

Beaux-arts Nantes

Syllabus 2017 - 2018

2nd year (L2)

Teaching organisation

In the programming stage (semester 1 to 4), "the fundamental courses that are provided open up to a methodological approach". It is also a stage of theoretical, methodological and visual approach in relation to a personal research.

The course units (UE) suggested in L2 are the following:

▶ **UE 1: Methodology, techniques and applications / personal research and experimentations:**

- Painting, Stage, Image, Constructing and DAM (Diffusion, Art, Multiple - editing and printing) Situations
- Theoretical and visual work assessment
- Observational drawing and perspectives, graphics palette, drawing (1 drawing course per semester)

During their L2, the students must carry out two out of the five Situations suggested (one per semester).

▶ **UE 2: Arts history and theory and foreign languages**

- Art history and theory course according to the chosen Situation
- Methodology and writing workshop
- English or Korean

▶ **UE 3: Artistic occupations / internship**

▶ **UE 4: Mobility**

▶ **UE 5: Optional interdisciplinary workshops**

Assessment and standardization committee

The student's assessment takes place at the end of each semester and allows to obtain the credits necessary to enter the following year. 60 credits are necessary for the L2 to be sanctioned. The student's admission into the following semester (S4) depends on the validation of minimum 24 credits out of 30. The credits that were not obtained in S3 can be retaken during the next semester (S4). A total of 48 credits is necessary to enter the L3 (3rd year). The terms and conditions of the resit exams will be announced by the teachers of each situation. The resit exams will take place on March 6th, 2018.

The whole teaching team of each situation collegially evaluates the students.

A standardization committee takes place at the end of each semester. The L2 committee is composed of all L2 teachers. The teachers' attendance is mandatory. However, the teachers who cannot attend will be able to give their opinion in writing before the committee.

The final decision for admission, repetition or exclusion is taken by the headmaster at the suggestion of the committee.

Teaching staff

Fabrice AZZOLIN, teacher, artist
Luc BARBIER, teacher, graphic designer, scenographer
Jean-Sylvain BIETH, teacher, artist
Damien CADIO, teacher, artist
Estelle CHEON, Korean teacher
Marion DANIEL, teacher, art historian
Marc GUERINI, teacher, author-director
Véronique GIROUD, teacher, art historian
Claire-Jeanne JÉZÉQUEL, teacher, artist
Olivier JONCOUR, teacher, computer graphics designer
Brigitte LEROY-BOURMAUD, teacher, artist
Yann LE RU, teacher, composer
Claire MAUGEAIS, teacher, artist
Charlotte MOTH, teacher, artist
Xavier NAVATTE, teacher, artist
Georgia NELSON, teacher, artist
Ian NICHOLSON, English teacher
Julien OTTAVI, Sound external contractor
Philippe OUDARD, teacher, artist
Cécile PARIS, teacher, artist
Daniel PERRIER, teacher, artist
Bruno PERSAT, teacher, artist
Bernard PLANTIVE, teacher, artist
Anaïs ROLEZ, teacher, art historian
Patricia SOLINI, teacher in arts and crafts of exhibition
Ida SOULARD, teacher, art historian
Stéphane THIDET, teacher, artist
Dominique TISSERANDET, teacher, artist
Véronique TERRIER-HERMANN, teacher, art historian
Marek WALCERZ, technician, video workshop
Marc DIEULANGARD, technician, photography
Alexandre MAIRET, engineer, IT
Nicolas RAMBAUD, metal engineer, volume
Céline HUNEAU, wood technician, volume
Sabine CORBET-LEROY, technician, moulding
Benôit PASCAUD, engineer, screen print, lithography
Daphné BOUSSION, pre-press technician, PAO (desktop publishing)
Jérôme CHARDON, technician, screen print, lithography

Library

Gaël ROPARS, librarian

Role of the coordinator

1 coordinator per Situation who:

- Sees to the compliance with the schedule
- Sees to the project's conception at the start of the Situation
- Organises assessments and their coordination
- Participates to the coordination meetings
- Ensures the transfer of the students' monitoring to the corresponding Situation coordinator.
- Is the students' advisor for the Situation

Course Unit 1

Methodology, techniques and applications, personal research and experimentations

Monday 9:30-12:30 am and 2-6 pm - Tuesday 9:30-12:30 am and 3:30-6 pm and Wednesday 9:30-12:30 am 2-6 pm

PERFORMANCE SITUATION

Teaching team: Daniel PERRIER (coordinator), Georgia NELSON, Anaïs ROLEZ
Alexandre MAIRET, Julien OTTAVI

Objectives and issues

Performance addresses the topic of performance (visual, choreographic, of music and sound, political and textual) but also of space, location and context.

The researches shall be made up through individual and collective work in three complementary and connected workshops: art and performance, art and dance (at large), art and sound.

The work in the studio is a special and regular time for sharing practices and researches.

The materials and knowledge addressed during this time are tools, references, information, experiences and methodology to be used in the future individual and collective projects.

Experimentations, exchanges, critics, analyses, informations are the driving factors of the projects.

Photography, video, audio, multimedia, sculpture, painting, drawing, writing, performance, dance, stage directions and lights are the usual tools and media used for production.

The production workshops are related to the historical, theoretical and aesthetic issues raised by music and performance throughout the 20th and 21st centuries.

Organization of studies

Weekly workshops

Every student must participate in the three days of the workshop.

- Monday / art & performance, Georgia Nelson
- Tuesday / art & sound, Julien Ottavi
- Wednesday / art & dance (at large), Daniel Perrier

Tuesday: 4:30-6 pm

Performance seminar, Art history and theory

Anaïs ROLEZ

Location: NE1 auditorium

Tuesday: 3:30-4:30 pm

Writing and methodology workshop

Location: NE1 auditorium

(see UE 2 for details)

Workshop 1 / Art & Performance

Georgia Nelson

> Monday 9:30-12:30am / 2-6pm

This workshop is a space for multidisciplinary performance experimentations. Students become aware of their presence, and learn to use their body as a medium.

The workshop is based on practice, solo or group performance experimentation, experimental drawing, writing, video, sound (voices, etc.). The various experiences generate discussions, critical debates, the point being to help the students to take position and commit themselves, and to guide them in the development of their own world and their own performance language.

Requested works

Production of hypotheses, tests, repeated and ongoing experimentations;

Presentations of notes on the readings and on all project-related matter;

Participation in group exchanges.

Workshop 2 / Art & son

Julien Ottavi

> Tuesday 9:30-12:30 am

The Feedback Vibratoires are exchange sessions about the students' projects using sound in their practice. The objective is to create favorable conditions for reflection on materials, ideas, projects, realisations: a feedback to extend the understanding and uses of sound in contemporary practices (experimental music, phonography, radio, installation, streaming, sound art and visual aspect of sound...).

Some times will also be dedicated to the use of sound manipulation techniques: capture, recording, mixing, filtering, creation of automated/interactive/modular/coder system; but also the use of transmission techniques like radio, streaming and spatial installations as the result of a sound system (technology and content wise).

The workshop is a place of interaction suitable to put the artworks and lines of research that the students develop in their projects into perspective. It is also a moment to focus on the researches and questions raised by the participants using sound in their works (music, DJs, composition, visual interpretation, through radio/video media, performance, etc.). It will consist of presentations, discussions, collective practices about materials or projects that can highlight the course researches.

Requested works

Hypotheses, tests, repeated and ongoing experimentations;
Presentations of reading notes and of all project-related writings;
Participation in group exchanges.

Workshop 3 / Art & dance (at large)

Daniel Perrier

> Wednesday 9:30-12:30 am / 2-6 pm

The workshop, its educational methods and its production explore the issues raised by artistic and performance languages in the broad choreographic field and in relation to the concept of « gestures » and « creative spaces ».

Requested work

Hypotheses, tests, repeated and ongoing experimentations;
Presentations of reading notes and of all project-related writings;
Active participation in the workshops and group exchanges.

Teaching terms and conditions

Individual work

The project or individual work nourishes and feeds on the experiences of the workshop. It enables the student to enter unique worlds, media and subjects related to the special features of the Performance Situation.

