

ENGLISH TEXTS

THE SCHOOL

A WORD FROM THE PRESIDENT

Dear Students,

Like many among you, I too am beginning my final year at the National School of Fine Art in Dijon, but for my part as President of the Board of Directors. It is a role above all, as I interpret it, of listening and support in the running of this institute.

You have chosen an education in art; it is a happy and courageous choice. Few among you, perhaps none, have made this choice as a result of family or social pressure; it is more often than not a choice you are fully responsible for. The field of activity and inquiry in which you are entering allows everything. You have the possibility to reconsider everything, reformulate everything – it is unique to art. But this 're-' necessitates learning, like that which the school offers you and all those teachers and invited guests who animate it. They are many and I would like to acknowledge their commitment at your side or face to face with you.

The list of materials you can use is infinite, from the concrete to the abstract, from natural to artificial, from the oldest to the most contemporary. The practices and techniques with which you are becoming familiar, be it drawing, painting, sculpture, video, film, performance or design, will allow you and will allow those who address your work to put yourselves / themselves in the closest relation (intimate, everyday, immediate environment) as in the farthest (geographically as well as historically and culturally) with areas that do not yet exist and which our imaginations potentiate. That plurality, that extreme diversity is unique to the plastic and visual arts. And ENSA Dijon is watching out for it as its pedagogical project attests in the pages to follow. Take advantage of it! And benefit us also as we are your first spectators.

Yvane Chapuis
President

A WORD FROM THE DIRECTOR

Hello everyone and welcome to ENSA Dijon.

All the teams here at the National School of Fine Art are very happy to welcome you. I hope that the adventure you are beginning or have begun with us meets your highest expectations.

Our project is first and foremost one of art and transmission closely linked with the international, professional circles in art and design. It is a question of making this school porous, receptive, and especially open to the outside world. To this end, we have tried to increase the situations that allow us to develop our collective ability to challenge ourselves and our level of excellence. This is based on four founding principles:

- The Personal Project of Art Research that we help shape from your first few months at this school. This project, as theoretical as it is practical, will steer you through your undergraduate studies, and becomes the main focus during your graduate studies and the DNSEP.
- The plurality of perspectives: your teachers are not there to provide one vision of art but a diversity of knowledge and ways of working that will sweep aside accepted notions. Do not expect a pedagogy that is slick and uniform. Teaching art and design should advocate the demands of questioning and analysis, that of awareness and distance concerning the developments in our world.
- The Research and Creation Workshops (ARC) are central tools at this school. With a choice from 10 themes on offer, they complement lessons as places of research and experimentation created to nurture your Personal Project of Art Research. You will be part of a workgroup on a specific theme (combining all years and options), led by a minimum of two teachers and numerous external contributors.
- Research in Art and Design: The three research units at ENSA are: Painting & Colour; Art & Society; Urban Mutations. Most of our courses and workshops intersect with and / or support one or more of these areas. Since September 2016, the Art & Society Research Unit, created in collaboration with the MSH – Centre CNRS at the University of Burgundy Franche-Comté, is made up of three programmes: Nouveaux Commanditaires; Work, Migrations, Rural Life and Creating an anti-patriarchal, feminist and queer archive.

The international is at the very core of ENSA. Convinced it is through a well-identified local foothold that the full importance of the international becomes clear, ENSA Dijon advocates that this double networking permeates every aspect of the life of this school. Far from being simply a topic in itself, the international is rather a way of being, of thinking and of approaching the world and our professions. For this, the mastery of a second language is essential. You will find its hue as much in our regular curriculum as in the 4th year

internships, workshops, Research and Creation Workshops, and especially the programmes of residence and preparation for professional life that we began to offer in 2015 to our recent artist graduates (the USA, Benin and Brazil among others).

To put in place our School Project, we set about reworking our pedagogical tools from 2015 in conjunction with the teaching staff, student representatives and the teams. This restructuring is visible in a number of advances: the implementation of The Personal Project of Art Research, progressing from 1st to 5th year; also of 10 ARC workshops allowing for the creation of a link between pedagogy and research; identification of the research interests and the identity of the school; creation of the Art & Society Research Unit with the University of Burgundy Franche-Comté; reallocation of school space; creation of permanent workshops for Painting and Art & Science; development of programmes to prepare for professional life abroad; extension of the school outside our walls (a former gymnasium of 280m² adjacent to ENSA, a workshop of 120m² in Hall 38 made available to ENSA by the city of Dijon, the project of Hameau Farm in collaboration with the Community of the Commune des Terres de l'Auxois within the framework of the Nouveaux Commanditaires Research Unit. Indeed these changes are ongoing and brought about the creation of a new body enabling better collegiality in January 2017: the Improvement Committee in which you are invited to participate, takes place once a month.

It is worth knowing that we have strengthened the advisory bodies of the school allowing for more open governance and in which you have the possibility to be part: CA (Board of Directors); CRPVE (Committee for Research, Pedagogy and Student Life). Likewise we intend to form a Scientific Committee in order to handle with greater precision the development of research at ENSA.

I invite you to become actively involved in these bodies as much for bettering your school as for developing your collective conscience and sense of collective good.

Know also that the coming academic year will be marked by matters concerning property:

- The former university gymnasium adjacent to the school now belongs to us. Construction works in the coming months will allow us to enjoy this new space made up of 280m² from our courtyard;
- The former university canteen also beside the school will be placed at our disposition for 2 years and will offer us an additional 400m²;
- The accessibility works compulsory for all public buildings under the responsibility of the Ministry will begin at the end of the year (summer 2019). They will allow, amongst other things, the creation of a cafeteria of 50m² in the main building.

To finish, let us not forget the tremendous effort spearheaded with external partners. This direction has been strengthened and developed by our presence now in the

COMUE (Community of Universities and Establishments) of the University of Burgundy Franche-Comté, also by a local and international foothold – two dimensions intrinsically linked – in particular upheld thanks to the creation by this school of a Centre for Action and Research in Contemporary Art (PARAC), which unites ENSA, the Consortium, FRAC Burgundy and Dijon's Fine Arts Museum. PARAC is presided over by Richard Armstrong, Director of the Guggenheim in New York. Through its creation, we intend to offer you more professional opportunities, internships, contacts with big names and the discovery of major works and artists of our time. Likewise we have been a founding member of CENA (Conference of Art School Directors), as well as the Platform of Art Schools in Burgundy Franche-Comté with whom we have begun to organise seminars to reflect on our practices.

We are attempting to do our best to introduce you to the professional world and your future careers with determination. For this, it is necessary to continually question our common interests and return art to the centre of what is possible.

To be an Artist or Designer is a committed choice: it is for us to best prepare you for what will make you into visionaries, knowing how to take part in the contemporaneity in this world. Art is our core, the world our playground. It belongs to you. As does this school. Do not hesitate to shake it up. One motto should unite us: high standards and goodwill.

And remember that my door is always open to you.

Now it is your turn, good luck everybody,

Sophie Claudel
Director

THE SCHOOL

THE NETWORKS

NATIONAL SCHOOLS FOR HIGHER EDUCATION IN ART

The network of university level teaching in the arts is made up of 45 establishments that welcome 11,000 students. ENSA Dijon is one of 10 national schools financed by the state that come under its administrative and financial supervision, marking it out from the territorial schools which are financed principally by cities or agglomerations. National art schools come under the authority of the Ministry of Culture and Communication, and the co-supervision of the Ministry of Higher Education.

PARAC – CENTRE FOR ACTION AND RESEARCH IN CONTEMPORARY ART

PARAC is a professional network developed in April 2015 at Dijon, based on a suggestion of ENSA Dijon, gathering the ideas and the energies of the four major players in contemporary art in Burgundy – Franche-Comté.

This professional network pools beliefs, working methods and potential for research and action in order to:

- Successfully undertake projects together, amongst which: annual summer exhibitions at Saint-Philibert Church; the Dijon/Dallas residency programme for artists and recent artist graduates; validation of the new programme Nouveaux Commanditaires; significant international operations expected
- To defend the interests and the place of contemporary creation in our society
- To influence public policy on the question of contemporary art both locally and internationally
- To offer stronger links with the Professional artworld

COMUE – UNIVERSITY OF BURGUNDY FRANCHE-COMTE

The University of Burgundy Franche-Comté (UBFC) is a community of universities and establishments of about 56,000 students spread out over 22 campuses. ENSA Dijon has been linked with COMUE since January 1, 2016.

PLATFORM OF PUBLIC ART SCHOOLS BFC

Launched in 2015, this platform brings together public institutions of higher education in the visual arts in Burgundy Franche-Comté.

- 3 public institutes of higher education in art: ENSA Dijon, ISBA (Higher Institute of Beaux Arts) in Besançon, and EMA (School of Media-Art) in Chalon-sur-Saône.
- 2 Preparatory Schools in Art: The School of Fine Arts in Beaune Côte & Sud, the Art School of Belfort Gerard Jacot.

This platform allows for the pooling of methods of communication in order to give value to these institutes

(notably career fairs). It enables pedagogical collaborations based on the complementarity of courses offered throughout the entire region, from post-baccalauréat to the DNSEP in Art, Space Design or Visual Communication. An initial joint-seminar entitled "Alternative Pedagogy" took place in July 2018.

CENA

ENSA is a member of CENA, the Conference of Directors of National Art Schools, created in 2017.

L'ANDEA – NATIONAL ASSOCIATION OF ART SCHOOLS

It unifies public Art Schools offering national diplomas at undergraduate (BAC+3) and graduate (BAC+5) levels and welcoming the diversity of actors that make it rich and give it life (directors, administrators, professors, heads of services, students).

A NETWORK OF CAMPUSES

This network allows the key actors in higher education and research in Burgundy to carry out projects together and share an ambition regarding communities and the State. The network encourages a concentration of more than 90% potential research and teaching in Burgundy within a unique geographical site of 150 hectares. This collaboration is made up of representatives from each of the institutes of higher education and research from Montmuzard campus in Dijon as well as other affiliated schools.

