, at the Galerie Liliane et Michel Durand Dessert, in 1999. Since then, his path has been marked by many solo and collective exhibitions: the Salamanca Arts Centre (2002), Musée de Grenoble (2004), the M.A.C, Lyon, the Museum of Canton, China (2005), Centre Pompidou (2006), the Centre d’Art Contemporain Le Parvis, Tarbes (2007), the Musée des Beaux-Arts, Nantes (2008). In that same year, some of his figures left the ground and took up positions in the airy spaces of big white paintings. Together with others, those works have been shown at the Galerie des Ponchettes, MAMAC, Nice (2009), in an exhibition entitled I Mutanti at the Villa Medicis, Rome (2010) and at the Château de Chambord (summer 2011).
“Questioning the relationship, the contiguity, the link between reality and the constructed space of a photograph. Transforming observation and conceptualization of the world into “questions” leading to the development of a sensitive and poetic space. Thinking the image and its formal resolution as a device. Photography will be the central but not exclusive medium of this approach.”

Born in 1954, Patrick Tosani lives and works Mayet and in Paris. He has been teaching at the École since 2004. He studied architecture in Paris from 1973 to 1979, graduating with a DESA degree (Diplôme d’Enseignement Supérieur d’Architecture). He has been doing photography since 1976; questions of space and scale are central in his work. The photographic process, its potential and limits, the question of the photograph’s relation to the real, are issues that come up time and again in his photo-series on objects, bodies, clothes. Tosani regularly exhibits in France and abroad, including at the ICA, London (1987), the Magasin, Centre National d’Art Contemporain in Grenoble (1991), the Art Institute of Chicago (1992), the Arc Musée d’Art Moderne de la Ville de Paris (1993), the Palais des Beaux-Arts de Charleroi (1994), the Folkwang Museum in Essen (1997), Musée Nicéphore Niépce in Chalon-sur-Saône (1998), the Centre National de la Photographie, Paris (1998), the Rencontres d’Arles (2001). In 2011 he shows at the Centre Photographique d’Ile-de-France, Pontault-Combault; at the Maison Européenne de la Photographie, Paris, and at the Galerie In Situ Fabienne Leclerc, Paris.


More information at www.patricktosani.com

“Every day, I use the ant’s perspective: reducing everything to a system of poetic, mythical and biographical, intuition and reveal the Mediterranean world as a macrocosm to which I belong. In his work, founded on ellipse and enigma, Vannier either directly appropriates or twists the imaginary that envelops mosaics, all the while probing its history. His most recent creations—Lithographies (2008), Premières stances sur le nom de Louganis (2005), …aux bornes derrières de l’infime (2003)—were born of an analogic intuition and reveal the Mediterranean world as a system of poetic, mythical and biographical, correspondences, reminiscences and references. He has created pieces in France, Spain and Hungary linked both to architecture and nature and presented either in situ (Verteszentkereszt Kapolna, 2007) or in exhibitions, namely in Spain, Hungary and France (Memento Mori – jusqu’à ce que la mort nous rassemble, Musée d’Evreux-Ancien Evêché, 2009).”

Fabrice Vannier was born in 1963. After studying Spanish and Latin American literature at the Université de Paris IV (1981-1984), he studied at the École des Beaux-Arts of Paris (1984-1989) and the Facultat de Belles Arts of Barcelona (1990). He has restored and reconstructed mosaics that are part of historical monuments in Paris, Amiens, Budapest and Aquincum, and executed monumental projects linked to architecture, the city, a garden, a landscape.

The teaching methods in this studio, resolutely oriented toward adapting mosaics to innovative artistic projects, also emphasize the history of this technique, the ties uniting it to other disciplines and its influence on creations of major artists.”

Fabrice Vannier
Jean-Luc Vilmouth
Artistic Practice Department

“The energy fueling this laboratory-studio comes of a desire for interdisciplinarity, broad artistic experience, a striving to extend the range of artistic practice through intersections and divergences, hybridization and contagion. The course will be divided between regular seminars with the studio professor and workshops with visiting artists or architects. Group projects will be initiated in collaboration with contemporary art professionals. These encounters aimed to bring into play the theoretical and practical aspects and issues raised by each project, either individual or collective, and expand the scope of students’ thinking and artistic activity. The idea is to integrate creative stimuli from other fields—the natural sciences and humanities, architecture, urban planning—and in so doing to rethink our relation to the work of art.”

