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STUDENT
HANDBOOK

Student handbook
ACADEMIC
YEAR
2009-2010

Ministère
de la Culture
et de la Communication
École Nationale Supérieure de la Photographie
ARLES

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General organisation of the establishment

General organisation of the establishment



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L'Ecole Nationale Supérieure de Photographie (ENSP) is a national public establishment of higher education under the auspices of the French Ministry of Culture and Communication (decree No. 2003-852 of 3 September 2003).

- It is attached to the Délégation des arts plastiques of this Ministry within this delegation, to the MIPEA (Permanent Mission for the Evaluation of Artistic Education) and to the DERI (Department of Research and Innovation).
- It is governed by a Council of Administration composed of 14 members (Article 7 of the 2003 decree).

The Chairman of the Council of Administration, appointed by the Minister is Mr Guillaume CERUTTI, President of Sotheby's, France.

The two other qualified personalities, also appointed by the Minister are:
Mme Marta GILI, Director of the "Jeu de Paume",
M. François HEBEL, Director of the "Rencontres d'Arles".

The members by law are:

- M. Olivier KAEPPELIN, délégué aux Arts plastiques,
- M. François BROUAT, directeur régional des Affaires culturelles (Provence-Alpes-Côte d'Azur),
- M. Hervé SCHIAVETTI, Mayor of Arles, conseiller régional des Bouches-du-Rhône,
- M. Michel VAUZELLE, Member for Arles, président du conseil régional Provence-Alpes-Côte d'Azur.

The other members are:

- Three instructors: Mme Muriel TOULEMONDE, MM. Jean-Luc FOURNIER and Christian MILOVANOFF,
- Two members of the personnel (administration, technical personnel): Mme Laurence CANAUX and M. Benoit MARTINEZ,
- Two students from the School: Mlle Tiphaine BUISSON et M. Félix ROUILLARD (locums Mlles Pauline HISBACQ et Anke SCHÜTTLER).

New elections are due to take place in Autumn 2009

The following also attend the deliberations, without the right to vote:

M. Patrick TALBOT, Director of the ENSP,

Mme Anne PÉNELAUD, Financial Controller, or her deputy Mme Jacqueline DESCHAMPS,

M. Serge LARGUIER, Accountant,

M. Patric CLANET, Secretary General of the ENSP.

- Furthermore, the public establishment is endowed with three specific commissions which meet at least twice a year: Hygiene and Safety Committee, a Technical Parity Committee, a Commission for Research, Paedagogy and Student Life.

Seven members make up the Commission for Research, Pedagogy and Student Life (a president; three lecturer representatives electable for a renewable one year term; two student representatives electable for a renewable one year term; one technical support representative electable for a renewable three year term). The Commission can consult experts from within or outside the school, and is consulted about:

- the coordination of training methods with training objectives;
- the definition of the teaching and research directions of the school
- the identification of research strands to be undertaken, that are likely to benefit the development of visual arts higher education
- the assignment of permanent and temporary teaching roles within different disciplines, skills and abilities that can be studied at the school
- the awarding of travel and research grants
- the facilitation of partnerships and exchanges

By decree of the 14 August 2009 published in the Official Journal on the 30 August, Mr Guillaume Cerutti was named president of the Administration Council of the ENSP by minister of culture, Mr Frédéric Mitlerand. From 1996 to 2001 Mr Guillaume Cerutti was managing director of the Centre Georges Pompidou, a period which coincided with the renovation of the National Museum of Modern Art. From 2002 to 2004 he was cabinet director for the minister for culture and communication. He played a key role in the drafting of the 2002 and 2003 laws redefining the framework for businesses' sponsorship of the arts. In 2004 he was appointed head of the Finance Ministry's National Competition and Consumer Council, by the president. Since 2007 he has been president and managing director of Sotheby's France. His other responsibilities in the artistic field include presiding over the Administration Council of the vocal arts ensemble Accentus and, from now on, over the Administration Council of the l'École Nationale Supérieure de la Photographie d'Arles; he is also a member of the Honorary Committee of Friends of the French Cinémathèque. Guillaume Cerutti is Commander of the Order of Arts and Letters and Knight of the National Order of Merit.

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ENSP Personnel: the administrative, technical and paedagogical teams

Directeur

Patrick TALBOT

Appointed Director of the École Nationale Supérieure de la Photographie on 1st September 2003, replacing Alain Leloup, who himself had replaced Alain Desvergues, the School founder, Patrick Talbot, former student at the École Normale Supérieure de Saint Cloud is an *agrégé* in history and holds a DEA. After having taught history (and geography) in secondary schools and universities in France and abroad, he was successively Cultural Counsellor at the French Embassy to the United States of America (in residence in New York), Deputy Director of the Ecole Nationale Supérieure des Beaux Arts de Paris, Director of the Ecoles Nationales Supérieures d'Art of Bourges then Nancy. During this same period, he was the first president of ELIA (European League of Institutes of the Arts) and he later chaired ANDEA (Association Nationale des Directeurs d'Ecole d'Art). Patrick Talbot has contributed a large number of articles to various magazines about Pre-Colombian Mexico, international cultural relations, teaching art and contemporary art; he is also the author of a book on Kenya and has been publication director of a Franco-Italian review, *Eutropia*.

In the context of his current functions, Patrick Talbot directs and coordinates the administrative and paedagogical teams of the ENSP, providing the impetus, the coordination and the follow up of the wide-ranging initiatives such as conferences, seminars, publications, research, exhibitions, exchanges and projects of cooperation at the School, both on a national and an international scale. In 2005, with the paedagogical team, he created the magazine *Infra-mince, Cahiers de l'École Nationale Supérieure de la Photographie*, of which he remains the Director of Publication and Editor in Chief. He also teaches history of photography and international cultural relations at the IUP AIC (University of Aix Marseille at Arles). In 2007, he was appointed Honorary President of the Biennale de Photographie de l'Océan Indien. He is an Officer in the *Ordre des Arts et Lettres*.

Secrétaire général

Patric CLANET

Patric Clanet took up his functions at the ENSP on 1st January 2004, the date on which the institution passed from associative status to that of an Administrative Public Establishment. He has a doctoral diploma in “the management of cultural enterprises” which he obtained at the University Louis Lumière Lyon II and, in the context of a Master's research degree in visual arts at the Université of Aix en Provence, he is currently carrying out research work on “Contemporary Latin American photography”. After having worked within the Conseil Général de l'Aude and the Conseil Général de l'Hérault in the context of cultural development missions, he was successively Director of the Alliances Françaises in the Caribbean and Director General of the Alliances Françaises of Pérou at the French Embassy in Lima; a mission during which he was, among other things, the instigator and co-founder of Mirafoto (Biennale de la photographie) and the Concours National de la Photographie Eugène Courret. In the context of this mission, he was also the instigator and co-commissioner of an exhibition of unpublished photographs of Martin Chambi. He also has to his credit a dozen individual or collective photographic exhibitions. He is co-author of a book, a compendium of his images entitled *San Basilio de Palenque* published by Editions Dommens in 1999. He is a Founder Member of the Association «Buena-Vista», the main objective of which is the creation of an international fair for galleries specialising in photography: “Arles Photo”, which will see the light of day at the moment of the Rencontres d'Arles 2009.

Director

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Claudette GIRARD

Academic Calendar

- Curriculum running from 28 September 2009 to 12 June 2010:
semester 1 : from 28 September 2009 until 12 February 2010.
semester 2 : from 22 February 2010 to 28 May 2010.
- All Saints Vacation: from 29 October 2009 (evening) to 5 November 2009 (morning).
- Christmas Vacation: from 18 December 2009 (evening) to 4 January 2010 (morning).
- Winter Vacation: from 12 February 2010 (evening) to 22 February 2010 (morning).
- Spring Vacation: from 2 April 2010 (evening) to 14 April 2010 (morning).

Dean of Studies :

M. Patrick TALBOT, director.

Mme Françoise PENNEL, Paedagogical Secretary.

Entrance Requirements

Admission to the selection examination is open to those candidates:

- who have completed two years of higher studies in the artistic domain (Plastic Arts, History of Art, Performing Arts).
- or a certificate of plastic arts studies (CEAP), confirming two years studies in a higher school of art.

Those candidates who do not satisfy the first two conditions should, as all others, submit their application accompanied by a written request on un-headed paper developing the arguments in favour of an equivalence. This file will be examined by the institute's equivalency commission.

Those students who have not yet justified two years of completed study in an establishment of higher education, at the moment of the entrance examination, are entitled to enter but will need to provide proof of having completed two years' study when they enrol or risk losing the benefit of the entrance exam.

The limit for sitting the examination **is fixed at 30 years of age** at 1st January, 2010 and candidates may only take the examination twice.

The registration fee for the entrance examination in 2008 is 34 €. The terms and conditions for the payment of this registration fee are specified when the application is accepted.

Application forms are available from 15 October 2009.

For the 2008 entrance examination, the registration applications should be sent, duly completed, **EXCLUSIVELY BY MAIL**, postmarked **at the latest the 10 February 2010**. No incomplete application or application sent after this limit date will be taken into consideration.

The entrance examination comprises a practical test and a written test (both of which should be succeeded) as well as an oral test. The practical test is carried out by each candidate at his home, but the written test, followed by the oral test, takes place in Arles.

The practical test: From du 22 February 2010, those students admitted to the entrance examination will receive notification of the subject of the practical test at the same time as the invitation to the written examination. This test assesses photographic work produced by the candidates between the 22 February and the 22 March 2010. It is imperative that they bring this work with them the day they take the written examination. If they forget to bring their work their application will be rejected.

The topic for the practical test will be announced online on the ENSP website from the 22 February 2010.

The written part of the entrance examination will take place **Monday 22 March 2010**.

The results of the practical test and the written examination will be sent in writing to each candidate from 2 April 2010. No answer will be given by telephone.

The oral will take place at Arles on 3-4-5 May 2010 for the candidates who have passed the eliminatory tests. After having successfully passed the selection tests, the student is not formally enrolled at the School until he/she has settled the annual registration fees for the first year of study (350 € in 2009).

Past papers for previous years' entrance exams can be viewed on the school's website at: <http://www.ensp-arles.com/concours.php?page=annales>

■ Objectives and programme

The overall pedagogical programme has been conceived so as to provide each student with both a general acquaintanceship of photography as well as the means of questioning his relationship with the field of artistic creation, and the technical mastery of photographic tools and practises: analogue, digital, black and white, colour photography, computer graphics, editing, retouching, etc.

The ENSP is an art school, but as its name suggests, it is also more especially a school dedicated to photography; it is for that reason that its pedagogical programme makes an effort to maintain the balance between both sides of its twofold definition. The relationship between photography is therefore tackled here always taking account of the complex history of the

relationship between the two terms and taking care not to forget that photography exists very much in its own right as an art form, as well as having many other uses and dimensions.

Moreover, from the School's very early days, another type of relationship has been taken into account, that which, since the invention of cinema, hovers between static and moving images. From the pedagogical point of view, attraction to the moving image, by students primarily of the static image, was becoming obvious and being clearly voiced by students in every new intake. In response to the demand, therefore, the teaching of video was added to that of photography; not only from a historical and theoretical perspective, but also from the addition of a video-artist to the teaching staff and the construction of a sound and video lab.

Starting from these premises, the pedagogical programme has therefore developed following three main orientations:

– a technical training in the domain of static and eventually animated imagery providing each student with sufficient understanding of the gestures, the tools and the procedures to enable him to master the medium with which he is working. The photographic workshops, both analogue and digital, black and white and colour, camera workshop, video workshop, are the places where this training is given.



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– classes and sessions – critical seminars, workshops of research and creation, conferences, lectures, meetings with artists and professionals, – creating the conditions so that each student, through the teaching of the history of photography, through its relationship with the history of art, through dialogue and analysis, through exercises in a commercial situation, may think out his practice and place it in a historical, aesthetic, professional and artistic perspective.

– a complementary range of theoretical and practical knowledge (graphic art, multimedia, the contribution of legal and professional information, English language practice, etc.) to enable each student, once he has left the school, given the route he has taken and his own inclinations, either to pursue a specialist training (conservation, restoration, history of photography, computer graphics, etc.), or directly take his place in professional life as an artist or perhaps, according to their own inclinations and talents and the professional opportunities provided by the general studies completed at ENSP, mobilising all the assets at their disposal in order to find his way in the majority of professions in the sector of static or moving imagery.

■ Paedagogical organisation

- The Resident Instructors provide the paedagogical framework of the establishment. Six in total, under the authority of the Director, they are collectively responsible for the definition, the quality and the coherence of the teaching dispensed. For each year of the curriculum, one of them will provide the paedagogical coordination.

- The numerous Visiting Lecturers, given their own experience, their engagement and their professional knowledge, enrich the students' reflection or confront them with the various approaches and practices of the medium. Among these Visiting Lecturers, certain qualified as "regulars", will assume the responsibility for a course for a period and sequences of various lengths. Others are invited on an ad hoc basis; once during the year, for a period which generally varies from two to five days. On average, the ENSP invites thirty or so of them each year. This succession of Visiting Lecturers, coming from different fields and professions, provides the students with a concrete understanding of the artistic options and professional horizons.

- From start to finish of the programme, each student benefits from the personalised accompaniment of the permanent paedagogical team. As the curriculum gradually unfolds The one-to-one interviews with the Resident Instructors ensure that the accent for each student is moved towards more in-depth and wider personal work.

■ The curriculum

It runs over three years, from October to June. From the first year and throughout the whole duration of the curriculum, presence at the courses at practical lessons, critical seminars, workshops and research and compulsory production workshops are compulsory; the personal commitment of the student indispensable.

- **The first year** and especially during the first semester a preponderant place is given to the initiation and to the systematic learning of all the techniques and knowledge which is necessary to master the medium.

From the second semester, without foregoing the technical studies, the share of the other teachings is reinforced: an initial approach to the history of photography and its relationship with the history of art, reflections on aesthetics, the practice of a foreign language, work on looking, etc.

Throughout the year, critical seminars provide an opportunity to monitor the initial elements of an individual project. Elsewhere, as conferences given by invited photographers, artists or critics are open to everyone, first year students are strongly advised to attend all of these in order to benefit from the experience, practices and approaches that are presented at each one.

The objectives targeted by this first year's teaching are the following: the acquisition of a solid technical base from which each student will have the faculty to launch himself, both theoretically and practically, into his own work. We also expect from him that he will have identified what the various professions to which an apprenticeship in photography may lead consist of.

- **In the second year**, the historical and theoretical disciplines covered in the first year continue to be taught in a diversified manner.

- At the same time, in the context of *workshops* and projects of research and creation, each student, accompanied by the Resident Instructors and taking advantage of meetings with Visiting lecturers, will develop an individual assignment the contours of which gradually take shape, as he learns to define it to position it and defend it. Furthermore, seconded by the Heads of the Workshops, he will continue to improve his mastery of the techniques through the problems presented in the preparation of this individual assignment.

- Certain objectives in the second year are therefore a direct continuation of those of the first year, with each domain concerned being covered once again according to a demand and somehow being the object of an in-depth experimentation in the context of a personal project in which he is called upon gradually to seek his bearings and forms of expression. This then is a time of experimentation and maturing indispensable by virtue of which the future of the work is then oriented towards more accomplished forms.

- Three additional choices are added to the first year's. First of all the practice of video becomes an option, if the student chooses it in addition to photography; then, the students are encouraged to give an outside world dimension to their practice and their apprenticeship in a variety of ways. Beyond the ways that each, in his own way, may imagine taking, this step towards the outside world, the curriculum requires that he undertakes a compulsory internship lasting of one month's duration, and preferably two, in a professional setting; second year students are moreover the ones to whom the annual offer of an exchange with a foreign partner establishment of the ENSP (the European Union ERASMUS programme). Finally, the start of a 'work journal' – organising personal experiments and research into shape – is strongly recommended as it provides the opportunity to prepare for the third year's mandatory assignment.

- If the curriculum of **the third year** is lightened compared with the two previous years, it is so as to resolutely install the individual work of each student at the centre of the paedagogical system.

- The courses in the history of photography and the crossover between the arts and photography, more particularly in the contemporary

context, prolong the initial training provided in this domain. The methodological, legal, professional approaches are also reinforced. Discussions with visiting lecturers during the critical seminars and the one-to-ones with members of the resident teaching staff underpin the development of personal work, while the research and production workshops are meant to familiarise students, with more focus than in previous years, with the pathways of research. As part of the preparation for the diploma, students will also keep a 'work journal' that is intended to provide in-depth insight into the research that informs and supports each student's artistic vision. Its methodology, including written text as well as images, will be the subject of a presentation at the beginning of the year by the student's tutor who will support them until the completion of the diploma.

It is the third year student's responsibility to define what they need most, in terms of technical, practical and aesthetic support, using to their best advantage the teaching support that is always available to provide on-going guidance and help with orientation and decision-making processes.

- As the preparation of the diploma mobilises the whole range of knowledge acquired during the course of the three years of the curriculum, as much in the theoretical as in the practical and artistic order, since it requires a vital part of the energy of each student, it is important not to forget that passing the diploma is not so much an arrival point but rather a starting point.

