

**É C O L E  
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D E S B E A U X - A R T S**

**M I N I S T È R E D E L A C U L T U R E E T D E L A C O M M U N I C A T I O N**

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**2002-2003**

# **S T U D E N T H A N D B O O K**

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# P R E F A C E

2002 sees the second phase of long awaited and much needed teaching reforms at the École nationale supérieure des beaux-arts (Ensba) in Paris. For obvious structural reasons this reform can only be implemented in an ongoing, step by step fashion; and as I have continued to emphasise since I was named Director, the watchwords in this respect are flexibility, adjustment, adaptability and dialogue.

I mentioned in the previous Report that the unique Ensba studio system – together with the School's impressive resources in terms of training, information, instruction and experimentation, and the range of well known figures on the staff – provides benefits well worth preserving. At the same time, however, the system has to be made less rigid, more open and more dynamic, with a shift towards interdisciplinary exchange.

We used the 2000-2001 academic year to set up an introductory scheme for first year students, in the form of continuous guidance, media diversification and ongoing assessment. This first step has already produced highly encouraging results and, under the generous, watchful eye of Jacky Chriqui, one of the teachers in charge of coordinating the changes, has clearly demonstrated its effectiveness. The task now is to maintain this initial impetus by honing it at the teaching, general culture and technology levels. This year a new coordinator, Zahia Rahmani, will be taking charge and introducing a system of guidance focusing on what is currently happening on the art scene.

The second step was to transform the painting, sculpture and multimedia sections into properly structured, financially autonomous departments run by teachers charged with organising specific and inter-studio projects. The results, however, have fallen somewhat short of expectations, notably because of the present-day difficulty in establishing precise categories in the visual arts. So it was decided to drop these distinctions in favour of a single teaching department to be called “Artistic Practice”, which would regroup all the studios, together with two other departments to be called “Theory” and “Techniques”. These three departments will be complemented, initially at least, by three specialist units – “Drawing”, “Printing and Publication” and “New Technology” – designed to reflect the fact that the readily recognisable disciplines concerned involve subtle mixes of technical know-how and artistic practice. In addition, changes in the allotting of studios make it feasible to incorporate the principle of spontaneous regroupings according to disciplines and teachers' wishes regarding joint teaching approaches. Over time and

depending on staff availability, this should lead to a total reconfiguration within the School, one based on affinities in terms of teaching, methods and projects.

The study programme itself will remain a five-year one, but the pattern will change, with the first year now to be followed by two two-year phases.

By definition the first year is introductory: students get to know the way the school functions overall, while trying out their tools on as broad a front as possible. At the same time contact with the different disciplines helps them jettison the excess baggage of preconceptions, achieve a clearer idea of what they want and set about discovering the internal impetus for their future work. Acceptance for the first of the subsequent two-year phases is dependent on an end-of-year assessment.

At the end of this phase, i.e. of the third year, students sit for a certificate admitting them to the final part of the course. A student may opt to cease studying at this point; the issue of official recognition of the certificate and its possible equivalences is currently under examination. The second year is to be seen as a period of consolidation of students' knowledge of the various disciplines, but also of beginning one or more "majors" and expanding the capacities called for by the certificate. The third year is devoted to actually preparing the certificate.

I see the 4th year as the time when students should be looking to broader horizons, travelling and visiting other schools within the framework of official exchange schemes. This should be the period par excellence of experimentation and receptivity. Logically the 5th year is devoted to preparing the visual arts degree.

Curiously, despite its status the School is the only one in France not to have a real studies supervision department. It has therefore been decided to appoint a studies director who, under my authority, will be in charge of the establishment's academic life. His or her basic task will be to coordinate the various teaching spheres and implement the reform programme. Naturally he or she will work closely with the teaching body and department heads, especially in respect of policy regarding invitation of visiting artist-teachers. Another newly created post is that of director of cultural planning: in conjunction with the studies director and the media centre, this person will be in charge of illustrative material for courses and of running the CID programme.

As Ms Mathilde Ferrer will be leaving us, the media centre will soon have a new head of department.

It goes without saying that for the present the plans for change are intended only to provide an outline of new structures within which fresh teaching content should and will be gradually laid down. The venture requires reflection and participation on the part of all, in the interests of optimising the internal consistency of a project I see as an integral part of Ensba's role: preserving and making known its heritage, continuing its publishing policy and extending its exhibition programme as of this year to include such new spaces as the Chapelle des Petits-Augustins.

**Henry-Claude Cousseau**  
Director

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# T H E E N S B A

## HISTORICAL OVERVIEW

The Ecole des beaux-arts is made up of a vast, highly diversified complex of buildings. They are spread out over an area of more than 2 hectares between the rue Bonaparte and the quai Malaquais, and date from the 17<sup>th</sup>, 18<sup>th</sup> and 19<sup>th</sup> centuries, some even from the 20<sup>th</sup>.

The oldest part is the chapel together with the buildings related to it, all of which were put up at the beginning of the 17<sup>th</sup> century for the Petits-Augustins convent. During the French Revolution and the Empire, alterations were made to them by Alexandre Lenoir (1761-1839) to house the museum of French monuments, a collection made up of the most outstanding pieces of French sculpture. When the museum was closed in 1816, the buildings were given to the Ecole des beaux-arts.

New premises were commissioned from the architect François Debret (1777-1850). He built the Bâtiment des Loges, indispensable to the concours, and began the Palais des Etudes. His pupil and brother-in-law Félix Duban (1797-1872) succeeded him and devoted the rest of his life to the site. He built the Palais des Etudes and the exhibition building (the Salle Melpomène et the Salle Foch) overlooking the quai Malaquais; he created the entrance courtyards on the rue Bonaparte side, and made suitable alterations to the chapel and the cloister (Cour du Mûrier) of the old convent. Duban reused various architectural and decorative elements which had remained on the premises after the French monument museum closed down, thus giving a definite sense of unity to the site as a whole.

The last major development took place in 1883, when the State acquired the buildings adjacent to the Bâtiment des expositions: the hôtel de Chimay and its related outbuildings dating from the 17<sup>th</sup> and 18<sup>th</sup> centuries, situated at 15 and 17, quai Malaquais.

**The Cour d'honneur at the rue Bonaparte (entrance):** The main entrance and the two courtyards leading up to the Palais des Etudes were designed by Duban in 1836 to set off the Palais which was being completed. A triumphal column with a Corinthian capital marks the center of the first courtyard. The bronze angel which it originally supported is now in the vestibule of the chapel.





The various pieces of sculpture in the arcades opposite the chapel were not part of the French monument museum collection, but came from the Hôtel Legendre, which was built in the rue des Bourdonnais in the late 15<sup>th</sup> century and early 16<sup>th</sup>, and was decorated in a style typical of the beginnings of the Renaissance in France.

**The Chapel:** The church of the Petits-Augustins convent is the oldest part of the Ecole des beaux-arts. The hexagonal chapel, on the right at the far end of the single nave, is known as the “chapelle des louanges” (“chapel of praise”). It was built from 1617 on for Marguerite de Navarre (1553-1615), the divorced wife of Henri IV.

When most of the museum collection left the premises and the chapel became the property of the École des beaux-arts, it was first used as storage space for casts and sculptures and later as a museum housing copies of Italian and French Renaissance works – casts and paintings sent by Prix de Rome prizewinners, including the large copy of Michelangelo’s *Last Judgment* made in Rome in 1833 by Xavier Sigalon (1788-1837).

**The Cour du Mûrier:** In the cloister of the old convent, Alexandre Lenoir planted a Chinese mulberry tree (mûrier), which gave its name to this shady courtyard. Duban rebuilt the cloister in 1836, transforming it into a Classical atrium surrounded with arcades and decorated with a fountain. During the Second Empire he completed the decoration with paintings in the style of Pompeii and casts of the Pantheon friezes, which are displayed half-way up the walls on three sides of the courtyard.

**The Bâtiment des Loges:** Situated to the left of the Palais des Etudes, this two-floor building with its decor of pilasters, was intended for the so-called logistes taking part in concours. It was built by François Debret between 1820 and 1829, at the same time as the left wing of the Palais which faces it.

**The Palais des Etudes:** As shown by the name Musée des Études (“museum of studies”) inscribed over the main entrance, the Palais des Études, which was completed in 1839, was intended by Duban as an area for exhibiting the École’s collections of casts, architectural models, copies of Greek and Roman art and also prizewinning works by students.

Originally, the Palais’ central courtyard had no roof. In 1863 Duban covered it over with a glass roof supported by a metal structure; his successor, Ernest-Georges Coquart, was thus able to put a larger number of Antique casts on display, and the Musée des Antiques was inaugurated in 1874. In 1971 these casts were moved to the Petites Ecuries in Versailles.

Behind the Palais des Études and in line with the main axis is the **Hémicycle d'honneur** which is used for official ceremonies; its main decorative element is the large painting *L'Assemblée des artistes les plus célèbres réunis autour du génie des arts/An Assembly of the Most-Renowned Artists Reunited around the Genius of the Arts (La Renommée distribuant des couronnes/Fame Distributing the Crowns)*, completed in 1841 by Paul Delaroche (1797-1856) which brings together imaginary portraits of the most eminent painters, sculptors and architects in the various European schools.

On the first floor, the original long room, lit by eleven tall arched windows, was made into a library in 1863 by Duban, who designed the shelves, the furniture and the light fittings. The central section is decorated by bas-relief sculptures setting around a door which comes from the château d'Anet. Now, this room is assigned to the médiathèque. It includes the Salle *Stratis Andréadis*, with a collection of about 30,000 books available on an open access and the Salle d'angle with periodicals and audiovisual documents (audiotapes, videotapes, CD Rom, CD). The Médiathèque is particularly rich in contemporary art documents. It is open to the students and the professors.

**The quai Malaquais exhibition rooms:** The building situated between the quai Malaquais and the Cour du Mûrier was constructed by Duban as an exhibition space for concours work. The Salle Melpomène, on ground level, is a large nave lit from above. On the Cour du Mûrier side it ends in an apse which opens on a big rectangular vestibule. The Salle Foch is above the latter, and is linked to it by a double staircase. In constructing this building, decorated in Classical style, Duban used an iron structure as he did for the glass roof of the Palais des Etudes. After 1945, Auguste Perret built three new floors of studios around the Salle Melpomène.

