

**Course Catalogue 2010 – 2011**  
**Years 2 and 3 : L 2 – L 3**

## Course Organization

### Year 2

In the program phase (semesters 3 to 6), "basic learning extends to methodological approaches." This is also the phase for a theoretical, methodological and visual approach to personal research.

The Study Units (SU) proposed in L2 are the following:

- SU 1: situations and research (scenes, images, building and editing situations)
- SU 2 : knowing about and meeting players in the artistic fields
- SU 3 : art history and theory and English
- SU 4 : elective workshops

Students must complete two Situations in L2, i.e., one Situation per semester. Each Situation is subject to continuous assessment during monthly meetings with the teaching teams.

### Evaluation and harmonization committee

Students are assessed at the end of each semester; this enables obtaining the credits necessary to continue to the following year. Completion of Year L2 requires 60 credits. A total of 48 credits is necessary to continue to L3. The instructors of each Situation will indicate how to make up for credits that are lacking. These credits will be compensated for on April 12, 2011.

At the end of each semester, a harmonization committee composed of all L2 instructors will meet.

The role of this committee is to:

- harmonize and validate the credits obtained by comparing the different viewpoints of the instructors who have followed the students at different course stages,
- validate the passage to L3,
- decide whether repeating the year is necessary because of exceptional circumstances,
- decide whether a student will be excluded for a serious infraction, for not following internal rules (see the internal rule in the student guide), for habitual and non-

excused absenteeism or for leaving the course during the year.

## Course Organization

### Year 3

In the program phase (semesters 3 to 6), "basic learning extends to methodological approaches." This is also the phase for a theoretical, methodological and visual approach to personal research.

The Study Units (SU) proposed in L3 are the following:

- SU 1: Situations and personal research (scenes, images, building and editing situations)
- SU 2: art history and theory and English
- SU 3: D.N.A.P. preparation and examination
- SU 4: elective workshops

Students must complete two Situations in L3, i.e., one Situation per semester. Each Situation is subject to continuous assessment during monthly meetings with the teaching teams.

### Evaluation and harmonization committee

Students are assessed at the end of each semester; this enables obtaining the credits necessary to continue to the following year.

Credits which are not obtained during semester 5 can be made up in semester 6. The instructors of each Situation will indicate how to make up for credits that are lacking. Completion of Year L3 requires 60 credits.

Students who have not obtained 45 credits in semesters 5 and 6 are not eligible for the D.N.A.P. examination. The DNAP is worth 15 credits.

At the end of each semester, a harmonization committee composed of all L3 instructors will meet.

The role of this committee is to:

- harmonize and validate credits obtained by comparing the different viewpoints of the instructors who have followed the students at different course stages,

- decide whether to award a diploma (in the presence of the DNAP tutor),
- validate the passage to M1,
- decide whether repeating the year is necessary because of exceptional circumstances,
- decide whether a student will be excluded for a serious infraction, for not following internal rules (see the internal rule in the student guide), for habitual and non-excused absenteeism or for leaving the course during the year.

The first cycle is validated by the D.N.A.P. (visual arts degree) with an art major; the diploma is certified by the Ministry of Culture and Communication. Candidates may not take the D.N.A.P. examination more than twice.

Admission to Year 4: Admission to M1 requires the D.N.A.P. and a favorable decision by the harmonization committee following a meeting between the student and the instructor in charge of diploma studies.

### **Instructors**

Fabrice Azzolin, artist  
 Luc Barbier, graphic designer and scenographer  
 Etienne Bernard, researcher in aesthetics  
 Jean-Sylvain Bieth, artist  
 Jean-Gabriel Coignet, artist  
 Edith Commissaire, architect  
 Marion Daniel, art critic  
 Jacques Denigot, artist  
 Michel Gellard, psycho-sociologist, E.C.T.S referent  
 Pierre Giquel, poet and art critic  
 Véronique Giroud, art historian  
 Marc Guerini, artist  
 Gérard Hauray, artist  
 Claire-Jeanne Jezequel, artist  
 Olivier Joncour, computer graphics artist  
 Yann Le Ru, composer  
 Xavier Navatte, artist  
 Ian Nicholson, English  
 Philippe Oudard, artist  
 Cécile Paris, artist  
 Eric Perraud, artist  
 Daniel Perrier, artist  
 Patricia Solini, exhibition trades and arts  
 Dominique Tisserandet, artist  
 Bernard-Xavier Vaillhen, artist

### **Associated technicians**

Guy Bauza, video  
 Pierre Bernardeau, Benoit Pascaud, Jean-Michel Vaillant, Print Center (offset, silk-screen, lithography, engraving)  
 Christophe Cathalo, warehouse  
 Philippe Corbard, digital arts  
 Marc Dieulangard, photography  
 Alexandre Mairet, digital arts and sound  
 Jean-Claude Martin, metal  
 Céline Huneau, wood  
 Marek Walcerz, video

## L2 – L3 SHARED BASE

### Study Unit 1

### Situations and Personal Research

Tuesday, 9:30 am – 1 pm and 2 pm –5:30 pm  
Wednesday, 9:30 am – 1 pm and 2 pm –6 pm  
Thursday and Friday: see calendar

Course Title  
**Scenes Situation**

Code: 211

**Instructors:** Fabrice Azzolin, Gérard Hauray, Daniel Perrier

**Guest Artist:** Laurie Peschier-Pimont

**Guest Theoretician:** Stéphane Carrayrou

**Associated Technical Team:** all workshops, the library

#### Goal and key issues

Scene(s) is a Situation where all types of performance art (happening, event, dance, song, theater, etc.) are studied, experimented with and produced; language and oral expression are explored, as well as space, physical location and bodily attitudes during performance.

Research is carried out through individual and group work. Discussions, criticism, analysis and visual and physical propositions are the driving forces. Photography, video, audio, multimedia, sculpture, painting and writing are the customary production tools.

Production workshops are tied to the teaching of historical, theoretical and aesthetic factors concerning the "enlarged" field of performance in the twentieth and twenty-first centuries.

Since 2004, faculty and students have studied and worked with different notions, which are envisaged as conceptual and theoretical objects:

- Meeting and collaborating
- Influences and heritage
- Art as risk

- The question of context between place and society

As a basis this year, we will think about and work with daily happenings and the stories they engender. At the end of the semester (assessment), a set of topics and scenic forms at the crossroads of the different experiences from all workshops will terminate studies in the Scene(s) Situation.

#### "Figures of the Body in Movement" seminar

Stéphane Carrayrou, art critic, Independent curator and professor of art history

#### All day Monday

**Seminar on November 8, November 22, December 6, January 3**

This seminar takes place in two steps:

1. On Monday morning, from 10:30 am to 1 pm, students will attend a plenary session on the theme of "Figures of the Body in Movement".

In our investigation of gestural language and what the moving body expresses, we will first work with free associations and a montage based on combining old paintings and sculptures with modern and contemporary photographs, videography, cinematography and choreography.

We will continue with special emphasis on performances and happenings in Europe and the United States from the fifties to the eighties – at the crossroads of dance, theater and visual arts – and on the notion of the body as a living sculpture. Finally, we will have a look at the current state of development of sculpture and performance as seen through photographic and videographic media. Throughout these sessions, we will pay particular attention to the contemporary choreographic scene using a significant selection of audiovisual documents to support our investigation.

