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Direction of publication:	<b>Pierre Naquin</b>
Editor-in-Chief:	<b>Carine Claude Stéphanie Perris Gilles Picard Clément Thibault</b>
Editorial office:	<b>Carine Claude Stéphanie Perris</b>
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Distribution:	250,000+ digital subscribers

# GOVERNMENT



Exposition of works by Raphaël Maman

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# WIDE ANGLE

Photo Shelby Miller





# ART SCHOOLS GET THEIR VOICES HEARD

A wind of anger is blowing through the world's art schools. Spaces of freedom, creation and resistance, they are the echo chambers of a society fractured by the crisis.

The revolt is roaring. All over the world, students, artists and teachers in art schools are protesting against the precariousness of their profession and the deterioration of their working conditions. For more than three weeks last November and December, lecturers at two prestigious New York schools, the New School and the Parsons School of Design, stopped working. This was an unprecedented situation in the United States, where strikes of this magnitude and duration are rare. Insufficient wages, precarious jobs, medical coverage reduced to a trickle... Their demands have spread. In California, the 48,000 university employees, postdocs, researchers and assistant professors decided to go on strike. At the end of November, unprecedented movements also affected art schools and universities in the UK. The low salaries of professors were also singled out, sometimes with a touch of eco-anxiety — two students at the Glasgow School of Art went on hunger strike in March to protest against the school's investments in fossil fuels. The spectre of inflation looms, but not only that: the crisis in art schools is above all structural and ethical. This reality can be observed everywhere.

In France, job cuts, rising tuition fees, reduced resources for teaching and a general deterioration in study and working conditions are all being targeted by unions and students [see p.34]. The cuts in funding combined with the multiplication of costs are making students and staff feel insecure. While their budgetary allocations have stagnated or regressed for more than ten years, art schools are subject to significant management costs, linked to their autonomy. In December, students and teachers at the Duperré art school, Paris, also went on strike to protest

against their working conditions and the dilapidated premises unsuitable for studio work. Some local schools are even under threat of closure, such as ÉSAD Valenciennes, North of France, whose budget has been drastically cut by the town council — its €1.2m allocation does not cover its estimated €1.6m operating budget.

## The consequences of Bologna

The unequal treatment of local and national art schools is the target of criticism. Since 1999 and the adoption of the Bologna process — the common European space harmonising higher education, the notorious LMD system — France has chosen the legal and pedagogical autonomy of its institutions. Moreover, the Bologna Process has not been adopted in all countries. Germany in particular has not signed up for its art courses: neither the Universität der Künste Berlin nor the Kunstakademie Düsseldorf are integrated into the LMD system. This is a cultural revolution for the countries that have ratified it, but one that entails massive budgetary and administrative difficulties. "During studies, there is now a real mobility of students in the courses, which is



Photo Wenya Luo





perfectly natural for the younger generations. Since 1999 and the launch of the Bologna process, and the consecration in 2013 of the Bachelor's/Master's organisation for art studies in Belgium, the principle of mobility is a basic fact, combined with the explosion of the Erasmus programme. We have had to adapt our culture to these new mobilities: on the one hand, our students who decide to try out other experiences once they have their Bachelor's degree, but also the very large number of students entering the Master's programme, which has increased since 2017 and when I took up my position," notes Benoît Hennaut, director of the prestigious École nationale supérieure des Arts visuels – La Cambre in Belgium [see p.16].

In France, the 23 December 2002 decrees transformed national higher art schools, which were previously managed by the Centre national des arts plastiques, into public establishments, while the territorial schools, which were municipal boards, became almost all public establishments for cultural cooperation (EPCC) in 2011. The status, supervision, governance, and financing of art schools have been turned upside down. The ten national schools, whose directors are appointed by the Minister of Culture, are under the dual supervision of the Ministry of Culture for funding and the Ministry of Higher Education for teaching. As for the local schools, although the Ministry of Culture is responsible for teaching, they are entirely dependent on local authorities for their budget.

#### Budgetary headache

This is the case of the ÉESI Angoulême-Poitiers (École Européenne Supérieure de l'Image), whose students went on strike in November and December against the announcement of job cuts and the deterioration in the quality of teaching, and which is mainly financed by the State and local authorities

such as the Nouvelle-Aquitaine Region, the cities and agglomerations of Poitiers and Angoulême. And so the 34 territorial schools have mainly become public establishments for cultural cooperation (EPCC) whose members are the local authorities that finance the schools, with the State's contribution rarely exceeding 10% of their budget. Atypical in this landscape, only Le Fresnoy, studio national des arts contemporains, has been set up in the form of an association, so as to bring together the State and the local authorities.

Throughout Europe, art schools are struggling to make ends meet, leading them to turn to patrons and private funds. This contribution is often marginal. "Art schools seem to be of little interest to potential patrons. They are more motivated by institutional collections, art centres, etc.," observes Benoît Hennaut, director of the École nationale supérieure des Arts visuels – La Cambre. He adds: "The art market is dynamic, money circulates, but little towards our schools. Nevertheless, we have managed to build up a small circle of friends and followers over the past five years, thanks in part to the dynamism of the President of the Friends of La Cambre, Yolande De Bontridder. This circle contributes modestly to raising some €10,000 per year. These donations make it possible, for example, to support certain specific student projects for which the school cannot release a budget line, notably international projects."

#### Emergency strategy

"While the ten national art schools and 34 regional schools still hold a central position in France, they are increasingly competing with universities, private establishments, and even foreign training courses, and their economic model is increasingly difficult to sustain," points out a scathing report by the Court of Auditors, which investigated higher education in the plastic arts in 2020,

and more particularly the positioning of art schools in relation to other training courses in this field. The lack of diversity of profiles, a lagging international attractiveness and a professional integration of their students "far below that of private institutions" are underlined by the Court, which calls for an urgent national strategy to rethink the model of education in the visual arts. At its autumn seminar in November 2022 in Hauts-de-France, the ANdÉA (National Association of Art Schools) summed up the limits of the economic sustainability of its institutions: "Already highly constrained by the new charges and missions incumbent on them without any increase in their resources, art schools will suffer, like the rest of society, the impact of the crisis in 2023. How can ambitions for research and professionalisation and the duty of transition be stated? How can we make our institutions leaner and more accessible if they are already overwhelmed and underfunded in their core missions?"

#### Excellence

However, the quality of teaching in French art schools no longer needs to be proven. In 2022, five public art schools made it into the Top 100 of the QS international ranking of the best higher education establishments: the National Conservatories of Music and Dance in Paris and Lyon for the performing arts and the Arts Déco (ENSAD), ENSCI-Les Ateliers, and the Beaux-Arts de Paris for the Art and Design category. Bonus: France ranks ninth among the best higher education systems in the world. Expensive preparatory courses, gruelling competitive examinations, limited capacity of public art schools... Many aspiring artists are turning to the private sector, which seems to be doing better and better. Alongside art education, the ecosystem of university courses [see p.64] and public schools training for the various art market professions is booming [see p.72].



*Les dieux étaient d'argile (2021), Julia Gault*

Courtesy Julia Gault





INCEPITVM A LVDOVICO XVIII  
LVDOVICVS PHILIPPVS PEREGIT MONVMENTVM ANNO MDCCCXX

École des Beaux-Arts de Paris  
Exhibition of works by Mathias Bensimon

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# INTERVIEW





## “THE CONCEPT OF AN ART SCHOOL IS PROFOUNDLY HUMANISTIC”

The director of the École nationale supérieure des arts visuels – La Cambre, in Brussels, looks back on his first mandate. Focus on a demanding school, a fertile ground for young European creation.

Benoît Hennaut has been director of the École nationale supérieure des Arts visuels – La Cambre (ENSAV) since September 2017. He started his second mandate last September. With a PhD in literature, trained at the Université Libre de Bruxelles and the École supérieure des hautes études en sciences sociales (EHESS), his thesis, *Théâtre et récit, l'impossible rupture : la place du récit dans le spectacle postdramatique entre 1975 et 2004, selon Romeo Castellucci, Jan Lauwers, Elisabeth LeCompte* (Theatre and narrative, the impossible rupture: the place of narrative in post-dramatic performance between 1975 and 2004, according to Romeo Castellucci, Jan Lauwers, Elisabeth LeCompte), has seen him navigate for more than ten years the waters of contemporary performing arts. Also a graduate in management from the Solvay Brussels School of Economics and Management, Benoît Hennaut has, among other things, been production director and programming advisor at the Centre dramatique national de Montpellier. A rich and transdisciplinary career, close to and aware of the realities of young creation.

**Your career is multidisciplinary and multifaceted. What does it bring to your daily work as director of ENSAV?**

Before coming to La Cambre, I spent over ten years in the performing arts, working closely with emerging artists. At the same time, I had an academic career in France and Belgium. For me, directing an art college is a genuine synthesis of these two elements: the meeting between the educational aspect and the support of young creation. I have also worked a lot in the field of cultural management. Taking charge of a ship like ENSAV was, therefore, something

natural at this stage of my career, both in terms of day-to-day and strategic management.

**Is there an emulation between the twenty departments of the school? How does this come about?**

In its DNA, its history and its structure, La Cambre remains a school organised according to a disciplinary logic, generation after generation. The idea of operating with workshops structured around an artistic medium or axis as soon as entering the school also allows La Cambre to stand out in the current landscape of art establishments in Europe and the world. Most of the latter opts for a system of multidisciplinary integration over the first two years of study before students specialise. In our case, the invitation to enrol in an artistic field at the beginning of the course goes hand in hand with the idea of greater specialisation. This allows young artists to carve out their path within a defined medium, so that after three or five years, they can develop a personal identity and a critical approach. The school then compensates for this with several mechanisms that encourage





Benoît Hennaut

© Julien Sales

“It is said that La Cambre is a very multidisciplinary school because it brings together some 20 possibilities in terms of artistic language, but it is nevertheless based on a historical disciplinary organisation. — *Benoît Hennaut*

transdisciplinarity and horizontal circulation between the different creation fields.