**The Hôtel de Chimay:** This town house was built by Mansart in the first half of the 17<sup>th</sup> century and underwent extensive alterations in the 18<sup>th</sup>. The main, central section, flanked by two wings, has a courtyard in front of it on the quai Malaquais side, while behind it a garden separates it from the Palais des Études. After 1884 the interior was almost entirely emptied for the purpose of installing the Ecole's studios. Only the ground floor sitting rooms on the garden side still have decorative elements dating most probably from the Premier Empire period.

## THE HERITAGE COLLECTIONS

The Royal Academy of Painting and Sculpture, founded by Mazarin in 1648, was abolished by the Convention in 1793. The Academy's school,

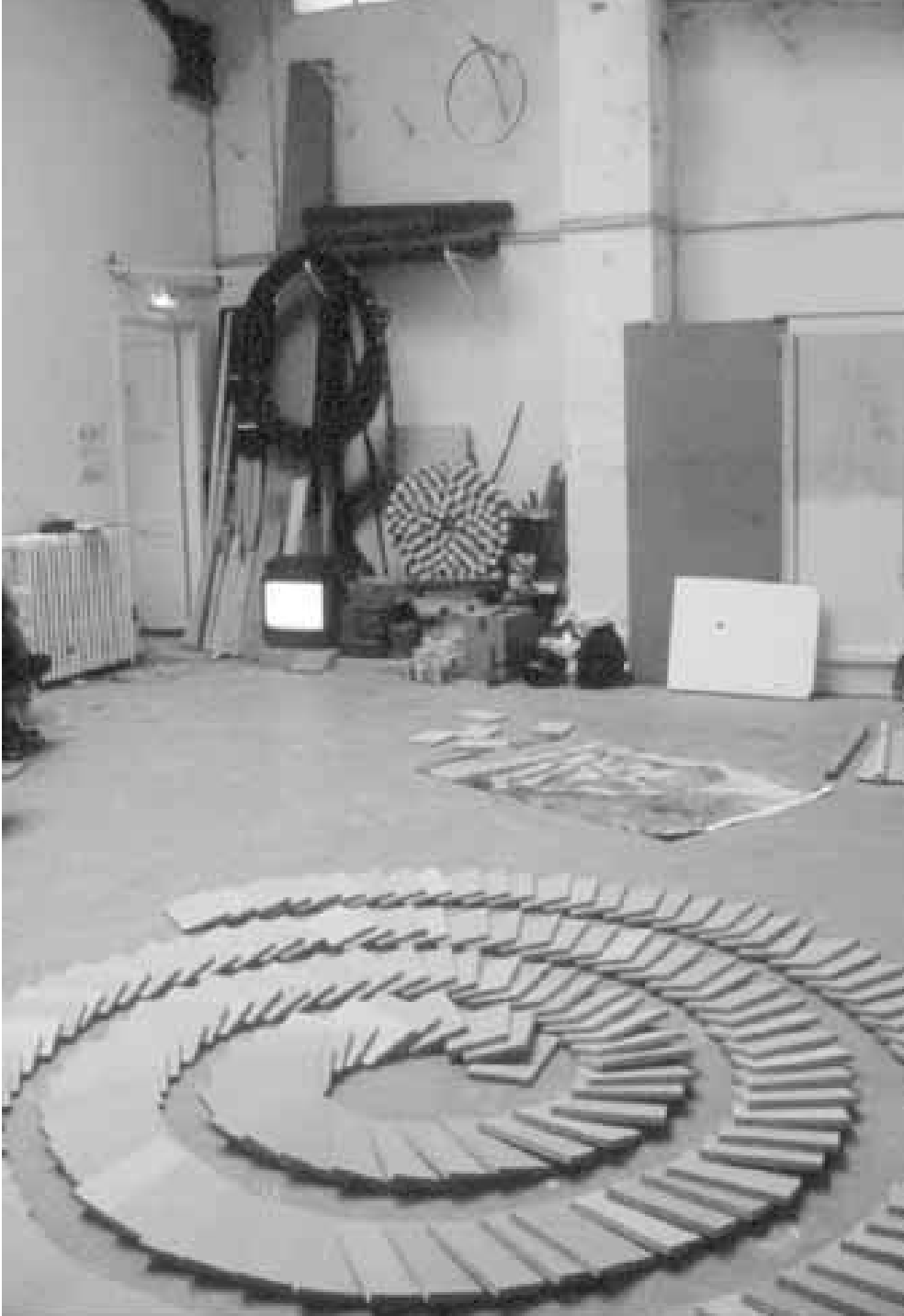
however, together with that of the Academy of Architecture, continued to exist, and in the Empire period the two came together as one institution which later became the École des beaux-arts. It was located in a succession of different premises: the Louvre, then the Collège des Quatre Nations in the rue Mazarine, and finally, from 1829, on the site of the former Petits-Augustins convent in the rue Bonaparte.

The École des beaux-arts inherited part of the collections of the Royal Academies, which were extremely varied in nature. They included the archives and inventories of the Academy of Painting and Sculpture, engravings of a number of works painted for admission to it, books and drawings presented to the Academies or projects submitted for their approval, models collected for teaching purposes, works which had won the annual Prix de Rome or the various monthly competitions, assorted objects, and so on. The aim of the library, which Vinet was responsible for organizing from 1862 to 1864, was to provide documentation and models for students in architecture, painting and sculpture. The variety of its iconography was therefore one of the hallmarks of the collection, which was made up of illustrated books, theoretical works, periodicals, prints, manuscripts, photographs and drawings.

The collections today house 120,000 books from the 16<sup>th</sup> to the 20<sup>th</sup> centuries (including 700 incunabula mainly donated by Masson) related to the teaching of architecture, painting, sculpture, drawing and engraving. The collections are accessible to those doing research projects of at least Masters level, and also to other people with the appropriate permission. Architecture is particularly well represented, with a large collection of books on theory, history, town planning, construction techniques and the typology of buildings as well as 40,000 drawings.

Master drawings make up a remarkable collection of nearly 15,000 works from the 16<sup>th</sup> to the 19<sup>th</sup> centuries where French, Italian and Northern Schools are well represented. There are 70,000 photographs dating mainly from 1850 to 1914, about 1,000 manuscripts inherited from the archives of the Academy of Painting and Sculpture as well as 300 medieval illuminated manuscripts and approximately 100,000 prints.

The collection of paintings and sculptures (some 3,000 works) comprises student work for the Prix de Rome and various other competitions from the early 18<sup>th</sup> century to 1968, as well as a number of works formerly in the possession of the old Academies.



## STATUTES AND THE ADMINISTRATIVE COUNCIL

The Ensba is a state institution, under the auspices of the Ministry of Culture and Communication. The Administrative Council (Conseil d'administration) makes decisions on general policy and budgets. Its rulings are binding.

The Academic Council (Conseil pédagogique) assists the Dean on tuition-related matters. Three student representatives, elected once a year, sit on both the Administrative and Academic Councils.

The Regulations set out the rules governing the running of the Ensba and those who attend it.

All students admitted to the Ensba are provided with a copy of the Regulations and must acknowledge having read them.

### **Members of the Administrative Council**

- The President of the Administrative Council
- Representatives of the Ministry of Culture and Communication:
  - le Délégué aux arts plastiques
  - le Directeur de l'administration générale
  - le Directeur de l'architecture et du patrimoine
  - le Délégué au développement et à l'action territoriale
- Le Directeur du Musée national d'art moderne
- Seven outside figures designated by the ministry for their expertise in art related matters
- Six elected instructor representatives
- Three elected staff representatives
- Three elected student representatives

Consultative members :

The Dean of the Ensba

The deputy Dean of the Ensba

The auditor

The accountant

The present Administrative Council is appointed for a three year term, beginning in August 2001.

### **Major partners include the following:**

Fondation BMW France; Lefranc & Bourgeois; Caisse des dépôts et consignations; NSMvie; The Boston Consulting Group; Dauphin Affichage; Les Champagnes Nicola Feuillate; Kodak; Arjo Wiggins; Métrobus; RATP; LVMH; Espace Paul Ricard; Tollens; Erco Éclairage; NEC France; Segime; Fondation ICAR; Marin.

## FACTS AND FIGURES FOR 2001-2002

### Budget:

7.72 million euros of which comes from the school's own budget, to which are added, salary expenditures, functioning and investment expenditures.

### Staff:

There are 212 staff members, including 52 instructors

### Student body in 2001-2002

Students registered: 644

Women: 385 (59.8%)

Men: 259 (40.2%)

French citizens: 506 (78.6%)

Foreigners: 138 (21.4%)

Admissions first year in 2001-2002: 76

Admissions transfer students in 2001-2002: 45

Admission to fifth year in 2001-2002: 4 (holders of a DNSEP)

Graduates 2001: 87, including 24 with distinctions

Admissions first year in 2002-2003: 82

Admissions transfer students in 2002-2003: 29

# A D M I S S I O N P R O C E D U R E S

## **Admission requirements may be met in three ways:**

- by entrance examination for first-year applicants
- by portfolio for transfer students
- admission to fifth year for those with a DNSEP (Diplôme national supérieur d'expression plastique)

## **FIRST-YEAR APPLICATIONS**

**Part I (préadmission), the short list:** Applicants must be more than 18 and less than 24 years old on October 1st of the current year. To gain admittance to the short list, a portfolio containing approximately twenty samples of the applicant's own original, creative work must be submitted for examination. While photographs are accepted, at least half the items submitted must be originals.

All items are to be presented in a single portfolio case.

A selection committee made up of Ensba instructors draws up a list of applicants who qualify for Part II.

**Part II comprises three entrance examinations (épreuves d'admission):**

- Drawing examination.
- Examination in cultural knowledge and analysis consisting of a written commentary. Papers will be assessed on the basis not only of the applicants' faculties of interpretation and inventiveness, but also their general knowledge of cultural subjects.
- An assessment of the portfolio of work done by the applicant; this will be followed up by an interview with the selection committee, not only on the applicant's work, but also his or her particular fields of interest.

Unsuccessful applicants may reapply only once.

**Application procedure:** Application forms are available from the Bureau de la Scolarité (Registry). These are to be returned to the same office, along with a portfolio containing about twenty samples of the applicant's work and a cheque for 30 €.

*N.B.: Under no circumstances will incomplete portfolios or any that entail formalities or expenses for the Ensba be accepted.*





## TRANSFER STUDENT APPLICATIONS

Students more than 18 and less than 24 years old on October 1st of the current year, and who have successfully completed two years of post-secondary study (in the plastic arts, an art school or other institution), as well as those who can give proof of qualified professional experience for, at least, 12 months in a row may apply for admission to the Ensba by submitting a portfolio of their own original work.

The admission procedure involves two parts: *préadmission*, i.e. gaining admittance to the short list drawn up by the selection committee, followed by an interview (*entretien*).