2. Monday afternoon, work by half groups from 2 pm to 4 pm with second-year students and from 4 pm to 6:30 pm with third-year students: discussion of the work done by each student in the Scenes situation and distribution of audiovisual

documents concerning how to stage a narration.

**Workshop with Gérard Hauray, Fabrice Azzolin**

Tuesday, 9:30 am – 1 pm / 2 pm – 6 pm

**"World Bodies - World Scenes"**

An item selected from commonplace surroundings will present a perspective, a glimpse of the world or a current event. The selected item narrates a creation, a piece of information or an event. It may be interpreted dramatically or comically, instantaneously or with a time lapse. Texts, images or drawings are the threads that weave together to shape contextual comprehension.

The item you choose "touches" you, figuratively and literally, sufficiently so that you become part of it; it provokes an epidermal reaction, an act, a position, or stimulates you to take a stand.

Since this item is not merely a more or less deformed mirror or reflection of the world but harbors a connection with your approach and line of thought, it will enable grasping your idea and providing or displacing the means to clarify it.

Your work should lead to a personal language, give shape to your own textual, linguistic or corporal way of writing, your intuitions and experimentation, and provide a link between the "selected piece" of the world and your current research, or a part of this research.

Will it give rise to a system for transposing the body of the text to body writing?

**Workshop with Daniel Perrier**

Wednesday, 9:30 am – 12:30 pm / 2 pm – 6 pm

"Although each being is a world unto himself or herself and an intractable voice of history, I must admit that there exists a sort of mechanism of the spirit where we are merely pitiful onlookers. We play our score or we murmur the tale of our singular life; however, our words are hardly understood because the overall mechanism of the spirit is so overpowering." (Camille de Toledo, *Le Hêtre et le Bouleau - essai sur la tristesse*

*européenne (The Beech Tree and the Birch: An Essay on European Sadness)*, ed. Seuil, Paris, 2009)

**Issue under study**

Through lectures and using film extracts, we will attempt to analyze and discuss this proposition by Camille de Toledo in his essay.

Work will continue in the spatial and physical experimentation workshops, where we will investigate notions like individuation, stereotype, posture and imposture, figuration, wandering and fear.

>> B. Stiegler, F. Maspéro, N. McLaren, E. Duyckaerts, L. Rogosin, W. Klein, etc.

**Production**

Group and individual productions will be spread over the semester and will gradually define in a more precise way the creative and imaginary approaches that tie together the different elements of our investigations.

>> Produce a short and scenic form of performance.

**Workshop with Laurie Peschier-Pimont (guest choreographic artist)**

21 > 22 October (workshop on Wednesday, shared with D. P.)

16 > 17 November (workshop on Tuesday, shared with F.A. and G.H.; shared on Wednesday with D.P.)

7 > 10 December (workshop on Tuesday, shared with F.A. and G.H.; shared on Wednesday with D.P.)

5 January (workshop with D. P.)

11 > 12 January (assessment)

This proposal is new in the study program. It is designed to allow time for physical experiments over a number of successive days in a given context, which will be suggested by the guest artist.

**Fictions, conversations, somatic conversions of body and space**

**Issue under study**

This workshop focuses on the following question: should work be done in a dreaming body (dwelling, drift, daydream, seen in different ways) or in a dream body (the ideal partitioning)?

What would happen if I replaced "body" with "space"?

This investigation depends on the activation of a temporary working domain: a community at work sharing a mystery.

### **Production**

Experience the tension between being on a stage and setting a stage (be, do, show) and the tension between the program and the project under development.

### **Assessment**

Students are assessed at the end of the semester over a two-day period, which is structured as follows:

- the first day presents a "shared" and scenic program (a specific venue will be available) during which students will present a series of consecutive proposals corresponding to practice in the different workshops;
- the second day centers on individual discussions with a recall of the material proposed.

Since the Scene(s) Situation is not restricted to a particular medium, discovery of the tools for reflecting on and creating the work will be personal and open to different possibilities. This will require an intensive, regular, active and participatory commitment from each student for the different research and production phases in all workshops, as well as for all proposals.

Personal notations, research tools (reference notebooks and writings, diverse records, etc.) and active participation in work at the end of the semester are taken into account for assessment by the instructors as a group.

**Number of credits / S3: 22**

**Number of credits / S4: 22**

For each semester, credits are allocated as follows:

- course: 6 credits,
- production: 6 credits,
- workshop: 6 credits,
- personal work / research notebook: 4 credits

**Number of credits / S5: 21** For Semester 5, credits are allocated as follows:

- course: 5 credits,
- production: 6 credits,
- workshop: 5 credits,

- personal work / research notebook: 5 credits

**Number of credits / S6: 8** For Semester 6, credits are allocated as follows:

- course: 2 credits,
- production: 2 credits,
- workshop: 2 credits,
- personal work / research notebook: 2 credits

**Location:** McLuhan and Trauner Rooms

**Tuesday, 9:30 am – 1 pm and 2 pm – 5:30 pm**

**Wednesday, 9:30 am – 1 pm and 2 pm – 6 pm**

Course Title

**Edit Situation**

**Code:** 212

**Instructors:** Luc Barbier, Etienne Bernard, Edith Commissaire, Pierre Giquel, Cécile Paris

**Print Center:** Pierre Bernardeau, Benoit Pascaud, Jean-Michel Vaillant

**Goals and key issues:**

**Tuesday, 9:30 am – 1 pm**

**Luc Barbier**

**Workshops: cultural venues**

**Contemporary edition**

- Relating art and communication, a history of graphic practices and artistic direction. From the Symbolist, Nabi and Art Nouveau magazines to the invention of the artist's book by the Primitivists and Suprematists, from the development of the art book in the thirties to the emergence of the exhibition catalog concept, a presentation of the relationship between contemporary art and graphics through the evolution of editorial productions.

- From Merz to Emigre: avant-garde graphics and magazines in the twentieth century. Analysis of publications whose innovations in terms of graphics, typography and page layout accompanied the spread of ideas from the most radical artistic and political movements.

- On the leading edge of design and the visual arts: analysis of artistic production (Kurt

Schwitters, Karel Teige, Edward Ruscha, Maurizio Nannucci, Lawrence Weiner, etc.).

– Contemporary graphic strategies: presentation of the works of Stefan Sagmeister, Uwe Loesch, the Surface, Pentagram, Blast, Tomato, Büro Destruct Studios, etc.

– Analysis of the ergonomic, cultural and economic requirements for the layout of a book as object.

Book as object, book as unique: paradigm of the artist's book

Architecture and design of space: the interaction of objects with their environment.

Scenographic writing

From print to multimedia edition

History of graphic interfaces. Analysis of hypermedia works, online and offline edition (CD-ROM / interactive terminal / Internet), interactive devices, tele-performance, virtual worlds, sound design, etc.

From project to object

The materiality of writing, layout, book composition, importance of the physical presentation of a text. Discovery of the graphic chain. Studio work.

Encounters: Lisette Branchet, Show-room Antalis; paper designs by Thibierge and Comar.

Pierre Legovic: from four- to six-color printing.

**Tuesday, 2 pm - 6:30 pm**

**Etienne Bernard**

Using contemporary examples and proposals, this seminar will attempt to determine key artistic, theoretical and edition development strategies as a support for artistic undertakings.

What is the place of the artist and the artist's proposal in the editorial field in France and internationally?

What opportunities does the field of graphic edition offer artists?

