



Ecole nationale d'art (ENDA)



Session VIII, 2012-2014, Opening, January 8, 2013 - Moins Un



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Missions

The National school of art (ENDA) is a post-graduate school for research and experimentation in art. It offers participants a course of study to liberate them from the inherited ideas of 20th century art history, and proposes an inquiry into the crucial issues of 21st century art, whose history is now unfolding and in which they might eventually participate.

The curriculum contributes to a certain state of mind which it is preferable, but not indispensable, to share. The school is open to everyone with an interest in those singular and extreme practices currently and sporadically appearing in the art world and elsewhere. ENDA is for those who want to change their artistic practice or professional activity, who after several years of art school want to break free of alienated learning, who expect more from a school than a framework for artistic production, who reject art as it is commonly practiced, and who wish to work on essential issues within intimate and experimental conditions.

The program will be completed in one year (one session). The year consists of 100 modules, 4 per week during 7 months. It mixes the theoretical with practical implementations, and an investigative text of thirty pages will be created, tracing the development of the participant's research. The work sessions are guided by professors who will alternate with several guest lecturers from a wide range of disciplines, all specialists in their fields.

The ENDA curriculum allows the participant to adopt an unusual perspective on art and to experiment with a non-conformist art practice that requires negligible or no financial resources, and to use these acquired skills in all aspects of professional and private life, and finally to discover the keys to build an economy adapted to the specificity of his or her production.



The first course of the Session VIII, 2012-2014. Topic: « Art or Wind? » Lecturer: Denys Riout. January 9, 2013, Moins Un



Our partners

Museums

Musée d'Art Moderne de la Ville de Paris

Musée de la Vie Romantique

Musée Cognacq-Jay

Musée de la Chasse et de la Nature

Musée de l'Armée – Hôtel national des Invalides

Maison de Victor Hugo

Musée Cernuschi / Musée des arts de l'Asie de la Ville de Paris

Cultural Institutes

Mona Bismarck American Center for art & culture

Institut Culturel Roumain

Centre Culturel de Serbie

Centre Culturel Irlandais

Maison de l'Amérique Latine

Institut Néerlandais

Maison du Danemark

Maison d'Europe et d'Orient

Centre Culturel Algérien

Instituto Cultural de México

Instituto Italiano di Cultura

Instituto Cervantès

Institut Culturel Bulgare

Galleries

Ygrec – ENSAPC

Galerie Jérôme de Noirmont

Russian Tearoom

Galerie Magda Danysz

Galerie Italienne

Organizations

Institut National de l'Audiovisuel,

Inathèque (INA)

Centre Pompidou / BK

Le Plateau / Frac Île-de-France

Mains d'Œuvres

La Belvédéroise

La Maison des Métallos

Non profit

Acric Liberté

La Ferme du Bonheur

Schools

Institut Supérieur des Arts (IESA)

École Nationale Supérieure du Paysage de Versailles

Hôtel Drouot / Drouot Formation

Foundations

Fondation EDF

Fondation d'entreprise Ricard



March 1st and 2, 2013, Acri-Liberté, Nanterre. Lecturers : courants faibles (Liliane Viala and Sylvain Sousean)