**Part I (*préadmission*), the short list:** To gain admittance to the short list, a portfolio containing approximately twenty samples of the applicant's own original, creative work must be submitted for examination. While photographs are accepted, at least half the items submitted must be originals.

All items are to be presented in a single portfolio case.

**Part II, an interview (*entretien*).** During which the applicant presents his or her portfolio. The selection committee asks questions not only on the applicant's work, but also his or her particular fields of interest. The committee, which is made up of Ensba teaching staff, assesses the applicant's educational equivalencies, and, as required, which course modules are to be made up. Unsuccessful applicants may reapply only once.

**Application procedure:** Application forms are available from the Bureau de la Scolarité (Registry). These are to be returned to the same office, along with a portfolio containing about twenty samples of the applicant's work and a cheque for 30 €.

*N.B.: Under no circumstances will incomplete portfolios or any that entail formalities or expenses for the Ensba be accepted.*

## FOREIGN STUDENTS

Foreign students follow the same application procedures as French students, involving the preliminary short list (*préadmission*) and the two methods of satisfying the admission requirements.

Certified French translations are to be provided for all documents.

Students must have a good knowledge of French.

Admittance to the Ensba is restricted to those who pass the entrance examination. Field work and visits on Ensba premises are only allowed within the framework of official exchange agreements between the Ensba and other institutions.

## ADMISSION TO FIFTH YEAR

**Admission:** Holders of a DNSEP (Diplôme national supérieur d'expression plastique) may register in fifth year after an interview with a commission made up of teaching staff.

The period of study is restricted to one year. There is no age limit.

After completing their year, these students are eligible for the DNSAP.

**Application procedure:** Registration cards may be obtained as of January 2003 and are to be returned to the Bureau de la Scolarité (Registry), together with a photocopy of the DNSEP and a cheque for 30 €, before July 1, 2003. The interviews will be held in September 2003.

## REGISTERING AND RE-REGISTERING

Applicants accepted for admission automatically receive registration forms by the beginning of September. These are to be completed and handed in at the Ensba.

The registration fee is to be paid at the same time.

Continuing students must have their re-registration cards (*fiches de réinscription*) signed by the relevant studio head, and hand them in by mid-June at the latest. If they meet the appropriate academic standards, re-registration forms will be sent to them in September.

**Leave:** Leave from the Ensba may only be taken for the following reasons: ill health, special leave granted under particularly serious circumstances.

Whatever the situation, permission for leave must be requested from the Registry (Course administration office), and relevant proof must be provided in support of the request. The length of the period of leave must be clearly stated, and can under no circumstances exceed one year. Those who do not comply with these requirements will no longer be considered to be registered students.

## NON-DEGREE STUDENTS

Provision is made for non-degree students to attend courses in theoretical subjects, depending on available space. Applications are subject to acceptance by the Dean of the Ensba.

No certificates will be awarded to non-degree students for course attendance, which does not grant them admittance to the studios.



# THE CURRICULUM DEPARTMENTS AND PROGRAMS

## INTRODUCTION

Ensba is currently undertaking a reform of its degree course that involves two separate study programs:

- **the new program for students beginning first year in October 2002**
- **the former program that remains in force for all other students**

## NEW DEGREE COURSE – STUDY PROGRAM (FIRST YEAR)

All first year students must take a number of modules covering all the disciplines taught in the School. These modules do not necessarily represent course credits. Their aims are self-awareness; getting to know the teachers and other students; learning to be together and work together in harmony; gaining a deeper understanding of teaching aims; looking into the issue of fundamentals; stimulating students and spurring their curiosity; and receptiveness to a year of new contacts. With this in mind a special general culture course emphasising the current art scene has been prepared.

## ENROLLING FOR STUDIOS

For first-year students studio enrolments will be spread over a term, with help in the form of meetings with teachers.

Beginning in October all students must set about finding a studio by showing their portfolios to the teachers they would like to work with.

Each student will have to sit for **2 course credits**:

- 1 optional theory credit
- 1 optional drawing credit

At the close of the academic year an assessment is provided by the studio head and the teaching collective comprising **François Boisrond, Jacky Chriqui, Zahia Rahmani** and **Didier Semin**. A favourable assessment means promotion to second year. Special circumstances apart, unsuccessful students may not re-enrol at the School.

## SECOND AND THIRD YEARS

This first phase allows the student to develop a personal approach and increase his theoretical and technical knowledge.

The student must be prepared to take **4 course credits in second year:**

- 1 theory credit
- 1 technical credit
- 1 drawing credit
- 1 optional credit

and

**4 credits in third year:**

- 1 theory credit
- 1 technical credit
- 2 optional credits

**At the end of third year the student will sit for the Ensba certificate attesting to his three years of study here.** The certificate is a prerequisite for continuing at the School, but students who so wish may terminate their studies at this point.

## FOURTH YEAR

Fourth-year students are expected to look further afield by travelling and taking study placements elsewhere. The year is seen as one of experimentation and heightened receptivity.

Students will have to obtain **2 course credits:**

- 1 study placement credit
- 1 free choice credit

## FIFTH YEAR

**Students will have to sit no course credits,** but will be expected to have obtained all 12 credits between first and fourth year. During the fifth year students will basically concentrate on a project for the national visual arts degree (DNSAP). Seminar-style teaching will be provided.

**To sum up: To sit for the Ensba certificate, students finishing third year must provide proof of at least 10 credits. Fifth-year students wishing to sit for the DNSAP degree must have at least 12 credits.**

## STUDY PROGRAM (FOR OTHERS STUDENTS)

In order to take the examination for the **Diplôme National Supérieur d'Arts Plastiques (DNSAP)** at the end of their studies, students are required to have passed at least **twelve course modules** (or UV: Unités de Valeur).

Each year for the next four years, students must pass at least two UV modules and at most three. These are:

- 3 technical UV modules chosen in agreement with the instructors in charge of the student,
- 3 theoretical UV modules of the student's own choice,
- 1 UV module is required to be an internship, i.e. an extra short-term field-work course relevant to the student's own work. This may take place in France or in another country, in a visiting instructor's studio, etc.
- 1 elective UV module chosen from all the above categories.

**At the end of second year**, the student displays his or her work, and an assessment is made by an Ensba teaching staff committee, which, under the terms of the institution's regulations, comprises the student's studio head, the coordinator of the student's particular field and two other teachers including a theoretical teacher. Should the student's work be considered inadequate by three out of the committee's four members, he or she will have to display his or her work again at the end of the third year under the same conditions. Should the student's work be then considered inadequate once again, he or she will not be permitted to pursue further study at the Ensba. A certificate will be issued indicating which subjects the student attempted.

Students are advised to attend classes in English throughout their training. At the end of each year, the decision to allow students to enter the following year rests with the relevant heads of studio, who may request debarment from re-registration of any student who has displayed serious long-term inadequacies. Such requests are made to the Dean, who makes a final decision after consulting a faculty commission.

## COURSE MODULES (OR UV: UNITÉS DE VALEUR)

**Theoretical UV modules may be chosen from the following subjects:**

- Aesthetic and Art Theories (*Underground question of Painting in Godard's and Antonioni's cinema; The question of agony in philosophy, its echos in artistic experiment*): Alain Bonfand
- Anthropologic Approach to Art and non Western Cultures: Philippe Peltier
- Art Criticism: Christophe Domino

- Art History Survey (*Historical and Genre Painting in Europe in the XVI<sup>th</sup>-XIX<sup>th</sup> centuries*): Bruno Foucart
  - Drawing based on the Ensba Collection: Emmanuelle Brugerolles
  - Film in collaboration with The Galerie Nationale du Jeu de Paume: Danièle Hibon, Jean-Claude Biette, Henri Foucault (*History of Cinema, Cinema occupations, Relations between Visual Arts and Cinema*)
  - History of Architecture (*History of the City*): Philippe Gresset (instructor in the architecture school of Paris-Malaquais)
  - History of 20<sup>th</sup> century Art (*The Question of the Subject in Art from the 1<sup>st</sup> part of XX<sup>th</sup> century*): Bruno Foucart
  - History of Contemporary Art (*About Oyvind Fahlström (1928-1976) His Antecedant and his Actual Repercussions*): Jean-François Chevrier
  - History of Photography (*The documentary bias in XX<sup>th</sup> century Art – Photography, Literature, Film*): Jean-François Chevrier.
  - History and Theory of Modern and Contemporary Art (*Marcel Duchamp's Legends*): Didier Semin
  - Hypermedia Thought (*Multimedia Culture and Thought*): Pierre Sterckx
  - Psychoanalysis of Art (*Memory and Emergence*): Christian Gaillard
- There are besides other theoretical course which do not allow to obtain UV modules: Background/Actuality of Arts (Zahia Rahmani); a seminar with the International College of Philosophy; introduction to exhibition (Christian Bernard, with University of Paris X).

**Technical UV modules may be chosen from the following subjects:**

Drawing:

- Critical analysis of an art work: James Bloédé
- Drawing and advanced drawing: James Bloédé - François Bouillon - Philippe Comar (coordinator) - Jean-François Debord - Alain Dubau - François Fontaine

Edition:

- Etching: Jean-Pierre Tanguy
- Lithography: Patrick Devreux - Michel Potier - Michel Salsmann
- Silk screen: Patrick Devreux - Michel Potier - Michel Salsmann

New media:

- Computer graphics: Nicolas Aubrun
- Photography: Jean Francou, Jean-Michel Lapellerie
- Sound: Daniel Deshays - Alain Michon
- Video: Monique Bonaldi

Painting technique:

- Fresco : Philippe Bennequin
- Mosaic: Anthony Guibé
- Painting techniques: Abraham Pincas





- Stained-glass (off-site course): Gilles Rousvoal
- Sculpture technique:
  - Architecture and urbanism: Robert Marchand - Jacques Ringuez
  - Casting : Philippe Renault
  - Foundry: off-site studio: Fonderie Coubertin
  - New materials: Serge Agoston
  - Metal: Michel Salerno
  - Modelling and bas relief: Jean-François Duffau - Daniel Leclercq - Maxime Rips
  - Rough dressing: Philippe Hubert
  - Stage Set Design: Alain Challier
  - Wood: Gérard Delangle

There are besides other technical courses which do not allow to obtain UV modules: aligraphy (Patrick Devreux), day-ceramics (Claude Dumas).

**The stage (internship, or field-work course):** The stage counting towards the student's degree requirements may take place in a corporation, an institution in France or in another country, as an academic exchange, (Erasmus/Socrates). The total length of the stage must equal at least 140 hours. First-year students are not eligible for the stage UV. Before going on such a stage, the student must file an official application in the Ensba.