This study is documented, extended, criticized and displayed.

What we mean by « collective »

By collective, we mean to share a task, a project which develops within the group, by taking into consideration every kind of participation to the work, whether it is live performance or criticism allowing to put the project into perspective.

The student personally contributes to the project with his resources, skills and decisions.

The collective is a group exchange of knowledge.

The collective is not opposed to the individual project but extends it, nourishes it, documents it, supports it. The collective allows to pursue (in a different, broaden form) a project, an outline, an experimentation with the contribution of all.

Evaluations and continuous assessment

Students are evaluated on their progress as a whole (attendance, participation, proposals).

It implies intense, regular and participative commitment from every student during the various stages of the course (modules, shared times, assessments) while constructing a visual language experimentation linked to the Performance situation.

Personal notes related to researches and courses (references and writings notebooks, various captures, etc.) and involvement in the work at the end of the semester are taken into account for the collegiate evaluation.

Assessment criteria

- Participation and attendance to courses and workshops
- Participation to collective days (collective inauguration, mid-semester assessment, documentations, evaluation).
- Installation of the realisations, presentations of researches and feedback.

Bibliography, filmography will be given at the beginning of the year.

Number of credits / S3: 22

- course: 5 credits,
- production: 6 credits,
- workshop: 5 credits,
- personal research and experimentations: 2 credits
- Theoretical and visual work assessment: 4 credits

Number of credits / S4: 22

- course: 5 credits,
- production: 6 credits,
- workshop: 3 credits,
- personal research and experimentations: 4 credits
- Theoretical and visual work assessment: 4 credits

Locations: NE1 set 2, Apo 33, NE2 small auditorium, NE1 auditorium

Monday 9:30-12:30am (printing centre) and 2-6pm and 6-10pm (radio)

Tuesday 9:30-12:30am and 2-6pm

Wednesday 10-12:30am

SITUATION DAM (Diffusion Art Multiple)

Teaching team:

Cécile PARIS, coordinator, Marion DANIEL, Claire MAUGEAIS, Bruno PERSAT, Benoît PASCAUD, Jérôme CHARDON, Daphné BOUSSION

Objectives and issues:

This programme focuses on issues related to the contemporary diffusion of art by taking into account the diverse nature of the productions.

It is related to numerous means of creation: printing (screen print, lithography, engraving...), sound recording, video, photography, text, web...

DAM produces a paper review, artist' multiples for the shop, events, drawings and has a radio broadcast.

Monday

2-6 pm

Cécile PARIS

Living together.

Artistic news and art economy will be at the heart of Cécile Paris' course.

6-10 pm

RADIO DAM

Radio space

Cécile Paris

Creation of a web radio, broadcast on the school's website.

Radio DAM seeks a speech, a tone in which every participant is a fictional self, a radio show all to himself, both host and guests.

Radio DAM seeks out new artists and exhibitions, Radio DAM broadcasts music, Radio DAM is moving to the new school.

Tuesday

9:30-12:30 am

Cécile PARIS and Bruno PERSAT

Production of artists' multiples on various media (for exemple for the school's shop), DAM paper review workshop, working group.

Tuesday:

2-6 pm

Claire Maugeais

On the basis of a topic explained at the beginning of the semester, you will be involved in a research in the form of 'drawings' (the drawing as writing of one's thoughts, in its many forms). Then we will invent the way to distributes our researches to a larger audience (diffusion, multiple...)

I see my course as an ultra-productive and ultra-experimental workshop, but eventually demanding ultra-practical forms.

Wednesday

10-11:30 am

DAM seminar Art history and theory

Marion Daniel

Room NE2 small auditorium

(see UE 2 for details)

11:30-12:30 am

Writing and methodology workshop

Marion Daniel
Room NE2 small auditorium

Requested work:

Personal production and production in the framework of the group projects launched by the situation.

Assessment terms and conditions:

Continuous assessment.

A mid-semester assessment will allow to review the progress of the works.

Students are assessed on their progress as a whole (attendance, participation, proposals).

Students are responsible for their progress and involvement in the personal and group projects.

Teachers collegially decide to grant the credits at the end of the semester.

Half the credits will be granted for the personal work and half for the group work.

Assessment criteria:

- Participation and attendance to courses and workshops.
- Participation in the mid-semester assessment.
- End of semester assessment: Installation of the realisations, research notebooks presentation and oral presentation

Number of credits / S3: 22

- course: 5 credits,
- production: 6 credits,
- workshop: 5 credits,
- personal research and experimentations: 2 credits
- Theoretical and visual work assessment: 4 credits

Number of credits / S4: 22

- course: 5 credits,
- production: 6 credits,
- workshop: 3 credits,
- personal research and experimentations: 4 credits
- Theoretical and visual work assessment: 4 credits

Locations: SO1 Set 1, NE2 small auditorium, printing centre

Monday 9:30-12:30 am / 2-6:30 pm
Tuesday 10:30 - 12 am et 2 - 5:30 pm
Wednesday 2 - 6 pm (every 2 weeks)

CONSTRUCTING SITUATION

Teaching team:

Claire-Jeanne JÉZÉQUEL, coordinator, every 2 weeks
Véronique GIROUD, Dominique TISSERANDET, Stéphane THIDET
Nicolas RAMBAUD, Céline HUNEAU, Sabine CORBET-LEROY

Issues and research questions:

We chose to qualify and question the collective « space » for work and reflection that we implement, not with the term *construction*, but with the term: *constructing*. With this term, we wish to emphasize the action of constructing and not just the construction as a result of project. And because constructing is acting, the Constructing Situation focuses on a questioning on the author, on how the author materializes a thinking as per Gilles Deleuze, who said that making cinema is to think through cinema and not to think about cinema. Therefore, the purpose of the Constructing Situation is to allow the students to invent and create artworks where acting becomes thinking. Thus, all kinds of media and means are seen as the possible *place* to materialize this acting-constructing, whether it be by means of assembly, editing, collage, superposition, articulation, juxtaposition...

The Constructing Situation offers an educational method based on a workshop way of working. It means that knowledge and educational transmission come with practice. The workshop, defined as a *place* of experimentation of forms and materials, allows the development of a visual project in constant questioning of the action of constructing and construction practices. It is a situation where the means and media involved can determine a construction principle, and thereby give meaning to what one constructs.

Teaching objectives:

Being able to define oneself as an author:

- Establishing a creative process by implementing a research situation and acquiring a personal methodology.
- Developing a quality visual production through various stages of experimentation.
- Making visible and readable the visual productions that are finished.
- Finding the right articulation between the forms invented, the methods used and the message conveyed.
- Constructing a cultural and theoretical reference field that is relevant and coherent.

Monday 9:30-12:30 am and 2-6:30 pm

Location: NO0 set 2

Stéphane THIDET, Claire-Jeanne JÉZÉQUEL, every 2 weeks

Individual monitoring of the work based on a thematic proposal. We will work on: Preparatory drawings, statements of intent, models, choice of the materials and their addition of meaning and content, scale and format issues, issues in relation to space and its various possibilities...

Tuesday

10:30 - 12 am

Constructing seminar Art history and theory

Véronique Giroud

(See UE 2 for details)

Location: NE2 small auditorium

2-5:30 pm

Writing and methodology workshop / ATLAS: Véronique Giroud

Location: NO2 set 2

Research and experimentation

Drawings and writings, collections, appropriations and misuses. How to combine the implementation of a visual practice and the things we learn from others: their artworks, practices, experiences, thoughts and writings. The practice of drawing and writing, the invention and construction of atlas, the creation of « research notebooks » to start a collection, appropriation, « editing », collage and misuse are the means and methods invented by many to « establish » a ground for « research » and experimentation.

2-6 pm

Workshop monitoring

Dominique Tisserandet

Location: NO0 set 2

Wednesday 9:30-12:30 am

Work in autonomy in the situation space or the technical studios

Wednesday 2-6 pm: Dominique Tisserandet, Claire-Jeanne Jézéquel (every 2 weeks)

ATLAS / research notebook

Workshop individual monitoring

Location: NO0 set 2

Assessment terms and conditions:

Installation of the realisations including finished realisations and all previous experimentations. The installation is the opportunity to test the critical and formal nature of the association of various parts, and in what way those arrangements introduce a space.