Born in 1952 in Creutzwald, Jean-Luc Vilmouth lives and works in Paris. He has been teaching at the École since 1996. After studying at the Beaux-Arts in Metz, he continued his studies through 1979 at the Royal College of Art in London, where he met Tony Cragg and Bill Woodrow. When the media began focusing on an emerging new movement in English sculpture, Vilmouth returned to France, thus asserting his independence. Having begun with minimalist and process art, he gradually turned to sculpture. The often commonplace objects in his works are transformed, divorced from their functional uses, and come to find different meaning in their new setting by becoming signs or representations. Vilmouth prefers to define himself as an “augmentateur” rather than a sculptor, a neologism borrowed from the critic Roger Caillois: the meaning of the manufactured and preexistent object that is the point of departure undergoes “augmentation.”

Vilmouth has been exhibiting since 1977 in Europe, the US and Japan at a number of galleries and institutions and taking part in several international events.


Clélia Zernik
Theoretical Study Department /

A graduate of the École Normale Supérieure of the rue d’Ulm, Paris, and agregée in philosophy, Clélia Zernik defended a doctoral thesis in philosophy of art in 2009 at the Université Paris IV-Sorbonne, under the supervision of Jacqueline Lichtenstein. She also holds a degree from Sciences Po Paris. In 2009-2010 she was awarded a grant from the Chancellerie des Universités for a year of post-doctoral research on the Japanese esthetic at Tokyo’s Waseda University.

Clélia Zernik has taught at the Université Paris IV-Sorbonne, the Université Parix X-Nanterre, the École Nationale Supérieure d’Arts, Nancy, the École Boulle, and the ENS Lyon. She was also selected for a four-year position as chargée de recherches documentaires at the Auditorium du Louvre.

Her research bears on the relationship between art and science as developed by psychologists of art such as Rudolf Arnheim and Ernst Gombrich and phenomenologists, first among them Maurice Merleau-Ponty.

Her articles, published in Critique, Philosophie, Rue Descartes and film journals such as Trafic and Positive, discuss relations between psychological description and phenomenological experience. In her brief essay, Perception-cinéma, published by Vrin in October 2010, she attempts to show how styles are different ways of deflecting our ordinary perception based on constraints related to film reception arrangements and how, by varying viewer’s distance from the film, the prism of possible styles becomes a correlative to the diaphragm that opens us up or closes us down to things. Her doctoral dissertation is being published by Vrin in 2012 under the title L’œil et l’objectif: La psychologie de la perception à l’épreuve du style cinématographique, (“Essais d’art et de philosophie” series). She is also publishing an essay on Akira Kurosawa’s The Seven Samurai, an anthology of texts on the philosophy of film (co-edited with Elise Domenach; Vrin, “Textes Clés” series).

Clélia Zernik’s current research focuses on contemporary Japanese esthetics and more hybrid subjects, such as design, architecture and the perceptive spaces.
Sylvie Fanchon  Dominique Figarella  Michel François  Dominique Gauthier
Monique Jeudy-Ballini  Ann Veronica Janssens  Tadashi Kawamata  Guitemie Maldonado
Marc Pataut par Clavel  Bernard Piffaretti  Éric Poitevin  Philippe Renault
Emmanuel Saulnier  Didier Semin  Valérie Sonnier  Djamel Tatah
à l'ordre du jour
je préfère le désordre
de la nuit
Calendar and schedules
### 1st semester: September 20, 2012 – January 18, 2013

<table>
<thead>
<tr>
<th>Date Range</th>
<th>Event Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>September 20 – October 17, 2012</td>
<td>Student orientation assemblies and visits to the Malaquais and Cap St-Ouen sites</td>
</tr>
<tr>
<td>Monday, September 24, 2012</td>
<td>Artistic practice studios open</td>
</tr>
<tr>
<td>Monday, October 1st, 2012</td>
<td><strong>Courses begin</strong> and meetings with studio heads</td>
</tr>
<tr>
<td>November 5-30, 2012</td>
<td>Registration for 1st-semester Course Unit assessment</td>
</tr>
<tr>
<td>December 21, 2012</td>
<td>End of theoretical courses</td>
</tr>
<tr>
<td>December 22, 2012 – January 6, 2013</td>
<td>Christmas vacation - the École is closed</td>
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### Assessment*