#### What are they?

At the undergraduate level, the arrangements are formal. Students are invited to visit other fields during their three years of undergraduate study. They acquire a new artistic culture by working with other teaching staff and students. The school also sets up cross-disciplinary courses during the first two years... On a less formal level, we should also note the possibilities offered by the selective and elective affinities of the teachers and the possible collaborations between the different workshops. This can take the form of seminars or exercises spread over the year. During the second cycle, students also have the opportunity to try out various artistic options in regular or occasional workshops. This allows them to break away from their usual field of study. Finally, we must pay attention to the emulation between students and teachers. Despite having more than 800 students, La Cambre remains a family where exchanges are easy and frequent.

#### Among the *alumnis*, there is a lot of multidisciplinary artists. Do you think this is a result of your organisation or a new reality in the art world?

I don't see it as a new reality. It is not a recent trend: artists sometimes need to compose their language from several mediums. If we look back at school, this compulsory enrolment for several years in a defined option leads to authentic emancipation. The diploma projects give rise to a singular logic in a field that the students have come into contact with during their schooling. By being immersed in a tradition, a culture and an artistic ecosystem, they can develop an

autonomous language and are willing to look elsewhere. The cross-fertilisations are also encouraged within the courses, which provoke encounters, gaps and sometimes breaks. I am delighted to see how some people have been able to go to the end of their emancipation process, to be followed up in their workshops, which sometimes accompany them even where they were not expected. We are very attentive to the possibilities of opening up and developing individual languages.

#### A great school means also a great team. How do you manage to orchestrate all this?

La Cambre is a relatively large school but has a simple organisation chart. As the director, I am incredibly close to the students. I often have the opportunity to meet and talk to them, and they can also come to me when they need help. Every department in the school has a direct link with me. I am assisted by a deputy director who, as he is also a professor of art history in the first and second years, has a very detailed knowledge of the careers of undergraduate students. It's sometimes more complicated with students who arrive in the master's programme. We also have a very active student council with which we are in regular contact. As a director, moving from one section to another can be challenging. We are talking about 20 interconnected islands that can vary; even if they are part of the same big family, each has its own history, culture, and cartography...

#### Could you explain what the social council is? Are there other things that should be implemented for more equality, diversity, and inclusion within the school?

The social council is a legal obligation in French-speaking Belgium. It is a joint consultation body between students and teachers whose mission is to organise the redistribution of

resources allocated to social assistance. It is essential because it allows us to alleviate each student's material and social difficulties after our social worker has studied each situation. The social council also provides collective resources to help students daily. With the COVID-19 pandemic, this assistance has taken on particular importance, as many students have been deprived of their student jobs, which are sometimes their primary means of subsistence. These aids have made it possible to deal with several material problems: paying rent, loaning a computer, Wi-Fi connection, etc. Today, we are also attentive to concerns related to diversity, inclusion, and gender. We were not the most advanced school regarding these realities, but we have started to catch up in the last two years. From a structural point of view, we have a new system of psychologists familiar to the Brussels art schools. We also have a project to install trustworthy people and contact persons within our school: listening cells intended for students in case of harassment or discrimination. We will also organise an educational day on diversity and inclusion at the beginning of February. The material and social realities are sometimes the least visible but also the cruellest for many. Social and cultural origin is the primary discriminating factor when looking at the relationships between students. These are all issues to which we must pay close attention.

#### All these actions also have a cost; what about the situation in Belgium regarding the budgets of an art school?

In absolute terms, I don't think we are better off than French schools, yet we work with a form of structural economy of means, which is sometimes very handicapping, but which we have learned to deal with: it's all a question of choice,







prioritisation, and anticipation. Regarding social assistance, we have had significant government support for two years. Indeed, art schools have been revalued in the budgets for social aid. Until then, we were well below universities. This rise has made it possible to set up new projects and make the school's impact on student life significant. Even if there is still a lot to do, we have had a more proactive policy for the past two years that goes beyond the basics of social aid. In particular, this has enabled us to hire psychologists after the COVID crisis, an absolute necessity in the face of the distress of the 20–25 years old. We were also able to respond quickly to the students' material needs, mainly computer needs, as I said earlier. On the other hand, La Cambre and all the art schools in French-speaking Belgium are now faced with a problem regarding student supervision. Even with a lot of goodwill, commitment, and generosity, the teachers can't go beyond what they already do. There is a real shortage of supervision capacity. We must therefore be inventive to maintain regular supervision and adapt to an increasing number of students and their changing pedagogical needs. The example of the Photography workshop is striking. It has had to adapt to digital technology over the last 30 years but must now return to its basics in the face of the return of film techniques. Thus, the workshop must be equipped with a range of equipment that corresponds to its needs and, for lack of money, choices must be made.

**What other actions have you implemented since the beginning of your mandate?**

Two significant projects animated me during my first mandate. One was the development of the educational offer in two specific directions. First of all, the creation of a programme dedicated to literary creation had already been initiated by the previous director [Caroline Mierop, editor's note]. This is unusual in French-speaking Europe because our Romantic heritage approaches

writing as a gift. Today, it is a master's programme that receives many applications every year. The other area that was close to my heart was the performing arts. We opened a master's degree in dance and choreographic practices co-organised by Charleroi danse, the cultural operator in charge of choreographic issues on the territory of the Wallonia-Brussels Federation, the INSAS/Institut Supérieur des Arts du Spectacle, the Conservatoire Royal de Bruxelles, and the UO/Open University of the Wallonia-Brussels Federation, in collaboration with the Performing Arts department of the Faculty of Letters, Translation, and Communication of the Université Libre de Bruxelles. The first graduates will leave in June. On another point, I made progress on the project to bring the school's premises together on the historic site of La Cambre abbey. The school has indeed become the owner and manager of the entire site. The goal is to turn this heritage complex into an authentic arts campus. The school has been spread over two sites, close but separate, for fifty years. The school needs to come together on a single estate, especially in a landscape as favourable as that of La Cambre, with its trees and protected areas... It will be a new setting for the school. Finally, I am keen to develop a postmaster's residency programme and pedagogical support for graduate students who wish to work in an organised environment. A sort of training programme like the Fresnoy, for example, of which we have no similar models in Brussels.

**What initiatives have been put in place to professionalise students during their studies?**

We support them in two ways. The first is included in the programme. From the Master's level onwards, seminars are offered on producing and creating artistic and cultural projects, drawing up a contract, and managing copyright. In addition, each course of study has its way of working and developing projects. Overall, La Cambre supports its students in projects outside the school where they are confronted with the future realities of their jobs. They are also required to complete two internships. The school supports student initiatives that help young artists start their careers as well, such as the B.A.I. (Bureau d'Activités Implicites), a self-help group created by two of our former students, who now travel around Belgium and its schools, offering workshops and seminars on practical issues such as putting together a dossier, getting a contract, negotiating a fee, etc.

**And what about La Cambre's international outlook?**

Regarding the school's attendance, we gather around 50% of French students. We are fortunate to maintain a particular reputation, and our geographical situation necessarily attracts young students with French passports. There is a natural territorial presence in the European *Francophonie*, which explains this strong presence of French students on our staff. And as long as this does not hinder the enrolment of our Belgian students, I do not see any problem. We also support our young Belgian candidates through initiatives such as integration classes. These are acclimatisation classes, propaedeutic classes that take place throughout the school year or during the spring or summer holidays. These classes are exclusively reserved for young French-speaking Belgians who are old enough to start higher education. This is an opportunity for them to catch up with French students who arrive with a specific background after two or three years of preparatory classes or artistic training. We create pedagogically supportive environments in Europe, Asia, Africa and South America. This allows young artists to go to other countries. For example, for the past few years, we have been running a project in Benin that has brought together our textile design, industrial design and interior design students with a community of local craftsmen who are very much part of traditional culture, and which allows for reciprocal emancipation between the artisans and the students.

**What is the place of research in contemporary creation within the school?**

This is a priority for me. The research dynamic is fundamental for the advancement of knowledge and practices. Research in art takes time to become established legitimately because there is a thin line between research before creation and

## INTERVIEW

research limited to pure research in an artistic, poetic and sensitive framework. The ASBL Art-Recherche (a/r) is an initiative that came into being a little over ten years ago and brings together all the art schools in French-speaking Belgium. Thanks to all the energy deployed, it obtained a subsidy which has now evolved into a dedicated fund, similar to the funds for scientific research in universities. This allows for better dissemination of research results. We have recently created an online platform that hosts these various results within the framework of the ASBL A/R. As an art school, we are responsible for bringing this initiative to life. The funding allows us to promote projects by artist-researchers on our territory and in our school, which is a prerequisite: a project anchored in the school. Apart from the ASBL A/R, it is a permanent challenge to make art research exist in the school because, politically, it is a field that still has difficulty being well-defined; it is often difficult to distinguish between what is part of the creative process and what is pure art research. It is a subject that is as political as it is pedagogical and requires much energy. Because of my background, I try to build bridges.

**In your opinion, what is the role of an art school for its students, but also for society?**

An art school is a profoundly humanistic concept. This perfectly free place serves no purpose because our contemporary societies understand it: it is expensive, takes time, and consumes energy without immediate effect. In an era that is the least humanistic we have known for a long time, an art school remains a place of resistance in the face of a constant flow of information, communication, commercialism and profitability. Art schools encourage creative freedom and autonomy.







LIEUTENANT - GENERAL  
BARD  
DOSSIN DE SAINT-GERMES  
1854 - 1936



# ROOM 2



Mackintosh building, Glasgow School of Art

© Glasgow School of Art



# THE GLASGOW SCHOOL OF ART AS A “RADICAL LABORATORY”

In the 1990s, the art world was buzzing. A young curator, Hans-Ulrich Obrist, marvelled at Glasgow’s contemporary scene and called it a “miracle. A look at the history of a mythical and controversial phrase.

What is the meaning of this expression that triggered so much interest and caused so much ink to flow? More than twenty years later, the renowned curator and art historian Hans-Ulrich Obrist looks back at that intense night when this expression emerged on a journey to discover the emerging Glaswegian art scene. He deconstructs the story of a phrase that has travelled worldwide to get to the source of its vitality and abundance.