THE TEAMS

ADMINISTRATIVE AND TECHNICAL TEAM

MANAGEMENT

Sophie Claudel
Director

Sophie Claudel has initiated, conceived and implemented international artistic and cultural projects in the visual and performing arts equally well in the public and private sectors. For the past 22 years she has put her expertise at the service of organisations and people acting in contexts of collaboration within the United States, Europe, as well as in certain parts of the Near and Middle East.

Her dedication to public service and common good has led her twice in recent years to become actively involved at the Ministry of Foreign Affairs in the capacity of Cultural Attaché and Head of the Department of Artistic Exchange at the French Embassy in London (2003-2009), then in New York (2010-2014). Previously she worked in environments as varied as the Pompidou Centre (2000-2003), the Fondation de France (2001-2005 and since 2011), the Consortium (1996-1999), and the Monde de l'Education (1988) to cite just a few examples.

She created two NGOs: Paris Calling Ltd (London) and 972 Fifth Avenue Fund Inc (New York) to facilitate the implementation of federal projects, uniting up to 150 museums, galleries, universities, art centres in the United States, the UK and France.

In the perspective of the numerous professional contexts of her work and life, Sophie Claudel has regularly been requested for publications and public talks on cultural diplomacy and more generally on international cultural relations at universities and cultural institutes (including Princeton University, Oxford University, British Council London, Sciences-Po Paris, Guggenheim New York, Terra Nova).

She is co-director of two theoretical and critical collections – one in English – for the publishing house les presses du réel since 2001 (*Nouvelles Scènes* and *New York Series*). She has acted as Delegated Mediator at the Fondation de France for the programme Nouveaux Commanditaires for North America since 2011 (a role she formerly took in France in 2001-2005).

She has been Director of ENSA Dijon (a national public administrative institution) since September 2014, member of the Conference of Directors of National Art Schools (Paris), of the AFDESRI (Association of Female Directors in Higher Education, Research and Innovation), of the Regional Fund of Contemporary Art in Burgundy and of the advisory board of UFR Literature-Philosophy at the University of Burgundy Franche-Comté, amongst other things.

Véronique Léchenault
Secretary to the Director
veronique.lechenault@ensa-dijon.fr

Students are invited to contact Véronique if they wish to have an appointment with Sophie Claudel or if they wish to leave documents for her to sign.

ADMINISTRATION & FINANCE

Lahcen Lemkak
Secretary General

He collaborates closely with the director concerning the running of the school (finance, human resources, patrimony).

He participates in and coordinates services, participates in the functioning of committees and oversees innovative actions to ameliorate and modernise the management.

Louise Hüe-Rifad
Personnel and Finance Officer
louise.hue-rifad@ensa-dijon.fr

She is in charge of remunerating students who work as life models during their studies, the recording of public talks and presence at trade fairs.

Francine Vernardet
Administrator
and Accounts Officer
f.vernardet@ensa-dijon.fr

In her role as accounts officer, she collects tuition, student social security contributions, other academic expenses, credit print-outs and digital prints, as well as any other payment required from students (such as study trips). She also handles the grants for graduating students and for transport.

Marie-Ange Desanlis
Administrative Secretary
desanlis@ensa-dijon.fr

Working with the teaching staff, she deals with estimates, orders and student trips associated with their studies.

COMMUNICATION AND EVENTS TEAM

Aurélié Gonet
Head of Communication
aurelie.gonet@ensa-dijon.fr

Aurélié broadcasts the news and events of the school (website, newsletter, social networks, newspapers), sees to the creation of communication materials (poster campaign, student guide, catalogue of graduates), organises events at the school (open days, cocktails), and ensures photo coverage of events and degree ceremonies. She represents the school at career fairs. She is responsible for making sure the School Charter is respected by everyone in the building.

Dan Hernandez
Assistant in Communication
dan.hernandez@ensa-dijon.fr

THE SCHOOL

CENTRE FOR PEDAGOGY AND STUDENT LIFE

Rym Gourine

Head of Centre for Pedagogy and Student Life
rym.gourine@ensa-dijon.fr

She oversees the pedagogy in accordance with national regulations and needs of the school:

- Administrative and budgetary organisation of the curriculum
- Internal procedures ensuring the smooth running of all aspects of pedagogy
- Measures prioritising the professionalization of students and preparation for professional life of graduates
- Liaises with contributors and bodies within the school concerned with pedagogy: CRPVE, Improvement Committee, School Representatives
- Self-evaluation and evaluation of teaching staff by students
- Development of partnerships and external pedagogical projects

Annick Palud-Galliot

Pedagogical secretary in charge of Student Administration
annick.galliot@ensa-dijon.fr

She is the unique point of contact for students and follows their curriculum both during their studies and after receiving their diplomas.

- Administrative records: social security, third-party liability insurance, study certificates, student cards, grants and other means of financial support for students, changes in contact details and family situation.
- Pedagogical records: evaluations, justifications for absence, attestations of study and diplomas
- Administrative follow-up of internships
- Information on the running of the curriculum, exam procedures, student life, meetings for the student representatives, and improvement workshops
- Receives and assists students in difficulty.

Sylvie Picard

Pedagogical Administrator
sylvie.picard@ensa-dijon.fr

Sylvie is the point of contact for the teaching staff. She organises and implements the pedagogical structure that ensures the smooth running of teaching, in all its aspects:

- schedule and academic calendar
 - public talks, workshops, study trips, conferences, artists' residences
 - organizes evaluations: continuous assessment, evaluations, defences, proof of diploma
 - organizes school spaces and manages room planning
 - pedagogical tools necessary for the students' administration: evaluation sheets, allocation of credits, appreciation sheets
- She arranges the election of members for the governing bodies of the school.+

RESEARCH

Vanessa Desclaux

Research Coordinator

INTERNATIONAL RELATIONS

[Recruitment in progress]

Head of International Exchange

LIBRARY

Isabelle Le Bastard

Head Librarian
isabelle.lebastard@ensa-dijon.fr

Isabelle Le Bastard holds a Masters in Art History, a postgraduate diploma (DESS) specialized in "Historical Gardens, Heritage and Landscapes" from the National School of Landscape Architecture of Versailles, a special diploma in the field of Museology from the Ecole du Louvre and a CAPES in Documentation. Following the successful outcome of the competitive examinations for Head of Documentary Studies at the Ministry of Culture, she carried out her employment consecutively with the National Archives where she managed the archival holdings and supervised researchers using the study rooms. Then at the heart of the Conservation Régionale des Monuments Historiques d'Aquitaine, she was occupied with the protection of buildings and gardens. Afterwards she left to live abroad for 10 years. In French Polynesia she created the first community library on the Island of Moorea. Then she went to Calgary (Canada) where she developed the library and oversaw cultural events at the Alliance Française. She returned to the sun in the Dominican Republic to live up the library for the French Lycée Saint Dominique. Since September 2013 she has been head of the library at ENSA.

Sophie François

Assistant Librarian
sophie.sevat@ensa-dijon.fr

Virginia Antonio

Library Assistant
virginia.antonio@ensa-dijon.fr

IT & PRINTING

Eric Marillier

IT Technician
eric.marillier@ensa-dijon.fr

He provides technical assistance, high quality printing, manages the timetable for reserving computer rooms and the shooting studio, equipment and material.

EQUIPMENT LOAN

François Garraud

francois.garraud@ensa-dijon.fr

He is responsible for lending audio-visual equipment and ensuring its safe return.

TECHNICAL & MAINTENANCE

Jean-Luc Jegou

Building Manager
Jean-luc.jegou@ensa-dijon.fr

He watches over the maintenance of the building and follows up works carried out by external contractors. Along with the administrative team, the teachers and the students, and supported by the technical team (Didier, Rochnel), he oversees the organisation of materials required for the end-of-semester and final degree evaluations, and all other events taking place at the school. His sharp eye on the building and its occupants allows him to fulfil his role as advisor on security and working conditions.

Didier Chenevez

Technician

CONSTRUCTION WORKSHOP

Didier Walterspieler

Co-head of the Construction Workshop

Supervises activities within the workshop, is responsible for the management of material, manages the material storeroom and assists students in making their personal projects. Finally he oversees the security of this workspace.

PORTER'S LODGE

Michaël Planche

School porter
michael.planche@ensa-dijon.fr

He welcomes students and staff and is first point of contact for the general public.

TEACHING STAFF

• Luc Adami

Technician Art, Sound and Video Studio

• Philippe Bazin

Photography

• Frédéric Beauclair

Space Design

• Alain Bourgeois

Painting

• Anne Brégeat

Painting

• Carlos Castillo

Painting, Drawing and Graphic Art

• Marc Camille Chaimowicz

Visiting artist

• Vanessa Desclaux

History of Art

• Jean-Christophe Desnoux

Sound Studio

• Lambert Dousson

Social sciences

• Nathalie Elemento

Sculpture

• Sammy Engrammer

Volume and Installation

• Marlene Gossmann

History of Art

• Pierre Guislain

Philosophy

• Germain Huby

Cinema and Video

• Ursula Hurson

German, English and French as a Foreign Language

• Lydie Jean-Dit-Pannel

Video

• Martine Le Gac

History of Art

• Laurent Karst

Space Design and Architecture

• Philippe Mailhes

Crossed-Medias

• Didier Marcel

Sculpture and Volume

• Laurent Matras

Object Design

• Linda McGuire

English

• Gerald Petit

Painting

• Helene Robert

Space Design and Scenography

• Bruno Rousselot

Drawing

• Pascale Séquer

Photography

• Lionel Thenadey

Technician Art and Video

• Pierre Tillet

History and Theory of Design

• Jean-Pierre Tixier

Design

• Nathalie Vidal

Construction Workshop

THE SCHOOL

EQUIPMENT

The students have at their disposal classrooms, workspaces and a 100-seat amphitheatre for lectures, talks and conferences. In addition, the school has a residence for welcoming artists and a studio for visiting professionals.

