

**Course catalogue 2010 - 2011**  
**Year M1 and M2**



## **DNSEP ART MASTERS DEGREE**

### **Lecturing team**

Michel AUBRY, artist  
Luc BARBIER, graphic designer, theatre designer  
Philippe-André BENA, artist  
Etienne BERNARD, Researcher in aesthetics  
Jean-Sylvain BIETH, artist  
Christiane CAVALLIN-CARLUT, artist  
Jean-Gabriel COIGNET, artist  
Edith COMMISSAIRE, architect  
Marion DANIEL, art critic  
Anne FREMY, artist  
Michel GELLARD, sociopsychologist, ECTS consultant  
Pierre GIQUEL, poet and art critic  
Véronique GIROUD, art historian  
Marc GUERINI, artist  
Gérard HAURAY, artist  
Claire-Jeanne JEZEQUEL, artist  
Olivier JONCOUR, artist  
Georges-Albert KISFALUDI, multimedia engineer  
Yann LE RU, composer  
Pierre MABILLE, artist  
Claire MAUGEAIS, artist  
Georgia NELSON, English language lecturer  
Ian NICHOLSON, English language lecturer  
Philippe OUDARD, artist  
Cécile PARIS, artist  
Daniel PERRIER, artist  
Bernard PLANTIVE, artist  
Patricia SOLINI, exhibition arts and crafts  
Dominique TISSERANDET, artist  
Bernard-Xavier VAILHEN, artist  
Xavier VERT, art historian  
Véronique VERSTRAETE, artist

### **Artist researchers**

Mickaël SELLAM, Plugin research programme  
Sandy AMERIO, Benoit BROISAT, Hirohisa KOIKE research programme  
Double vision  
Eden MORFAUX, Les Abstractions research programme  
Anne-James CHATON, APNE research programme

### **Technical assistants**

Guy BAUZA, video

Christophe CATHALO, shop  
Philippe CORBARD, digital technology  
Marc DIEULANGARD, photography  
Alexandre MAIRET, digital and sound technology  
Jean-Claude MARTIN, Céline HUNEAU, wood, metal  
Marek WALCERZ, video  
Printing centre (offset printing, screen printing, lithography, engraving), Pierre BERNARDEAU,  
Benoît PASCAUD, Jean-Michel VAILLANT

## **MASTERS 2 "Digital technology, cultural design, mediatization and appreciation"**

### **Lecturing team**

Committee: Georges-Albert KISFALUDI

Luc BARBIER, graphic designer, theatre designer  
Philippe-André BENA, artist  
Olivier JONCOUR, artist  
Ian NICHOLSON, English language lecturer  
Eric PERRAUD, artist  
Patricia SOLINI, exhibition arts and crafts

### **External contributors**

Géraldine BAUPIN, accountancy lecturer, Angers university  
Pascal MISSIR, marketing lecturer, Angers university

The (M1 and M2) project phase is dedicated to deeper research linked to students' artistic disciplines. During these two years, joint cross-disciplinary teaching is given in art history and theory, project writing and theory and artistic projects. In parallel, at the start of M1, students register with a research director and a dissertation director who will support them through their course over 4 terms, year M2 being devoted to preparing for the D.N.S.E.P. and the dissertation.

### **TRAINING STRUCTURE AND ORGANIZATION OF TEACHING**

**Year 4: M1**

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MASTERS 1, SEVENTH TERM - HOUR LEVEL/382 HOURS PER TERM

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**TU 1: Research methodology and individual research implementation**

**TU 2: Screenings**

**TU 3: Art history and theory, and foreign Language**

- Two History of Art seminars
- Project theory and dissertation path
- English language

**TU 4: Professionalization**

- Professional project
- Studio secondment

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MASTERS 1, EIGHTH TERM - HOUR LEVEL/430 HOURS PER TERM

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**TU 1: Research methodology and individual research implementation**

**TU 2: Screenings**

**TU 3: Art history and theory, and foreign Language**

- Project theory and dissertation path
- English language

**TU 4: Internship or field work, professionalization**

- Professional studios
- Studio secondment
- Internship or field work

**Year 5: M2**

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MASTERS 2, NINTH TERM - HOUR LEVEL/428 HOURS PER TERM

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**TU 1: Implementation of diploma project**

**TU 2: Art history and theory**

- History of Art seminar
- Project theory and dissertation path

**Students must obtain 270 credits for the 1<sup>st</sup> and 2<sup>nd</sup> cycles combined, in order to enter for the DNSEP.**

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MASTERS 2, TENTH TERM - HOUR LEVEL/416 HOURS PER TERM

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**TU 1: Diploma examination**

The DNSEP examination takes place at the end of the last term (T10) and is in two parts:

- assessment of the dissertation by a specialist panel to whom it has already been sent (5 credits).
- panel assessment of visual art creations (25 credits).

The DNSEP panel is made up of five members:

- two representatives from the college chosen from among the lecturers, including one for the dissertation viva.
- three qualified individuals selected from within the relevant field of work.

The dissertation panel is made up of:

- one of the three qualified individuals, an artist or theoretician,
- one of the representative lecturers from the college.

In the event a student fails the DNSEP, the assessment for the dissertation, which must be positive, and the credits attached, remain as agreed. **Candidates may not enter for the DNSEP more than twice.**

Students failing the DNSEP have the possibility of being granted validation of knowledge acquired through experience (VAE) following professional experience gained over a minimum of 3 years.

**Assessment and standardization committee**

Student assessment takes place at the end of each term and enables the acquisition of credits required for continuation to the following year.

Between 48 and 60 credits must be obtained for continuation to year M2. If fewer than 60 credits are obtained, the missing credits must be made up in courses in the 1<sup>st</sup> term of year M2 according to the methods outlined by the lecturers of the courses concerned.

A standardization committee made up of all the M1 and M2 lecturers meets at the end of each term.

The role of this committee is:

- to standardize and validate the obtaining of credits by comparing the standpoints of those lecturers who have followed the students at different stages of their course,
- to validate the continuation to M2,
- to decide whether the diploma can be awarded (in the presence of the DNSEP tutor)
- to reach a decision on repeating a year, based on special grounds,
- to reach a decision on exclusion for serious error, breach of internal rules (see internal rules in the student's guide), repeated and unjustified absenteeism or withdrawal during the course.

The standardization committee's decision is final. After the standardization committee meeting, the summary of marks and comments are posted to each student within 3 weeks.

## Teaching Unit 1

### Research methodology and implementation of personal research

Research path

**Code:** 451

**Objectives and problematics:**

At the beginning of year M1, students register with a lecturer and research director who will accompany them throughout the course over 4 terms, with year M2 being devoted to preparing for

the diploma and writing the dissertation. The selection of the research director will be made during October. In the first fortnight of October, each M1 student should use the library to become acquainted with the career, work and publications of research directors and dissertation directors. This information, and the internet sites of artist and theorist lecturers should enable each M1 student to make an informed choice of the consultant lecturers who will follow them throughout the 2<sup>nd</sup> cycle. At the end of this research and weekly meetings, the lecturers and students will understand and agree to this joint commitment. A change in research director can be made at the end of the 1<sup>st</sup> term of the 4<sup>th</sup> year on special grounds and on request by the student following discussion with the lecturer.

The research director will undertake the following for their students:

- they will offer a research methodology tailored to each student's field of work, and a creation methodology linked to technical workshops,
- they will advise on and introduce students to useful personnel,
- they will guide and monitor students in their field work project or internship,
- they will take part in the collective assessment.

This teaching unit comprises time for:

- Research-path directed work (following the research and creation process). 52h/term
- A critical platform of visual arts work in front of research directors and dissertation directors.
- Practical work in creativity workshops (specific environments and technical expertise). 158h/term

Platforms

**Code:** 4511

One day per month will be dedicated to a meeting between the research directors and dissertation directors about students' visual arts work. Each student will be asked to present significant pieces of their work

and give an evaluation of their research and dissertation progress.

