

ESAAA

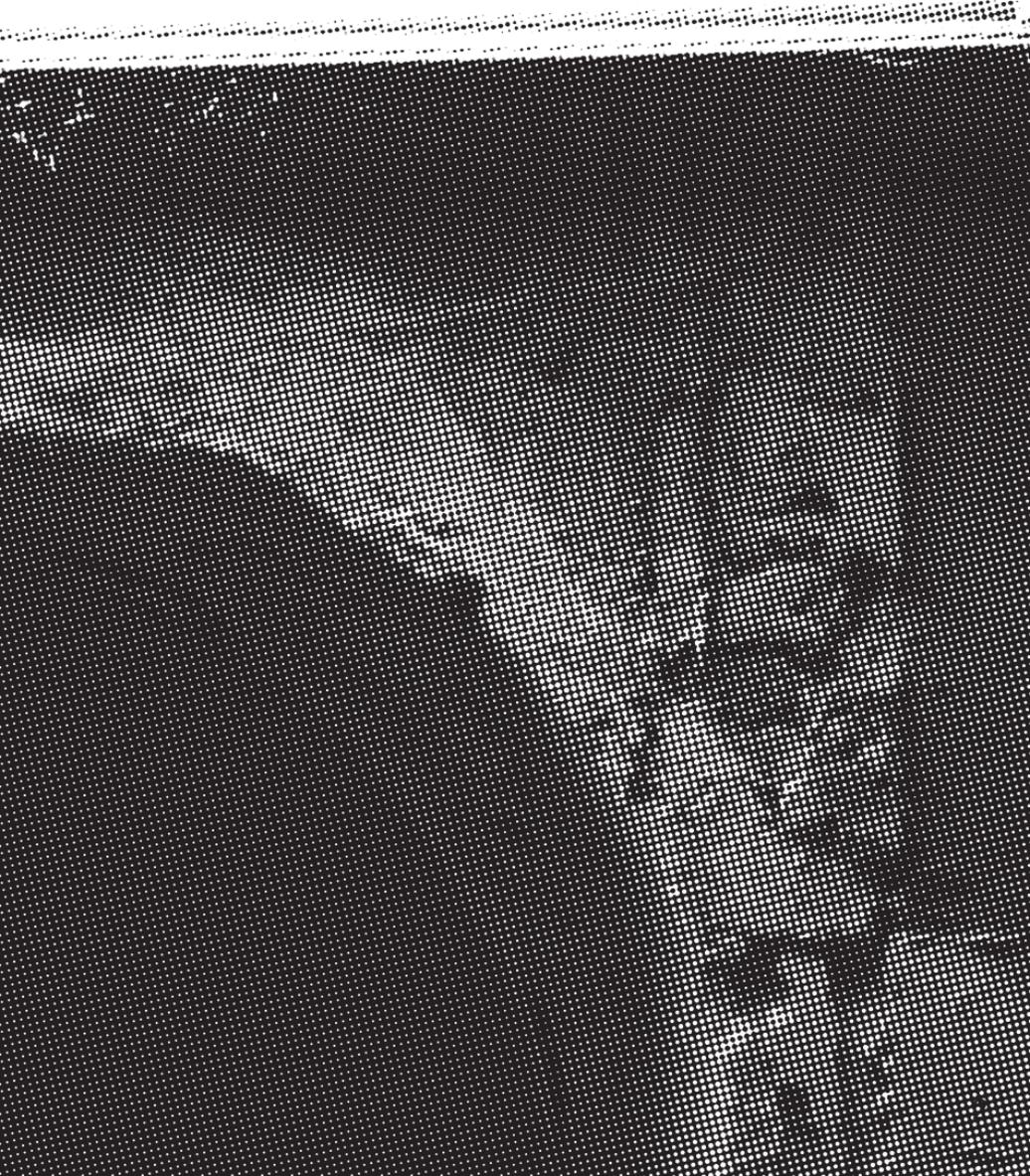
2017

2018



Experimental School of Art Annecy Alps

Location



The Annecy School of Art (in french ESAAA is for “École Supérieure d’Art Annecy Alpes”) teaches students preparing a DNA degree (3-year post-baccalaureate diploma) or a DNSEP degree (Master’s Degree, 5-year post-baccalaureate diploma) in Art and Design, as well as a specific degree, the DSRA (Doctorate level, 8-year post-baccalaureate diploma). It belongs to the French art schools network, among which it stands out because of its emphasis on research, of its work on space, landscape and spatial planning, but also because of its radical standpoint on the experimental dimension of art: ESAAA strongly insists¹ on experimentation, that common source of creation since the Modernity – so common that it sometimes appears meaningless. ESAAA places experimentation at the heart of all its activities.

