

EDUCATIONAL PROJECT

2025-2026

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GENERAL PRESENTATION

Introduction

An art school is both a place of artistic inquiry into the fundamental questions that traverse society, a space that highlights contemporary creative issues, and a setting that identifies and expresses the uncertainties and unknowns of the present. To quote the philosopher Giorgio Agamben, [...] the contemporary is not only the one who, perceiving the darkness of the present, discerns the inaccessible light; it is also the one who [...] is capable of transforming it and connecting it with other times [...]. Students and teaching artists working within the school therefore seek to situate their practices within a critical, problem-oriented, and engaged framework. This is an ever-evolving, living, dynamic, and collective project that is written together. The pedagogy associated with it seeks to reflect these issues and positions, as well as the artistic practices represented within the institution. It is thus a pedagogical model intended to be flexible, evolving, and multidisciplinary.

The pedagogical format is structured around, and aims to develop, reflections that help better identify and define the institution's overarching project. This definition of the institutional project is carried out in parallel with the pedagogical reform and is intended both to inspire and to be inspired by it. The work conducted has thus allowed the identification of programmatic research axes that the school wishes to strengthen and highlight: the school is a hub of critical thought, fostering hospitality, inclusive thinking, a commitment to resistance through creation, and reflection on situated and sensitive artistic practice. These constitute transversal guiding principles of the institutional project.

This project engages reflection on:

- A critical practice of images (painted, printed, photographed, etc.);
- A practice combining materials, gestures, and experimentation;
- A practice of interior and exterior space (narratives and storytelling, scenography, exhibition, political engagement);
- A critical approach to technology;
- A practice involving sites, places, territories, and the living and non-living species that inhabit them (ecological dimension, the relationship between art and science, soils and subsoils, etc.).

The pedagogical transformation must also meet the expectations of HCERES regarding diversity, adaptability of programs, interdisciplinarity, and progression. In particular, for **“Domain 1: Policy and Characterization of the Program,” Reference 1:** the program aligns with the institution's training strategy.

- **C2.** The program is designed in coherence and complementarity with other programs in the same cycle and articulated with those of other cycles, forming a continuum.
- **C4.** The program identifies the contribution of multidisciplinary and interdisciplinarity to its objectives.

For **“Domain 2: Pedagogical Organization of the Program,”** it is expected, particularly for **Reference 6: the program develops and diversifies its pedagogical practices:**

- **C1.** The program diversifies its pedagogical methods to promote student success.
- **C2.** The program offers varied teaching modalities.

Finally, for “Domain 4: Management and Continuous Improvement of the Program,” Reference 12: the program has the necessary resources to achieve its objectives.

C5. The allocation of responsibilities and the degree of subsidiarity implemented in the management of the institution’s programs contribute to the coherent and effective functioning of the program.

All HCERES reference frameworks also constitute, in the evolution of the program, a basis for work, reflection, and action supporting this pedagogical reform.

Cycle 1

Art Option

The art option in the first cycle allows for practice by medium (painting, drawing, sculpture, photography, video, performance, intermedia, etc.) as well as through multidisciplinary themes around concepts such as ecology, sustainability, image practice, and social connection. This is supported by studio practices, collective projects, individual projects, a theoretical approach grounded in practice, and the development of a personal project based on making, experimentation, project methodology, and encounters.

Graphic Design Option

The graphic design option in the first cycle focuses on defining the challenges of design as a language and as a bridge to the world and its expression. These challenges align with the school's practice axes: exploration of typographic creation, issues of printing and publishing, scenography, writing, project and relational design, and social engagement. First-cycle students thus adopt a media-based approach (graphic design, layout, iconography, design history, project design methodology, publishing and composition, lettering) as well as a project-based approach addressing sensitive issues involving graphic and communicational design: social connection, the relationship between image, text, and public space, printed books and public dissemination, etc.

Cycle 2

Art Option

The second cycle of research initiation aims to enable art students to develop and explore their personal inquiries in relation to current developments in art and the research axes pursued within the school. The notions of materiality in art, experimental practice, hybridization of practices, and critical attention to social, political, and territorial connections are at the core of this research. Students thus have access to research seminars led by teachers in art and design theory, art history, as well as invited university professors, visual artists, and curators. This seminar cycle is complemented by participation in collective modules and engagement in one of the research studios through creation, which serve as the practical and artistic counterparts to the seminars.

Finally, training also includes the practice of spatial arrangement, writing, thesis methodology, and critical reflection on one's own work as well as that of others. Individual project follow-ups through meetings with teachers provide a personalized framework to support each student in realizing their personal project.

Graphic Design Option

In the second cycle, students in the graphic design option, like those in the art option, advance their work toward a practice and individual project aligned with the school's research axes. This research aims to approach graphic design as a vehicle for ideas, a space for embedding design within social, societal, political, and engaged dimensions. Students are encouraged to connect practices involving text, form, and typography with issues of social connection, territory, private and public space, and questions of care, ecology, and gender. Through seminar practice and research-creation studios, students experiment, publish, edit, and exhibit their work.

The pedagogy developed at the school aims to fully integrate art and design students into the contemporary art and design landscape, questioning the stakes of creation and fostering permeability between the two options. The formats developed within the school conceive practices as interconnected, responsive, complementary, and hybridized, with the goal of breaking down barriers in art and aligning with the complexity of the world.

Thus, the pedagogical format and teaching practices aim to reflect the roles of all participants—teachers, students, users, and partners. They embody the desire for transversality, to consider the world in light of current challenges and the territory of exploration, to allow flexibility and pedagogical inventiveness, and to hybridize knowledge and practice. Furthermore, in line with the aim of clarifying, identifying, and highlighting the school's master's programs, specific distinctions could be introduced that go beyond the option or track, helping to qualify student projects—such as a “Publishing” distinction or an “Exhibition Architecture” distinction. The implementation of these distinctions should be organized progressively following experimentation with the new pedagogical formats.

TOOLS

TOOLS

Tools are the basic instruments for acquiring skills and initial competencies, enabling students to develop autonomy, their ability to produce forms, and their understanding of the tools, models, and formats they can use throughout their studies. The term *tools* reflects their dual nature: both in the sense of practical use (*usage*) and as necessary objects (*utensilia*). These tools facilitate progressive learning and are organized into two main stages: **core tools (foundation)** and **reinforcement tools (mastery)**. Optional reinforcement is always possible during the program.

These tools are linked not only to technical workshops but also to practices by discipline and medium, as well as to the expected reflection and theoretical work. The core and reinforcement tools correspond to workshop and tutorial formats, with small-group work focused on practical skills.

Tools constitute the majority of teaching in the first year and a significant portion in the second year. The objectives and evaluation methods are based on the acquisition of the following competencies:

- **Year 1 (Foundation):** Mastery of technical fundamentals, quality of execution, and engagement in the creative process.
- **Years 2–3:** Autonomy in execution, appropriateness of formal and conceptual choices, and the ability to problematize one's practice.
- **Years 4–5:** Quality of expertise, formal and conceptual innovation, critical reflection on the medium, and the ability to transmit knowledge.

CORE TOOLS

Designed to be implemented throughout the first year, the **Core Tools** encompass all the teaching modules corresponding to this preparatory year. They include the exploration of techniques, the approach to working in an art school, and the development of skills that enable students to progress toward autonomy, interdisciplinarity, multiple pedagogical activities, and project-based learning. The main goal is to reinforce the progression of teaching, both in content and in teaching methods, so that in the second cycle students can also contribute actively to content and discussions with teachers and peers. The main challenge is to construct a curriculum that maintains a balance between fundamental learning (**Core Tools**), broadly understood as operational skills, knowledge, and behavioral competencies.