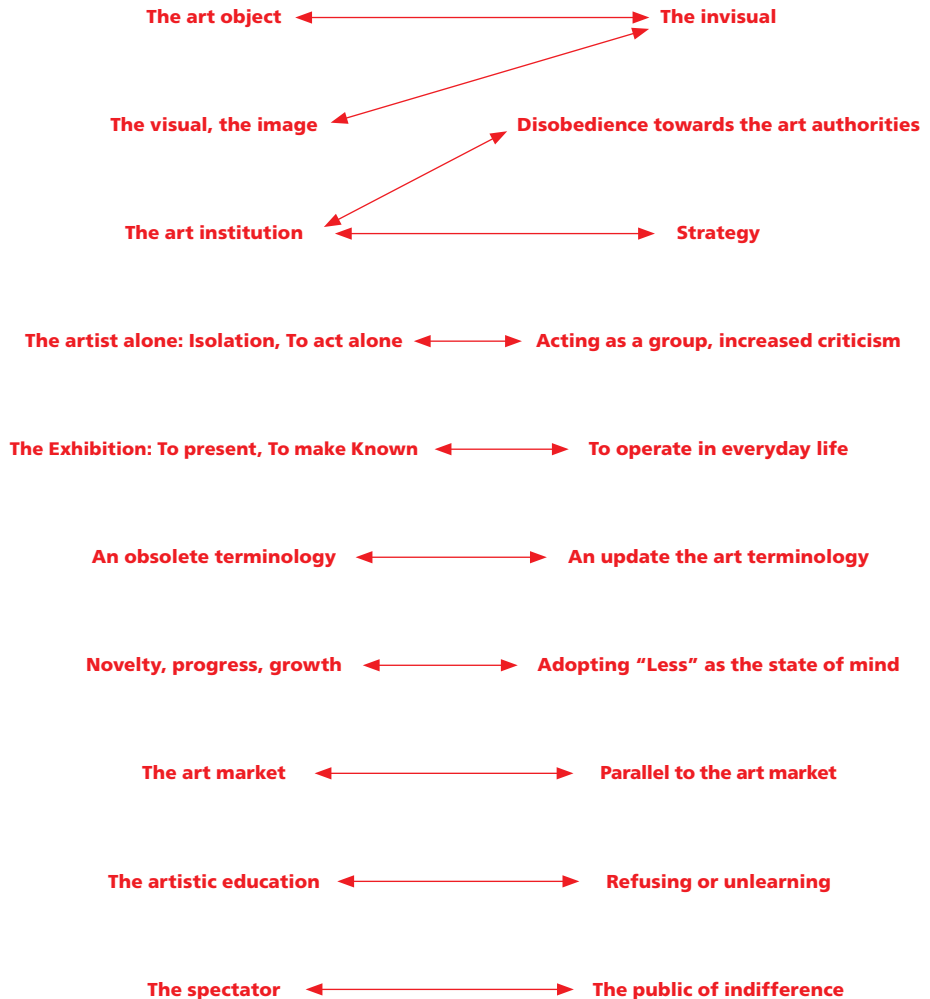
National school of art (ENDA)

Subjects covered through broad overviews

Main Categories

What we should forget
about 20th century art

What might liberate 21st century art
from 20th century art





March 2, 2013, Acri-Liberté. Lecturers: courants faibles, Liliane Viala and Sylvain Soussan



The Basis Programme for the Session VIII

Programme Summary (Selection)

"What Is The Art Object?"

"The Exhibition: A Compromise"

"A History of Art Through the Dematerialisation of the Art Object"

"Art Out of Art"

"The Splendor and Misery of The Art Object"

"How can The Art Object be a Problem?"

"From The Contemplator/Consumer to the Liberated Audience: A Typology of Audiences of Art"

"The Audience of Indifference"

"What is The Public of Indifference?"

"Imagine the Cultural Action of the Decades 2020-2050"

"What is the Institution of Art? A Decoding Without Concessions"

"What Does an Approach Mean? Value, Duration, Coherence, Necessity, Meaning. The Construction Process Of An Approach."

"Domination Apology"

"What is The Invisual?"

"A Panorama of Invisual Practices Around the World"

"The Exhibition: A Blessing In Disguise"

"The Step After Exhibition"

"The Biennale of Paris: A Parallel, Underground and Outlaw World of Art"

"What is The Art Market? Functioning and Issues."

"To Think About Art Is To Think About Economy"

"Parallel Economies of Art"

"Basic Notions of Disobedience"

"Poaching For All"

"Horizontal Institution"

"The Norm of Art"

"What is The Terminology?"

"What is The Terminology of Art? New Words for Existing Realities"

"Introduction of The Notion of Strategy in Art"

"Regarding Success and Reputation"

"Art as A Hypothesis; As the Persistence Of One's Own Hypothesis"

"The More You Give, The More You Have"

"The Art of Persisting In Becoming Other"

"A History of The Art Collection Between Storage and Decollection"

"Art as A Shaping of Hypothesis"

"What Is Legitimate? And Illegitimate?"

"To Be Thought By Art"

"To Think Art"



June 26, 2013, Ygrec. L  cturer: Lo  c Depecker

Curriculum

The full course of study takes one year (one session). The session is composed of 100 modules (working sessions). The first cycle of meetings is theoretical, with practical implementations, while the second places the emphasis on the improvement of practical implementations, accompanied by intense moments of theoretical discussions. The second cycle is dedicated to the creation of an investigative text of thirty pages. Its purpose is to present the project and demonstrate the development of the participant's research. The development of this document will be carefully followed by ENDA's staff.

The document is subject to five requirements:

1. A transcription of the participant's recording sent in the application folder, as a preamble.
2. The document contains extracts from three interviews the participant conducted with three thinkers from various disciplines whom he or she regards as non-conformist. The complete interviews are contained in an appendix.
3. The document expresses the participant's point of view. It is supported by the description of experiments carried out during the session.
4. The participant will defend the document in front of a jury of five persons. The date of the presentation will be set during the course of the second year.
5. The participant will provide a copy of the complete research text to ENDA's archives. He or she can choose the format in which the document is saved and disseminated based on his or her practice during the session.