EQUIPMENT LOAN

Students can borrow any materials they require in order to complete their work throughout their studies: video, sound, photography and lighting equipment.

OPENING HOURS:

ALL WEEK 14:00-17:00

SUPERVISOR:

FRANÇOIS GARRAUD
MATERIEL@ENSA-DIJON.FR

LIBRARY

At ENSA, visiting the library is considered an essential study activity in its own right.

The library ensures that students have access as much to a cultural heritage as to what is current regarding artistic creation in all its various forms, always closely linked to their lessons. The library is a place favourable to exchange, research, questioning, a place of enrichment and discovery surrounded by many documentary resources.

LIBRARY COLLECTIONS

The library offers its users more than 17,000 works on art, design, photography, multimedia, architecture, the history of art and social sciences.

The collection is particularly rich in exhibition catalogues and artists' monographs. It is currently subscribed to 40 specialist journals (French and international), an abundant collection of old journals, and multimedia resources (DVD, CD). Digital resources can be consulted from library computers (online newspapers, databases, access to the Encyclopaedia Universalis). In line with current events, it is also a place of information on cultural events, professional life and guidance.

The online catalogue and library gateway are accessible at the following address:
<http://ensa-dijon.bibli.fr/opac>

OPENING HOURS:

EVERY DAY 9:00-18:00 (FRIDAYS 17:00). BORROWING IS RESERVED FOR STUDENTS OF THE SCHOOL.

SUPERVISOR :

ISABELLE LE BASTARD

COLOUR WORKSHOP

Considered as a true platform of painting technology, the colour workshop aims to allow students to experiment with data from the

Material Storeroom within the framework of their personal projects. Experimentation can also take place during the workshops held by invited artists who bring with them their own methodologies and production processes. One of the first approaches consists in a comparative study of nuances proposed by different manufacturers of paint for artists. This approach allows students to question the relevance of nuance in current painting practices.

MATERIAL STOREROOM

The material storeroom is an educational tool that was conceived from the start as a database containing the technical and visual information of materials (in the form of leaflets and samples). In the ongoing research into colour, it establishes an interface between our partners in the chemical industry, the industries involved with colour, and artists.

DIGITAL PRACTICES

The advent of digital technology has provoked a genuine rupture for some artists who must integrate these new devices into their artistic creations. Having recourse to technologies whose standards, codes, colorimetric profiles are essentially defined by the industries of advertising photography and cinema, artists have no other alternative but to be subjected to these tools or continually reinvent them. The role of the digital laboratory is first of all to identify and list problems and to imagine the primary elements in methods linked to artistic practices.

ACCESS OUTSIDE OF CLASSES:

ON REQUEST

SUPERVISORS:

ALAIN BOURGEOIS

PAINTING WORKSHOP

This workshop is run by various members of the teaching staff throughout the week. This space for practising painting at the very heart of the school is above all a place of production, exchange and meeting around current pictorial approaches.

OPENING HOURS:

ALL WEEK (ACCESS RESERVED TO STUDENTS IN THE ARC WORKSHOP "WAY(S) OF PAINTING")

SUPERVISORS:

ALAIN BOURGEOIS
ANNE BRÉGEAUT
GERALD PETIT
BRUNO ROUSSELOT
LIONEL THENADEY

VIDEO WORKSHOP

This workshop groups together several studios adapted for making audio-visual works. It covers all steps required to implement your projects: shooting, editing, compositing, spatialisation, producing and transmitting. It includes a shooting studio,

several post-production studios, of which two are specially designed for compositing and the making of 3D video (stereoscope).

Students have at their disposal sophisticated equipment:

- A room for video classes equipped with 20 workstations (Mac & PC).
- Shooting equipment: HD digital movie cameras, 3D cameras, Go-Pro cameras, audio-digital recorders, voice and directional microphones, lighting, stands, travelling rails
- A shooting studio: motorized technical grid with lighting for photo and video, natural light, technical control room, overlay resources of various colours
- 2 sound booths
- Several workstations for digital editing with the following software: 3D Studio Max, After Effect, Photoshop, Digital Performer, DVD studio pro, Encore DVD, Final Cut Pro, Premiere, Cineform 3D, Smoke, Avid, IRCAM, Melodyne, Metasynth, Peak
- Broadcasting machinery: HD and 3D flat screens, video projectors, amplifiers, multi-format retro-projection screen, specialisation device for audio 5.1 and multi-screen video splitter

OPENING HOURS:

9:00-17:00 ALL WEEK
(EXCEPT DURING COURSES)

SUPERVISORS:

LUC ADAMI
GERMAIN HUBY
LYDIE JEAN-DIT-PANNEL
LIONEL THENADEY

PHOTOGRAPHY & POST-PRODUCTION WORKROOM

The photography workroom has a photo/video shooting studio equipped with a technical grid, background screens and tripods, flashes and generators. It also contains three black and white photo labs equipped to produce large format prints, a classroom exposed to daylight for viewing digital prints and a computer room. Shooting equipment is available to students from Equipment Loan.

SUPERVISORS:

PHILIPPE BAZIN
PHILIPPE MAILHES
PASCALE SÉQUER

COMPUTER GRAPHICS & SERIGRAPHY WORKROOM

It is made up of several work areas devoted to different digital processes. For the use of all students in art and design, it provides them with training in techniques of image processing, post-production, page setting and printing. Compulsory courses are offered to first year students. After which follow-up appointments can be made for your personal projects.

POST-PRODUCTION

For photography, the school has

three dedicated areas for photographic post-production where you will find installed:

- A MacPro Xeon E5 3.7 GHz and MacPro 2xQuad Xeon 2.8 GHz, combined with Eizo CG 276 screens, with the assistance of a Just Normlicht Color Communicator 2 reading console
- Profiling and print management software paired with a spectrophotometer
- 2 large format printers
- A laminator for PVC media up to 120x240 cm

THESE AREAS AVAILABLE ALL WEEK WITH APPOINTMENT.

PUBLISHING

For publishing (single and multiple), a large work area in which are installed:

- 20 Apple iMac computers with Intel Core i5/2.7 GHz 21.5", 2 Apple iMac computers with Intel Core i7/3.4 GHz 27" and 2 Apple iMac with Intel 3.06 GHz Core2 Duo 24"
- Two laser colour printers, one Xerox Docucolor 240 and one Canon C5045i
- A collection of tools necessary for staple or glue binding are also available. All the computers are equipped with the latest available programmes of Creative Suite Adobe, Lightroom, Open Office.

ACCESSIBLE ALL WEEK (OUTSIDE CLASS TIMES). THE AREA FOR BINDING IS LOCATED IN THE MIDDLE OF THE WORKROOM AND IS ACCESSIBLE ALL WEEK WITHOUT APPOINTMENT.

CONSTRUCTION WORKSHOP

This workshop is available to all students in Art and Design. It is here that they meet, work and exchange on the processes of creation which differ for art and design. They share the intimate need to create, combined with the desire to contribute to the invention and experimentation of attractive forms in both specialisations. The workshop, located in the basement of the school, has a surface area of 200m². It is an open space where recreation and know-how mix. Students are supervised throughout the manufacturing process in order to gain independence as technique remains essential to creation.

These spaces are equipped with professional machinery:

- The wood section includes a panel saw, a band saw, a radial-arm saw, circular saw, a computer-driven tracer, a laser-cutting machine and a stock of handheld machines and hand tools
- The metal area contains electric shears, a metal folding machine, a metal cutter, two stations for TIG/MIG aluminum and stainless steel welding
- The casting area has a thermal-forming machine, a hollow base for moulding, a computer-aided machine for cutting polystyrene, a ceramic oven and a 3D printer.

Students who have learned to become familiar with these spaces and

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their safety regulations can then experiment with construction techniques involving wood, metal and art materials as a way of researching and understanding space and volume. The approach is centered on the individuality of each student to develop all his / her potential. It is for validating theories. The objective is to make the student independent in the workshop to build and develop their artistic projects, activities, work tools and research. Learning is achieved through the elaboration of well-drafted projects with cost estimates, critical analysis and methodological advice on the feasibility of projects for 2nd to 5th year students. It is a place where thinking and producing alternate in order to develop a critical eye.

MATERIAL STOREROOM

At the centre of the workshop, the material storeroom offers:

- A selection of materials grouped into three categories (natural, synthetic and composite) available to students (samples and catalogues).
- Advice on their implementation, necessary for the creative process. It is a center of resources, inspiration and innovation. Teaching the use of a material constitutes a powerful pedagogical tool allowing the study of a project in all its complexity. The students should be able to identify and understand the constraints of these materials and determine their real limitations: it is from constraint that creativity is born.

SUPERVISORS :
NATHALIE VIDAL
DIDIER WALTERSPIELER

MANIFOLD WORKSHOP

It is at the same time a place for thought and a platform for CAD-design designed for all those who have benefited from training in various basic software programs (photoshop, Indesign, Illustrator, Lightroom) with the aim of working on specific teacher assigned projects right through to the creation of these works.

OPEN ONLY ACCOMPANIED
BY A TEACHER OR TECHNICIAN.

SUPERVISOR :
CARLOS CASTILLO

SOUND STUDIO

The sound studio possesses two stations for editing-mixing and sound processing that can be synchronized with visual images. There is also a voice recording booth. One of the two stations is dedicated to spatialisation 5.1 and DVD burning 5.1, the other to all forms of sound localisation, stereo mixing and digital signal processing.

The sound studio is paired with the Equipment Loan service for digital recorders and microphones, around

20 speakers, a subwoofer, 2 sound cards 8/8 and a Mac laptop.