What are the possibilities of collaboration between graphic designers and artists?

What is the place of self-produced edition in the artistic field?

How should edition be used to envisage a discussion of or meditation on the artist's theoretical and formal research?

Among the editorial initiatives studied are: 2<sup>nd</sup> Cannons Publications; Art & Project; B42 Editions; Back Cover; Continuous Project; Dexter Sinister; Dot dot dot; Expedition; Leisure: an Art Journal; Marie-Louise; Old News; Re-Magazine; Spector cut+paste; Super; Zerodeux.

**All day Wednesday**

**Topic: ANIMAL, ON EST MAL ! (ANIMAL MALADY)**

**On animality and other four-footed considerations!**

See the renaissance of ancient metamorphoses...

Being confronted with animality is the surest way to suddenly see a cohabitation of identity crises, an exchange of ways of seeing, an amazing rough draft of a body that is not separate from nature and the blaze of its nearly complete combustion.

We could then say: "We see ourselves." And add: "We feel, we become separate, we represent."

This statement is followed by what Annie Le Brun writes in *Si rien avait une forme, ce serait cela* (If nothing had a shape, this would be it), which is an answer to what seems to be a chronic state of fatigue that is widespread today. The citation, to be exact, is not a manifesto: "From the thieving bulldog of the 'little vagabond' to the octopus 'with a silken look,' from the 'sharp-toothed female shark' to the toad who is 'monarch of ponds and swamps,' from the beetle who is 'not much larger than a cow,' to the hermit crab 'astride a spirited horse,' from the all-powerful louse, the 'son of dirt,' to the 'birds of prey' arriving in a 'perpetual cloud from the four corners of the horizon'...life has never yet asked the spirit to account for this intractable animality, which has the power to attack everything, to devastate the outer world and to cut the inner world to pieces."

And we continue to bathe in a vortex of troubled waters; warmth and what is animal bring us back to life (to be continued).

Naked and hairy, we will bathe at night and descend to the interlocking pipes that lead us to sing, roar, flutter, dance, thrash about, build, devour... Trails, traces and territories are revealed; margins, junctions and interfaces appear, biotypes and topologies, fields that lead to traps, to seams, to codes that unravel, to refuges, to paradise, islands that consume themselves, and the omen of a flight of migratory birds to comment on.

This is a troubled undertaking because, as hinted at by Jean Christophe Bailly in *Le versant animal (The Animal Side)*, it is a question of thinking like and being a gnu, a gibbon, a pike, a vulture or a cat. To be, for an instant, a bear, to curl up in a den, to search for food, to observe in one way and to communicate in many ways.

We will go out. We will go to the fields. We will explore burrows, zigzags, archipelagos. In the city? At the city limits? On fallow land? Our notations will write a wild story of species, individuals and their eyes.

And a few discerning anthropologists will study us with a great deal of interest, affirming that four-footedness plays a crucial role in the development of contemporary artistic creation. They will remind us that certain species of primates use tools, and they will point out the risk of abandoning all types of nomadism and anthropomorphism.

Beuys, Kounellis' horses, Marco Evaristti's drink mixers, Broodthaers' parrot, Oppenheim's dogs, Wim Delvoe, Damien Hirst...

Does art question this link in terms of ambivalent and rhythmical figures? Does art create passages and territories between human and animal? How does the creative process focusing on animals deconstruct the representative, mimetic or virtual body? Is it a transition, a flow, a degradation?

The animal is a model, an allegory, a partner, a mirror, an object of cruelty or to be tamed...

Two-day group immersion in the landscapes and territories of the Doué La Fontaine Biopark at the beginning of the semester.

observe, listen, feel  
understand, experience, look at  
imitate  
draw, take notes, film, record,  
react  
return  
allow to appear or disappear  
edit

**Course program:**

16 hours per week

**Tuesday, 9:30 am – 1 pm:**

Cultural venue: Contemporary edition, Luc Barbier

**Tuesday, 2 pm - 6:30 pm:**

Etienne Bernard

**Wednesday, 9:30 am – 1 pm and 2 pm – 6 pm:**

Luc Barbier, Edith Commissaire, Pierre Giquel, Cécile Paris

**Assessment:**

- Make an appointment with the workshop leaders.
- Describe your project and create a workshop follow-up folder.
  - Define your approach and the technical evolution of your work.
  - Investigate possible technical orientations and implement the appropriate work methods.
  - Test different materials.
  - Make rough objects, proto-shapes, prototypes and multiple objects.
  - Learn how to use tools and accept their constraints.
  - Take into account production tool possibilities.
  - Detect the plastic capabilities of the means implemented and ensure their appropriateness to the artistic project.
  - Take into account production costs.
  - Maintain regular contact with Situation professors and workshop leaders.
  - Follow health and safety instructions.
  - Complete work and leave a copy of each work to the school.

**Number of credits / S3: 22**

**Number of credits / S4: 22**

For each semester, credits are allocated as follows:

- course: 6 credits,
- production: 6 credits,
- workshop: 6 credits,
- personal work / research notebook: 4 credits

**Number of credits / S5: 21** For Semester 5, credits are allocated as follows:

- course: 5 credits,
- production: 6 credits,
- workshop: 5 credits,
- personal work / research notebook: 5 credits

**Number of credits / S6: 8** For Semester 6, credits are allocated as follows:

- course: 2 credits,
- production: 2 credits,
- workshop: 2 credits,
- personal work / research notebook: 2 credits

**Location:** Matisse Rooms 2 and 3, Let's boutique.

**Monday, 2 pm - 6:30 pm**

**Tuesday, 9:30 am – 1 pm and 2 pm – 6:30 pm**

**Wednesday, 9:30 am – 1 pm and 2 pm – 6 pm**

Course Title

## **Construct Situation**

**Code:** 213

**Instructors:** Jean-Sylvain Bieth, Jean-Gabriel Coignet, Véronique Giroud, Claire-Jeanne Jezequel, Dominique Tisserandet

**Associated workshop leaders:**

Jean-Claude Martin, Céline Huneau

**Issue under study:**

We have chosen to qualify and define the collective "area" that we have implemented for work and discussion, not as "construction" but as "construct". We use this term to emphasize the act of constructing, in addition to construction as the result of a project. Since to construct is to act, is the Construct Situation based on the author questioning how he or she concretizes a thought?

This is what Gilles Deleuze meant when he said that making movies means to think film

and not think about film. On this basis, the Construct Situation should enable students to design and create systems that will turn action into thought. Thus, all types of media and means are possible, as is the *place* where this act of constructing materializes: assembly, montage, collage, layering, articulation and juxtaposition are all potential approaches.

From the start, the Construct Situation proposes a learning approach that is based on the workshop. This means that know-how and teaching cannot be separated from practice. The studio workshop is thus understood to be a *place* for experimenting with shapes and materials; it should allow the elaboration of a visual project that is inscribed within a constant questioning of construction actions and practices. In this Situation, means and media used can lead to a construction principle, thus imparting meaning to what is being constructed.

**Course goals:**

Know how to define oneself as an author:

- Establish a creative process through the implementation of a research situation and the acquisition of a personal methodology.
- Develop a high-quality visual production through experimental phases.
- Make finished and legible productions.
- Establish a proper articulation between invented shapes, means used and theoretical basis.
- Construct a field of cultural and theoretical references that are appropriate and coherent.