<table>
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<tr>
<th>Date Range</th>
<th>Event Description</th>
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<tbody>
<tr>
<td>December 2012 - January 2013</td>
<td>Defense of 5th-year research papers</td>
</tr>
<tr>
<td>January 9 – 18, 2013</td>
<td>Assessment of 1st-cycle Theoretical study CUs and final papers - 4th-year progress review</td>
</tr>
<tr>
<td>January 9 – 18, 2013</td>
<td>Assessment of Drawing CU</td>
</tr>
<tr>
<td>January 9 – 18, 2013</td>
<td>Assessment of technical skills assessment</td>
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<tr>
<td>January 9 – 18, 2013</td>
<td>CUs for Studios 3, 5, 7, 9: for 2nd, 3rd, 4th and 5th-year students</td>
</tr>
<tr>
<td>January 14 – 18, 2013</td>
<td>CU for Studio 1: for 1st-year students</td>
</tr>
<tr>
<td>January 18, 2013</td>
<td>End of foreign languages assessment</td>
</tr>
<tr>
<td>January 18, 2012</td>
<td>End of 5th-year seminar courses and assessment</td>
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### 2nd-cycle degree - Dnsap

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<th>Date Range</th>
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<tr>
<td>November 14-18, 2011</td>
<td>2nd-cycle degree – Dnsap</td>
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<tr>
<td></td>
<td>November session – registration deadline is September 30, 2011</td>
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</table>

*It is extremely important to consult specific schedules and École notice boards for examination dates, and to check on going assessment dates with the relevant professors.

*It is extremely important to consult École notice boards for examination dates..
### 2nd semester: January 21–June 21, 2013

<table>
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<th>Date</th>
<th>Event</th>
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<tbody>
<tr>
<td>Monday, January 21, 2013</td>
<td>Courses begin</td>
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<tr>
<td>February 4 – 28, 2013</td>
<td>Registration for 2nd-semester Course Unit assessment</td>
</tr>
<tr>
<td>April 12, 2013</td>
<td>End of theoretical courses</td>
</tr>
<tr>
<td>April 27 – May 12, 2012</td>
<td>Spring vacation – the École is closed April 27 through May 5</td>
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### Assessment

<table>
<thead>
<tr>
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<td>April 15 – 26, 2013</td>
<td>Assessment of foreign languages</td>
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<tr>
<td>April 15 – 26, 2013</td>
<td>End of 5th-year seminar courses and assessment</td>
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<tr>
<td>April 15 – 26, 2013</td>
<td>Assessment of 1st-cycle Theoretical study CUs</td>
</tr>
<tr>
<td>April 15 – 26, 2013</td>
<td>Assessment of final papers - 4th-year progress review</td>
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<tr>
<td>April 15 – 26 – May 13 – 17, 2013</td>
<td>Assessment of Drawing CU</td>
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<tr>
<td>April 15 – 26 – May 13 – 17, 2013</td>
<td>Assessment of technical skills assessment</td>
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<tr>
<td>April 15 – 26 – May 13 – 17, 2013</td>
<td>CU for Studio 8 – for 4th-year students</td>
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<tr>
<td>May 14, 15, 16 and 17, 2013</td>
<td>CU for Studio 2 – for 1st-year students</td>
</tr>
<tr>
<td>May 22, 23 and 24, 30 and 31, 2013</td>
<td>CU for Studio 4 – for 2nd-year students</td>
</tr>
<tr>
<td>June 6 and 7, 2013</td>
<td>Assessment of September session</td>
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<tr>
<td>June 3 – 21, 2013</td>
<td>Registration for September Course Unit assessment</td>
</tr>
<tr>
<td>September 2013</td>
<td>Assessment of CU theoretical courses September session</td>
</tr>
</tbody>
</table>

### 1st and 2nd-cycle degree

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>May 27, 28 and 29; June 10, 11 and 12; June 17, 18 and 19, 2013</td>
<td>1er cycle degree</td>
</tr>
<tr>
<td>May 21–24, 2013</td>
<td>2nd cycle degree – Dnsap</td>
</tr>
<tr>
<td>June 3–7, 2013</td>
<td>June Session – registration deadline is April 5, 2013</td>
</tr>
<tr>
<td>November 18–22, 2013</td>
<td>November Session – registration deadline is October 26, 2013</td>
</tr>
</tbody>
</table>
# Course and teacher schedules