ESAAA is located in a classified 20th century building made of concrete, wood and glass, designed by André Wogenscky in 1967 in front of the Lake of Annecy and its arc of mountains. That is where its students, teachers and technical and administrative staff develop projects, prepare residences and publications.

This unique art school may be described as having an intimate relationship with its location: it seems to encourage contemplation before a sublime landscape, but at the same time, as it is located at a crossroads between France, Italy and Switzerland, it is the center of an hyper-connected activity which benefits each week from its closeness to Geneva International Airport – as if the map of Europe in particular had been redefined by low-cost companies and Berlin, Barcelona, Stockholm, Porto, Copenhagen or Prague, among other destinations visited by the students in the recent past, had been drawn considerably closer to Annecy, from which they are a mere two hours’ flight away.

The studies offered at ESAAA develop this necessary dialectics of distance and closeness, and if they focus on an immersion in workshops, they also offer many outside projects, in keeping with the problems of our modern-day world, its urban context, its high and low definition technologies, its global fluxes – and they

participate in it by many aspects. Thus, at every level of its activity, ESAAA sees itself as a starting-point to all sorts of perspectives for everyone to share in.

Besides – but this also constitutes its identity – ESAAA has a clearly defined vision of teaching. It does not conceive of higher education as a mere form of learning, with knowledge passing from a knowing teacher to an ignorant student, but according to a bold logic of emancipation, such as that described for instance by Jacques Rancière². Teaching and research are brought together and all members of ESAAA are invited to “go into the forest of things and signs”³, starting from everyone’s own position. To put it another way, precisely because ESAAA is an institution belonging to higher education, it is considered as an artistic and intellectual community where the teachers are artists and researchers, i.e. practitioners who constantly question their own practice, who literally *research* it. And in the same way as the students do, they move like mobiles which follow their own trajectories and cut across other trajectories. This conception of research, of knowledge, of intelligence, but also of art, design and higher education informs all ESAAA activities and contributes to give it a specific identity, even beyond the contents of its teaching and its geographical location. That is, in the final analysis, its fundamental position.

1 See *In actu, De l'expé-
riental dans l'art* (2010) and
In Octavo, Des formats de l'art
(2012), co-published by ESAAA
and Les Presses du Réel.