**Validation:** continuous assessment, research notebook, individual discussion.

**For research direction:**

**Number of credits T7:** 10

**Number of credits T8:** 10

**Number of credits T9:** 13

**For platforms, the lecturers' collective allocates:**

**Number of credits T7:** 3 credits

**Number of credits T8:** 3 credits

**Number of credits T9:** 5 credits

## Timetable for 16 research directors

Days and times	Lecturers present each week	Lecturers present each fortnight
Mondays 9h30 - 13h		
	Véronique Verstraete	Philippe Oudard
	Gérard Hauray	Christiane Cavallin Carlut
		Jean-Gabriel Coignet
Tuesdays 14h - 18h30		
	Marc Guérini	
	Véronique Verstraete	
	Philippe Oudard	Jean-Sylvain Bieth
Tuesdays 9h30 - 13h		
	Anne Fremy	Claire-Jeanne Jézéquel
	Pierre Mabilie	
	Claire Maugeais	
Tuesdays 14h - 18h30		
	Daniel Perrier	Pierre Mabilie
	Marc Guérini	
	Cécile Paris	
	Dominique Tisserandet	
Wednesdays 9h30 - 13h		
	Dominique Tisserandet	Jean-Gabriel Coignet
	Michel Aubry	
	Claire Maugeais	
Wednesdays 14h - 18h30		
	Michel Aubry	Claire-Jeanne Jézéquel
	Claire Maugeais	Jean-Gabriel Coignet
	Pierre Mabilie	
Thursdays 9h30 - 13h		
	Edith Commissaire	Jean-Sylvain Bieth
	Michel Aubry	

## Teaching unit 2

### Screenings

Mondays 14h - 18h30

(1<sup>st</sup> and 2<sup>nd</sup> terms)

#### Screening 1 entitled "No mens land, Nantais from elsewhere"

Code: 461

Lecturer: Gérard HAURAY

Guest artist: Stéphane PAUVRET

#### What is "No mens land, Nantais from elsewhere"?

An artistic research project rooted in the urban area and its contemporary migratory influx, of which one stage will be the "Nantais from elsewhere" exhibition (scheduled for April 2011 at the Château des ducs de Bretagne).

Our project springs from a meeting in Nantes between Gérard Hauray, artist essayist and lecturer at ESBANM, Stéphane Pauvret, documentary artist, and Emmanuelle Chérel, doctor in art history and a lecturer at ESBANM, around common issues linked to the migrant experience, the creolization process and difference.

The pressing issues that invite and contribute to the redefining of boundaries that are as much about space as about identity and culture.

#### Recruitment methods

Students choosing this option must provide the teaching secretary with a document in advance (in any format) explaining their reason for choosing this course.

Each application will be followed by an individual interview.

**Four students** will be selected to take part in this project. Note: For interested students, an accompanying file for the "No mens land, Nantais from elsewhere" **Project** and biographical details are available at the library reception desk.

#### Programme and assessment

Which of the suggested contexts to choose? Sessions are based on a dynamic of group exchange and a desire to cross-refer our research and combine our experiences, thoughts and practices for investing and reflecting together on the migrant experience as being a basic one. The sessions invite and contribute to the redefining of boundaries that are as much about space as about identity and culture. One of these sessions deals with urban space.

How?

All of the meetings are in groups. **Beyond the walls** working sessions, on the ground, in the city/outside the city will constitute one of the main aspects of the shared approach. A sort of nomadic college.

Responsibility for each group session will be taken by one person (from amongst students and

contributors) who will lead the group, in an area of their choosing, to explain, present, discuss and share their experiences. External personnel can be involved in the sessions (specialists, witnesses, extras, etc.)

This course applies to all forms of expression, all combined media.

#### About the "Nantais from elsewhere" exhibition

The notion of "foreign" is not obvious and goes largely beyond the issue of immigration and passports. It's the look given to someone who does something foreign, a look that has developed over time.

From that moment, this extensive concept of being foreign encompasses those who have lived and been treated as strangers; the Jews, nomads, the Breton people, etc.

A significant amount of collective historical research carried out over several years within a history workshop organised by the "Nantes History" association led to the publication in 2007 of a book entitled "Nantais from elsewhere, History of foreigners in Nantes, from their origins to the present day". The Nantes History Museum, at the Château des ducs de Bretagne, also opened in 2007. One of its main callings from now on is to expand a

programme of temporary exhibitions that are able to complete, deepen, enrich and develop the history of Nantes.

The 20<sup>th</sup> century has been retained (from 1918 to the present day) but the intention is to include some

"highlights" from events from earlier times in order to put certain facts into context.

At this exhibition, Gérard Hauray and Stéphane Pauvret will cross-refer their research and practice touched on above, namely, the issue of human and ecological migration implicated in the contemporary field.

**Number of credits/T7: 2**

**Number of credits/T8: 2**

**Venue:** Félix Thomas

**Mondays 14h - 18h30**

**Tuesdays 14h - 18h30**

**(afternoons shared by everyone)**

**Thursdays 13h30 -18h00**

**(1<sup>st</sup> and 2<sup>nd</sup> terms)**

## **Screening 2 entitled**

### **"Broadcasts"**

**Code:** 462

**Lecturers:** Luc BARBIER, Philippe-André BENA, Georges-Albert KISFALUDI, Véronique VERSTRAETE

**Technician:** Alexandre MAIRET

**Artist researchers:** Michaël SELLAM (Mothership project), Martine BUBB

**Objectives and problematics:** Following the first three Broadcasts, the fourth and fifth will be created by inviting those students who wish to pursue their thoughts and direct their own work around the following issues:

-the perception of space and time as the viewer moves about at will within the context of an artistic approach (the museum is not excluded as a possible device),

-the suitability of the work to the viewer's movement within a given time and/or space, whether constructed or not, which poses the issue of its role within the device (does its status change from that of instrumentalist to that of operator, passenger or interpreter?),

-the viewer's freedom (freedom can include a large amount of interactivity), both as a component of the artist's wishes and its outcome in the finished work,

-the artist's anticipation (the expectations, criteria used, how they are formulated, etc.) in relation to the viewer/listener's activity (or intervention, or even just listening), the possibilities the artist might choose to "enter" into the elaboration of their work, the status of the possibilities that evade them,

-the analysis of works that challenge the projective devices (this does not exclude the cinema),

-the analysis of works, in which sound is dominant, the transience of musical work (there too, traditionally broadcast works are not excluded),

-the direct testing of the suggested device to the work's autonomy. Duchamp's claim that "the work does not take shape independent of those to whom it is addressed but is only updated by the viewer's actions" becomes literal here,

-public visual art creation in the digital and architectural domain, collaborative work.

This all forms part of ESBANM's general axis of research: Art, shared areas, and processes in which the Plugin research project is involved might be an interesting addition to follow for students choosing this option.

This involves continuing (or introducing for new venues) an assertion of the identity of a practice having multimedia (more specifically sound and interactivity) as its medium (principle or not), via public work (the exhibition) and an individual approach, within the context of Broadcasts.

### **Issues:**

Putting on an exhibition.

The work in the city.

Music and sound.

Identifying a city by the route taken by the viewer.

### **Teaching schedule:**

4 hours weekly per student.

Places limited to 10 students.

This comprises workshops (a choice between 2 half-days per week on either Monday or Thursday mornings, Tuesdays being shared) during which students will create pieces as a continuation of their research in connection with the problematics mentioned above. These may be installed in the city of Nantes during exhibitions.

**Content and operation:**

- Study of artists having worked or working around this subject.
- Classification of existing works.
  - List of urban data (on the ground).
  - Workshop with MU.
  - Pluginlab to invest and amend.
  - Creations in workshop.
  - Communication, setting up and editing of Broadcasts 4 (October) and 5 (May).
  - Written account (text and technical files) with images of created and presented pieces.
  - Attendance at selected Plugin seminars.
  - Following work of artist researcher (in 2010: M.Sellam).

For more information see **the BLOG:**  
<http://pluginparade.wordpress.com>

**Evaluation methods:**

Credits awarded for attendance, contribution and work produced.