**Course program:**

16 1/2 hours per week

**Monday, 2 pm - 6:30 pm**

Jean-Gabriel Coignet (every two weeks)

Individual monitoring for L2 students.

**Tuesday, 9:30 am – 1 pm**

**"The Flow of Things" workshop**

Dominique Tisserandet and Jean-Sylvain Bieth (every two weeks)

Approach the notion of installation, from idea to creation, as well as the different possibilities it offers and the strategies behind it. Relate various media and techniques through the different productions. Include

the visual productions within a given historical field of reference (starting at the beginning of the 20th century).

**Tuesday, 9:30 am - 1 pm and 2 pm - 6:30 pm**  
Jean-Gabriel Coignet (every two weeks)

**Workshop:** Questioning packaging with an existing form: "Box, Case, Cover"

**Tuesday, 2 pm - 6:30 pm**  
**Studio work**

Jean-Sylvain Bieth (every two weeks)

**Wednesday**

**9:30 am - 1 pm: Claire-Jeanne Jezequel**  
(every two weeks)

Continuation of current projects. Individual work. Drawing as a research tool will be highlighted, as well as the notion of "practice". Constructing means building a practice. Drawing, taking notes, materials, techniques, experience, chance happenings, procedures, dreams, lectures: how sculptural work in space and over time can become a metaphor for artistic practice in general...

**Wednesday, 9:30 am - 1 pm**

**Studio work**

Jean-Sylvain Bieth (every two weeks)

**2 pm - 6 pm**

**Museum atlas**

Véronique Giroud and Dominique Tisserandet and Jean-Sylvain Bieth (every two weeks).

From the selection of a work in the collection of the Nantes Museum of Fine Arts to a visual creation, the Atlas aims to weave concrete links between the way this selected art work is considered and the student's own visual practice.

This will lead to an interrogation of the act of constructing. When do we construct? Who constructs? When can we say that something is being constructed? This questioning will depend on the museum piece selected and how it is absorbed: grasping and stating something about the work itself; constructing a subjective point of view. In a first step, this subjective way of looking will lead to the invention of possible ways to trace the work (photographs, drawings, etc.); in a second step, the

student will imagine a transcription of the work.

This act of constructing will then take its place within a collective iconographical atlas. Traces of the subjective way of looking imagined by each student will be assembled together on a wall. This visual juxtaposition will serve as a basis for constructing. In a similar way, the visual productions will give rise to a group exhibition.

**Monitoring of research notebooks**

Véronique Giroud and Dominique Tisserandet and Jean-Sylvain Bieth (every two weeks). Implementation and follow-up of the research notebook as a creative tool.

**Assessment:**

Continuous assessment of work throughout the semester, followed by an assessment of visual productions and all research at the end of the semester.

**"The Course of Things" workshop**

Visual production using an installation.

**Atlas**

Visual production accompanied by documentary research and a text providing an interrogation on the meaning of construction.

**Monitoring of research notebooks**

Composition of a "notebook" designed to be a tool for research and creation.

**Number of credits / S3: 22**

**Number of credits / S4: 22**

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**Number of credits / S5: 21** For Semester 5, credits are allocated as follows:

- course: 5 credits,
- production: 6 credits,
- workshop: 5 credits,
- personal work / research notebook: 5 credits

**Number of credits / S6: 8** For Semester 6, credits are allocated as follows:

- course: 2 credits,
- production: 2 credits,
- workshop: 2 credits,
- personal work / research notebook: 2 credits

**Location:** Construct and Volume Rooms, metal and wood workshops, Museum of Fine Arts

**Monday, 9:30 am - 1 pm**

**Tuesday, 9:30 am – 1 pm and 2 pm – 5:30 pm**

**Wednesday, 9:30 am – 1 pm and 2 pm – 6 pm**

Course Title

**Image Situation**

**"Difference and Repetition"**

**Code:** 214

**Instructors:** Christiane Cavallin-Carlut, Marion Daniel, Marc Guerini, Olivier Joncour, Yann Le Ru, Xavier Navatte, Philippe Oudard

**Workshop leaders and associated technical team:** Guy Bauza, (filming, video lighting), Christophe Cathalo (warehouse), Marc Dieulangard (snapshots, lighting, prints), Alexandre Mairet (sound), Marek Walcerz (video editing)

**Presentation of the topic:**

According to Gilles Deleuze, repetition is not an identical reformulation but a return to what is singular. Everything flows into a perpetual becoming and all impressions of stability are only illusion; things swarm with infinitesimal differences that make each "return" a continually new event that cannot be reduced to what preceded it, in all areas: difference is the only repetition, including in the so-called "repeatable" results of scientific experiments.

How is the repetition of difference expressed in current imagery? In music (status of the "refrain")? According to the territory and operational methods specific to each of the six Situation instructors, students will explore visual representations of reality based on repetition in order to elucidate the current signification of the differences they convey.

**Philippe Oudard**

Monday, 9:30 am -1 pm (every two weeks, alternating with Christiane Cavallin-Carlut)

The idea of an aesthetic born from the repetition of the same object in an absolutely identical shape did not exist in the 19th century. Photographic documents provide scarcely a trace of this. We can find only a few rare examples of the lyric exaltation of mass production which was so common a hundred years later.

Objects in series are the motif par excellence, the leitmotiv even, of the modern world. They cannot be separated from their economic and social context and are part of an era of market abundance and industrial mass production. Photography, which is based on a mechanical and infinitely duplicable image, naturally turns toward the manufactured object, which is serial by definition.

Simultaneously exalting industrial modernity and mass production, New Photography creations meant to be purely aesthetic will provide variations on this visual fascination for the repeating motif.

Without totally disappearing, this idea of repetition will become diluted or insufficient with the predominance of post-modern theories. "Appropriationists" from Sherrie Levine to Sturtevant will open this restricted notion to the concept of taking up again. Other artistic stances will formulate derivations, in particular those of remake or sampling.

At the start of the semester, two communications will contextualize these historic references and their significance. Courses will also be dedicated to monitoring photographic projects by students.

**Christiane Cavallin-Carlut**

Monday, 9:30 am -1 pm (every two weeks, alternating with Philippe Oudard)

Repetition, never; difference, always: A first approach consists of observing the significance of difference within repetition that is found in art, literature, video and cinema; analysis of texts by Freud, Deleuze, Revault d'Allonnes and others, as well as works by artists like Warhol, Sherrie Levine,

Pierre Huygues and Gus van Sant will provide a basis.

This seminar will be collaborative and based on the model of Jacob Jacotot's "ignorant master" (dear to Jacques Rancière).

In a second step, we will observe how the image can reveal difference through the repetition of a text, and vice versa, in a counterclockwise direction.

**Marc Guerini**

Tuesday, 9:30 am – 1 pm

### **Repetition, or Love Punished**

The last work staged by Ingmar Bergman was entitled "Before the Repetition". The word "before" is the word that resonates and leads to the question of how to "do before" when we know that "after" will be the term for the presentation.

Peter Brook thought that the real work of theater began on the evening of the premiere and that "repetitions" (rehearsals) were only a means to apply the text and its scenic adaptation.

By using "Repetition, or Love Punished," the title of one of the chapters of the book "CinemAction, the Remake and the Adaptation" (1989), we propose to look through the history of cinema for the different variations on famous texts, such as Carmen, The Atlantis, The Count of Monte Cristo, The Decameron, Dracula, The Lady of the Camelias, Don Quixote, Frankenstein, Hamlet, Les Misérables, Othello or Romeo and Juliette.