It is for that reason, that throughout the third year, participation in awards, internships, projects and exhibitions insofar as they favour contacts and exchanges with the professional environment, is heartily encouraged.

Conditions of control and evaluation

- Since September 2006, the control and the evaluation of the students' work in the course of their attendance at the ENSP, is governed by a system of credits defined at European level, the ECTS (*European Credit Transfer and accumulation System*). This mode of control and evaluation, the aim of which is more especially to encourage student mobility and the diversification of his career within the European Union, may be defined as follows:

- The ECTS system of credits is centred on the student's career. His evaluation, following a semestrial rhythm, is based upon the overall activity to be carried out and the work load to be completed so that the student reaches the objectives of the defined programme in terms of the competence acquired.

- A full-time student must obtain 60 credits annually, each of them corresponding to an estimated work input of between 25 and 30 hours, which correspond both to the classes, tutorials or any other type of activity carried out within a paedagogical framework with instructor and student in a physical presence, and a complementary volume corresponding to the individual work of the student beyond any direct paedagogical accompaniment and without the physical presence of the instructor by his side. This information evidently remains indicative and leaves room for a margin of interpretation allowing for the differences in learning environments across various institutions.

- The 60 annual credits that the student must obtain are subdivided into semestrial (30), or quarterly (20) credits. The ENSP opted for a half-yearly (semester) approach. A student who undertakes to pass a spell in the course of the year in another establishment may exceptionally obtain more or fewer credits than this system, with the variation having to be anticipated and approved on the study contract. As a general rule, the credits obtained in another establishment during an exchange validated by the teaching team are imposed with the same validity as those which would have normally been obtained for the same period in the framework of his home establishment.

The passing into the higher year is subject to his obtaining the sixty statutory credits. This is why students must pay close attention to the specific rules described in chapter 3 of this booklet ('General information about the pro-

grammes'). The credits acquired correspond to a precise programme of studies, they do not involve any automatic academic recognition, which depends on the national regulations or specific agreements between establishments.

- The ECTS credits may be grouped together within teaching units. Although the majority of the credits are compulsory certain are, however, optional. As is clearly indicated above, each credit has a value proportional to the work effectively carried out by the student: the whole of the paedagogical activities listed in the present document are taken into account—formal courses, work in the laboratories and workshops, critical seminars, *workshops* of research and creation, individual interviews, training courses, projects, personal creation, etc. – as well as everything that stems from individual work.

■ The coordinators

The coordinators are responsible for the paedagogical harmonisation of the curriculum and play the role of interface between the students and the paedagogical team. Their eventual intervention is intended to help students to fully take their place in the curriculum at the School.

- **Institutional Coordinator:**

Patrick TALBOT – Tel: 33 (0)4 90 99 33 50 – secretariat@ensp-arles.com

- **Paedagogical Coordinators:**

1st year Coordinator: Jean-Luc A. FOURNIER

2nd year Coordinator: Arnaud CLAASS

3rd year Coordinator: Christian MILOVANOFF

ERASMUS, foreign student (from outside the European Union) and students from other French establishments. Coordinators:

Christian GATTINONI & Laurence CANAUX.

Dean of Academic Studies:

M. Patrick TALBOT, Director

Mme Françoise PENNEL, Paedagogical Secretary

■ The diploma of the *École nationale supérieure de la photographie*

• At the end of the three year curriculum, the students sits the exams of a specific State diploma, proper to the institution, the diploma of the *Ecole nationale supérieure de la photographie*. At the BAC+5 level, until now officially recognised at level 2 (as with all qualifications from French higher education art institutions – by decree published in the Official Journal on 14 July 2001), it should soon become recognised as European Masters (M level of the LMD curriculum recognised by the Bologna process) following a review by the recently created Agency for the Evaluation of Higher Education and Research (AERES). In 2005 an alternative equivalency system placed the ENSP diploma at 'level 1' – the highest level on the National Directory of Professional Certifications (by decree published in the Official Journal 19 November 2005).

So as to enable this diploma to be awarded, a five-person jury is convened including an Instructor from the School and four from outside the ENSP:

- a chairperson who should be a personality with indisputable authority in terms of art and photography,
- a photographer (whose means of expression may also be video),
- a professional belonging to the world of art and photograph,
- a critic or historian of art and photography

These five members of the jury are appointed by the Director of the ENSP who will inform the supervising ministry (Ministry for Culture and Communication Commission for Visual Arts).

• Over the course of the exam, the student must present to the jury a personal project supported by a 'work journal', and a body of work developed throughout the course containing pieces selected based on their relevance to the presentation itself. The student must provide as many printed copies of the 'work journal' as there are jury members.

During the deliberation, the jury has furthermore to handle all the elements necessary to be conscious of the results of the student during the three years of study that he has just completed.



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Paedagogical Team

Arnaud CLAASS

Arnaud Claass was born in Paris in 1949. After musical studies, in 1968 he decided to devote himself to photography accompanied by the written word. He lived from reporting in the United States until the middle of the 1970s when his personal work finished by taking precedence.

This work explores how photography's translation of what is visible causes a perpetual construction of the senses, but also transform the person who experiences them. It is based on periods that gives birth to a range of series of images oriented towards one or several themes.

His works are present in a good number of public collections, among which the National Modern Art Museum (centre Georges-Pompidou), la maison européenne de la Photographie, the National Museum of Modern Art (Tokyo), the Museum of Fine Arts (Houston).

He has published: *Contretemps* (Punto e Virgola, 1978), *Silences* (Marval, 1989), *Photographies 1968-1995* (Actes Sud, 1996), *Précaire* (Universidad de Salamanca, 1997), *Patience* (Fabiani, 1999), *Journal de Travail* (Fabiani, 1999), *L'Image décentrée* (Yellow Now, 2003), *Mémoire vive* (Filigranes, 2004), *Nuit optimale* (Filigranes, 2005), *Heure locale* (Filigranes, 2008).

A teacher at the ENSP since 1983, he has regularly been invited as artist instructor to the International Center of Photography (New York), the École des arts appliqués de Vevey (Suisse), to the Hooger Instituut voor Schone Kunst (Anvers). He currently lectures until 2009 at the Institute of Art, Design and Technology in Dublin.

■ Activities outside ENSP 2004-2008 :

- Personal exhibition *Mémoire vive* at the musée de Sens, September-October, 2004.
- Participation at the exhibition *L'oeil à l'œuvre*, collection of the FRAC PACA, centre international d'Art contemporain, château de Carros (06), October – December 2004.
- Personal exhibition *Mémoire vive* at the centre Photographique d'Île-de-France, March-May 2005.
- Participation at the exhibition *De Natura*, abbaye de Saint-André, centre d'Art contemporain de Meymac (19), March-June 2005

- Personal Exhibition *Nuit optimale* at the gallery Le Bleu du Ciel (Lyon), December 2005-February 2006
- *Workshop* at the l'École supérieure des arts décoratifs in Strasbourg (November 2006).
- Personal Exhibition *Nuit optimale* at the gallery Art-Attitude (Nancy), December 2006-March 2007
- *Le Retournement photographique*, Institute of Art, Design and Technology, Dublin; Le Monde-Le Mans Forum, February 2009
- Participation in the exhibition *Intimités*, Rignault Museum, St-Cirq Lapopie, March-June 2009
- Participation in the exhibition *Lamarche-Vadel, Dans l'Œil du critique*, Modern Art Museum of Paris, May-September 2009.

Jean-Luc A. FOURNIER

Jean-Luc Amand Fournier was born in Montpellier in 1949.

Before becoming a teacher at the E.N.S.P. in 1998, he had lived several lives.

He and his famous moustache seem to collect trips to the Near East, which have become the subjects of a number of works under the title of "...there are not only cedars in Lebanon". They also collect Yoruba masks, erotic and political wrist watches, and agaves...

Over the years, JLAF has built up a collection of erotic curiosities and the number of his collections is growing: a new and important one is taking its place among the others: of the "September the eleventh". A project, text, images and public readings is the result under the title *Onze, etc...*

He is in love with trees as well as books, including the works of G. M., A. J., H. P. F., A. T., V. M., E. W., B. H. and still more, even more.

He tries to remain vigilant in all things.

In May 2008 he participated as a juror in the assessments and the diplomas of the Ecole de l'image le 75 in Brussels in the context of the Erasmus exchanges with the ENSP.

In April 2009 he undertook a fifth mission to Vietnam, to Ho Chi Minh City, in the framework of an exchange between the ENSP and the city's School of Cinema and Theatre.

In May 2009 he took part in the Rencontres des Écoles d'Art de la Méditerranée, in Beyrouth when he held a conference on the links between photography and the written word.

■ **Activities outside ENSP 2007-2009:**

- Juror for the diploma of architecture, École d'architecture de Lyon, September 2007
- Conference at La Filature, Mulhouse "Photographie, de l'art à la commande", October 2007
- Lecture performance *Onze, etc...* École des beaux arts de Toulon, November 2007
- Workshop: "Azimut" Ecole des Beaux arts de Toulon, January 2008
- Course supervisor for Master II Performing Arts (Artistic management of cultural projects) Université Paul Valéry Montpellier III

Christian GATTINONI

Christian Gattinoni has developed an intense activity as critic and curator around the current practices of the image in their relationship with the human sciences and the contemporary dance. As a photographer, he is carrying out research on the memory of the body in recent history. He devotes a large part of his activity to the training of and aid to young artists.

■ **Non-ENSP activities 2008/2009**

- Juries
President du Jury highest teaching diploma (agrégation) plastic arts 2009.
- Workshop
Workshops « coaching critique » 2008 -2009.
- Personal initiatives
Editor-in-chief of online publication www.lacritique.org
In this role, collaboration with "Art Outsiders", Salon du Dessin Contemporain and "Show Off"
Contributor to the publications "Photos Nouvelles" and "Area Revues".
- Commissions
Exhibition "Faire la peau de l'inconscient", European Photo Month, Luxembourg.

- Publications

Photographic portrait since 1960, Editions CMPD.

Christian MILOVANOFF

Born in 1948, higher university studies in sociology and ethnology. (Aix-en-Provence). Diploma in art (University of Urbino).

- In his first important series, undertaken between 1981 and 1986, entitled *Le Louvre Revisité*, Christian Milovanoff installed himself in the most famous of museums considering it as his own studio and proposed a work which focuses on fragments of pictures, gradually breaking down the works into abstraction.
- This work was followed by a series of images taken in Rome: *Retour à l'antique*.
- Participating in the Photographic Mission of the DATAR, he chose to photograph office spaces for three years.
- In 1988, he was to explore another closed world, that of the supermarket. The exhibition of this work under the title *Le jardin* took place in the Musée d'Art Moderne de Saint-Étienne.
- Invited in 2001-2002 by the Frick Art Museum of Pittsburgh (USA) as resident artist, during the summer of 2002, he presented his research work in the context of a personal exhibition: *Conversation Pieces*. This exhibition, remodelled and increased for the space available, was presented in the Autumn-Winter 2004-2005 at the Nicéphore Niepce Museum at Chalon-sur-Saône
- Invited in 2007/2008 by the Louvre, Christian Milovanoff proposed rediscovering, by means of photography, pictorial and cinematographic motifs abundantly developed by modern art and based upon fragments of antique oriental vestiges (brick freizes, bas-reliefs, perforated reliefs, steles...). The exhibition *SUITES* took place in the very same museum from 01/11/2007 to 21/01/08.
- Besides the publication of his photographic work (*Le Louvre revisité*, *La galerie imaginée*, *Conversation Pieces*), he has written several articles, notably on the documentary cinema (« Les séquestrés » about Frederick Wiseman, « Les gouttes de miel » on the work of Johan van der Keuken, and « Les voix ordinaires, la commune de Peter Watkins »), about Claude Simon (« des nécessités formelles... ») and more recently on the photographs of Claude Lévi-Strauss (« le dédoublement du visage »).

He has two fictional works: *Le Jardin 1948-1968* and *L'ordre*. Latest publication « Le dédoublement du visage », in *the Quai Branly Museum, the collection*, published by Skira-Flammarion/Quai Branly Museum, 2009.

- *Most recent solo show*

SUITES, Louvres Museum, Paris, from 1 November 2007 to 21 November 2008.

- *Latest collective exhibitions*

- *Universal Archive. The condition of the document and modern photographic utopia*", MACBA, Barcelona, October 2008-January 2009.

- *Locus oculi*, by Bernhard Rüdiger, Bâtie d'Urfé castle, Saint-Étienne-le-Molard (Institute of Contemporary Art collection, Villeurbanne & Rhône-Alpes and Museum of Modern Art of Saint-Étienne Métropole), June-July 2009.

- *Ingres and the Moderns*, Ingres Museum, Montauban (France), June-September 2009.

- *Showing the invisible*, Le Méjan, Arles (France), July-September 2009

Muriel TOULEMONDE

Muriel Toulemonde was born in Lille in 1970. During her studies at the École des Beaux-arts of Paris and afterwards, (DNSAP in 1997), she took advantage of several spells of residency abroad: Milan (1991), Los Angeles (1994), Cologne (1999), Budapest (2001), Delphes (2004).

Muriel Toulemonde has been teaching video at the ENSP since 2006. She was previously a teacher at the École supérieure des Beaux-Arts de Tarbes from 2002.

- *Personal exhibitions*

Attractions, Le Granit, Belfort (2008) / *Le gymnase*, Le Pavé dans la mare, Besançon (2007) / *Liquides*, Transphotographiques, Lille (2007) / *Bouées*, Ecole Supérieure des Beaux arts, Lorient (2006) / *Le Parvis – Vidéo K.01*, Pau (2004) / *Mercer-Union Gallery*, Toronto, Centre d'Art Contemporain, Bretigny-sur-Orge, CASA, Centro de Arte de Salamanca (2003).

- *Expositions collectives*

Bêtes et hommes, Grande Halle de la Villette, Paris (2007-2008) / *Vom Pferd erzählen*, Kunsthalle Göppingen, Allemagne (2006) / *Corps étranger*, Le Quartier, Quimper (2006) / *Fraîcheur de vivre*, commissariat M. Nuridsany,

Canton Shanghai, New Delhi, Macao (2004-2005) / *Vagues 2*, Musée Malraux, Le Havre (2004) / *Bodyworks*, Nicosia Municipal Arts Centre, Cyprus (2004) / *Sportivement votre*, Domaine de Chamarande (2004) / *Art & Vidéo : Où sont les femmes*, Le lieu Unique, Nantes (2004).

Her works are to be found in the collections of the Fonds National d'Art Contemporain (Paris), the FRAC Limousin (Limoges), the Domaine de Chamarande (Essonne), the Centre Pompidou – Musée National d'Art Moderne : Collection Nouveaux Médias.

A personal catalogue was published in 2000. In 2003, Arnaud Laporte invited her on the programme « Multipistes » (France Culture) and in 2004, Jean-Yves Jouannais to the programme « Exhibition » on l'Animal (Arte). In 2006, she participated in an evening « Vidéo et après » at the Centre Pompidou in the context of a carte blanche given to Françoise Parfait.

Website : <http://www.murieltoulemonde.com>

INSTRUCTORS 2009/2010

Regular Instructors

Jean-Christophe BAILLY	Writer, doctor in philosophy
Joséphine FORGE	English lecturer
Charles LA VIA	English lecturer
Brice MATTHIEUSSENT	Art historian

Occasional Instructors

Jorge ALVAREZ	UPC general secretary
Lamiel BARRET KRIEGLER	Lawyer, copyright specialist
Christine BARTHE	Technician in charge of photographic collections
John BERGER	Writer
Jacqueline BLANC	Visual arts consultant, DRAC PACA
Jean-Christian BOURCART	Photographer
François BRUNET	University professor

Amélie BOUTRY	Graphic designer
Anne CARTIER-BRESSON	Chief curator of heritage for the city of Paris
Adrien CATER	Graphic designer, webdesigner and photographer
Léa CRESPI	Photographer
Jean-Paul CURNIER	Writer, philosopher
Emmanuel FAVRE	Writer, literary critic
Anne FOURES	Photographer
Anna FOX	Photographer
Jean-Marie GLEIZES	Writer, lecturer and researcher at LSH Lyon
Guillaume HERBAUT	Photographer
Franck HIRSCH	Sound engineer
Guillaume HERBAUT	Photographer
Marie-José MONDZAIN	Philosopher, research director at CNRS
Natacha NISIC	Videographer
Philippe PANNETIER	Gallerist
Marco POLONI	Photographer
Claudio PAZIENZA	Videographer
Estelle REBOURT	Curator, photographic conservationist
Paul LOUIS ROUBERT	Conference leader – Paris 8
Beat STREULI	Artist
Fabien VALLOS	Writer, philosopher, Editions MIX publisher
Michel WLASSIKOFF	Graphic arts historian, curator

Library

Unique within the area and well-stocked with many valuable treasures of photographic publishing, the ENSP library holds a collection composed mainly of monographs, exhibition catalogues and thematic sections.

The library also contains an archive, composed of around 50 books published between 1856 and 1929, dedicated photographic technique. Following an initiative by Stéphane Ipert, director of the Inter-regional Center

for Book Conservation (CICL), the archive has in part been digitised into to the 'Internum' database, which is jointly managed by the Provence-Alpes-Côte d'Azur and CICL.