## Artistic practice department

<table>
<thead>
<tr>
<th>Name</th>
<th>Schedule</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jean-Michel Alberola</td>
<td>Tuesdays all day</td>
</tr>
<tr>
<td>Dominique Belloir</td>
<td>Tuesdays and Thursdays all day</td>
</tr>
<tr>
<td>François Boisrond</td>
<td>Tuesdays and Thursdays all day</td>
</tr>
<tr>
<td>Marie-José Burki, coordinator</td>
<td>Wednesdays, Thursdays and Fridays all day, every other week</td>
</tr>
<tr>
<td>Jean-Marc Bustamante</td>
<td>Mondays and Thursdays all day</td>
</tr>
<tr>
<td>Tania Bruguera</td>
<td>Mondays, Tuesdays and Wednesdays all day, every other week</td>
</tr>
<tr>
<td>Elsa Cayo</td>
<td>Tuesdays, Wednesdays and Thursdays all day, every other week</td>
</tr>
<tr>
<td>Claude Closky</td>
<td>Mondays and Wednesdays all day</td>
</tr>
<tr>
<td>Philippe Cognée</td>
<td>Mondays, Tuesdays and Wednesdays all day, every other week</td>
</tr>
<tr>
<td>Patrick Faigenbaum – Marc Pataut</td>
<td>Mondays and Tuesdays all day</td>
</tr>
<tr>
<td>Sylvie Fanchon, coordinator</td>
<td>Tuesdays and Wednesdays all day</td>
</tr>
<tr>
<td>Dominique Figarella</td>
<td>Wednesdays, Thursdays and Fridays all day, every other week</td>
</tr>
<tr>
<td>Michel François</td>
<td>Tuesdays and Wednesdays all day</td>
</tr>
<tr>
<td>Dominique Gauthier</td>
<td>Mondays, Tuesdays and Thursdays all day, every other week</td>
</tr>
<tr>
<td>Ann Veronica Janssens</td>
<td>Mondays, Tuesdays and Wednesdays all day, every other week</td>
</tr>
<tr>
<td>Tadashi Kawamata</td>
<td>Tuesdays and Fridays all day</td>
</tr>
<tr>
<td>Guillaume Paris</td>
<td>Tuesdays, Wednesdays and Thursdays all day, every other week</td>
</tr>
<tr>
<td>Bernard Piffaretti</td>
<td>Wednesdays, Thursdays and Fridays all day, every other week</td>
</tr>
<tr>
<td>Éric Poitevin</td>
<td>Tuesdays, Wednesdays and Thursdays all day, every other week</td>
</tr>
<tr>
<td>James Rielly</td>
<td>Tuesdays, Wednesdays and Thursdays all day, every other week</td>
</tr>
<tr>
<td>Anne Rochette</td>
<td>Tuesdays, Wednesdays and Thursdays all day, every other week</td>
</tr>
<tr>
<td>Emmanuel Saulnier, coordinator</td>
<td>Wednesdays and Thursdays all day</td>
</tr>
</tbody>
</table>

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192 Course and teacher schedules
Drawing as designing
Bernard Moninot  Tuesdays 2-6 pm / Salle de dessin

Drawing from live models
James Blœdé  Thursdays 10 am-1 pm / Salle de dessin

States of forms
Bernard Moninot  Wednesdays 2-6 pm / Salle de dessin

Lifeline
Gilgian Gelzer  Fridays 10 am-1 pm / Salle de dessin

Gray Matter
Gilgian Gelzer  Thursdays 2-6 pm / Salle de dessin

Morphology
Philippe Comar  Thursdays 2-6 pm
Valérie Sonnier  Wednesdays 2-6 pm / Amphi de morphologie

Drawing “visits” outside the École
Philippe Comar / Valérie Sonnier  Fridays 2-6 pm
(program posted in the amphi de morphologie)
Printmaking-Bookmaking Section / Jean-Pierre Tanguy, coordinator