Oral presentation during which the origin of the project will be stated: the issue of the fields of research, the formal discoveries experimented, the visual solutions found, the questions raised and the leads to follow.

Presentation of the notebooks where are recorded the experimentations and researches that were made to establish a field of investigation. The notebook documents all stages of creation and projection:

materialization through project/experimental/intuitive drawing, appropriation through drawing, collage, editing, and writing; the notebook will also *keep* track of the realisations, technical approaches, models, technical procedures and materials.

Assessment criteria:

- Continuous assessment
- Participation and attendance to courses and workshops.
- Participation in the mid-semester assessment.
- End of semester assessment: Installation of the realisations, research notebooks presentation and oral presentation.

Number of credits / S3: 22

- course: 5 credits,
- production: 6 credits,
- workshop: 5 credits,
- personal research and experimentations: 2 credits
- Theoretical and visual work assessment: 4 credits

Number of credits / S4: 22

- course: 5 credits,
- production: 6 credits,
- workshop: 3 credits,
- personal research and experimentations: 4 credits
- Theoretical and visual work assessment: 4 credits

Locations: NO0 set 2, NE2 small auditorium, metal, wood and volume studios

Monday 9:30-12:30 am and 2-6:30 pm

Tuesday 9:30-12:30 am and 2-6:30 pm

Wednesday 9:30-12:30 am and 2-6 pm

IMAGE SITUATION

Teaching team:

Véronique TERRIER-HERMANN, coordinator

Marc GUERINI, Olivier JONCOUR, Xavier NAVATTE, Philippe OUDARD

Charlotte MOTH (S2)

Marc DIEULANGARD, Alexandre MAIRET, Marek WALCERZ

Issues and research question:

Learning to master the technical and theoretical issues raised by the use of still and moving images, and their transmedia movements.

Objectives and research question:

The Image situation course is based on the uses of still and moving images, and their mutual connections.

Images and their production, diffusion and circulation are considered in comparison with contemporary art, but also with inter and transmedia practices, diffusion techniques that are increasingly dematerialized and the present convergence of technical tools.

The semester centres on several topics or questions that will be addressed during the activities, courses and workshops.

Each semester starts with a technical upgrading course, followed by a workshop conducted by the teaching team and a guest artist, marking the beginning of the individual monitoring of the works and of the Art history and visual culture course.

Monday 9:30-12:30am according to meeting schedule, project monitoring

Philippe Oudard

Location: NE1 set 1

Monday 2-3:30 pm

Image seminar Art history and theory: *Characters seeking authors*

Véronique Terrier-Hermann

Location: NE2 small auditorium

Monday 3:30-4:30 pm: 1st group

4:30-5:30 pm: 2nd group

Writing and methodology workshop

Véronique Terrier-Hermann

(see UE 2 for details)

Location: NE2 room 4

Mardi 9:30-11 / 11-12:30 am and 2-6:30 pm

9:30-11 am

In turns presentation by the teachers

Marc Guérini, Olivier Joncour and Xavier Navatte

Location: NE1- IT room 1 (20)

11-12:30 am

Marc Guerini *Reality fiction*

"In fiction films, diegetic reality is what happens to the characters, what they are able to know and perceive (to the extent that we can know about it), and cinematic reality is what happens on screen and inside the loudspeaker; framings, cuts, eyeline match cuts. Cinematic reality is not a mere illustration or expressive mise-en-scène of diegetic reality, and it is not either an *external translation* of the characters' *internal* psychological state." Michel Chion « l'écrit au cinéma » (éd. Armand Colin 2013)

In *Touch of Evil* (Orson Welles 1958), the opening sequence shot accurately combines two realities by juxtaposing 2 times: real time (the viewer sitting in the film theatre) and fictional time (the action of the film itself).

"Cinema is an eye replacing ours in order to offer us a world that matches our desires." Michel Mourlet « Sur un art ignoré » (éd. Ramsay Poche Cinéma 2008)

Xavier Navatte

First, an overview of 19th century photography: invention - technique - rise of photography.

Then, several working sessions about Fictions - landscape - characters .

How and why set a character in a landscape (city or country) and how does it shape our eye?

We will address those questions through photography and art history, but also through the work of more contemporary photographers.

Monday morning 09:30/12:30

Tuesday afternoon from October 3rd to November 14th

Olivier Joncour

I suggest to explore digital practices and question the use of technology in relation to images. We will address the topics of virtual territory, avatar, dematerialization. The objective will be to adapt your visual productions to distribution constraints, to address the notions of geolocation, metadata, and inter and transmedia practices.

Location: NO1 set 1

Wednesday 9:30-12:30 am and 2-6 pm: Technical trainings (schedule will be announced at the start of the year)

The technical trainings' purpose is to raise the students' awareness to the practices of still image (photography) and video editing.

After the Image workshop (2nd week), they are offered photo and video trainings (groups alternating between morning and afternoon on Wednesdays), aiming at autonomy when using tools and softwares dedicated to the practice of the media.

After the 5 weeks of technical training and final group report, students are distributed according to their technical training project either in still image or in moving image, in order to delve further into the specifics of the media.

Request work:

A set of projects or artworks, including a continuation to the semester's workshop, projects and/or personal realisations monitoring according to the students' approaches.

Oral and written presentation in art history during the workshops.

Student's personal work:

Documented research, self-training supervised by technicians aiming at autonomy on the project, studio work.

Teaching terms and conditions:

The semester is marked by moments of production in parallel with the monitoring of individual projects and technical trainings.

Introduction according to the situation's prerequisites: self-training to reach the required level.

Online tutorials to self-train during technical training courses.

Criteria vary depending on the year (L1 and L2).

Assessment criteria:

- Participation and attendance in the courses and workshops.

- Participation in the mid-semester assessment.

- Continuous assessment based on the commitment, the renderings of each work requested by the teachers, the workshop, and the oral presentations and/or installations in the course of the semester. There will be a collective meeting during the semester.

- Commitment, research work on the projects, capacity to report on a context of reference for the students' productions.

- End of semester assessment

The assessment is collegial and associated with a skills evaluation in each level of self-sufficiency.

Number of credits / S3: 22

– course: 5 credits,

– production: 6 credits,

– workshop: 5 credits,

– personal research and experimentations: 2 credits

– Theoretical and visual work assessment: 4 credits

Number of credits / S4: 22

– course: 5 credits,

– production: 6 credits,

– workshop: 3 credits,

– personal research and experimentations: 4 credits

– Theoretical and visual work assessment: 4 credits

Locations: NO1 set 1, NE2 room 4, NE2 small auditorium, NE1-IT room (20), photo and video studios, cyclorama set.

Monday 9:30-12:30 am every 2 weeks (1st course on October 2nd, 2017)

Tuesday 9:30-12 am and 2-4:30 pm

Wednesday 9:30 – 12:30 (every 2 weeks) and 2-6pm (every 2 weeks) 1st course on October 2nd, 2017

PAINTING SITUATION

Teaching team:

Bernard PLANTIVE, coordinator, Damien CADIO, Anaïs ROLEZ

Jean-Sylvain BIETH (every 2 weeks)

Benoit PASCAUD, Jérôme CHARDON, Céline HUNEAU

Issues and research question:

Painting today covers a large number of diverse practices and realisations, and even if fashion fads occasionally shed light on some artists or trends, this landscape generally appears to be particularly mixed. It includes artworks which are clearly part of an historical continuity by absorbing or re-using its traditions and changes, but also many other aesthetic attitudes and choices. Since the historical avant-gardes, one could build up a history of the movements and frayings of the pictorial field along with other media like sculpture, photography, video, performance, installation, cinema.

Besides, it is possible today to reconsider the place of painting through an open vision on the relationship it maintains with non-occidental cultures and civilisations, or developing outside the institutional fields in what is called urban cultures or other singular 'outsider' and underground practices, etc.