The library is a fundamental paedagogical tool thanks to which the students may not only document and cultivate themselves but also, during their three years of study, initiate themselves to research methods, the acquaintanceship with the documentary tools of their future professional life and the identification of everything which, in terms of grants and competitions may help them to overcome the delicate hurdle upon leaving the School.

Its specialist photographic and contemporary art collection is primarily created for students at the school and accessible to them, but for many years the library has also welcomed a very varied audience – first during the Rencontre d'Arles inauguration week (when gallery owners, professional photographers or festival-goers can attend the library), but also for two days a week throughout the academic term when students and researchers based in the region can use the library during opening times and regularly come here to work. Despite not being equipped to receive external visitors into the school, or having enough staff to maximise safety provisions, for years the library has remained committed to fulfilling its mission of remaining open to students at the school as well as to external researchers.

The library's reach has furthermore enabled working partnerships with other institutions from Arles and the nearby regions. This includes students from the School of Art in Avignon, accompanied by their photography lecturer; a group of apprentice librarians from the Library Careers school of Marseille; and from this year onwards, it will receive those involved in the continuous learning programme developed by the school, and all their trainees. During the 2009-2010 academic year a new partnership project with the managing body of the prison service will be inaugurated, that aims to bring the library of the Arles detention centre back to life.

The school's own publications (Infra-mince, Anticaméra) have also enabled exchange opportunities with many institutions in France and with foreign countries.

Technical equipment

Library	1 Polaroid reproduction bench 1 photocopier 2 workstations with Internet access Resources specifically dedicated to photography and contemporary art in general: computerised catalogue consultable on site 800 files of documentation 50 subscriptions to French and foreign reviews and magazines.
Video System	3 Macintosh G5 and Mac pro final cut studio pro digital editing stations 4 DV digital cameras DV, 2 HDV cameras, 1 Dv Cam camera, 3 DV tape recorders, 1 Dv cam and 1 HDV 6 video projectors
Auditorium	1 video projector (XGA) 1 Simda 400 watts slide projector 1 DVD player 1 computer 1 VHS video recorder and 1 Blu-Ray player
Sound system	1 Macintosh mac pro (Pro Tools 7) digital sound studio unit 1 CD player 1 DAT tape recorder 1 cassette recorder 3 DAT and SD card reporting units 1 mixing table, 8 inputs, 4 outputs

Digital system	<p>1 self service room: 13 Apple Macintosh stations connected in network 2 file servers 1 Nikon coolscan 8 000 ED film scanner 2 Nikon Coolsan 9 000 ED film scanners 1 Aztek Premier drum scanner 1 Creo Scitex iQsmart scanner 2 rotative Hasseblad/Imacon scanners 1 scanner Epson V750 1 Epson Stylus Pro 9 800 large format inkjet printer 1 Canon W6 400 large format inkjet printer 1 postscript A3+ colour laser copier + Canon ImagePress C1 Image retouching software, Desktop publishing, web, multimedia software.</p> <p>1 tutorial room: 7 Apple PowerMacintosh G5 stations Image retouching software, Desktop publishing, web, multimedia software 1 video projector</p>
Colour laboratory	10 autonomous work stations 4 × 5 inches closed loop 1 large format horizontal closed loop station 8 × 10 inches 1 digital Imager on photographic paper 76 c wide (Chromira Prolab) 1 C41 transfer processr 60 films/hour 1 140 cm wide RA4 paper processor 3 extra wide (1.35 m) paper spoolers Computer assisted sensitometric chemical control (X-rite/QC expert). All current environmental standards.
Photography studio	2 Large Format Sinar chambers from 4 × 5 to 8 × 10 3 ARCA-SWISS M monolith 4 × 5 inch chambers 1 HASSELBLAD CW camera 1 HASSELBLAD H2 camera 1 MAMIYA RZ pro II camera 8 Broncolor generators (1 600 J/3 200 J) 12 pulso torches 4 picolite torches: 1600j Many light accessories 1 Phase One digital back sensor

Photography studio	2 Aptus leaf digital back units 1 HD39 digital back 2 Hasselblad H systems 1 dual screen Apple Mac pro station
Image processing/ large format Print piezography room	1 Epson stylus pro95001 pigment printer 1 Epson 2100 pigment printer 1 X-rite probe and spectrophotometer 3 Apple Macintosh stations connected in a network 3 digital reflex cameras
Black and white processing laboratory	individual work stations 1 Agfa automatic paper treatment machine 1 20 × 25 cm automatic work station 1 NORITSU fill processing machine 50 films/hour (135/36 poses)
Loan equipment	6 Hasselblad rigs (6 × 6) 6 Mamiya RZ rigs (6 × 7) systems 1 Mamiya RB unit (6 × 7) 1 Fujica GWS (6 × 17) 1 Fujica GWS (6 × 9) 1 R7 Leica (cameras 24 × 36) + lenses 1 Bronica kit (6 × 7) 3 profoto Pro 7b Kits 2 FUJI GA 645 ZI 6 GF chambers with lenses and accessories Sound equipment: 1 DAT Sony tape recorder 1 DAT Tascam tape recorder 1 Fostex digital recorder 2 ZOOM H4 digital recorders Micros/headsets/booms and various accessories
Continuous training	7 Apple I Mac Intel G5 workstations, each equipped with an EIZO monitor in dual-screen mode Image processing, DTP, multimedia and webdesign software 1 beamer 1 large format pigment inks printer (Epson Stylus Pro 7880)

Career paths of former students

Following their three years at the ENSP, the majority of the students opt to enter active life. The knowledge acquired during the course in Arles, then allows the newly qualified to find jobs in a good number of professions requiring competence in terms of static or moving images. This does not mean that they renounce in any way following the slow maturation of their personal work which opens for some of them, onto their necessarily gradual recognition, in the artistic and professional circles.

Given the professional orientations which they have chosen, other students decide to undertake a complementary training. When this is the case, the host institutions the most frequently chosen are the departments of Art History in the universities, the École nationale du patrimoine, the FEMIS, the post-graduate sections of the Écoles supérieures d'art, the Studio national des arts contemporains du Fresnoy.

During the course of the year 2005, on the occasion of the celebration of the twenty fifth anniversary of the first group of graduates from the School, a survey was carried out about what had become of the former students. This survey was moreover made necessary so as to constitute the dossier required by the National Commission for professional certification in order that the diploma be recognised by the national directory of this same commission (recognition which was granted at Level 1, the highest).

Imagined on this occasion, co-edited with Actes Sud and published in the Autumn of 2005, the first edition of the magazine *Infra-mince*, subtitled "Cahiers de l'École nationale supérieure de la photographie, Arles", brought together an anthology of fifteen or so former students, keeping a trace of this informal survey and giving a fairly correct idea of the very wide range of professions, jobs and careers accessible to the graduates of the School. These, for the most part, are to be found in the artistic sector (creation, broadcasting, production, mediation), of journalism and the media, education and research (high schools, universities, art schools), graphic art, computer graphics, publishing, conservation and restoration (media-thèques, photothèques, museums, private sector) as well as the artistic direction of cultural institutions (art centres, art schools, museums).

In addition, the ENSP's production of an exhibition entitled 'From one moment to the next', held at the Montmajour Abbaye as part of the Rencontres d'Arles in 2005, brought together the recent photographic and/or videographic works of twenty or so former students distinct from the previous, and who, each of them, took advantage of an national and international effective recognition from the artistic circles.

This twofold public affirmation demonstrated, if such were needed, that the School perfectly satisfies its mission, both training creators and professionals with the required competence to irrigate, in all possible ways, the image professions.

General Information about the programmes



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First year programme

A - Critical seminars

Critical analysis of the work undertaken by the students and reflection on the practice of photography.

B - Research and creation workshop (ARC)

Theory and practical tasks in the laboratory, photography workshop:

- Collective reflection, critical analysis following a photography-based practice, under the guidance of a resident lecturer and/or visiting lecturer. The ARC is always composed of (at least) two sections, resulting in a production.

C - Technical Workshop

- Practical work in photography studios and laboratories:
- General knowledge of studio-based skills
- Shooting in all formats and under all conditions
- Practice of the black and white laboratory, printing of exhibitions
- Argentic colour laboratory skills
- Exhibition prints
- Computer graphics and digital studio skills
- Audiovisual lab skills

D - History of art and photography

1. History of photography
2. The photographic term
3. The role of the artwork
4. The art system, art and the system
5. History of graphics in France

Lectures by resident lecturers as well as visiting lecturers.

E - Modern language: Practice of english

F - Professional approaches (resident lecturer and visiting lecturers).

G - One-to-one meetings

Dialogue around the initial directions taken by the individual work with the Resident Instructors.

H - Reviews

Presentation of personal work to the paedagogical team and to the studio managers (one report per semester).

Second year programme

A - Critical seminars

Collective reflection, photography practice and critical analysis, under the guidance of a resident lecturer and witnessed by a visiting lecturer. Several workshops are available each year.

B - Research and creation workshop (ARC)

Collective reflection and critical analysis with a visiting lecturer, production of a specific text-based and visual project.

C - Technical workshops

- Introduction to sound
- Introduction to video and sound
- Graphic design

D - History of art and photography

- Lectures:
 1. Photography and literature
 2. The role of the artwork
 3. Contemporary video
 4. Imaging (avenues of approach)
 5. Photography in contemporary art

E - Modern language: Practice in English.

F - Workshop

Intensive practice of photography and its applications in the context simulated real-life commission under the supervision of a Visiting Lecturer and a Resident Instructor from the School. Critical analysis of the results.

G - Professional practices

- Business skills: introduction to various practical, legal and commercial aspects of working by a visiting lecturer and resident lecturer.

- This professional practice, of a minimum one month duration, preferably two months, is undertaken outside the school during or at the end of the second year.

The proposal concerning the general orientation and the content of the internship as well as student accommodation are at the student's initiative. The proposal should be validated by the paedagogical coordination. The agreement with the host organisation is subsequently drawn up by the administration once the previous two stages have been completed. Each stage needs to be the subject of a specific agreement for it to be taken account of by the ENSP.

H - One-to-one meetings

- Dialogue around work in progress with a Resident Instructor.

I - Reviews

Presentation of personal work to the paedagogical team (one report per semester).

Third year programme

A - Critical seminars

- Analysis, photograph practice and criticism under the guidance of resident lecturers alongside visiting lecturers
- Work journal (dissertation)

Presentation (text and images) of finalised or near-finalised projects in preparation for final exam (working with the diploma school representative, resident lecturers and some visiting lecturers)

B - Research and creation workshop

Critical analysis of students' personal projects and ongoing work (teaching staff and visiting lecturers).

- The destiny of images
- Work in art

C - Partly optional technical workshop

- Under the guidance of a visiting lecturer, multimedia workshop (web design).

D - History of art and photography

Major subjects taught by teaching staff and visiting lecturers

- Imaging 2 (avenues of approach)
- Literature and photography
- Reflection on images

E - Professional approaches (visiting lecturers).

F - One-to-one meetings

- Presentation and analysis of work in progress.

G - Reviews

- Presentation of personal work to the paedagogical team (one feedback session per semester).

H - Diploma

The three years of the curriculum result in a diploma awarded by a jury composed of a Resident Instructor at the ENSP and four personalities chosen by the paedagogical team.

For two years Patrick Talbot and Christian Milovanoff have organised in the auditorium at the ENSP sessions preceded and followed by a debate around the theme "History and Cinema". From a corpus of films, the cinematographic form is examined from the point of view of the events and the historical context which it purports to provide the artistic translation.

- 2006-2007 programme:

- The Russian revolution / *October* by Sergei Eisenstein.
- European absolutism / *La prise du pouvoir par Louis XIV* by Roberto Rossellini.
- Israel / *Là-bas* by Chantal Akerman.
- Nazism / *Nuit et brouillard* by Alain Resnais.

- 2007-2008 programme:

- Fascist Italy/*Una giornata particolare* by Ettore Scola.
- The conquistadors and the myth of Eldorado/*Aguirre, der Zorn Gottes* by Werner Herzog.
- Par delà l'institution hospitalière/*Le moindre geste* by Fernand Deligny.
- Petainism/*Hôtel du Parc* by Pierre Beuchot.
- Around 1968/*La chinoise* by Jean-Luc Godard.

- 2008-2009 programme:

- South Africa/*Apartheid* by Jean-Michel Meurice (1997).
- Crisis America/*They shoot horses don't they?* by Sidney Pollack (1969).

- 2009-2010 programme:

- Ethnocide/*Little Big Man* by Arthur Penn (1970).
- 1945/*Hiroshima mon amour* by Alain Resnais (1959).
- Italy in 1945/*Rome, open city* by Roberto Rossellini (1945).
- Southern Europe/*Sicilia* by Jean-Marie Straub and Danielle Huillet (1998).
- Mexico/*Que viva Mexico* by Sergueï Eisenstein (1931).

Semester 1 and 2 (Coordinator: Jean-Luc A. Fournier)

HEADING ECTS CODE	CODE	ECTS Semester 1	ECTS Semester 2
Critical seminars (Teaching staff)	1 A	3	4
Research and creation workshop (ARC) (Teaching staff and visiting lecturer)	1 B		2
Technical workshop: Black and White (Head of workshop)	1 C1	1	
Technical workshop: Prise de vue (Head of workshop)	1 C2	3	2
Technical workshop: Couleur (Head of workshop)	1 C3	3	1
Technical workshop: Computer graphics (Head of workshop)	1 C4	6	2
History of art and photography:			
History of photography	1 D1		2
Time in photography	1D2	1	1
The role of the artwork	1D3	1	1
The art system, art and the system	1D4	1	1
History of graphics in France (Teaching staff and visiting lecturers)	1D5		1
Professional approaches (Teaching staff and visiting lecturer)	1 G		1
Practice of English (Visiting lecturer)	1 E		2
Individual interviews (Resident instructor)	1 H	3	3
Feedback (Paedagogical team and head of workshop)	1 I	8	7
Total per semester		30	30

Critical seminars

- **Type of module:** Compulsory. Interviews and meeting with a group students, 7 annual sessions of two days each. Each student should attend at least one whole day out of the two.
- **Resident Instructor:** Jean-Luc A. FOURNIER.
- **Objective of module:** Methodical reflection with the student so as to favour the development of his artistic project(s), by helping him to clarify the stakes of his work.
- **Contents of module:** During each monthly session, the student presents the instructor and all the students present, the state of progress of his research. He also takes part in the debates which take place after the presentation of the work of his peers.
- **Expected outcomes:** stands and a commitment which becomes stronger with each session, an increasing assurance in the commentary of his work, a better integration of sources and references.
- **Evaluation method:** Continuous assessment: appreciation of the evolution of the work, of the research, of the experimentation and the referential accompaniment.
- **Bibliography:** Individualised, in accordance with the work developed.
- **Study language:** French.

Code 1 A ■

Year of studies 1st yearNumber of course hours 42 hrs per group –
6 hrs × 7 × 2 that is 84 hrs in allNumber of credits: 7 (3 for semester 1
and 4 for semester 2)**The chorus in our heads**

- **Type of module:** Compulsory – Research and creation workshop (ARC) Jean-Luc Amand FOURNIER (resident lecturer) et Emmanuel FAVRE (visiting lecturer).
- **Objective of module:** through chosen examples, to help students develop the copywriting skills to enable them to express in writing, reflect upon and ultimately act upon the links between writing and photography
- **Contents of module:** this workshop will include two sessions, approximately one month apart. Projections of Pasolini's work, in particular *Lutheran*

Letters, La Rabbia and *Notes for an African Orestes* will be presented to all students in the first session. Round-table sessions about the works in half-groups will take place on the second and third days. At the issue of the two days, students will be asked to produce a written essay.

Each student will present their work in the second part of this workshop.

- **Expected outcomes:** The session will provide increased preparation for the students' individual project assessment and through themed examples will widen their spectrums to the fields of literature and photography.
- **Evaluation method:** For all students, an appraised understanding of this important area of photography and personal written work.
- **Bibliography:** Pier Paolo Pasolini's cinematographic and written work
- **Study language:** French

Code 1 B ■

Year of studies 1st year

Number of course hours 33 hrs

Number of credits 2 (semester 2)

Black and White

- **Type of module:** Compulsory. Technical workshop: practical work.
- **Head of Workshop:** Patrick MASSARY.
- **Objective of module:** Learn or review basic treatment processes / Manage processes / Develop link between shooting and developing.
- **Contents of module:** Film printing session. Series of test print-runs on various papers .
- **Expected outcomes:** Rationalisation of the approaches to black and white prints in such a way that each may adapt his practice to this medium.
- **Evaluation method:** Production of a series of formatted prints.
- **Bibliography:** Technical requirements for an understanding of photography:
 - Dominique Gaessler, *Les grands maîtres du tirage*, Contrejour, Paris, 1987, *Les Tireurs photographes*, Contrejour/Agfa, 1993;
 - Hervé Le Goff, Pierre Gassman, *La photographie à l'épreuve*, France Delory, Paris, 2000;
 - René Bouillot, *Cours de photographie : fondamentaux, photographie argentique*, 6^e édition, Dunod, Paris, 2001;

- Julien Busselle, *Effets spéciaux laboratoire*, La Cie du Livre, Paris, 2001;
- Jean Charpié, *Traité de photographie*, V.M., Paris, 1982.
- **Study language:** French.