June 10, 2013, Fondation Paul Ricard. Leturer: Robert Storr



Lines of Research and Experimentation (LDRE)

LDRE « The Invisual »

The invisible arises from a visibility that does not obey the visual characteristics of art. The invisual practice operates differently from the form of art objects, material or immaterial. They are inscribed in reality to such an extent that it is often difficult to distinguish them from their surroundings. They do not have to be seen and/or shared to exist. They are in perfect harmony with the world of knowledge because they are a reflection of it. They make it possible not to pass life by because the distinction between the artist and his or her life is dissolved. These practices form an historic continuity and allow an exploration of new dimensions in art. In this line of research, the participant constructs and/or develops a project or an invisual practice.

One list of LDRE

LDRE Monitoring
LDRE Art with no art
LDRE Para-economies
LDRE Strategy
LDRE Terminology
LDRE Law
LDRE Politics
LDRE Exceptions
LDRE Lateral
LDRE Methods
LDRE Conviviality
LDRE Common
LDRE Services
LDRE General Cultures
LDRE External projects
LDRE Internal projects
LDRE Practices
...





Participants

For Whom?

The National school of art (ENDA) is for:

- those want to complete their training;
 - who want to change their artistic practice or professional activity and experience of life;
 - who wish to play a role in an art-in-progress;
 - who want to break free from alienated learning after several years of art schools;
 - who reject art as it is commonly practiced;
 - who expect more from a school than a framework for artistic production;
 - who wish to work on essential issues in experimental conditions;
 - who are looking for a stimulating context and wish to have encounters leading to potential collaborations;
 - who wish to find new resources;
 - for eccentric, atypical and curious people;
 - for those who have been excluded from art schools due to their age or other reasons.
- Iheap welcomes participants with

very different profiles: artists, architects, managers, historians, landscape architects, photographers, philosophers, politicians, sociologists, scientists, theoreticians, writers. A certain number of candidates are recruited each year, worldwide, according to established criteria.

Evaluation

The evaluation is not graded. At the end of the year, concise observations are presented in an evaluation letter given to each participant along with a diploma from ENDA. Continuous monitoring allows the team to monitor the work. Evaluation criteria: diligence, rigor, curiosity, engagement, perseverance, risk-taking, quality of work, working methodology, ability to question oneself and to recognize one's own issues, evolution from the time of admission to that of final evaluation, a state of mind freed from normative art constraints, the ability to work with the others, the coherence between the experiences, the structuring of the approach.



Stakes and ends

The ENDA program allows participants:

- to develop both a critical and a self-critical attitude;
- to build a subjective perspective on art;
- to experiment with non-conformist practices and master new art approaches;
- to have the opportunity to play a role in making art history;
- to develop an approach that expresses their own subjectivity;
- to have a high level of education;
- to develop a new project or further an existing pre-admission one;
- to develop an autonomous approach independent of the art market;
- to possess the keys to implement an economy adapted to the specificity of their work;
- to conceive an art practice requiring negligible or zero financial resources;
- to apply these acquired skills to all aspects of their professional and private life;
- to develop the basis of a particular liberated spirit that accommodates revisions in one's being and of one's activity.



March 13, 2013, Galerie Jérôme de Noiremont. Lecturer: Yves Michaud



Admissions

Application submission is an online process only, using a simplified procedure with a registration form.

Pre-admission

Candidates must send the completed application form online to ENDA before the deadline. This form will include a text explaining why he or she wants to study at ENDA, along with the application fee. Payment can be made by check payable to ENDA, bank transfer, or money order. Absolutely no reimbursement of this application fee is possible. A jury will examine candidates' applications.

Admission

Pre-admitted candidates will be individually interviewed by the selection panel. Pre-admitted candidates will be invited to take the oral entrance exam through an interview with a selection panel. The candidate will present his or her proposal to this jury including work, interests, and reasons for attending the National school of art (ENDA). An oral interview in French, eventually via Skype,

will determine the final results. Certain candidates may be invited to have a telephone interview.

Submission tips

While the submission deadline for your application may seem far away, it is highly recommended to apply as soon as possible. For foreign applicants, the requisite visa might take some time. Inquire now about your situation. Please always use the same e-mail address you provided when creating your application for all correspondence with our services. The registration form may be completed in either English or French.

School Office

If you have any problems with the registration process or for administrative questions, please do not hesitate to contact the School Office:

Bureau des admissions
Ecole nationale d'art (ENDA)
Biennale de Paris
Hôtel Salomon de Rothschild
11 rue Berryer
75008 Paris
+33 (0) 1 76 50 38 38



June 6 and 7, 2013, La Ferme du Bonheur, Nanterre. Lecturer: Paul Robert