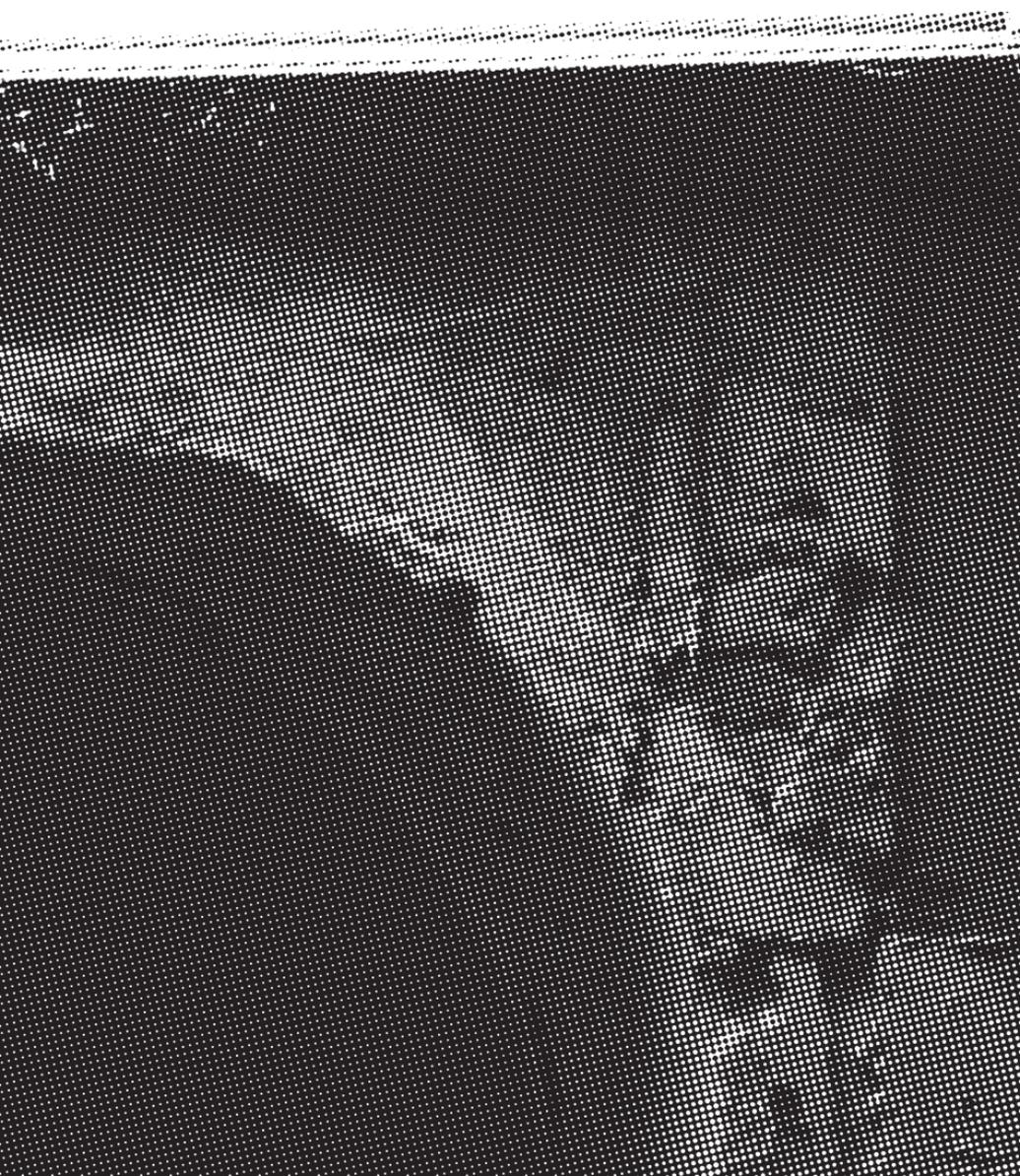
2 See Jacques Rancière,
Le Spectateur émancipé, Paris,
La fabrique édition, 2008
(trans. *The Emancipated
Spectator*) or *Le Maître
ignorant. Cinq leçons sur
l'émancipation intellectuelle*,
Paris, Fayard, 1987 (trans.
*The Ignorant Schoolmaster.
Five Lessons in Intellectual
Emancipation*).

3 Rancière, *Le Spectateur
émancipé*, op. cit., pp. 15-17.

These general remarks underlie the training offered at ESAAA, which is detailed below.

- A full and demanding first year enabling students to gauge their motivation and capacity to continue their studies at an art school;
- A course of study spread over 3 years (DNA) and 5 years (DNSEP) with a major in Art and a major in Design, organized around constantly progressive teachings;
- Multiple activities (workshops, conferences, exhibitions, travels, tutoring etc.) seen as belonging to a true artistic programming;
- A Research Unit which brings together many artists and theoreticians around specific projects concerning the whole school;
- An atypical doctoral course leading young artists, art historians or philosophers to a specific degree, the DSRA (for "Diplôme Supérieur de Recherche en Art", PhD in Art Research);
- An autonomous school working in a network (with other art schools, art centers, museums, universities, artists' residences...), on a local level but also on a national and international level;
- A school situated in a unique location, "Les Marquisats", a classified 20th century building on the shore of the Lake of Annecy, which serves both as a place for residences and as a production structure.

Admission requirements



First Year Competitive Entrance Exam

The first-year entrance exam takes place in early May. Registrations must be sent to the ESAAA pedagogical secretariat, starting in early February. Candidates must have the French baccalaureate (high school degree; all types of baccalaureate are accepted). By way of derogation, candidates who do not have the baccalaureate may apply by writing to the Director, insisting on their motivation, artistic practise, or professional experience justifying an interest in the courses of teaching offered.

Contents of the Entrance Exam

- Two practical tests;
- One written test in general knowledge;
- One interview;
- The applicant's portfolio (not compulsory).
- The jury, composed of members of the School's teaching staff, values primarily the following: openness to today's world, motivation, level of schooling.