Objectives and issue:

Organized around the students' projects, their answers to the topics proposed by the teachers and the regular sharing of information, the objective is to develop reflection and practice around fundamental elements (media, instruments, materials, forms and colours) and to explore the various notions, by discussing questions related to various pictorial options and putting them into perspective.

The Painting situation is presented as a laboratory to enter the core of those questions often addressed in a superficial way. Conducted by 3 artists of different backgrounds and a theoretician, the situation offers an immersion in the pictorial fields, through exchange and production.

Requested work:

A regular visual production with installation and oral presentation

- Participation in activities, workshops, seminars...

- Personal notebook and visual reports on the visits, trips, workshops, and personal work.

Assessment terms and conditions:

Contents are spread throughout 2 proposals:

- A visual art workshop answering to the 3 teachers' proposals, monitored in a collaborative way.

This practical work is monitored in a specific space that offers the possibility of a steady practice, supervised by the teachers, with regular presentation sequences.

During the semester, every student develops a personal experience of the pictorial medium by combining technical and visual features with intents in the best way possible.

In addition to individual discussions, the emphasis is on presentations and group discussions that sharpen the eye and speech about the work.

- One workshop per semester with a guest artist, with a rendering at the end (exhibition and/or publication)

Assessment criteria:

- Continuous assessment

- Participation and attendance to courses and workshops.

- Participation in the mid-semester assessment.

End of semester assessment: Installation of the realisations, research notebooks presentation and oral presentation.

Monday**9:30-12:30 am every 2 weeks**

Damien Cadio

Tuesday**9:30-12:30 am**

Bernard Plantive

Jean-Sylvain Bieth (every 2 weeks)

Tuesday**2-3:30 pm**

Painting seminar, Art history and theory

Location: NE1 auditorium**3:30-4:30 pm**

Writing and methodology workshop

Anaïs ROLEZ

Location: NE1 auditorium**Wednesday****9:30-12:30 am**

Jean-Sylvain Bieth (every 2 weeks)

2-6 pm

Bernard Plantive

Damien Cadio (every 2 weeks)

Number of credits / S3: 22

- course: 5 credits,
- production: 6 credits,
- workshop: 5 credits,
- personal research and experimentations: 2 credits
- Theoretical and visual work assessment: 4 credits

Number of credits / S4: 22

- course: 5 credits,
- production: 6 credits,
- workshop: 3 credits,
- personal research and experimentations: 4 credits
- Theoretical and visual work assessment: 4 credits

Locations: NO2 set 3, NE2 small auditorium, NE1 auditorium

Course unit 1

Drawing course

Monday: 1:30-3pm every 2 weeks live model alternating with drawing project and 3-4:30pm

Observational drawing / perspectives

Experimenting with drawing, creating a project.

Drawing is used in various conception operations in all fields dealing with construction and spatial representation, but it is also used to communicate the projects' renderings; and the visual mode of the drawing is not the project's method in itself. Beyond these representations, unintentionally, the drawing presents itself to us, and shows new perspectives.

Besides representation techniques (or recipes), they must not eclipse the crucial role of the subject and of personal choices, because drawing means also showing how an object can be seen.

« Drawing is a way of thinking » (Eric DIETMAN), and « similar to a discovery process ». (Tony CRAGG).

1:30-3 pm: joint course L1-L2 live model every 2 weeks, alternating with drawing performance project.

3-4:30pm: L2 spatial drawing and projects

Teaching features: Characteristics of graphic representations of/in space. The beginning of the course will be dedicated to drawing: presentation of the representations in space on different levels of perspectives.

Research topics will complete personal choices and shall be explored by all.

The production and researches for the first part of the course will take place in the studio or outdoors. There will be an installation of the production every 2 weeks.

Project: In all urban landscapes and natural sites, public or private, components offer or generate an itinerary/itineraries. Every person's view changes as the landscapes themselves can be modified by multiple arrangements and through the diversity of pictorial and textual production proposals.

The other research work will therefore call for a choice of 'location', of public or private space, which will be the starting point of the project. Students will have to question its identity, components and status, along with the possibilities in order to name them. This work will be supported by notes, drawings, photographs, videos, sound. It can be completed by historical researches and associated references.

Discussions will help to draw their various points of view and determine their sources. Finally, the continuity given of the discussions will constitute the project. It can take the form of a drawing, photograph, painting, volume, video...

Assessment criteria:

Continuous assessment

Attendance

Presentation of a project at the end of the semesters

Number of credits S1: 2

Number of credits S2: 2

Students: upon registration in a group

Locations: 1:30-3pm SO2 room 8 live model alternating with drawing project
3-4h30pm SO2 rooms 1 and 2

Friday : 9:30-11am ou 11-12:30am

Teacher: Olivier JONCOUR

Course title: Digital drawing/painting

Objectives and research question:

Focused on the study of the "Natural Media" Corel Painter software, used with a Wacom graphics tablet, this course addresses the multiplicity of contemporary approaches to drawing, and invites the students to develop an autonomous reflection, associated with a practical investigation.

It connects a thin, flat, active surface with a hand-held tool, usually a stylus, and allows to change various settings like pressure (on the stylus' tip), inclination, rotation, fluidity/flow, and other essential arrangements.

Other softwares like Photoshop, Sketchbook, Procreate will be discussed, as well as recent updates of the associated tools like the Ipad Pro and the Apple pen for instance.

The word Image can have several meanings: a real image, that is to say the photograph or artistic reproduction of some reality, but also the interpretation of a reality invisible to us, for exemple in the case of a distant galaxy or the infinitely small world, or most brain pictures. Some images are nothing more than interpretations, sometimes electronic, of a reality. Every image we receive is the result of a compromise between some form of reality and the means we have to see it: the atom of the sun talks to the atom of our eye in light language. There are other ways of seeing, but we can only see at this nuclear level.

In science, there are images the eyes cannot see. Here is the absolute paradox: the image we cannot see... An image never can show the whole object, this is why Iconoclasts destroyed God's image. As Magritte wrote: « Ceci n'est pas une pipe » (This is not a pipe)... Similarly, a photograph of a galaxy is not a galaxy. Images involve not only danger, but also deception.

Bibliography:

- *Écrit à la main, la lettre manuscrite à l'ère du numérique*, Steven Heller and Mirko LLic, Thames & Hudson
- *Le Cahier dessiné*, N°1 to N°7, Buchet - Chastel, Seuil distribution.
- *Technique du dessin*, Jean Rudel, Que Sais-je N°1735, PUF

Assessment criteria:

Attendance, participation and production.

Number of credits S3: 2

Number of credits S4: 2

Number of students: upon registration, **15** students maximum per group

Location: NE1 - IT room 2

Friday:

Group 1: 9:30-11:30am

Group 2: 11:30am-1:30pm

Teacher: Fabrice AZZOLIN

Course title: Passion in fabula

Objectives and research question:

Bernard Lubat is a reader and drummer, but also an acrobat...

Bernard Lubat is co-author of the *Manifeste des oeuvriers* (the artworkers' manifesto):

"The desire for a return to the artwork knocks on every door of human life: the life of every person cured, raised, rewarded, informed, cultivated, playing, connected, struggling, and driven by the solidarity offered to anyone knowing where to look. This manifesto defends the place of the human at the centre of production and creation activities, and fights against technocratic and financial normalization."

Artists, carers, educators, magistrates, researchers, journalists, operators of the social movement, in favor of a return to the artwork: Roland Gori, Bernard Lubat, Charles Sylvestre, authors.

Éditions Actes Sud, Social sciences, single book, April 2017. 9,50 euros.

Drawing is not just a practice. Drawing is a full artistic expression. Above all, it is the expression of a Self in constant reinvention and dialogue with the Other through improvisation.

The result of drawing practice is the drawing itself, presented to the other's eye. More than the beginning of an exchange of opinions, it is rather, as per Lubat: *"an encounter between artists, thinkers, committed and free, producing humus and contradictions (counter addictions?)..."* (cf note 1).