From the Garnethill District at the end of the 19<sup>th</sup> century to the Scottish Pavilion at the last Venice Biennale, the Glasgow School of Art (GSA) has been at the forefront for over 170 years. The GSA is an art college based in Glasgow and now offers undergraduate to doctoral degrees in architecture, visual arts and design. Its facilities are located in the city centre. The GSA is organised into five academic schools: the Mackintosh School of Architecture, the School of Design, the School of Fine Art, the School of Simulation and Visualisation and the School of Innovation. From photography to industrial design, goldsmithing to architecture, the Glaswegian school has trained generations of artists who are now known worldwide. In the field of contemporary art, since 2005, five GSA alumni have won the prestigious Turner Prize: Simon Starling (2005), Richard Wright (2009), Martin Boyce (2011), Duncan Campbell (2014) and Charlotte Prodger (2018).

## **Glasgow, city of the *avant-garde***

Founded in 1845, the GSA was initially known as the Glasgow Government School of Design, but soon changed its name to its current name in 1853. Although the GSA was originally intended to be a technical design school for the education of

craftsmen, it was soon transformed into a veritable melting pot of the *avant-garde* under its Director of Studies between 1885 and 1917, Francis Henry Newbery. Glasgow was then amid an economic boom and its Royal Institute of the Fine Arts — created in 1861 — had become a place of reference, meetings and exchanges for artists in Scotland but also internationally. It became clear that the city needed a school that was in tune with the times and resolutely turned towards modernity. In 1897, a plot of land and £10,000 were bequeathed to the school by the lawyer and philanthropist Moses Stevens of Bellahouston. One of the GSA’s most famous students: Charles Rennie Mackintosh, seized this manna. To him, we owe one of the school’s most emblematic buildings, Glasgow, built between 1896 and 1909. The Mackintosh Building became the icon of a new generation and a flagship of British Art Nouveau. Far from the curved and vegetal lines of his Belgian or French cousins, Charles Rennie Mackintosh’s language is expressed by straight and pure lines, geometry, and above all, rationalism and functionalism.

“Transdisciplinarity has always existed, and was fundamental to Glasgow in the 1990s. The music, the literature, this DIY spirit is a recurrence in the extraordinary context of the city at that time. — Hans-Ulrich Obrist

He thus rejected a *fin de siècle* conception of interior decoration and its dark rooms stretched with draperies. According to him and his comrades, it was necessary to leave room for “a clearer framework and a certain stylistic unity”, as Stéphane Tscudi Madsen points out in his book *L'art nouveau* in 1967.

Born and raised in an industrial city eager to seize all the opportunities offered by the Industrial Revolution, Charles Rennie Mackintosh tried to create a symbiosis between the arts and social ideals, while overcoming the traditional division between art and craft. Around him, artists, architects, sculptors and craftsmen decided to take a decisive turn. A wind of renewal blew through the city, and artists wanted to free themselves from the eclecticism and academicism that had preceded

them, as well as from the shackles of a society that was too unequal. Francis Henry Newbery, then director of the GSA, pursued his humanist ideal by opening the school to women, by proposing a teaching style that encouraged free formal research on the part of his students and, above all, by opening up learning. Thus, collaborations between artists and craftsmen became closer. Francis Henry Newbery followed in the footsteps of Henry Cole, who in 1847 founded Sumner's Art Manufacture: a multidisciplinary melting pot where renowned painters and sculptors worked hand in hand with the applied arts and industry. Although this initiative lasted only three years, it left its mark on people's minds and has had a significant influence on what is, still, the DNA of the GSA, its students and *alumni*: transdisciplinarity and the strength of collective work. Until

the creation of the Bauhaus Berlin in 1919, the school was recognised as the most *avant-garde* of its time.

### Glasgow underground

After years of social, political and economic crisis, the city of Glasgow and its cheap rents were an ideal alternative for a generation of emerging and committed artists. The 1960s-1970s are described by Sarah Lowndes in her 2010 book *Social Sculpture* as the underground years. The city still lagged behind Edinburgh in terms of cultural infrastructure. Still, artist-led initiatives began to sprout in the city, starting with the “Glasgow Print Studio in 1972,” explains Tom McGrath, the jazz director and pianist behind the Third Eye Centre. In Sarah Lowndes' book, he continues: “Elizabeth Blackadder, John Byrne and even Philip Reeves, appointed head of the GSA printmaking workshop in 1970, rubbed shoulders there.” Based on this initial interest, Tom McGrath also started up the business, followed by a group of artists. Already familiar with Scottish art and underground circles, he was one of the founders of *The International Times* magazine in 1966. The Third Eye Centre opened in 1975, the first centre dedicated to contemporary arts in the city of Glasgow, and the movement was launched. The Third Eye Centre not only functioned as a space for art events and exhibitions, it also engaged with the social issues that affected Glasgow in the 1970s and 1980s. And always, transdisciplinarity: theatre, music, contemporary arts, politics...” The 1970s was also the time when there was a definite resurgence of popular activity in theatre, literature, art and music production in Glasgow,” explains Sarah Lowndes.

### Glasgow School of Art

To begin the year, the exhibition “Conditions of Carriage”, curated by artists and curators Council Baby and Robert McCormack, showcases the abundance of documentation and production from the curators' own experimental drawing workshops at the Glasgow School of Art, and, more specifically, from their project lead in the series *Close of Play: Climate Emergency and Creative Action*. During the workshops, which took place in the metro, the participants were asked to perform various drawing exercises in transit, at each stop. The aim of the workshops was to develop the speed and accuracy of the 24 participants over the two sessions. The exhibition includes several sketchbooks and drawings from the workshops, documentation of the sessions and works by Scottish sculptor Council Baby.

GSA Exhibitions and GSA Sustainability support “Conditions of Carriage” following the 2022 workshops that showcased its students' explorations of how creative action and multidisciplinary practice can address climate emergency, sustainability, and climate justice.

#### “Conditions of Carriage”

From 6 to 21 January  
The Glasgow School of Art  
167 Renfrew Street, Glasgow  
United Kingdom. [www.gsa.ac.uk](http://www.gsa.ac.uk)





Hans-Ulrich Obrist  
© Andrew Quinn





Man Li  
© Glasgow School of Art







Mackintosh library  
Glasgow School of Art  
© Glasgow School of Art

The Glasgow ecosystem will either be polyphonic or it won't be. For Hans-Ulrich Obrist, this porosity between disciplines is perhaps due to the size of the city: "Glasgow is a medium-sized city, so there are probably more facilities, less distance, for practices to meet. Literature, in particular. On my visits there, there were books by Alasdair Gray, writer, designer and artist, in all the artists' studios. Music, literature, science, natural history... A kind of interdisciplinarity on the Glaswegian scene continues to this day." And this enthusiasm is becoming more and more contagious...

#### Chain reaction

In the mid-1980s, Glasgow's art scene began to attract critical attention for the first time since the early 20<sup>th</sup> century and Charles Rennie Mackintosh. The emphasis is on the many projects undertaken by artists, such as the artist-run space Transmission created in 1983. A space run autonomously and collectively by GSA students, a real community that broke away from the previous generation and turned towards a post-conceptual practice. "This generation left painting and chose its own models, its own family, and formed its own constellations of tutelary figures," explains exhibition curator Hans-Ulrich Obrist. He refers in particular to these third places, zones of freedom for artists: "The artist-run spaces played a fundamental role in those years. In Glasgow as in London, they were radical laboratories for curating. And this is still the case today, with an ever-renewed energy. If we go back to Transmission, in Glasgow, what was also very interesting was the regular rotation of the artist committee in the programming. This allowed the space to be constantly rejuvenated by the passing of the torch, the mentorship."

And although these spaces had no institutional or media support until the mid-1990s, and the famous "Glasgow Miracle," "this lack of support allowed for creating a particularly resilient type of cultural area, supported by a network of external alliances," explains Sarah Lowndes. Unwavering support from the GSA and its Master of Fine Arts (MFA) in particular. "The MFA faculty maintained a long-term relationship with Transmission throughout the 1980s and made it a conduit for activities outside the school," she says. An interdependent and stimulating ecosystem. "We must not forget the curators who played an important role: Tom Eccles, who now runs the Center for Curatorial Studies at Bard College, New York, and Katrina Brown, also in Glasgow. There was this essential network for artists, this group of curators and critics who wrote and thought in solidarity," adds Hans-Ulrich Obrist.

#### "Glasgow miracle"

In the 1990s, the range of venues in Glasgow expanded, including galleries such as Sorchas Dallas, Mary Mary, Modern Institut, Market, Low Salt, SWG3, Dias, South Side Studios and Gallery, Washington Garcia and The Duchy, among others. Institutions followed. In 1996 the Glasgow Gallery of Modern Art (GoMA) opened. Glasgow began to put itself on the international map of contemporary art. In this context, Hans-Ulrich Obrist arrived in the city for the last conference in a cycle that had begun in London: "London, Leeds, Manchester, Belfast... After six or seven cities, I arrived in Glasgow in the spaces of Transmission. This generation of artists in the 1990s were self-organising. Transmission was the space where they invited the artists and curators and critics they wanted

to know and meet, a network based on solidarity and mentorship. They summoned their heroes, their tutelary figures." Lawrence Weiner comes to Glasgow, Lothar Baumgarten too. "Douglas Gordon, Christine Boland, David Shrigley... they were between 22 and 24 years old. Who would say no to young creators who fit the artists they most admire into their self-managed space," adds the curator.

"I remember we were in a bar with Douglas Gordon. It was in that bar, late at night, that this notion of "Glasgow Miracle" was born, and it has often been misunderstood, or at least interpreted differently from the way we originally thought. The term "miracle" did not in any way negate the enormous amount of work done by the artists in this art scene, on the contrary. What was miraculous was the combination of all these artists in places they had created, the solidarity that bound them together. I felt more energy in Glasgow than in any other centre. The term miracle was also a quote from Douglas Gordon's *I Still Believe in Miracles*, I would never have used the term without it," explains Hans-Ulrich Obrist. An evening of intellectual and creative emulation gave birth to a term that led to hundreds of articles between the mid-1990s and mid-2000s. The rest will follow. In 2003, Scotland had its own pavilion at the Venice Biennale for the first time, and the artists representing Scotland in 2005, 2007 and 2009 were based in Glasgow. In 2005, the Glasgow International Festival made its debut. It has grown from a locally supported event to Scotland's largest contemporary art festival. It takes place every two years for three weeks in the city of Glasgow and combines all the features of a visual arts biennial, with an open call for applications from artists and curators based in the city.