The teaching modules are grouped into six main orientations :

- **TOOL 1** : Sculpture
- **TOOL 2** : Images and Publishing
- **TOOL 3** : Layout
- **TOOL 4** : Perspectives
- **TOOL 5** : Exhibition Practice and Theory
- **TOOL 6** : Interdisciplinarity

These tools aim to establish connections between practices (drawing—painting, installation—sculpture, language—oral skills, etc.) while allowing students to acquire a foundation that enables them to integrate knowledge and mobilize skills for the rest of their studies.

REINFORCEMENT TOOLS (2ND YEAR, WITH POSSIBLE CONTINUATION IN 3RD, 4TH, AND 5TH YEARS DEPENDING ON REINFORCEMENT)

Rather conceived as a continuation in the second semester for students, after encouraging them to participate in project-based learning modules, their active contribution will take place earlier in the student journey starting in the 2026–2027 academic year, to reinforce pedagogical progression and continuity.

The **Reinforcement Tools** are designed to strengthen various practices technically, by developing, envisioning, and proposing support measures that, depending on the option, allow students to consolidate and test the skills acquired in the first year. They serve as an introduction to the project while maintaining continuity and progression from the first year.

Theoretical practices are envisaged complementarily across art history, design history, methodology, and contemporary developments in art and design ("**Theory**" tool); linguistic practices adapted to the project for presenting, mediating, and expressing one's own work and that of others ("**Care, Read & Watch**" tool); typographic and layout practices applied to editorial subjects ("**Good News**" tool); and intermediation practices extending the **Core Tools** toward capturing performed or ephemeral events, archiving, and writing ("**Traces**" tool).

Additional tools complement this framework, including image processing with Adobe® Photoshop, masks, layers, and formats with Adobe® InDesign and Illustrator, sculpture and sculptural work in exterior and architectural spaces, video and cinematography, fiction and documentary filmmaking, etc. These practices may be optional (students choose to enroll) or required in addition to the Core Tools.

Around the Forge

Introduction to Forging Techniques

Duration (hours or days) : 3 hours

Schedule : January 16, 9:00–12:00; January 23, 9:00–12:00

Instructors : Jean-Luc Bari

Number of Students : 12

1st Year – Group A (by registration)

From Model to Mold

Summary:

Introduction to plaster molding techniques.

Design and fabrication of a one-piece, “positive mold” created from an object or a simple plastic form.

Objectives:

- Experiment with plaster molding techniques
- Become familiar with the different steps in producing a plaster mold
- Explore formwork, plaster preparation, draft angles / counter-draft, positive and lost molds, and release agents
- Examine the concept of multiples

Final Object:

Creation of a plaster positive mold

Duration:

April 23, 9:00–17:00, 1st group

May 7, 9:00–17:00, 2nd group

Schedule: 1 session per group

Instructors: Jean-Luc Bari

Maximum Students: 6 per group (by registration)

Year: 2nd Year (by registration)

Location: Room 8 / Sculpture & Ceramics

Caring, Reading and Watching

Summary:

This workshop offers time for work focused on reading, viewing, and writing, approached as attentive and engaged practices linked to notions of *care*. Sessions draw on contemporary texts and works (essays, narratives, films, archives), used as resources to rethink artistic practice. Reading and observation are activated collectively and then extended through writing and experimentation.

The reinforcement module adopts an open approach, attentive to processes, the joy of inquiry, and the quality of attention given to forms and ideas. References from cultural and critical studies, particularly around *care* (e.g., bell hooks, *All About Love*), regularly punctuate the work.

This module is taught exclusively in English.

Key Concepts:

- Care and ethics of attention in contemporary cultural and artistic practices
- References from English-language critical and essayistic literature
- Knowledge of contemporary visual works and references employing narrative, relational, and sensibility-based forms
- Principles of active reading and analysis of texts in English
- Concepts of creative process and research through experimentation
- Vocabulary for formulating and presenting a project in English
- Writing in English as a tool for reflection, structuring, and clarifying one's approach

Learning Outcomes:

- Read, understand, and analyze texts and visual documents in English
- Mobilize cultural and artistic references to inform a project
- Experiment with research through reading, viewing, and writing
- Formulate and structure an artistic or communication approach in English
- Produce working texts (notes, fragments, intentions) in English
- Combine critical reflection and practice
- Engage in an attentive, autonomous, and evolving working process

Schedule:

- Odd weeks, Monday afternoons 14:00–16:00, half-group (2nd Year Graphic Design)
- Even weeks: focus sessions
- Odd weeks, Tuesday 16:00–18:00, half-group (2nd Year Art)
- Even weeks: focus sessions

Instructors: Emilie Mc Dermott and Anna Byskov

Maximum Students: 2nd Year Art and Graphic Design

MODULES

***Interdisciplinarity** involves “the connection of at least two disciplines, with the aim of developing an original representation of a concept, situation, or issue” (Maingain, Dufour & Fourez, 2002).*

***Multidisciplinarity** refers to the simultaneous teaching of subjects from different domains, which are usually taught separately in different institutions (Office québécois de la langue française, 2002).*

Modules represent an intermediate stage organized throughout the curriculum, aiming to foster a dynamic around subjects and projects in multidisciplinary and interdisciplinary practices. Sometimes reinforcing or developing a question and its methods, sometimes exploring forms and practices that respond to, complement, or expand one another in multiple directions, modules may bring together several cohorts and options (Art/Design), or occasionally focus on a single cohort specifically concerned with a particular subject.

Modules form the core of the first-cycle curriculum and represent a key feature in the second cycle. Module durations vary—from one day to a week, a sequence, or multiple sequences. Modules introduce project-based practice and are structured as either mandatory or part of a personalized course of study.

Module Construction :

A global distribution of different tools (1st and 2nd year), modules (2nd, 3rd, 4th, and 5th years), and studios (3rd to 5th years) implies that in the first cycle, students mainly work with tools + modules formats:

- 6 tools in Year 1
- 6 to 8 modules and 1 studio in Year 2
- 3 modules and 1 studio in Year 3
- 2 to 4 modules and 1 studio in Year 4

- 1 to 2 modules and 1 studio in Year 5

Teaching formats involve 2 to 5 instructors, either working together or sequentially.

Some modules are mandatory and scheduled in the curriculum. Other modules, as part of a personalized learning path, allow students to orient their studies according to their interests, openness, specialization, or proximity to the issues and themes addressed. The allocation of modules among cohorts is evaluated to optimize distribution across the two semesters, prioritizing not the number of modules to take (given their different teaching specifics) but the total number of ECTS credits to be obtained.

MODULES OBLIGATOIRES

D.I.T. (Do It Together)

Summary

DIT is the French verb “*dire*” (to say), conjugated in the third person singular: he, she, one, they say. It indicates an act of speaking—whether it is the work itself (we often say that a work *tells* something, as if it had a voice), the author of a text, a dialogue, or an informal exchange over a cup of tea.

But DIT is also the collective version of DIY: not *Do It Yourself*, but *Do It Together*.

While the fourth year is the major year of autonomy in both work and time management—and can thus feel more solitary (with the thesis and Erasmus being significant moments of one-on-one reflection)—it is essential to dedicate collective time: to speak, write, tell, present, exhibit, and think together; to share what each student is developing, while listening to the work of others and their feedback.

Therefore, every Tuesday, students meet for a collective working session devoted to ongoing research. By emphasizing regularity and collaboration, the **DIT** module will serve as your space to practice words and the thinking they embody.

Pedagogical Content and Expected Final Projects

Theory

- Research methodology, writing practices, contemporary art (exhibitions, literature, essays)
- Approx. 1/3 of the module time is devoted to theory, which is continuously connected to practice.

Practice

- Activities and outputs:
 - Reading and writing exercises in preparation for the thesis
 - Independent plastic and graphic productions, accompanied during the module through display sessions and discussions on ongoing and completed works

- Oral presentations, observation, and critical feedback on one's own work and that of others
- Approx. 2/3 of the time is devoted to practice, continuously integrated with theory

In addition to personal productions, a collective semester reader is planned, including selected texts from theses, seminar productions, etc. (format and content to be determined).