Passion in fabula is a drawing workshop offering to build bridges between your extracurricular passions (music, sport, science...) and artworks exhibited at the Musée d'Arts de Nantes, by a drawing practice constantly able to reinvent itself. In order to do that, will it be necessary to forget what we know how to do? To play with the model and maybe betray it? To improvise one's thinking and therefore to think while improvising? To disobey obedience weariness? A few examples: what relationships, analogies or antagonisms are there between a piano playing and a painting by Kandinsky, between skateboarding and Vito Acconci's tiring performances, between quantum mechanics and a sculpture by Jean Tinguely, between cooking and a Dutch still life?

Nothing should be taken for granted.

One must let go and temporarily abandon some of his knowledge and attitudes to delve into what makes the artwork, and therefore provokes the encounter between 'artworkers'. It would mean that the artwork is less the physical medium usually attributed to it than the possibility of creative encounters.

For the first course, please bring significant or representative elements of your extracurricular passions (book extracts, photographs, sound or music pieces, collection samples, websites, performances...).

An exhibition of your researches and works can take place at the end of the school year 2017-2018. You are all invited! And a last question: why is there a « *mine* » (nib) at the tip of the pen?

Assessment criteria:

Attendance, participation and production.

Number of credits S3: 2

Number of credits S4: 2

Students : upon registration, in groups

Locations: SO2 room 1 and outdoors

Friday:

Group 1: 9:30-12 am

Group 2: 3-5:30 pm

Teacher: Luc BARBIER

Course title: Fiction, narratives and other stories...

Objectives and issue:

Drawing is a means of expression common to all creators and a universal language existing in all cultures. Alone or part of the creative process, the drawing is a true laboratory of creation, closely linked to all fields and all media. Art history shows that drawing involves both gesture and thinking. Whether it is made of ink stains on paper like Henri Michaux's or a line in space like Felice Varini's, contemporary drawing establishes new relationships with movement, space and time. In the end, talking about drawing is like talking about writing, since the two words are linked by a common greek etymology - graphein- meaning "to write" and stem of the words "graphic" / "graphy", and both use drawn line and signs inscription.

October 6th-13th-20th

- Uses and realities of the drawing in contemporary art.
- Presentation of the artists-authors who put the relationship text-image into perspective (from William Blake to the typographical avant-gardes).
- The artist's book (from Mallarmé to Broothaerts, from Spoerri to Boltanski, etc...). Meeting with Vanina Andréani, responsible for the diffusion of the collection FRAC des Pays de la Loire.
- Presentation of books and documents in the field of graphic and visual arts (Bazooka, Emigre, Fuse, Castapiane, Le Cheval sans tête, Dernier Cri, Hey !, Small Press...), documentaries screenings (Daniels, Russo, Oppenheim, Wang Du, Kentridge, Alÿs, Banksy...).
- The book as alternative space. "Graphzines" and experimental reviews in Europe and the US since the 1980s. Graphic novel from the 1950s to the present day.
- New narratives, transmedia and interactive creation.

From October 27th

Passion in fabula in collaboration with Fabrice Azzolin, Musée d'Arts de Nantes (to be confirmed)
How to inhabit bordering publishing areas where borders are constantly crossed, where transdisciplinarity is necessary? How to create new and innovative narrative and graphic construction systems?
Areas where we question the book and, more generally, the media as places of linear and continuous development, raising the issue of rupture, confrontation, discontinuity and logical break in composition principles. Every sequence of images corresponding to a narrative form imposes writing methods on us.

November 27th and December 1st

Work report, progress of the research
with the groups of Azzolin and Luc Barbier

Assessment criteria:

Attendance, participation and production.

Number of credits S3: 2

Number of credits S4: 2

Students : upon registration, in groups

Locations: SO2 room 3 and outdoors

Course unit 2

Art history and theory and foreign languages

ART HISTORY AND THEORY (in the framework of the Situations)

Art history and theory seminars and writing and methodology workshops in the framework of the Situations

Lectures in Art history and theory for the 1st cycle students in Situations (Image, Performance, Constructing, Painting and DAM) will also take place in the framework of the Situations.

In each Situation (Image, Performance, Constructing, Painting and DAM), the Art history and theory course takes place, each week, within a seminar composed of two interconnected parts:

- A part of theoretical learning (1h30) with all students of the Situation allows to acquire historical and theoretical knowledge in relation to the Situation.
- A writing and methodology workshop (1h), created by the teacher, and fostering teacher/students exchanges, develops research methodology issues (writing, theoretical readings) in relation to the students' artistic practices. This collective work part also aims at developing the students' reference field along with their ability to observe and outline the intellectual and formal issues of their artistic proposal and their field of research. It introduces the phase of emancipation of the students aiming at progressively defining of their own references and fields of research in 2nd cycle.

The seminars aim at gathering and making effective the interactions between theory and practice - theoretical learning and monitoring of the students' projects - with the objective that theoretical learnings fully nourish artistic practices.

PERFORMANCE SITUATION

Teacher: Anaïs ROLEZ

Course title: *Between the production of a brilliant effect of reality, the deconstruction of representation and visual approach of stage presence: Performance.*

Objectives and issues:

Art history acknowledges the mark of performance art on the futurist and dadaist attitude in the opening the artists imposed on forms that others considered conventionally theatrical or choreographic. More radically, the *fluxus* performances and happenings of the 1960s and 1970s, mostly occidental and particularly American, introduce the fact that the forms had to be produced outside of any conventional stage context, with a radical approach challenging representation standards. It was about the performance of an action having immediate signifying power. We will see how the concept of *performative* utterance creates a substantial transformation of the reality. And how representations, far from settling for showing the world as it is, also have the effect of producing this very world.

We will see that even though the centre of performance art lies in visual arts, its logic immediately involves interdisciplinary exchanges. The seminar offers a journey through the proposals of "action artists", dedicated to directly take part in the world (not only in the mere production of its images) and in the expansion of the art scene, by leaving the studio, giving up the medium, the material, technical and symbolical frameworks, and by the artist's will to commit his own person and body to art.

We will therefore deal with the issues of protocol, body, performance, staging, events, action writings, gestures, the performative nature of language and the relationship between multimedia and happening. And consequently, we will be presented a paradigmatic questioning of the links between techniques, space and time, for us to reflect on. The emphasis will be on the body in space and on spatialization in general, on the notions and experiences of lines, measures, scores, graphic and descriptive representations of events, traces and archives. We will thus deal with an heterogenous set of artistic realities, of *multimediality*.

Starting from Allan Kaprow's first happenings, we will study Fluxus, the event, improvisation, installation, Body Art, Gutai, Viennese Actionism, dance (New-York Post-modern dance and daily-life gestures), music, poetry (new sounds and distorted instruments), the upheaval of bodies and standards, the realisation of unrepeatable or elusive actions, the participation and disturbance of the spectator's vision, the political dimensions, the underground and the integration of performance in dance, theatre, music and visual arts fields.

Art history seminar

Tuesday 4:30-6 pm

Writing and methodology workshop

Tuesday 3:30-4:30 pm

Assessment terms and conditions:

Work report;
Attendance.

Number of credits / S3/S4

Art history course: 4

Methodology and writing workshop: 2

Location: NE1 auditorium

IMAGE SITUATION

Teacher: Véronique Terrier-Hermann

Seminar title: *Characters seeking authors.*

Objectives and research question:

This year's Art history and visual culture seminar will use the issue of the representation of characters, individuals, photographs of the self and of others, famous and anonymous portraits...as a pretext to address images, all images, of art (like photography and cinema) but also of the media, smartphones, social networks, the images we make, show or watch without even thinking of them as images...

The title, *Six Personnages en quête d'auteurs* (1921) (six characters seeking authors), a famous play by Luigi Pirandello, evokes half-created actors, pending, demanding their part, their reason for being on stage, in one word: their existence...

Art history seminar

Monday 2-3:30 pm

Writing and methodology workshop

Monday

3:30 – 4:30 pm group 1

4:30 – 5:30 pm group 2

The writing and methodology workshops will allow us to react on a large set of images related to those issues of representation, in the framework of regular exercises of writing, analyses and presentations to the group.

Assessment terms and conditions:

Work report;

Attendance.