“It was in Glasgow that I discovered Gustav Metzger, a pioneering artist of ecological art. Today, I am struck by this cross-generational dialogue in Glasgow. It is thanks to these young Scottish artists that I was able to collaborate with them. — Hans-Ulrich Obrist



## Polyphonic Glasgow

The GSA, with its focus on the *avant-garde* and the collective, has established itself as one of the leading art schools in the world. From its innovative beginnings at the end of the 19<sup>th</sup> century to the present day, from the Industrial Revolution to the digital revolution, this school has trained generations of artists with singular profiles, collectives committed to ensuring that the dynamism of their city is recognised in the same way as that of London, New York or Paris. “The Glasgow Miracle is first and foremost a story of the extraordinary energy of young artists, an energy that has put them on the map of contemporary art. It gives hope and shows new generations that things are possible outside the big centres of the art world,” explains Hans-Ulrich Obrist. Even before the Internet era, Glasgow had a reputation for international exposure. Today, the trickle-down effect is all the easier to achieve as social networks encourage dissemination and encounters between artists, curators, art historians, etc. At the 59<sup>th</sup> Venice Biennale, which closed on 27 November, Glasgow was once again in the spotlight in the Scottish pavilion with Alberta Whittle. Hans-Ulrich looks back on his visit, moved and admiring: “Alberta Whittle represents this generation that succeeds that of 1990 and addresses in an intelligent way the amnesia and the role of Scotland with regard to slavery, with a pavilion that connected cinema, visual arts, literature and poetry...”

In a globalised and polyphonic world, as Hans-Ulrich Obrist likes to recall, quoting Edouard Glissant, Glasgow and its school confirm that solidarity and the collective is creative. In Glasgow, Lorient [\[see p.34\]](#), Bonifacio, where De Renava, the first Corsican biennial of contemporary art, was held from 27 May to 5 November last year, art is federative. It doesn't matter where the artists are, as long as they create...





# FOCUS

Exhibition view of "Mon béton est plus beau  
que la pierre" by Raphaël Maman

© Jeanne Mathas



# AN ART SCHOOL, OK. BUT WHAT COMES NEXT?

Art schools face a bleak reality today: students are mobilising to keep their heads above water. What future awaits these young creators? Radioscopy of a committed generation.

Student mobilisations and unions are multiplying and sharing the demands of young artists all over France: École d'art en danger, le Massicot, ISDAT en danger, SBAP !, La Tourmente, Les mots de trop... Whether they are still in school, recently graduated, or more experienced, their commitment remains the same: to make their work known and their voice heard despite a path that is sometimes fraught with difficulties. The instability of the artist's status, far from extinguishing ardour, feeds a world of ingenuity to grow despite the rest, to make visible and restore such dysfunctions.

## Artists as Swiss army knives

Raphaël Maman recently graduated from the Paris Fine Arts School (ENSBA) last September. He also studied at the Decorative Arts School (ENSAD), like his fellow student Julia Gault, with whom he has been sharing a studio for the past four months at the Consulate, a third-party cultural centre housing workshops in the heart of the 11<sup>th</sup> arrondissement. They both point out one of the pitfalls they encountered in their studies. All too often, during the last years, or the first ones of their career, artists are forced to wear several hats: community manager, transporter, director, critic, and curator, while sometimes juggling a "safety" job, as Julia underlines. Like many of them, she has accepted far from professional exhibition conditions, unpaid and with uninsured pieces: "I had to do the mediation, the communication... There was everything to do and to pay for the place, I had to work and consequently had to pay other people to open and monitor the space..." The same goes for Raphaël Maman: "I worked all through school, I did cultural mediation, I was a barman at the Comédie française..." If Julia and Raphaël managed to find a certain balance,

the same doesn't apply for everyone. During their research and preparations for their exhibition "Where Do We Go From Here?" at the Domaine de Kerguéhennec, which brought together some twenty young graduates of the École européenne supérieure d'art de Bretagne, Elen Cornec, urban planner and co-founder of Atelier Marcelin, and her companion Sylvain Le Corre, artist, have sometimes met young artists in a very precarious situation, juggling small food jobs to be able to live, and create. "Some of them put themselves in danger and work day and night," shares Elen. Artists and tightrope walkers... a daily reality that Elen and Sylvain regularly experience when working with art workers in the context of Atelier Marcelin: a generous and supportive residency that offers to work at Sylvain's studio, left vacant when he leaves for a residency, to young actors in the art world.

## Money, the core issue

A report by the Court of Auditors from December 2020 highlights the fragility of the system shared by the ten national higher art schools and the 34 territorial schools.

“My fear today is that I will have to start all over again. When we leave school, it is the moment when everything gets decided. If we don’t maintain our network, everything can fall apart very quickly. Outside the cocoon of the ENSBA, it is now up to me to nourish this network.”

— *Daniel Galicia*

Since 1999, and the adoption of the Bologna process, the national higher art schools have become public establishments; and territorial schools, public establishments for cultural cooperation (EPCC). Between the competition with the private sector or with public universities, and the attractiveness of international schools (such as La Cambre in Brussels, which has 53% of French students), the economic model of art schools are suffering, and budget cuts are painful examples. The movement launched by Écoles d’art en danger at the École européenne supérieure de l’image de Poitiers (ÉESI) details in an article published on 3 December 2022 the long descent into the hell of art colleges: frozen budgets, threats of closure, dilapidated premises, burnout, depression, resignation... A real scourge has been spreading insidiously for the past ten years, especially in territorial schools, which, according to the report of the Court of Auditors, “are experiencing a constant erosion in euros”. Faced with economic pressure, the schools are trying to find a certain balance, decentring their attention from artistic creation: “But we feel that there is still a long way to go, particularly in terms of inter-promotions and inter-sites, so that a solidarity and a collective strength emanate from what is the largest school in metropolitan France in terms of the number of students,” explains Elen Cornec, cofounder of Atelier Marcelin. “The urgent need for an overall strategy”, the concluding title of the report, confirmed this and invited the Ministry of Culture to “make [visual arts education] more strategic, more operational and more collective.” The precariousness of training

reverberates on the professional environment, especially for young graduates when leaving school. This was the case for Julia Gault in 2017 after ENSAD. She recounts an application to a call for projects launched by the CROUS gallery in Paris. On paper, a golden opportunity, but “if I had to do it again, I wouldn’t”, she shares. The winner, indeed, had to pay €660 in expenses for her exhibition “Bien que le monde se renverse”: “All the money I earned from my food job went into the rental of the gallery, and in order for the exhibition to be visible to the public, I also had to pay people to watch the room. This exhibition cost me a total of €1,500.” Julia Gault insists today on the absurdity of paying to be exhibited. Still, the pressure is so great after leaving school — to maintain a steady output and a steady stream of work — that some creators feel compelled to do so. This kind of call for applications and their conditions suggests that it is normal to pay for “visibility”. The young artist has learned from her mistakes and hopes that her experience will help others to avoid this pitfall.

However, it should be underlined that visual artists sometimes manage to find a small financial balance, as Sylvain Le Corre, artist and co-founder of Atelier Marcelin, stresses: “By combining solo and group practice, and interventions in schools, for example, without necessarily disconnecting ourselves from our research. These interventions feed our work and give us a semblance of economic balance.”

#### **A tricky professionalisation**

Another aspect highlighted in the 2020 Court of Auditors’ report: a professional integration rate estimated at 80% three years after graduation, the lowest rate in the

Ministry of Culture’s higher education network. The reason for this is that there is too much disparity in the professionalisation modules at school. “The future of these young artists is linked to the energy put in place by the teaching team. Having an artist with a strong current presence on the teaching team is a driving force, and young artists can then follow the movement, training themselves in the image of the ENSBA model and its workshops, but this is not necessarily the case in the regions,” explains Sylvain Le Corre, visual artist. Another observation: “Of the 77 diploma files we studied, only 40 or so were accompanied by a portfolio,” says Elen Cornec about preparing the “Where Do We Go From Here?” exhibition. The students made similar comments. Sasha Capitaine, artist and volunteer for Les mots de trop, confides: “What I regret about the fine arts education system is that we are quite disconnected from the professional world we are heading towards. We are confined in the school, especially in towns like Lorient, where additional support is needed to become part of the territorial, cultural network.” At the Marseille Fine Arts School, where Sasha Capitaine arrived four months ago, courses on intellectual property law were recently introduced. “You often have to take the necessary steps yourself, which takes time and energy,” adds the artist. Julia Gault also emphasises the professionalisation role of schools, which, according to her, “should inform their future graduates about how an exhibition works, how to survive financially, what is acceptable or not. Young artists should be aware of the costs of showing, exhibiting, and insurance issues — the basics of production.”



# Guide d'auto- défense pour étudiants

 en art

Un livre-outil par le collectif  
LES MOTS DE TROP

Raphaël Maman  
© Adrien Thibault





“Today, we can decide to work with this or that person, and refuse certain situations. If everyone said no to unpaid exhibitions, they would no longer exist because, without artists, the art world does not exist.”  
— *Raphaël Maman*

However, it is necessary to qualify this, as schools are not the only guarantors of the professional integration of young artists. Elen Cornec underlines, in particular, the responsibility of post-school structures and of the territory. “We discuss with elected officials and point out that the existence of a school in their region commits them in a certain way to ensuring that a young artist can make a living from the profession for which they have been trained and to fully assume decentralisation,” says the co-founder of Atelier Marcelin.

#### **Educational disparities...**

The significant pedagogical disparities between the different higher education institutions in the arts emerge from these professionalisation questions. The management of a school generally influences its teaching. For Raphaël Maman, who has experienced the two directorships of the ENSBA, that of Jean de Loisy until January 2022 and that of Alexia Fabre since then: “They are not the same ambitions or the same systems of thought. This has an impact on the life of the school and the way we learn. They are different ways of seeing the art world.”

It is also worth noting the growing sectorisation of schools according to specialities (engraving, painting, lithography), which holds as many pros as cons. “If you want to develop a particular technique, it’s ideal, the workshops are very well equipped, but you lose the natural curiosity offered by multidisciplinary schools,” explains Sylvain Le Corre.