Entrance after the first year

Students coming from other art schools are interviewed on a local level by an equivalency panel composed of members of the School's teaching staff. The interview revolves around the candidate's portfolio.

The panel examines applications sent by French and foreign students. For foreign students applications and interviews can be organize by videoconferencing and the Internet.

Course of teaching



First year



2nd year in Art



2nd year in Design

3rd year in Art

3rd year in Design



DNA–Licence (Bachelor’s Degree)



4th year in Art



4th year in Design

5th year in Art

5th year in Design



DNSEP–Master’s Degree



6th year



7th year

8th year



DSRA–PhD’s Degree

First year

The first year is an initiation year, common to both the Art and Design majors. Students test their motivation and their ability to enter an artistic training. During this first year, many of them encounter the immensely varied meanings of creation, and teaching therefore allows students to become familiar with all the dimensions of artistic activity with multiple approaches, sources and problems. The goal is to help the students come in contact with objects which trigger desire and driving impulses, thus enabling them to build their own path to becoming young artists, designers, curators, architects, dancers, philosophers, gardeners, whatever-is-still-to-be-invented-ers.

So during their first year, the students build the basis of their artistic undertaking by working in workshops under the guidance of artist teachers. They develop their analytical faculties by speaking about their own work, attending courses on Art History and Philosophy, meeting artists and researchers from very varied backgrounds during conferences and workshops, plunging into other cultures and languages, visiting exhibitions — they thus become aware of the questions which concern art and society today and gradually learn how to deal with them. The students' progress is assessed each semester by a review, then, in June, by an exam determining whether or not they are allowed into the second year, with an Art or Design major.

Major in Art

DNA Art (Bachelor's Degree)
and DNSEP Art (Master's Degree)

The 2nd and 3rd years aim to structure everything the students have seen, heard, opened during their explosive first year. As far as theory is concerned (in Art History, Philosophy, and more broadly in contemporary knowledge), the "curriculum" focuses on the acquisition of data, knowledge and methods to obtain a 3-year Degree within the framework of European higher education. As regards practise, whether in a workshop or during the various

projects to which students are associated, the word “curriculum” refers to the fact that the students’ investigations are carried out again within a framework given by the teacher, who chooses the place, the duration, the pace and the problem each student is to be confronted with. But here too, as with the theoretical courses, the notion of “curriculum” refers to a whole ensemble of forms, mediums, techniques, protocols and methods whose knowledge is considered essential to any young creator. Concretely, during their two-year DNA preparation, the students are faced with a sufficient number of situations to experience and appropriate the greater part of contemporary creation, to assimilate the techniques, and most all to make sense of it all. Students then understand what sculpture means, what photography is, what sort of commitment is involved in a residence, what it represents to organize an exhibition, etc.

Things change during the next two years and the preparation of the DNSEP: each student dedicates his-or herself to a phase called a “project phase”, more specific and personal, which they develop until their Master’s Degree. They alternate between exhibitions, trips and stays abroad, sessions of critical analysis of their work by guest artists and theoreticians, etc. So a whole set of meetings is organized to help along the projects to be presented for the degree. In the 4th year, the Art major takes part in a travel program which ESAAA organizes each year in two stages — first a series of ambitious collective projects carried out in a world capital called ESAAA Mobile, in order to meet those who play a part on the international stage of art, but also to carry out a project in keeping with each student’s individual research work. (In 2016-2017 projects have been completed in Quebec’s Biennial, Athens and Kassel during Documenta, and in Venice for the Biennial). Then, at a second stage, the students spend several months abroad, with a residence scholarship within the framework of “Explora Sup”, choosing a place and an internship according to their individual projects. This time spent abroad is also meant for research as students take notes which will become useful when they write their Master’s thesis.

Major in Design

DNA Design (Bachelor's Degree)
and DNSEP Design (Master's Degree)

The Design major in Annecy is characterized by an acknowledged concern for public management, for what is political and belongs to everyone, and it aims to enable students to intervene in specific contexts, deeply rooted in local frames of reference, and to deal with the thickness of contemporary reality. They become designers specializing in spatial issues, working on a large scale and acting in the fields of town and country planning, landscaping, urban planning but also art. There are two cycles in the Design major, a 3-year degree and a 5-year degree, and as in the Art major, these two cycles differ because students follow a "curriculum" in the first three years then invent a personal project in the next two years. If during the first three years, students become acquainted with the techniques, methods, culture, history and objects of Design, they follow their own path during the next two years, that of their own projects.