**Class size:** 4 M1 students

**Number of credits/T7:** 2

**Number of credits T8:** 2

**Venue:** Félix Thomas, Fénelon: Pluginlab and sound workshop.

Tuesdays 9h30-13h  
(1<sup>st</sup> term)

### Screening 3 entitled: Domain K d'études - premises

Code: 463

Lecturer: Daniel Perrier

"If every being is a world in itself, an irreducible voice in History, I must recognise that there is a kind of mechanical/automatic consciousness where we are poor extras. We play our parts, we complain about our strange lives, but our words can hardly be understood, such is the power of the general mechanical/automatic consciousness." (Camille de Toledo, "The beech and the birch - essay on European sadness", pub. Seuil, Paris, 2009, p. 91)

#### Problematics

To develop an idea and a project at the crossroads of recent anthropology in a local geographical context.

To take another look at the very act of travelling (displacement, reconnaissance, immersion, etc.) by going to meet the Khmer community living in the urban area of Nantes. The workshop is based on the interpretation of a selection of films each in its own way presenting a cinematographic approach to the language of documentaries.

>> R. Flaherty, F. Wiseman, J. Rouch, E. Morin, L. Rogosin, J. Van der Keuken, Rithy Panh, D. Perrier

#### Work

Develop styles and languages linked to arthouse documentaries.

#### For the dissertation

*Working notes from the 2009-2010 seminar*

#### Localization and excesses

To see, understand, grasp, describe, interpret, locate, act and create, are these just infinitives for all that which might reactivate a methodology and working styles appropriate to the sociological reality of a new context or place beyond the exotic to an engaging but meaningful day-to-day life?

Discovery, thought, and action-taking in a context that sometimes overloads our Western reasoning and eye, nevertheless, are action entry points.

In Phnom Penh, for example, the context of daily life at street level is one that produces the main types of human expression. That might seem anecdotal initially, but in Cambodia it is this living and omnipresent matter that serves as a starting point; an occasion in which we can go and search for "the adjective to find the essence of this context".

>> V. Segalen, G. Bachelard, J. Kristeva, Peter Sloterdijk, F. Maspéro

#### From the initial picture to the first image

For anyone who has become a foreigner in the context of somewhere they have been, an "instant picture" reflex for capturing this evoked reality remains the worst option, tautology.

It is more of a hindrance than a translation and keeps us at arm's length rather than talking to us, informing us.

Images and objects acquired by travellers often remain incommunicable in that state because they are empty and do not exist for their selected qualities - desired objects or images - but testify to exoticism alone. They have none of the predictive and poetic qualities needed to complete them beyond the anecdotal.

In the poetic sense, the picture reflex stands in the way of observation. It stands in the way of any introspection, any desire to *leave everything alone*. Seeing, appreciating and becoming tired of looking at the shell of exoticism it almost rings out as a way of, ultimately, releasing our interest and detailing the huge amount of working material we have.

>> H.-D. Thoreau, B. Bégout, J. Rouch, E. Morin, J. Van der Keuken, P. Saussier, L. Rogosin, Rithy Panh

#### Return, other places and other times

Travelling for study, whether we are students, artists or tapestry makers could (should) legitimately bring up this question, What are people expecting from my return, the return to a country with which I have been acquainted and have knowledge? But also,

and therefore, to continue with Segalen, "compared to the state of Knowledge, how to establish a state of non-nihilistic, non-destructive perceptiveness? "

### **Methodology and delivery**

The work comes up against the powerful reality of the subjects and contexts studied. Artistic study does not just rely on known facts but also on perceptiveness. The actions and action-taking alone (which in these hugely undermining moments often transform the "desire to" do something into the act itself!) undoubtedly form the artist's future plan and are worth studying. The logical progression for this study is to look initially at the perception of difference, of opposite extremes, then at distinction and finally at the detailed, harsh and critical analysis. Making slow progress is of great value in this context.

**Class size:** Four M1 students

**Number of credits/T7:** 2

**Number of credits/T8:** 2

**Venue:** Félix Thomas

**Tuesdays 10h30 - 14h**  
(2<sup>nd</sup> term)

### **Screening 4 entitled** **"Radioese"**

**Code:** 464

**Lecturers:** Cécile PARIS, Pierre GIQUEL

### **Objectives and problematics:**

This year we are extending the adventure, which is centred around a single broadcast that could be a radio-phonic workshop. This workshop will be extended to Santa Fe in the second term. The details of the project, and how to take part, will be circulated in December.

**Teaching schedule:** 3½ hours weekly.

**Class size:** Four M1 students

### **Evaluation methods:**

Attendance and participation.

Continuous assessment.

**Number of credits/T8:** 2

**Venue:** Félix Thomas, sound studio

**Tuesdays 14h - 18h30**  
(1<sup>st</sup> term)  
**fortnightly**

### **Screening 5 entitled:** **"Colours in words"**

**Code:** 465

**Lecturers:** Pierre Giquel, Pierre Mabilie and guests.

Linked to editing, sound, video and radio technical resources.

### **Objectives:**

The workshop is an extension of the group project already started and the creation of texts that bring into play the relationship of colour with language. Dangerous relationships or not, hypothetical connections, games. This is for students interested in text, as much from the aspect of reading it as writing it, and with a fluid and experimental approach to language.

### **Methods:**

Research and discussion at shared lectures on various levels of the theme of colour in theoretical, fictional, poetic, cinematographic and musical fields (songs, etc.) Swapping individual texts, animated guest writing workshops.

### **Nature of work required:**

Writing as well as visual art creations, sound and radio-phonic pieces, lectures, performances, editing.  
Continuous assessment

**Class size:** Four M1 students

**Number of credits/T7:** 2

Tuesdays 14h - 18h30  
(2<sup>nd</sup> term)

## Screening 6 entitled: "Painting, extending the field"

Code: 466

**Lecturers:** Bernard PLANTIVE, Pierre MABILLE  
and invited artists

*"At first sight, there is no longer, nowadays, a decisive appearance of method, style, material, subject or individual theme that enables us to say of a painting that it is resolutely contemporary, or conversely to refuse to qualify it in this way. (...) you will not be surprised, therefore, to find paintings that one can qualify immediately as abstract, be they geometrical, biomorphic or gestural, or figurative, symbolist, unreal, expressionist, narrative, etc.(...) Some paintings would have been received as such by our great-grandparents, whereas others ignore practically all conventions, however insignificant they may be: works with no image, design or colour. Others flout the usual paraphernalia: frame, canvas, paint, and even the hand of the artist. Ultimately, it is fascinating to see at what point it becomes difficult to say what a painting is and what it is not." Barry Schwabsky (VitamineP, Phaidon)*

Painting, which is hugely diverse, can actually establish itself as an autonomous practice (and does so in numerous ways that sometimes seem antagonistic), and can also make reference to non-pictorial sources, interchanging with them, feeding on them. Considered in a wider field, painting enters into complex and fruitful relationships with other cultures and mediums such as photography, video, performance, installations, etc.

This workshop is for students interested in this area, who practise painting or who develop a relationship with painting through their research.

### Objectives:

This involves updating and analysing current problematics linked to the field of painting on one hand, and on the other, creating a work following specific working methods. Structured around students' projects and the regular sharing of information, the objective is both to enrich thoughts and practice around basic constituents (support mediums, materials, shapes and colour) and to explore a variety of ideas, by discussing and putting into perspective issues linked to different pictorial groups.

The "Painting, extending the field" workshop is led by two painters from very different paths; one coming from a painting style that deals with a particular connection with space, specifically the space in the workshop, which examines current image and form; the other painting in a predominantly abstract style using colour as a central theme.

### Methods:

Comparison of works: visits to exhibitions and workshops, meetings with artists.

Discussion and exchange of ideas around individual work and specific issues.  
Experimental work responding to issues linked to painting and its revival.

Exhibiting work, collaborations and possible co-creations.