A few statements that are *totally gratuitous*:

"It was in France and Italy in the twenties that transposing works from the literary repertoire was the most systematic."

"Has world cinema put an ideal library on the screen?"

"Best sellers supplied American studios with the material for the greatest number of literary remakes."

*Sources?*

**Xavier Navatte**

Tuesday, 2 pm - 6:30 pm (by half groups, alternating with the course by Marion Daniel)

### **"Time's Part"**

My intervention in the Image Situation will be based on a photography workshop. This workshop will be envisaged as a deployment of the possibilities of a field that is open, not to photography, but to "photographies".

Difference and repetition: these two terms could be applied to everything that exists and constitutes our being. They are the core principle behind the transformation of matter and life. If there had been no repetition and difference, neither the universe with its infinite diversity nor life on earth in all its singularity would exist. These two terms interact all the way to the infinitesimal meanderings of our thoughts and to the most insignificant gestures of our daily life.

"All flows together in a perpetual becoming and the impression of stability is only an illusion." I will use this phrase to introduce a third term, which is no less primordial and which appears to be a corollary; it constitutes an essential parameter of photography: time.

Through the production of artist-photographers or by using photography, I will analyze the means and the phenomena that certain artists have implemented to express the complex notion of time and to question whether temporality is the same for everyone.

Denis Roche, Robert Adams, Nicolas Nixon, Klaus Rinke, Roni Horn, Roman Opalka, Dieter Appelt, Philippe Bazin, Hiroshi Sugimoto, Michal Rovner.

In addition, the projection of a word from the Deleuze alphabet, which will be chosen at random by a student, will introduce each course. This will constitute an excellent, simple and graphic introduction to the world of this philosopher. I will also show the conference given at La Fémis in 1987 by Deleuze: "What is an act of creation?"

**Marion Daniel**

Tuesday, 2 pm - 6:30 pm

(by half groups, alternating with the course by Xavier Navatte)

## Series, Variations, Replications

"Resume and remember are part of the same movement, but in opposite directions, because what we remember we take up again: thus, it is repetition turned toward the future, whereas resumption would be remembering turned to the forefront," writes Kierkegaard.

We will attempt to define what an image is. Etymologically, it is a representation, a reproduction, an imitation that is embodied within a material. The theme of "Difference and Repetition" in the Image Situation will be studied within its limits and expanded to the fields of drawing and painting.

It will be necessary to envisage images corresponding to paintings, drawings or any other medium that integrates line or pictoriality, that functions as a resumption, a series, a variation or the replication of a motif or pattern.

Image systems, series and variations: Hokusai, Claude Monet, Jonathan Lasker, Sol Lewitt, Frédérique Lucien, Agnès Martin, Vera Molnar, Takashi Murakami, Roman Opalka, Joyce Pensato and Claude Viallat will be studied in the first two sessions, then student productions will be analyzed and discussed.

**Olivier Joncour**

Wednesday, 9:30 am - 1 pm

## Network / Multiplex

Combinations, permutations, series, random movements, digital horizons, programming... These are a few of many experimental fields that generate a meditation on otherness through creating networks and confronting the other.

"Repetition is not, as is commonly thought, an identical reformulation; rather, it is a return to singularity."

Centering on Internet publication of video, photographic and audio form, this course proposes analyzing the universe of possibilities and reflecting on the elements of form in audiovisual productions in the context of the topic proposed by the Image Situation. Different questions will be elucidated concerning social networks, freedom of expression, etc.

**Yann Le Ru**

Wednesday, 2 pm - 6 pm

## "DIFFERENCE AND REPETITION"

In music, these two terms can be interpreted as "theme and variation" and lead to *genre, style, form and structure*.

We can assign two apparently very different definitions to *genre*, but they complement each other rather well. According to the first definition, genre is a certain spirit that precedes the design of a work; according to the second, it is a gathering together in the same family of a certain number of shapes with sufficient affinities of character.

The notion of *style* is more precise but just as complex. We must envisage it from two different angles: in its relationship to the creator of a work and according to the type of work.

Everyone knows what a *form* is: a certain type of work. The symphony is one form; the concerto is another. They differ because the composer speaks an orchestral language in the symphony, whereas an instrumental style intervenes in the concerto and radically modifies the essence of the work.

*Structure* is the positioning of different parts in view of constituting a whole, whereas form is precisely this whole, considered as a unit.

Depending on how we look at it, variation is a *form* or a *procedure*, or both. To vary a theme is to transform it without altering what is essential, either by ornamenting it, transcending it, or highlighting the secondary drawings that accompany it.

It is an operation that consists in modifying a

melody:

By substituting all original notes (or only certain notes) with an equivalent group with less value.

By changing the rhythm or the beat.

By changing the mode or tone.

By acting on harmonization and polyphony.

By combining different procedures in such a way that the auditor can perceive the original theme.

### **Xavier Navatte**

Thursday afternoon, from 2 pm to 6:30 pm for L3 students who are available

### **Course program:**

26 hours per week

Monday, 9:30 am - 1 pm: Philippe Oudard / Christiane Cavallin Carlut, alternating every two weeks

Tuesday, 9:30 am - 1 pm: Marc Guérini

Tuesday, 2 pm - 6:30 pm: Xavier Navatte

Tuesday, 2 pm - 6:30 pm: Marion Daniel

Wednesday, 9:30 am - 1 pm: Olivier Joncour

Wednesday, 2 pm - 6:30 pm: Yann Le Ru

Thursday, 2 pm - 6:30 pm: Xavier Navatte

Xavier Navatte (for available L3 students)

Friday, 9:30 am - 1 pm: complementary technical training

### **Visual research agreement and work procedure:**

Two mandatory productions of a static image (including at least one in photography): the first should be related to the general research topic; the second is "open" and based on the student's personal initiative.

Two mandatory productions of a moving image (video-film): the first should be related to the general research topic and the second is "open". It should also be a moving image and based on the student's personal initiative. A group production will also be carried out in the Kino context over three days. Date: the third or fourth week after the semester begins. This proposition consists of a photographic or video production that should be created and finalized as a group within a short period of time. The research topic will be indicated at the beginning of the Kino.

Evaluation will be done primarily through continuous assessment with an appraisal of static and moving images at mid semester; this will allow obtaining credits according to project status. There will also be an assessment at the end of the semester with a separate number of credits. Depending on the course, continuous assessment may include project monitoring, exhibitions presenting the evolution of visual research and oral presentations.

End of semester assessment will be done by two different groups of instructors during the two exhibitions presented by each half of the group of students. Assessment criteria are based on the quality of research documents and productions, the student's analytical capability and the way in which work is presented. Definitive validation of credits will be done by the instructors as a group.

**Number of credits / S3: 22**

**Number of credits / S4: 22**

For each semester, credits are allocated as follows:

- course: 6 credits,
- production: 6 credits,
- workshop: 6 credits,
- personal work / research notebook: 4 credits

**Number of credits / S5: 21** For Semester 5, credits are allocated as follows:

- course: 5 credits,
- production: 6 credits,
- workshop: 5 credits,
- personal work / research notebook: 5 credits

**Number of credits / S6: 8** For Semester 6, credits are allocated as follows:

- course: 2 credits,
- production: 2 credits,
- workshop: 2 credits,
- personal work / research notebook: 2 credits

**Location:** Matisse Room 1, photo studio

## SPECIFIC L2 COURSES

### Study Unit 2 Knowing about and meeting players in the artistic fields

Code: 221

#### Goals and key issues:

This module aims to enable students to master the different steps involved in successfully completing a visual project in partnership with an institution:

- Identify the specificities and strategies of the host institution.
- Identify the different players, their needs and their requests.
- Formulate and formalize a project (key issues, contents, methods, duration, budget, etc.).
- Manage the constraints and approach of the different partners.
- Implement and lead the project with institutional partners.
- Participate in project assessment.