Code 1 C1 ■

Year of studies 1st year

Number of course hours 12 hrs

Number of credits 1 (semester 1)

Shooting

- **Type of module:** Technical workshop: Practical
- **Head of Workshop:** Patrick MASSARY with the collaboration de Christian L'HUILLIER.
- **Objective of module:** **1.** Mastering lighting. **2.** Documentary flash usage. **3.** Shooting using the medium-format digital sensor. **4.** Camera obscura in studio and outside. **5.** Colour management, digital post production.
- **Pre-requisites:** Basic use of a simple camera and the functions associated with it. No specific knowledge is required. Basic knowledge of Photoshop preferred.
- **Contents of module:** **1.** Series of exercises in situation. **2.** Course on the history of the flash in photography and the use of auxiliary sources in reporting. **3.** Handling of native file formats and apprenticeship in a dedicated software. **4.** Practical exercises. **5.** Practice of specific tools for the characterisation of input and output peripherals.
- **Expected outcomes:** Obtain relative autonomy in the domains proposed. To enable the student to identify techniques essential to all projects.
- **Evaluation method:** Accomplishment of works which implement the different techniques acquired.
- **Study language:** French.

Code 1 C2 ■

Year of studies 1st year

Number course hours 63 hrs

Number of credits 5 (3 for semester 1 and 2 for semester 2)

Colour

- **Type of module:** Compulsory. Technical workshop: Practical.
- **Head of Workshop:** Christian L'HUILLIER.
- **Objective of modules:** Knowledge of lighting, colour theory, introduction to colour printing (RA4 process), colour argentic print enlargement (RA4 negative process).
- **Contents of module:** Introduction to theory, series of practical exercises, contact sheets, reading tests and preparation of a colour-ring, vertical zoom exercises on formats larger than 30x40, printing on formats larger than 80x120 on horizontal zoom, reprinting colour prints, theory of imagers and practice on Chromira Prolab imager, fulfilling a commission.
- **Expected outcomes:** Acquisition of standard skills and knowledge in these specific areas.
- **Evaluation method:** Continuous, outcome of set activities, participation.
- **Study language:** French.

Code 1 C3 ■

Year of studies 1st year

Number of course hours 93 hrs

Number of credits 4 (3 for semester 1
and 1 for semester 2)**Computer graphics**

- **Type of module:** Compulsory. Technical workshop: Practical.
- **Head of Workshop:** Lionel GENRE.
- **Objective of modules:** **1.** The digital image: definitions and techniques, mastery of the main concepts governing the acquisition, management and processing of static digital images. **2.** Mastery of the techniques of digitization of film images on professional scanners. **3.** Apprenticeship of the basic functions in the processing of basic digital images (Adobe Photoshop level 1). **4.** Apprenticeship of the advanced functions of a digital image processing software, learning how to process digital images autonomously and professionally (Adobe Photoshop level 2), management of a *workflow* of digital shots. **5.** Apprenticeship of the basic functions of a Desktop publishing software (CAD), learning how to produce a simple layout (Adobe

Indesign level 1). **6.** Apprenticeship of the advanced functions of a CAD software, learning how to produce a complex and multipage layout (Adobe Indesign level 2).

- **Pre-requisites:** for the **(2):** basic IT; in order to progress to next level, completed previous level; for level **(5)** some knowledge of Adobe Photoshop preferred.
- **Contents of module:** **1.** Presentation of key areas. **2.** Presentation on the different types of professional scanners. **3.** practice and demonstration of management, analysis, processing and save functions in Adobe Photoshop. **4.** advanced version of **(3)**. **5.** Introduction to Indesign software. **6.** advanced Indesign **(5)**. Templates and multi-page documents Individual PAO project.
- **Expected outcomes:** Exhaustive comprehension by the student of the processes of creation and processing of the digital photographic image by the rational acquisition of the professional techniques for the operation of the main graphic software on the market.
- **Evaluation method:** **(1)** exercise obeying a schedule of requirements; **(2)** exercise in digitization in accordance with a set of terms of reference; **(3)** and **(4)** : exercise in the processing of image in accordance with a set of terms of reference; **(5)** and **(6):** individual assessment in tutorial course.
- **Study language:** French.

Code 1 C4 ■

Year of studies 1st year

Number of course hours 57 hrs

Number of credits 8 (6 for semester 1
and 2 ECTS for semester 2)**History of photography I:
History of photography**

- **Type of module:** Compulsory – Lecture.
- **Visiting Lecturers:** Christine BARTHE, Paul-Louis ROUBERT, François BRUNET, Anne CARTIER-BRESSON, Marie José MONDZAIN.
- **Course objective:** Approach to the history of photography, not from a systematic point of view but by a series of courses granted to specialist of segments of the history.

- **Course content:** Defined by each lecturer but always with a thematic part, of a moment or a specific and significant episode in the history of photography, a preoccupation and a point of view affecting this history seen as a whole.
- **Expected outcomes:** More in-depth knowledge of the history of photography through the periods studied that will enable students not only to develop a set of sources and references but also position their own approach within a historical perspective.
- **Evaluation method:** Continuous assessment – written work.
- **Bibliography:** Will be provided by each lecturer.
- **Teaching language:** French.

Code 1 D1 ■

Year of studies 1st year

Number of course hours 20 hrs

Number of credits 2 (semester 2)

History of art and photography 2: Time in photography

- **Type of module:** Compulsory – Lecture.
- **Resident instructor:** Arnaud CLAASS.
- **Objective of module:** Develop visual awareness and sensitivity, in relation to the history of artistic forms in general and more widely within the history of thought.
- **Contents of module:** To envisage the question of the history of photography as a way of thinking the world. While the course does not necessarily take a linear approach exclusively focused on the historical development of the medium, it avoids narrowing it down into a generalist approach that would deny its particularities. Working from the principle that the discipline resists falling simply under the vague categorisation of ‘image’ or ‘contemporary art’, it views works, from between the 19th century to nowadays, through three fields of experience: the notion of presence in modernity, the experience of duration, the relationship between perception and thought.
- **Expected outcomes:** Uncover relevant challenges within personal projects.
- **Evaluation methods:** Continuous assessment. The production of a written essay could be required, to verify the student’s ability to grasp a school of thought, duly based on reference material.

- **Bibliography:**
 - Hans Belting, *Anthropology of images*, Gallimard, 2004;
 - Norbert Elias, *An Essay on Time*, Fayard, 1996;
 - W.J.T. MITCHELL : *Iconology*, Les Prairies ordinaires, 2009
 - Clément ROSSET : *La Force majeure*, éd. De Minuit, 1983
 - Peter SLOTERDIJK, *La mobilisation infinie*, Christian Bourgois, 2000;
 - George Steiner, *Real Presences*, Gallimard, 1994;
 - Henri Van Lier, *A photographic history of photography*, Les Impressions nouvelles, 1992.
- **Study language:** French.

Code 1 D2 ■

Year of studies 1st year

Number of course hours 30 hrs

Number of credits 2 (1 for semester 1 and 1 for semester 2)

History of art and photography 3: the Process of the artwork

- **Type of module:** Compulsory – lecture
- **Resident instructor:** Christian MILOVANOFF
- **Objective of module:** Investigate artworks and rethink them while informed by the recent and long-term history of art from which they stem
- **Contents of module:** Each session will begin with a descriptive and comparative analysis of pieces of work chosen from different fields (photography, painting, sculpture, literature, video and cinema). Some of their specific features (typological model, autonomy of the painting format “forme-tableau”, the image as document, programme and protocol, production and fiction) will be identified.
- **Expected outcomes:** Knowledge of photography and its historical development through its emergence into the history of art
- **Evaluation method:** A work in pictures relating to a moment in the history of photography accompanied by a written text must be produced.
- **Bibliography:**
 - Daniel ARASSE, *History of paintings*, France Culture/Denoël, Paris, 2004;
 - Jean-Louis COMOLLI et Jacques RANCIERE, *Arrêt sur histoire*, Éditions du Centre Georges Pompidou, 1997;

- Rosalind KRAUSS, *The originality of the avant-garde and other modernist myths*, éditions Macula, Paris, 1993;
- Benjamin BUCHLOH, *Essais historiques I et II*, Art édition, Villeurbanne, 1992;
- Stan DOUGLAS, éditions Phaidon, Londres, 1998;
- Steve REICH, *Different Trains* (1988), *The Cave* (1990-93), *City Life* (1995), *Three Tales* (2002) – CD recordings;
- FISCHLI & WEISS, *Flowers & Questions*, éditions Paris-Musées 2006;
- Gerhard RICHTER, *War Cut*, Éditions du Musée d'Art Moderne de la Ville de Paris, 2005.

A complementary bibliography and specific filmography will be provided during the lessons.

- **Study language:** French.

Code 1 D3 ■

Year of studies 1st year

Nombre of course hours 40 hrs

Number of credits 2 (1 for semester 1 and 1 for semester 2)

History of art and photography 4: The system of art, art and the system

- **Type of module:** Compulsory – lecture.
- **Resident Instructor:** Jean-Luc A. Fournier.
- **Objective of module:** Through the very particular path travelled by a few artists, ask yourself about a possible definition of art and try to understand how photography may connect to these interrogations. How can today's 'art', existing in a commercial and media-dominated world, still find an outlet in the global system that surrounds us, to question the spectator. Is there such a thing as "artistically correct"?
- **Course content:** Dialogue, questioning and reflection around a definition of contemporary art supported by the presentation and analysis of works by artists that fall under the 'contemporary art' banner, due to their atypical journeys across the fields of sound poetry, video, cinema, action and photography.
- **Expected outcomes:** Increased knowledge of the artistic field and its connections to photography. This must inform the student's choices in the personal project.
- **Evaluation methods:** Continuous assessment – written and oral work.

- **Bibliography:**

- Paul VIRILIO (under the presidency of), with Françoise Docquier, François Piron, actes du colloque *Image et politique*, Actes Sud, 1998;
- Dominique BERTHET (sous la direction de), *L'audace en art*, L'Harmattan, 2005;
- Philippe MURAY, *Festivus, festivus*, conversations avec Elisabeth Lévy, Fayard, 2005;
- Jean-Paul GOUTEUX, *Apologie du blasphème: En danger de croire*, éd. Syllepse 2006;
- Ruwen OGIEN, *Penser la pornographie*, PUF 2003;
- Carole TALON-HUGON, *Goût et dégoût: L'art peut-il tout montrer?* éd. Jacqueline Chambon, 2003;
- Éric Van ESSCHE (sous la direction de) Actes du colloque, *Le sens de l'indécence. La question de la censure des images à l'âge contemporain*. éd. La lettre volée 2005;
- Clément ROSSET, *L'école du réel*, Paradoxe, Minuit, 2008;
- Slavoj ŽIŽEK, *Bienvenu dans le désert du réel*, Flammarion, 2005.

- **Study language:** French.

Code 1 D4 ■

Year of studies 1st year

Nombre of course hours 36 hrs

Number of credits 2 (1 for semester 1 and 1 for semester 2)

History of art and photography 5: History of graphics in France

- **Type of module:** Compulsory – Lecture.
- **Visiting Lecturer:** Michel WŁASSIKOFF .
- **Objective of module:** Introduction to the history of graphics in all its forms: book art, posters, publishing layout, television set-dressing, etc. Referencing and analysis tool acquisition, to gain an understanding of photography's status within graphics, and the role of graphics research on the evolution of photographic practices, from typo-photo to digital.
- **Contents of module:** Commented presentation of several hundreds of historical documents. Analysis of images. New perspective from the exhibition "80+80" of proposals of photographers et and interventions of graphic artists.

- **Expected outcomes:** In his future work where graphic art and the image cross, the student should be able to be aware of the relationships between the disciplines, the prerogatives of each, and the sense produced by their association.
- **Evaluation methods:** Continuous assessment.
- **Study language:** French.
- **Bibliography:**
 - R. Hollis, *Le graphisme de 1890 à nos jours*, Thames and Hudson, 2006;
 - M. Wlasskoff, *Histoire du graphisme en France*, musée des Arts décoratifs, 2005;
 - *Aman Iman*, n° hors série, 80 + 80, janvier 2007.

Code 1 D5 ■

Year of studies 1st year

Number of hours 18 hrs

Number of credits 1 (semester 2)

English language practice

- **Type of module:** Compulsory - Lecture. Interactive seminar providing students with the ability to express themselves on photography, in particular, and cultural matters in general.
- **Visiting Lecturer:** Charles LA VIA.
- **Objective of module:** the students should learn to communicate about photography formally and informally
- **Contents of module:** Since it is a course of English as a modern language, the course will be structured around the participation of the students. In fact, each student is to prepare an exposé on a subject closely linked to photography in which he presents and defends his research and his ideas. This activity enables real communication in English and a real apprenticeship of vocabulary and the structures necessary to be able to talk photography in particular and culture in general. Additionally, real-life materials (radio broadcasts on photography, and video-art) will be used to practice oral comprehension. Written comprehension will be improved through the study of various articles on photography. Students' English will also be perfected through their presentations, dictations and final year project.
- **Expected outcomes:** Access to a good communication in the English language on all types of media: magazines, Internet, books, films, videos...

- **Evaluation methods:** 1. Exposé on photography. 2. Booklet: each student is to produce a personal booklet composed of 5 images and 5 texts in English.
- **Bibliography:** sound tracks from American radio (programmes on photography, interviews of contemporary photographers...), press articles about photography, individual research on photography in the ENSP library.
- **Study language:** English.

Code 1 E ■

Year of studies 1st year

Number of course hours 33 hrs

Number of credits 2 (semester 2)

Industry skills

- **Type of module :** Compulsory - Lecture
- **Resident lecturer:** Jean-Luc A. Fournier and a visiting lecturer.
- **Objective of module:** Prepare students for a professional future in both the artistic and public and private photography commissioning sectors. Introductory course.
- **Contents of module:** Provide students with additional knowledge of management and conservation of photographs (argentic and digital), professional tools (CV, book, DVD, etc.). Copyright, professional status, financial matters. Industry case studies – contracts, briefs, estimates, invoices...
- **Expected outcomes:** Preparation to being a working photographer, knowledge of image rights and associated laws, knowledge of conservation techniques and photographic classification.
- **Evaluation methods:** Continuous assessment.
- **Bibliography:** A bibliography will be provided by the lecturer at the beginning of each session.
- **Study language:** French

Code 1 G ■

Year of studies 1st year

Number of course hours 12 hrs

Number of credits 1 (semester 2)

Individual interviews

- **Type of module:** Compulsory. Each student should have at least three compulsory interviews with at least two different instructors. Students may request a one-on-one meeting with a resident lecturer, for a presentation and an analysis of the work in progress.
- **Resident Instructors:** Arnaud CLAASS, Jean-Luc Amand FOURNIER, Christian GATTINONI, Christian MILOVANOFF, Muriel TOULEMONDE.
- **Objective of module:** Verify the level of learning; determine with each student the methodology and the references of a photographic project; draw up the status of the creation process, appreciate its advancement in formal, theoretical and technical terms.
- **Pre-requisites:** The student should have prepared this interview.
- **Contents of module:** These are work sessions where the ulterior stages of development of the projects are envisaged taking into account the results already obtained and the intentions declared. The interview situation enables an exploration of materials, workshop resources, complementary ideas or elements useful so as better to appreciate the elaboration of the work. The manner in which the student ponders over the real confrontation with the eyes of a third party is also a subject of reflection.
- **Expected outcomes:** Better analysis of the student's work by himself to help him in his future individual or group presentations.
- **Evaluation methods:** Appreciation of the work presented and the presentation itself by the instructor at the end of the interview.
- **Study language:** French

Code 1 H ■

Year of studies 1st year

Number of course hours Between 3 and 6 hours

Number of credits 6 (3 for semester 1 and 3 for semester 2)

Reviews

Type of module: Semestrial and collective evaluation of the whole set of work.

- **Examiners:** The coordinator of the year, Jean-Luc A. FOURNIER, the workshop leaders and all or some of the pedagogical team members.
- **Objective of module:** During this recapitulation and verification of what has been learnt, the plurality of the intermediaries favours a critical work both of analysis and appreciation of the potentialities as well as the discernable orientations in the work presented by the student.
- **Pre-requisites:** The student must present the work developed throughout the previous semester as well as recent work showing the development a personal project. He should also have already asked himself a certain number of questions about how to present his work whatever it is and finally be able to defend it.
- **Contents of module:** Open discussion in a public forum during which each student makes a formal presentation of work developed throughout the semester before answering questions from the audience.
- **Expected outcomes:** a real commitment from the student to an experiment encompassing a technical knowhow allied to a creative process.
- **Evaluation methods:** The work is assessed, in part, in terms of response to the schedule of requirements, and part, in terms of formal coherence, rigour of thought and mastery of the tools. Independently of the responses that he has supplied to the requests made of him, the student should prove that he is able to defend his choices and set out a few elements at least of the genealogy of his practice.
- **Study language:** French.