Personal Project

The entire module is dedicated to each student's personal project, supporting both thesis development and autonomous plastic and graphic production

Expected outcomes: a draft thesis and a corpus of works to be presented at the end of the semester

Module exercises may also provide specific guidance, but all activities feed into the personal project.

Objectives and Skills Developed

Expected Objectives

Work autonomously on plastic and graphic productions and thesis writing

Maintain regular participation and engagement in the module to benefit from methodological, practical, and theoretical guidance

Submit a first version of the thesis by June

Contribute to collective production

Knowledge (Theoretical Skills)

Methodological: develop research processes through the artistic corpus and thesis project

Theoretical: share references and texts, develop seminar content, apply critical and analytical perspectives

Operational Skills (Practical Skills)

Write, organize information, sharpen critical thinking, present work, and speak publicly about art and graphic design

Behavioral Skills (Soft Skills)

Listen actively, remain open and curious, and engage in collaborative work

Module Duration : Half-day per week

Instructors : Claire Kueny, Daniele Balit, (Anna Byskov, Juliette Nier occasionally)

Target Cohorts : 4th Year Art and Graphic Design

ECTS : 4

Biotope : Thinking the Exhibition as a Living Space

Summary

This module questions the format, form, and temporality of the exhibition as a medium.

"Aesthetics are to artists what ornithology is to birds." – Barnett Newman

The conventional definition of an exhibition is a standardized format with a duration, a beginning, and an end. Most often, it has a fixed form: a hanging or arrangement of inanimate objects (usually) carefully positioned by their creator(s), often in a fixed display.

Together, we will experiment with evolving display formats, combining hybrid forms and objects that can be activated or reactivated. We will question the exhibition outside the usual public opening times and reflect on its address and its audience.

Pedagogical Content and Expected Final Projects

Theory (approx. 6 hours)

- History of exhibitions questioning format, from Marcel Duchamp to Loris Gréaud, through Andy Warhol (*For the Children*) and Mathieu Copeland
- Contemporary and historical references (PDF)

Practice (approx. 25 hours)

Activities and outputs:

- Create hybrid works that escape the classification of the inanimate
- Encourage the production of collective works, allowing living and organic elements to emerge
- Think of the exhibition as a medium
- Move beyond the notion of authorship and reconsider the visibility of one's own work within a collective exhibition

Personal Project:

- Individually and collectively design a singular exhibition whose duration and format are to be invented, including its archive, communication, and dissemination
- Experiment with the limits of display, from visibility thresholds to audibility
- Continue work and discussions between sessions, taking advantage of exchanges with the entire workshop (instructors and students)

Objectives and Skills Developed

Expected Objectives

Knowledge (Theoretical Skills):

- Situate one's practice within a personal and collective history
- Master the dedicated vocabulary
- Enrich one's reference framework and identify one's artist "families"

Operational Skills (Practical Skills):

- Understand tacit conventions of the exhibition in order to challenge them
- Develop an openness toward the artwork
- Demonstrate curiosity and adaptability in practice

- Take initiative and risk; propose ideas
- Engage in collective dynamics

Behavioral Skills (Soft Skills):

- Actively participate in all sessions
 - Listen to peers' presentations and engage with their work
 - Respect speaking times and others' contributions
 - Respect diverse viewpoints and levels of commitment
-

Total Duration: 28 hours

Target Cohorts: 4th and 5th Year Art

Instructors: Hugo Schüwer-Boss

ECTS: 3

Counter-Investigation (Optional)



Hito Steyerl: SocialSim (2020)

Summary

This module explores visual methodologies of counter-investigation using graphic design tools. Inspired by visual investigation practices that use images, mapping, and spatial reconstructions as forms of evidence and narrative, it combines a theoretical and a practical component. The theoretical part introduces concepts of visual investigation (critical reading of images, data, and media narratives) and ethical and political issues related to the visualization of information. The practical part takes the form of a studio workshop where students develop, from a corpus of facts, documents, or real situations, graphic investigation devices (maps, visual narratives, publications, image systems) that make the complexity of studied situations readable. The goal is to train designers capable of transforming research into situated, critical, and shareable graphic forms.

Pedagogical Content and Expected Final Projects

Theory

- **Topics Covered:** Introduction to visual counter-investigation methodologies: critical reading of still and moving images, analysis of documents and data,

concepts of evidence, narrative, and spatial justice. Case studies from visual investigation agencies and information design projects.

- **Duration:** Approximately 12 hours (lectures, projected case studies, references, collective discussions).

Practice

- **Activities and Outputs:** Implementation of a visual investigation process: collection, sorting, organization, and connection of elements, followed by the creation of graphic investigation devices (maps, timelines, diagrams, publications, poster series, digital or printed systems).
- **Duration:** Approximately 24 hours

Personal Project

- **Activities and Outputs:** Each student develops, from the collective work, a personal axis or fragment, creating a graphic object: micro-publication, poster or series of posters, mapping protocol, interface, or image system. This project combines investigative stance, critical perspective, and personal graphic language.
- **Duration:** Approximately 10 hours (defining angle, studio work, finalization, and preparation for presentation).

Objectives and Skills Developed

Expected Outcomes:

Students will use graphic design as a tool for investigation and narrative construction, transforming a complex corpus into readable visual devices and adopting a critical stance toward the images and data they handle.

Knowledge (Theoretical Skills):

- Understanding key methodologies of visual counter-investigation and image-based research practices.
- Basics of critical data visualization and information design.
- Awareness of ethical, political, and social issues related to image production and circulation (spatial justice, state violence, media narratives).

Operational Skills (Practical Skills):

- Assemble and organize a corpus of images and documents around a specific situation.
- Analyze and cross-reference visual and textual sources to generate working hypotheses.
- Design a coherent, readable, and situated graphic investigation device (publication, map, or visual information system).
- Present a visual investigation in a structured manner, explaining graphic and methodological choices.

Behavioral Skills (Soft Skills):

- Collaborate effectively in a collective investigation framework (task sharing, corpus pooling).
- Develop a reflective and responsible stance toward images, sources, and subjects.
- Embrace complexity, doubt, and contradictions, turning them into material for reflection and project development.

Total Duration: Two intensive sessions, totaling 5.5 days (approximately 44 hours)

Schedule (Number of Sessions):

Two intensive workshops:

- 1st session: March 2, 14:30 – March 4, 18:00
- 2nd session: March 31, 9:00 – April 2, 18:00

Instructors: Daniele Balit and Camille Chatelaine

Possible participation of external guests in visual investigation or information design

Maximum Students / Available Places for Personalized Choices: 20

Target Cohorts: 3rd Year Graphic Design + 4 optional places by registration

ECTS: 4

Open-Air

Summary

This theoretical reinforcement module examines public space as a site of visibility, conflict, and sharing. Combining theoretical, historical, and critical approaches, it explores the notion of the “commons,” as well as conditions of access, use, and representation in today’s public space.

The module addresses the relationships between art, power, and memory, particularly through the study of monuments, public commissions, and debates around colonial heritage and statue removal. It also considers more autonomous and subversive artistic practices such as street art, performance, and ephemeral interventions that occupy the city as a space for contestation and experimentation.

Through the analysis of artworks, texts, and real situations, students are invited to develop a critical reflection on the role of art in constructing, questioning, and reinventing public space.

Pedagogical Content and Expected Final Projects

Theory

- **Topics Covered:** The module draws on theory from philosophy, aesthetics, and visual studies to analyze public space as a space of the commons. It addresses concepts such as public space, collective memory, monuments, visibility, and power, referencing contemporary authors.
- **Schedule / Class Dates:**
 - Tuesday, March 3
 - Tuesday, March 10
 - Tuesday, March 17
 - Tuesday, March 24
 - Tuesday, April 21
 - Tuesday, April 28 or May 12 (depending on research seminar session)
 - Tuesday, May 19

Practice

- **Activities and Outputs :** Students will produce a cartographic work based on observation and documentation of signs, relationships (rhythm, relief, textures,

colors, contrasts...), and intersecting artworks in public spaces in Besançon, along a path of their choice that they have previously walked.