The studio is made up of:

- 2 MAC computers with 8 and 16 in/out sound cards
- DVD studio pro, soundtrack, Max, Peak, Digital Performer, Logic Audio, Live, Metasynth, Melodyne and Ircam software and plugins

This space is available to students in Art and Design whose works interact with video, sound and installation as well as all proposals from the field of Space Design.

SUPERVISORS :
LUC ADAMI
JEAN-CHRISTOPHE DESNOUX

ART & SCIENCE WORKSHOP

The Art & Science workshop is located at ENSA Dijon. Just like the Painting Workshop, it is an open and accessible place of experimentation conceived as a sort of laboratory where installations as well as artistic and technical ideas are tested (in miniature or actual size), taken apart and then put back together in darkness or in natural light.

It should be used in the same way as a scientific laboratory, centered on physical objects, often cobbled together, to isolate certain physical or artistic characteristics, to be controlled, reproduced and observed. It can involve constructions, smart devices that recall all kinds of phenomena like wind, light, movement.

SUPERVISORS :
LAURENT KARST
PHILIPPE MAILHES

RESEARCH

RESEARCH AT ENSA DIJON

The research that takes place in Art Schools is characterised by specific elements inherent in the areas that they document: at ENSA the fields of Art and Space Design. These areas focus on challenges and questions at the intersection of issues that are artistic and aesthetic as well as being political, social or economic, in direct connection to problems in contemporary society.

The very term 'research' invokes today a number of questions in the area of art, and more particularly for art schools. If many key players from the art world, with artists at the forefront, consider that research is at work within the very process of creation, the teaching staff at an art school is faced with new questions concerning the place of research in their artistic or theoretical practices and in their approach to pedagogy.

The introduction of research practices within the heart of the school represents a fantastic opportunity to conceive new forms of collaboration with researchers whose different approaches will lead to new forms of reflexivity between our practices. This openness towards research practices is also an opportunity to reconsider our approach to pedagogical training in placing research at the centre.

ENSA Dijon has now developed three key research areas which will become the cornerstone of our identity:

- Art & Society (Research unit composed of three programmes in collaboration with the Maison des Sciences de l'Homme in Dijon)
- Painting & Colour
- Urban Mutations

These research areas are dedicated to a fundamental question in the fields of art and design, in close link with social sciences. The challenges are those of sharing knowledge, soft skills, know-how while advancing emerging ways of working and tools opening up ways of thinking about problems and formulating questions.

This research is articulated and supported by certain Research and Creation workshops, other themed workshops, seminars, study days and public talks. Given its capacity for enlargement, for active involvement and inventiveness, research at an art school is unique and precious. No certainty: only experimentation.

THE RESEARCH UNIT ART & SOCIETY

In 2016 the school won the Call for Research Projects launched by the Ministry of Culture and Communication and created a research unit Art & Society to start at the beginning of the 2016-2017 academic year.

In the context of developing research at ENSA Dijon, a work issue concerning the relationship between Art & Society emerged in 2015-2016.

It is based first of all on the Research and Creation workshops (Documentary Arts and Fuck Patriarcat) as well as the project entitled Nouveaux Commanditaires in collaboration with the artist Olivier Mosset. Parallel to this, since November 2015, ENSA Dijon signed a partnership agreement with the University of Burgundy Franche-Comté and the CNRS (represented by the Maison des Sciences de l'Homme in Dijon). In the context of this partnership, ENSA Dijon and the MSH Dijon decided to collaborate on their research programmes.

This research unit is naturally interested in the processes of creation in which the citizen is at the centre of artistic production and gives a new role to the work. It is especially interested in procedures that:

Question the notion of authorship.

- Putting into perspective the dimension of both artistic and activist practices.
- Showing the works outside the white cube of an exhibition space.
- Creating interest in non-traditional modes of production: the Nouveaux Commanditaires protocol, art documentary for the Work, Migrations, Rural Life and archiving for the anti-patriarchal, feminist and queer programme.

Three research programmes are proposed:

- Nouveaux Commanditaires and Cohabiting with the Living
- Documentary Practices and Ecology of Art
- Creating an archive that is anti-patriarchal, feminist and queer: artistic practices, militant practices and scientific research

PARTNER INSTITUTES

- Centre of Action and Research in Contemporary Art in Dijon (ENSA Dijon, the Consortium Art Centre, FRAC Burgundy and Dijon's Fine Arts Museum)
- Fondation de France
- The Nouveaux Commanditaires in France and Europe (Society of Nouveaux Commanditaires);
- ENSA Nancy;
- Bibracte, European Archaeological Centre
- Association for Oral Heritage in Burgundy

SCIENTIFIC PARTNERS

- Maison des Sciences de l'Homme in Dijon;
- Laboratoire ARTeHIS – Archéologie, Terre, Histoire;
- Centre Georges Chevrier;
- CESAER – Centre of Economics and Applied Sociology in Agricultural and Rural Spaces.

PROGRAMME 1: NOUVEAUX COMMANDITAIRES

HEADED BY MARI LINNMAN
& PIERRE MARSAA, AUTHORISED
MEDIATORS, MARTINE CLOUZOT,

PROFESSOR AND RESEARCHER
OF HISTORY AT THE UNIVERSITY OF
BURGUNDY

ASSOCIATED ARC:
NOUVEAUX COMMANDITAIRES AND
COHABITING WITH THE LIVING

This workshop draws on the programme of Nouveaux Commanditaires established in 1991 by the Fondation de France. Its protocol starts from the principle that any group of people from civil society who wishes can call on a mediator and an artist to help them take responsibility for commissioning an art work. This commission should address a problem of general interest formulated by the group who commissioned it thanks to the help of the mediator. The Nouveaux Commanditaires thus places the citizen at the centre of artistic production and gives a new role to the work: that of «contributing to the invention of satisfactory forms to build a democracy whose ideal is that no one be spectator or left behind in a story which passes them by, rather to become, in their role as citizen, a fully-involved participant» (François Hers, founder of Nouveaux Commanditaires).

Transforming an abandoned farm, situated in the heart of Auxois, into a place of learning and artistic creation: this is not a utopia from the 1970s, but a contemporary artistic commission, supported by the Community of the Communes des Terres d'Auxois, within the framework of Nouveaux Commanditaires. Over time, this farm will become a 'daughter' of ENSA Dijon.

This atypical commission takes the form of an act of renewal: the renewal of creation within a specific territory and with its key participants, but also one of all youth and of daily life, in a rural and natural environment that is less and less familiar. Creation in this place situated in the middle of the countryside represents, from this point of view, an opportunity to question our relation to nature and to invent perhaps new ways of entering into relation with it.

Thus Hameau Farm represents a kind of laboratory to experiment on the most pressing questions of our times: in this context of "the extinction of experience" of nature, but also the instability concerning our very perception of nature. What conditions, measures, knowledge is necessary to reinvent rich and complex relations with the living? We take as our point of departure the theory that it is not only the living that is in crisis today, but our relations to it. The ecological crisis is also a crisis of awareness towards the living.

In 2018-2019 this programme, co-headed by mediators with a history of Nouveaux Commanditaires actions, will have for its aim to experiment with the process of unique mediation that the protocol of Nouveaux Commanditaires set in operation.

How might citizens confronted with social issues or the development of a territory be allowed to involve

contemporary artists in their preoccupations by giving them a commission? Through the implementation of a series of situations (what is often called workshops or collaborative working), we look to define the procedures that are at work: How is a commissioning group formed? How does it work? What link does this group have with authorities, history, legitimacy, money or art? These situations will bring together researchers, artists, students, teachers, mediators and representatives from civic society. In the likeness of a Nouveaux Commanditaires group and thanks to its homogenous character, it is a question of inventing circumstances that will allow members to work together on equal footing.

These situations are arranged around two topics:

- The Narrative: who conceives it? Who writes it and what wording is used? Does the terminology, the jargon used in these projects, in the discussion, form an exclusive language in which the place accorded to the other and to the imaginary will be questioned?
- The Request: To place an order is a commitment that combines notions of desire, willingness, empowerment, necessity, legitimacy, responsibility and duty. To open oneself to the diversity of the world: how to establish links with society, establish a constructive dialogue with external bodies, with artistic issues.

The return of this ongoing programme is expected to take the form of video-documents, texts and performance work.

PROGRAMME 2: WORK, MIGRATIONS, RURAL LIFE

HEADED BY PHILIPPE BAZIN
(ARTIST, ENSA DIJON)

ASSOCIATED ARC:
REPRESENTATIONS OF THE FOREIGN,
DOCUMENTARY ARTS

Faced with a world that has become more and more globalised, the rural world seems to offer in opposition a kind of stability. Yet, as we well know, this world has already been subjected for some time to productivity-based imperatives and international speculation, which recent current affairs seem to echo. This research project adheres to the intersection of three realities which may draw new possibilities: "migrations, work and rural life".

Who are the new inhabitants of the countryside? What are their lifestyles? What new experiences of the world do they produce? Which migrants have recently installed there and why? How is the landscape transforming? What new forms of resistance are people adopting locally in order not to endure the cultural models imposed on them? What gestures are observed and arise from their disappearance in news coverage which could form a basis of reflection for a future in which they

RESEARCH

will become necessary once again?

It is a question of thinking about a critical attitude in relation to current events, and to work on what remains, the reliefs, the relation to history, to archives, to the word, on what information is not seen or which is not spoken about.

In which perspective can these topical issues be examined? We propose as a somewhat theoretical backdrop the idea of "ecosophy in art" understood as "the concern of reworking an earth that is humanly habitable" (Félix Guattari). Thus to speak about an "ecosophy in art" would consist in reintroducing into art work on the inter-relationships between ecology, society, politics, mind-sets as well as the desire to act on them. How to inhabit the earth? How can an artist have a key role to play in this habitat, not in terms of proposing a representation of what exists with the goal of creating new objects, but to propose an aesthetic relation to the world that involves as a consequence the considerations mentioned above? It will be about working on the relationships to economic and social realities, through art, and working on the relationships to nature and to the environment through art, and also to work through the psyche, through subjectivity, towards the production of new realities.