Number of credits / S3/S4

Art history course: 4

Methodology and writing workshop: 2

Location: NE2 room 4

PAINTING SITUATION

Teacher: Anaïs ROLEZ

Seminar title: « Depuis le tableau » (From the painting).

Objectives and issues:

Acquiring knowledge in art history and social sciences, getting to know the tools and methods to analyse images, conducting a cross-reflection based on artworks and texts.

This course offers to address the history of painting since its relationship to the "painting" seen through the three varieties of a scene, a form, and a frame. We will see how this relationship -set of relationships-, part of the occidental artistic modernity, has or constructs its own history, is extended and thought, even through the gestures of its deconstruction, its association with other visual devices or its remedies. We will analyse and discuss at a crossroads of art history, semiology and philosophy.

Key notions: Representation, opacity, transparency, detail, (pan), figurability, mark, plan, side, fiction, field, subjectile, speech, screen, remedy.

Art history seminar

Tuesday 2-3:30 pm

Writing and methodology workshop

Tuesday 3:30-4:30 pm

Number of credits / S3/S4

Art history course: 4

Methodology and writing workshop: 2

Location: NE1 auditorium

DAM (Diffusion, Art, Multiple) SITUATION

Teacher: Marion Daniel

Seminar title: *The diary of the island (echoes) From diaries to autofictions*

Objectives and research question:

In literature, the term autofiction is used when the narrator is both the author and protagonist: it is a hybrid genre borrowing from autobiography and fiction, the novel and the diary. What matters here is the passage, the possibility of a circulation from a genre and speech to another. During the seminar, we will look into artworks that adopt a similar freedom of speech: crossings from one medium to the other, juggling and translation of texts and images, writing and film, visual form or photography. With his *Diaries*, written or video diaries, Dieter Roth staged his life in diaries of multiple forms. It is not a narcissistic initiative but a working process which records everything, and where the thought is in constant movement. Like him, Raymond Hains, who made an artwork of his life, Anna Opperman, with whom any moment of observation and reflection was documented, Alexandre and Florentine Lamarche-Ovize, who depict an « architecture of everyday life » in their drawings and ceramics, but also Chantal Ackerman, Alain Chevalier, Tacita Dean, Guy Maddin and many other artists who we will discuss, invent ways to shape everyday life, based on a system generating stories. These artworks will be watched, studied and discussed together.

You will be requested a text, a sound and/or visual piece on this topic at the end of the semester.

Art history seminar

Wednesday 10 -11:30 am

Writing and methodology workshop

Wednesday

11:30-12:30 am

Number of credits / S3/S4

Art history course: 4

Methodology and writing workshop: 2

Location: NE2 small auditorium

CONSTRUCTING SITUATION

Teacher: Véronique Giroud

Objectives and issue:

"Réponses constructives". ("Constructive responses")

In the extended time of history, the avant-gardes and their associated utopian dreams are a moment as fleeting as it is intense and decisive. Between "progress open to the future" and necessity to "construct with almost nothing", it is less a question of clean slate than of constructive responses where actions of creation, construction, conceptualization and experimentation are connected to political and historical conditions that are particularly shaken.

We will address the "constructive responses" relations to modernity and their influence on contemporary art.

Art history seminar

Tuesday 10:30-12 am

Location: NE2 small auditorium

Writing and methodology workshop / *ATLAS*

Tuesday 2-5 pm

Location: NO0 set 2

Number of credits / S3/S4

Art history course: 4

Methodology and writing workshop: 2

FOREIGN LANGUAGES

This year, we suggest either a Korean course or an English course.

English

Friday

2-3pm: group 1

3:05-4:05pm: group 2

4:10-5:10pm: group 3

Teacher: Ian NICHOLSON

Objectives and issue: Foreign languages workshop: the term "workshop" specifies that, in this case, it is not a course but activities suitable for expanding the culture and developing the oral and written practice of English

Teaching terms and conditions: Group work on suggested topics in relation to the situations and supported by textual or audio-visual documents: students present in turn works or projects, documentation about art and artists, discussions with the whole group. Distribution of the students in 3 groups of levels on the Friday afternoon.

Assessment terms and conditions:

1st semester assessment:

- Continuous assessment based on course attendance and participation.
- At the end of the semester, the student must produce a photograph in relation to a key word mentioned during the preparatory course. This work, together with a text explaining the connection between the photograph and the key word, will be exhibited in the school and will be the final exam of the 1st semester.

2nd semester assessment:

- Continuous assessment based on course attendance and participation.

The student will choose a work from the Collection among 4 works previously shortlisted by the teacher. There will be an installation of the works, and during the final exam, the student will have 10 minutes to present the work of his choice in English, then will answer some questions and participate in a short discussion about the work, the artist and broader subjects.

Number of credits S3 and S4: 2

Location: NE2 room 1

Korean

Upgrading course: Monday 6-7pm

Introduction course: Friday 2-3pm

Teacher: Estelle CHEON

Objectives and issues upgrading course:

The goal is to improve Korean language so that the students can use simple and useful expressions more easily with the native Koreans. This year's courses include 2 parts:

- language course allowing the students to improve their ability to communicate in Korean (written comprehension, written and oral expression, interaction and oral comprehension) and their pronunciation.
- culture/arts course allowing the students to understand better the culture and arts by analyzing images, artistic and current events.

The teaching objectives are the following:

1. Improving oral and written practice (vocabulary, expressions, diction etc.) in everyday life situations.
2. Acquiring and analyzing the necessary knowledge about Korean traditional and contemporary culture and arts in order to understand Korea better.

Objectives and issues introduction course :

The main objective is to enable the students to communicate in a foreign language which is completely different from French. The suggested activities will be intercultural and interactive. Various forms of Korean culture and arts will be used to learn the language: music, calligraphy, cooking, painting, cinema, photography, tea ceremony, etc. The students will thus acquire strong and essential bases regarding both Korean language and culture.

These courses include 2 parts:

- language course: being able to read and write the Korean alphabet « *Hangul* », learning the basic vocabulary and knowing how to use simple everyday life expressions in order to communicate easily.
- culture/arts course: Understanding the Korean civilisation - traditional and contemporary

Assessment terms and conditions:

Attendance and participation, final exam

Number of credits S3 and S4: 2

Location: NE2 room 4

Teaching unit 3

Artistic occupations

Objectives and issue:

The goal of this module is to offer the students the possibility to master the various stages enabling to carry out a plastic intervention project in partnership with an institution.

- Identifying the particularities and issues of the hosting institution.
- Identifying the various operators, their needs and their demand.
- Expressing and formalizing an intervention project (issue, content, methods, duration, budget...).
- Managing the various partners' obligations and reasonings.
- Organizing and conducting the project with the institutional partners.
- Participating in the project assessment.

Teaching terms and conditions:

Each question will be treated from a practical and theoretical point of view in six distinct workshops corresponding to six specific fields of applications:

- Workshop 1 "Normalité 1" focused on application in a "closed" environment.
- Workshop 2 "Exhibition Jardin des Plantes Nantes June 2017"
- Workshop 3 Mire Association

The students must imperatively register to one out of the 3 suggested workshops or do an internship of their choice lasting at least 72 hours.

Assessment terms and conditions:

At the end of the practical semester, the students will be evaluated on their practice during a workshop. Theory will be evaluated based on their active participation in theoretical courses and on a written exam.

Number of credits: 2 (allocated in S6)

- **Workshop 1**

"Normalité 1" (Normality 1)
Semester 3 and Semester 4

Teacher: Bernard-Xavier VAILHEN

Issues and research questions:

In the framework of an agreement between the school and the Institut Thérapeutique Educatif et Pédagogique (ITEP - Educational Therapeutic Institute) of Lamoricière in Nantes, 4 teams of 4 students each work with young persons suffering from behavioural disorders in order to conduct a visual arts workshop with them twice a month.

The objective of this workshop is:

- to enable the students to elaborate and conduct visual expression workshops with patients and educators within a health care environment (ITEP),
- to analyze the progress of these workshops and their effects *a posteriori*.