#### Course program:

Each of these questions will be approached from a practical and theoretical point of view in three different workshops that correspond to three specific areas of intervention:

- Workshop 1 "Transmission" - focusing on the issues of books and art in the school environment.
- Workshop 2 "Normality" - focusing on intervention in a "closed" environment.
- Workshop 3 "Art Area" - focusing on the issues of exhibition and cultural mediation.

Students must enroll in one of the three proposed workshops and carry out one semester of practical work and one semester of theoretical work, which will entail assessment and the assigning of two different credits.

#### Assessment:

Following one semester of practical work, students will be assessed on their studio participation. The theoretical part will be assessed according to the student's active

participation in theoretical courses and through production of a short thesis.

**2 credits for practical work**  
**2 credits for theoretical work**

**Workshop 1:**  
**"Transmission"**  
**(Practice and theory)**

**Instructor: Jacques Denigot**

#### Course goals:

This workshop aims to:

- Enable students to design, prepare and lead visual arts workshops for learning projects for children from 3 to 8 years old;
- Combine workshop-leading activities with the topic of books and art for youngsters;
- Arrange encounters with professionals that are related to activity topics.

#### Strategies and key issues:

The Nantes School of Fine Arts proposes a workshop on school time focusing on books, art and children. This workshop, which is known as the Calder Workshop, is designed for Nantes children from nursery school age to the first grade.

Different possibilities are proposed over one or two days concerning the different projects, including the "Transmit" projects, which are workshops where ESANM students participate in the design and planning of a typical workday. They intervene as a "visual arts practitioner" under the supervision of an instructor.

Their task is to collectively elaborate two projects based on subjects and books selected from the workshop library resources.

#### Contents and schedule:

The workshop comprises two programs:

- PRACTICAL WORK related to this subject is done in the Calder Workshop.

On the day the activity is scheduled, children are placed in a series of visual arts workshops where they will carry out a project designed using library books as a basis.

Children will produce a new artistic object that is based on the discovery of how to use books in a way that is different from the usual scholastic way; they will have enough elements to continue the activity in the classroom.

- THEORY covers five working axes:

- 1- Study the library resources and think about the notions of books for children and childhood book as understood by Bruno Munari;
- 2- Think about the question of transmission and the interactions between visual arts and school learning;
- 3- Think about what the intervention of an artist in the classroom can provide and learn about the missions and creations of the partners in visual arts activities for the public: French educational system, DRAC (cultural affairs) , complementary training (CFPI), etc.;
- 4- Organize session reports and the final document;
- 5- Use the methods for designing an artistic project in three steps:
  - \* Extend a "Transmit" project designed the previous year over two days,
  - \* Collectively design a one-day "Transmit" project,
  - \* Propose a "utopian" project and present it in the form of a book.

### Course program:

#### THEORY:

- Continue one of the "Transmit" projects initiated by students the previous year and extend it over two days. For the *Clothing, Hat, Body and Architect* project, the Calder Workshop becomes a sewing workshop for making clothing, hats and a suitcase for Mr. Everyman. This undertaking is meant to cover each of the steps necessary to making a set of clothing that will enable Mr. Everyman to look like...

- Collectively design a one-day "Transmit" using the *Facts of Life* book by Pippo Lionni (Editions Hermann Schmidt, Mainz) as a basis.

Pippo Lionni is a graphic artist who was born in 1954. He is known for his use of pictograms, which have been diverted from

their original intention; they can be found in a series of books entitled "Facts of Life".

As communication tools and a means of visual identity, pictograms represent a schematic signing which suggests a behavior or indicates information, for example, a danger. They function like written signs. The title of "Facts of Life" comes from an expression used in English-speaking cultures to refer to somewhat embarrassing questions asked by children that adults put off answering until later.

Students will transmit to children their answers to the question: What can happen with pictograms?

- Write the session reports alone or as a team, according to a pre-established plan in order to evaluate the sessions and the evolution of the activity.

- Produce a project entitled *UTOPIAN PROJECT*, designed for an ideal class, with ideal supervision and an ideal budget and room. This project will not be limited by any of the usual constraints found in a real situation and will include a planning schedule and comments on the aspects and visual interest the student wishes to emphasize. While doing this, the student will refer to his or her interpretation of experimentations carried out during the year.

- Create the mock-up of a book to enrich the Calder Library collection that freely presents this project.

#### PRACTICE:

Prepare student participation in projects:

- Document the "Transmission" projects with iconographic and artistic references
- Make elements that will be useful to the children
- Situate the projects to know which tools they will need; find and suggest different versions and approaches
- Check the methods needed to do this
- Define the desired project role

Do an existing project to become familiar with the activity and with a "Transmit" project:

- Organize the room and the tools needed according to the way activities are

scheduled and carried out

- Lead one or more of the different project workshops using a personal touch, under the supervision and with the help of the instructor
- Pay attention to the children's responses and to the type of audience
- Evaluate one's role and daily activities

**Schedule:**

**PRACTICE:**

Thursdays or Fridays, 24 hours divided among three days with the children and one day of preparation.

The children arrive at 9:30 am and leave around 3:30 pm.

The student should arrive at 8:40 am.

**THEORY:**

Thursday, starting at 10:30 am, or Friday morning: 24 hours, approximately eight three-hour sessions.

**SPECIAL REQUIREMENTS:**

Punctuality is mandatory.

**Number of students:** 17

5 students for the first semester

12 students for the second semester

**Location:** Calder Workshop and outside visits.

**Workshop 2:**

**"Normality"**

**Instructor:** Bernard-Xavier Vailhen

**Goals:**

This workshop aims to:

- enable students to design and lead visual arts workshops with patients and caregivers in a closed psychiatric environment (hospital),
- analyze a posteriori how these workshops progressed and what their effect was.

**Strategies and key issues:**

In the framework of an agreement between ESANM and the Nantes Hospital Center, two team of four students each intervene each week in the psychiatric department of Dr. Rachel Bocher to lead a visual arts workshop for the patients.

Contents and planning schedule (programs,

progression, etc.):

The workshops take place at the hospital in two different care centers, which receive, respectively, psychotic patients and young people at risk of suicide. Each workshop is prepared at ESANM and followed at the hospital by a discussion with caregivers and a psychologist. Students take turns writing a report, which can complement the one written by the psychologist.

Analysis of the intervention context.

Articulation of practice and theory / creation and thought, in particular as concerns the position occupied by the students / the patients / the caregivers / and the instructor.

Two programs are offered in this Study Unit (48 hours per semester):

1. The practical program, entitled Practice (one semester): It takes place almost every week during one semester. See below for course organization.
2. The theoretical program, entitled Theory (one semester):

For each group of students, the program includes (1<sup>st</sup> and 2<sup>nd</sup> semesters):

1. Participation in a colloquium scheduled for the spring.
2. A certain number of theoretical workshops concerning:
  - discussion of the colloquium,
  - the discovery of visual arts in a psychiatric care unit,
  - experiences of intervention in a closed environment,
  - the notions of "triangulation" or "between two".