### Nature of work required:

Visual art works, individual notes  
Continuous assessment

**Class size:** Four M1 students

**Number of credits/T8:** 2

**Tuesdays 14h - 18h30**  
(1<sup>st</sup> and 2<sup>nd</sup> terms)

**Screening 7 entitled:**  
**"The play of play"**

**Code:** 467

**Lecturer:** Anne FREMY

The play in the city, the city at play.  
The art of play and playgrounds.  
Situations, actions, visions, devices, diversions,  
wanderings, hullabaloo.  
And the city as stage, substratum, set,  
character and scene.

Studying the subject of play will lead to  
suggestions involving the city and to making a  
film or group slide show.  
There are countless ways to do this, and no set  
medium: drawing, photography, construction,  
show, song, game, film, choreography,  
garden, music, sculpture, poem, etc.

**Guests:** Pierre Moignard, painter, Gilles  
Tordjman, philosopher and Daniel Larrieu,  
choreographer.

**Visit:** "Playgrounds, police or pirates".  
The Quartier Art Centre at Quimper. Exhibition  
visit with Keren Detton, joint exhibition  
administrator, with Vincent Romagny and  
director of Quartier.

**Films:** Charles and Ray Eames, Le petit fugitif  
(Ray Ashley and Morris Engel), West Side Story,  
Les Demoiselles de Rochefort (Jacques  
Demy), A throw of the dice will never abolish  
chance (Man Ray), J'ai pas le téléphone (on  
Armand Schultess), etc ...

**Bibliography:**  
Homo Ludens, Johan Huizinga,  
Les jeux et les hommes, Roger Caillois  
Des espaces autres, Michel Foucault,  
Formulaire pour un urbanisme nouveau, Gilles  
Ivain

**Assessment methods:** Involvement in the  
project and creations.

**Class size:** Four M1 students

**Number of credits/T7:** 2  
**Number of credits/T8:** 2

**Wednesdays 14h -18h30**  
(1<sup>st</sup> term): every fortnight + an experimental  
workshop led by Eden Morfaux

**Screening 8 entitled:**  
**"Hiccup" (Sequels and variations  
around "+reality")**

**Code:** 468

**Lecturers:** Jean-Gabriel COIGNET, Claire-  
Jeanne JEZEQUEL, Pierre MABILLE, Etienne  
BERNARD

**Research artist:** Eden MORFAUX

**Content:**

We are conscious of reality when we are  
faced with a difficulty, a surprise, or something  
impromptu that interrupts what we are doing,  
our thoughts or our journey.  
This "what's going on? ", this "what is it? " places  
us in the present, in a moment that can  
continue for any length of time. We think that  
a work is capable of suspending the usual way  
things go and we want to put this capacity to  
the test.  
How do you put a real work in an area where  
art is not expected?: natural areas (Land-art),  
industrial areas, urban and peri-urban (the  
estuary Biennial, etc.), specific areas (Marfa,  
Texas, etc.)

How does the artist go from defining their own  
"private" requirements in terms of putting on  
display, conditions of visibility, etc., to public  
commissions and their specific and  
contradictory requirements?

Research project:

The first phase of this research project is  
achieved by experiencing the "+reality"  
exhibition and the testimony given by the  
publication of the same name, the initial aim  
of which was to put the public, and  
particularly students from the college, face to  
face with the simplest works possible, in a  
location designed for exhibitions. One of this  
new project's horizons will be that of an  
exhibition following on from "+reality" around  
the same issues, appending the simplified  
approaches and practices of young artists.

The aim of the second phase of this project is to widen the field of these issues, and relies on several associations and partnerships that will be the subject of focused and defined work during the first term 2010.

This term will be used for establishing working relationships with the HEAD in Geneva (Alpes Masters) on the joint residency at USA (Marfa), and clarifying the format of the "estuary" project. Within the context of this preparation, an experimental workshop in the same area as the estuary can be put in place from the first term with Eden Morfaux, who will give individual guidance and bring his experience to students.

**Class size:** Four M1 students

**Number of credits/T7:** 2

**Number of credits/T8:** 2

**Wednesdays 14h -18h30**  
(1<sup>st</sup> term)

### **Screening 9 entitled: A Proposal for a New College - APNÉ**

**Code:** 469

**Lecturers:** Michel AUBRY, Anne-James CHATON, Edith COMMISSAIRE

The research group APNÉ was set up in 2004 by Michel Aubry and Edith Commissaire to consider a construction project for a new college on the Ile de Nantes. This research has been enriched by many outside collaborations, each bringing a remarkable perspective to the question raised by the architectural project: what role and function can an art education establishment play today?

Three artistic objects stem from this work. The first is a cinematic one, made in collaboration with David Legrand, which expands Michel Aubry's artistic work. The second is a house designed by the architect Philippe Rahm. These initial two objects will be the subject of two publications appearing in autumn 2010. The 2010 proposal is connected to the third section of the research; the Resources Catalogue, an artistic, theoretical and poetic database bringing together all the research materials. The first number of an APNÉ journal, due in October, explores the different entries

contained in the catalogue; each field of research, whether it be Floating bodies, Black backgrounds, Targets, Traps, etc. generating its own fictional world. The journal, in the guise of a daily newspaper, is a forerunner of the future publication of the resources catalogue. The 2010 proposal offers students the chance to work on the journal database, to consider possible developments on all types of support media and locations, with the aim of targeting the underlying question of the entire APNÉ project: what is an art college today?; what does art teach today?; where and how could it take place?; how much invention does this reality need to endure?; what support is needed for what durability? Using the resources of the APNÉ catalogue and its journal, students will be invited to devise the form of future APNÉ entries and the kinds of support media relating to them. Ultimately, they will have to decide whether the journal should continue and be published, migrate to other support media, or be embodied elsewhere.

#### **Programme:**

Time 1: publication of journal n°0 – beginning of October 2010  
Time 2: 1st session - 13 and 14 October 2010 - preparation of the journal in situ/ELIA  
Time 3: 2nd session - 19 and 20 October 2010 - preparation of the journal in situ/ELIA  
Time 4: 3rd session – performance at ELIA – 26 or 27 October 2010  
Time 5: 4th session – thoughts/preparation of journal n°1  
Wednesday afternoon 3 November  
Wednesday afternoon 10 November  
Wednesday afternoon 24 November  
Wednesday afternoon 1 December

**Class size:** Four M1 students

**Number of credits/T7:** 2

### **Screening 10 entitled: *From the idea to the cinema...* "** 2<sup>nd</sup> term (1 day per month)

**Code:** 4610

**suggested by Sandy Amerio**

#### **Context**

Following on from the work done by Sandy Amério in Japan with the *Double Vision* research group, she continues

with motivated students to develop her next documentary entitled *Taishō* (Capricci Production - The Golden Age)

### Profile

Students in the 4th or 5th years interested in documentary/fiction reports and passionate about cinema, or who want to present Le Fresnoy. Resourcefulness, involvement and reliability will be the determining qualities in selecting students.

### Objectives

Students follow the creation of the documentary film *Taishō* step by step. In doing this, and always linked with the theoretical issues of the project, they will be allowed to experience setting up the production. The proposal is meant to be both experimental (students follow the creation of a film and take part), practical (how to write a project, where to register it, meet with a producer, etc.), as much as theoretical (see the *Réels enjeux* paragraph in the file).

### Result

Students are not "in a world of their own", detached from the realities, particularly economic, that await them outside college, but immersed in film creation from A to Z. They understand the practical stages of film creation through experience and can then put them into practice for their own projects.

### Schedule

The schedule will be arranged around the film, with periods of increased intensity and/or relocation (filming).

### The college year will be divided into five main periods:

- Development (research, key scene writing, dramatic character outline, research for financing, file writing)
- Pre-production (researching locations, job allocation between students)
- Production (shooting film)
- Post-production (editing, mixing, standardization)
- Distribution (monitoring the film, sending to festivals, communication, etc.)

Student meetings will take place on one day per month. During the Development phase, individual research work will need to be done apart from this monthly meeting. During the

Production and Post-production phases it is predicted that the pace will intensify.