Code 1 I ■

Year of studies 1st year

Number of course hours 2 hrs

Number of credits 15 (8 for semester 1 and 7 for semester 2)

Semester 3 and 4 (Coordinator: Arnaud Claass)

HEADINGS CODE ECTS	CODE	ECTS Semester 3	ECTS Semester 4
Critical seminars 1 (Resident Instructors and Visiting Lecturers)	2 A	5	5
Research and creation workshop (ARC) (Visiting Lecturer)	2 B	1	1
Technical workshop: Initiation to sound (Workshop manager and visiting lecturer)	2 C1	1*	
Technical workshop: Introduction to video and sound (Head of workshop)	2 C2	2	1*
Technical workshop: Graphic art (Visiting lecturer)	2 C3		4
History of art and photography:			
Photography and literature	2 D1	2	2
The Process of the artwork	2 D2	2	2
Contemporary video	2 D3	1	1
“Imaging” (approch avenues)	2 D4	2	2
English language practice	2 E	1	1
Workshop (Visiting lecturer)	2 F	6	
Professional approaches (Resident lecturer and visiting lecturers)	2 G1		2
Professional internship	2 G2		2
Individual reviews (Resident lecturer)	2 H	4	4
Review (Paedagogical team)	2 I	4	4
Total per semester		31	31

* Optional

Critical seminars

- **Type of module:** Compulsory – Collective sessions.
- **Resident Instructors and Visiting Lecturers:** Arnaud CLAASS, Christian MILOVANOFF, Muriel TOULEMONDE, Jean-Luc AMAND FOURNIER, Natacha NISIC, Beat STREULI, Anna FOX, Marie-José MONDZAIN, Jean-Marie GLEIZE.
- **Objective of module:** The seminar provides the opportunity to submit the student’s work to the critical gaze of both a member of teaching staff and a visiting lecturer – a photographer, videographer, artist or theorist. These sessions will approach the works from the perspective of developing knowledge. They also require the participation of other students, who are asked to attend these sessions. This provides the opportunity to strengthen both the plastic and intellectual bases of the work presented.
- **Expected outcomes:** Increased precision of the work, adjustment of theoretical forms and basis.
- **Evaluation methods:** The evaluation evaluates the works completed, how they interrelate and the student’s ability to gain perspective and critical distance.
- **Study language:** French

Code 2 A ■

Year of studies 2nd year

Number of course hours 66 hrs

Number of credits 10 (5 for semester 3 and 5 for semester 4)

Research and creation workshop (ARC)

- **Type of module:** Compulsory – group seminars.
- **Visiting Lecturers:** Marco POLONI.
- **Objective of module:** Produce specific work on a research-based theme.
- **Contents of module:** The lecturer will give a conference or facilitate a seminar on a chosen problematic, then provide a theme for image and text-based research. The theme can be collective or allow for individual research, so long as this research falls within the given topic. Secondly, the lecturer reviews the works produced and submits them to a group critical session. The aim of this two-step process is to develop students’ creativity and resilience under the constraints of the workshop environment and beyond their personal production.
- **Expected outcomes:** Images and text related to the theme of the session.

- **Evaluation methods:** Relevance of the work expected from the research, particularly in the relationship between words and images.
- **Study language:** French.

Code 2 B ■

Year of studies 2nd year

Number of course hours 18 hrs

Number of credits 2 (1 in semester 3 and 1 in semester 4)

Workshop of initiation to sound

- **Type of module:** Workshop of technical training (optional).
- **Head of Workshop and Visiting Lecturer:** Yves PLENET et Franck HIRSCH.
- **Objective of module:** Apprenticeship in sound recording in different environments and with different micros on a DAT tape recorder. Initiation to sound editing on the Pro Tools software.
- **Pre-requisites :** None.
- **Contents of module:** Sound, sound recording, sound fields: what material for what sound? After having chosen a place, we create a situation (dialogue, interview...). We firstly discover the sound space of the place (how to perceive it), then, after different recordings, in mono and in stereo (ambience, conversation, movement), so as to grasp the different sound fields, the results are analysed and edited using a sound editing station.
- **Expected outcomes:** basic mastery of sound recording and processing by software.
- **Evaluation methods:** Exercise in practising what was learnt during the workshop.
- **Study language:** French.

Code 2 C1 ■

Year of studies 2nd year

Number of course hours 30 hrs

Number of credits 1 optional (semester 3)

Introduction to video and sound

Type of module: Technical workshop (compulsory) – Follow up of the work carried out after the workshop (optional).

- **Head of Workshop:** Yves PLENET.

- **Objective of module:** Learning the bases of cinematographic grammar. Outside and inside shots and sound recording with a DV cam camera. Initiation in Final Cut Pro and DVD Studio Pro editing software.
- **Pre-requisites:** None.
- **Contents of module:** Theoretical course on the video signal, the formats, the standards, the cameras. Familiarising the student with the School material by practising exercises (focusing, framing, movement, balance of whites, behaviour of the camera on a tripod or the shoulder, under different lights).
- **Expected outcomes:** Basic knowledge of audio and video tools.
- **Evaluation methods:** Respect for the schedule of requirements, technical quality of the images, sound and movements.
- **Study language:** French.

Code 2 C2 ■

Year of studies 2nd year

Number of course hours 18 hrs

Number of credits 3 (2 compulsory for semester 3, 1 optional for semester 4)

Graphic art

- **Type of module:** Compulsory – Technical workshop.
- **Visiting Lecturer:** Amélie BOUTRY.
- **Objective of module:** Acquisition of the basic notions in graphic art and layout.
- **Pre-requisites:** Knowledge of the software *In Design* and *Photoshop*.
- **Contents of module:** Theoretical introduction to graphic design and typography, followed by an in-depth study of the specificities of graphic design of books of photographic images. Personal work of the students on the layout of a book presenting their own photographic work .
- **Expected outcomes:** Production of a layout and/or a book dummy.
- **Evaluation methods:** Appreciation of the work carried out during the internship by the supervisor and examination of the final work project in the form of a printed mock-up.
- **Study language:** French.

Code 2 C3 ■

Year of studies 2nd year

Number of course hours 30 hrs

Number of credits 4 (semester 4)

History of art and photography 1: "Photography and literature"

- **Visiting lecturer:** Brice Matthieussent.
- **Type of module:** Compulsory – Lecture . Common lecture between second and third year students
- **Teaching objectives:** Understanding of the mutual relationship between both disciplines
- **Module contents:** Analysis of mutual influences of photography, poetry and the 19th and 20th century American: Robert Adams and the transcendentalists, Eggleston and James Joyce, Robert Frank, Jack Kerouac and Allen Ginsberg; the journey from typological to experimental approaches in ouli-pienne literature; the status of images incorporated into literary narrative or used as a narrative vehicle (Sebald).
- **Expected outcomes:** In-depth knowledge of the major role of literature in photographic modernity
- **Evaluation method:** Continuous assessment
- **Study language:** French.

Code 2 D1 ■

Year of studies 2nd year

Number of course hours 18 hrs

Number of credits 4 (2 in semester 2 and 2 in semester 4)

History of art and photography 2: "The process of the artwork"

- **Type of module:** Compulsory – Lecture. (Common lecture with first year students)
- **Teaching objectives:** Exploring an artwork and re-thinking it through the close or distant history of art from which it is issued.
- **Contents of module:** Each session will begin with a descriptive and comparative analysis of pieces of work chosen from different fields (photography, painting, sculpture, literature, video and cinema). Some of their specific features (typological model, autonomy of the painting format 'forme-tableau', the image as document, programme and protocol, production and fiction) will be identified.
- **Expected outcomes:** Knowledge of photography and its historical development through its emergence into the history of art

- **Evaluation method:** Continuous assessment taking into account participation in discussions arising from the lesson. A work in pictures relating to a moment in the history of photography accompanied by a written text must be produced.
- **Bibliography:**
 - Daniel ARASSE, *History of paintings*, France Culture/Denoël, Paris, 2004;
 - Jean-Louis COMOLLI et Jacques RANCIERE, *Arrêt sur histoire*, Éditions du Centre Georges Pompidou, 1997;
 - Rosalind KRAUSS, *The originality of the avant-garde and other modernist myths*, éditions Macula, Paris, 1993;
 - Benjamin BUCHLOH, *Essais historiques I et II*, Art édition, Villeurbanne, 1992;
 - Stan DOUGLAS, éditions Phaidon, Londres, 1998;
 - Steve REICH, *Different Trains* (1988), *The Cave* (1990-93), *City Life* (1995), *Three Tales* (2002) – CD recording;
 - FISCHLI & WEISS, *Fleurs et questions*, éditions Paris-Musées 2006;
 - Gerhard RICHTER, *War Cut*, Éditions du Musée d'Art Moderne de la Ville de Paris, 2005.
- **Study language:** French.

Code 2 D2 ■

Year of studies 2nd year

Number of course hours 40 hrs

Number of credits 4 (2 in semester 3 and 2 for semester 4)

History of art and photography 3: "Contemporary video"

- **Type of module:** Compulsory – Lecture.
- **Resident Instructor:** Muriel TOULEMONDE.
- **Objective of module:** Acquire knowledge of video art
- **Contents of module:** Study the diversity of formal and conceptual forms of contemporary video art. The works studied will allow the unravelling of the different phases of production of this medium (shooting / montage / broadcast / installation). Le course will focus on the relationship between still and moving images, especially through the work of video-artists for whom the question of 'framing' is crucial.

- **Expected outcome:** Improvement in visual practices and their conceptual basis. Evaluation method: Assessment of the assimilation of knowledge in the framework of a workshop
- **Study language:** French.

Code 2 D3 ■

Year of studies 2nd year

Number of course hours 6 hrs

Number of credits 2 (1 in semester 3 and 1 in semester 4)

History of art and photography 4: "Imaging" (approaches)

- **Type of module:** Compulsory – lecture and group seminars.
- **Visiting lecturer:** Jean-Christophe BAILLY.
- **Expected outcome:** The lecture topics change over time. Their concern is to open students up to other art forms and provide a more 'encyclopaedic' way of analysing the image.
- **Contents of module:** Crucial aspects of the landscape / what is field? Approaches to colour.
- **Expected outcomes:** Further in-depth research into students' photographic work. Broadening of the problematic of photography as a plastic art, questions of landscape and aesthetics in general.
- **Evaluation method:** Ongoing assessment and individual reviews of works in progress and in student groups.
- **Bibliography:** A bibliography will be provided throughout the sessions depending on the purpose of the course and / or discussions.
- **Study language:** French.

Code 2 D4 ■

Year of studies 2nd year

Number of course hours 30 hrs

Number of credits 4 (2 in semester 2 and 2 in semester 4)

History of art and photography 5: Photography in contemporary art

- **Type of module:** Compulsory – Lecture.
- **Resident Instructor:** Christian GATTINONI.

- **Objective of module:** Critical review of major trends in photography.
- **Pre-requisites:** Knowledge of the fundamentals of the history of photography.
- **Contents of module:** Critical analysis of the upholding and the transformation of traditional practices, recourse to the poor and archaic practices of the medium, of the influences and the recycling of other plastic arts, borrowings and collaborations with the living arts, of contamination and mixed practices using new media.
- **Expected outcomes:** Good critical understanding of various trends and challenges in order to help each student position their own work.
- **Evaluation methods:** Written exercise of reading data sheet type, documented study or theoretical work from a corpus defined by the student.
- **Bibliography:**
 - Dominique Baqué, *Photographie plasticienne l'extrême contemporain*, Editions du Regard 1998;
 - Michel Poivert, *La photographie contemporaine*, Flammarion, 2002;
 - Charlotte Cotton, *La photographie dans l'art contemporain*, Thames and Hudson, 2005;
 - Christian Gattinoni et Yannick Vigouroux, *Contemporary Photography*, Collection Sentiers d'art, Scala 2009.
- **Study language:** French.

Code 2 D5 ■

Year of studies 2nd year

Number of course hours 16 hrs

Number of credits 0

Practice of English

- **Type of module:** Compulsory – Lecture.
- **Visiting Lecturer:** Joséphine FORGE.
- **Objective of module:** towards a greater mastery of communication in English through the evaluation and the exploitation, of what has been learnt so as to enable the student to widen his knowledge of the language from:
 - A grammatical approach to improve his level: verbs, nouns, sentences, structure, etc ;
 - A functional or notional approach: know how to draw up and defend an opinion, express the capacity, advise, encourage, find out, etc... ;

– A lexical approach: discover and widen the semantic field; vocabulary specific to photography and the image in all its forms;

– A cultural approach: enrich one's knowledge of the civilisation of the English-speaking countries. Discover artists, photographers and the major artistic currents.

- **Expected outcomes:** Minimum knowledge of the English language.
- **Contents of module:** Concentration on four areas of competence:
 1. Written comprehension: Analysis of newspaper and specialist magazine articles, critiques of films/shows/exhibitions, study of literary texts, advertising, profiles of photographers/artists: understand articulations and nuances, lexical study: develop idiomatic expression, training in translation.
 2. Written expression: Write a professional letter with CV. Be able to write a short text to summarise and promote one's work. Abstract and commentary of an article or an extract of a book. Commentary of an image or an exhibition. Dissertation: be able to argue and justify ones' opinion.
 3. Oral comprehension: Hear and recognise voices and accents from various corners of the Earth. Training in global and detailed comprehension with authentic documents (audio or audio-visual cassette). Discover the diversity of the English spoken. The student should be capable of recovering the information in English or in French to a third person (indirect style).
 4. Oral expression: Simulations of a job interview, role playing, presentations, present and defend one's work: debates in the professional domain.
- **Expected outcomes:** Progression in the mastery of written and spoken English.
- **Evaluation methods:** Evaluation of the four linguistic competencies.
- **Study language:** English.

Code: 2 E ■

Year of studies 2nd year

Number of course hours 18 hrs

Number of credits 2 (1 for semester 3 and 1 for semester 4)

Workshop

- **Type of module:** Compulsory.
- **Visiting Lecturer:** Léa CRESPI.
- **Objective of module:** Accomplishment of a specific visual production.
- **Expected outcomes:** None.

- **Contents of module:** The visiting tutor provides a common brief for each student to produce a creative piece of work. The brief places students under professional working conditions, with a deadline to produce the work by the end of the session. The aim is to help students acquire professional responses and attitudes with regards to production deadlines, and common practices, especially when working for editorial, illustration or online publishing.
- **Expected outcomes:** Visual production in conditions close to a situation of order.
- **Evaluation methods:** Critical feedback dependent upon simulated professional environment.
- **Study language:** French.

Code 2 F ■

Year of studies 2nd year

Number of course hours 30 hrs

Number of credits 6 (semester 3)

Professional approaches

- **Type of module:** Compulsory – lecture.
- **Teaching staff:** Jean-Luc A. FOURNIER and visiting lecturer: Estelle REBOUT.
- **Objective of module:** Equally prepare students for a professional career in either the artistic or commissioned creative photography fields.
- **Contents of module:** Provide students with additional knowledge of management and conservation of photographs (argentic and digital), professional tools (CV, book, DVD, etc.). Copyright, professional status, financial matters. Industry case studies – contracts, briefs, estimates, invoices...
- **Expected outcomes:** Preparation to being a working photographer, knowledge of image rights and associated laws, knowledge of conservation techniques and photographic classification.
- **Evaluation methods:** Continuous assessment.
- **Study language:** French

Code: 2 G1 ■

Year of studies 2nd year

Number of course hours 12 hrs

Number of credits 2 (semester 4)

Professional internship

- **Type of module:** Compulsory/
- **Visiting lecturer:** Internship tutor (dependent on chosen internship).
- **Objective of module:** provide students with professional experience relating to the studies and lectures undertaken at the school.
- **Contents:** completion of a one-month (preferably two-month) compulsory internship in a business environment, in a private company or institution.
- **Expected outcome:** acquisition of professional competencies.
- **Evaluation method:** dependent on job description (determined in a contract signed by the student intern, the host company or institution and the ENSP), evaluation by the internship tutor in coordination with the managing tutor and internship report submitted by the student to the teaching team.
- **Study language:** dependent upon location of internship.

Code: 2 G2 ■

Year of studies 2nd year

Number of credits 2 (semester 3 or 4)

Individual interviews

- **Type of module:** Compulsory and optional. Each student may make up to four individual appointments (two per semester) three of which are obligatory (with a minimum of two different instructors).
- **Resident Instructors:** Arnaud CLAASS, Jean-Luc Amand FOURNIER, Christian GATTINONI, Christian MILOVANOFF, Muriel TOULEMONDE.
- **Objective of module:** Determine with each student the methodology and the references of the photographic and/or videographic project: draw up the status of the creation process, appreciate its state of advancement in, formal, theoretical and technical terms.
- **Pre-requisites:** The student should have prepared this interview.
- **Contents of module:** These are sessions of work where the later stages of the development of the projects are envisaged as regards the results already obtained and the intentions set out. The interview situation enables an exploration of materials, workshop resources, ideas or complementary elements useful to help better appreciate the internal elaboration of the works. A great importance is attached to the way in which the student thinks out

the real confrontation with the third parties, whether on the wall, the page of a book or the screen. He will also be bound make appear his symbolic situation in the field of the creation.