Content and progress (programmes, developments...):

The workshops take place at the ITEP at two different times. Each workshop is prepared at school and is followed by a discussion with educators at the ITEP.

Framework analysis:

Connection between practice and theory/realisation and reflexion... especially concerning the place held by the students/patients/educators/and teacher.

Teaching terms and conditions:

Each session generates and unfolds 4 educational stages:

1. The stage of development of the students' project, the preparation takes place at school on Friday mornings:
"In real terms, what will you have the patients and educators do for an hour?", "Why?", "How are you going to present the activity?", "Which materials will you use, and why?", "How to organise your time and why not overstep it?", "What relationships, what distance with the patients?", "What relationships with the educators?", "How to end the workshop?", "Who speaks, and to say what?", etc.
2. The stage of material preparation of the workshop (taking place at the Institute):
Arrangement of the premises which usually serve other purposes, floor protection, material preparation (brushes, paint, mixtures), formats cutting, frames stapling, etc. It is also during this stage that you prepare your presentation of the workshop topic and guidelines to the patients and carers.
3. The stage of the Workshop itself, taking place at the Institute with patients and carers, during approximately 45 minutes.
4. Immediately after the workshop, a debriefing session (called *temps de reprise* - recovery time) during which you review what has happened with the carers only and a psychologist.

Days, times and total duration of the unit: 72h

Every two weeks on Thursday mornings or afternoons according to the groups. Each group will always work with the same young persons and at the same time.

Every two weeks on Friday mornings, preparation session for the next week's workshop.

Number of students: 16 students

Location: Institute and SE1 Library.

• **Workshop 2:**

Semester 3 and 4

Days and times: 72h

Thursdays

Teachers: Fabrice Azzolin with Luc Barbier

Content and progress:

Exhibition Jardin des Plantes Nantes June 2017

What more fascinating epic tale than the sculptor Georges Gardet's animalier sculpture? We will have the opportunity to come back to the historical circumstances of its order, realisation, installation, eclipse... On the occasion of its return to the Jardin des Plantes, the city of Nantes proposes the École des Beaux-Arts Nantes Métropole to design an exhibition around June 2018, to give the students an opportunity to carry out projects scattered about the park for several weeks.

800 000 visitors go through the Jardin des Plantes every year, which gives a remarkable visibility to any exhibition taking place in this ideal location where the landforms, the numerous points of view, the rich botanical collections, the presence of water ponds and animals, and the relatively calm atmosphere offer optimal conditions for creation and visit.

This workshop's objective is to allow the students to take into account the specifications (suggested or obvious links to the location's history, its live patrimony: fauna and flora, its morphological characteristics, its vicinity with Nantes's train station; safety conditions in public and outdoor spaces: bad weather, possible deteriorations, stability and solidity of the proposals, cost of each project, simplicity of assembling and dismantling).

Also, the meeting with the city of Nantes's operators involved in the exhibition, the creation and presentation of each project in front of a jury, its realisation in the school's studios along with arrangements for in-situ public relations which formats, media and translations will have to be defined, etc. constitute the essential part of the work.

During the school year, a dialogue will be conducted between what we mean by a Nature creating forms, creation and destruction process, and the artists inspired by it and who seized it throughout centuries until now. Transdisciplinarity will be at the centre of discussions and researches as more and more artists collaborate and work with scientists from all fields: geographers, ethologists, biologists, etc.

Registration for this workshop requires strong motivation, a capacity to open oneself to fields other than the already extensive field of art, steady effort to achieve the project's realisation, its public relations, assembling and dismantling. Do you feel like budding artists? If you do, you are warmly invited to participate in this workshop!

Assessment criteria

Creativity and artistic project - Comprehension of the space and integration of the artistic proposal
Respect of the specifications - Project presentation - Attendance and participation.

Locations: SO2 room 1, technical studios, outdoors

- **Workshop 3 :**

Mire Association

"Sound and image in experimental cinema"

Semester 4

MIRE PRESENTATION

Dedicated to experimental cinema and the moving picture, Mire develops its project around the distribution, the provision of a laboratory of film practice and the creation of cultural action programmes.

The Mire Association was created in 1993 by a group of young artists willing to show and promote experimental cinema in Nantes.

Experimental cinema: attempt at a definition

"Experimental cinema brings together works that do not respond to any operational criterion. It is on the fringe of commercial production and thus becomes a medium for research, experimentation and creation. It is the space of innovation fit to breathe new life into all image languages.

With various attitudes and thoughts, it sheds light on all mechanisms that compose it, from production to distribution... It questions, challenges what makes the essence of cinema, light, darkness, film, movement: its aesthetics, its poetics... It digs into the very matter of its language, movement, rhythm, colour, framing... Every factor linked to it and the relationships they maintain between them are taken into consideration; image, fiction, sound, text, projection spaces, distribution...are dissected, challenged, reinvested, reinvented. For what makes cinema special is its multidisciplinary nature which binds it to other art forms. Experimental cinema connected not only with literature and drama but also with music, dance, and especially visual arts... Many visual artists resort to film techniques...

Its nature related to its economically marginal status defines it also as a space of claim, stance, opposition, resistance and criticism."

Marie-Pierre Duquoc, Mire co-founder, 1997

Contemporary silver film - Mire's laboratory

If Mire explores all moving picture forms in its programmes (analog video, digital, silver), giving special priority to the experimental approach, it has the particularity of providing the artists with a silver laboratory of film practice, while film is no longer the primary medium throughout the cinema industry. (even if it has some revivals)

A web of similar film laboratories, often managed by artists, exists on a global scale and constantly proves the creative energy and potential of this medium in today's world.

Thus, Mire organized « Bains Argentiques » ("silver baths") in Nantes in July 2016, an international meeting of artists' film laboratories which gathered more than 150 filmmakers coming from 50 artists' laboratories over 6 continents.

WORKSHOP PRESENTATION

The workshop develops around a topic related to experimental cinema.

This year, we will focus on the notion of destruction, deterioration, transformation, recomposition of the film matter, by working with preexisting images.

The "phoenix film", the film rising from its ashes.

At the end of the workshop, we consider inviting the Hungarian filmmaker Péter Lichter (TO BE CONFIRMED) <https://vimeo.com/user1306161>

The workshop's focus will be on mechanical, physical and aesthetic aspects of cinema and a twisted use of its traditional devices.

We will not address the shooting aspect, but rather the creation of films without a camera (manipulation and distortion of preexisting images, work on black or transparent film) and the play on the projection.

Throughout our workshop, we seek to raise awareness of the experimental cinema approach, in its ways of thinking and seeing as well as its ways of proceeding. We also care to valorize a collective and creative dynamic during the project. We encourage the students to work in groups / pairs.

Plus, this workshop enables to have insight into the functioning of a professional community structure in relation to an artistic field.

Concerning the process, we begin with 3 days of thematic and technical introduction led by the Mire team on a weekly basis. At the end of the session, a 3-day workshop will be conducted by a guest filmmaker. After those 3 days, a public evening event will take place, combining a collective presentation of the workshop's production, works (films, performances) of the guest artist and of Mire members.

PROVISIONAL SCHEDULE (subject to change)

January (date to be defined): resource programme Labo utile#1- lieu unique

Thursday, January 25th, 2018 -10am-1pm / 2pm-5pm: Thematic introduction + artist talks Mire members

Thursday, February 1st, 2018 -10am-1pm / 2pm-5pm: Introduction to projection technique/ film distortion techniques - 2 alternating groups over half-day

Thursday, February 8th, 2018 - 10am-1pm / 2pm-5pm: Semi-autonomous work (Mire members in support) distortion/ projection

February (date to be defined): resource programme Labo utile#2- lieu unique

Wednesday 14th- Thursday 15th – Friday 16th (February) - 10am-6pm: Presentation of the guest artist and its works, Workshop conducted by the guest artist – preparation for final work presentation

6:30 – 11pm Friday, February 16th: Collective workshop final work presentation (open to the public) + films/ performance guest artist + films/ performance Mire lab members. Final work presentation at the school (open to the public).