Specific calendar

**Aluminum photo-etching**
Wernher Bouwens, Patrick Devreux, Michel Salsmann

**Engraving**
Wernher Bouwens, Patrick Devreux, Aurélie Pagès

**Engraving-xylographie**
Wernher Bouwens, Patrick Devreux, Aurélie Pagès, Michel Salsmann

**Lithography**
Wernher Bouwens, Patrick Devreux, Michel Salsmann

**Matrices expérimentales**
Wernher Bouwens, Patrick Devreux, Aurélie Pagès, Michel Salsmann

**Bookmaking practices**
Wernher Bouwens, Patrick Devreux, Aurélie Pagès, Michel Salsmann

**Silkscreen printing**
Wernher Bouwens, Patrick Devreux, Aurélie Pagès, Michel Salsmann

Digital Technologies Section / Vincent Rioux, head

**Conception Web**
Fred Guzda, Thomas Brosset

**Computer imagery**
Bernard Mailly, Valérie Poifol, Christophe Thouvenot
Juliette Marchand, Camille Lapelerie

**Interactivity**
Raphaël Isdant, Christophe Lemaître

**Photography**
Sabine Dizel, Frédéric Latouche, Christian Ruault

**Sound**
Jean-François Thomelin, Jean-Noël Yven

**Video**
Monique Bonaldi, Julie Courel
# Technical Skills Department

**Analyzing artworks**  
**James Blödéd**  
Fridays from 10 am, Musée du Louvre

**Foundry work**  
Information at the *accueil scolarité*

**Fresco painting**  
**Philippe Bennequin**  
Mondays, Tuesdays and Wednesdays all day

**Modeling**  
**Patrice Alexandre**  
Tuesdays and Wednesdays all day

**Daniel Leclercq**  
Wednesdays and Thursdays all day

**Mosaics**  
**Fabrice Vannier**  
Wednesdays and Thursdays all day, Cap Saint-Ouen

**Moldmaking and castins**  
**Philippe Renault**  
Thursdays and Fridays all day

**Stonecutting-woodcuttins**  
**Götz Arndt**  
Wednesdays and Thursdays all day, Cap Saint-Ouen

**Painting techniques**  
**Pascale Accoyer**  
Mondays and Tuesdays all day

## Technical Workshops

**Woodworking**  
**Gérard Delangle**  
Open every day from 1:30-7:30 pm, on a sign-up basis

**Ceramics**  
**Claude Dumas**  
Tuesdays and Fridays all day, Cap Saint-Ouen

**Composite materials**  
**Serge Agoston**  
Mondays and Tuesdays all day, Cap Saint-Ouen

**Metalworking**  
**Michel Salerno**  
Open every day on a sign-up basis

**Forging**  
**Carole Leroy**  
Mondays and Fridays all day, Cap Saint-Ouen
# Theoretical Study Department

## 1st cycle / Lecture course

### Visiting and associated professors

**Anthropology-history**  
Maurice Godelier,  
Monique Jeudy-Ballini  
Thursdays 5-7 pm – Amphi du mûrier

**Cinema**  
Thursdays 10:30 am-12:30 pm  
Jeu de Paume – 1, place de la Concorde  
75008 Paris  
Enrolment is limited – information and enrolment at the accueil scolarité

**Danièle Hibon**

**History of contemporary art**  
Mondays 7-9 pm – Amphi des loges I  
Seminar: Wednesdays 6-10 pm –  
Amphi des loges I

**Jean-François Chevrier**

**History of literary creation**  
Wednesdays and Thursdays 2-4:30 pm –  
Amphi des loges I

**Pierre Bergounioux**

**General art history**  
Thursdays 2-4 pm –  
Amphi des loges I

**François-René Martin**

**General art history of the 20th and 21st centuries**  
Wednesdays 10 am-12 am –  
Amphi des loges I

**Guitemie Maldonado**

**History and theory of modern and contemporary art**  
Thursdays 11 am-1 pm  
Amphi des loges I

**Didier Semin**

**The museums of the École des beaux-arts**  
2nd semester  
Mondays 10 am-12 am – Salle Lesoufaché – Palais des études

**Curators**

**Philosophy of art**  
Tuesdays 2-4 pm –  
Amphi des loges I

**Clélia Zernik**

**Esthetics**  
1st semester 2012–2013  
Mondays 2-4 pm and 4-6 pm  
Amphi du mûrier

**Alain Bonfand**
### Theoretical Study Department

#### 2nd cycle / Research seminar

<table>
<thead>
<tr>
<th>Course</th>
<th>Time</th>
<th>Location</th>
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<tbody>
<tr>
<td><strong>RS Esthetics</strong></td>
<td>1st semester 2012–2013</td>
<td>Tuesdays 2-4 pm and 4-6 pm</td>
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<tr>
<td><strong>Alain Bonfand</strong></td>
<td></td>
<td>Amphi du mûrier</td>
</tr>
<tr>
<td><strong>RS History of literary creation</strong></td>
<td>Thursdays 2-4:30 pm –</td>
<td>Amphi du mûrier</td>
</tr>
<tr>
<td><strong>Pierre Bergounioux</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>RS General art history</strong></td>
<td>Wednesdays 2-4 pm –</td>
<td>Amphi du mûrier</td>
</tr>
<tr>
<td><strong>François-René Martin</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>RS General art history of the 20th and 21st centuries</strong></td>
<td>Fridays 10-12 am –</td>
<td>Amphi du mûrier</td>
</tr>
<tr>
<td><strong>Guitemie Maldonado</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>RS History of photography</strong></td>
<td>Tuesdays 6-9 pm –</td>
<td>Amphi des loges I</td>
</tr>
<tr>
<td><strong>Jean-François Chevrier</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>RS History and theory of modern and contemporary art</strong></td>
<td>Fridays 11 am-1 pm –</td>
<td>Amphi du mûrier</td>
</tr>
<tr>
<td><strong>Didier Semin</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>SR Philosophy of art</strong></td>
<td>Mondays 10-12 am –</td>
<td>Amphi du mûrier</td>
</tr>
<tr>
<td><strong>Clélia Zernik</strong></td>
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</table>
### Language Department

Language classes are held in the Bâtiment des Loges seminar rooms, either on the 1st floor (rooms 1 A, 1 B, 1 C) or the 2nd floor (room 2 B).