- **Expected outcomes:** Progression in the personal projects.
- **Evaluation methods:** Appreciation of the work presented and the presentation itself by the instructor at the end of the interview.
- **Study language:** French.

Code 2 H ■

Year of studies 2nd year

Number of course hours 3 hrs

Number of credits 8 (4 for semester 3 and 4 for semester 4, including – of the total – 2 optionals)

Reviews

- **Type of module:** Public and compulsory.
- **Examiners:** The coordinator of the year, Arnaud CLAASS and all or part of the paedagogical team (Director, resident instructors, Heads of Workshops, eventually Visiting Lecturers).
- **Objective of module:** Semestrial and collective evaluation of all the work. The second year reports constitute important moments in the intermediate finalisation, and that of the second semester is particularly important for it involves decisive options as to the perspective of the third and final year.
- **Prerequisites:** The student should, firstly, have some recent work to show, then, he should ask himself a certain number of questions about how to present and finally, know how to defend it.
- **Contents of module:** open debate in the context of a public session during the course of which each student proceeds firstly with the formal and oral presentation of the work undertaken during the course of the past semester before answering the questions put to him. A report does not really represent an exhibition as such but it assumes already an awareness and a mastery of the procedures of monstration: medium, format, scale, hung on a wall, in space, on a page, on the screen ... These forms are exclusive one from another.

- *Expected outcomes*: Increased precision in the stakes of the work.
- *Evaluation methods*: The work is assessed, for part of it, in terms of satisfying the schedule of requirements, for another part, in terms of formal coherence, rigour of thought and mastery of the tools. Independently of the answers that he provides to the requests made of him, the students should give proof that he is able to defend choices and set out the genealogy of his practice.
- *Study language*: French.

Code 2 | ■

Year of studies 2nd year

Number of course hours 2 hrs

Number of credits 8 (4 for semester 3 and 4 for semester 4)



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Semester 5 and 6 (Coordinator: Christian Milovanoff)

HEADINGS CODE	CODE	ECTS Semester 5	ECTS Semester 6
Critical seminar (Resident lecturer and visiting lecturers)	3 A1	3	3
Work journal (dissertation) (Resident lecturer)	3 A2	1	1
Research and Creation workshop (Resident Instructors and visiting lecturers)			
– The destiny of images	3 B1	3	2
– The work in art	3 B2	3	2
Technical workshop Webdesign (Visiting lecturer)	3 C	1*	
History of art and photography 1 Imaging 2 (approch avenues) (Visiting lecturer)	3 D1	2	1
History of art and photography 2 Literature and photography (Visiting lecturer)	3 D2	2	1
History of art and photography 3 Imaging the image (Visiting lecturer)	3 D3	1	1
Professional approaches (Resident instructor and visiting lecturers)	3 G		1
Individual interviews (Resident instructors)	3 H	7	3
Reviews (Paedagogical team)	3 I	8	5
Diploma Examiners: A Resident Instructor of the ENSP and four personalities chosen by the paedagogical team	3 J		10
Total per semester		31	30

*: optional

Critical seminars

- **Type of module:** Compulsory – Lecture theatre seminars.
- **Resident lecturer and visiting lecturers:** Depending on seminars, Arnaud CLAASS, Jean-Luc A. FOURNIER, Christian GATTINONI, Christian MILOVANOFF, Muriel TOULEMONDEE on the one hand, Guillaume HERBAUT, Jean-Christian BOURCART, Marie-José MONDZAIN on the other.
- **Objective of the module:** Test how the work fares under public presentation conditions.
- **Contents of module:** The critical seminar provides the opportunity to submit the student's work to the critical gaze of both a member of teaching staff and a visiting lecturer, photographer, videographer, artist or theorist. These sessions bring a new light to the work thanks to the mutual enrichment of the two critical perspectives. They also require the participation of students, not just the student presenting their own work, but also others who are asked to attend and contribute their own insights to the discussions.
- **Expected results:** Increased precision of the work, adjustment of its theoretical forms and basis.
- **Evaluation methods:** Alongside the contents of the works presented, the workmanship and their internal logic, evaluation is also very much dependent upon the oral presentation, the preciseness of vision, the ability to gain perspective from the work and critical ability in the areas of form, contents and intention. It is not only the student's ability to talk about their own work that is appreciated, but equally their contribution to the general reflection and the analysis of other works presented.
- **Study language:** French

Code 3 A1 ■

Year of studies 3rd year

Number of course hours 54 hrs

Number of credits 6 (3 in semester 5 and 3 in semester 6)

Study journal

- **Type of module:** Compulsory – Lecture theatre seminars.
- **Lecturer:** Christian MILOVANOFF.
- **Objective of the module:** Preparation for diploma; dissertation planning.
- **Contents of module:** A study journal composed of text, pictures, sketches, collages, reproductions, etc. providing an overall view of the student's artistic projects their evolution, challenges, dead-ends, failures, inventions or discoveries. During each seminar, the student, depending on the state of advancement of their artistic project, will show the model/framework for their journal, and will discuss the shape it is taking.
- **Evaluation method:** Based on the originality and evolution of the journal, the relevance of texts and its graphic qualities.
- **Bibliography:** A bibliography and filmography will be provided at the seminars.
- **Study language:** French

Code 3 A2 ■

Year of studies 3rd year

Number of course hours 36 hrs

Number of credits 2 (1 in semester 5 and 1 in semester 6)

The destiny of images

- **Type of module:** Compulsory – Research and creation workshop (ARC).
- **Resident lecturer and visiting lecturer:** Christian MILOVANOFF and Jean-Paul CURNIER.
- **Objective of the module:** To explore a question around art.
- **Contents of module:** Based on various art forms and art works, to develop a series of questions leading to a reflection on the destiny of images. By which laws, however complex, are images' modes of existence ruled? What is 'to show'? What could 'to think in pictures' mean, when based on a timescale that isn't a moment but a much longer duration of time?
- **Expected outcome:** To produce, edit and publish a collective journal about the workshop itself.
- **Evaluation method:** Ongoing coursework.
- **Bibliography:**

- Giorgio AGAMBEM : *What is Apparatus?*, éditions Payot et Rivages, 2007;
 - Jean-Paul CURNIER : *Montrer l'invisible*, éditions Jacqueline Chambon, 2009;
 - Gilles DELEUZE : *The Movement Image*, éditions de Minuit, 1983;
 - Gilles DELEUZE : *The Time Image*, éditions de Minuit, 1985;
 - Michel Foucault : *Manet and the Object of Painting*, éditions du Seuil, 2004;
 - Pier Paolo PASOLINI : *Lutheran Letters*, éditions du Seuil, 2000;
 - Pier Paolo PASOLINI : *Contre la télévision*, éditions Les solitaires intempestifs, 2004;
 - Jacques RANCIÈRE : *The Future of the Image*, La Fabrique éditions, 2003.
- Bibliographies (especially artists' monographs) and complementary filmographies will be suggested depending on the different directions ARC sessions may take.
- **Study language:** French

Code 3 B1 ■

Year of studies 3rd year

Number of course hours 96 hrs

Number of credits 5 (3 in semester 5 and 2 in semester 6)

Work in art

- **Type of module:** Compulsory – Collective seminar.
- **Resident instructor:** Christian MILOVANOFF et Muriel TOULEMONDE.
- **Objective of module:** Preparation for the diploma.
- **Contents of module:** Sessions of collective reflection/criticism around the work of a student, who is requested to propose a "hanging" for the occasion. The work presented in this way is subject to the comments of all present. The aim is to approach it in three different but complementary ways which correspond to three instances in the act of creation:
 1. Give the work a name: the precise and rigorous description of what is seen is considered as fundamental to be able to analyse the stakes of a piece of work.
 2. Write the work: in what way may the writing be a complement to the work as a follow-up, translation by other means (document, journal or fiction)?
 3. See the work: how is the work presented for viewing and what is it intended for?

- for a photographic piece, the question of hanging (autonomy, serial, installation).
 - for a video, the question of projection, of the monoband, the installation.
 - make-up for the book (sequence, graphics, text).
 - destination of the work: exhibition, publication (book, magazine), television, Internet.
 - **Expected outcomes:** : Capacity to present, comment, defend a piece of personal work and comment on other work.
 - **Evaluation methods:** Accounting for the nature of the project, of its development, its positioning in the artistic field, its references, and its plastic and technical qualities.
 - **Bibliography:**
 - Jean-Luc Godard, *Son + Image*, Éditions du MoMA, New York, 1992;
 - Catalogue *Passage de l'image*, éditions du Centre Georges Pompidou, Paris, 1990;
 - *L'Art de l'exposition*, Éditions du Regard, Paris, 1991;
 - Dan GRAHAM, *Œuvres*, catalogue du MAM de la ville de Paris, 2001;
 - Jacopo da Pontormo, *Journal*, Éditions MIX, 2008 (translation, notes and postface by Fabien Vallos).
- Furthermore, a complementary bibliographical orientation specific to the work of the students will be proposed each session.
- **Study language:** French.

Code 3 B2 ■

Year of studies 3rd year

Number of course hours 36 hrs

Number of credits 5 (3 in semester 5, 2 in semester 6)

Webdesign

- **Type of module:** Optional – Technical workshop.
- **Visiting Lecturer:** Adrien CATTER.
- **Objective of module:** Study the electronic publication of photographs.
- **Contents of module:** Technical study of the different types of presentation of the electronic image (screen, projections...), studies of Internet sites dedicated to photography; work on the questions of interface, enhancement of images, navigation ergonomics. The student should contribute his previ-

ously digitized body of images so as to obtain at the end of the course a site ready to put online according to a schedule of requirements provided by the lecturer.

- **Expected outcomes:** Technical skills for building a website designed for showcasing images.
- **Evaluation methods:** Examination of the final work, its aesthetic relevance vis à vis the photographic work and its functionality.
- **Bibliography:** A bibliography will be proposed during the first day.
- **Study language:** French.

Code 3 C ■

Year of studies 3rd year

Number of course hours 30 hrs

Number of credits 1, optional (for semester 5)

History of art and photography 1: Imaging 2 (approach avenues)

- **Type of module:** Compulsory– Lecture and group seminars.
- **Visiting lecturer:** Jean-Christophe BAILLY.
- **Objective of module:** Topics evolve over time. Their objective is to open students up to other art forms or a more encyclopaedic way of approaching the question of images.
- **Contents of module:** Why art? / Time and image.
- **Expected outcomes:** Further in-depth research into students' photographic work. Broadening of the problematic of photography as a plastic art, questions of landscape and aesthetics in general.
- **Evaluation method:** Ongoing assessment and individual reviews of works in progress and in student groups.
- **Bibliography:** A bibliography will be provided at the sessions depending on the purpose of the course and / or discussions.
- **Study language:** French.

Code 3 D1 ■

Year of studies 3rd year

Number of course hours 36 hrs

Number of credits 3 (2 in semester 5 and 1 in semester 6)

History of art and photography 2: Literature and photographie

- **Type of module:** Compulsory – Lecture. Common lectures between 2nd and 3rd year students.
- **Visiting lecturer:** Brice MATTHIEUSSENT.
- **Expected outcomes:** To think about literature in its possible link to pictures, to think about photography in its probable connection to words.
- **Contents of module:** The sessions will team a photographer with a writer.
 1. Robert Adams and the American transcendentalist authors (Thoreau, Emerson, Hawthorne).
 2. Robert Frank and Jack Kerouac (*On the road*).
 3. Walker Evans and James Agee: *Let US Now Praise Famous Men* (the realist challenge – to never miss anything, a work at the edges of reality and simultaneously a 'metaphysical-marxist' ambition)
 4. William Eggleston and James Joyce (one rooted in semi-rural territory, the other radically urban; epiphany as a common theme, connected to the photographic instant and banality; the implementation of a location-centred mythology; and especially, the pulverisation of any notion of centrality or global vision in favour of the fragment, the marginal; their early works, influenced by Henri Cartier-Bresson for Eggleston, and by Ibsen for Joyce)
 5. Robert Smithson and Thomas Pynchon (the notion of entropy, of fragmentation and loss of meaning)
 6. Les Becher and Georges Perec (the photographic series and the notion of inventory, list and enumeration – Oulipo and Jacques Roubaut)
 7. The status of photographic images in Sebald's books.
- **Expected outcome:** A personal project's relation to and position within in the contemporary art field.
- **Evaluation method:** Continuous assesment.
- **Bibliography:** Alongside the above mentioned works, a bibliography will be provided at each sessions.
- **Study language:** French.

Code 3 D2 ■

Year of studies 3rd year

Number of course hours 96 hrs

Number of credits 3 (2 in semester 5 and 1 in semester 6)

History of art and photography 3: Imagining the image

- **Type of module:** Compulsory – Lecture and group seminars.
- **Visiting lecturer:** Fabien VALLOS.
- **Expected outcome:** Thinking about the image from different perspectives (analytical, historic, philosophical).
- **Contents of module:** To propose a philosophy of the image based on a thought-process informed by the history of art and of images. What does a contemporary analysis of the dialectic image, the still image, the economy of the image now mean?
- **Expected outcome:** Knowledge of certain approaches in art.
- **Evaluation method:** Continuous assessment.
- **Bibliography:**
 - Walter BENJAMIN, *Paris Capital of the 19th Century* (Passages parisiens, lettre N et Paralipomènes MS 470), éditions du CERF, 2006;
 - Alfred NORTH WHITEHEAD, *The concept of nature* (chapitre III), éditions Vrin, 2006;
 - Jacopo BABONI & Fabien VALLOS, *Six modèles d'analyse herméneutique*, éditions Mix, 2008;
 - Roland BARTHES: « L'obvie et l'obtus », *Essais critiques 3*, éditions Le Seuil, 1982;
 - Philippe-Alain MICHAUD : *Aby Warburg and the image in motion*, éditions Macula, 1998.
- **Study language:** French.

Code 3 D3 ■

Year of studies 3rd year

Number of course hours 30 hrs

Number of credits 2 (1 in semester 5 and 1 in semester 6)

History of art and photography 4 : Bodies Performance Dance

- **Type of module:** Compulsory – Lecture.
- **Resident Instructor:** Christian GATTINONI.
- **Objective of module:** Reflection and analysis on the body as an issue in contemporary art.

- **Contents of module:** The aim is to deal with the analogic and mixed practices which put the body at the centre of their preoccupations. The course will investigate practices that put the body at the centre of their preoccupations. The body is investigated in relation to either a specific medium or in reference to history of art and photography, or even within the scope of biotechnologies. The questions of gender (sexualised), identity (individual and group) are interrogated from ideological and plastic perspectives. The links to performance and dance are also reviewed.
 - **Expected outcomes:** Ability to understand the specific challenges presented by the body in plastic and living arts, in order to better contextualise the student's own practice.
- Evaluation methods: written exercise in the shape of reading notes, documented study or theory work from a body of texts selected by the student.
- **Bibliography:**
 - Jean-Jacques Courtine (under the direction of), *Histoire du corps* (Tome 3), *Les mutations du regard, Le xx^e siècle*, Le Seuil, 2006;
 - *Medium danse*, Art Press spécial n° 23, novembre 2002;
 - Daniel Sibony, *Le corps et sa danse*, Le Seuil, 1995.
 - **Study language:** French.

Code 3 D4 ■

Year of studies 3rd year
 Number of course hours 16 hrs
 Number of credits 0

Professional approaches

- **Type of module:** Compulsory – Lecture.
- **Resident Instructor:** Jean-Luc A. FOURNIER – et intervenants extérieurs (Estelle REBOURT, Lamiel BARRET KRIEGEL, Jacqueline BLANC, Philippe PANNETIER, Jorge ALVAREZ).
- **Objective of module:** Prepare students for a professional future in both the artistic, and public and private photography commissioning sectors.
- **Contents of module:** Give the students a complement of information on the questions concerning the management and the conservation of their photographs (analogue and digital) as well as basic elements of the rela-

tional approach to their future professional and institutional partners (CV, book, DVD, etc.). Notions concerning the question of royalties, professional status, taxation. Treatment of concrete examples: contract grids, estimates, invoices...

- **Expected outcomes:** Preparation for professional life and contacts, knowledge of copyright and the laws concerning them, knowledge of the techniques of conservation and classification of photographs.
- **Evaluation methods:** Continuous assessment.
- **Bibliography:** It is to be distributed at the start of the class.
- **Study language:** French.

Code 3 G ■

Year of studies 3rd year
 Number of course hours 30 hrs
 Number of credits 1 (semester 6)

Individual interviews

- **Type of module:** Compulsory. Each student is invited to take a minimum of four individual appointments with at least three different instructors.
- **Year of studies:** 3rd year
- **Resident Instructors:** Arnaud CLAASS, Jean-Luc Amand FOURNIER, Christian GATTINONI, Christian MILOVANOFF, Muriel TOULEMONDE.
- **Objective of module:** To enable the student to develop, widen and finalise the artistic project in all its dimensions (formal, referential) with a view to its presentation and defence during the year end diploma session.
- **Pre-requisites:** The student should have prepared this interview.
- **Contents of module:** The interviews are intended to examine the state of advancement of the personal project, the quality of the creations, the technical mastery, the intellectual growth as well as development later perspectives.
- **Expected outcomes:** Provide an update on the status of the work.
- **Evaluation methods:** Taking into account the nature of the project, its evolution, its place in the artistic field, its references, its plastic and technical quality. . Evaluation by the Instructor at the end of the oral interview

- **Bibliography:** An appropriate bibliographical and filmographical orientation to the students' work will be proposed by each Instructor during the course of the interviews.
- **Study language:** French.