**Course program:**

First part of the semester: each weekly workshop is planned collectively by the intervening team, including the instructor.

Second part of the semester: one after the other, students will take on the role of "project leader"; this means that they will suggest a project to the team which, if possible, is in relation to their personal work. After analyzing the proposition and in agreement with the instructor, work is collective and carried out by all members of the group.

In addition, each weekly session introduces and follows five learning steps:

1. Elaboration of the students' project, which is done at ESBANM: "Concretely, what are you going to do with patients and caregivers during an hour? Why? How will you present the activity to them? What materials will you use and why? How will you organize the time and why should you remain within time limits? What relationship will you have with patients and what distance will you maintain? What will be your relationship to the caregivers? How will you close the workshop? Who will speak and what will they say?" etc.
2. Time for preparation of material for the workshop at the hospital: preparation of the workroom, which also serves other purposes; protection of the floor; preparation of material (brushes, paint, mixes); cutting of formats; stapling of supports, etc. This is also the time to prepare the oral presentation of the workshop theme and any special instructions to be followed for patients and caregivers.
3. Workshop time at the hospital with patients and caregivers, which will last about one hour.

As soon as the workshop is finished, there is a debriefing session, also known as the *review period*, with caregivers and the psychologist only; during this session, the workshop is discussed.

Report time: taking turns, students must write a report on the workshop and the review period following it. The psychologist will also write a report. Each week, these two reports will be sent to the partnership participants; i.e., the students, caregivers, health supervisors, partnership coordinator and the director of studies. Normally, each student writes two reports per semester.

**Schedule:**

Thursday morning for the Space workshop and Thursday afternoon for the Dali Tati workshop.

**Number of students:** 8 per semester.

**Location:** At the hospital and ESBANM for the practical part; at ESBANM for the theoretical part.

**Practice:** from 7 to 8 sessions (and for each session: weekly project preparation, workshop material preparation, workshop, review period, report writing); validated with 2 credits.

**Theory:** 4 sessions with outside participants + participation in a colloquium + writing of an appraisal, validated by 2 credits.

### **Workshop 3: "Art Area"**

**Associated professionals and workshop follow-up:** Leila Zerrouki, France Pineau, ESBANM Cultural Service

#### **Goals:**

This workshop aims to:

- enable students to approach different artistic and cultural partners and learn about their working methods,
- understand and participate in the different steps for preparing an exhibition or event (design, production team, communication and mediation),
- work as a group on a project with professional teams.

#### **Strategies and key issues:**

Help students to learn about and understand the missions of artistic institutions and to work with the obligations and constraints defined by specifications proposed by institutions such as the Pays de la Loire Contemporary Art Foundation, the Nantes Museum of Fine Arts and Le Ring art library, as well as the partners of these institutions.

#### **Contents and schedule:**

A project comprising a practical part: The question of commissioning and the mediation of works in the ESBANM collection in relation to the "Regards Croisés" exhibition project at the Gautron Mill in Vertou.

And a theoretical part: The question of the collection (acquisition, conservation, memory and retransmission, making works known), with guest participants (collectors, curators, collection managers).

#### **Course program:**

48 hours during the second semester

#### **Theory and practice (one semester)**

Active participation in the "Regards Croisés" exhibition (production, communication, mediation).

#### **Assessment:**

2 credits for practice (quality of participation, adaptation to the group, commitment to the project)

2 credits for theory (session preparation and active participation, appraisal)

#### **Schedule:**

Sessions are scheduled mainly on Thursday, from 2 pm to 6:30 pm; weekend sessions may be necessary for hanging the exhibition (calendar communicated at the start of the year).

**Location:** ESBANM and Vertou

**Number of students:** 10 during the second semester

## SPECIFIC L2 COURSES

### Study Unit 3

## Art history and theory and foreign language

Thursday, 8:30 am - 10 am

Course Title

Art History and Theory

**"Art, or the Conquest of Space"**

Code: 311

Instructor: Véronique Giroud

#### Goals and key issues:

Before Marcel Broodthaers assigned this conquest to installation and Bruce Nauman *reinvented* phenomenology in his studio, *A Throw of the Dice Will Never Abolish Chance* by Mallarmé questioned the act of creation, concentrating meaning and opting for the bottomless bottom that *figures* the void, and Manet's painting assumed the precariousness of images that exist only if they are confided to *space* "vainly employed".

Attentive to "idiot paintings" (Baudelaire, Rimbaud), to the theatrical mode of photography (Manet) and to a carnival atmosphere (Ensor, Dostoevsky), then, since the world has become inhabitable, to *doubt* that leads to the establishment of a *space* where only air and currents *circulate* (celibate machines, Kafka, Duchamp, Picabia, etc.), to the urgency of building a *space* to live in (Klee, Picasso, Brecht, Oud, Malevitch, Scheerbarth, etc.) and the need to invent an ideal *space* where *things* are rearranged (Heartfield, Rodtchenko, Grosz George, Ernst, El Lissitzky, Moholy Nagy, etc.), we will question where *space*, or the work of art, ends and where what is social begins. At this place, will we be able to see what separates the ideology of modernism from modernity? What remains of this heritage in today's art?

#### Assessment:

Attendance and participation in the form of an oral presentation, as well as in written form for students in the Construct Situation.

Number of credits / S3: 4

Number of credits / S4: 4

Location: amphitheater

Friday, 2 pm - 6 pm

Course Title

**English**

Code: 312

Instructor: Ian NICHOLSON

**Goals and key issues:** Foreign language workshop: a "workshop" is not a course; rather, it presents activities that serve to enrich culture and develop the written and oral practice of the language.

#### Course program:

Selection of topics linked to the Situations and supported by documents, texts and audiovisual materials; group work: in turn, students will present work or projects and documentation on art and artists. Group discussion. Division of students into three groups according to level on Friday afternoon:

2 pm - 3:15 pm: Group 1

3:15 pm - 4:35 pm: Group 2

4:45 pm - 6 pm: Group 3

Possibility of work in English within each Situation.

#### Assessment:

Written and oral expression in English oriented toward dialog, communication and participation. Structured comments on projects and artistic texts. Continuous assessment.

Number of credits / S3: 1

Number of credits / S4: 1

Location: Varèse Room

Monday, 2:30 pm - 4:30 pm

(one session per semester)

Course Title

**Methodology for L2 Students**

**Work on writing, references and sources**

Code: 313

Associated librarians: Gaël Ropars, Nicole Le Groux

Exercise 1

Each student will propose the purchase of a book or DVD. The student will look for precise document references (file with title, authors, editor, publication date, etc.). The student will write a ten-line text to justify the pertinence of this purchase.

This work must be done beforehand.

During the session, the group will discuss each title (pertinence with reference to existing material, to the course and to research themes).

Next, the titles will be ordered and the works presented on a "Students' Selection" table.

#### Exercise 2

At the end of the year, each student should prepare a bibliography of books read, borrowed and studied during the year. This bibliography will be commented on during the session, less for its contents than for its presentation and hierarchical structure.

It is therefore important to present this work at the beginning of the year so that students will adopt the habit of noting and organizing their references.

#### Course program:

2 hours per semester in groups of 14 students.