- **Duration:** Practical work is conducted independently by students outside class hours.

Personal Project

- **Activities and Outputs :** In addition to the cartographic production (visual/graphic), students will write a commentary on their mapping. This text will integrate the knowledge and questions acquired in the course and present their personal perspective on their route and observations.
- **Duration:** Topic assigned after the first introductory session of the module.

Objectives and Skills Developed

Expected Outcomes:

- Analyze and contextualize artistic practices intervening in public space using theoretical and historical references.
- Identify and apply key concepts related to public space, the commons, memory, and power. Refine observational skills.
- Adopt a critical stance regarding social, political, and cultural issues in public space.

Theoretical Concepts :

- Public space, commons, collective memory, monument, visibility, power, critical mapping.

Artistic Practices :

- Street art, performance, ephemeral interventions, activist vandalism, public actions.

Knowledge (Theoretical Skills) :

- Public space, commons, collective memory, monuments, visibility, power, critical mapping.

Operational Skills (Practical Skills) :

- Structure arguments clearly in oral and written form based on visual and textual materials.
- Connect artworks, practices, and contemporary issues to formulate a well-constructed critical reflection.
- Observe attentively.

Behavioral Skills (Soft Skills) :

- Articulate a nuanced and supported point of view while considering diverse perspectives.

Total Duration : 14 hours

Schedule (Number of Sessions) : 7 sessions of 2 hours each

Target Cohorts: Mandatory module / 2nd year art and graphic design

Instructors: Daniele Balit, Clarence Boulay, Claire Kueny
(Sequence: Claire Kueny, then Clarence Boulay, then Daniele Balit)

Maximum Students: 47

ECTS: 2

MODULES IN PERSONALIZED ELECTIVE PATH

Material Studies (Matériologie)

Summary

Study, through collectively experienced examples (workshops) and individual work (studio practice), the issues of reuse and the circular economy. Approach the idea of material as the primary basis of a project. Collective management of the resource storage (BEN).

Objectives and skills mobilized

Thinking about the production of an artistic object through the lens of material. Understanding the different stages in the life of a material — its means of production, the phases of its development, and its recycling — in order to situate oneself within this process and establish an artistic practice there. Working collectively.

Expected objectives:

Participation in collective activities and presentation of the work in the form of an individual plastic/visual production.

Interest in reuse at the ISBA scale and based on the existing resource storage (BEN).

Knowledge (theoretical understanding):

Active participation in initiating a project with a participatory and collective dimension.

Teaching content and envisaged final projects:

- **Theory**

Topics addressed: mapping and references.

- **Practice**

Elements to be produced: visual/plastic outcomes, presentations, and descriptive documents of the different workshop phases.

- **Personal project**

Elements related to the personal project (produced object, level of engagement, format, etc.): appropriation of the assignment proposed by the different teachers.

Time devoted to the personal project: optional.

Operational skills (practical skills)

Ability to install and document one's work; organization of exhibitions; communication and welcoming the public.

Behavioral skills (soft skills)

Collective work with mutual help and support, consultation with others, and active participation in all stages of the project.

Schedule (number of sessions):

2 sessions per week (meetings on Mondays)

Expected final outcomes (formats, objects, modalities)

Creation of a **material library / resource library** within the school, visits to production sites, workshops, and meetings.

Duration (number of hours / number of sessions)

Workshop + 2 hours per week / 25 hours

• Sessions:

Monday 23 February – Presentation meeting 16:30–18:00

Thursday 5 March – 3 hours (9:00–12:30)

Monday 16 March – Full day

Monday 23 March – Meeting 16:30–18:00

Monday 30 March morning – 10:00–13:00

Thursday 2 April – 3 hours (9:00–12:30)

Thursday 30 April – 3 hours (9:00–12:30)

Maximum number of students (minimum 12 students) / number of places available for personalized choices:

20

Teachers involved

Gilles Picouet

Laure Wauters

Anaïs Maillot-Morel

Juliette Nier

Target cohorts

Years 2, 3, 4, and 5 – Art and Graphic Design

ECTS: 3

In the Beginning, Sculpture

Summary

The project “*In the Beginning, Sculpture*” is based on the three ISBA workshops (metal, wood, and plaster-ceramics).

- Studio work based on a verb chosen from Richard Serra’s list.

Duration:

Thursday afternoons, 14:00–17:00, every week, according to the defined schedule.

Dates:

- Thursday 26 February – Presentation (2 hours)
- Thursday 5 March
- Thursday 12 March
- Thursday 19 March
- Thursday 2 April
- Thursday 30 April
- Thursday 21 May

Target cohorts

2nd year – Art and Graphic Design

Teachers

Jean-Luc Bari and Gilles Picouet

Available places

15 maximum per session: personalized supervision and preparation of an individual theoretical dossier (PDF)

ECTS: 2

Y 'a trop de gens qui peignent.

Sandwich video club

Summary

A screening session held during the lunch break, featuring a selection of films (fiction, documentaries, hybrid forms, etc.) that reveal behind-the-scenes aspects of the studio or present a narrative (sometimes fictionalized) about the act of creating and the life of an artist.

Objectives and skills mobilized

To create connections between different cohorts and to explore the photogenic qualities of painting (or works of art). Develop the use of precise vocabulary, the ability to articulate critical thinking, formulate hypotheses, and argue ideas. Encourage curiosity and broaden one's field of references.

Expected final outcomes (formats, objects, modalities)

Following the film, an informal discussion over coffee to reflect on what remains of it—from a cinematic perspective and from a pictorial perspective. Participants bring their own sandwich and share the moment while exchanging ideas.

Duration (number of hours / number of sessions)

24 hours / 6 sessions

4 to 5 hours per month (depending on the length of the films)

Teachers involved

Géraldine Pastor Lloret

Laure Wauters

Target cohort

All students

Suspendus

Summary

Examining the different situations in which an artwork can be exhibited.

Objectives and skills mobilized

- Study the different ceilings of the ISBA rooms and their typology (materials and possible hanging systems, permanent and/or temporary).
- Create an installation in which the sense of sight is not the first one to be engaged. Work collectively.

Expected final outcomes (formats, objects, modalities)

Hanging sequences based on works already produced, presented in a dedicated room open to all years in Art and Graphic Design (including 1st-year students, upon motivation) —

Room 3, known as “Paradis.”

Per session:

3 presentations, 3 observers (with a written report to be completed after the session), 3 installers, 6 mediators (questions, facilitation).

Duration (number of hours / number of sessions)

18 hours / 5 sessions + final presentation

Thursday mornings 9:00–12:30, every two weeks, on odd weeks.

Rhythm

Per session: 3 presentations, 3 observers (with a written report to be completed after the session), 3 installers, 6 mediators (questions, facilitation).

• Schedule

Thursday 26 February – *Suspendus* presentation meeting

Thursday 12 March – *Suspendus*

Thursday 26 March – *Suspendus*

Thursday 23 April – *Suspendus*

Thursday 7 May – *Suspendus*

Teachers involved

Anna Byskov

Gilles Picouet

Target cohorts

Years 2, 3, 4, and 5 – Art and Graphic Design

Available places

Maximum 15

ECTS: 2

MODcast – FlightCast / 9M2



Summary

Offer a different way to approach creation in art school by exploring questions of sound & aesthetic, narration & speaking, recording and sound playback.

Adding the sound dimension provides an enhancement to the overall approach to the text/image relationship.