*NB: no UV credit will be given for a stage undertaken without the supervisors' prior consent and signatures.*

**Obtaining UV credits:** From second year on, it is up to each student, in consultation with his or her instructors, to plan and prepare the UV credits to be obtained.

Performance in technical and practical UV modules is evaluated on a continuous assessment basis, with no final examination at the end of the year. Students are to register both with the instructor of each UV and the Service des enseignements (Course administration office) on the dates specified in the academic calendar.

Assessment in theoretical UV modules is by written and oral examination at the end of the year. A second examination session is held in September each year for those students who postpone their June assessment.

Registration for these UV modules takes place in the Service des enseignements (Course administration office) on the dates specified in the academic calendar.

**Important:** *The whole of the UV modules (12 units) must be passed before the end of the fifth year.*

## THE DIPLÔME NATIONAL SUPÉRIEUR D'ARTS PLASTIQUES (DNSAP)

To be eligible for the DNSAP, students must have passed at least twelve UV modules. The DNSAP is awarded at the end of the student's studies, and can be attempted twice only.

The Ensba awards no other degrees; the DNSAP reflects the student's achievements as a whole.

Those who fail to obtain the degree are given certificates specifying which courses they have attended.

**The Board of Examiners:** The degree is awarded by a Board of five examiners: one Ensba instructor and four external examiners. The Ensba instructor is chosen by the student. The external examiners are nominated by the Dean.

**Mentions (distinctions):** The degree can be awarded with the additional distinction termed "félicitations du jury", which is further qualified by the phrases "à la majorité" or "à l'unanimité", depending on whether the Board of Examiners reached a majority or a unanimous decision.

## THE POST-GRADUATE YEAR

Students who have obtained their degrees may re-register at the Ensba for one year for the following purposes:

- retaining student status, for those who have enrolled for further courses or training outside the Ensba,
- access to the médiathèque (Media center).

This year is intended as a transitional phase between the Ensba and subsequent activities outside it. For this reason, registration with a studio or a workshop is not permitted, but courses taken outside the Ensba are strongly recommended, and the "Initiation à la vie professionnelle" classes (Introduction to a career in art) are compulsory.

## DNSAP EQUIVALENCES

DNSAP holders are granted admission equivalences on various bases in the following institutions:

Universities on French territory: contact the office dealing with equivalences in each university:

- Paris I - UFR d'arts plastiques et sciences de l'art, 167 rue Saint-Charles, 75015 Paris (equivalences awarded on a place-available basis). DNSAP holders with a baccalauréat are granted a DEUG equivalence those without a baccalauréat are granted 15 UV credits towards the DEUG. A further 5 UV

modules must be undertaken in the UFR to obtain the DEUG degree.

- Paris VIII - Département d'arts plastiques, 2 rue de la Liberté, 93200 Saint-Denis. DNSAP holders are granted a partial equivalence towards a licence in plastic art.

- École nationale supérieure des arts décoratifs

31 rue d'Ulm, 75005 Paris. DNSAP holders are entitled to enter the third year (admission with Bac +3 status upon submission of a portfolio).

- École nationale supérieure de création industrielle

48 rue Saint-Sabin, 75011 Paris. After submission of a portfolio of their work, DNSAP holders may join Category 3 studios. Study period: two years.

- Architecture schools

DNSAP holders who do not have a baccalauréat are allowed into the 1<sup>st</sup> cycle (in terms of the government ruling dated June 21, 1984, J.O., June 17, 1984).

**The DNSAP is officially recognized as giving Niveau II status** (baccalauréat + 4 years' higher education) (in terms of the government ruling dated January 19, 1998).

### CAPES - CAPET - AGRÉGATION

DNSAP holders may take the CAPES, CAPET and Agrégation examinations. Registration for them is only possible by Minitel (dial 3615, access code SIEC), from September to November.

Preparation for the CAPES examination : registration at IUFM, 10 rue Molitor, 75016 Paris – Tel. 33 (1) 40 50 25 25

### INSTRUCTORS

(Their biographies (in French) will be found on p. 65)

- **Artistic studios**

Jean-Michel Alberola - Pat Andrea - Vincent Barré - Dominique Belloir - François Boisrond - Christian Boltanski - Tony Brown - Jean-Marc Bustamante - Jacky Chriqui - Richard Deacon - Patrick Devreux - Jean-François Duffau - Patrick Faigenbaum - Sylvie Fanchon - Dominique Figarella - Dominique Gauthier - Michel Gemignani - Anthony Guibé - Philippe Hubert - Fabrice Hybert - Joël Kermarrec - Daniel Leclercq - Barbara Leisgen - Annette Messenger - Guillaume Paris - Marc Pataut - Giuseppe Penone - Bernard Piffaretti - Michel Potier - Philippe Renault - Maxime Rips - François Roche - Anne Rochette - Michel Salsmann - Emmanuel Saulnier - Jean-Pierre Tanguy - Jean-Luc Vilmouth.

## ART THEORISTS

Alain Bonfand - Emmanuelle Brugerolles - Jean-François Chevrier - Bruno Foucart - Christain Gaillard - Philippe Gresset - Zahia Rahmani - Didier Semin - Pierre Sterckx

## VISITING ARTISTS AND LECTURERS IN 2002-2003

Christian Bernard - Jean-Claude Biette - Christophe Boutin - Christophe Domino - Dumb Type - Paul van der Eerden - Henri Foucault - Danièle Hibon - Marie-Jo Lafontaine - Antoni Muntadas - Yoshitomo Nara - Philippe Peltier - Jeffrey Rian - Gérard Traquandi - Martin Walde - Erwin Wurm

## TECHNICAL WORKSHOPS

**Photography workshop:** Jean Francou - Sabine Dizel  
**Computer graphics workshop:** Nicolas Aubrun - Bernard Mailly  
**Vidéo workshop:** Monique Bonaldi - Julie Courel  
**Sound workshop:** Daniel Deshays - Alain Michon  
**Photoengraving workshop:** Valérie Poifol  
**Wood workshop:** Gérard Delangle  
**Metal workshop:** Michel Salerno  
**New materials workshop:** Serge Agoston  
**Computer access:** Valérie Tortarolo

## OPEN-ACCESS FACILITIES

**Administrative Computer service:** Torsten Westphal  
**Buildings and Grounds:** Marc Farthouat  
**Collections:** Annie Jacques  
**Communication and Exhibitions :** Laurence Maynier  
**Course Administration Office:** NN  
**Equipment on Loan:** Thierry Tramaux  
**Financial and Administrative Management:** Fabienne Klein  
**International Affairs:** Véronique Rabin Le Gall  
**Mediatheque (New books and current periodicals reading room, Media center):** Mathilde Ferrer  
**Publications and Bookshop:** Pascale Le Thorel-Daviot  
**Technical studies and new Buildings:** Stéphan Hernandez

# INTERNATIONAL EXCHANGE PROGRAM

## EXCHANGE PROGRAMS OUTSIDE EUROPE

### • Maurice Colin-Lefrancq grants

These Ensba grants are principally for students in their 4<sup>th</sup> and 5<sup>th</sup> years at the school, and enable them to spend a semester in one of the following foreign art schools.

#### UNITED STATES

Hunter College, New York  
Cooper Union, New York  
School of Visual Arts, New York  
Otis School of Art and Design, Los Angeles  
CalArts, Los Angeles  
Art Center College of Design, Pasadena  
The Art Institute, San Francisco  
Carnegie Mellon University, Pittsburgh  
School of the Art Institute, Chicago  
The School of the Museum of Fine Arts, Boston  
Institute of Arts & Design, Milwaukee

#### CANADA

University of British Columbia, Vancouver  
Emily Carr Institute of Art and Design, Vancouver  
Nova Scotia College of Art and Design, Halifax  
Ontario College of Art, Toronto  
Université Laval, Québec

#### AUSTRALIE

Australian National University, Canberra  
Curtin University of Technology, Perth  
Sydney College of the Arts, Sydney

#### OTHERS

School of Fine Arts, Sarajevo, Bosnie-Herzégovine  
School of the Visual Arts, Rio de Janeiro, Brésil



Fundação Armádo Alvares Penteado, São Paulo, Brésil  
Hong-Ik University, Séoul, Corée  
Instituto superior de Arte, La Havane, Cuba  
University of Science and Technology, Kumasi, Ghana  
University of Baroda, Inde  
Bezalel Academy of Arts and Design, Jérusalem, Israël  
Musashino Art University, Tokyo, Japon  
University of Arts, Kyoto, Japon  
Lebanese Academy of Fine Arts, Beyrouth, Liban  
School of the Visual Arts, Genève, Suisse  
Silpakorn University, Bangkok, Thaïlande  
School of Fine Arts, Hanoi, Vietnam  
Azzahra University, Teheran, Iran

**DOM TOM**

École des beaux-arts, La Réunion  
École régionale d'arts plastiques, La Martinique

• **The Erasmus/Socrates University Exchange Program**

These study grants, partly financed by the European Community, are available to CEE nationals, or students with refugee or stateless status, or students with a permanent residence permit. These exchanges take place in schools in Athens, Barcelona, Berlin (Universität der Kunste and the Kunsthochschule Berlin-Weissensee), Bilbao, Brussels, Dresden, Frankfurt, Glasgow, Helsinki, Krakow, London (Slade School of Fine Arts and Central St. Martin's), Madrid, Milan, Porto, Stockholm, Valencia, Vienna, Winchester. For all the various grants, the application period will be announced on the notice boards during February, and applications, including a portfolio of work, a letter of recommendation from an Ensba instructor, a financial form and a letter stating the applicant's goals, should be sent to the Ensba at the end of March. Students intending to study in an English-speaking country are required to pass a language test. All candidates must be up to date in their UVs.

**STUDIO TRIPS**

The school regularly organizes study trips (Beijing, Tokyo, Angkor, Cuba, Las Vegas). For these trips Ensba pays only the travel expenses. Studio heads must participate in the trip. Projects are submitted for approval at the end of November, in accordance with the available credits for the following fiscal year. All international study grants and study trips are coordinated by the international relations office.



# GENERAL INFORMATION

## GRANTS

**Ministry of Culture Grants** are awarded for one academic year on the basis of socio-economic criteria, and are tax-free.

To be eligible, students must be

- registered at the École nationale supérieure des beaux-arts,
- French citizens,
- less than 26 years of age at the time of their first application.