The artist Claire Angelini continues in 2018-19 the work she developed within the context of a research residency around figures of the foreign in the Morvan. She has started to shoot a film entitled: *The Fields of Others*.

"A foreigner to Dijon when I was invited to ENSA to speak about my artistic work, I discovered this region, was taken in by its landscape, impressed by the human density of its long history, won over by those I encountered and the stories of their lives. I wished to prolong and embody these encounters with a film entitled: *The Field of Others*, a full-length documentary project that will have the Morvan as the main subject, its territory, its human geography. This contact taught me that beyond received notions that are automatically associated with a region, territory and terroir, the Morvan has been continuously crossed, enriched, disturbed by the arrival of foreigners coming to work there since the Iron Age in mines, forests and industry.

Thus I decided to make this diversity the key thread of my film, to explore the history and geography of the Morvan taking as my starting point a select number of foreign figures. It is an obsessive theme of our times, as you know, and without a doubt there is hardly a question as central to economic, political, social plans and to mentalities than that of otherness that allows us to look differently at ourselves."

**PROGRAMME 3:
CREATE AN ANTI-
PATRIARCHAL, FEMINIST AND
QUEER ARCHIVE: ARTISTIC
PRACTICES, MILITANT
PRACTICES**

AND SCIENTIFIC RESEARCH

HEADED BY VANESSA DESCLAUX (ENSA
DIJON)

ASSOCIATED ARC:
FUCK PATRIARCHAT

In the context of this research programme, we seek to consider the issues surrounding the patrimonialism of social and political struggles, particularly those linked to feminists and sexual and gender minorities, in the context of the city of Dijon and the wider region to which the city belongs. This approach has led us to meet different players involved in these struggles locally, in a more or less recent historical context (1960s to today): the Maloka association and the self-run movement of the Tanneries, the Dijon Group of Homosexual Liberation (GLH). In addition to which there is the convivial place of Diane and Hadrien, the Salon MU Body Arts, a space dedicated to tattooing, piercing and physical suspension which the organizers consider as part of a global movement towards the repossession of bodies inherited from queer struggles. These encounters involving students and researchers have allowed the initiation of different approaches to the archive, in collecting the words of militants and questioning the role of an institution like an art school in the preservation of this social and political heritage.

With a research approach to the patrimonialization of struggles from within the institution and the practices of an art school, it is necessary to invent new processes for pedagogy and research. We need to question in which personal and collective necessity our approach to research echoes. We wondered how to produce the material conditions for a feminist and anti-patriarchal involvement within the scope of our research. How can students, teachers, artists and researchers involved in the project position themselves vis-à-vis militant practices?

In November 2017, a study day on non-diversity was organised as a tool for empowerment with the contributions of Vanina Géré, Chloé Maillet, Justine Betems, Géraldine Gourbe, Sharone Omonko, Charlotte Carteret and Veg. A training course in feminist self-defence, led by Max Gastinger, and another in non-violent communication, led by Mathilde Azzouz were also launched. In June 2018, Nicolas Graff and Mannon Montravers, ENSA students, organised a day around the sex trade which took place at ENSA and at the Tanneries, with the contributions of Thierry Schaffauser, President of STRASS (Sex Trade Union), and Nael Marandin, director (La Marcheuse, 2015) and volunteer responsible for the Lotus Bus (Doctors without Borders).

In 2018-2019, within the context of a research programme, this work will continue at the place of essential articulation between patrimonialization of struggles, feminist pedagogy and artistic practice, with the ambition of transforming the space and

institution of an art school, bringing it nearer to becoming anti-patriarchal, feminist and queer. There will be a particular emphasis on issues linked with the sex trade, tools for empowerment (self-governance, chosen diversity, self-defence, non-violent communication) and on alternative pedagogy allowing questions concerning relations to power at the heart of institutions of learning.

RESEARCH AREA: PAINTING & COLOUR

What is the origin of this research area? ENSA Dijon takes its inspiration from its past as an 18th century drawing school to defend an ancestral practice that it considers today as one of the most contemporary and visionary: painting. At this school, this research is based on several fundamental elements:

ARC WORKSHOP "WAY(S) OF PAINTING"

The multitude of practices and approaches to painting provides an opportunity to each of the 5 teaching staff involved in this ARC to teach and to experiment with students one facet of their speciality. This ARC is a place of resource which opens itself to all pictorial challenges: painting materials and their history, media, surfaces, light, colour, gesture etc.

ECO WORKSHOP

Developed more than 10 years ago by Alain Bourgeois and Bernard Metzger, both members of the teaching staff at ENSA Dijon, ECO has resulted in high level research and a large number of interviews of international artist on their painting processes and/or relation with colour.

PAINTING WORKSHOP

Put in place one year ago, this space allows teachers and students who chose to make this practice part of their personal research project, to invest in a place specifically dedicated to them. This place of practice and reflection is as devoted to production as it is exchanges and meetings on the theme of current pictorial practices.

RESEARCH AREA: URBAN MUTATIONS

By means of the research unit Urban Mutations, we are committed to taking into account, analysing and proposing alternatives to our world in transition. Never has the influence of humans on the biosphere reached such an impact. Concepts such as the Anthropocene era or «Ecosophy» inviting an alternative to anthropocentric perspectives, help to enliven on a daily basis our teaching practices to future designers and artists. Urban Mutations are happening. Cities change, urbanism is diffuse, concentrated around com-

munication hubs, business centres, technology centres etc. Industrial land is metamorphosing and is involved in transformations structured around cultural and ecological challenges, around research on the quality of habitation. Designers, artists, architects, landscape artists are sought out regarding urban renewal on various levels, both political and aesthetic at the same time. Their cooperation is required in public spaces and in eco-neighbourhoods and their activity is increasingly summoned as participants in civic life. Halfway between the world of art and that of production and the economy, designers of space are often confronted by the necessity of repositioning themselves in relation to institutions (to broaden the field of their speakers and partners) on the one hand. And on the other hand, the necessity to question their practices in relation to spatial and temporal transformations and social changes in urban areas. These new challenges demand, therefore, a cross-disciplinary way of thinking: how can designers and artists become involved in an efficient manner in the mutations of urban spaces following their own imperatives and methods? How can urban space (in the political, aesthetic and social dimensions implied) become once again a venue for the involvement of designers and artists, in close connection with theorists, researchers, institutions and associations involved in the same area of experimentation.

Several research topics and ARC workshops will contribute to or support this research area:

- [LARU \(Workshop of Urban Research\)](#)
- [Study Day "Biomimetism: Science, Design and Architecture"](#): The first Study Day conceived and organised by ENSA on 12 March 2015 was attended by researchers and specialists from several French and British institutes.
- [ARC MUUR \(Research Workshop on URban MUtations\)](#): Led by Laurent Matras and Jean-Pierre Tixier on the subject of the magazine *We Demain* which tackles and documents initiatives in technology, the economy, energy, medicine, the environment, food and art that are changing the world.
- [ARC Duality Art Science](#): Led by Laurent Karst and Philippe Mailhes concerning the symmetry between artistic and scientific research. In collaboration with the Ecole Polytechnique / Laboratoire d'Hydrodynamique (Ladhyx - Dir. Jean-Marc Chomaz)

STUDIES AT ENSA DIJON

SPECIALISATION IN ART

The Art department accompanies young practitioners throughout their academic experience. Throughout the 5 years of study, they should develop a personal project of art research.

During the first two years, classes focus on essential practices (including drawing, sculpture, installation, sound, performance, image and video). The artists teaching at ENSA provide an interdisciplinary education which seeks to go beyond categories and disciplines so that each student can develop an original and independent project. The aim is to allow students to shape a complex artistic idea which they then implement.

In this sense, the school is a place of resource, experimentation and exchange where knowledge and practice are transmitted and where the student experiences are constructed in common. The wealth of these cultural perspectives affords our school's graduates multiple professional choices. Students have access to a wide choice of traditional working techniques (such as wood, earth, metal, resin, thermoforming), in addition to the most recent technological resources (like graphic design, 3D, video, sound) and to a theoretical support to frame their contemporary knowledge in historical and multi-disciplinary perspectives. Throughout their studies, students are invited to events outside the school walls letting them be confronted with the reality of collective shows, an introduction to cross-disciplinary projects, to writing critical texts, to visiting construction sites, to encounters with visiting professionals, researchers or residents coming from a scientific background or some other realm. This exposure to diverse experiences makes this specialisation fertile ground for wide-ranging artistic practices.

ENSA Dijon likewise offers greater openness to the outside world, in particular the international stage thanks to its residency programmes and internships covering the USA to China without forgetting the African continent. Internationally renowned artists are increasingly invited by the school to offer students their unique testimony on the diversity of art scenes around the world.

SPECIALISATION IN DESIGN

In order to create an intersection between the transmission of knowledge and the challenges of a society in the midst of change, teaching in the Design department is, using a variety of formats, directed towards space design, and more specifically the place where the biggest challenges are focussed: public space.

This teaching draws on several themes such as the standardization of cities, mobility, accommodation, high-

ing, the place of biodiversity and plants, spaces for children, urban scenography, the countryside and territories.

Design, like all disciplines linked with production and the environment, whether it be natural or artificial, needs to renew its approach both conceptually and operationally.

Learning how to assess challenges, situations and solutions regarding the changes in our society and the aspirations of those who make it up, is answered here through demands specifically shouldered.

Associated with artistic practices, teaching in the Design department thrives on open projects and experimentation in order to develop an approach that is sensitive to space.