Objectives and skills developed

- Learn to construct, develop & materialize a thought in the fields of sound and audibility.
- Identify & become comfortable with the stages of a media project, from conception to dissemination on appropriate channels.
- Initiate, improve, and/or master audiovisual production techniques (editing, recording, broadcasting, sound capture, montage...).
- Master tools (microphone, digital recorder, mixing console, DAW software, recording studio...).
- Learn to work collectively (listening, exchanging, debating).
- Master relevant gestures and processes.
- Deepen knowledge in general and specific culture.

Expected final outputs (formats, objects, modalities)

- Design & production of sound programs, such as podcasts.
- Creation of sound & graphic identities, focusing particularly on the audible/visible relationship.
- Propose new content (interviews with graphic designers, artists, curators...).
- Design a graphic identity for the radio/podcast.
- Develop a distribution/publication campaign for programs created in previous years.
- Organize events related to this distribution [in-school listening sessions and live external broadcasts].
- Creation of an "ISBA radio".

Duration (hours / number of sessions)

96 hours / 24 sessions

Teachers involved

Nicolas Bardey

Anais Maillot-Morel

Gaëtan Trovato (occasional)

Targeted years

2nd to 5th year art and graphic design

ECTS: 4

Fixer l'archipel

Summary

The program *“Fixer l'archipel”*, launched in 2017, explores the Mediterranean island space as a starting point for geographical and metaphorical reflection. The Mediterranean, a central sea between three continents, hosts an archipelago rich in cultural and linguistic diversity. These islands are a cradle of ancient civilizations and foundational stories. Rather than a cultural inventory, the project examines islands as spaces of deterritorialized relationships.

Adopting a perspective from the sea, the islands become symbolic territories of the environment, embodying a utopia—a place of free thought, far from centers of power. The project is inspired by Situationist ideas, questioning dominant structures and rejecting political borders to reveal supranational and hybrid connections. The islands serve both as points of anchorage and movement, as sensitive research sites to produce a corpus of works, and especially a collaborative film based on local encounters and observations.

Objectives and skills developed

Ability in reading, writing, and reflection and/or knowledge of video (production, recording, editing).

Expected final outputs (formats, objects, modalities)

Creation of a collaborative film.

Duration

Full academic year

8 sessions / 32 hours + a one-week trip to Tunisia in spring

Teachers involved

Philippe Terrier-Hermann

Salomé Gaëta

Clarence Boulay

Targeted years

3rd to 5th year

ECTS: 6

LA FRAUDE



Pegasus, fresque romaine de Herculaneum (environ - 79 AEC)

Summary

Launched in 2023, the magazine project *LA FRAUDE* revolves around the Bisontin bus network. Playing on the multiple meanings of bus stop names and the peculiarities of the territory, each issue is conceived as a pretext to explore a theme through multiple disciplines, in collaboration with partners (notably the University of Bourgogne Franche-Comté). A "Issue 0" titled *Au dépôt* allowed *LA FRAUDE* to organize an editorial committee. The committee is formed at the beginning of the year and is open to all students from 3rd to 5th year in art and graphic design. This year, a team of 12 students will have the mission of finalizing Issue 1, *Cimetière*, a project that reflects endings but also sketches the contours of a world to come.

Objectives and Skills Developed

- Motivation to engage in teamwork, share skills, and learn from others.
- Approach work in a multidisciplinary way, with several possible areas of focus:
 - Organization
 - Identifying partners, such as researchers and/or artists
 - Producing content (articles, graphic proposals, interviews, etc.)
 - Graphic design and layout work

- Knowledge of InDesign is not required, but this is a great opportunity to develop these skills (especially for art students or beginners with software).

Expected Final Outputs (formats, objects, modalities)

- Defining a research axis (one week)
- Study trip to Malaga
- Designing and writing the contents for the next issue of *LA FRAUDE*, defining the editorial concept
- Designing and laying out the next issue of *LA FRAUDE*

Duration/Dates

48 hours / 12 sessions

Instructors

Camille Chatelaine

Martha Salimbeni

Target Students

3rd, 4th, and 5th year students in art & graphic design

ECTS: 4

Puppetshow – Ventriloquism

Summary

This module continues from *Je est un autre: le texte incarné* from Semester 1, but it is open to all students, with no requirement to have taken the previous module.

Using sources (texts, images, or other materials) created by the students themselves or borrowed from others, participants will develop, give body, voice, and space to these documents. The module is based on the idea that *I is Another* and/or that *I is a Collective We*.

To create the performance and staging, students will first gather materials and develop written work. From this, they will create a narrative, organize its structure, plan a visual sequence, and produce a storyboard (drawings, paintings, images).

Next, students will design a set at the scale of a puppet theatre (*castelet*) and explore how to stage and create dramatic effects with minimal resources using clever visual tricks. The module will examine and work with self-supporting drawings and paintings, detached from walls, and sculptural-paintings that can be viewed from both front and back.

Students will write, fabricate, tell, embody, sculpt the puppet, paint the curtains, perform the show, and animate the set.

Pedagogical Content and Expected Outputs

Theory

- **Sources:** Reading, sharing texts and documents; learning how to write stage directions and think about margins; editorializing sources and preparatory research.
- **Character:** Invent a puppet, embody doubles or alter egos. Case studies include Sarah Tritz, Jot Fau, Angelique Aubry, Ludovic Beillard, Song Yulong, Reda Bousella, Pierre Alain Poirier, Charlene Guyon Mathe, Pierre Huyghe, Philippe Parreno, Guillaume Pinard, Gilles Barbier.
- **Set / Puppet Theatre:** Study from prehistoric paintings to Lisa Beck's sculptural canvases, Egyptian painted sarcophagi, medieval polychrome painting, modernist

stage designs, Guignol theatre, and artists from the 4th Lausanne Outsider Art Biennale under “Theatres.”

Practice

- Produce a printed edition presenting the project to accompany the performance.
- Create a storyboard, models, and preparatory drawings.
- Construct a puppet.
- Build a puppet theatre (*castelet*).

Objectives and Skills Developed

Expected Objectives

- Develop narrative thinking and the ability to initiate projects.
- Learn to work efficiently with limited resources.
- Make work visible and alive in a shared space.
- Improve oral presentation skills.
- Expand plastic vocabulary.
- Learn to listen and share notes with others.
- Pool references and technical knowledge collaboratively.

Knowledge (Savoirs)

- Situate the project in personal and collective history.
- Document and research provided references.
- Present research and editorialize theoretical material.
- Design a collective editorial object.

Operational Skills (Savoir-Faire)

- Develop practical skills in drawing, painting, construction, acting, writing, and graphic design.
- Use and value school workshops.
- Engage with shared workspaces and share progress with peers.

Behavioral Skills (Savoir-Être)

- Actively participate in all sessions.
- Listen attentively to peers' presentations.
- Take notes for the group during collaborative discussions.
- Respect speaking times and diversity of perspectives.

Duration

- 5 days / 23 hours
- **Technical practice:** 12h (3 half-days of 4h each: 03.03, 17.03, 24.03)
- **Collective practice:** 11h (1 half-day of 4h + 1 full day for public presentation: 24.02, 21.04)

Project Personal Work

- All elements created: printed edition, storyboard, models, preparatory drawings, puppet, puppet theatre (*castelet*).

Schedule (Dates)

- 24.02 / 10:00-12:30: Introduction, project overview, puppet/story/decoration & editorial object planning
- 03.03 / 10:00-12:30: Project follow-up, editorial design session
- 03.03 / 14:00-17:00: Storyboard, puppet, and castelet creation
- 17.03 / 10:00-12:30: Project follow-up, puppet scenes testing, sequencing
- 24.03 / 10:00-12:30: Finalization of puppets and sets
- 31.03 / 10:00-12:30: Editorial object completion (printing & finishing)
- 21.04 / 10:00-18:00: Morning: show setup; Afternoon: public performance

Instructors

Géraldine Pastor-Lloret

Martha Salimbeni

Laure Wauters

Max Students

20

Target Years

2nd to 5th year art and graphic design

ECTS: 3

Manifesto

Summary

Using existing manifestos that have marked Art History and history more broadly, this module invites students to imagine a new edition of these manifestos.