ESAAA offers a Master's Degree in Design centered around the notions of landscape, urban intervention and planning, architecture and politics. During those two years, the selected students alternately attend workshops and seminars and travel for their research; they work on their individual projects which, once they are put together in workshops and integrated discussions, offer the equivalent of a *respublica* for today's world. The students in the Design Master's Degree come from varied backgrounds (mostly in Design and Art, but also in Architecture, Political Sciences, Geography, Sociology...) and they work on forms which are not given in any way. Their work testifies to a constant interest in the place of art — in its widest sense — in the city and it aims to reflect on what is "common" in our times, through sensory experiences — which is what the *respublica* (or public affairs), whose existence is imagined here, truly means. Design today knows how to handle heterogeneity, diversity, multiplicity, and it is now radically flexible. At ESAAA, students learn how to use it, they become professionals, and

playing with its flexibility, they invent the tensions and propulsions still to be created.

In the course of their Master's Degree, the Design students take part in a travel program in keeping with their personal project. They are encouraged to go farther away from ESAAA in a concentric fashion, first on foot, then by car, by bus, and by plane, to confront their own spatial concerns with territories ever more complex and wide. And by moving on another scale, enlarging the focal distance, they come to work on issues which are those of the city, of continents, global issues which demand, not that we reduce the world's complexity, but that we invent new ways of ordering things amidst this complex world, thus better managing it — taming it, opening it to a merrier future.

Activities



ARC – Classes on Research and Creation

These classes complement the teachings, courses, interviews and work done in workshops. Designed by one or several teacher(s), they gather a group of students around an artistic and critical question. Students choose to join according to their personal preferences. These classes are common to both Art and Design students.

Specifics Workshops

These workshops are organized around a guest (artist, designer, architect, landscape designer, filmmaker, etc.) invited by ESAAA. He or she suggests a work proposal to a group of students. The aim is to encounter other artistic practises, other theories, other problems, which the guest artist brings to the school. Recently, the students have been able to work with Denis Savary, Lara Almarcegui, Jordy Colomer, Delphine Coindet, Niel Beggs...