**Class size:** Four M1 students

**Number of credits/T8:** 2

**Wednesdays 14h -18h30**  
(1<sup>st</sup> term, and a trip in the 2<sup>nd</sup> term)

**Screening 11 entitled:**  
**"Video workshop with the Peking Art College in China"**

**Code:** 4611

**Lecturer:** Claire MAUGAIS

A three week trip to Peking, with a group of 5 students from Nantes. This involves joining a group of Multimedia students from CAFA (under the direction of Ma Gang, artist and director of the multimedia department) and working together on producing videos.

### Preparatory work for artistic study trip:

**October 2010:** selection of 5 students from ESANM for the project.

**1<sup>st</sup> term 2010/2011:** comparison of three feature films by the Chinese film-maker Jia Zhang Ke:

*The World* 2004, is the story of a meeting between three characters (a guard, a dancer and a designer whose husband has emigrated to France), in a Peking amusement park (reconstructed using miniature buildings).

*Still life*, 2006. The action takes place in the town of Fengjie on the Yangtse river. A child and a nurse looking for their family meet in this town in the process of being submerged by the Three Gorges dam.

*24 City*, 2008, tells the tale of the transformation of a workers' town, destroyed to build a complex of luxury apartments.

These three films show several aspects of China: the Chinese alignment with the Western capitalist world, the economic transformation that touches the countryside, and the mentalities.

The artist Jean-Christophe Nourisson will be linked with the project and will join the students to share his experience as an artist in

China. He will also be the consultant on issues linked to the history of China and the new challenges of contemporary art in Asia.

Four preparatory sessions will be needed for the trip (one session per month, November, December, January and February).

The aim of this project is to work on the issue of counter reporting in the sense of an artistic look that asks what everyone really perceives as reality

It also expects to consider the place contemporary art reporting has today.

### **Programme during the trip to China**

#### **Week 1**

Visit the college and look at work of relevant students in the workshop.

Visit exhibitions in Peking and contemporary art galleries. Meeting with freelance Chinese artists. Meeting with a gallery owner in an artists' village.

First contact with the city and unmissable sites.

At the end of the week: group choice of work and choice of theme, with a view to making a video.

#### **Week 2**

Photography, sound recording, start of editing, etc. Sessions supervised by artists Claire Maugeais and Ma Gan.

#### **Week 3**

Final editing. Viewing of all the work. Distribute videos in Peking and Nantes.

**Class size:** Five M1 students

**Number of credits/T7:** 2

**Number of credits/T8:** 2 + 5 credits awarded for field trip

**In the second term, new international proposals will be made. Details for registering for the second term will be circulated in December.**

## Teaching unit 3 Philosophy, art history and theory and foreign Language

Tuesdays 10h30 - 12h30  
(1<sup>st</sup> term)

**Course title**  
"Visual thought"

**Code:** 4531  
**Lecturer:** Marion DANIEL

### Objectives and problematics

painters, video makers, film makers and photographers will be made based around this issue. In a study of their works and writings, we will ask ourselves how visual thought is developed in an unusual way, that is, the general economy of a work, its syntax and its relationship with space.

Using works and texts, the expression of pictorial syntax and that of a moving thought (video, cinema, drawing, animation) will be analysed. These questions will be asked within the context of each student's research, and link in with writing the dissertation.

**Assessment:** Written and oral presentation of a text written by the students on visual thought in their work.

### Brief bibliography:

- Rudolf Arnheim, *La pensée visuelle* (1969), Flammarion, Champs collection, 1976.
- Donald Judd, *Écrits, 1963-1990*, edited Daniel Lelong, 1991.
- Alfred Kubin, *Le travail du dessinateur*, publ. Allia, 1999.
- Paul Klee, *Journal*, Grasset, Les Cahiers rouges, 1959.
- Jean-Luc Godard, *Histoire(s) du cinéma*, Gallimard, 1998.
- E. H. Gombrich, *L'art et l'illusion, Psychologie de la représentation picturale*, Phaidon, 2002.
- Gina Pane, *Lettre à un(e) inconnue*, publ. ENSBA, 2003.
- Gerhard Richter, *Textes*, Les Presses du réel, 1995.
- Bridget Riley, *L'esprit de l'œil*, publ. l'Ecole des beaux-arts de Paris, 2008.

According to Aristotle, "the soul never thinks without pictures". In the visual arts, perception and thought are inextricably linked and works intertwine, taking various courses that are different every time. This is in the nature of logic and reasoning, and falls within the province of visual art and the creation of form and space. This is what Rudolf Arnheim demonstrates in the work entitled *Visual thought*. This seminar will be presented in the shape of a question: what is a visual thought? How do artists form this particular type of thought? An examination and comparison of work by artists.

**Teaching schedule:**  
2 hours weekly.

**Class size:** 22 students

**Number of credits/T7:** 2  
**Number of credits/T9:** 2

**Venue:** Félix Thomas, room A

Tuesdays 9h30 - 11h30  
(1<sup>st</sup> term)

**Course title**  
"History of art; a practical support tool"

**Code:** 4532  
**Lecturer:** Etienne BERNARD  
**Objectives and problematics:**

An exploration of the history of art from the start of modernity to the present day. The seminar is structured around the grand themes of artistic development since the end of the nineteenth century, such as the status, commitment and role of the artist; the issue of the subject; dealing with reality, etc. Beyond historical knowledge alone, this seminar is meant to be an opportunity for exchange and debate on the relationship young artists and their work maintain with past artistic assertions. How to view art history as a base for expanding their own practice, how to place it in history, etc.

**Teaching schedule:**  
2 hours weekly

**Class size:** 22 students

**Evaluation methods:**

The writing of a critical and analytical essay on the student's artistic practice put into perspective with various previous suggestions. Regular involvement and attendance will be taken into account in this evaluation.

**Number of credits/T7: 2**

**Number of credits/T9: 2**

**Venue:** Félix Thomas, room A

**Wednesday 10h - 12h**  
(1<sup>st</sup> term)

**Course title**

**"The truth is what it can be; the false is what it wants to be"**

**Code:** 4533

**Lecturer:** Véronique GIROUD

**Objectives and problematics:** It is said that reality is something that cannot be grasped without the artistic replicas to which it is compared. But how can reality be measured when (in the 19th century) the art of imitation no longer focused on the aesthetic but on social power founded on the ease for producing equivalence? How can reality be measured when, in the impoverished environment of artificial worlds (phantasmagoria of dream towns, phantasmagoria of dream houses and the entertainment world), the truth is what it can be and the false is what it wants to be (Proust)? Does this new phenomenology force us to believe in reality? But would reality be something in which we ought to believe? How, then, can art tell a tale, construct an image or introduce a word? To grasp the issues arising in art nowadays, we will continue to study the body of works and writings from the 19th and 20th centuries dealing with these issues.

**Assessment:** attendance and participation in the form of an oral presentation or completion of a report.

**Teaching schedule:**

2 hours weekly

**Class size:** 22 students

**Number of credits/T7: 2**

**Number of credits/T9: 2**

**Venue:** Félix Thomas, room A

**Wednesdays 14h - 16h**  
(1<sup>st</sup> term)

**Course title**

**"Form and figure"**

**Code:** 4534

**Lecturer:** Xavier VERT

**Problematics:**

This seminar is an opportunity to reflect on the *poetic* process from two highly meaningful concepts in art history and philosophy, that of *form* on the one hand and *figure* on the other. Initially, we will attempt to go back over the various levels of meaning of the two terms and to specify the fields in which they are applied. We will be guided by the instinctive feeling that acting with a view to form and acting according to figure constitute two distinct dimensions of artistic thought and gesture. This distinction, however, is not in any way that of the medium: it can be a question of form in cinema and figure in sculpture; it would not be reduced to the opposing representation/abstract idea. Malevitch's *White square on white background* or Giacometti's *Cube* do not stop being looked at favourably, for all that, whilst Oskar Schlemmer's *Stick dance* combines form and figure. The heuristic and non-axiomatic difference will therefore be to research the breakdown of works in accordance with a cross-disciplinary approach to the practices. As far as possible, we will try to favour the procedural dimension of artistic work and the processes punctuating it. This will be done in such a way that reflecting on figure will lead us to think in terms of *figurability*, and on form in terms of *configuration*.