Students will first work on lettering and layout, then create an extraordinary editorial object that will be presented through a staged and performed reading.

Pedagogical Content and Final Projects

- Production of “out-of-the-ordinary” editorial objects in small groups, translating existing manifestos.
- Performed reading of these objects.

Knowledge (Savoirs)

- History of art and design
- Interaction between form, content, and context

Operational Skills (Savoir-Faire)

- Layout design
- Lettering
- Creation of unique editorial objects or editions
- Plastic and graphic experimentation

Behavioral Skills (Savoir-Être)

- Collaborative work and organization
- Listening skills
- Constructive feedback
- Oral presentation

Total Duration

24 hours

Target Students

2nd to 5th year graphic design

Maximum Students

20

Instructors

Juliette Nier, Christophe Gaudard

ECTS : 2

Gutenb.org

Summary

A workshop focused on collectively reflecting on a WWW platform for the printmaking workshop.

How can this tool be valorized? What are its future possibilities? How can digital techniques be hybridized with traditional printing methods?

Pedagogical Content and Final Projects

Theory

- Topics covered:
History of media, graphic design, and printing through various texts and figures in graphic design and printing, including Marshall McLuhan, Victor Guégan, Piet Zwart, Dafi Kühne, Nathalie Passaquin, and others.

Practice

- Expected work and outputs :
Creation of a showcase website presenting the state of the printmaking workshop.

Objectives and Skills Developed

Expected Objectives

- Produce a collective web page
- Experiment with printing techniques
- Inventory available tools
- Produce hybrid works (photographic or video staging, animation, illustrations, 3D printing or scanning)

Knowledge (Savoirs)

- Understand the historical, theoretical, and practical connections between analog and digital techniques

Operational Skills (Savoir-Faire)

- HTML/CSS
- Staging tools and graphic objects on screen
- Video / Animation / Illustration
- Typography

Behavioral Skills (Savoir-Être)

- Organizing a collective project
- Task distribution and coordination
- Listening and giving constructive feedback

Total Duration

20 hours

Maximum Students

12

Target Students

2nd and 4th year graphic design (open to other years depending on available spaces)

Instructors

Juliette Nier

ECTS: 2

Emulsion & Surface

Summary

This module approaches photography from what constitutes it materially: a sensitive surface, a chemical skin, a terrain of possible alterations. Rather than considering photography solely as an image or representation, we will also explore the emulsion as a living, reactive, fragile, and transformable material.

Through experimental camera-less practices (photograms, chemigrams, emulsion manipulations, direct interventions on the surface), students will be invited to examine the photographic act as gesture, contact, imprint, friction, or apparition. The focus will be on process, accident, and transformation: what happens on the surface rather than what it represents.

These experiments will be accompanied by references (Didi-Huberman, Rosalind Krauss, Catherine Malabou, Laura Marks, among others) to situate these practices in the history and theory of photography. The goal is not to produce a theoretical discourse but to nourish practice with ideas, concepts, and critical perspectives.

Key Topics

- Photography as imprint or contact, and the limits of this model today
- The surface as a place of appearance and disappearance
- The plasticity of photographic material, its capacity to receive, give, or lose form
- Transformations of materiality in the digital era (low-resolution pixels, data flows, post-photography)

Course Objectives

- Understand material and conceptual issues related to emulsion and surface
- Experiment with alternative, camera-less techniques (photograms, chemigrams, alterations)
- Develop a critical sensitivity to contemporary photographic materiality
- Produce works where gesture, material, and thought intersect

Structure (Indicative)

- Presentation of theoretical and artistic frameworks, examples of artists and texts
- Practical sessions: photograms, chemigrams, surface explorations
- Final exhibition and collective discussion of student work

Target Students: 2nd and 4th year Art, plus other years depending on availability

Maximum Students: 16

Instructors: Salomé Gaëta, Sarah Ritter

ECTS: 3

(Se) préparer – faire apparaître (*Prepare – Make Appear*)

A Painting Module in Two Parts

Summary

From preparing the support to the emergence of the painting, its presence... The first chapter, *Le gras du*

plâtre, le son du tambour, focuses on surface preparation: sizing, coating, sanding, polishing... Preparing the support carefully is already preparing the act of painting, setting the conditions.

The second part of this technical module, *Réserves et fantômes*, will consider the pictorial gesture through additions as well as subtractions, paying careful attention to what is already present in the support itself.

Theory

- Topics covered: techniques and history of techniques, contemporary and historical references, excerpts from theoretical texts (notably *On Painting* by Gilles Deleuze)
- Duration : approx. 6 hours

Practice

- Expected work: prepared supports and at least one completed painting

Total Duration : 28 hours

Schedule : 6 sessions — 5 half-days, 1 full day

Target Students : 2nd to 5th year Art

Maximum Students : 25

Instructors : Laure Wauters, Hugo Schüwer-Boss

ECTS : 3

Balade écopoétique (*Eco-Poetic Walk*)

Summary

This module involves collectively (teachers and students) conceiving and producing an *eco-poetic walk* as part of the festival *Les Récits Vivants*, an eco-poetic festival at the intersection of arts, sciences, and knowledge of the non-human living world. Artists and scientists are invited to explore this network of relationships to generate new imaginaries, ways of narrating the living world we belong to, and ways of feeling and being alive.

For the next edition, scheduled June 5–7, 2026, the goal is to develop a new eco-poetic walk, combining art, science, and sensitive immersion in the landscape. Students must first immerse themselves in the living, non-human environment to renew both their perception of it and their way of expressing it.

Key themes: disorientation, drift, infrathin, perception, reception of the living.

Proposed Methodology:

- One initial study day (March–mid April) for introductions, brainstorming, and presenting the project's stakes
- 4–5 days of workshops (April–May) for site visits and practical work at ISBA or on location

Educational Content & Final Projects

- **Theory:** Donna Haraway, Baptiste Morizot, Vincianne Despret, Guy Debord...
- **Practice:** eco-poetic walk, installation, performance, edition

Objectives & Skills

- **Expected Outcomes:** Work collectively, realize an eco-poetic walk, interact with festival participants
- **Operational Skills:** Develop work in a real, living context
- **Behavioral Skills:** Collaborative teamwork

Total Duration: 80h

Target Students: 2nd to 5th year Art and Graphic Design

Maximum Students: 12

Instructors: Philippe Terrier-Hermann (with Gaëtan Trovato, Anna Byskov as needed)

ECTS: 6

S'affranchir de l'écran (*Beyond the Screen*)

Summary

This module explores video beyond the traditional screen, focusing on video installations, mapping, and projection onto physical volumes. Students will rethink video as a sculptural material that interacts with architecture, objects, and viewers.

They will learn to use **Millumin** for video mapping, and **Premiere Pro** or **DaVinci Resolve** for editing. Exercises include projector calibration, adapting content to unconventional surfaces, and designing in-situ installations.

Objectives & Skills

- Design video installations beyond the screen using mapping and projection
- Learn Millumin to calibrate and adapt video to various surfaces (walls, objects, sculptures)
- Develop artistic reflection on video spatialization and its interaction with physical space
- Create video content adapted for mapping
- Experiment with hybrid techniques combining video, light, and space

Final Objects: Video installations, audiovisual performances

Duration & Sessions: 5 sessions of 4h

Target Students: 2nd–5th year Art and Graphic Design

Maximum Students: 10

Instructor: Gaëtan Trovato

ECTS: 2

Affinités électives (*Elective Affinities*)

Summary

This module explores image-making as a situated practice in space, time, materials, and the contemporary world. Students choose a project to carry from concept to a concretely realized, scenographed presentation at the end of the semester.

Projects are inspired by contemporary artists working with still-image practices in diverse forms and scenographies, with a central focus on the effect on viewers.