**First semester: Monday, 11/10, 25/10, 29/11**

**Second semester: Monday, 4/04, 11/04, 18/04**

**Number of credits / S1: 1**

**Number of credits / S2: 1**

**Location:** library

## SPECIFIC L3 COURSES

### Study Unit 2

## Art history and theory and foreign language

**Monday, 2 pm - 4 pm**

Course Title:

**"Word and Work"**

**Code:** 321

**Instructor:** Marion Daniel

#### Goals and key issues

Film and video may combine text and image. However, this combination is also possible in painting, sculpture, installations, photography and audio pieces. In *Ceci n'est pas une pipe (This Is Not a Pipe)*, Michel Foucault points out an incompatibility between text and image: it is not possible to simultaneously read and see something. Nonetheless, a range of possibilities in the domains of literature and visual arts reveals "hybrid objects," as they are called by Louis Marin. These are visual works that rely on a text: they represent occasions where text and image share the function of sign equally.

This course proposes the study of visual media that produce a mix of text and image, sound and sight. During the year, we will analyze the use of words in avant-garde creations by Dadaists and Futurists, as well as visual and audio deconstructions by the Lettrists and New Realists, Art & Language, conceptual artists and contemporary artists who dematerialize text and image in works using video, film and sound. Each course will provide an opportunity to study a number of related works: paintings, drawings, collages, audio pieces, films, installations, sculptures, etc.

**Goal:** Acquisition of knowledge on an art history topic. Theoretical considerations and historical and critical approach.

**Validation:** Continuous assessment, attendance and semester appraisal.

**Brief bibliography:**

- *Poésure et peinture, D'un art, l'autre (Poeting and Paining: from One Art to Another)*, Musées de Marseille-Réunion des musées nationaux, 1993
- *Polyphonix*, Centre Pompidou exhibition catalog, Centre Pompidou / Léo Scheer, 2002
- *Sons & lumières, Une histoire du son dans l'art du XXe siècle (Sounds and Lights: A History of Sound in Art in the 20th Century)*, Centre Pompidou catalog, 2004
- Roland Barthes, *L'empire des signes (The Empire of Signs)*, Genève, Skira, Les sentiers de la création, 1970
- Marcel Duchamp - *Duchamp du signe*, Flammarion, coll. Champs, 1994
- *Notes*, Flammarion, coll. Champs, 1999
- Jean-Luc Godard, *Histoire(s) du Cinéma (History of Cinema(s))*, Gallimard, 1998
- Michel Foucault, *Ceci n'est pas une pipe (This Is Not a Pipe)*, Fata Morgana, 1973
- Louis Marin, *Détruire la peinture (Destroying Painting)*, Flammarion, 1997 (1<sup>st</sup> edition; 1977)
- Jacques Villeglé, *La traversée Urbi et Orbi (Crossing Urbi et Orbi)*, Luna-Park, 2005

**Number of credits / S5: 6**

**Number of credits / S6: 5**

**Location:** amphitheater, library

**Thursday, 2 pm - 6:15 pm**

Course Title

**"English"**

**Code:** 212

**Instructor:** Georgia Nelson

**Goals and key issues:** Foreign language workshop: a "workshop" is not a course; rather, it concerns activities that serve to enrich culture and develop the written and oral practice of the language.

**Course program:**

Selection of topics linked to the Situations and supported by documents, texts and audiovisual materials; group work: one by one, students will present work or projects and documentation on art and artists. Group discussion. Division of students into three groups according to level on Thursday afternoon:

1:30 pm - 3 pm: Group 1

3:15 pm - 4:45 pm: Group 2

5 pm - 6:30 pm: Group 3

**Assessment:**

Written and oral expression in English oriented toward dialog, communication and participation. Structured comments on projects and artistic texts.

Continuous assessment.

**Number of credits / S5: 3**

**Number of credits / S6: 2**

**Location:** Varèse Room

## Study Unit 3

### D.N.A.P. Preparation and Examination

**Code:** 311

**Instructors:** information communicated in October

**Goals and key issues:** Preparation of the end-of-year diploma accompanied by a team of instructors from the Situations, the diploma tutor and his or her assistant.

**Course program:** Weekly individual and group meetings with the instructors and the person responsible for monitoring the diploma.

**Diploma examinations:**

- appraisal of the candidate's course of studies,
- presentation of a selection of the student's most significant works from the three-year study period,
- discussion with the jury.

**Number of credits / S6:** 15

## Recapitulation of L2 Credits

### L2: Year 2

Semester 3 (S3)

Study Units	Assessment	Course Hours	Credits	
Scenes, Image, Construct, Edit Situations	Course	200 hrs/semester	6	22
	Production		6	
	Studio work		6	
	Personal work, research notebook		4	
Knowing about and meeting players in the artistic fields	Theory or practice	24 hrs/semester	2	
Art history and theory	Participation, folder	24 hrs/semester	4	
Documentary methodology	Participation and bibliographical proposals		1	
English	Participation, folder	15 hrs/semester	1	
<b>Total</b>		<b>263 hrs/semester</b>	<b>30</b>	

Semester 4 (S4)

Study Units	Assessment	Course Hours	Credits	
Scenes, Image, Construct, Edit Situations	Course	200 hrs/semester	6	22
	Production		6	
	Studio work		6	
	Personal work, research notebook		4	
Knowing about and meeting players in the artistic fields	Theory or practice	24 hrs/semester	2	
Art history and theory	Participation, folder	24 hrs/semester	4	
Documentary methodology	Participation and bibliographical proposals		1	
English	Participation, folder	15 hrs/semester	1	
<b>Total</b>		<b>263 hrs/semester</b>	<b>30</b>	

- Forty-eight to sixty credits are required to enter L3.
- When a student has earned less than 60 credits, missing credits must be made up during the first semester of L3.
- Credit attribution is global; i.e., when a student has successfully completed a course, the total number of credits is attributed and is indivisible.

## Recapitulation of L3 Credits

### *L3: Year 3 - Semester 5 (S5)*

Study Units	Assessment	Course Hours	Credits	
Scenes, Image, Construct, Edit Situations	Course	212 hrs/semester	5	21
	Production		6	
	Studio work		5	
	Personal work Research workshop		5	
Art history and theory	Participation, folder	24 hrs/semester	6	
English	Participation, folder	18 hrs/semester	3	
<b>Total</b>		<b>254 hrs/semester</b>	<b>30</b>	

### *L3: Year 3 - Semester 6 (S6)*

Study Units	Assessment	Course Hours	Credits	
Scenes, Image, Construct, Edit Situations 1	Course	212 hrs/semester	2	8
	Production		2	
	Studio work		2	
	Personal work Research workshop		2	
Art history and theory	Participation Folder	24 hrs/semester	5	
English	Participation Folder	18 hrs/semester	2	
D.N.A.P. Preparation and Examination	Participation Exhibition Interview	96 hrs/semester	15	
<b>Total</b>		<b>350 hrs/semester</b>	<b>30</b>	

- Completion of Year L3 requires 60 credits. - The first cycle is validated by the D.N.A.P. (visual arts degree) with an art qualification; the diploma is certified by the Ministry of Culture and Communication.
- Students who have not obtained 45 credits in S5 and S6 are not eligible for the D.N.A.P. examination. The D.N.A.P. examination is worth 15 credits.
- Candidates may not take the D.N.A.P. examination more than twice.
- The D.N.A.P. and a favorable decision by the harmonization committee are required for admission in M1.