For Julia Gault and Sasha Capitaine, artists, we must also focus on the inequalities and marginalisation in certain schools. “Living in discriminatory situations necessarily creates difficulties in integrating into the art market and its professional world,” explains Sasha Capitaine. Hence the importance of the commitment of certain artists who are at the initiative of collectives and associations fighting against these discriminations and inequalities. Julia Gault agrees: “It is essential today to talk about injustices and unacceptable behaviour. Most of the time, students fear the repercussions on their diplomas. Fortunately, the new management teams seem to take the time to listen to testimonies and ensure that such violence does not keep on happening to achieve a more horizontal relationship, breaking a system where professors have all the rights.”

#### **... as well as regional**

In addition to these educational disparities, there are regional differences, accentuated by the specialisation of the schools. Let’s focus on EESAB and its four sites. In Lorient, the school focuses more on graphic arts, encouraged by the biennial “Itinéraires Graphiques”, the seventh edition of which was held from 15 October to 11 December. In Brest, design is valued, while Quimper and Rennes share a creation closer to the Parisian contemporary scene: installation, ecology, and environment, among others... For Elen Cornec, this sectorisation is problematic: “The school’s strategy is one thing, but as an artist, you don’t necessarily want to lock

yourself into a trend or a speciality.” Another major obstacle is that of visibility and recognition. The initiatives do exist, and there are dynamic emerging scenes, yet... “The difficulty does not come from that there is nothing in the provinces, but from recognition,” she continues.

#### **The need for a network**

The only way to compensate for the lack of recognition from the major centres and certain institutions is to create a solid, tailor-made network. Without a network, there is no salvation. And this starts very early, on the school benches. At the ENSBA, Raphaël Maman mentions numerous prizes and events such as CRUSH or curatorial residencies, which make it possible to forge strong links that are sometimes reactivated years later. Julia Gault confides: “What is visible from the outside is a way for students to create a network even before leaving school, to find allies, young curators, critics, who are part of our generation. That is extremely important.” After graduation, third places like Le Consulat, where Julia and Raphaël are temporarily based, serve to build a social sphere where interactions occur, a fertile emulation climate.

It is not easy to get by without a network, especially in the regions. “An artist finishing their academic course and arriving in a city without an established network will face great difficulties, or will even stop within a year because finding a job related to one’s studies becomes impossible if one does not have a minimum of connections,” says Sylvain Le Corre. In Lorient, it seems that this network

“In any form of social life, the status of the artist provides a good criterion for assessing the general state of culture.”  
— *John Dewey*

works, as many creators manage to make a living from their activity — “barely”, tempers Sylvain. Many initiatives get launched, and the artistic and cultural fabric always focuses on the schools and what is happening there, inviting young students or graduates to take up residencies.

#### ‘Reasoning as a whole’ (Sylvain Le Corre)

Sometimes the network becomes a real, chosen family. Following the example of Atelier Marcelin, players in the art world have decided to create an environment in their image. For the people of Lorient, it was, first of all, a matter of making sense of a territory often considered, wrongly, as a grey area; an initiative born from the “observation that the contemporary scene is not recognised for its true value in the region, even though there are many artists who want to stay there,” according to Elen Cornec. There is a desire to join forces, form collectives, and structure themselves to survive.

Some, still students, find ways to build or join inclusive networks and collectives, like Sasha Capitaine, who joined the association Les mots de trop in January 2022. And in this chosen network, the creators can then find themselves in a space of free creation, “not subject to judgement or school grading of practices”, explains Sasha Capitaine. They continue: “The collective is very enriching and offers a critical look at how we are taught art, our ways of working within and outside the school. In this system, it is complicated to do things alone. The collective becomes a necessity, a “second school” for Julia Gault. A way of embracing benevolent solidarity and denouncing abuses, like Les mots de trop, which

published its *Guide d'autodéfense pour étudiants en art* (Self-defence guide for art students) at the beginning of January, a materialisation of a fruitful living together. This 34-page booklet contains statistical and official information on discrimination issues, accounts of the actions of several student groups, bibliographic and video resources, and valuable numbers. Getting together allows people to exchange views, testify and expose abusive behaviour. Initiatives such as La Buse and Art en Grève are also committed to working alongside art workers for fair remuneration for their work.

#### What next?

Students can feel helpless when faced with this bumpy, sometimes arid and steep landscape. Trial and error are expected, and adaptability is required in the face of an uncertain future. One thing is sure, however: recognition is built over time. Young graduates must arm themselves with courage, patience, and strategy. Sylvain Le Corre fervently maintains: “You must not give up. It can take years; as long as you continue your research, question your approach, and make progress in your practice, you will always find the right place, time, and person.” And there is nothing better to provoke these events than to move around France or the world, to try out different models, “to keep a balance, to be fed by other things, to shake up one’s work and one’s relationship with the world,” as the co-founder of Atelier Marcelin so rightly says. Movement is also at the heart of the work and career of Daniel Galicia, a visual artist and ENSBA graduate who was born in Mexico and arrived in Quebec at the age of 14. Initially introduced to theatre, he discovered a passion for the visual arts. His studies led him from the small town of Sainte-Thérèse, not far from Montreal, to Paris, via Concordia University and the Fine Arts School of Lyon. Back in Montreal, these three schools stand now as a strength. There is no doubt that the next generations of graduates will be able to listen to the advice of their elders, with the collective in mind, justice in focus, and constant questioning of knowledge.

#### À toutes fins utiles (ATFU)...

Sirine Ammar, Clara Citron, and Clémentine Tissot have one thing in common: they have navigated the sometimes tumultuous waters of art schools. Decorative arts (ENSAD), Beaux-Arts de Paris (ENSBA); different paths, but the same observation: the sometimes difficult launch into professional life for young graduates. Without an artist, there is no market. And yet it would seem that artists are always doomed to the system D: the multiplication of food jobs, the self-production of exhibitions, etc. Hence, the three of them had the idea of creating an application to “bring visual artists together”, based on a practice that goes back several centuries: the bartering of works between artists. The application is open to all and the principle is quite simple. ATFU is a platform where each artist can share their pieces, a hybrid model between dating applications and Instagram. ATFU members sometimes like and match. At this point, artists get to know their interlocutor and decide how to exchange their works. ATFU aims to facilitate interactions between creators and weave a global network in an attempt to bypass the speculation often inherent in the art market. In addition, the Mobile Studio is a practical tool for the administrative management of artists. A “space of one’s own” where artists can follow their activity, works in progress, and update their biographies and exhibitions... A work tool that is always accessible to visual artists who are regularly on the move.

Since the launch last March, the three friends have been crisscrossing France and its art schools to spread the word about this project, which they hope to see grow by opening ATFU to other art market players soon “to create the first professional network for contemporary art.”

#### ‘Where Do We Go From Here?’

Until 5 March

Domaine de Kerguehennec

Bignan. [www.kerguehennec.fr](http://www.kerguehennec.fr)





Works by Éloïse Diboine and Jeanne Neveu  
Photo Eva Bernard. Courtesy Atelier Marcelin Lorient





*Où le desert rencontrera la pluie 2 (2018), Julia Gault*  
Photo Laurent Arduin. Courtoisie Julia Gault



# NO TELL BOOTH

Moholy-Nagy University of Applied Art  
Photo Dokupil Zsolt





## ART SCHOOLS AROUND THE WORLD

In France, there is the Beaux-arts. The whole world also abounds in schools that have trained today's artists and still guide those of tomorrow. Here is a small selection of some of the most renowned institutions on the five continents.

### **Haute école d'art et de design, Geneva.**

#### **Going beyond prescribed models**

On 31 December last year, Jean-Pierre Greff, Director of HEAD, retired after 19 years of work for the development of the institution. An investment that allowed the school to position itself among the most recognised in Europe, and to become a place of learning as well as of production and dissemination of contemporary art and design. Originally named École supérieure des beaux-arts (ESBA) when it was founded in 1748, it took on its current name in 2007 following the merger of the Geneva art and design schools. Its fashion department, notably, became particularly dynamic. Regarding visual art, the study programme offers an original structure, beyond the classic division by medium, theme, or method. The approach is transversal, between theoretical lessons and production times, and a set of options with broad titles leaving space for reflection: "Representation", "Construction", "Art-action"... Or so many possible objects of study constituted by artists and theorists, united in favour of one idea, that of escaping from the traditional shackles. And to allow new generations of artists to think about their practice differently.

#### **HEAD Genève**

5 avenue de Châtelaine  
Geneva. Geneva  
[www.hesge.ch](http://www.hesge.ch)

### **Michaelis School of Fine Art, Cape Town. Artistic exploration**

In Cape Town, the Victoria & Alfred Waterfront welcomes an increasingly international audience. Here, galleries, artists' studios and museums have come together over the years to create one of the most dynamic hubs in the country... and on the continent! It is also here that the Michaelis School of Fine Art was established, to which "special recognition is given [...] in Africa", says the university. A place of honour, made possible by the school's approach to its students and the space given to their proposals. Offering instruction in six departments, in drawing, painting, photography, sculpture, printmaking, and design, the Michaelis School of Fine Art fully commits to the notion of "creative thinking". In painting in particular, the teaching begins with an exploratory and experimental practice, reinforced in second year by the learning of technical skills. "The third year emphasises





Pratt Institute

ARR







the materiality of painting and encourages students to go beyond the framework of traditional painting. The third year focuses on the materiality of painting and encourages students to go beyond the framework of traditional painting." This enhancement of the young artists' viewpoint is complemented by a theoretical contribution to produce critical and socially committed approaches, placing Africa at the centre of a reflection driven by awareness towards the globalisation of the art world.

**Michaelis School of Fine Art**  
31-37 Orange Street. Gardens  
Cape Town. Soth Africa  
[www.uct.ac.za](http://www.uct.ac.za)

#### **Pratt Institute, New York.**

##### **Research seeking solutions**

A grant of 750,000 dollars: this is what a team from Pratt Institute received on 10 January from the National Science Foundation (NSF) for its project "Aqua Bags for Sustainable Agriculture in a Changing Climate" as part of an initiative launched in 2019 to advance multidisciplinary research on the climate issue. A project led by the Liberal Arts and Sciences and Design departments that also demonstrates the school's commitment to research and innovation. Founded in 1887, the institute is one of the most important art schools in the United States, offering specialisations in architecture, fashion design, illustration, interior design, digital arts, creative writing, and information science. Students can choose from a wide range of majors and minors. "During the course, you will engage with issues such as justice, sustainability, resilience and global

citizenship, developing mastery across disciplines and skills for creative problem solving at Pratt and beyond," the school explains. There, students are given as many avenues to apply their artistic research to reality, with a strong awareness of today's world issues.