Students from outside France are eligible if they fall into one of the following categories:

- they hold citizenship of one of the European Economic Community countries, and have parents who work or have worked in France under the terms of the Treaty of Rome,
- they are *carte de réfugié* holders (official refugee status conferred by the Office français de protection des réfugiés et apatrides, OFPRA)
- either or both their parents, as well as the latter's other dependent children, have been resident in France for two years.

Applications:

Application forms are to be collected from the Service des Bourses (Grants office). Continuing students should do so at the end of March, and entering students as soon as the results of the Entrance Examination come out.

All application forms are to be fully completed and returned at the beginning of May (for continuing students) and by the end of June (for entering students).

Payments:

Payments are made quarterly by transfer to bank accounts or post office cheque accounts.

Grant beneficiaries are exempted from Ensba registration fees.

### **Grants from county (*département*) administrations**

Grants are awarded by the Conseils généraux (General Councils) of some départements (counties).

Applications are to be made at the Service des bourses et des prêts d'honneur in the offices of the General Council administering your département of residence.

### **City of Paris Grants**

To be eligible, students must:

- be French citizens born in Paris or the former Département de la Seine
- be registered at the Ensba, and have attended classes there in the academic year previous to the application
- require financial aid.

Should there be few or no applications from students from the former Département de la Seine, applications from other départements (counties) may be considered.

Applications open in March, and are to be sent in before the end of June each year to the following address: Direction des affaires culturelles de la Ville de Paris, Section des arts plastiques, bureau 108, 8-10 rue Barbette, 75003 Paris. Tel. 33 (1) 42 74 22 02

### **University Grants**

Those wishing to apply for University Grants should contact their university's Service des Bourses (Grants office) for information on the necessary formalities. No more than one State grant may be awarded to the same student.

## **SOCIAL SECURITY**

Social Security coverage is compulsory.

Contributions and coverage vary depending on the category you fall under and register for:

### **A- Students without employment**

1) If you will be 18 or 19 during the academic year:

- if your parents are salaried employees, registration for Sécurité Sociale étudiante is compulsory (but free).

- if your parents are shopkeepers or self-employed: you must register for Sécurité Sociale étudiante (Student Social Security).

2) If you will be over 20 and under 28 during the academic year, you must register for Sécurité Sociale étudiante (Student Social Security). The age limit may be extended under certain circumstances (health reasons, etc.).

3) If you reach the age limit of 28 during the academic year, you retain your Social Security benefits for 12 months. This period begins as from your birthday, on condition that you file an application with the Caisse de Sécurité Sociale étudiante in the area where you live.

### **B- Students with salaried employment**

and who give proof of doing 120 hours' work a month or 200 hours a quarter during the academic year are exempted from Sécurité Sociale étudiante

(Student Social Security) on production of their last three payslips when registering at the Ensba with your work contract in validity from 1<sup>th</sup> october to 30 september 2003.

**C- Married students**

1) If your spouse is a student, both of you should register for Sécurité Sociale étudiante (Student Social Security).

2) If your spouse is a salaried employee, you are required to produce your Social Security card as proof that you are covered by his or her Social Security.

3) If your spouse is neither a student nor a salaried employee, you must register for Sécurité Sociale étudiante (Student Social Security). Your spouse will be able to benefit from your coverage.

**D- Foreign students under 28**

• If your home country has signed the relevant agreement with France, or if you have official refugee or stateless status, you should register for Sécurité Sociale étudiante (Student Social Security). When applicants with official refugee or stateless status register at the Ensba, they must produce a certified photocopy of the card issued by the Office Français de Protection des Réfugiés et Apatrides (OFPRA).

Assurance Personnelle (Personal insurance) can be chosen, depending on your situation:

- Students over 28 can apply for Assurance Personnelle (Personal insurance).
- Students under 28 who cannot register for Sécurité Sociale étudiante (Student Social Security) can apply for Assurance Personnelle (Personal insurance) at a special reduced rate.

Address: Assurance Personnelle, 173 rue de Bercy, 75586 Paris Cedex 12. Tel. 33 (1) 43 46 12 53

- Students from countries which have not signed the relevant agreements with France may also contact:

The AMERPAC (Association médicale d'épargne et de retraite du personnel d'ambassades, de consulats et de mission à l'étranger), 11 bis boulevard Haussmann, 75009 Paris. Tel. 33 (1) 47 70 82 16, or

Groupe Concorde, Cabinet Pasquier Darin, 134 rue de Rivoli, 75001 Paris. Tel. 33 (1) 42 36 30 36

**Social Security registration**

Students register at one and the same time for Social Security and tuition at the Ensba. Both registration fees are therefore to be paid at the beginning of the academic year.

*N.B.: The Social Security registration slip (volet d'immatriculation) issued to the student once he or she has registered has the same official status and function as a normal Social Security card.*



### **Social Security benefits**

Payments are made by one of the Social Security offices (centres) chosen by the student at registration time.

### **MUTUELLES (MUTUAL INSURANCE COMPANIES)**

Ensba students can choose between two university mutual insurance companies to supplement their Social Security benefits : the LMDE (La Mutuelle des étudiants); the SMEREP (Société mutualiste des étudiants de la région parisienne).

Students are required to join one of these mutuelles in order to have the compulsory Assurance responsabilité civile (civil liability insurance) coverage for one full academic year (October 1 to September 30 the following year). Documentation on the coverage offered by these mutuelles is issued to students with their registration forms.

### **THE SOCIAL WORKER (CROUS)**

**Christine Rey.** Limited-opening office at the Ensba on the 1<sup>st</sup> floor of the Bâtiment des Loges. Appointments may be made by phoning:  
33 (1) 47 03 50 50

### **HEALTH**

Entrance via the Cour d'Honneur and the staircase near the Mosaic studio ; go up to the first floor. Tel. 33 (1) 47 03 50 32

Nurse: **Flora William.** Every day from 9 am to 12:30 pm and 1:30 to 5 pm.

Friday opening times: 9 am to 1 pm and 2 pm to 5 pm

This service is available to students in emergencies.

The Service inter-universitaire de médecine de prévention (Inter-university preventive medicine department) is located at 1, rue Lacretelle, 75015 Paris. It gives check-ups. Consultations also by appointment.

A medical check-up in this department is compulsory for all first-year students.

### **HOUSING WITH STUDIOS**

#### **• Cité internationale - Université de Paris,**

19 boulevard Jourdan, 75014 Paris.

Tel. 33 (1) 45 89 68 52 (extension 330).

Interviews by appointment only.

The Cité internationale has a number of artists' studios on the premises. They are open from 8 am to 10 pm.

Students resident in the Cité have priority.

• **Cité internationale des arts,**

18 rue de l'Hôtel de Ville, 75180 Paris Cedex 04.

Tel. 33 (1) 42 78 71 72

This Cité provides housing for artists staying in Paris for between 2 months and a year (this period may be extended once only).

Applications should be sent to the above address.

### **HOUSING IN UNIVERSITY RESIDENCES**

The Residences run by the three CROUS organizations in the Ile-de-France region provide housing for students at institutions located in the following académies (academic administrative zones):

• Paris: 39 avenue Georges Bernanos,

75231 Paris Cedex 05. Tel. 33 (1) 43 29 12 43

• Créteil: 70 avenue du Général-de-Gaulle, 94010 Créteil.

Tel. 33 (1) 43 77 50 53

• Versailles: B.P. 109, 78103 Saint-Germain-en-Laye. Tel. 33 (1) 39 73 42 80

A list of university residences is available in every CROUS center.

Admission: Application forms are available from January 15, either from the CROUS centers or by post.

Applications are to be returned by March 1, but are accepted throughout the year, as space sometimes becomes available as a result of cancellations.

Admission is granted at the discretion of the Director of the CROUS organization, who first consults a joint committee, on the basis of both socio-economic and academic considerations.

The Cité internationale, a Residence founded and run by the Académie de Paris, is located at 19 boulevard Jourdan, 75014 Paris (Tel. 33 (1) 45 89 68 52), and provides housing for over 5,000 students from all over the world. Application forms are available from the Cité from April 1. Only students under 30 who have successfully completed two academic years are admitted.

### **OFF-CAMPUS HOUSING AND HOSTELS**

A list of private hostels, boarding houses and student hostels is available from the CROUS' Service du logement (Housing office), and may be consulted in the Ensba médiathèque.

• UPEL (Union Parisienne des Étudiants Locataires, i.e. Paris Union of

Student Tenants), 120 rue Notre-Dame-des-Champs, 75006 Paris (Tel. 33 (1) 46 33 30 78) provides a housing service run by students. Subscription: 12.16 € a year.

- UGE (Union des Grandes Écoles), 37 rue Ballu, 75009 Paris.

Tel. 33 (1) 48 74 35 97

- UNEF-ID, 55 boulevard de Strasbourg, 75010 Paris: housing service.

### **STUDENT RESTAURANTS (*RESTAURANTS UNIVERSITAIRES*)**

These restaurants are run by the CROUS organization. Meals are given in exchange for special tickets, which are sold on production of a student card. The opening days and hours of each restaurant are posted up at the entrance. For a list of the restaurants, contact the Bureau de la Scolarité (Registry).

### **THE CAFETERIA**

On the ground floor of the Palais des Études, on the right, before it moves out in the Loges court.

### **THE SPORTS CLUB**

A full range of activities, from basic training to competitions, are on offer: aikido, dance, tennis, rugby, etc.

Information and registration : Registry (Service de la vie scolaire).

### **OPEN HOUSE DAYS**

Two Open House Days are organized every year (see calendar). Individual studios may also organize Open House days in association with the instructors in charge.

### **COMPETITIONS - ENSBA PRIZES**

#### **Competitions**

Various businesses organize a number of competitions in which only students registered at the Ensba may participate. Some have a prescribed theme, others take the form of commissions for works. The regulations applying to each competition are available in the médiathèque and in the *Journal des beaux-arts*.

#### **Ensba prizes**

These are funded by donations and legacies made to the Ensba, and are awarded once a year by a single Board of Examiners for painting (Rocheron),





sculpture, multimedia work, etc. The prizes are awarded to students who have obtained their DNSAP with the félicitations du jury distinction in the current year.

### **SUPPORT FOR STUDENT PROJECTS**

Students can apply for support for large-scale projects. Applications are examined by a Board that meets three times a year.

Application files should include a description of the project, its cost and the opinion of the relevant instructors. For information and filing applications, see the Service de la vie scolaire (Course administration office) on the 1<sup>st</sup> floor of the Hôtel de Chimay.