Objectives

- Understand material and conceptual stakes in project realization
- Experiment with production techniques within the school
- Develop critical sensitivity to questions of display and exhibition

Schedule

- Weekly, 9:00–13:00
- Presentation of theoretical/artistic frameworks, examples of artists and texts
- Collective discussion sessions on project progress and issues
- Final exhibition and group discussion

Dates: To be determined

Instructor: Sarah Ritter

Target Students: 2nd year Art primarily, 3rd–5th year depending on interest and availability

Maximum Students: 15

ECTS: 2

PLATEAUX

Transdisciplinarity : “One could understand it as the study of a theme by representatives from multiple disciplines, but through a pedagogical approach that goes beyond disciplines, particularly within the framework of a project (Lenoir, 2003; Fourez, Maingain, and Dufour, 2002). Transdisciplinarity has the ambitious goal of bringing together knowledge beyond disciplinary boundaries.”

The *plateaux* represent the backbone of the open teaching approach. Each plateau is transdisciplinary and aims to contextualize, assemble, hybridize, and construct new approaches beyond media, science, or format-specific practices. The plateaux envision an absolute horizontality, combining students’ proposals, teachers’ engagement in practices outside their own fields, and shared explorations that mix writing, speaking, theory, practice, workshops, interventions, and field trips, with the goal of creating moments that endure over time.

The plateaux explore issues identified by the teachers, reflecting their own practices and questions regarding contemporary challenges, in parallel with the research axes pursued by the school within its research laboratory *Sols Sous-Sols*.

The plateaux include structures for exhibiting, editorializing, theorizing, and articulating research, and they simultaneously extend it. They typically last 6 to 8 sessions, can overlap, and may be staggered throughout the semester. Key moments can serve as both intermediate evaluations and final assessments of the plateau. Evaluations are differentiated according to the competencies expected for each year group.

Currently proposed around four research axes, the plateaux could more concretely develop around elements closely tied to the *Sols Sous-Sols* research lab. One proposal would define four initiation spaces for research (as expected in the master’s program, before progressing to doctoral research, which ISBA does not yet offer) and transversal corpora.

The first plateau took place as part of a partnership with the MABA – Maison des Artistes, in the form of a workshop and exhibition, *Météo des Forêts*, involving teachers Rainer Oldendorf, Salomé Gaëta, Anna Byskov, Emilie McDermott, and Nicolas Bardey. This experience can serve as a template for a possible plateau format. During the second semester, a key moment focused on the overarching issues of the plateaux will be proposed to students within a shared timeframe.

Six plateaux are offered within the school:

Four “problematic spaces”:

- *Lieux du vivant* (Living spaces: territories and ecology)
- *La fabrique* (The making: work/production, materials, societies, commons)
- *Fenêtres ouvertes* (Open windows: investigating the presence of images)
- *Caves* (Archives, memories, omissions)

Two “transversal corpora”:

- *Langues communes, langues étrangères* (Common and foreign languages)
- *Chimère(s)* (Transdisciplinarity, hybridization, struggles)

The plateaux may provide a dedicated working period for 2nd, 3rd, and 4th-year art and graphic design students, with opportunities open, depending on availability, to 1st- and 5th-year students.

The workshop week is scheduled between March 30 and April 2.

ESPAÇOS

Living Spaces (Territories and Ecology)

The *Living Spaces* plateau explores the notions of territories and critical ecology. It investigates, in a multisensory and physical way, our intimate, personal, collective, and shared relationship with the other and their living spaces. What are the living spaces? How can we approach a relationship of *care*, of understanding what is foreign to us? How can we implement reflective, technical, and formal means to comprehend and make visible our relation to the surrounding world? How can we think about preserving and accepting what we do not understand? How can we interact without destroying, and

become permeable to what is present? What methods can we employ to describe and reinvent the materials and spaces of the living?

This plateau seeks to develop creative approaches that enable students to:

- Practice engaging with space.
- Practice exhibition as a living space / using display as a landscape allegory.
- Likewise, practice editorial space: treating publication as a living space.
- Explore the relationships between living and non-living, human and non-human.
- Map spaces and relationships.
- Delimit, determine, and open up questions of staging, expression, silence, and voice in the scenographic space.
- Address the question of *care* (ethics as a politics of the everyday, Sandra Laugier).
- Work collaboratively with neighbors and local institutions: botanical conservatory, greenhouse, botanical garden, etc.

Instructors involved: Emilie McDermott, Anna Byskov, Rainer Oldendorf, Daniele Balit, Hugo Schüwer-Boss, Anaïs Maillot-Morel, Juliette Nier.

The Workshop / The Making (Work/Production, Materials, Society, Commons)

This plateau examines how social and individual forms coalesce to produce spaces for interaction, idea generation, and the creation of forms—hybridizing the living and non-living, residue and waste, art and life. How do forms emerging from social and societal structures challenge norms of thought and contribute to constructing new perceptions of reality?

The plateau engages with sculpture, photography, design, materiality, sustainability, and production conditions.

Topics include:

- **From the Social Contract:**
 - Solidarity practices and communal creation.
 - Social conditions of labor (including artistic labor), public debate spaces (*agora*), and institutional reflection.

- Materials and forms.
- Challenges linked to planned or natural obsolescence.
- Conditions for the emergence of objects and the life of art (e.g., *Je dors, je travaille*, a study on Valentine Schlegel by H  l  ne Bertin, Charles Maz   & Coline Sunier).
- The workshop, technical practice, and recycling.

Instructors involved: Sarah Ritter, Laure Wauters, Anna Byskov, Didier Mutel, Ana  s Maillot-Morel, Gilles Picouet, Nicolas Bardey.

Open Windows (Investigating the Presence of Images)

What is an image? What is represented, and what do we represent? What are the ways images appear, emerge, or disappear? What do we see, what do we look at, and who is looking at us? How can we collect, render, preserve, disseminate, and disperse images? What is the relationship of an image to the world, and how does it question it? Whether landscape or inner landscape, the image can be present, potential, virtual, ghostly, or absent.

These questions, which require careful problematization, will be explored in a contemporary context. Discussions will address artificial intelligence, reproducibility, the tolerable, the visible and invisible, and painting.

The plateau structures its inquiries and practices around the following notions:

- Subvert / Replay the image
- Still image and moving image (freeze frame and projection; mobile subject / immobile medium)
- Pathways and framing
- The making of the image
- Investigating an image
- Media (grids, filters, portals...)
- Devices (visible/invisible)

Instructors involved: Martha Salimbeni, G  raldine Pastor-Lloret, Daniele Balit, Laure Wauters, Hugo Sch  wer-Boss, Camille Chatelaine, Claire Kueny, Ana  s Maillot-Morel, Christophe Gaudard, Philippe Terrier-Hermann, Sarah Ritter.

Caves (Archives, Memories, Forgetting)

This plateau focuses less on images and more on the construction of narratives and “stories” / “History.”

Caves are to be understood as the foundational spaces of a house, as refuges, but also as confined, closed spaces impervious to the outside. A cave is also a storage space for goods that feed, water, or warm the house and its inhabitants.

Situated in the basement, the cave metaphorically engages with the meanings and stakes of the “ground,” that is, the relationship between the living and non-living within a shared space.

The cave aims to reveal what is made invisible, those who build the world for others while being oppressed or dominated. It also references spaces of confinement and disappearance.

This space can therefore encompass the underground and invisible dimensions of thought, acts of resistance and uprising, as well as the realm of the dead and the forgotten, the domain of the imagination, and the emergence of the spirit.

The cave is also the **grotto**. As such, it can be a refuge, a magical and shamanic space in Paleolithic cultures, a site for the appearance or expression of parietal art. This plateau engages aesthetic and transdisciplinary questions: how to write stories and reveal them, make them appear or emerge, shift and dig new paths for art history, and invent plastic forms by deconstructing expectations while blending artistic and semantic fields.