Thursday, February 22nd 12-2pm Debriefing lunch

For your information:

Our silver film laboratory is open to all upon registration. We offer year-round introduction courses to development and workshops. Feel free to contact us outside the workshop's framework.

Number of students: 12 students

Internship location: Mire, 17 rue Paul Bellamy

The workshop's last part will probably be conducted in English.

Attendance to all sessions is mandatory for credits validation !

External internship:

An internship lasting at least 72 hours is mandatory.

You found an internship and wish to undertake it during the school year. In order to obtain an internship agreement, you must:

- Download the form on the ESBANM intranet.
- Fill out and sign the internship request
- Give it to Nathalie Fraval at least 15 days before the internship begins.

It will then be presented to Leïla Zerrouki (director of studies) for validation.

2- If your internship request is granted, an internship agreement will then be established in triplicate. Every copy shall be signed by all parties: the student, the ESBANM and the employer.

In order to validate your internship, you must provide an internship certificate and an internship personal report.

The internship certificate must be requested to the employer at the end of your internship and given to Nathalie Fraval. It must indicate the exact dates, work hours and assessment of the internship. This document will be appended to your educational dossier and archived.

The internship report (account) must be written at the end of your internship and sent by email (in word or PDF format) to Nathalie Fraval including Leïla Zerrouki in copy.

Course unit 4

Mobility

The school offers 3 mobility programmes for S3 or S4:

- ERASMUS PLUS exchange programme in a European school,
- OFAJ exchange programme in a German school,
- personal project in France or abroad, or an exchange programme outside of the ERASMUS PLUS programme.

The programme must be in the host institution's course and year of study corresponding to the course and year of study in which the student is registered (L2-undergraduate 2nd year).

The mobility project is automatically submitted to the chosen host institution for validation (it will have to be translated, along with the other documents, in the host language if possible, or at least in English).

A Learning agreement is co-signed by the ESBANM, the host institution and the student. It notifies the courses which the student will attend abroad and the corresponding number of credits. The credits obtained in the host institution are fully taken into account. Should the student not fully obtain the credits, a retake procedure will be organized by the teachers upon his/her return to Nantes.

Information contact: Hubert Bernier

Course unit 5

Optional interdisciplinary workshops

Art history

Wednesday 6-9 pm

Teacher: Ida Soulard

Course title: Bleeding at the Edges

Objectives and issues:

Bleeding at the Edges is a series of seminars and masterclasses which takes its title from Robert Smithson: "my thoughts as well as the material that I'm dealing with are always coming loose, breaking apart and bleeding at the edges". The title plays on the two meanings of the expression (impossible to translate in French) which means something both *eluding* and *overflowing*, and defines inventions so advanced that they do not yet have practical applications. This series of seminars will wonder: what times do we live in? what are the contemporary, the now, the present? What is the structure of the landscapes sculpted by our time (whether algorithmic, sonic, technological, ecological, or socio-political) and how do the artists participate in them and transform them?

The seminar will have a dual rhythm: masterclasses with guest international artists and researchers (in French and/or English) and times of reflection that will allow to see these specific practices in a broader framework (historical, philosophical, theoretical) and to open up to overviews and contemporary artistic and aesthetic scenes.

This seminar particularly targets L3 students, and M1 students willing to go on a study trip to Marfa's campus (with Cécile Paris, Bruno Persat, Michel Aubry or Ida Soulard) but is open to all and is part of the DUST programme (www.desertunit.org), an experimental research studio working at the crossroads of spatial practices, critical theory and contemporary art. This programme works in partnership with the School of Art of the University of Houston.

Sessions on October 4th, 11th and 25th, November 15th, 22nd and 29th, December 13th and 20th, January 10th, 17th, 24th, February 7th and 21st, March 7th, 21st and 28th, April 11th and 18th, and May 9th.

Guests: Raimundas Malasauskas (curator, Lithuania), Tristan Garcia (author and philosopher, France), Suhail Malik (theoretician, UK), Tarek Atoui (artist, composer, Lebanon/France), Lily Raynaud Deward (artist, France), Julieta Aranda (artist, e-flux manager, US), David Hilmer Rex (artist, researcher, Denmark), Laura Huertas Millan (artist, video maker, Colombia).

Location: NE1 auditorium

Thursday 2-6 pm

Introduction to photography in relation to a project

Teacher: Xavier Navatte

Location: NO1 Image centre, photo studio

Friday 2-3 pm

Korean - beginners class

Teacher: Estelle Cheon

Objectives and issues:

The main objective is to enable the students to communicate in a foreign language which is completely different from French. The suggested activities will be intercultural and interactive. Various forms of Korean culture and arts will be used to learn the language: music, calligraphy, cooking, painting, cinema, photography, tea ceremony, etc. The students will thus acquire strong and essential bases regarding both Korean language and culture.

These courses include 2 parts:

- language course: being able to read and write the Korean alphabet « *Hangul* », learning the basic vocabulary and knowing how to use simple everyday life expressions in order to communicate easily.
- culture/arts course: Understanding the Korean civilisation - traditional and contemporary

Location: NE2 room 4

Workshop S2:

Teacher: Olivia Grandville

Wishing to create an event allowing the art schools students of the region to conduct a shared artistic project, the dance department of the Pont Supérieur (Higher education centre of performing arts) invites you to collaborate in the project FOULES (crowds) created and directed by Olivia GRANDVILLE, an artist working with the Lieu Unique.

The work's outcome will be displayed on the stage of the Théâtre Universitaire (TU - university theatre) on March 29th and 30th, 2018.

Rehearsals schedule:

March: Thursday 8th, Friday 9th and Saturday 10th from 10 am to 6 pm

Saturday, March 24th, from 10 am to 6 pm

Wednesday, March 28th, from 2 to 10 pm

Preparation workshops ahead of the rehearsals can be organized, in agreement with the parties involved and according to the needs.

PERFORMANCES: March 29th and 30th (Thursday and Friday)

In the framework of the « Rencontres TRANSMETTRE », biennial symposium of the ARFAE research group (research workshop for the training of artists and teachers). Topic of 2018's meeting: « Transmettre l'Art : artistes et citoyens, des aventures en résonance. » (Sharing Art: artists and citizens, echoing adventures)

Are encouraged to participate:

ENSAN students - ESAN students - Students of the Master en médiation culturelle of the University of Nantes - Cinécréatis students - CNDC d'Angers students - Students of the music department of the Pont Supérieur, and of course, students of the dance department.

The event created by Olivia can gather up to 120 people.

This dynamic, in addition to the sharing of an artistic adventure, aims at participating in the development of the possible dynamics of creativity and innovation between the students of various institutions, at a time when the notions of inter and transdisciplinarity spread.

L2 credits summary

L2: 2nd year

Semester 3 (S3) and semester 4 (S4)

| Course units (UE) | Assessment | Teaching hours | Credits S3 | | Credits S4 | |
|--|--|----------------------|---------------|----|---------------|----|
| | | | | | | |
| UE1 Methodology, techniques and applications, personal research and experimentations: Painting, Stage, Image, Constructing and DAM (Diffusion, Art, Multiple - editing and printing) Situations. | Course (participation and attendance) | 204h/semester | 5 | 20 | 5 | 20 |
| | Production | | 5 | | 5 | |
| | Workshop | | 4 | | 2 | |
| | Personal research and experimentations | | 2 | | 4 | |
| | Theoretical and visual work assessment | | 4 | | 4 | |
| UE1 Drawing and graphics palette course | Production / relevance of the work / Attendance | 24h/semester | 2 | | 2 | |
| UE 2 Art history course according to the Situation | Written exam Participation Attendance | 18h/ semester | 4 | 8 | 4 | 8 |
| UE 2 Writing and methodology workshop | Written exam Participation Attendance | 12h/ semester | 2 | | 2 | |
| UE 2 Foreign languages | Participation / Attendance Dossier | 12h/semester | 2 | | 2 | |
| UE3 Art occupations: 1 workshop or internship | Participation - Attendance Written and/or oral exam | 72h | Credits in S6 | | Credits in S6 | |
| Total | | 270h/semester | 30 | | 30 | |