### **SUPPORT FOR DEGREE STUDENTS**

The Ensba provides its degree students with the possibility of a public presentation of their work. This joint program takes the form of a grant 3 000 € and only concerns the students graduated since 3 years or less.

Once a year in autumn, a selection board made up of two art gallery directors, two art critics, one institution director, one artist and the Dean of the Ensba chooses from 5 to 10 projects.

### **EXHIBITIONS**

The Ensba has exhibition rooms (1200 m<sup>2</sup> on 3 levels, at 13 quai Malaquais): each year, students, degree students and former graduates might have their works exhibited in these rooms (on the occasion of the yearly graduates exhibition, contemporary exhibitions based on aspects of the collection, or thematic exhibitions).

# PROGRAM LA SEINE

## CONTENT AND STRUCTURE

The primary orientation of this program is the development of individual studio and post-studio practices. The program is intended for those young artists who have completed a diploma program or equivalent. Eligible applicants must have been actively involved in pursuing their artistic practice outside of an academic institution for a minimum of one year.

The program is located in the centre of the Ensba, in a refurbished three-story building. The first floor of this building houses the studio workspace, which is dedicated to the production of the participants' work. On the second level, there is a mezzanine equipped for the production of new media digital work. The top floor area is allocated to meetings and discussion sessions. The program will run for two eight-month periods starting on October and finishing on May, with a total of five to six participants each year. Every second week a participant in the program will present his/her work for discussion. Prior to these sessions, the individual will provide a topic and related material that corresponds to his or her work. After these presentations, a general studio meeting will be held to discuss various issues related to the program. All participants are required to participate in these sessions. Either the director of the program or the visiting artist, or both, will oversee these sessions.

Every third week, there will be a seminar session organised by members of the history and theory departments of Ensba, in conjunction with the director of the program. These seminar sessions will focus on the contemporary art situation as it relates to the professional practice of artists and art administrators. Local and international guests will be present at these sessions. A large number of visiting artists, curators, critics, as well as Ensba faculty, will be available for individual meetings with the participants of the program. The director of the program will function as intermediary for these meetings.

Each year a group project will be developed outside of the context of the Ensba. The group participating in 2003 will be going to China for a month where they will be working at CAFA Beijing, an equivalent level program to Ensba. As is the case at Ensba, all technical facilities of this institution (as well as housing) will be available to the participants. These excursions are



structured to facilitate the production of work and to give new perspective to the cultural context of the participants' work.

On occasion, certain participants will be asked to be a part of the first-year jury selection process, third-year evaluations, and discussion sessions with students passing their diplomas. These meetings are intended to encourage an exchange between the faculty and the general student population of Enba. These encounters will also serve to expose the participants to the issue in most institutions today of establishing critical distance in judging artistic production.

At the end of each year, participants will be required to have an exhibition of their work or diffuse the work in whatever alternative forms that corresponds to their artistic practice. In conjunction, a catalogue of the participants' work will also be produced after the second year. After the first year, all the participants will be reviewed to determine renewal for the following year.

#### **ADMISSIONS REQUIREMENTS**

Pre-admission to the Program la Seine is decided on the basis of on artistic portfolio and final admission on the basis of an interview with the jury.

Foreign candidates must have a working knowledge of French.

Each candidate must have a french or foreign equivalent of a "diplôme d'Études supérieures d'enseignement artistique" (BFA, BA,...)<sup>1</sup>. Students must have graduated from their final degree for a minimum of twelve months. There is no restriction based on nationality.

The jury will pay particular attention to the artistic quality of the work presented and the perspectives given for its development.

Candidates must show an obvious interest and personal development in the field of artistic practices.

Informations: Hôtel de Chimay and Devot Studio

**Director: Tony Brown**, assisted by Sandra Cattini

<http://www.ensba.fr/laseine>

[laseine@ensba.fr](mailto:laseine@ensba.fr)

Registry Office: 33 (1) 47 03 50 59 / 33 (1) 47 03 50 61 /

33 (1) 47 03 50 65

1. For the validation of foreign diplomas or degrees send certified copies and French translations to: Ministère de l'Éducation Nationale / Bureau Dric B3, Centre Naric-Enic / 110, rue de Grenelle 75007 Paris / France. For information contact: 33 (1) 55 55 10 10

# **E N S B A A D M I N I S T R A T I O N A N D S E R V I C E S**

## **DEAN' S OFFICE**

Ground floor of the Hôtel de Chimay

Tel.: 33 (1) 47 03 50 01

Fax: 33 (1) 47 03 50 80

**Dean: Henry-Claude Cousseau**

**Deputy Dean and Administrator: Yannick Loué**

Secretariat: Liliane Guénard

## **INTERNATIONAL AFFAIRS**

Ground floor of the Hôtel de Chimay

Tel.: 33 (1) 47 03 50 75/33 (1) 47 03 50 92

Fax: 33 (1) 47 03 54 12

E-mail: [veronique.rabinlegall@ensba.fr](mailto:veronique.rabinlegall@ensba.fr)

**Director: Véronique Rabin Le Gall**

Deputy support: Monique Le Souëf

Secretariat: Yolande Pitteloud

Open to students preferably on Mondays and Thursdays from 2 to 5 pm.

This department, which works in close collaboration with the Dean, is in charge of organizing and administering international exchange programs (Erasmus-Socrates grants, Colin-Lefrancq grants), studio trips, reception of official visits from abroad, Ensba staff visits to other institutions and traveling exhibitions of the heritage collections.

## **PROGRAM LA SEINE**

Tel.: 33 (1) 47 03 54 01

Fax: 33 (1) 47 03 50 80

E-mail: [laseine@ensba.fr](mailto:laseine@ensba.fr)

**Directors: Tony Brown**, assisted by Sandra Cattini

The objective of the Program is to facilitate and support the development of various artistic projects.

**SERVICE DES ENSEIGNEMENTS  
(COURSE ADMINISTRATION OFFICE)**

On the first floor of the Hôtel de Chimay

Tel. 33 (1) 47 03 50 58

Fax : 33 (1) 47 03 54 54

E-mail: herve.lebail@ensba.fr

**Dean of Academic affairs: NN**

**Service de la vie scolaire (Registry): Carole Croënne**

**Deputy support: Hervé Lebail**

Secretariat, bookings for the Galerie gauche and Seminar rooms: Fabienne Belbeoc'h, Odile Dorriotz

Studio administration, studio orders: Lydia Choukroun,

Models, grants, studio equipment: Marie-Claire Inchusta

Summer courses, evening classes: Yolanta Gianini, Sylvie Lescouët

Information, admissions, student administration, registration: Alex Cavigny - Marie-José Guénard - Jacques Juwan