**1st semester 2012-2013**

<table>
<thead>
<tr>
<th><strong>German</strong></th>
<th>Beginning</th>
<th>Mondays 10 am-12 pm – Salle 1 B</th>
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<tbody>
<tr>
<td><strong>Allemand</strong></td>
<td>Intermediate</td>
<td>Mondays 12-2 pm – Salle 1 B</td>
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<tr>
<td>Anke Späth</td>
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<td></td>
</tr>
<tr>
<td><strong>Allemand</strong></td>
<td>Advanced</td>
<td>Tuesdays 10 am-12 pm – Salle 1 B</td>
</tr>
<tr>
<td>Anke Späth</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>English</strong></td>
<td>Beginning</td>
<td>Tuesdays 10 am-12 pm – Salle 1 B</td>
</tr>
<tr>
<td>Damian Corcoran</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Christel Parisse</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>English</strong></td>
<td>Intermediate</td>
<td>Tuesdays 10 am-12 pm – Salle 1 C</td>
</tr>
<tr>
<td>June Allen</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Christel Parisse</td>
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<td></td>
</tr>
<tr>
<td>David Reckford</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mark Robertson</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>English</strong></td>
<td>Advanced</td>
<td>Fridays 10 am-12 pm – Salle 1 B</td>
</tr>
<tr>
<td>Damian Corcoran</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jeff Rian</td>
<td></td>
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</tr>
<tr>
<td>Mark Robertson</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Spanish</strong></td>
<td>Beginning</td>
<td>Thursdays 5-7 pm – Salle 2 B</td>
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<tr>
<td>Jacques Caro</td>
<td></td>
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<tr>
<td><strong>Spanish</strong></td>
<td>Intermediate</td>
<td>Mondays 5-7 pm – Salle 2 B</td>
</tr>
<tr>
<td>Laura Teruggi</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Spanish</strong></td>
<td>Advanced</td>
<td>Tuesdays 5-7 pm – Salle 2 B</td>
</tr>
<tr>
<td>Laura Teruggi</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Italian</strong></td>
<td>Beginning</td>
<td>Wednesdays 10 am-12 pm – Salle 1 A</td>
</tr>
<tr>
<td>Daniela Capone</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Italian</strong></td>
<td>Intermediate / Advanced</td>
<td>Wednesdays 10 am-12 pm – Salle 1 A</td>
</tr>
<tr>
<td>Daniela Capone</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>French as a foreign language (FLE)</strong></td>
<td>Beginning</td>
<td>Mondays 10-11:30 am – Salle 2 B</td>
</tr>
<tr>
<td>Jacques Jeudy</td>
<td></td>
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<tr>
<td><strong>French as a foreign language (FLE)</strong></td>
<td>Intermediate</td>
<td>Tuesdays 2-3:30 pm – Salle 2 B</td>
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<tr>
<td>Véronique Teyssandier</td>
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<tr>
<td><strong>French as a foreign language (FLE)</strong></td>
<td>Advanced</td>
<td>Mondays 11:30 am-1 pm – Salle 2 B</td>
</tr>
<tr>
<td>Jacques Jeudy</td>
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198 Course and teacher schedules
### 2nd semester 2012-2013