Proposed themes for this plateau include:

- Appearance / disappearance: presence, ghosts, traces, and projections
- Rereading / rewriting history → decolonizing narratives
- Devices (visible / invisible)
- Libraries
- Archiving / editorializing
- Critical theory

This plateau connects with several research programs already active within the *Sols Sous-Sols* laboratory, such as **HIVE**, which explores archives and the subterranean sources of modernities and signs, and the research program **La FRAUDE** (within the RADAR framework), which investigates the layers of relationships between places, inhabitants, and traces (e.g., issue 0 of the magazine, “Cimetière,” work on the ruins of Pompeii).

Instructors involved: Daniele Balit, Martha Salimbeni, Camille Chatelaine, Rainer Oldendorf, Clarence Boulay, Claire Kueny, Gilles Picouet

Corpus Transversals

1. Common Languages / Foreign Languages

This corpus explores how narratives emerge from language and writing. Questions include:

- How does a letter become a text, a sign become language, language become a story ?
- What are the forms of writing, and how do visibility and comprehension affect it?
- How does narration take the form of fiction, autofiction, document, testimony, or spoken word?
- What methods or instances can be used to describe the world or express one's interiority?

Students will engage physically and intellectually with texts, exploring the relationships between word and language, form and idea, representation and presentation. From this multiplicity of perspectives and media, **chimera-like figures**—fantastical, hybrid, or transformative—may emerge.

The corpus addresses creation, emergence, and dissemination, focusing on:

- Narrative and writing (including editorialization)
- Polymorphic narratives
- Editorialization across multiple formats
- Supporting the writing of memories and histories

Media and methods may include typography, graphic design, publishing, writing, research, performance, listening, sound, painting, drawing, and printing.

Instructors involved: Géraldine Pastor-Lloret, Martha Salimbeni, Emilie McDermott, Camille Chatelaine, Claire Kueny, Clarence Boulay, Rainer Oldendorf, Philippe Terrier-Hermann, Daniele Balit

2. Chimera(s) (Transdisciplinarity, Hybridity, Struggles)

This corpus is a space for transversal, cross-disciplinary reflection on contemporary issues. It revisits similar questions about narrative and language as the previous corpus but emphasizes:

- Fighting against discrimination (norms, borders—geographical, disciplinary, gendered, etc.)
- Persistence of the marvelous and fantastical in the modern world (e.g., digital entities, AI, virtual creatures, contemporary folklore)
- Building collective practices: **“doing together”** and **“standing against injustices”**
- Exploring contemporary chimeras or anthropocene bestiaries

Key thematic axes include:

- AI and its mythologies
- History of images and ideas
- Current debates in art and graphic design
- Narrative, writing, editorialization
- Polymorphic storytelling
- Multiform editorial practices

As with **Common Languages**, students will experiment with a variety of media: typography, graphic design, publishing, writing, research, performance, listening, sound, painting, drawing, printing, and more. The goal is to explore creation, appearance, and dissemination through transdisciplinary methods.

Instructors involved: Géraldine Pastor-Lloret, Martha Salimbeni, Emilie McDermott, Camille Chatelaine, Claire Kueny, Clarence Boulay, Rainer Oldendorf, Philippe Terrier-Hermann

ANNEXES



RNCP37226 - DNA - RNCP36752 - DNSEP
Diplôme national d' - Diplôme national s

The general structure of studies at **ISBA** aligns with the expectations of diplomas as defined by the French Ministry of Culture. The two cycles (with a future perspective of opening a third cycle) correspond to the **Bologna protocol** standards and lead to the acquisition of competencies as defined in the **National Register of Professional Competencies**:

- **RNCP37226 – DNA** (Diplôme National d’Art)
- **RNCP36752 – DNSEP** (Diplôme National Supérieur d’Expression Plastique)

Progression through the curriculum is carefully structured:

- In the **first cycle**, students focus on technical and methodological tools.
- From the **second year**, emphasis is placed on project-based problematics and formats.
- In the **second cycle**, students engage with **research-driven approaches** and **critical perspectives**.

This framework also promotes:

- **Horizontal pedagogy**: teachers and students are both in positions of “master-learners,” encouraging mutual teaching and learning.
- **Pluridisciplinary approaches**: spanning both art and graphic design.
- **Transversal approaches across cycles**, fostering flexibility and guiding student projects toward autonomy.

Annexes are complementary forms, reinforcing and extending the core curriculum, beyond the previously described **tools, modules, and plateaux**.

Metaphorically, annexes are like **architectural extensions**: elements that complement the main body of a building. They can also be called **supplements or devices**, as they reinforce the general teaching structure. They are **not secondary** and are intended to take an integrated place within the pedagogical framework.

1. SEMINARS

- Monthly research and discussion sessions offered primarily for the **second cycle**.
- Led mainly by theorists, but practicing artist-teachers can also host seminars and invite external contributors.
- The rhythm of **once per month** is recommended.
- Seminars form part of the **foundations for plateaux**, connecting them to broader research axes.

2. WORKSHOPS

- Workshops are integrated into the **plateaux framework** and occur during intensive periods.
- Teachers may invite **external contributors** to enrich these sessions.
- Workshops are embedded in the overall program structure.

3. PROJECT SUPERVISION / INDIVIDUAL MEETINGS

- **Project supervision** begins as early as **first year**, in the form of individual or collective guidance.
- Students can propose exhibitions or projects themselves.
- Time allocated for project supervision increases progressively:
 - ~15% of total time in **first year**
 - Up to ~65% in **fifth year**

4. CONFERENCES & PRESENTATIONS

- Conferences, masterclasses, and external interventions are part of the curriculum.
- They allow students to explore **practices, questions, and issues beyond the school's internal teachings**.
- Mechanisms should be in place to **register attendance and track participation** for evaluation purposes.

5. INTERNSHIPS & PROFESSIONALIZATION

- Internships are **not mandatory** according to the ministry framework, but are valuable for:
 - Field experience
 - Networking
 - Professional understanding
- Proposed structure :
 - First cycle** : 4–6 weeks
 - Second cycle** :
 - All students : 6–10 weeks with a **stage report** (~3,000 characters), except Erasmus mobility students
 - Students not on mobility : 8–16 weeks with a report
- Additional opportunities : participation in **seminars and professional encounters**

6. MOBILITY

- Mobility is **mandatory in the 4th year**.
- Can take the form of:
 - **Erasmus study mobility**
 - **Erasmus internship mobility**
- Workspaces must be reserved for students returning from mobility, though may be used by others temporarily.
- Upon return, students must **present and contextualize their mobility work** in relation to school expectations.
- Adjustments are made for students whose mobility schedules overlap semesters:
 - They must participate in **plateaux, modules, seminars**, and **individual meetings** as applicable.
- Erasmus students in the first semester should **follow guidance and methodology remotely**.

This framework ensures that the curriculum is not only studio- and project-based but also connects students to **real-world professional practices, mobility experiences, research, and interdisciplinary exchanges**.

PARTICIPATION AND ENGAGEMENT

Student participation and engagement should be recognized as a **formal component of their pedagogical journey at ISBA**. Various forms of involvement can be considered, and it is important to **integrate them into the curriculum with appropriate credit allocation**.

Forms of Participation

1. **Participation in the School's Governance (Democracy)**
 - Student representatives on :
 - Board of Directors (CA)
 - Pedagogical Committees (CPVE)
 - Class delegates
 - Student associations (BDE)
2. **Participation in School Life**
 - Roles such as:
 - Mentorship or tutoring
 - Material library (matériauthèque) management
 - Cooperative initiatives (Coop)
3. **Participation in Pedagogy**
 - Involvement in:
 - Organizing exhibitions and displays (in consultation with peers)
 - Academic and project reviews
 - Pedagogical feedback
4. **Participation in School Promotion and Outreach**
 - Engagement in:
 - Exhibitions
 - Fairs and public events