**Assessment methods:** monitoring and participation, presentation and written report.

**Teaching schedule:**

2 hours weekly

**Class size:** 22 students

**Number of credits/T7: 2**  
**Number of credits/T9: 2**

**Venue:** Félix Thomas, room A

**Within the context of Xavier Vert's seminar (open to M1/M2 students)**

**Entitled: The work clarified (artists' words)**

**Venue:** ESBANM gallery/white room (Felix Thomas)

**Schedule:** Wednesdays 10h - 12h, 14h - 17h30 (1 day 1<sup>st</sup> term/1 day 2<sup>nd</sup> term)

**Plan and issues:** This involves inviting artists and/or authors (visual artists, film makers, writers) to introduce one of their creations in a way they consider appropriate to students. These discussions (split over two days divided between the 1<sup>st</sup> and 2<sup>nd</sup> term) which favour direct connection with the work, the peculiarity of the proposal and the artist's words are meant to be an alternative to the usual symposium format. From a teaching standpoint, they aim to:

- Confront students with a particular work and its author.
- Favour the spoken word and look at it critically.
- Make students aware of presenting/contextualising/putting into perspective visual works, with a view in particular to the diploma discussion.
- Get students to put themselves in the word's space, set up the identity and defend the authority of a language, whatever form that takes, that relies on visual art and enriches it.

**Artists and/or authors appearing:**

François Bon  
Nathalie Quintane  
Eric Laurent  
Hubert Duprat  
Maidier Fortuné  
Philippe Bazin  
Pierre Savatier  
Djamel Tatah  
Claire-Jeanne Jézéquel  
Sylvie Blocher  
Yves Bélorgey  
Jean-Pierre Cavaillé  
Boris Lehman  
Harun Farocki

**Course title**

**"Project theory and dissertation path"**

**Code:** 4535

**Lecturers:** Etienne BERNARD, Marion DANIEL, Michel GELLARD, Pierre GIQUEL, Véronique GIROUD, Xavier VERT

**Objectives and problematics:**

The "Project theory and dissertation path" course is a time of research dedicated to the theoretical part of students' work. They contribute to the definition of the area of research, the line of questioning and the theoretical basis of their project. This is carried out under the direction of a professor of art theory, criticism and/or history during years M1 and M2 in connection with the visual arts lecturers.

It comprises two complementary phases:

1/ Project theory

Project theory allows students to put their progress and creations into perspective, in order to confirm the goals of their projects and finished creations are adequate, and to suggest thoughtful analysis by reading, writing, drawing, iconographic research (reference building) etc. This work encompasses the practice of the visual arts within the wider field of art, human science and thought.

2/ Dissertation path

The course enables students to find experimental discursive ways where they practice giving time/space to structuring the thinking and writing skills they need for practising their art. The dissertation itself is a progress report, and can be produced in an openly discursive form appropriate to their research.

**Teaching schedule:**

4 hours weekly (52h/term)

M1 and M2 students must be registered.

**Timetable for 1<sup>st</sup> term**

**Tuesdays 16h15 - 18h30:**  
**Marion DANIEL (library)**

Tuesdays 9h30 - 13h and 14h - 18h30:  
Michel GELLARD

Tuesdays 9h30 - 13h:  
Marion DANIEL (room E)

Tuesdays 11h30 - 13h:  
Etienne Bernard (room A)

Tuesdays 14h - 18h30:  
Pierre GIQUEL (room E)

Thursdays 10h30 - 13h and 14h - 18h30:  
Véronique GIROUD  
(Library and room A)

**Wednesdays 9h30 - 13h:**  
Xavier VERT (room E)

**Timetable for 2<sup>st</sup> term**

**Tuesdays 9h30 - 13h and 16h15 - 18h30:**  
**Marion DANIEL (room A and library)**

Tuesdays 9h30 - 13h and 14h - 18h30:  
Michel GELLARD

Tuesdays 9h30 - 13h:  
Marion DANIEL (room A)  
Etienne Bernard (room E)

Tuesdays 14h - 18h30:  
Pierre GIQUEL (room E)

Wednesdays 9h30 - 13h  
Thursdays 10h30 - 13h and 14h - 18h30:  
Véronique GIROUD  
(Library and room A)

**Wednesdays 9h30 - 13h and 14h - 18h30:**  
Xavier VERT (room E)

(maximum of 12 students per lecturer)

**Evaluation methods:**

Consideration of work, decision on a field of reference, and writing the dissertation. Continuous assessment: presentation and research notebook.

**Number of credits/T7: 5**  
**Number of credits/T8: 5**  
**Number of credits/T9: 10**

**Number of credits/T10: 5 for the dissertation viva**

**Venue:** Félix Thomas, rooms A, E, library

**Thursdays 9h30 - 12h15 (M1)**

**Course title**  
**"English Language"**

**Code:** 4536

**Lecturer:** Georgina NELSON

**Objectives and problematics:**

Foreign language workshop: to practice writing and speaking in the language linked to the student's artistic project. Work in collaboration with the college's partners and associates (college museum, RDV gallery, unique location, etc.). Working sessions and meetings organised outside the college.

**Teaching schedule:**

Two groups of the same level will be formed at the start of the year.

1¼ hours per week per group:

9h30 - 10h45: group 1

11h - 12h15: group 2

**Reminder: English language is compulsory in M1, optional in M2.**

**Evaluation Methods:**

Continuous assessment

**Number of credits/T7: 1**

**Number of credits/T8: 1**

**Venue:** Félix Thomas, room A

## Teaching Unit 4 Professionalization, Internship, field work

Fridays 9h30-13h  
(1<sup>st</sup> and 2<sup>nd</sup> terms)

### "The world of art workshop"

**Code:** 4540

**Lecturer:** Patricia SOLINI

#### Objectives and problematics:

The aim of this module is to enable students to imagine, in concrete terms, their relationship with, and position in, the art world after college:

- to understand and become familiar with the professional artistic world, the way it works and the issues surrounding it, by meeting various people involved: events organisers, exhibition organisers, gallery owners, curators, art critics, collectors and restorers.
- to understand the economics of artistic projects: creation, partnerships.

#### Content and operation:

In the first term: Meetings and discussions with various people involved in art according to a precise timetable given to students at the beginning of the year.

Schedule for October:

8 October: Mediation theory, Emmanuelle Chérel (4H)

15 October: Public typology, Ane Marquet (4h)

In the second term: specific workshops (artists' copyright, the status of visual arts artists, associations and businesses, artist residencies, project economics, visits to specific locations in Nantes, Rennes and Saint-Nazaire)

#### Teaching schedule:

3½ hours per group of 15 students, alternating courses.

#### Nature of work required:

At the end of the term, students are credited on their attendance (which is obligatory), active participation at meetings and the writing up the results of meetings + professional projects at the end of each term.

**Class size:** 15 students

**Number of credits/T7:** 2

**Number of credits/T8:** 1

**Venue:** Félix Thomas, room A, or other locations (art centre, museum, gallery, etc.)

### "Display workshop"

**Code:** 4542

**Lecturers:** Patricia SOLINI, Véronique VERSTRAETE

The aim of this workshop is to initiate students to the problems of displaying their work individually and collectively. Thanks to the cultural dimension of this exercise, students are confronted with a double constraint; that of presenting finished work (and not research pieces) under professional exhibition conditions and being confronted by a group and its rules (presenting your work in public, setting out the pieces, negotiating space). These group presentations also act as support for other lecturers carrying out specific work with students.

#### The issues:

The display workshop supports students' research by allowing them to understand all the parameters of exhibitions and the issues involved, whether actual or symbolic. It also takes account of the dynamic relationship between the viewer and the subject being exhibited. It invites students to question themselves and to implement technical solutions for displaying their work.