**Pratt Institute**  
200 Willoughby Avenue  
New York. United States of America  
[www.pratt.edu](http://www.pratt.edu)

#### **School of Fine Arts, Rio de Janeiro.**

##### **Expanding horizons**

An integral part of the Arts and Letters Centre of the Federal University of Rio de Janeiro, the School of Fine Arts was created by King João VI in 1816. Nearly 150 years later, in 1965, the university's teaching system was overhauled. Since then, the school has carried out its mission: the artistic, cultural, technical, and scientific training of students, with an emphasis on the intersection between teaching activities and professional sectors related to the fields of art, design, and culture. It offers different teaching sectors, from scenic art, visual arts, engraving, visual communication design, conservation-restoration... A wide range that also favours inter and transdisciplinarity, and a direct approach to materials thanks to the provision of workshops for ceramics, textiles, printing, models, metal, or wood to give students the opportunity to produce and learn alternative techniques. Or the freedom to expand their professional potential as they see fit.

**Rio de Janeiro School of Fine Arts**  
550 avenida Pedro Calmon  
Rio de Janeiro. Brazil  
[www.eba.ufrj.br](http://www.eba.ufrj.br)

#### **Central Saint Martins, London. Trendy elite**

In 2019, GQ magazine dubbed it the "Academy of Cool", notably for having trained some of today's most renowned artists in music, acting, fashion, and the visual arts. Its end-of-year exhibition, the "Degree Show", brings together the work of its students to present them — or sell them, sometimes for astronomical sums — to art lovers and collectors who come for the occasion. The CSM is thus positioned as an elite, ultra-professional school that gives pride of place to studio practice and individual development, and access to a large international network. The school was founded by two colleges in the 19<sup>th</sup> century and has existed in its current form since 1966, inheriting their characteristics: "Both [...] were known for their radical approach to art and design — values that remain at the heart of our teaching today," explains the school. A taste for risk and originality, essential qualities for the young artists who would like to study there.

**Central Saint Martins**  
1 Granary Square. King's Cross  
London. United Kingdom  
[www.arts.ac.uk](http://www.arts.ac.uk)

#### **Moholy-Nagy University of Applied Art, Budapest. Science, art, design**

Among the art schools in the Hungarian capital, the Moholy-Nagy University, or MOME, a design-oriented school, has given itself a new campus. Opening in 2019, it offers its students a range of tools and spaces, such as a technology park and an innovation centre. The school was founded in 1870 under the impetus of its first director, Gusztáv Kelety, and the influence of the British Arts



Central Saint Martins  
ARR





and Crafts movement, initially intended exclusively for design education. Accredited since 1998, it also gained a number of departments since its opening, in architecture and digital tools, between graphic design, media design, animation, and photography. In 2006, it acquired its name, inherited from the artist of the same name, a figure of the Bauhaus and of innovative art at the crossroads of science. From this claimed heritage, the MOME, supported by the Moholy-Nagy Foundation, has set itself the goal of becoming the most renowned university in Central Europe before 2030, as well as the first carbon-neutral higher education institution in Hungary. These values are highlighted by a programme that places today's ecological issues at the heart of its concerns and the need for current and innovative proposals... just like its model.

**Moholy-Nagy University of Applied Art**  
9 Zugligeti út  
Budapest. Hungary  
[www.mome.hu](http://www.mome.hu)

#### **University of the Arts, Tokyo.**

##### **Preserving traditions**

The Tokyo University of the Arts, also known as Geidai, is unique in that it has a department of fine arts and a department of music, both of which are descended from schools established in the late 19<sup>th</sup> century and merged into one in 1949. With them, new programmes in film and new media as well as

in “global art”, aimed at curatorial practice that encompasses and understands the different social realities of a globalised world, were gradually developed. On the painting side, the school focuses on teaching contemporary as well as traditional painting. A distinctive element attached to the values and philosophy defended by the school: “In this context of international transformation, the Japanese painting course of the painting department aims to train young artists and researchers [...], thus contributing to ensuring a future for Japanese painting [...]. This deep understanding and consideration of one's own traditions and culture is at the same time a thorough investigation of the nature of expression and a first step towards true internationalisation.”

**Tokyo University of the Arts**  
12-8 Uenokoen. Taito City  
Tokyo. Japan  
[www.geidai.ac.jp](http://www.geidai.ac.jp)

#### **Royal Institute of Art, Stockholm. Scandinavian style**

A teaching, research and cultural institute, the Royal Institute of Art offers a programme for the public, including exhibitions, seminars and workshops of human size open to all. Located in the centre of Stockholm, it is part of the capital's artistic universe and contributes to its dynamism. This year, for instance, the Open Door Session, a series of events organised within the school, will give everyone the opportunity to come together to carry out projects around art and architecture, with the question of public interest as the central theme. From an educational point of view, the school is committed to training young artists in an experimental, transdisciplinary and collaborative perspective, placing exchange at the heart of its teaching. Thus, each student, under the tutoring of a teacher, is able to discuss with them and decide on the study programme, drawing up personal objectives. The school's rigorous curriculum in art and architecture undoubtedly enables it to contribute to the cultural influence of the Scandinavian region as a whole.

**Stockholm Royal Institute of Art**  
1 Flaggmansvägen  
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# PORTRAIT



Gongmo Zhou  
Courtesy Gongmo Zhou



# FROM CHINA TO FRANCE: THE ARTISTIC JOURNEY OF AN ART SCHOOL STUDENT

Gongmo Zhou was born in 1993 in Yueyang, Hunan province, in the heart of China. He went to Beijing to study painting and graduated from the Central Academy of Fine Arts four years later. But something was still missing. In 2017, he arrived in France to encounter new approaches, others views on contemporary creation.

Today, international student exchanges are constant, and numerous. To complete their training, young artists often go through two, or sometimes three, schools. Although studying in a foreign country is not a compulsory step, it is becoming increasingly common. Gongmo Zhou's journey is one example of such itineraries. After having graduated from the most prestigious art school in China, the Central Academy of Fine Arts in Beijing, he decided two years later to come to France to further his education. If he could have chosen Germany or the United Kingdom, he decided to go to France. A decision that stems from the country's influence abroad. It also takes root from a tradition that developed throughout the 20<sup>th</sup> century.

## **An artistic relationship rooted in the 20<sup>th</sup> century**

Modern Chinese artists have a historical link with France, which developed in the way it is now at the beginning of the last century. Traditional ink art was the predominant artistic form in the "Land of the Middle", that Western techniques came to influence, learned by artists who came to study in France, such as Xu Beihong, one of the most eminent actors in the development of Chinese arts and culture in the 20th century. Later, painters of the same generation such as Zao Wouki and Chu Teh-Chun — both of whom arrived in Paris in the 1950s and where they spent the rest of their lives — studied Western painting during their formative years and made it possible for a French and European public to discover their work. Subsequently, artists from the Chinese *avant-garde* of the 1980s, such as Wang Keping or Li Shuang, settled there too. Others, while remaining in China, nourished strong links with France. At the time, French museums started

taking a close interest in the work of a number of living Chinese artists, and exhibited their work.

These links kept on growing until today, and for young Chinese artists, Europe — and France — represent an attractive stage in their artistic career. The École de design Nantes Atlantique, for instance, offers a double degree in collaboration with the Hangzhou National School of Art, validated by the Chinese Ministry of Education, in order to train the Chinese designers of tomorrow. Working alongside with the same Chinese institution, the EnsAD announced in 2018 a partnership for the development of a Design and Innovation course. Such links can be explained once again by the historical relationship maintained by this specific school with France, having been the first Chinese art-focused establishment to have implemented a clear connection with the country: in the 20<sup>th</sup> century, the major part of the teaching corps had been studying in France. In November 2022, it was the École nationale des chartes that made official the creation of a Franco-Chinese centre at the University of

“The first year we all draw together from models. In the second and third year we can choose different courses and workshops. I chose the one that was closest to oil painting.”  
— *Gongmo Zhou*

Wuhan to promote heritage in intercultural exchanges and in the development of digital technologies. As for the Central Academy of Fine Arts of China, where Gongmo Zhou studied, a course of study was set up with KEDGE in 2020 in Art and Design Management for students of the art school — also marking the interest of private bodies in Chinese economic and cultural development. Although the young artist did not go through these internal channels, their existence reveals the strength of a healthy diplomatic cultural policy between the two countries, whose educational systems, especially in the field of art, turn out to be surprisingly complementary.

#### Teaching the arts in China

At the Central Academy, the selection process is tough. “The competition is based more on technique,” explains Gongmo Zhou. This is a reflection of the apprenticeship that follows, centred on practical mastery. “In China, there are mainly model classes.” The teaching, with its astonishing plastic rigour, is often based on a figurative practice.

The tradition was inherited from the Cultural Revolution and the move away from traditional arts towards the Russian school — as well as the influence of the French school and the importance given to drawing, which was emphasised by Xu Beihong, artist, teacher and president of the Central Academy from 1949 until his death in 1953. If in the 1920s, the ancestor of the Central Academy, the National School of Arts in Beijing (former name of Beijing), tended towards applied arts, his contribution modified the school’s approach to teaching.

The first government-affiliated school, it was officially founded in 1950, one year after the proclamation of the People’s Republic of China, by the merger of the Beiping School of Art and the art department of Faculty III of Huabei University. In addition to its more classical departments — plastic arts, design, architecture — traditional Chinese painting has been added, and is now being revalued.

But it is mural painting that Gongmo Zhou chose to focus on: “When I entered the school, there were four departments. Oil painting, mural painting, engraving and sculpture. And also a department closer to contemporary art, which is now separated from the rest.” The difference made between oil and mural painting is uncommon in France, which generally encompasses the different media of painting under the same title, designating the

practice itself. The young artist explains: “It is pretty much the same. Sometimes, we had more classes, to learn how to use certain colours. But in the end we didn’t really do murals, but rather drawings on paper or paintings on canvas.”

#### Repetition vs. Experimentation

At the Central Academy, technique is key. “When you enter the school, the first three years are focused on technique. Only the last year was for creative work,” explains the artist. This teaching differs when compared to other training structures in the world, generally focusing on experimentation and self-expression from the first year. For the essence of contemporary art seems to stand in deconstructing practices and media.