<table>
<thead>
<tr>
<th>Course</th>
<th>Level</th>
<th>Instructor</th>
<th>Days and Time</th>
<th>Location</th>
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</thead>
<tbody>
<tr>
<td><strong>German</strong></td>
<td>Beginning</td>
<td>Anke Späth</td>
<td>Mondays 10 am-12 pm</td>
<td>Salle 1 B</td>
</tr>
<tr>
<td><strong>German</strong></td>
<td>Intermediate</td>
<td>Anke Späth</td>
<td>Mondays 12-2 pm</td>
<td>Salle 1 B</td>
</tr>
<tr>
<td><strong>German</strong></td>
<td>Advanced</td>
<td>Anke Späth</td>
<td>Tuesdays 10 am-12 pm</td>
<td>Salle 1 B</td>
</tr>
<tr>
<td><strong>English</strong></td>
<td>Beginning</td>
<td>Damian Corcoran</td>
<td>Tuesdays 10-12 am</td>
<td>Salle 1 B</td>
</tr>
<tr>
<td><strong>English</strong></td>
<td></td>
<td>Christel Parisse</td>
<td>Mondays 5-7 pm</td>
<td>Salle 1 B</td>
</tr>
<tr>
<td><strong>English</strong></td>
<td>Intermediate</td>
<td>June Allen</td>
<td>Tuesdays 10-12 am</td>
<td>Salle 1 C</td>
</tr>
<tr>
<td><strong>English</strong></td>
<td></td>
<td>David Reckford</td>
<td>Mondays 5-7 pm, Wednesdays 5-7 pm</td>
<td>Salle 1 C</td>
</tr>
<tr>
<td><strong>English</strong></td>
<td></td>
<td>Mark Robertson</td>
<td>Tuesdays 5-7 pm</td>
<td>Salle 2 B</td>
</tr>
<tr>
<td><strong>English</strong></td>
<td>Advanced</td>
<td>Damian Corcoran</td>
<td>Fridays 10-12 am</td>
<td>Salle 1 B</td>
</tr>
<tr>
<td><strong>English</strong></td>
<td></td>
<td>Jeff Rian</td>
<td>Thursdays 10 am-12 pm</td>
<td>Salle 1 C</td>
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<tr>
<td><strong>English</strong></td>
<td></td>
<td>Mark Robertson</td>
<td>Mondays 5-7 pm</td>
<td>Salle 2 B</td>
</tr>
<tr>
<td><strong>Spanish</strong></td>
<td>Beginning</td>
<td>Jacques Caro</td>
<td>Thursdays 5-7 pm</td>
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<tr>
<td><strong>Spanish</strong></td>
<td>Intermediate</td>
<td>Laura Teruggi</td>
<td>Mondays 5-7 pm</td>
<td>Salle 1 A</td>
</tr>
<tr>
<td><strong>Spanish</strong></td>
<td>Advanced</td>
<td>Laura Teruggi</td>
<td>Tuesdays 5-7 pm</td>
<td>Salle 1 A</td>
</tr>
<tr>
<td><strong>Italian</strong></td>
<td>Beginning</td>
<td>Daniela Capone</td>
<td>Wednesdays 10-12 am</td>
<td>Salle 1 A</td>
</tr>
<tr>
<td><strong>Italian</strong></td>
<td>Intermediate/Advanced</td>
<td>Daniela Capone</td>
<td>Tuesdays 10-12 am</td>
<td>Salle 1 A</td>
</tr>
<tr>
<td><strong>French as a foreign language (FLE)</strong></td>
<td>Beginning</td>
<td>Véronique Teyssandier</td>
<td>Tuesdays 3:30-5 pm, Fridays 11:30 am-1 pm</td>
<td>Salle 2 B</td>
</tr>
<tr>
<td><strong>French as a foreign language (FLE)</strong></td>
<td>Intermediate</td>
<td>Véronique Teyssandier</td>
<td>Tuesdays 2-3:30 pm, Thursdays 10-11:30 am</td>
<td>Salle 2 B</td>
</tr>
<tr>
<td><strong>French as a foreign language (FLE)</strong></td>
<td>Advanced</td>
<td>Jacques Jeudy</td>
<td>Mondays 11:30 am-1 pm, Wednesdays 11:30 am-1 pm</td>
<td>Salle 2 B</td>
</tr>
</tbody>
</table>
# 5th-year seminars

Seminar meetings are generally held twice a month starting Monday, October 3, 2011. The specific schedule is posted and available at the *Accueil scolarité*.

<table>
<thead>
<tr>
<th>Seminar topic</th>
<th>Day and time</th>
<th>Location</th>
<th>Instructor</th>
<th>Schedule Link</th>
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</thead>
<tbody>
<tr>
<td><strong>Meaning and line</strong></td>
<td>Tuesday afternoons</td>
<td>Salle de séminaire 1 D</td>
<td>Pierre Alferi</td>
<td>See specific schedule</td>
</tr>
<tr>
<td><strong>Matter of images and powers of the figure</strong></td>
<td>Thursday mornings</td>
<td>Salle de séminaire 1 D</td>
<td>Jacques Aumont</td>
<td>See specific schedule</td>
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<tr>
<td><strong>Dance and the visual arts</strong></td>
<td>Monday mornings</td>
<td>Salle de séminaire 1 D</td>
<td>Daniel Dobbels</td>
<td>See specific schedule</td>
</tr>
<tr>
<td><strong>Think and create by diagrams</strong></td>
<td>Thursday afternoons</td>
<td>Salle de séminaire 1 D</td>
<td>Elie During</td>
<td>See specific schedule</td>
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<tr>
<td><strong>Gesture</strong></td>
<td>Wednesday afternoons</td>
<td>Salle de séminaire 1 D</td>
<td>Patricia Ribault</td>
<td>See specific schedule</td>
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</tbody>
</table>
### Weekly presence