Our teaching places the focus on production, through concern for independence and always with the goal of placing students close to the realities that involve them and in which they are involved in the conception of an object as with that of a space. It implies a field of comprehensive knowledge of materials and the processes of transforming materials in order to acquire some independence with which students can take on a project intelligently and on every scale. Design is no longer in alignment with, but at the centre of the production process.

Research on concepts concerning public space are put to question with our partners (Greater Dijon, the City of Dijon, professionals, experts, neighbourhood associations and companies) and are the subject of study in situ and collaborations. Professionals, the media (We Demain), and collectives together reflect, observe and suggest outlooks, actions and potential studies and new forms of urbanity.

The student's education is based on a solid artistic basis, in-depth theoretical knowledge, the acquisition of know-how, familiarisation with 2D/3D software necessary to prepare successfully for future careers, experimentation (on materials, architectural structures), as well as knowing how to understand and apply the methodology behind a project. All of this is developed within the rich context of ENSA Dijon allowing for increased porosity between art and design.

ECTS

Art schools are committed to the process of European harmonisation in higher education leading to the organisation of studies at 3 levels (Bachelor, Master and PhD) and to the advancement and the homogeneity of curricula within the framework of the European Credits Transfer System (ECTS).

These credits correspond to a required amount of student work (class attendance, personal work, preparation for final evaluations and diplomas, internships). One credit cor-

responds to around 25-30 hours of work. Studies are organised into semesters, each representing 30 credits.

DNA (National Diploma of Art), for those specialised in Art or Design, corresponds to 180 credits (level BAC +3). For the 2016-2017 academic year students will complete the DNA (National Diploma of Plastic Art).

DNSEP (Higher National Diploma of Artistic Expression), specialised in Art or Design, takes place over 5 years and corresponds to 300 credits (level of BAC +5 and confers Master 2).

SCHOOL ATTENDANCE

Class attendance is compulsory. Any absence must be reported to the coordinator and justifications given to the Secretary of Pedagogy.

STUDY CONTRACTS

At the beginning of the year, students complete a study contract stipulating all courses they are enrolling in for in that year. This contract forms the basis of their individual evaluation sheets. Any changes should be communicated to the Secretary of Pedagogy upon the agreement of the coordinator and teachers concerned.

EVALUATIONS

INDIVIDUAL EVALUATION SHEETS

Each teaching module is attributed with a number of credits corresponding to the workload that a student must undertake to attain the required skills. Teachers complete an individual evaluation sheet for each student in which they receive a mark between 0-20. When the mark is 10 higher than a credit is granted. When the mark is under 10 the credits are withheld and the student must sit a make-up test, on the condition that they do not have more than 6 missing credits. These credits are granted at the final evaluation.

EVALUATIONS & RESIT CREDITS

Each semester is validated by an evaluation. A jury is made up of the co-ordinator for that year and members of the teaching staff. Any student that does not show up for their evaluation will be given the credits from courses attended, according to the assessments of their teachers, but will not receive any credits from the jury. Missing credits are made up according to the conditions set by the jury based on the justification of the student.

When a student does not obtain credits from classwork, he / she should make up the missing credits according to the criteria set out by the teachers concerned, within a period of 2 months following the final evaluation (admittance to semesters

2, 4, 8) or in the month of November (for admittance to semesters 5 or 9) on condition that the student is not missing more than 6 credits.

CONDITIONS OF ADMISSION

Admittance to Second Semester: all credits must be granted to begin semester 6 (second semester of the third year) and semester 10 (final semester of the fifth year). For all other semesters, a minimum of 24 credits is required.

Admission to the next year: all credits must be received for admittance into semester 3 (first semester of the second year), for all the others, a minimum of 24 credits are required.

FAILURE OF THE FIRST SEMESTER

The student is permitted to attend classes in the second semester and is encouraged to do a professional internship. Authorisation to repeat a year is subject to management, based on advice from the co-ordinator and teaching staff.

REPEATING A YEAR

A student is only allowed to repeat a year once during his/her degree programme (either Bachelor or Master) except in exceptional circumstances authorised by management. In this case the credits received will be carried over to the next year. However the student is under obligation to be present at sessions with their co-ordinator, for their personal research project, for hanging artworks or critical evaluations, individual appointments, theoretical classes and foreign language classes.

DEGREE EXAMINATION PROCEDURE

DNA

The final evaluation for the DNA takes place at the end of the third year.

Duration: 30 minutes

The final degree examination involves the presentation of an art project, accompanied by a selection of works and the presentation of a written work chosen out of a selection composed during semesters 5 and 6.

THE JURY

Nominated by the school director, the jury is composed of 3 people:

- Two external qualified professionals, of whom one will be jury president;
- An ENSA teacher. One of the jury members will have a social sciences background.

DNSEP

The DNSEP is made up of two examinations:

STUDIES AT ENSA DIJON

- The defence of a dissertation lasting 20 minutes and taking place in semester 10, at a time chosen by the pedagogical team. At the outcome, the jury drafts a written report to be transmitted to the DNSEP jury members.
- The defence of an artwork lasting 40 minutes and taking place in semester 10. At the outcome, the jury deliberates on awarding the diploma taking into account the report of the dissertation jury. It awards 25 credits for the artwork and 5 credits for the dissertation.

The 5-member DNSEP jury is nominated by the school director: 1 representative from amongst the school staff and 4 external qualified people of whom one will be from the dissertation jury. The school director names one of the 5 jury members as president.

The jury for the defence of the dissertation is composed of one representative from the school and one DNSEP jury member. It is presided over by someone holding a doctorate (who could be a representative from the school).

In the case of both juries, each tenured member is designated a deputy under the same conditions.

FIRST YEAR

The first year, during which all students follow the same curriculum, is based on a wide range of initiations into practices and theories as well as artistic experimentation. It allows students to build up a broad visual culture and leads the student to develop research methods and to acquire his / her first tools in analytical approach.

The timetable is organised around:

- Introductory courses (drawing, painting, volume, graphic design, photography and video), as well as regular writing practice,
- General Culture courses (history of art, aesthetics, photography, video, plus installation and political economics) and foreign languages,

These are combined with, in no particular order, lectures, workshops, trips and visits to exhibitions and time devoted to the personal project of art research.

At the outcome of semester 1, an assessment allows us to measure the student's progress and to communicate the number of credits this student will receive. Admission to semester 2 depends on obtaining a minimum of 24 of the required 30 credits, on condition that any missing credits will be made up within a 2-month period after the end-of-semester evaluation. At the outcome of semester 2, 60 credits are required to enter semester 3. Students who failed the 1st year are not permitted to enrol again (except for medi-

cal reasons authorised by the management).

SECOND YEAR ART & DESIGN

In the second year, the teaching syllabus and the specialisations allow the student to choose a specialisation, resulting in the DNA Art Diploma (level BAC +3).

The timetable is divided between:

- Practical and technical classes (drawing, volume and installation, photography, video, colour, sound, casting) as well as regular writing practice.
- General Culture courses (history of art, the history and theory of colour and photography, philosophy) and foreign language classes
- Personal Research Project
- ARC workshops

The above are combined with, in no particular order, the start-of-year workshops, public talks, workshops, trips, visits to exhibitions and time spent on the personal project of art research (personal work, sessions with co-ordinator and individual appointments).

A professional internship is compulsory. Lasting 15 days to 1 month, it should be carried out in semesters 3 or 4 (2 credits are granted in the final semester). For those in semester 3, admittance to semester 4 is based on a minimum of 24 credits.

Making up missing credits must take place within 2 months of the end-of-semester evaluation.

For those in semester 4, admittance to semester 5 likewise requires a minimum of 24 credits. Missing credits should be made up between semesters 1 and 5 before November. Students will receive the CEAP (Certificate of Studies in Plastic Arts) when they have obtained 120 credits corresponding to the validation of 4 semesters.

THIRD YEAR ART & DESIGN

From semester 5, the student must choose 4 practical and technical courses from amongst various options: painting, sculpture, multiples, photography, writing workshop, sound, video, art and "cinéma du réel", serigraphy and digital printing.

Semester 6 is essentially devoted to preparation for the final diploma examination.

All theoretical courses remain compulsory during both semesters (history and theory of art) as well as the start-of-year workshops, foreign languages and ARC workshops.

The Personal Project of Art Research of the student is built around personal work, project follow-up and individual appointments with tea-

ching staff.

The student should assemble a portfolio in semester 5 to be presented when passing before the following committees:

- Mobility Committee that validates internships abroad or semesters in the Erasmus+ programme of 4th year.
- Admissions Committee for the Masters programme.

Admittance to the 4th year is conditional upon:

- Receiving the DNA diploma
- Favourable recommendation of the Admissions Committee (which examines the art project and research undertaken by the student with a view to the DNSEP dissertation).

Admission to semester 6 is not possible until you have received 150 credits from the previous semesters.

The DNA sanctions the end of undergraduate studies and the acquisition of 180 credits.

FOURTH YEAR ART & DESIGN

Both semesters in the 4th year are devoted to:

- The development of the Personal Project of Art Research.
- A professional internship or semester abroad
- Preparation for the final dissertation.

The dissertation should propose an original and challenging idea, taking the personal research of the student into a wider theoretical, aesthetic, literary or poetic field. The progress of this work relies on a well-structured and methodological input. It will be defined around regular appointments with resident teachers. Particular attention is rightfully paid to the artistic relevance of the dissertation.

At the end of semester 8, students choose a supervisor from amongst the teaching staff, academics and artists. The defence takes place in semester 10.

OBTAINING CREDITS WHILE STUDYING ABROAD

The student who takes part in a semester of study as part of the Erasmus+ programme must validate their ECTS credits at the host institute. On returning, he/she should hand in a document proving the ECTS credits to the Secretary of Pedagogy to have their semester recognised.