The mission of the Chinese Central Academy refers to the desire to create a “national aesthetic consciousness”,

### *Beaux-arts de Nantes – Saint-Nazaire*

Last September, the Beaux-arts de Nantes inaugurated its new building in Saint-Nazaire. With its 400+ students, and a school on a human scale, the institute offers its students 4,300 sqm of workshops, dedicated to their research and experimentation. The teaching emphasises the realisation of works or personal and individual projects. Hence, young artists can choose between different “situations”, entitled “Painting”, “Image”, “Construction”, “Diffusion, Art, Multiple”, or “Scenes”, encouraging multidisciplinary and dialogue between the different sections.

But the school, more than a teaching structure, is also committed to artists and the dissemination of art to the public in the region. With a collection of nearly 700 works, at the end of 2020 it acquired 130 works from 94 artists to support them during the health crisis... A collection that it also shared with the inhabitants of Loire-Atlantique, and supported by the City of Nantes.

The school’s Open Day on Saturday 28 January will be an opportunity to discover its two establishments. On the programme: a visit to the different buildings and spaces, a presentation of the courses, and above all, the discovery of the students’ work.





*Spy*(2022), Gongmo Zhou  
Courtesy Gongmo Zhou



*Screen (detail, 2022), Gongmo Zhou*

Courtesy Gongmo Zhou



in a more collective perspective and the creation of a common imaginary, which can also be seen in today's production. In China, the most recognised contemporary artists are often figurative and remain attached to the medium. This phenomenon can be explained by the teaching methods inherited from the 20<sup>th</sup> century, with a precise division of specialities and the attenuation of multidisciplinary — the division between oil painting and wall painting as mentioned above, for instance.

operation of the École nationale supérieure des beaux-arts de Paris (ENSBA), the leading art school in France. A diametrically opposed approach to artistic learning. At the ENSBA, students develop independently: they follow workshops, guided by a tutor according to their medium and study themes, but do not receive technical instruction as such. Each student is free to ask for advice and details for the creation of their work... For young painters in training in particular, it is better to have received

references." An input to which Gongmo attaches great importance, emphasising his taste for discovery. There, he also encountered educational methods that offered greater freedom for personal expression. "In China, I was asking myself how to do something, how to paint better. Here, my questions are more about what I can do, what is necessary to paint for me."

In order to detach himself from his painting practice, the artist decided to study photography, sculpture,

I chose to go to France because I knew the education system was very different. I wanted to see very different things. I find it interesting, especially in the field of art. It feels important to me.  
— Gongmo Zhou

"Today in China, art education methods and evaluation that place too much emphasis on quantification and standardisation are more likely to produce skilled practitioners than to encourage creativity," was underlining Yin Dan, a professor of art history at Tsinghua University, in an interview for *In Situ: Art in China* in August 2021.

Gongmo Zhou, on the other hand, started working on his creations as soon as he got the opportunity. In his fourth year, he made a series of bamboo trees while living with his grandparents in the mountains, "three large paintings". "I graduated from my school in 2015 and became a drawing teacher in a prep school for a year. After that, I travelled, and I painted during my trips. Then I came to France, in 2017, first in Le Mans to learn French. Then to the Ateliers de Sèvres for a year. And in 2019, I entered the Beaux-arts de Nantes."

#### France: a "freer" art education?

The difference in teaching is striking when taking a closer look at the

instruction beforehand. A model that gives free rein to artistic creation and individual expression... but which also has its drawbacks.

For Gongmo Zhou, however, this is a source of new opportunities: "In China, I mainly took technical courses. This is why I wanted to discover contemporary art, to broaden my vision." When he chose France as his destination, it was not only by chance: "I have friends who preferred Germany. But I think there's something serious there, whereas in France, it is freer. There are a lot of artists coming from all over the world, a lot of very different people who mix together. It is very rich."

The young artist decided to enter the Ateliers de Sèvres to adapt his knowledge to the expectations of art schools before entering the Beaux-arts de Nantes: "The Ateliers de Sèvres have a very good reputation, and it is known that there have very good teachers, he comments. I learned a lot of things there, discovered new artists and other

installation, and performance art: his concerns no longer relate to sole technical aspects. And for good reason, as the young artist already has an acute mastery of painting, drawing and colour. In Nantes, technique is not at the heart of the training either, and Gongmo chose to focus his attention on image rather than painting itself... which also includes photography and video. All these tools allow him to approach his medium differently: "It gave me new directions for my painting."

#### Metaphysical materiality

At the same time, the artist is preparing his thesis. "I write about reflections and screens. I'm looking to touch the border between the image and the painting, and the real world," he explains. His practice always seems to skim the border of abstraction, the visible and the invisible. His latest series came to him during the confinement, from the questioning of the distance between oneself and others. For Gongmo, screens materialise this distance. While communicating with his family

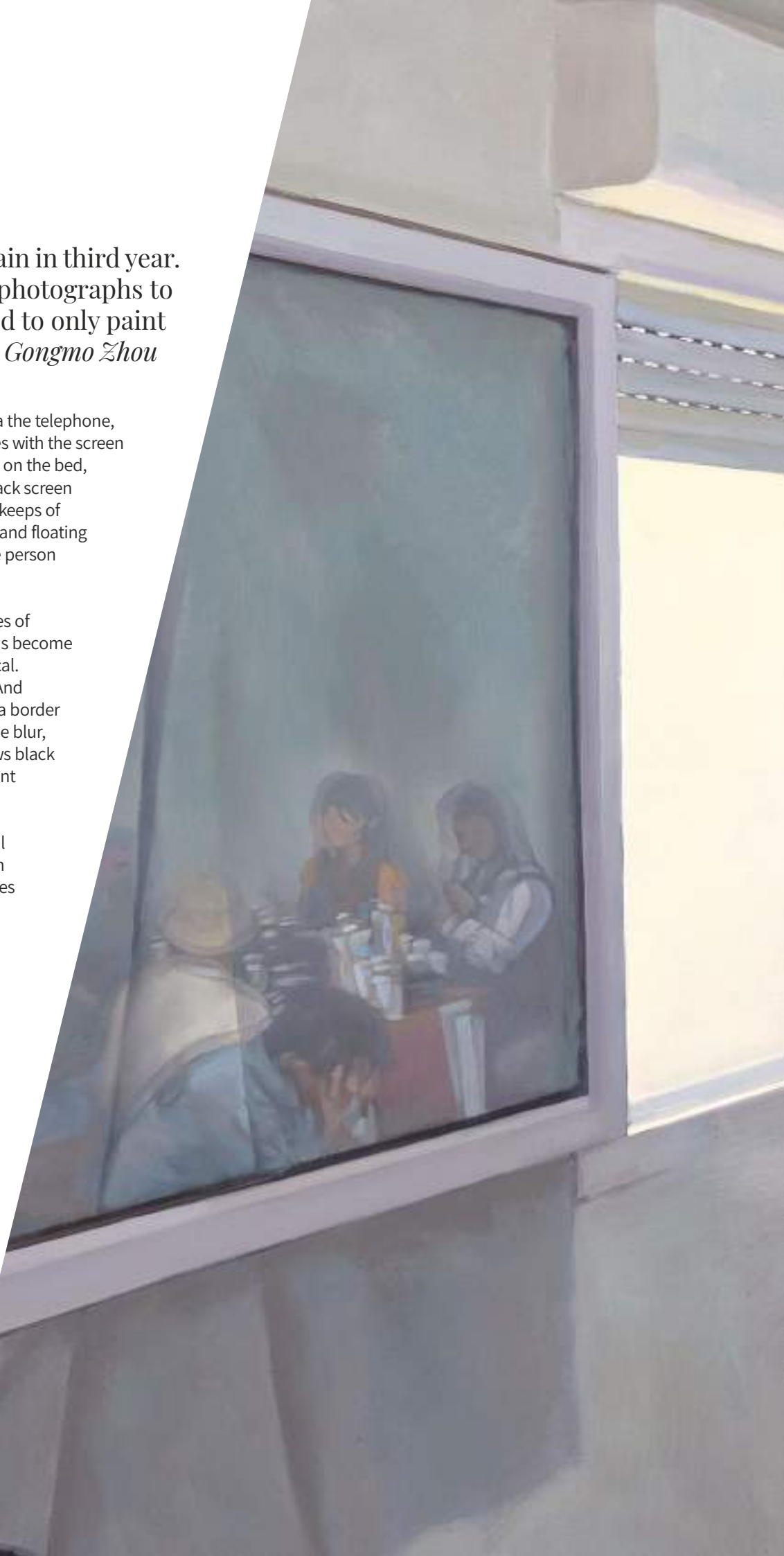
## PORTRAIT

“I took up painting again in third year. I then started using photographs to paint: in China, I used to only paint from life.” — *Gongmo Zhou*

on the other side of the world via the telephone, the artist began to paint canvases with the screen as the central object. The screen on the bed, which replaces the body. The black screen of the computer and the trace it keeps of the world in its reflection, vague and floating silhouettes, like a memory of the person on the other side of the device.

If his painting uses classical codes of representation, the painted forms become abstract, his subject, metaphysical. “I am fascinated by the surface. And by this interface dimension, like a border between two different spaces; the blur, the distance.” Gongmo also draws black doors reflecting the bodies in front of them. An object imbued with a symbolism, that of the bridge between two distinct spaces, real space and virtual space. Through his technical mastery, he manages to question the very notion of representation in painting.

Gongmo Zhou's works bear the traces of his academic path, between China and France. The two teachings, here, complement each other and allow the artist to question today's world in his own way, without ceasing to interrogate his own pictorial practice. For the time being, he has chosen to pursue his journey in France once he will have obtained his Master 2 diploma at the end of the year. “I want to continue my series of screens because it is not yet developed enough. I want to do a lot more.”







*Party* (detail, 2022), Gongmo Zhou  
Courtesy Gongmo Zhou



« Écran silencieux, Gongmo Zhou »

Courtoisie Gongmo Zhou





MAARKEL



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# WHEN THE ART MARKET GENERATES SCHOOLS

The internationalisation and digital transformation of the art market have revolutionised the art trade. Public schools and auction houses are training the future players in this rapidly changing market.