Code 3 H ■

Year of studies 3rd year

Number of course hours 5 hrs

Number of credits 10 (7 au semestre 5 et 3 au semestre 6)

Reviews

- **Type of module:** Public and compulsory.
- **Examiners:** The coordinator of the year – Christian MILOVANOFF – all or part of paedagogical team (Director, Resident Instructors, Heads of Workshops), eventually visiting personalities and lecturers.
- **Objective of module:** Semestrial and collective assessment of collection of work. The third year reports constitute important intermediate moments of finalisation. That of the second semester is crucial for it involves decisive options as to the diploma (to its presentation or not).
- **Contents of module:** Each student must submit for review and commentary by the participants in the review, completed work and projects in development. These must imperatively be accompanied by a 'Work Journal', and possibly also documentation on previous work.
- **Expected outcomes:** To be able to master the formal and critical presentation of the individual project leading to the diploma.
- **Evaluation methods:** The work is assessed, partly, in terms of its response to the schedule of requirements, and partly in terms of its formal coherence, rigour of thought and mastery of the tools. Independently of the answers that he provides to the requests made of him, the student must show that he is able to defend his choices and set out the genealogy of his practice.
- **Bibliography:** An appropriate bibliographical orientation to the work of the students will be proposed during the course of the assessment.
- **Study language:** French.

Code 3 I ■

Year of studies 3rd year

Number of course hours 2 hrs

Number of credits 13 (8 for semester 5 and 5 for semester 6)

Diploma

- **Type of test:** Interview with a jury.
- **Examiners:** A Resident Instructor from the ENSP and four personalities chosen by the director in consultation with the teaching team.
- **Objective of the test:** Grant the diploma of the École nationale supérieure de la photographie.
- **Pre-requisites:** Having obtained 170 ECTS credits over three years.
- **Content of the test:** The diploma is the accomplishment of three years spent at the ENSP. The student should present a personal project, support and defend it before the jury. This project must be accompanied by a dissertation that can take the form of a 'Work journal', composed of documents showing previous work as well as preparatory work that supports the understanding of what is being presented.
- **Expected outcomes:** Granting of the diploma.
- **Evaluation methods:** The diploma jury expects that the project as well as its presentation are a hallmark of accuracy and coherence and that both elements are particularly perceptible in the relationship that its form has with its content.

The jury assesses the work in relation to an evaluation grid comprising four distinct criteria of appreciation, as follows:

1. The presentation of the work (formal and critical).
2. The origin and the evolution of the project (evaluation of the phases of research and the production).
3. The cultural positioning of the work (relevance of the references, diversity of the knowledge).
4. The quality of the achievements.

The award of the diploma assumes that a mark of at least 10 out of 20 is given. The mentions are awarded from 14/20, congratulations from 16/20. The marks are not communicated to the candidates, who may nevertheless obtain them after passing the diploma, by formulating a written request la Direction Régionale des Affaires Culturelles de la Région.

- **Language used for passing the diploma:** French.

Code 3 J ■

Year of studies 3rd year

Number of course hours 45 minutes

Number of credits 10 (semester 6)

International

International exchanges

- In Europe and beyond Europe, the École nationale supérieure de la photographie maintains close relationships with a certain number of teaching institutions both artistic, and more particularly devoted to the teaching of photography.

Within the European Union these exchanges are coordinated through the EFTLV programme (programme d'Éducation et de Formation Tout au Long de la Vie) and particularly within the framework and participation of the ERASMUS programme, which validates and partially finances them following the signing of institutional agreements between participating partner establishments.

The duration of the stay proposed is a minimum of 3 months. At the ENSP, it is more especially – although not exclusively – second year students who are concerned by these exchanges. The Erasmus grant is around 150 € per month for each student. Given its modest size, depending upon social criteria, the ENSP may, in certain cases, take in charge the student's transport expenses. The Conseil Régional Provence Alpes Côte d'Azur through the PRAME funding programme, depending on income, also contribute a non-negligible complement to the amount of the ERASMUS grant.

List of the European partners which have signed the agreement with the ENSP:

- École Supérieure des Arts de l'Image «Le 75» - Brussels (Belgium),
- Universidad Complutense de Madrid - Madrid (Spain),
- Hochschule für Gestaltung - Karlsruhe (Germany),
- University of Art and Design (TAIK) - Helsinki (Finland),
- Akademic Muzických Umeni – Filmová a Televizní Fakulta (FAMU) – Prague (Czech Republic)
- Kunsthochschule Berlin Weißensee – College of Art and Design - Berlin (Germany)
- Escola Superior Artística do Porto - Porto (Portugal)
- Blackpool and the Fylde College – Blackpool – (UK)

- Calls for candidature concerning these exchanges take place once or twice a year. The students are warned about it via the School intranet l'école

and on the screen situated in the entrance hall. These calls indicate the procedure to be followed to pose one's candidature and the corresponding limit date. Chaired by the Director, a paedagogical commission to which outside personalities may be associated makes the selection. The research, paedagogy and student life commission is informed more precisely of its composition and its decision criteria.

- Other agreements for paedagogical exchanges link the ENSP to various foreign establishments (outside the European Union):
 - International Center of Photography (ICP), New York (USA).
 - Centro del Imagen, Lima (Peru)
 - École de Théâtre et de Cinéma d'Ho Chi Minh Ville (Vietnam)
 - Centro Universitario SENAC, Sao Paulo (Brazil).
 - Académie Libanaise des Beaux Arts (ALBA) – (Lebanon)
 - Centre Culturel Français et la bibliothèque d'Alexandrie (Egypt)
 - Centre Culturel Français, Damascus (Syria)
 - California College of Arts (CCA), San Francisco (USA)
 - Escuela de Fotografía Creativa, Buenos Aires (Argentina)
 - la Escuela Argentina de Fotografía de Buenos Aires (Argentina)
 - University of Sun Yat-Sen Canton (China)
 - The Tunis Institute of Fine Arts (Tunisia)

Exchanges of students may take place also with these establishments. Some exchangeees, may, like those within the European Union, depending on their income, benefit from a study grant from the Regional Council (documents on this subject are made available to students at the library and from Laurence Canaux, coordinator). In a few cases, and under certain conditions, a fixed participation or a participation to travelling costs may be granted by the ENSP. The selection procedure takes place in the same way as for the Erasmus exchanges.

CulturesFrance (ex AFAA), the french cultural services in Lebanon (Beirut), in Peru, in Argentina and Vietnam (Ho Chi Minh Ville) support logistically and financially the international activities of the ENSP.

Their support however is not guaranteed and must be renegotiated every year. This is why the above-listed programmes may vary from year to year.

The grants awarded cannot be cumulated.

For further information, contact Laurence CANAUX, international coordinator, ENSP.

Useful addresses

– Agence nationale des programmes européens :

Agence Europe-Education-Formation
25 quai des Chartrons – 33080 Bordeaux

☎ +33 (0)5 56 00 94 00

www.europe-education-formation.fr

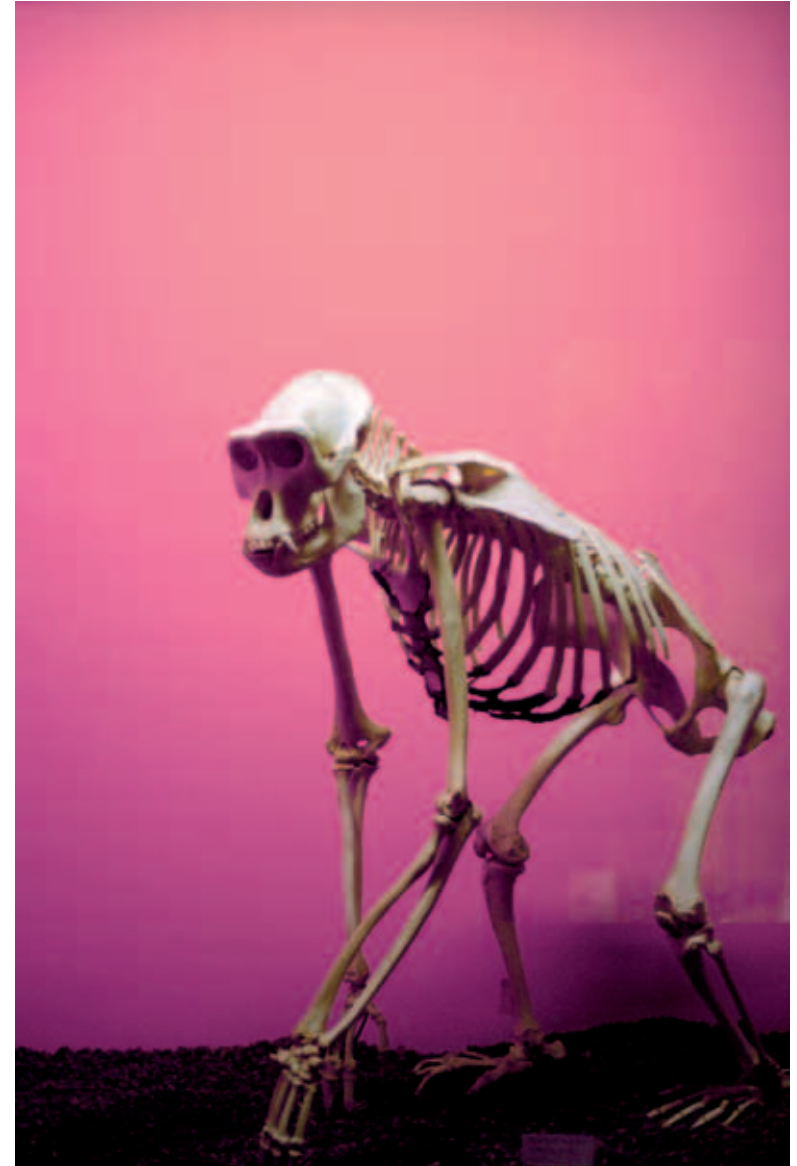
– Hôtel de Région

Service vie étudiante et mobilité internationale

27 place Jules Guesde – 13481 Marseille

☎ + 33 (0)4 91 575057

www.region.paca.fr/(heading vie étudiante et mobilité internationale)



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Programme of research for foreign students

This one or two semester-long course is designed to welcome foreign exchange students who have already qualified in their country of origin, who wish to complete further research and acquire further skills at the ENSP.

It is therefore a specific programme, outside the normal cursus, not subjected to an entrance examination and of a duration of one or two semesters (preferably rather two).

Admission to this curriculum is based upon dossier. The candidate should have followed, in his home country, a training either specifically photographic, or artistic with a strong photographic component; as a minimum three years of study leading to a higher education diploma or photographic work corresponding to this level. It is furthermore indispensable that the candidate has a good understanding of the French language and that he also be able to express himself in this language.

In order to apply the student must send the management of the ENSP an in-depth research project.

- Their in-depth research project, presented on any format, including both theoretical and practical aspects.
- Various documents (text and images) showing their proficiency in photography
- Proof of having previously attended a higher education course in the artistic field – or specialised in photography

The examination of the candidatures is subjected to a decision of a jury composed of the Director and instructors from the School.

The selection criteria are the following:

- The value of “photographic” profile of the candidate.
- the quality of the dossier sent.
- the relevance of the research project envisaged by the candidate.

The research project is to be pursued for the duration of the stay at the School. The resident student may use all the pedagogical resources and techniques of the institution: film laboratories, digital laboratories and services, video

workshop, shooting studio. He may also have permanent access to the library and take part, in the institution’s daily activities that are open to all.

In the first semester however, they cannot attend the technical workshops reserved exclusively for first year students. The list and contents of courses available can be reviewed in the ‘Student Guide’.

The Professor Christian GATTINONI, member of the permanent pedagogical team at the school, is specifically responsible for the ongoing review and care of resident students. He is therefore an ongoing tutor to each one of them for the whole time spent at the ENSP. ‘Residents’ can of course develop working relationships with other lecturers from the team, but Christian GATTINONI is responsible for organising the learning experience of each one of them and defining upon arrival a specific curriculum, which their own research must bring to conclusion.

■ Deadline for year 2010-2011 application

Friday 28 May 2010.

■ Duration of the stay

The resident student may be welcomed at the ENSP for one or preferably two semesters, for experience shows that, generally, a single semester is rarely sufficient to complete the programme that the student has fixed for himself. (See the dates of the semester on the student handbook).

■ Internal regulations

This document is handed over to the resident student the day he arrives at the School and applies to all students, whatever their status. Essentially, the resident student is subjected to the same rights and obligations as all the other students in the context of his participation in the School activities.

■ Supplies and materials

The student is supposed to bring with him the basic tools – as a minimum a good quality camera – enabling him to work. Under certain conditions

written into the internal regulations, he may also have access to a temporary loan of photographic material. For the consumables (photographic paper, photocopies...) they will need to buy cards at the rates specified in these same regulations. They have, moreover, free access to all the tools, equipment and machines of the School. At the end of his stay, for evaluation, the student will present the results of the research to the Director and the instructors of the School.

■ Issue of an attestation

At the end of his stay, for evaluation purposes, the student will present the results of their research to the lecturers at the school. They will be approved by an attestation for specific research, issued by the School, validated by the tutor and the Director in the name of the pedagogical team, certifying his/her residence and mentioning the evaluation.

■ Enrolment fees 2009/2010

- 1,500 euros per semester
- 2,500 euros for the year (two semesters).

■ Miscellaneous

The student should find his own accommodation in Arles by contacting the town's estate agencies. The School may orient this step.

Those students less than 28 years of age benefit from the Social Security regime as well as the services proposed by the students mutual societies.

Once enrolled, students cannot expect a grant from the French government. Future applicants for 'resident' schemes must take advice in their country of origin, before completing their application, and complete the necessary steps at the French embassy in order to apply for any existing grants. These are the only services that can award any grants or subsistence allowances and who may also be able to provide further information about living and studying in France.

For more information on the constitution of the dossier, please go to the following address:

www.ensp-arles.com/concours

Exhibitions, publications and research



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- The school regularly organises exhibitions, in France and abroad, showing especially selections of the work of the third year students or recently graduated students. As a general rule, a selection of this work is the subject of an exhibition during the year following the diploma. This presentation either takes place in France, or abroad, always in an institution likely to ensure a high level of visibility: Villa Médicis à Rome en 2004, Maison Descartes in Amsterdam in 2006, FRAC Provence Alpes Côte d'Azur in Marseille in 2007, Lyon City Library in 2008. On the occasion of these exhibitions, in co-edition with Actes Sud or with the Presses de l'École Normale Supérieure Lettres Sciences Humaines of Lyon, the ENSP publishes a catalogue in the collection *Anticaméra* (4 volumes already published: *Antichambre*, *Lignes de fuite*, *Duels*, *282 km (x 2)*, *a fifth – Traffic – is being developed*).

The students' work composing these exhibitions has been conserved for the past four years. It may therefore be shown in other contexts: French cultural centre in Valencia, Spain, annual *Mirafoto* show at Lima, Peru, DRAC Provence-Alpes-Côte d'Azur, Centre d'art d'Istres et de Fos, Biennale photographique de l'Océan Indien at Antananarivo (Madagascar), etc.

- During the summer of 2005, in the context of the Rencontres d'Arles, on the occasion of the twentieth anniversary of the first group of graduates from the School, a great exhibition entitled "from one moment to the next", showing the photographic and videographic work of twenty or so former students – chosen from all the years – was presented at the Abbey of Montmajour. This same abbey was the venue for the summer 2009 « summer instants » exhibition celebrating the commissioned work produced over the past seven years by students of the ENSP in the summer festivals of the Provence Alpes Côte d'Azur region, thanks to a partnership with the Régie Culturelle of the Conseil Régional. The FRAC PACA also sponsored this exhibition.

- Every summer in the School's own gallery – Arène – during the "Rencontres Photographiques d'Arles", the school organises an exhibition that leads to a publication issue in the 'Semaine' collection.

Works from former students associated with photographers who were not trained at the ENSP are accepted here in the series *Contrepoint* (Brigitte Bauer and Thibaut Cuisset in 2004, Bruno Serralongue and Philippe Durand in 2006, Arno Gisinger and Anthony Haughey in 2009). Outside this series, the gallery presented, in 2005, the works of two former students of the International Center of Photography of New York, Victor Sira and Alessandra Sanguinetti, in 2007, an exhibition entitled “ReGarder” conceived as a dialogue between the photographic work of Jeff Wall and the videographic work of Mark Lewis, and in 2008, in conjunction with Christian Lacroix and his artistic committee, the photographic and videographic work of the English photographer, Marcus Tomlinson.

- Throughout winter 2009, the New York International Center of Photography held an exhibition entitled ‘Curious Memories’ for three months in its gallery. The exhibition displayed the works of five young recently qualified ENSP photographers (Laetitia Donval, Carole Liogier, Olivier Metzger, David Moziconacci, Celsor Herrera Nuñez, Aurore Valade).