Admission to semester 8 is subject to a minimum of 24 credits. Missing credits have to be made up within two months after the assessment.

Making up credits must take place between semesters 1 and 5 before

November. After 4 years of study, a student having 240 credits receives the CESAP (Certificate of Higher Study in Arts).

FIFTH YEAR ART & DESIGN

During semester 9, students continue to develop their personal project of art research and finalise the draft of their dissertation.

Semester 10 is devoted to preparation for sitting the final diploma evaluation.

The dissertation is submitted to a defence during this semester. The assessment of the DNSEP takes place in June.

Admittance to semester 10 is only possible once 270 credits have been accumulated.

The 30 credits of semester 10 are granted once the final diploma evaluation has been successfully passed (defence of dissertation and evaluation of art work).

RESEARCH AND CREATION WORKSHOPS

WHAT IS AN "ARC"?

Between theory and production, between the fields of art and design, between personal contribution and intensely creative group work, the Research and Creation Workshops (ARC) are pedagogical entities, spaces for reflecting and working whose character is cross-discipline. They are led by at least two teachers to guarantee differing views.

Each ARC offers teaching that is both theoretical and practical and calls upon a large number of external contributors (researchers, experts, artists, designers) who are invited for public talks, workshops, study days or conferences.

The ARC workshops do not replace courses, individual appointments, nor sessions for hanging works with students.

They are the result of an approach that is inter-disciplinary and multi-disciplinary, situating them between fundamental research and specific teaching, allowing the emergence of creation, innovation and the Personal Project of Art Research.

Throughout all the stages of creation, from conception to final showing, the students become involved in taking action independently and at the same time interactively with the group, with the objective of creating a project of scope, under the direction and critical exchanges of teachers, experts and invited artists.

Enrolment in an ARC workshop is compulsory for each student entering 2nd year Art or Design.

ARC WORKSHOPS 2018-2019

- New Patrons
- Representations of the Foreign, Documentary Arts
- Fuck Patriarcat
- Way(s) of Painting
- Urban Mutations (MUUR)
- Duality Art-Science
- De nature indicielle
- Transversality
- The Arts of Sound
- A Forest

NEW PATRONS

This ARC is based on the New Patrons program, established in 1991 by the Fondation de France. Its protocol starts by assuming that any group of people from civil society who wishes can call upon a mediator and an artist to help them take responsibility for the commissioning of an artwork. This commission should address a problem of general interest formulated by the group who commissioned it thanks to the help of the mediator. The New Patrons thus place the citizen at the centre of artistic production and give a new role to the work: that of "contributing to the invention of satisfactory forms to build a democracy which ideal is that no one should be just an observer or left behind in a story

which passes him by, but become, as a citizen, a fully involved participant" (François Hers, founder of New Patrons).

For the first time since the birth of the protocol, an art school uses the New Patrons to turn it into a field of experimentation and research supporting an innovative pedagogy of art. The Communauté de Communes des Terres de l'Auxois has approached ENSA Dijon to redevelop the Hamlet farm in Bierre-lès-Semur within the framework of New Patrons. ENSA Dijon is thus at the intersection of all actors of the project: patrons, mediator and artist.

During the next academic year, students will consider the Hamlet farm redevelopment project in conjunction with environmental issues as well as with their own plastic sensitivity. The development of the project will be carried out in cooperation with the users of this territory in order to create a space intended for creation, an experimental and reinvention place. The presence of a place for ENSA Dijon in this rural environment is a great opportunity to create a collective space which will become an instrument for mediation, dialogue and collaborative work. A large part of students focus on living organisms. The ARC reflects these economical, political, societal, and ecological awareness. It is a place for questioning and exploring research methodologies based on the plastic practice and the production of artworks. If art is perceived as a lever for the development of rural territories, the rural environment is also seen as a space of innovation where it is possible to enrich our relations with nature, to experiment with new forms and to confront the artist with different realities and methods of production, far from the "white cube" model.

HEADED BY:

NATHALIE VIDAL
PIERRE TILLET
MARTINE CLOUZOT
MARI LINNMANN
PIERRE MARSAA

- TUESDAYS 14:00-19:00
- ASSOCIATED WITH THE ART & SOCIETY RESEARCH UNIT

REPRESENTATIONS OF THE FOREIGN, DOCUMENTARY ARTS

The goal of this workshop is to make the student aware of the question of documentary arts, arts which are understood to carry constructive criticism on the mechanisms of work and on the world in which we live.

The broad framework of the suggested workload has a double research purpose, asking two questions that seem to be linked:

- What are our topical issues, in the sense that, beyond the media circus, we would like students to ask what is fundamental for them in today's world and what motivates them to produce research on creation;
- In which perspective might these topical issues be examined? We

propose as a somewhat theoretical background the idea of "ecoscopy of art" understood as "the concern of recreating an earth that is humanly habitable" (Félix Guattari).

These objectives will thus incorporate different work projects proposed to students, projects that can be followed for 1-2 years, even more if necessary. It is with an exploratory and heuristic attitude that we engage with them, it being understood that this workshop is not an additional class but summons knowledge and experience which can be situated somewhere beyond that of teachers and students. Art forms are not determined in advance—all those taught at the art school are available and more. It is a group experience of learning together, collectively and congenially, which should ultimately represent for the student a commitment to be initiated into research.

After 2 years of work on rural life as a marginal and alternative space to the urban and rural life, the workshop will progress around the question of relations between rural life and emigration. Under the title *Representations of the Foreign, Documentary Arts*, it will build on the research project started by the artist Claire Angelini (The Outsider in the Morvan).

HEADED BY:

PHILIPPE BAZIN
CLAIRE ANGELINI
(ARTIST, AFFILIATED RESEARCHER)

- TUESDAYS 14:00-18:00 (EVEN NUMBERED WEEKS)
- ASSOCIATED WITH THE ART & SOCIETY RESEARCH UNIT

FUCK PATRIARCAT

What an individual incarnates and becomes has always been directly linked with questions of domination, training and forms of normalization, sometimes legitimized in the name of security. Today these regimes instruct, form and reinforce patriarchal societies as much from viewpoints that are economic, social, political and sexual, as with those dealing with family and identification. The patriarcat defines itself in a profound and hegemonic way around the beliefs and mechanisms having as their foundation religions, morals, capitalism and forms of government – at once liberal and authoritative – along with the effects of colonialism (and post-colonialism); or drawing on dialectics of opposition (bourgeois / people, man / woman, rich / poor, heterosexual / homosexual, active / passive, subject / object). All of this is articulated around social reproduction (sociology / Bourdieu), the compulsion towards repetition (psychoanalysis / Freud), the limit of usage (of objects, language) and subjugation (biopolitical / Foucault). This workshop aims to introduce a multi-disciplinary approach to the intersection of artistic, research and militant practices. In 2018-19 students will work collec-

tively around the concept of an item of clothing. This workshop aims to question appearance, look, trappings just as much as display. Following on from actions already undertaken, students will be asked to participate in a framework of co-programming of the ARC so that the subjects which concern them can be addressed and external speakers invited. The dialogue with those involved locally in Dijon will continue on the questions of tools of empowerment, voluntary diversity and the sex trade.

HEADED BY:

VANESSA DESCLAUX
SAMMY ENGRAMER
MARLENE GOSSMANN

- TUESDAYS 14:00-18:00
- ASSOCIATED WITH THE ART & SOCIETY RESEARCH UNIT

WAY(S) OF PAINTING

This workshop unites all the painters of the school, plus a video maker, who advocates, across very diverse practices, his / her own "way of painting". The idea is to invite students involved in a painting project in its broadest sense to discover, experiment, develop their own uniqueness.

Painting Workshop

This space for painting practice at the very heart of the school is above all a place of production, exchange and meeting around current pictorial approaches. This workshop is run by various members of the teaching staff throughout the week.

Way(s) of Painting Workshop

This workshop offers itself as place of resource that is open to all pictorial challenges: painting materials and their history, media, surfaces, light, colour, gesture etc. The teachers will put in place theory courses addressing, on the one hand the issues of colour and perception, and on the other, an approach to historical and contemporary works. This teaching will be organised around invited artists in the form of public talks, invited guests, study days, workshops and trips.

Each teacher will put forward his / her own field of experimentation:

- Alain Bourgeois: *The question of heritage, relation of the painting as object to architecture*
- Anne Brégeaut: *The question of narration in painting*
- Gerald Petit: *To be defined*
- Bruno Rousselot: *The question of a painting*
- Lionel Thenadey: *From low tech to digital*

One-off activities will be arranged:

- The analysis of works (School Library);
- Invited artists regarding one of their works;
- Presentation of movements in painting (history of painting sometimes with an invited historian);

RESEARCH AND CREATION WORKSHOPS

- Afternoon sessions on painting techniques and their history;
- Artistic project and professionalism.

HEADED BY:

ALAIN BOURGEOIS
ANNE BRÉGEAUT
GERALD PETIT
BRUNO ROUSSELOT
LIONEL THENADEY

- TUESDAYS 14:00-18:00 (WEEKLY)
- + THURSDAYS 14:00-18:00 (EVEN NUMBERED WEEKS)

URBAN MUTATIONS (MUUR)

We evolve in a world that moves and changes very rapidly. The tri-annual magazine *We Demain* uncovers initiatives – regarding technology, the economy, energy, medicine, the environment, food, art—which are changing the world, putting each day a little of the individual back into the heart of the system with a new sharing economy.

In view of the many initiatives presented by *We Demain*, the MUUR workshop focussing on Urban Mutations, suggests that students imagine new practices, new suggestions, new projects, and new utopias dedicated to public space.

The city evolves towards sustainability and sociability. These changes question in a lively and active way both thinking and action regarding public space, habitation, exchanges and movement. From a body of theory and experimentations that we will compile, we are committed to understanding, intuiting, experimenting with new forms, attitudes, and typologies. There will be potential experimentations, installations, projections and provocations. Work in situ with partners (Greater Dijon, Neighbourhood associations, companies).