#### Monday

- Pascale Accoyer
- Philippe Bennequin
- Alain Bonfand
- Wernher Bouwens
- Tania Bruguera
- Jean-Marc Bustamante
- Jean-François Chevrier
- Claude Closky
- Philippe Cognée
- Daniel Dobbels
- Patrick Faigenbaum
- Dominique Gauthier
- Ann Veronica Janssens
- Marc Pataut
- Bernard Piffaretti
- Djamel Tatah
- Clélia Zernik

#### Tuesday

- Pascale Accoyer
- Jean-Michel Alberola
- Patrice Alexandre
- Pierre Alferi
- Dominique Belloir
- Philippe Bennequin
- François Boisrond
- Alain Bonfand
- Tania Bruguera
- Elsa Cayo
- Jean-François Chevrier
- Philippe Cognée
- Patrick Devreux
- Patrick Faigenbaum
- Sylvie Fanchon
- Michel François
- Dominique Gauthier
- Ann Veronica Janssens
- Tadashi Kawamata
- Guitemie Maldonado
- Bernard Moninot
- Guillaume Paris
- Marc Pataut
- Éric Poitevin
- James Rielly
- Anne Rochette
- Michel Salsmann
- Djamel Tatah
- Patrick Tosani
- Clélia Zernik

#### Wednesday

- Götz Arndt
- Philippe Bennequin
- Pierre Bergounioux
- Wernher Bouwens
- Tania Bruguera
- Marie-José Burki
- Elsa Cayo
- Jean-François Chevrier
- Claude Closky
- Philippe Cognée
- Patrick Devreux
- Sylvie Fanchon
- Dominique Figarella
- Michel François
- Ann Veronica Janssens
- François-René Martin
- Bernard Moninot
- Guillaume Paris
- Bernard Piffaretti
- Éric Poitevin
- Patricia Ribault
- James Rielly
- Anne Rochette
- Emmanuel Saulnier
- Valérie Sonnier
- Djamel Tatah
- Patrick Tosani
- Fabrice Vannier
- Jean-Luc Vilmouth
<table>
<thead>
<tr>
<th>Thursday</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Götz Arndt</td>
<td>Jacques Aumont* –</td>
</tr>
<tr>
<td>Dominique Belloir</td>
<td>Pierre Bergounioux –</td>
</tr>
<tr>
<td>James Blœdé</td>
<td>François Boisrond –</td>
</tr>
<tr>
<td>Marie-José Burki*</td>
<td>Jean-Marc Bustamante –</td>
</tr>
<tr>
<td>Elsa Cayo*</td>
<td>Philippe Comar –</td>
</tr>
<tr>
<td>Dominique Figarella*</td>
<td>Patrick Devreux* –</td>
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<td>Dominique Gauthier*</td>
<td>Gilgian Gelzer –</td>
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<td>Danièle Hibon –</td>
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<td>Guitemie Maldonado –</td>
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<td>Francois-René Martin –</td>
<td>Guillaume Paris* –</td>
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<td>Éric Poitevin* –</td>
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<td>Didier Semin –</td>
<td>Patrick Tosani* –</td>
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<td>Patrick Vannier</td>
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<td>James Blœdé</td>
<td>Marie-José Burki* –</td>
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<td>Elie During*</td>
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<td>Philippe Renault –</td>
<td>Didier Semin –</td>
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<td>Valérie Sonnier –</td>
<td>Jean-Luc Vilmouth –</td>
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</tbody>
</table>

* every other week

Teachers’ weekly presence subject to change.
Plan d’information

Accès rue Bonaparte
M Saint-Germain-des-Prés
39–95

Accès quai Malaquais
✿ 24–27–39–95

14 rue Bonaparte
Cap Saint-Ouen,
5 rue Paul-Bert,
93400 Saint-Ouen

M Porte de Clignancourt ou Garibaldi
BUS 56, 137, PC3, 85, 540, 166, 255,
BUS Noctilien N14, N44