Students participate in the display workshop over 5 days and in 5 stages, once per term:

1. The administration will enrol you in one of the 3 dates offered at the start of the term according to your research and dissertation directors' timetable.
2. preparation of work to be displayed as agreed with the research director,

3. one day workshop: Thursday (Véronique Verstraete and Patricia Solini),
4. one day finalizing display: Friday (open)
5. one day for critical oral group appraisal: Monday morning (Véronique Verstraete and Patricia Solini)
6. a group working session with research and dissertation directors

#### DETAILED SEQUENCE OF EVENTS:

1. Preliminary preparation:  
Devising a detailed technical file for each piece and ordering required materials.  
Defining spaces and specific requirements.  
Note that these files must be approved in advance by research directors
2. Sequence of events for the workshop day:  
Students present their work  
Issues relating to the work (physical, metaphorical, semiological, etc.)  
The legitimacy and definition of artistic priorities for pieces being displayed.  
Possible and ideal scenography.  
Display plan realised jointly.  
Practical workshop. Finalisation of display. Record of display workshop: Photographic information.  
Critical oral group appraisal of display
3. Finalization of display by students on the Friday
4. Critical oral appraisal of Display workshop on the Monday morning
5. Joint critical session with research directors and dissertation directors concerned on the Monday, Tuesday or Wednesday.
6. Dismantle the Wednesday following the day of display

A personal written account in the form of a report, containing critical analysis and photographic information should be e-mailed to Patricia Soloni and Véronique Verstraete for assessment.

Teaching schedule:

1 session of one continuous day per term + preparation time + group session with research and dissertation directors + written account of the workshop

Schedule:

Thursdays from 9h to 18h:

4 November > Monday 8 November 10h - 12h30 > Tuesday 9 November 14h - 18h  
25 November > Monday 29 November 10h - 12h30 > Tuesday 30 November 14h - 18h  
9 December > Monday 13 December > Tuesday 14 December 14h - 18h

Compulsory workshop for all M1 students.

Class size: 10 to 12 students per session

Teaching schedule:

Four hours weekly for meeting with research directors.

Courses will be halted during the group display periods.

Display, research notebook, individual discussions.

Validation: continuous assessment

Number of credits/T7: 3

Number of credits/T8: 3

Venue: Félix Thomas, white and blue rooms

### Entitled "Internship or field work"

Code: 4541

Consultant lecturer: research director

Teaching objectives:

The purpose of the internship is to immerse students in the professional world in which they intend to become involved on leaving the college. It must enable the comparison of a structure from the cultural and artistic world and must bring students face to face with the reality of being on home ground.

Students with an internship in a professional environment may do so within businesses or cultural institutions (museums, television channels, artist management agencies,

publicity or photo agencies, galleries, administrative offices, cultural industries, etc.).

Teaching schedule: The internship is carried out within the context of a convention and is the subject of a report that gives rise to the awarding of 5 credits.

The compulsory internship in M1 must be carried out over a minimum period of a month, that is, 140 hours. It must take place in the second term, with the exception of internships offered by partner institutions of ESBANM (FRAC). It can be replaced by field work within the context of international screenings or individual student projects, approved by the teaching and scientific councils and student body.

Nature of work required:

- Report on internship or field work.

Validation:

- Monitoring and an internship report assessed by the research director.

- Advice and comments from the internship tutor where the internship is being offered

Number of credits/T8: 5

#### **OFFERS OF INTERNSHIPS FROM BUSINESSES IN PARTNERSHIP WITH ESBANM**

##### **"Mediatization" Internship**

**Partner institution: The Regional Contemporary Art Fund (FRAC)**

On the occasion of the Nomadness in the Banana Hangar exhibition, we offer you the opportunity to take part in an internship around the mediatization of a contemporary art exhibition.

This internship is in two halves:

Theory: 40 hours

7 October: FRAC presentation and documentation research

8 October: Mediatization theory, Emmanuelle Chérel (8H)

14 October: The exhibition from conception to reception, Patricia Solini (8h)

15 October: Public typology, Ane Marquet (4h)

21, 22, 31 October: Applied methodology: FRAC/ESBANM, France Pineau

Practical: internship 140 hours: training by France Pineau, the total exhibition running time from 26/10 to 16/01 inclusive is 140 hours + 4 hours private view: 3 half-days/week except: ELIA conference (6 half-days) and Christmas holidays (5 half-days)

Remuneration: an internship bonus of €385 for 140 hours.

Number of interns: 10

#### **"Artistic instruction" internship**

**Partner institution: School inspectorate**

Objectives:

The undertaking of the National Education Ministry is to enable all pupils to make contact with artists and works and to visit cultural institutions (circular n° 2009-068 dated 20.05.2009, BO n°21 dated 21 May 2009)

The aim of this collaboration and this internship is:

- to extend artistic and cultural education to the greatest number of pupils,
- to get closer to the college and the art world,
- to promote the intermingling of views on creative management (pupils, students/artists, lecturers) and the experience of workshops.

Plan of internship:

A lecturer from a public elementary school in the Loire-Atlantique region will join forces with a student/intern from ESBANM to collaborate on developing an artistic and cultural project in two classes.

This is followed by time to consider the way to present the work produced in the classes, exhibitions, catalogue and a dedicated internet site (40 hours)...

A visual arts project around the ESBANM collection will be put together. A maximum of 5 works per project will be made available, to enable the discovery and understanding of other artists' approaches, in connection with the lecturer's work and the college programmes. France Pineau, in charge of

mediatization, will initiate students in the ESANM's new collection (8h).

In advance of this work in-situ in classes, students will take part in a training course entitled "Undertaking an artistic and cultural project with a class" (36 hours) enabling them to tackle the following issues:

The link between the role of the lecturer and the artist. What collaboration should there be?

The intermingling of views on creative management (pupils, students/artists, lecturers) and the experience of workshops.

Building a learning approach and progress in the visual arts to bring the project alive.

Thoughts on different types of reconstruction and evaluation.

#### **Schedule:**

##### **November/December/January**

"Undertaking an artistic and cultural project with a class" training. (36 hours)  
Presentation of the ESANM collection. (8 hours)

##### **February/March/April/May**

Development and implementation of projects in classes. (56 hours)  
Reconstruction of work done in workshops. (40 hours)

**Remuneration:** Transportation expenses for getting to the schools in the Loire Atlantique will be covered by ESANM in the form of a field trip grant.

Schools undertake to supply the perishable material required to workshops.

**Number of students:** 5  
**Mondays 14h - 18h30**

## **Workshop 2: Normality**

**Lecturer:** Bernard-Xavier VAILHEN

In order to continue one of the module 2 workshops of L2 in the context of professionalization, students are recommended to undergo the experience of the "normality" workshop.

An educational framework will be guaranteed by Bernard-Xavier VAILHEN. With guaranteed guidance from the lecturer, the aim is to lead selected students towards greater autonomy in implementing the organisation and animation of workshops. This new mechanism will enable a greater sense of freedom and increased responsibility, the first steps towards the possible professionalization of young artists involved in facilities requiring psychological backing.

The teaching schedule will be specified on a case by case basis with regard to the locations involved and their specificities.

This proposal is reserved for students of L3 and M1 having previously followed the partnership at Saint Jacques hospital:

For M1 students this optional workshop will lead to the awarding of internship credits.

## Summary of M1 credits

Term	Teaching unit	Credits		Total
T7	1: Research methodology and individual research implementation (96h/term)	10 3	13	30 credits
	2: Screening (48h/term)	2		
	3: Art history and theory, and foreign Languages (120h/term)	10 (5+2+2+1)		
	4: Professionalization (52h/term)	5		
T8	1: Research methodology and individual research implementation (96h/term)	10 3	13	30 credits
	2: Screening (48h/term)	2		
	3: Art history and theory, and foreign Languages (120h/term)	6 (5+1)		
	4: Internship or field work, professionalization (164h/term)	9		
<b>Total</b>	<b>credits</b>			<b>60</b>

### Statutory elements

Between 48 and 60 credits must be obtained for continuation to year M2.

If fewer than 60 credits are obtained, the missing credits must be made up in courses in the 1<sup>st</sup> term of year M2 in the discipline concerned.