Conferences

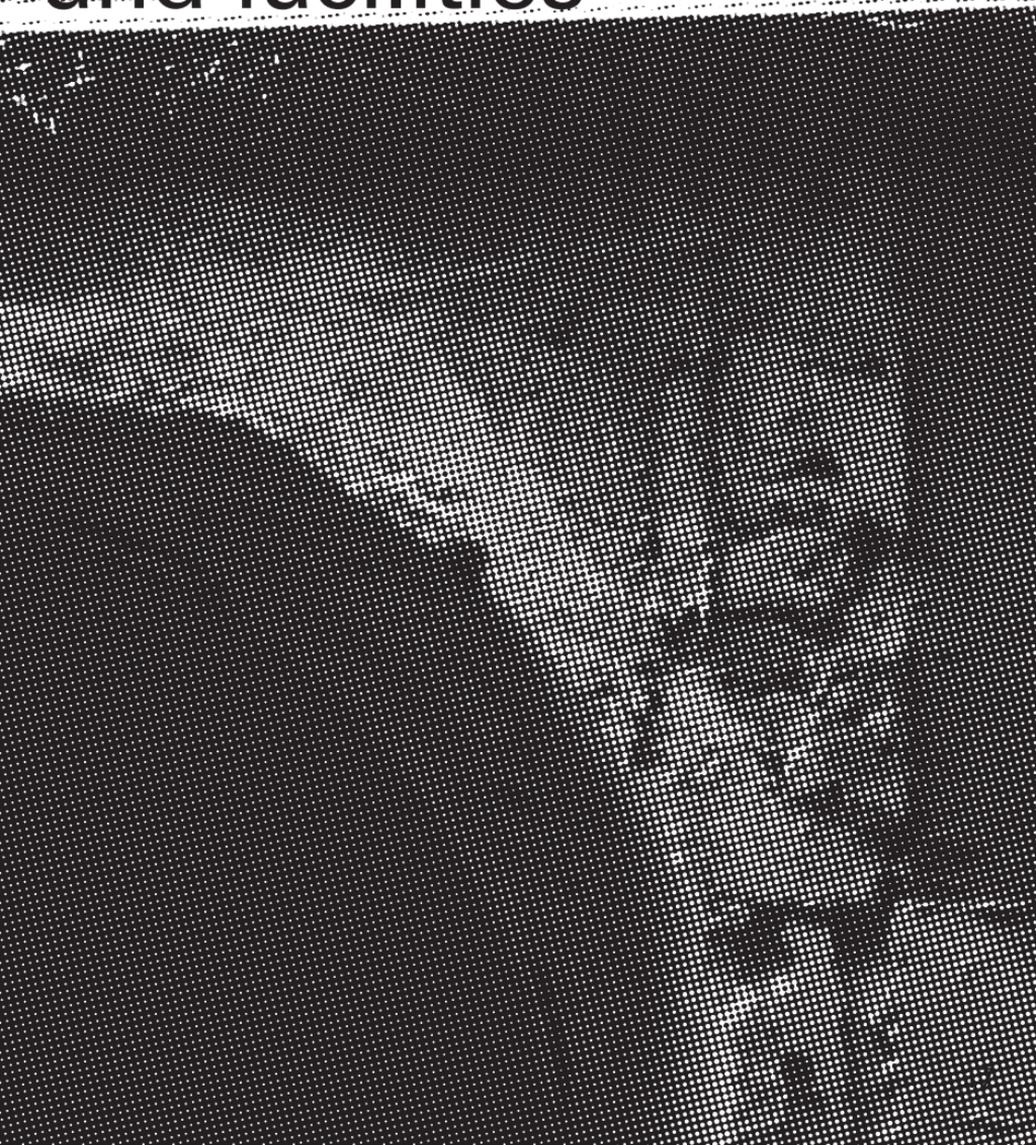
Conferences are given all along the year with one guest speaker per week on average. They constitute a privileged moment in the pedagogical life of the school and are compulsory for the students. Guest speakers come mostly from the visual arts – artists, architects, landscape designers, curators, heads of institutions, but also from other fields of thought and culture.

Library

The collections are mostly composed of historical, theoretical and critical works on art, design, landscape and architecture, of exhibition catalogues and books dedicated to specific artists. ESAAA subscribes to some thirty French and international journals and magazines. When guest speakers or artists are expected, files are put together and available for consultation, and more generally, the Library preserves records of everything done at the School. The collections cover the fields of sound, computer science, contemporary music, video, cinema... and the students can read and work in the library or borrow the books. They can also access

a number of digital resources which considerably increase the amount of information available at ESAAA, thanks, among other things, to the care taken to find contents on the Net.

Technical equipment and facilities



ESAAA lab

Since 2015, ESAAA has built an amazing fablab dedicated to Art and Design, where local Makers can also come to work and built prototypes.

3D printers, Shopbot CNC, 3D scanner, Virtual Reality System... the basics fablab digital tools are connected to more traditional machines for wood, iron, ceramic, silk-screen printing, etc.

Digital Workshop

Thanks to a digital platform, students can access all sorts of practises in the fields of computer graphics, video, sound, photography, interactivity and the Web. There are other computers in the workshops and sound and video studios can be used freely. Laptops are available too. Overall, students can access some thirty work units.

Filming, recording, staging

ESAAA has a film studio, a storage room for photographic, video and sound recording material which can be loaned to students, as well as many projection facilities (video projectors, digital screens, sound enhancement systems...)