Ground floor of the Hôtel de Chimay

Opening times: Mondays to Fridays: 9:30 am to 12:30 pm, 2:00 to 5:30 pm

Tel. 33 (1) 47 03 50 61 or 50 59 or 50 65

Fax : 33 (1) 47 03 54 54

**Photography workshop**

Hôtel de Chimay - Basement

Tel. 33 (1) 47 03 52 32

Director: Jean Francou

Sabine Dizel

Open from 9:30 am to 10 pm on a booking basis

**Computer graphics workshop**

Bâtiment Perret - 3<sup>rd</sup> floor

Tel. 33 (1) 47 03 52 09

Director: Nicolas Aubrun

Bernard Mailly

Open from 9:30 am to 6 pm on a booking basis

**Video workshop**

Bâtiment Perret - 2<sup>nd</sup> floor

Tel. 33 (1) 47 03 52 07

Director: Monique Bonaldi

Julie Courel

Open from 9:30 am to 6 pm on a booking basis

**Sound engineering workshop**

Bâtiment Perret - 2nd floor

Tel.: 33 (1) 47 03 52 07

Director: Daniel Dehays

Alain Michon

Open on a booking basis

**Photogravure workshop**

Hôtel de Chimay - Basement

Tel.: 33 (1) 47 03 52 37

Director: Valérie Poifol

Opening times: from 10 am to 5 pm on a booking basis

**Wood workshop**

Hall de la Melpomène

Tel.: 33 (1) 47 03 52 62

Director: Gérard Delangle

Open from 8:30 am to 5 pm on a booking basis

**Metal workshop**

Cour des Loges

Director: Michel Salerno

Open from 8:30 am to 5 pm on a booking basis

**Equipment on loan**

Hall de la Melpomène

Director: Thierry Tramaux

Open from Monday to Friday

**New materials workshop**

Hôtel de Chimay

Director: Serge Agoston

**Computer workshop**

Hall de la Melpomène

Director: Valérie Tortarolo

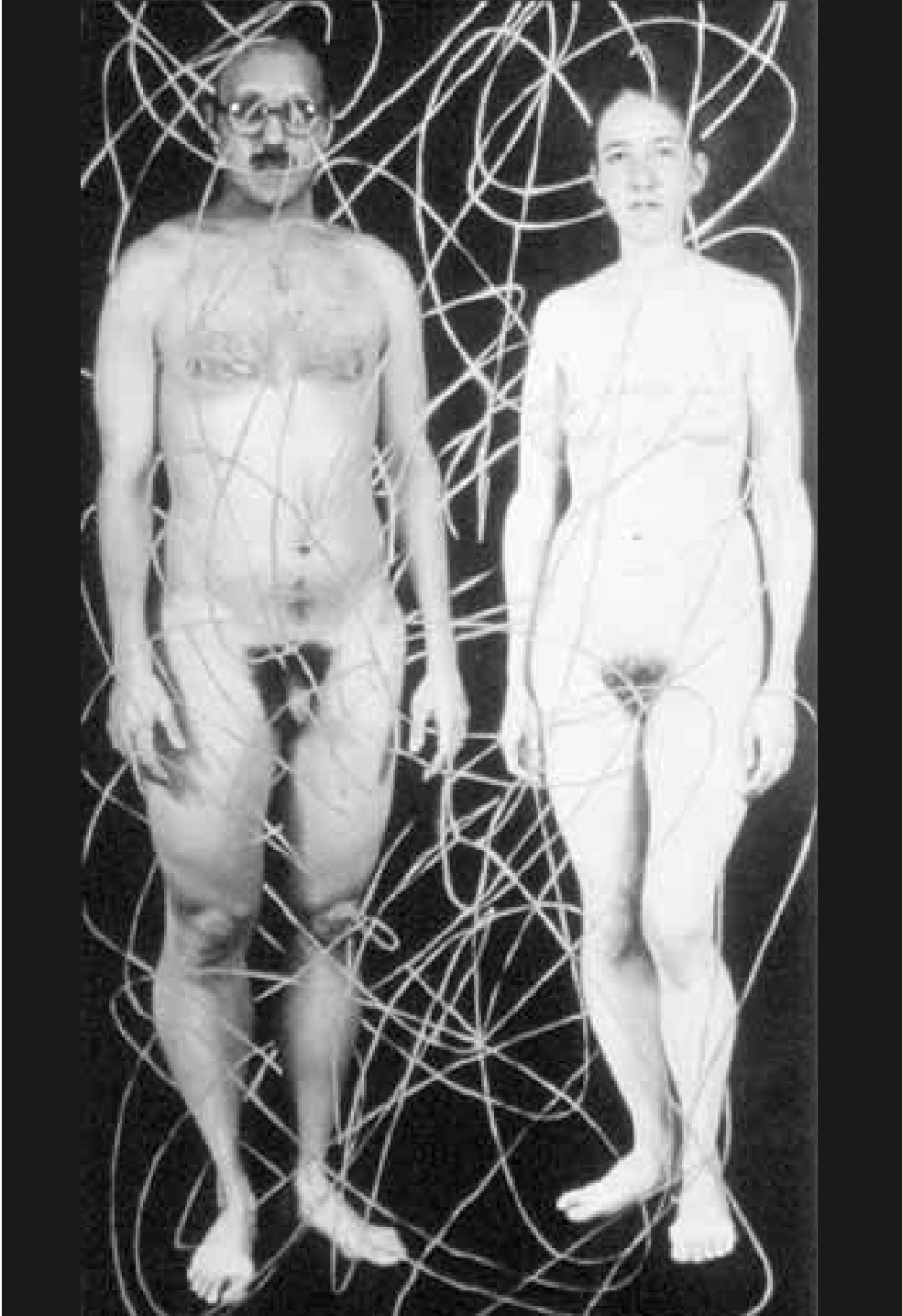
Tel: 33 (1) 47 03 52 50

Open from Monday to Friday (hours are posted on the door)

**Galerie gauche (critic room)**

Palais des Études, opposite the cafeteria

Tel.: 33 (1) 47 03 50 67





**MEDIATHEQUE (NEW BOOKS AND CURRENT PERIODICALS  
READING ROOM/MEDIA CENTER/INFORMATION CENTER)**

Palais des Études, 1st floor, right-hand staircase

Tel. 33 (1) 47 03 50 33

Fax: 33 (1) 47 03 50 78

E-mail: viviane.boura@ensba.fr and martine.markovits@ensba.fr

Opening times: Mondays from 2 to 6 pm

Tuesdays to Fridays from 11 am to 6 pm

Thursday: late-night opening to 8 pm

Open during the UV months (April-May) from 11 am to 7 pm. Open to students, past students and to outside individuals providing proof that they are engaged in bona fide research.

**Director: Mathilde Ferrer** (until december 2002)

Conferences and seminars, slide collection: Martine Markovits

Acquisitions books, CD-ROM's, video's: Marie-Hélène Colas-Adler, Jeanne Lambert, Brigitte Peccia-Galletto, Isabelle Reyé, Myriam Tolédano

Periodicals: Geneviève Ghorbal

Data base: Marie-Joëlle Andrieu, Marie-Hélène Colas-Adler, Marie-Pascale Malaterre, Charlotte Martin

Technical approach of electronic slides: Fabienne Bartet

« Bulletin signalétique des arts plastiques », on line on the Ensba website: Marie-Hélène Colas-Adler

« Entrée des artistes » on line on the Ensba website: Viviane Boura, Myriam Tolédano, Astrid Vicherat

Competitions: Brigitte Peccia-Galletto

Course modules (UV) stage, careers in art: Astrid Vicherat

« Sélection de sites », rubric on the Ensba website: Jeanne Lambert

Slide collection and still photography: Daniel Béguin, Frédéric Latouche

Supervision, librarians: Fabienne Bartet, Eva Baudier, Sandrine Klinge, Frédéric Latouche, Catherine Mutzenhardt, Victoire Periam, Laurent Tiroille

Administrative officers: Deena Bossé, Viviane Boura, Geneviève Ghorbal

Three rooms (salles) are open to the public. Open access except for videos, audio cassettes, CD-ROMs and slides. The catalogue, Internet, bibliographies, encyclopedias, databased, and CD-ROMs can be consulted on all of the library computer stations.

**Salle Stratis Andreadis**

Monographs, social sciences works, exhibition catalogues, artists' writings, standard reference books. The médiathèque is particularly well stocked as

regards contemporary art. Documentation related to theoretical courses, current artistic events, and press reviews are available.

### **Salle Multimedia**

Videos, CD-ROMs, audio CDs, audio cassettes (recordings of lectures given at the Ensba, language material), slides related to current events in the art world. Recent and back issues of art magazines; documentation on the Ensba teaching staff; visiting artists, contemporary artists, members of the degree jury.

Documentation on art careers: competitions, grants, exhibitions, prizes, artistic and cultural training, sponsorship, financial assistance for exhibitions, artists residences, employment and internship offers (websites about art, festivals and competitions, audiovisual and multi-media training, grants, scholarships and allocations, news).

### **Salle du CID**

The contemporary art and student slide collections can be consulted in the Salle du CID. The médiathèque in the CID (Centre d'information et de documentation) organizes: conferences, lectures and seminars with artists, critics, historians and professionals in the arts. Coordinates theoretical courses, follows-up on publications in the collection Guides de l'étudiant en art, coordinates classes concerning careers in art (Initiation à la vie professionnelle), the UV de stage (field-work course requirement), the cinema UV, competitions organized for students at the Ensba, presentations by visiting artists, follows-up on the progress of foreign students, coordinates Socrates/Erasmus exchanges.

## **THE COLLECTIONS**

Palais des Études, 1<sup>st</sup> floor, left-hand staircase

Tel.: 33 (1) 47 03 50 82

Fax : 33 (1) 47 03 52 98

E-mail: annie.jacques@ensba.fr

**Chief curator: Annie Jacques**

Drawings: Emmanuelle Brugerolles

Paintings and sculptures: Emmanuel Schwartz

Manuscripts: Juliette Jestaz

Historical photographs: Catherine Mathon

Engravings: Anne-Marie Garcia

Documentation: Joëlla de Couessin, Anne-Solange Siret

Librarian: Laure de Hody

Framing studio: Frédérique Lambert

Accueil, surveillance: Michèle Foissey, NN  
Secretariat: Catherine Daladouire, NN  
Photographic Reproductions: Monique Antilogus, Jean-Michel Lapellerie,  
Françoise Portelance  
Bâtiment des Loges, 2<sup>nd</sup> floor  
Tel.: 33 (1) 47 03 50 71 / Fax 33 (1) 47 03 50 86  
The Ensba owns an extensive collection of books and iconographical documents. The collection was started by the Royal Academies, and was built up by student competitions as well as works by Prix de Rome prizewinners in painting, sculpture, engraving and architecture, and, since the middle of the 19<sup>th</sup> century, by a great many donations and legacies of books, drawings, engravings and various other document (*cf.* p. 11).

#### PUBLICATIONS AND BOOKSHOP

Bâtiment des Loges, 2<sup>nd</sup> floor  
Opening times: Mondays to Fridays, from 1 to 6 pm  
Tel.: 33 (1) 47 03 50 55 / Fax : 33 (1) 47 03 50 86  
E-mail: pascale.lethoreldaviot@ensba.fr  
**Director: Pascale Le Thorel-Daviot**  
Editors: Francine de Jacobet, Marie-Anne Sichère  
Layout, desktop publishing: Pascale Georget, Corinne Lahens, Elyane Le Men Miquel  
Administration, accounts: Dominique Chenu  
Secretariat: Marie-France Favrot  
The Ensba has its own publications department, full printing facilities and a bookshop. The publications department produces about ten books a year in different series.  
Books published in 2001-2002:  
• The “Écrits d’artistes” series (directed by Alain Bonfand and Didier Semin): *Asger Jorn, Jeff Wall*.  
• The “Beaux-arts histoire” series (directed by Denis Mellier, Marie-Karine Schaub and Pierre Wat): *La Sculpture grecque*, by Marion Muller ; *La Font de Saint-Yenne, Œuvre critique* by Étienne Jollet.  
• “D’art en questions” collection: *Ruptures, de la discontinuité dans la vie artistique*, by Jean Galard.  
• Exhibition catalogs: *Italia Antiqua. Envois de Rome des architectes français en Italie et dans le monde méditerranéen aux XIX<sup>e</sup> et XX<sup>e</sup> siècle*, by Annie Jacques, Stéphane Verger and Catherine Virlouvét (italian and french editions); *Poussin, Claude and their work* (english version of *Dessin en France XVII<sup>e</sup> siècle dans les collections de l’École des beaux-arts*), by d’Emmanuelle



Brugerolles; *La collection d'estampes maniéristes de Georg Baselitz*, by Emmanuelle Brugerolles; *De toute manière*, selection of student's works about the "maniérisme".

- Publications about courses: *Visions d'atelier*, by Giuseppe Penone; *En échange*, with Jean-Luc Parant; *Trace d'atelier*, Sophie Calle – 2001 / 2002.
- « Guide de l'étudiant en art » : *Groupe, mouvement, tendances de l'art contemporain depuis 1945*, by Mathilde Ferrer; *Connexions, art, réseaux, média*, by Annick Bureau, Nathalie Magnan and Mathilde Ferrer.
- « Principes et Théories de l'histoire de l'art » (coedition with the Louvre) : *Relire Taine*.

All the Ensba publications can be purchased from the bookshop at 13 Quai Malaquais. Opening times: Tuesdays to Sundays from 1 to 7 pm

Tel.: 33 (1) 47 03 50 69 / 33 (1) 47 03 50 70

E-mail: marc.guérin@ensba.fr

Director: Marc Guérin,

Publications are also available at other bookshops. They are distributed by Paris-Musées – Actes Sud and the Union-Distribution.

## COMMUNICATION AND EXHIBITIONS

Cour des sculpteurs, 1<sup>st</sup> floor

Tel. 33 (1) 47 03 50 76

Fax: 33 (1) 47 03 50 88

E-mail: laurence.maynier@ensba.fr

**Director: Laurence Maynier**

Publications and events: Tessa Rueff

Exhibitions: Sophie Kaplan

Corporate sponsorship, fund-raising: Huguette Meyran

Mailings: Annie Guinard

Accountant: Marie-Paule Delnatte, Dominique Wallon

Exhibitions keepers: Claudine Bichon, Patrice Bouly, Marie da Costa, Laurette Lucéa, Gérald Rebaine

Secretariat: Patricia Gélibert, Dominique Wallon

The Communication and Exhibitions department is in charge of devising and organizing the school's internal and external communication, information (files, invitations, notice-boards, Internet server, etc.), communication publishing (*Journal des Beaux-Arts*, brochures, graphic style), exhibitions on Ensba premises (galleries at 13, quai Malaquais), lecture tours and extra-mural activities (partnerships, hire of venues, lectures, conferences, etc.), as well as all operations involving public relations and the Ensba's press relations.