In keeping with our relations to China, we will continue our research on the temporary installation of furniture in public spaces, while questioning new uses, new cross-fertilisations, of culture and materials. We will work in partnership with the University of Hubei in Wuhan, China and with the Department of Urban Planning in Dijon. This work will be presented at the biennale of Design at Saint-Etienne.

HEADED BY:

LAURENT MATRAS
JEAN-PIERRE TIXIER

- WEDNESDAYS 14:00-18:00
- ASSOCIATED WITH THE RESEARCH PROGRAMME: URBAN MUTATIONS

DUALITY ART-SCIENCE

Modern society pursues new challenges and the separation between art and science has never been greater. Today innovation necessitates an interdisciplinary approach in which art and science mutually reinforce each other, in which they are inspired by each other's practices and re-

search. We witness new approaches where researchers, artists, designers and architects collaborate, exchange their knowledge and practices, create new contexts of understanding and experimenting, present notably through contemporary art installations that combine issues linked to science in terms of the schemes of space that are produced.

This ARC is founded on the construction of a common territory between art and science. It is an approach, artistic, emotional, poetic, functioning in synergy, initiating a new dialogue around relativity with respect to a vision, of the observable, according to the metrics that we place on our actions, our beings, our imaginations.

Duality Art-Science offers art and design students an exchange of thoughts and research to introduce, to comment on, and produce laboratory works, the apparatus of experimentation that questions the fields of art and science.

At the heart of this ARC students will make trials and basic manipulations around the question of water, fog, movement, flow, light with a multimedia approach. The proposals deriving from these thoughts and manipulations are to be developed as objects, installations, fountains or even urban schemes.

The projects can be realised full-scale within the workshop at ENSA but also at the Ecole Polytechnique with the support of researchers and doctoral students in science in the form of workshops, seminars and residences.

Together they make up different artistic proposals in the area of an art-science movement that endorses the principle of duality, of symmetry and using a process in which artists and scientists in changing roles leave space for letting go.

For this new edition, with the help of artists Gerald Petit and Didier Marcel, the ARC will continue its research around the make-believe exo-planets in preparation for a retrospective in 2019. It will develop in parallel thinking and creative work with scientists at the University of Burgundy around the work of physicist Antoine Lissajoux (1822-1880) who linked optical principles of the movement of light and visual translation of sonic vibrations.

HEADED BY:

LAURENT KARST
DIDIER MARCEL
GERALD PETIT

- TUESDAYS 14:00-18:00

DE NATURE INDICIELLE

For 6 years, this workshop has continued to develop research in collaboration with the professional worlds of cinema and the audiovisual.

- The idea is to construct a narrative:
- By articulating the two temporalities of the image (The photograph and the fixed image / Video and the moving image)
 - By researching contaminations and

disruptions between the 2 media.

Influenced by genres of cinematography like fantasy and science fiction, the student develops a character for the narrative (persona) emblematic for this universe.

First, films selected collectively will shape the issue for this year (discussions concerning the cinematic production).

Second, students will be asked to make an artistic work by tackling methodological and technical constraints and by using primarily a reflex digital camera for the production of a photograph and a sound video.

This workshop puts the focus on spatial organisation (display in a space) over temporal organisation (editing on a computer). The evaluation will be based on the storyboard and the finished work:

- writing the story and storyboard
- fixed and moving image
- sound capture
- discussion and choices
- printing and laminating
- video editing and sound spatialisation
- finished product

HEADED BY:

LUC ADAMI
PIERRE GUISLAIN
& PASCALE SÉQUER

- THURSDAYS 14:00-18:00
(TUESDAY BY APPOINTMENT)

TRANSVERSALITY (PROCESS & WORK: PAINTING, DRAWING, VOLUME)

The workshop Transversality would like to develop along with enrolled students a way of seeing, of feeling, of conceiving and experimenting with art today, all the while taking into account different mediums of creation and possible territories in order to give meaning to art work. This ARC would like to be an experimental laboratory, of research and the production of works without limit on media (or materials), or with limits proposed by each of the participants.

In this ARC students will become initiated in research by using drawing as the medium to make an idea concrete, but also to learn to develop in function of personal choices, by full independent involvement. It is a question of identifying issues individual to each, as an artist or designer does, and to develop, by experimenting with drawing, painting, in all possible forms, or in relation to volume, or with any other form or media desired. Each session wants to be – as Mac Lohan suggested – a space in which there can exist the friction of ideas, discussions, a space of questioning everything. This ARC will allow art and design students to articulate their research in synergy with their personal work, as much from the theoretical point of view as techni-

cal or practical, seen in the context of the contemporary art scene.

One-off internal sessions on themes proposed by each teacher co-heading this ARC will provoke discussions and introductions to art at the national but also international level, with the help of presentations, films, actual works or any other existing way, and will allow participants to position themselves in their research as future creators.

This ARC wishes to enrich its pedagogy with workshops, visits to artists' workshops, trips to art centres, local and national museums, international fairs such as Drawing Now. It seems essential to us, for future projects, to continue on the principle of openness to the outside, with the diversity and richness of exchanges by inviting professionals from different horizons throughout the year. This is so that students can be confronted with artists and theoreticians who will help them to develop the level of research in direct relation the questions and the diversity of art today.

HEADED BY:

CARLOS CASTILLO
NATHALIE ELEMENTO
PIERRE GUISLAIN

- TUESDAYS 14:00-18:00
(CONSULT THE CALENDAR)
- THURSDAYS 14:00-18:00

THE ARTS OF SOUND

When we say the art of sound, we use a term that is a bit catch-all, comprising electronic music "that does not dance", acoustic and electric sound artworks, performances that play with spaces, sound installations. In fact everything that comes out of formats devoted to rock, pop, jazz or electronic music. The arts of sound might also represent, more than a specific genre, but an attitude, a relation to sound, a cluster of practices, as related to contemporary music as to the worlds of performance and plastic arts. For composers like John Cage in the 1950s, and later Alvin Lucier, James Tenney or La Monte Young, it was a case of offering, both the musicians and the audience, a genuine listening experience, playing with the very character of sound: time distortion, the use of sounds in acoustic space, playing with the dynamics of it, from the barely audible to the very, very loud. For the sound creators of today, it is a case of rethinking our relationship to listening, to the codes of concerts and shows, to musical genres.

Jean-Christophe Desnoux and Nicolas Thirion propose a series of meetings, public talks, and workshops for the discovery of aesthetics and practices belonging to the arts of sound, for the students of ENSA Dijon, instrumental and electronic musicians and non-musicians.

In particular they will put at the disposal of students a unique instrumentarium – mini-synthesisers, nail boards, micro switches, mixing consoles, set feedback, K7 cassette players – and invite them to

RESEARCH AND CREATION WORKSHOPS

collectively invent their own vision and interpretation of emblematic works of experimental music, textual scores and graphic notation.

In 2018-2019 this ARC will be constructed around 2 or 3 creative projects, which will culminate in the season Ici l'onde proposed by Why Note or in other cultural venues within Dijon. The participation of the Grand Orchestra de la Transition, hosted by Francois Ribac (or how to continue to create after the Apocalypse), a creation around the theme of Game and Sport (work around the notion of effort in performance).

HEADED BY:

JEAN-CHRISTOPHE DESNOUX
NICOLAS THIRION
(AFFILIATED ARTIST, ARTISTIC
DIRECTOR OF WHY NOTE)

• THURSDAYS 14:00-18:00
(EVEN NUMBERED WEEKS)

rator. He proposes a public talk at ENSA entitled: From brain-rhizome to the intelligence of trees: thought creation and vegetal life. He will be present during the first work trip to the forest. The workshop will be received by the Maison des soeurs à Pisseloup in the heart of the forests of Haute Marne.

Florian Gaité will come back for a work on writing around projects of each student and prepare an exhibition in the art centre in which he is curator in conjunction with the students.

HEADED BY:

LYDIE JEAN-DIT-PANEL
LIONEL THENADEY

• THURSDAYS 14:00-18:00

A FOREST

The night during which this manifesto was written, the bright terrestrial globe in the workshop fell to the ground. It is cracked. A sign? From glyphosate in honey, orphanages for orangutans, plastic in the place of fish, the list is too long. Lobbies, denials, downward spirals, overdose, asphyxia. It is all we can do to scream in silence. The trees impress us. The flowers move us. The animals fascinate us. We love to live, to love blows us away. We would like to seek refuge in the forest. Peace. Attentiveness. Humility. Restless imagination. Disabled but optimistic, pupils of the brothers Grimm, to the cabins to collect wood attentive to the wind in the trees and the birdsong, fascinated by a fortuitous encounter with a wild animal. Hammered by the words NGO that alert us to great hullabaloo figures comparing the size of disappearing forests to football stadiums. We hear anger and share it. Even if that seems absurd. Even if it is already too late. We no longer have a choice. So we create with words, images, forms. Let us not forget equality with those faced with disaster. There is urgent need.

This ARC proposes weekly meetings: showing films followed by debates, texts commentaries and artistic works, exchanges of experiences in the forest, observation and sessions of shooting / gathering in the forest, giving form and space to the personal project work of each student, preparation and organisation of an exhibition. We will receive in this space 4 invited speakers over the year (artists, scientists, philosophers, writers).

The honoured speaker of the ARC is Florian Gaité, lecturer in the philosophy of art (Paris 8, Lille University III, Ciph) and researcher at ACTE Institute (Sorbonne-Paris 1, CNRS). His works are about the notion of negative plasticity and on questions relative to aesthetic effects. Critic of art and contemporary dance (France Culture, Artpress, paris-art, inferno-Magazine, lacritique.org), he is also an independent art cu-