3-D Workshop

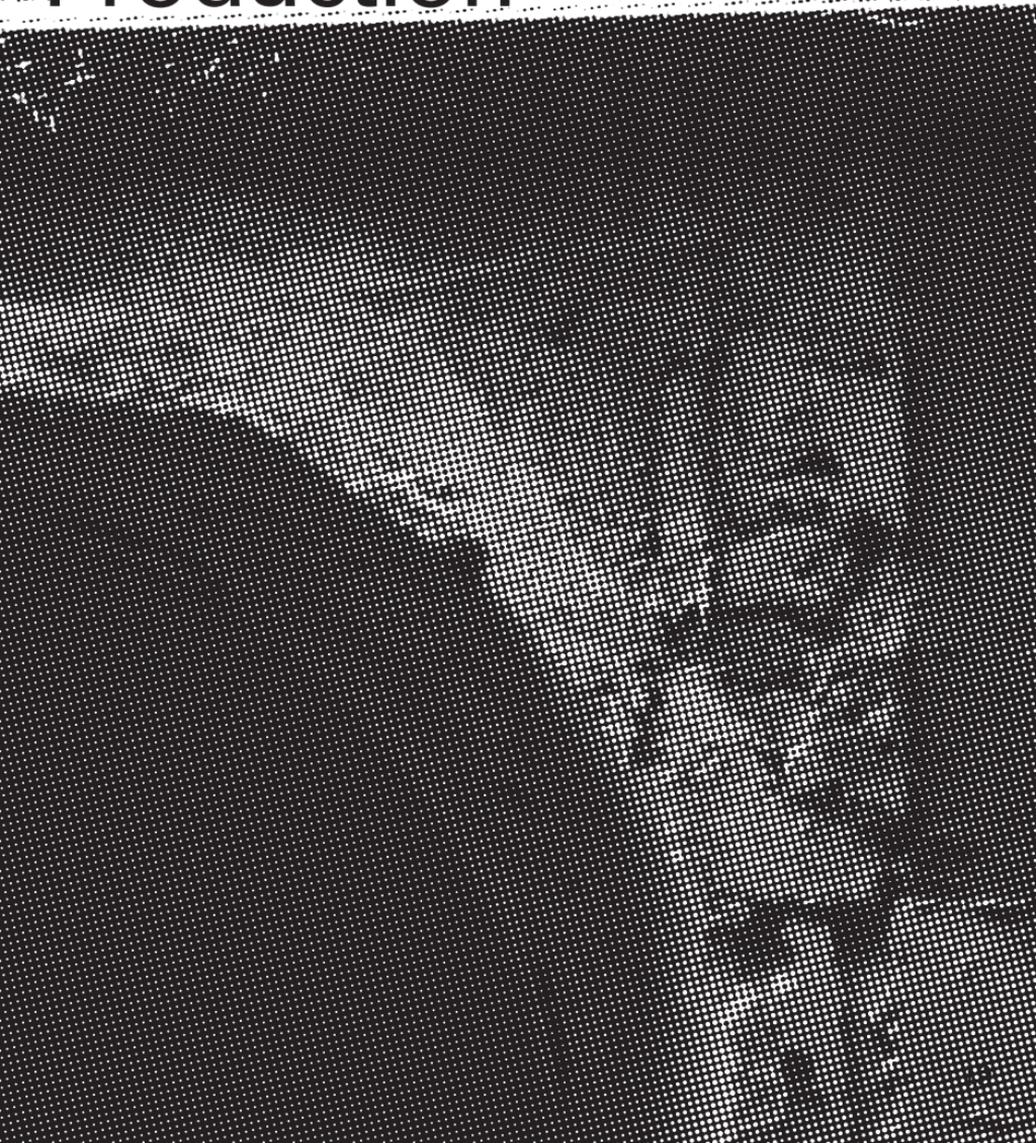
Technical workshops for woodwork and metalwork are available on a specific set, with professional tools, clay and mouldings, as well as a common display space.

Basic tools are freely accessible.

Printing and publishing

Students can learn about the graphics chain, serigraphy and engraving, and even large-scale digital printing. They can also become acquainted with the various stages of the publishing process, from CAM to forwarding.

Research, Residence, Production



Research Unit

ESAAA encourage the work of a team made up of artists, designers, philosophers, architects and historians who collaborate within its Research Unit. It also offers a post-graduate research course preparing for the DSRA (Diplôme Supérieur de Recherche en Art: *PhD in Art Research*).

Thanks to this very varied activity, since 2011, several projects have been carried out and now they can be consulted in the following publications by ESAAA Éditions.