## **BUILDINGS AND GROUNDS**

Couloir des sculpteurs (until october)

Tel.: 33 (1) 47 03 50 15

Fax: 33 (1) 47 03 50 80

E-mail: marc.farthouat@ensba.fr

**Director: Marc Farthouat**

Deputy: Valérie Roffi

Upkeep: Claude Bourgade, Gérard Cinquin, Luc Farthouat, André Gomichon, Paul Hermann, Jean-Pierre Joly, Jean-Jacques Martineau, Eustase Mayenaquiby, Serge Vidal

General Supervision (security, supplies, motor vehicle access): Gilbert Blondo, Monique Cavigny, Gbongue Diomande, Hugues Dumas, Nayhalie Guillo, Alain Foulet, Abou Kone, Zoumana Kone, Justine Sellem, Antoine Soto, Jean-Louis Subtil, Jean-Baptiste Taddei (head), Sophie Verney, Hedi Yacoub

Post: Monique Osset (head), Joël Bourset, Jean Lecomte

Management/Purchases: Édouard Besson, Jean Le Joncour, Jean-Pierre Schmitt

Transport: Valérie Roffi, Serge Sellem

Photocopying: NN

Switchboard: Denise Bugle, Marie-Ange Latchman

This department insures the technical maintenance, care, and security of the grounds, general logistics, and improvements.

The office is open to students between 9:00am and 12:00pm Mondays, Tuesdays, Thursdays and Fridays.

## **TECHNICAL STUDIES AND NEW BUILDINGS**

Couloir des sculpteurs (until october)

Tél.: 33 (1) 47 03 54 96

Fax: 33 (1) 47 03 54 71

E-mail: stephan.fernandez@ensba.fr

**Director: Stephan Fernandez**

This department which works in close collaboration with the Dean, is in charge of the technical questions about the Ensba buildings and the new projects.

## ADMINISTRATIVE COMPUTER SERVICE

Hall de la direction

Tel.: 33 (1).47.03.50.14

Fax: 33 (1).47.03.54.57

E-mail: torsten.westphal@ensba.fr

**Director: Torsten Westphal**

Deputies: Michèle Dussol - Béatrice Murat

## FINANCIAL AND ADMINISTRATIVE MANAGEMENT

Hall de la direction

Tel.: 33 (1) 47 03 52 81

Fax: 33 (1) 47 03 50 80

E-mail: fabienne.klein@ensba.fr

**Director: Fabienne Klein**

Deputies: Eliette Berthet, Marie-Hélène Rauch, Muriel Rebecchi, Sylvie Veber, Jean-Paul Zignani

# **A D U L T E D U C A T I O N**

Throughout the year, the Ensba provides tuition for all people over the age of 16 wishing to take up or develop their artistic skills. The courses available are in drawing, painting, modelling. Fees are charged and the classes are held at a variety of times: in the evenings, during the day, on Saturdays and during the summer.

The classes are made up of groups of twenty, who are taught by Ensba staff members. Working in small groups allows for direct and in-depth contact with the instructors.

## **DRAWING AND PAINTING CLASSES**

These are organized into two 12-week terms and are held in the evenings, during the day or on Saturdays. The courses are in life drawing, drawing from copies of old masters, perspective drawing and painting.

## **SUMMER COURSES**

2 series of courses from July to August.

The courses are held for 5 hours a day, from Mondays to Fridays.

Drawing, painting, modelling, mosaic, fresco, painting techniques, introduction to contemporary art.

Registration and information Service de la vie scolaire, Bureau des cours pour adultes.

Tel.: 33 (1) 47 03 50 63 or 33 (1) 47 03 50 64

E-mail: yolanta.gianini@ensba.fr and sylvie.lescouet@ensba.fr





# **M A S T E R E M U L T I M E D I A - H Y P E R M E D I A**

(Master Program in Multimedia Techniques)

In January 1995, the Ensba, in association with various advanced training centers and major industrial groups, opened a post-graduate course in multimedia techniques, which trains executive producers of multimedia productions and project directors. It is a “specialized masters”, accredited by the Conférence des Grandes Écoles and delivered by the ENST (Ecole nationale supérieure des Télécommunications).

Those with this qualification will be able to devise multimedia projects and set up and direct production teams to carry them out within the stipulated budgets and times. The skills involved presuppose:

- a sound, broad cultural background and an aptitude for making multiple, illuminating associations between a variety of types of information, ideas and media;
- an artistic sense as a basis for recruiting the foremost creative figures in the relevant fields: image, sound and graphics;
- a thorough knowledge of computer techniques, in order to use the equipment in a way suitable for a given project and have a good idea of future technological developments;
- a good working knowledge of the audiovisual techniques;
- competent handling of the financial aspects of the production.

## **TEACHING ORGANIZATION AND CONTENT**

The teaching lasts 12 months, from September to September, and is composed of 28 weeks of teaching, separated by breaks for reflection. Practical and theoretical courses are complementary. They are organized in teaching units and workshops.

### **Units**

- General culture and multimedia thought (130 hours)
- Culture of media (80 hours)
- Management and business administration (120 hours)
- Engineering, human/machine interaction (120 hours)
- Critical reading and design (130 hours)
- Project studio (100 hours)

- Multimedia studio (350 hours)
  - Free experimentation workshop (60 hours)
- Date for application: from March 1 to June 1, 2003  
Training price: 7 623 €

## **ACCESS**

The course is for graduates from all disciplines (scientific, literary, artistic, etc.) who have reached the troisième cycle (i.e. with 5 years' study behind them). We favor candidates with a dual profile, namely those combining an initial university training and professional experience in another field.

Training in computer science is not a prerequisite, but solid prior experience as a user is necessary as well as a strong aptitude for team work.

## **ADMISSIONS REQUIREMENTS**

The admissions process includes a preselection on the basis of a written application plus an interview with the jury.

### **Preselection**

The preliminary application must include a detailed curriculum vitae and a handwritten application letter, both presented in French.

This application may also include other personal documents that the candidate considers necessary (writings, drawings, photographs, cdroms...).

The jury determines the list of candidates (30-40) invited for the test and a personal interview.

### **Tests**

As a preliminary to programming, the development of a program and the writing of an interactive screenplay; a multi-media test, based on basic programs (Photoshop, Director, and/or Flash, Html).

### **Selection interview**

The final selection is made after an interview with a jury composed of members of the Supervisory Committee, faculty members from the Master's Program and outside individuals. Foreign candidates are subject to the same general system of preselection on the basis of a preliminary application and admission following the interview. All candidates are required to demonstrate an appropriate knowledge of French and English.

A total of 16 at 20 students will be admitted each year.

Candidates should be aware of the fact that any falsification of information provided in the preliminary application constitutes grounds for cancellation of admission, retroactively if necessary.

### **SHORTER TRAINING**

- Shorter training (454 hours) is also available from the Multimedia Association. No academic degree is required for this training. Nevertheless, candidates are advised to master some acquisition software and image/sound processing software (Photoshop, Soundedit, Director...).

It includes the technical experimentation portion of the Master's, as well as 80 hours of Hypermedia Thought and Artistic Culture, and 40 hours of media culture. 2 sessions a year: from September 16 to December 20, 2002 and from March 10 to June 13, 2003. Training fees: 7 623 €

### **SUMMER COURSES**

Summer courses for beginners are also organized in June and July, over a two weeks period (80 hours), from June 30 to July 11; from July 15 to 25, 2003. Fee: 1 830 € and 915 € for students and unemployed workers.

Coordinator: **Claude Kalifa**

Tel. 33 (1) 47 03 52 94

E-mail: [mhm@ensba.fr](mailto:mhm@ensba.fr)

website: [www.mastere.ensba.fr](http://www.mastere.ensba.fr) and [www.mastere-multimedia.fr](http://www.mastere-multimedia.fr)



# S A F E T Y R U L E S

## MULTIPLE DANGERS

### **Major risks may occur from:**

- flammable products: solvents, paints, canvasses, wood, trays, pieces of cloth, plastics;
- electricity (risk of short-circuit);
- the building itself which is old (beams, wood floors...);
- overstocked spaces (shelves, mezzanines, corridors), which favours the spreading of fire;

### **About smoking**

Cigarettes must always be completely stubbed out, but never in a tray : very small embers may smoulder and lead to a sudden fire few hours later.

### **No smoking areas must be respected**

It is strictly forbidden to smoke in the studios and the technical workshops, and in the entire Palais des Etudes (except from the cafeteria and the corridor in front of the Mediatheque).

## INSTRUCTIONS

- precisely locate the emergency exits and the extinguishers, especially in the places where you go frequently;
- do not obstruct or overstock corridors and studios ; if you notice any overstocking problem, please report to the administration;
- respect no smoking areas, never smoke near flammable products;
- always close the containers (bottles, cans, tins) of flammable products and put them away from the sources of heat and from electrical appliances; do not stock them in high quantity ; be careful when you use them;
- be aware of suspect smells (they are warning signs);
- attend the fire training organized at the beginning of the academic year;
- inform immediately the administration of any incident;
- do not touch lighting and heating appliances, and electrical installations;
- do not obstruct the fire installations in the corridors (red closets) and the emergency exits;
- put no object on or against heating appliances;
- before leaving the studio or the workshop, check there is no warning sign

of fire, close the windows, switch off the light and the electrical appliances;  
- do not tear out or obstruct the fire instructions posted on the walls;  
- respect the extinguishers;  
- if you have any doubt, give the alert : better alert unnecessarily rather than let a disaster happen.

#### **HOW TO GIVE THE ALERT**

- in case of fire, use immediately an extinguisher and start fighting the flames by their base;  
- avoid draughts by keeping doors and windows closed;  
- if the corridors are invaded by smoke, stay where you are, wet the doors and signal your presence by the window.

Call the security staff, at the entrance 14 rue Bonaparte:

**Internal telephone numbers : 6410 or 5019 or 5021 or 5022**

Or call the **fire brigade directly (dial 18)**.

Call also the security staff if somebody bothers you, or if you notice unjustified visitors.

**In any case, after having given the alert, inform an official in charge.**