- During the summer of 2008, for the very first time, the “Rencontres d’Arles” incorporated into their official programming, a presentation of the work of three students from the ENSP who graduated in the spring of 2008 (Marikel Lahana, Christophe Matern and Sung Hee Lee). They were chosen by a selection committee which comprised a representative from the School, the Artistic Director of the “Rencontres” and a competent personality from outside the two institutions. The presentation of the works of young graduates of the School should be renewed in 2009. Five selected students’ work was shown in the Henri Comte this time: Mathilde Brugni, Gilles Pourtier and Véra Schöpe photographs and Agnès de Lignèris and Justine Pluvillage’s videos.

- Among the many exhibitions, mention should be made of the one which is organised every year during the weekend immediately following graduation. In the very localities where they took their tests, disseminated in several areas throughout the city, the new graduates present a selection of which enabled them to obtain their diploma.

- Independently of the catalogues in the collection *Anticamera*, in co-edition with Actes Sud or the Presses de l’Ecole Normale Supérieure, the School furthermore publishes, at the beginning of the autumn a photographic

research revue entitled *Infra-mince, Cahiers de l’École nationale supérieure de la photographie, Arles*. Bringing together texts from teachers at the School and invited authors, both French and foreign, interlaced with portfolios photographs, – most of which are dedicated to the students or alumni – each issue of the series, unique in its kind, is constructed around a theme. The first, in 2005, in combination with the ‘From one moment to the next’ exhibition at the Montmajour Abbey, interrogates a dozen or so ex-students on their professional journey, alongside personalities linked to the birth and development of the ENSP. The second one is centred around a reflection on photography taking its theme from the title of a Pirandello book, *Un, personne et cent mille*. Number three approaches an interrogation by various channels of what *Voir avec son temps, voir contre son temps* may mean. Issue number 4 reflects upon the relationship between Photography and contemplation. While issue 5 (publication due in Autumn 2009) is being developed around *New contexts of photography*. More precise information on these four numbers may be found on the School web site.

Research programme: “the destiny of images”

The definition of research is always a delicate question for art schools. If taken in the strictest sense, meaning the application of practices and objectives of university programmes, it is obvious that an institution such as ENSP, like any other higher education art school, was not designed to meet these demands. Does this mean that any kind of research is impossible in these types of institutions? Paradoxically, the opposite is true, inasmuch as the teaching environment in these schools requires a specific research effort from each student, failing which any further artistic endeavour is impossible. Gaining recognition for the existence of this difference between two distinct forms of production is not an easy task. This is why – without losing any of the uniqueness or purpose of higher education art school teaching methods, and especially, without renouncing the belief that other forms of knowledge than those codified by universities exist – in order to satisfy the recommendation of the “Bologna process”, the Visual Arts Commission of the Ministry of Culture and Communication has encouraged art schools to develop within their general activities, research programmes that meet their practices, aims and teaching methods. Within this context, from the academic year 2007 – 2008 onwards, the ENSP has developed a research programme in association with two partners: the Centre d’Etudes Poétiques de l’Ecole Normale Supérieure, Lettres et Sciences Humaines of Lyon and the Studio National des Arts Contemporains of Fresnoy.

Starting from the observation that insofar where two of the three institutions at the origin of this initiative provide an artistic education of the highest level on the static and animated image, by the very nature of things, they produce a great deal of knowledge in these matters. Their determination to join their forces and their experience in a research project on this question would appear obvious and logical. The Centre for poetry studies’ of the Ecole Normale Supérieure’s contribution is even more relevant since there is a very productive partnership between this institution and the ENSP, especially through a “image/text” work programme that for the past three years has resulted in a publication and an exhibition.

Entitled “The destiny of images”, the aim of this programme, which is backed by the experience of the three establishments and their pedagogical

teams, is to develop a theme proposed by a book written by Jacques Rancière, less in order to answer than to define, using the availability of fresh ideas, his interrogations in relation to the central preoccupations of the three institutions.

Proposing a curriculum of higher education concerning photography, quite naturally requires – a theoretical but also practical evidence in view of the aims of the teaching and its contents – the implementation of sustained research on the nature of the image, how it has been perceived and handled throughout history, its current status and potential status in the near future where it seems *destined* to occupy a dominant position.

When considering such a typically modern phenomenon as photography, that is *embedded* in the present day – as an actor, memory, witness, provider of knowledge, exploration, aesthetic pleasure, or just pure pleasure or, more nobly, as contemplation; sometimes fulfilling several of these roles at once – it follows that questions about its future, its formats, its likely evolutionary paths and potential developments concern primarily the higher education institutes dedicated to teaching techniques and practices as well as history, diversity of practices and production of knowledge it has engendered.

Similarly, from the very moment that it is no longer simply a question of transmitting, of training but also that of anticipating all probable evolutions, such an education cannot be conceived as sustainable without it being committed to the production of its very own learning, that is the production of a common fund of intellectual knowledge and tools derived from research centred on its pedagogical finalities as well as the social, technical, and aesthetic evolution of its subject.

Practically, this effectively means that added to the competence of the pedagogical teams concerned should be associated a research project which while based on existing practices, works and knowledge, is capable of laying down for the future, in the medium and long term, clear guidelines which are able to support or even modify the pedagogical orientations insofar as they concern the historical changes underway and the technological, aesthetic and social transformations which arise from them. It is mainly a question of building a corpus of knowledge which will lead to a wider and more in-depth understanding of the stakes inherent to the

very existence and the future of technical, mainly photographic images, and therefore conceive for the years to come a pedagogical foundation which guarantees an opening onto all foreseeable evolutions.

An education in the practice, the knowledge and the theory of photographic images means taking a position with the future in mind. More exactly, with the future of images in mind, that is also the future of our relationship with images. It is after all fairly clear that the destiny of images is linked to the evolution of the degree of importance and effectivity which is accorded to reality.

In the context of the exhibition, "Lyon Septembre de la Photographie", a first conference has been organised at the ENS LSH in Lyon on 17, 18 and 19 September 2008; a second meeting attended by three photographers teaching at the ICP took place in New York, at the school's headquarters, on 16 January 2009 the day following the opening of the "Curious Memories" exhibition.

As well as continuing the project partnership between the ENSP and the ENS- Lsh that 'confronts' 7 photographers with 7 writers under the leadership of tutors from both schools, the research programme will include, in the 2009-2010 year, a Research and Production Workshop directed by Jean-Paul CURNIER and Christian MILOVANOFF following which a first publication in the form of a journal, will be produced.

A symposium involving the ongoing partners Ile de France Photographic Center (CPIF) and l'Université de Paris V is also planned in 2010.

And finally, another new initiative to add to this research programme, in partnership with the FOAM Museum of Amsterdam, and under the direction of Colette OLOF, the museum's curator and Laetitia TALBOT, ENSP exhibition manager, is a work created with three Spring 2009 graduates that will result in an exhibition and a publication.

Student life

■ Opening hours of the premises

The School is open from 08.30 to 18.00 from Monday to Friday. Reception is open from 09.00 to 12.00 and from 14.00 to 18.00.

Activities of a collective nature are normally programmed between 09.00 and 18.00, from Monday to Friday.

Certain premises (library, analogue, digital and video laboratories) are accessible to students in the evening, according to very strict conditions defined at the beginning of the year for each of the premises concerned.

Only students, Instructors, Visiting Lecturers as well the administrative and technical personnel are admitted on the school premises. Except with specific authorisation issued by the management, no person is authorised to penetrate the premises beyond the Reception area without having been invited.

■ Academic Calendar

• Courses run from 28 September 2009 to 12 June 2010:

semester 1: from 28 September 2009 until 12 February 2010.

semester 2: from 22 February 2010 until 28 May 2010.

• All Saints Holidays: from 29 October 2009 (evening) until 5 November 2009 (morning).

• Christmas Holidays: from 18 December 2009 (evening) until 4 janvier 2010 (morning).

• Winter Holidays: from 12 February 2010 (evening) until 22 February 2010 (morning).

• Spring Holidays: from 2 April 2010 (evening) until 14 April 2010 (morning).

■ Personal Materiel and Supplies

The possession of a laptop computer is strongly advised.

Whilst a large part of the supplies necessary for the accomplishment of the work required during the training courses is likely to be made available to students free by the ENSP, the latter may in no case take in charge the totality of the supplies which each student, may consider he needs for his part.

As concerns the digital prints in particular (small and large formats), the students may purchase cards at the following rates:

Library: card for 100 copies = 8 €

Digital service: large format colour printer = 23 €

for 25 copies = 25 €, for 50 copies = 45 €, for 100 copies = 75 €, for 200 copies = 130€

Colour laboratory: imaging card RA4 = €34 (for 7,5 m²)

Development of films = 1 €

Black and white laboratory: large format printer = 39 €
(for 1 m² of printing)

For the sale of printing or photocopying cards, **contact:** Nathalie MONTERO (Accountancy), Monday, Wednesday and Friday morning only.

A part of the supplies therefore remains at the charge of each student. To procure them at more advantageous prices than those on the market, he may turn to the school cooperative, the organisation and the management of which are entirely under the responsibility of the association of students. This association, whose bureau is renewed each year, is also a centre of initiation for various types of events and especially the exhibitions of the students' work.

Contact: wip_asso@yahoo.fr

■ Loan of material

The individual loan of material (see the heading: "Technical equipment") is open to students who have signed-up to a loan agreement at the beginning of each academic year. This agreement is used to cover some of the cost of repair or replacement in case of theft, damage or loss of the material.

Contact: Jean Pierre STUCK (régisseur): from Monday to Friday from 5.00 pm to 5.45 pm.

■ Library

It offers bibliographical and documentary resources mainly on photography, as well as on the visual arts and the history of art. Thanks to a stock of 13,000 books, in terms of photography, it is the largest specialist library in the region(see the 'Library' section, under 'Pedagogy' in this booklet). The

books are free to access and mostly available to consult in the library; only theory books are available to borrow.

It is open to students from 9.00 am to à 12.00 am and from 2.00 pm to 9.00 pm from Monday to Friday.

Contacts: Anne HOUSSIN and Véronique MALTESE.

■ Grants

Grants may be awarded to French students, according to criteria of attribution defined by the Ministry of Culture and Communication.

First condition: to be able to benefit from one, upon their first request, students should obligatorily be at least 26 years old on 1st October of the year in question. However, this consideration may not be enforced upon pupils who have already received a grant from the Ministry of Culture or any other department of the State. Other conditions are, as commonly applicable, subject to the level of income of the students and/or that of his parents. The dossiers for requesting a grant are handed out at the school upon written request, to students after that have passed the entrance examination.

Contact: Françoise PENNEL (Paedagogy).

- **Grants for international exchanges:** please refer to the “International” section in this booklet **Contact:** Laurence CANAUX.
- In certain cases, the School may help *in the realisation of a specific project* presented by a student once it has been validated by the paedagogical team.
- After they have successfully passed their last report, the establishment awards *the students in line for a diploma a grant* to enable them to complete their diploma assignment.

■ Language classes

Only *English* is taught in the School (in 1st and 2nd years). Those students who practice one of the three other modern languages authorised for obtaining ECTS credits – Italian, German, Spanish– should themselves take care of their language requirements which will be controlled by a jury constituted by the School.

■ Social Security/health and other insurances

Membership of the French Social Security system is compulsory for every student over 20 years of age and younger than 28. This membership is also compulsory for students still covered temporarily by another system.

Membership of a student medical scheme is optional.

Student complementary medical schemes:

– LMDE: ☎ 3620 – www.lmde.com

– MEP: ☎ 0825 081 881 – www.mep.fr

Each student is also bound to contract an insurance policy guaranteeing his civil liability inside the establishment or during a trip in France or abroad (study trip, placement) programmed by the School.

Useful addresses:

- Emergencies Centre hospitalier Joseph Imbert – Arles
☎ 04 90 49 29 29
- Emergencies: Clinique Jeanne d'Arc
☎ 04 90 99 32 32
- Centre for dental care, 29 rue des Arènes à Arles
☎ 04 90 18 80 30
- Duty pharmacy: contact the police station
- Police station:
☎ 04 90 18 45 00
- Fil santé jeunes :
☎ 0800 235 236 (N° free from 8.00 to 12.00 midnight)
- Police: 17
- Fire brigade: 18
- SAMU: 15 ou 112

■ Accommodation

Students at the ENSP should find their own accommodation in Arles. Practical advice can be provided to the students by the school, as well as accommodation lists, insofar as the school is informed of property available.

Contact: Camille GILLES.

Students should not forget to find out about local council taxes (taxe d'habitation) and provide for its payment in their annual budget.

For announcements of accommodation as well as the possibilities of temporary jobs, car pooling, etc., there is a local **bureau of student life** located in the “espace Van Gogh” which provides a certain amount of local information.

☎ 04 90 49 37 42 – vie.etudiante@ville-arles.fr

Accommodation détails can also be found on the new website, managed by the office of student life at: www.arlescampus.fr/logement

Useful addresses

- Youth Hostel: Avenue Maréchal Foch – Arles
www.fuaj.org (Closed: from mid-December to mid-February)
☎ 04 90 96 18 25
- Arles Office of Tourism:
☎ 04 90 18 41 20
- For assistance with accommodation:
 - Caisse des Allocations Familiales des BDR à Marseille.
☎ 0820 251 310
 - CROUS Aix-Marseille – ☎ 04 91 62 83 83
accueil.marseille@crous-aix-marseille.fr
 - Région PACA: www.regionpaca.fr
(Heading « vie étudiante et mobilité internationale »)

Restoration

A university restaurant situated 10 minutes from the ENSP, in the Espace Chiavary (Bd Emile Zola) is accessible to students from 11.30 to 13.45 from Monday to Friday all year round (even during school vacations). The sale of tickets takes place every Monday and Thursday from 11.30 to 13.45 on site. The presentation of the ENSP student card (or at least a temporary attestation) is compulsory every day.

Fee for the year 2009/2010 = 2,90 € (sold in books from 10 to 29 €)

Sport and culture

Those students who wish to practice a sport during their studies whatever their level and motivation, should contact the “office des sports de la ville d’Arles”. (Stade F. Fournier – Cabassud Swimming Pool).

☎ 04 90 49 96 40

Transport

Useful addresses:

- Marseille Provence Airport.
☎ 04 42 14 14 14 ou 0825 834 834
- Nîmes-Arles-Camargue Aéroport.
☎ 04 66 70 49 49
- Air France (sales office).
☎ 0820 820 820
- Bus station.
☎ 04 90 49 38 01
- SCNF (infos, ventes).
☎ 0892 353 535
- Boutique des transports (information and sale of tickets)
24 Bd Clémenceau in Arles.
☎ 0820 251 310.

For all updated information about transport, cultural life, festivities (ferias, festivals...), sporting activities, local administration, etc.: Consult the site of the town of Arles: www.ville-arles.fr

Foreign students

Reception service for foreign students (ACEE). Marseille Administrative Antenne – 3 place Victor Hugo – 13331 Marseille Cedex 3.

☎ 04 91 62 83 85.

acee.marseille@crous-aix-marseille.fr

The city of Arles

- The city of Arles is renowned for the wealth of its architectural heritage. Several Roman and Romanesque monuments have been included in the list of UNESCO World Heritage Sites since 1981 (the Roman Amphitheatre, the Antique Theatre, the Saint Trophime Cloister, etc.).

- Moreover, it has a very well developed artistic, festive and cultural life: there are several publishing houses, two ferias, a good number of festivals, notably that of the “Suds à Arles“, three museums, two theatres, a concert hall for current music, an annual programme of lectures, concerts and recitals, an experimental cinema, to which should be added several establishments of higher education (IUP of the University Cézanne, IUT, Supinfocom). Together they all contribute to the artistic and cultural fulfillment of the City throughout the year.

- Its international reputation, in photographic terms, is both ancient and very modern thanks to the “Rencontres d’Arles” and the “Voies Off” festival which take place each year during the summer, thanks also to a large and important photographic collection at the Réattu Museum and of course the presence of the Ecole Nationale Supérieure de la Photographie (ENSP), the only and unique national school of this type in France.

- Finally, the City of Arles is characterised by its surface area: covering an area of 72,000 hectares (c.180,000 acres), it is the largest borough in France. Its territory encompasses three exceptional natural spaces: the Alpilles, the Camargue and the Crau. It is heavily marked by the presence of the River Rhone which flows through the city centre and whose delta forms the Camargue.

- For further information, consult the Tourist Office website: www.tourisme.ville-arles.fr

■ Come to Arles

- By road
 - From Paris: Motorway A7 / A9 / A54 Exit Arles centre.
 - From Italy: Motorway A7 then A54 Exit Arles centre.
 - From Spain: Motorway A9 then A54 Exit Arles centre.
- By rail
 - central booking office: Tel. : (+ 33) 36 35
 - TGV Paris-Arles : 4 hours
 - TGV Paris-Avignon and correspondence for Arles: 2hrs.45 min. + 40 min.
- By bus
 - Regular liaisons with Marseille, Nîmes, Avignon.
- By air
 - Nîmes-Arles-Camargue Airport just 25 km away.
 - Marseille-Provence Airport 65 km away.