Diffusion:

www.lespressesdureel.com/editeur.php?id=193&menu=2

- *Works on experimentation, archives, then on performance and "format" with the LAAC, first supervised by Elie During and Laurent Jeanpierre, then by Thierry Mouillé and David Zerbib, resulting in the publication of *In actu, de l'expérimental dans l'art* (Presses du réel, 2009) then of *In octavo, des formats dans l'art* (co-published with Presses du réel, 2015).*
www.lespressesdureel.com/ouvrage.php?id=2943&menu=2
- A program led by Nicolas Thély on the ways sensibility is altered in the Web 2.0 era. This "line of research on low definition" resulted in one-day conferences in Grenoble, Valence or Quimper and in various exhibitions (such as Best Practices, Stockholm, 2011), ending with the forthcoming publication of *Search Terms, Basse Def* (2012, B42 Press).
editions-b42.com/books/search-terms-basse-def/
- A third research program headed by Stéphane Sauzedde develops a critical and sensitive apparatus out of a-historical and localized art forms: "Wild Thinking". This research will lead to the *AUTRES* exhibition and catalogue at the Musée-Château d'Annecy (2012).
www.lespressesdureel.com/ouvrage.php?id=2565&menu=2

- Since October 2011 with the seminar “Los Angeles – from the margins to the centers”, initiated by Géraldine Gourbe and Isabelle le Normand, some analytical tools drawn from gender studies, visual studies and postcolonial studies are used here to take a close look at the history and aesthetics of LA long marginalized contemporary scene. The book *In The Canyon Revise The Canon* (2016) co-published by Shelter Press and ESAAA Éditions is now available in French and in English. www.lespressesdureel.com/ouvrage.php?id=3571&menu=2
- Moreover: “The Intuition Laboratory” laboratoiredesintuitions.esaaa.fr; “Atmosphere in Public Spaces”; “Machine Pollet” ... The research programmes are in progress!

DSRA – Doctorate level

Each year, ESAAA admit a class of young artists and theoreticians for the preparation of the first 8-year post-baccalaureate diploma offered in a French Art school – the DSRA, for “Diplôme Supérieur de Recherche en Art”, Postgraduate Degree in Art Research. The DSRA is a degree approved of by the Ministry of Culture and Communication. Although it corresponds to Doctorate level, the DSRA is not called a “Doctorate” because like the DNA and the DNSEP it is a degree specifically designed for art studies. So since 6 years twenty five artists and theoreticians (philosophers and art historians) holding a DNSEP or a Master’s Degree have benefited from the status of students-researchers, from a work-space and a whole set of resources to work on their projects. They also take advantage of the ESAAA Research Unit’s constant activity, of its network, but also of the technical facilities which the school as production structure offers them – they produce objects (works, editions, exhibitions, films, etc.) made and backed financially with ESAAA and its partners, and after three years, they defend their DSRA in front of a specially appointed jury (more info on www.esaaa.fr/dsra.html).

Staff



Director
Stéphane Sauzedde

Coordinating Board
Sonia Pérez

Teachers
Clôde Coulpier
Matthieu Clainchard
Jean-Marc Chapoulie
Stéphanie Cherpin
Alexandre Costanzo
Laurent Faulon
Camille Le Houezec
Patrick Litzler
Laurent Le Deunff
Emmanuel Louisgrand
Kacem Noua
Gilles Perdu
Julie Portier
Kenneth Rabin
Mathilde Sauzet Mattei
Didier Talagrand
Nicolas Tixier
Claire Viallat-Patonnier
Jocelyn Villemont
David Zerbib

Technicians
Jean Deprez,
3-D Assistant, materials
Isabelle Handley, 3-D, materials
Geneviève Holvoët, Silk Screen
& Computer Graphics Assistant
Gaël Paradis, Computer Projects
Philippe Thaize, Photography
and Video Assistant

ESAAA éditions
Camille Garnier,
Graphic designer & editor

ESAAA lab
Kamel Makhloufi,
Fablab manager

Library
Isabelle Labarthe, Head Librarian
Elisabeth Oulié, Assistant Librarian

ESAAA prépa
Jean-Patrice Rozand
Mickael Detez de la Drève
Eléonore Pano-Zavaroni
Françoise Riganti
Camille Schaeffner
Dominique Lecot
Geneviève Holvoët
Philippe Thaize
Thierry Xavier

Administration
Laetitia Sanchez, Administrator

Françoise Brouet,
Pedagogic Secretary
Barbara Charles,
Receptionist, Secretary
Christine Detremmerie,
Accountant
Laure Vincent,
Human Resources

Production, maintenance
Jérôme Cancouet
Gautier Leture

Bruno Mazegga
Franck Zafonte



ESAAA

école supérieure d'art
annecy alpes

52 bis, rue des Marquisats
74000 Annecy

+33.450.33.65.50

contact@esaaa.fr

www.esaaa.fr