## Summary of M2 credits

Term	Teaching unit	Credits		Total
T9	1: Research methodology (144h/term)	13 5	18	30 credits
	2: History of arts and dissertation path (120h/term)	2 10		
	T10	1: DNSEP visual art work	25	
	2: Dissertation path	5		
<b>Total</b>				<b>60 credits</b>

# Masters 2 "Digital design and mediatization technology and cultural assessment"

## The plan

Since 2005/2006, ESBANM has been in partnership with the University of Angers (ESTHUA<sup>1</sup>) in setting up a Masters 2 "Digital technology, design, mediatization and appreciation of cultural works" programme common to both colleges. The classes are carried out by lecturers from ESBANM as well as professionals from the art and tourism industries. Students following this Masters programme in parallel with preparing for the D.N.S.E.P. must also register at the University of Angers (registration fee: 241.57 euros). The Masters 2 diploma is awarded by the University of Angers.

## Teaching objectives

The aim is to train professionals in digital technology and graphic creation and to help them to move forward in the world of the arts. Changes to the ways cultural works are represented, and the many forms such works take nowadays, presupposes that professionals possess both the technical skill and a critical eye towards current production methods and a heightened awareness of the communication tools aimed at various cultural audiences (museums, galleries, communication agencies, publishing houses, etc.). In order to take up positions as project managers, these future professionals need to master information technology skills (digital creation software). By understanding the different possibilities such creation tools offer, they will be in a position to create budgets, manage projects, put a team together and mount a show.

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<sup>1</sup> ESTHUA: Higher Education in Tourism and the Hotel Industry at the University of Angers

## Teaching choice

Teaching is built on the link between three areas of expertise: digital technology, graphic creation and cultural understanding. Mastering digital technology forms the basis of the training; students having acquired skill in website creation, image retouching, DTP, and video editing. The training is built mainly on using new technologies and learning corresponding software (Dreamweaver, Flash). Internet site creation also gives the opportunity to learn about retouching images (photoshop), creating illustrations and drawings (illustrator) and videos (Final Cut Pro). For the editorial element, DTP is also taught (In Design).

## Assessments

Assessment takes place as continuous assessment and final assessment. The first examination session takes place at ESBANM for examinations in accountancy, business and management, cultural mediatization, applied multimedia and English language.

The second examination session is scheduled in September to enable students to make up credits not obtained during the first session.

The end of year 3 month internship is compulsory in order to validate the Masters degree.

## Professional objectives

Students gain skills in:

- using digital creation tools
- establishing recommendations on the devices to use for meeting research objectives,
- setting up NTCI broadcast and mediatization policies covering various audiences.

## Possible openings:

Project manager (reverse scheduling instigation, budget drafting, budget management, client relationship management, etc.)

Webmaster, internet editorial manager, head of new technology communications, developer.

The businesses and organisations taking in students are:

- cultural locations: historic public or private sites, museums, galleries, art centres, cultural associations,
- multimedia companies (internet/intranet site creation, etc.)
- institutional organisations and local communities: tourist offices, departmental or regional committees, town halls, general or regional information agencies, etc.

**Thursdays 14h -18h30**  
(1<sup>st</sup> term)

## **Course title** **"Art and multimedia"**

**Code:** 4526

**Lecturer:** Georges-Albert KISFALUDI  
Contributions from Philippe-André BENA  
and Alexandre MAIRET on  
experimentation.

### **Training aims:**

To gain an understanding of historical and contemporary artistic creation and multimedia scenography, particularly interactive;

To analyse references and tendencies: artistic approaches and routes, striking exhibitions, concepts, criticism, theoretical works;

To understand how to quantify and qualify a multimedia project: methodologies from design to completion and monitoring technological development;

To understand author's copyright and the legal context specific to multimedia artistic works;

To design, produce and exhibit: specific involvement in one or two workshops and an exhibition.

### **Issues and problematics:**

Breaking away from narrative on one hand and materiality on the other, multimedia artistic creation explores new areas of expression and inquiry where thought is structured as much by its form as its content. Evolving in a contemporary culture of mass media and accelerated technological overconsumption, multimedia artists come face to face with radical concepts, in particular in

connection with reality/imagination. There will be an analysis, therefore, of, among others, Marshal MacLuhan, who turns the order of content/containing upside down by postulating that "the medium is the message"; Bernard Stiegler, who warns of the confiscation of our intellectual know-how via "memorial objects" and alerts us to our inability to construct a world for ourselves in a telocracy"; Jean-Louis Boissier, who ratifies our imagination's "new materiality" as our reality and proposes "the connection as form" for interactivity in art; and Pierre Lévy, who is researching the artistic counter-flow in the "digital deluge".

Teaching, on presentation of works, poses such issues as:

- virtual representation and illusion via projects and multimedia scenography;
- the evolution of the context of representation as far as its "immersive" dematerialization;
- interactive writing and programme, the place of the work;
- the viewer-actor and public freedom in connection with art/technology;
- the autonomy of the interactive work;
- body present - body absent in installations and performance multimedia;
- the emergence of new styles of "relativistic" reality;
- the development of new areas of expression, representation and division;
- the superimposition of "hyperlinked" and "hypersocial" areas of information and material;
- the analysis of the approach and work processes of visual art multimedia.

### **Content and operation:**

*(this framework is given for information only, and is open for development according to current events in this artistic field along with student suggestions)*

- The precursors: large exhibitions, founding or striking events, large multimedia art centres: examples: Les Immatériaux, Electra, Machines à Communiquer, Vilette Numérique, Ars Electronica, le ZKM, la SAT, La Fondation Daniel Langlois, etc.
- Interactive art

- Network art
  - Immersive art
  - Conceptual and perceptual art in multimedia creation
  - Virtual and sensitive representations
  - Performance arts, living arts, scenic and technological arts
  - Representation scenography and multimedia exhibitions
  - Theoretical seminars with invited artists (Plug-in research project)
  - A workshop at the end of October; experimentation and learning to design an interactive expression project exploiting individualised geolocalisation and audio broadcasting.
  - "Broadcasts": students' multimedia exhibition.
- Updated bibliographical references and websites will be provided during the course; also refer to specialist works in the library.

### Teaching schedule:

Teaching per term (term 1) **Compulsory for students registered on the Masters 2 "Digital technology and cultural work" course and optional for M1/M2 students.** Lectures will make use of talks by artists and groups of artists/engineers during a workshop and the "broadcasts" exhibition.

Visits to exhibition facilities and meetings with professionals may be advised and/or organised, depending on the topicality of the artistic multimedia.

### Nature of work required:

Students must design and produce a piece of multimedia art work, or something that fits within the creative field, based either on the proposed workshop, or something free and imaginative. During the course, they will give a critical presentation, using multimedia, highlighting the design approach and the methods of development and execution. Retained projects will be exhibited in the "broadcasts" exhibition.

**Alternatively:** during the course and using multimedia, give a critical documented and illustrated oral presentation on an artistic movement, an artist, a work or an

artistic gathering in the field of multimedia creation.

**Venue:** Félix Thomas, room A and technical workshops, Fénelon, digital rooms. Depending on availability within the designated time slot, a classroom with audio broadcasting equipment and a video projector connected to the lecturer's computer with internet access will be used. Possible trips to sites (see "Teaching schedule") may be included.

**Fridays 14h -17h in 2<sup>nd</sup> term**

### "Management tools"

**Code:** 45210

**Lecturers:**

Financial management (15 hours) Géraldine BAUPIN,  
Business (12 hours) Pascal MISSIR

**Objectives and issues:** This training enables students to be capable of carrying out simple bookkeeping and managing the accounts of a micro-enterprise.

The aim of this training is to initiate students in business bookkeeping. Presentation of basic accountancy skills: log book, ledger, balance, results account and balance sheet.

It includes recording purchase and sales invoices and dealing with VAT

There will be a short presentation of the main methods of payment between businesses.

**Bibliography:** initiation à la logique comptable, Michel Salva, Vuibert

**Teaching schedule:** between 3 and 4 hours weekly.

**2<sup>nd</sup> term: Fridays 14h - 17h: Slide show presenting the theoretical elements**  
Corrected practical exercises.

**2<sup>nd</sup> term: Fridays 14h - 17h: business**

**Venue:** Félix Thomas, room A