In recent decades, the international expansion of the art market has been accompanied by the emergence and structuring of a whole galaxy of new professions. Art advisors, logisticians, project managers, online auction, or database administrators: these facilitators and other art market managers intervene in all the strata of the life of works of art, from the artist's studio to galleries, auction houses, fairs, marketplaces, expertise firms, specialist insurers and art centres. "There is still a lack of awareness of these cultural engineering professions, which cover production, mediation, administration and events," explains Nicolas Laugero Lasserre, director of ICART, a multidisciplinary school offering, among other diplomas, an MBA in International Art Market on its campuses in Paris, Bordeaux, Lyon and Lille, and which trains students in 80 professions in the arts, music, performing arts, and cinema sectors. "We are constantly evangelising our professions," adds this school director, who is passionate about urban art and has invited street artists to take over his classrooms. "A museum school, in a way."

## Business schools

Often built on the model of business schools, these establishments, some of which have been around for a very long time — ICART is celebrating its 60<sup>th</sup> anniversary this year — offer courses that combine academic knowledge of art history with practical skills. Defining a marketing strategy, developing digital services, drawing up a business plan, supervising the transport of a work of art... The tasks are numerous. For Nicolas Laugero Lasserre, it is a question of providing students with "toolboxes" adapted to the digitalisation of an art market whose digital sales

are soaring and whose practices have been turned upside down by the arrival of online sales or, more recently, OVR. "Not just anyone can work in this sector any more, there is a need for technical expertise in these professions," he notes. Auction houses and galleries need people who have mastered the toolbox. For them, there is a twofold need: to find people trained from a theoretical point of view in art history, and who have technical skills. All my teaching is based on this. I think this is what has made the school so successful, since the number of students has increased fourfold in five years.

This professionalisation of the art market and the imperative need for students to find employment often develops through partnerships established between schools and host structures. At ICART, MBA students spend half of their year working in companies. "In the end, we are a business school specialising in these cultural professions. It is a position that I accept, says its director. When the president of our group, Amin Khiari, entrusted me with the management in 2015

“Our professions are sometimes a little stigmatised because of a preconceived notion of precariousness linked to the fact that we evolve in an artistic and cultural environment, which is absolutely not true, quite the contrary. The development of an artist’s career is not obvious, but the cultural engineering professions are stable professions, with long-term contracts and jobs in solid structures. — Nicolas Laugero Lasserre

(ICART belongs to the EDH Group, editor’s note), I wanted to professionalise the curricula and courses and meet the fundamental expectation of students, which is that of professional integration. The quality of services, the premises, the small number of students and a very strong integration issue are all assets.”

#### Law, always law

The EAC also operates on this business school principle with a two-year Master’s degree in Communication Business Management –Art Market Management speciality on its Paris and Lyon campuses, on a sandwich course “to prove one’s employability while sharpening one’s professional profile.” Very much focused on consulting and expertise, the Master’s programme is built around the management, identification and authentication of works of art in order to train its students for the role of advisor to future buyers. For this type of mission, it goes without saying that a precise knowledge of the legal and fiscal environment is necessary. To this end, the EAC established a substantial block of 111 hours in Art Law and Taxation during the course.

IESA also offers advanced training in art market law. Its founder, Françoise Schmitt, studied at Sciences Po and Assas before becoming a lawyer in an industrial and intellectual property firm [see box]. “At the beginning, the idea was to set up a pragmatic training programme for the object, with slogans such as *The Real, the Fake, the Market*,” explains Françoise Schmitt, who launched this private Parisian higher education establishment dedicated to teaching art and culture professions

in 1985. “I mixed the classical academic culture of the Louvre School and university lecturers with the know-how of art market professionals who came to give what we called ‘introductory courses’ — because they were multidisciplinary —, on jewellery, bronzes, techniques of painting, paper, drawing, printing, with a wealth of works presented through the materials.”

The school, whose expertise is its DNA, covers all aspects of the legal situation of works, from their conservation and insurance to the risks incurred in the logistics of management or transport, including the regularity of transactions and contracts, tax obligations, and, of

course, the intellectual property rights of artists or their beneficiaries. IESA offers various courses in art market law at Bac+3 and Bac+5 levels, in particular a Bachelor’s degree in art trade, a Master’s degree in Ancient Art, a Master’s degree in Contemporary Art and a Master’s degree in Exhibition Commissioning. During the two years of this Bac+5, students in ancient art are trained in the legislation and financing of the ancient art market and heritage, and in the administrative, legal and political organisation of museum acquisitions. Contemporary art students are taught contemporary art market law through theoretical and

### 3 questions to... Françoise Schmitt

Françoise Schmitt is the founder of IESA.

#### What was IESA’s original project?

At the beginning, the idea was to offer a pragmatic training course on the object, with theoretical support and classical art history courses given by professors from the École nationale des chartes, art historians, etc. At the same time, professionals from the market came to give introductory courses on jewellery, bronzes, painting techniques, prints, etc., with a range of works presented through materials. The results were spectacular, because theory and practice were linked.

#### Why did you want to offer these courses?

I created what I would have liked to find on the market. When I went to antique shops or flea markets, I wondered whether the objects were good or not, and why. And the dealers didn’t know, or didn’t necessarily want to answer. I wanted to learn how to ask the right question about the object, in a market context.

#### Did the ‘art market’ prism already exist in schools?

Not in this way. Unlike other schools that gave art history courses, IESA gave expertise courses: the real, the fake, the market. I wanted there to be constant confrontations and exchanges with professionals. I started with experts who all came from the provinces, from Normandy, the South of France, Alsace... which then enabled us to develop in Paris. With the school, we visited all the fairs and flea markets possible. The game was to find the object and to pay the right price for it on the market, to buy intelligently.













# MARKET

practical courses. “The auction houses were already offering training, but Christie’s was doing Christie’s and Sotheby’s was doing Sotheby’s. We, were offering both theory and practice. We mixed all the approaches. In fact, we set up Drouot Formation, which was sold back to us in 2019.”

## The vein of the auction houses

Approved by the National Chamber of Judicial Auctioneers, the training courses offered by the École Drouot are available in the form of a diploma programme, à la carte courses for professionals in continuing education and conference cycles for the general public. It prepares students for the title of Consultant Specialist in the art market and is mainly aimed at students who already have a cultural background and professional experience or who have completed the initial year of Drouot Formation. Alternating lectures in the morning and practical work in the afternoon in the form of field visits, this 600-hour course offers art history classes from the Renaissance to contemporary art, training on the art market in law, taxation, insurance, and expertise, and, of course, work in front of the works in the auction rooms.

Like Drouot, many auctioneers have taken over the reins of their own training courses. The public’s growing interest in the world of auctions, the need for collectors to enrich their knowledge, new buyers looking to train their eyes and, of course, aspiring experts or auctioneers... Anglo-Saxon auctioneers quickly understood the interest of internalising their own certifications and educational programmes. The Sotheby’s Institute was founded in 1969 and Christie’s Education was conceived in 1978 in London. Moreover, the art market, at the crossroads of art history, business and law, was not a referenced academic field. Apart from a few double degree courses in art and law, few universities offered dedicated courses [see p.XX].

A boulevard for public schools and auction house institutes.









# NOTES ON DIS

## “THE LAW IS MORE AND MORE PERVADING THE ART MARKET”

Gérard Sousi is the founder and president of the Institut Art & Droit and the initiator of the Master degree in Art Market Law and Taxation at Lyon 3 University. But that is not all. In thirty years, this tireless researcher has contributed to the recognition of art law as a legal field in its own right.

Ownership, provenance, transactions, insurance, VAT... In art, the law interferes everywhere. And yet. For a long time, the two fields of art and law coexisted without really intersecting, except perhaps in the hushed confines of auction rooms and in the dual courses of future auctioneers. Nearly thirty years ago, Gérard Sousi had the intuition to bring these two academic fields together. Today it is obvious, but at the time it was a challenge. Founder and president of the Art & Droit Institute in 1996 [see box p.74], this high-flying academic persona thus created in 2002 the Master degree in Art Market Law and Taxation (DFMA) at Lyon 3 University. This innovative degree quickly became a model for other higher education establishments, notably the Sorbonne, but also for public schools such as IESA and ICART [see p.XX]. In the same vein, this leading figure in art law also devised for Assas the first preparation for the auctioneer's traineeship exam in 2003, as well as a professional training course entitled “The Work of Art and the Law” and a Master's degree in Law and Techniques of Art Appraisal, the first to be opened in this field by a French university. Not to mention the countless other degrees he initiated in Intellectual Property Law and Film Law. At the heart of his approach is a permanent commitment to art, culture and heritage. What vision does this pioneer have today of art and law?

### **What made you want to create the professional Master in Art Market Law and Taxation?**

I created this Master's degree in Art Market Law and Taxation in 2002 and was its director until 2010. At the time it was innovative, because there was no training of this type in a French university. So why was it created, you ask? In fact, you have to go

back to 1996 to get the explanation. In the 1990s, I happened to make a double observation. Law students wanted to reconcile law and art history and were calling for training in art market law. Art market professionals, for their part, expressed a need for legal knowledge that would be useful in the exercise of their activity. I began by organising a few legal meetings and symposiums on the subject of art law and then, given the success of these first initiatives, I created the Art & Droit Institute at the end of 1996.

### **What were its missions?**

This Institute was and still is a meeting place for lawyers specialising in art law and art market professionals; the aim is to enable them to exchange ideas and enrich themselves intellectually, thanks to the various scientific activities set up by the Institute.

This Institute organised symposiums and carried out research, but did not offer any teaching in art market law to students. Hence the idea in 2001 to create a university course in this field. The idea was certainly attractive, but



“Professionals are not the last to ask for new laws either to protect their profession or to facilitate its development. Nor are the public authorities the last to “produce law” and contribute to an inflation of texts that they themselves sometimes condemn, but which the Council of State always disapproves. — *Gérard Sousi*

it was necessary for this type of training to meet a need in the job market and for students to find an outlet for it.

#### How did you assess this need?

It was necessary to verify. I conducted a survey of the Parisian art market and for almost a year I met with various professionals: gallery owners, antique dealers, auctioneers, dealers, insurers, experts, etc., as well as legal experts, lawyers and heads of legal departments.

I asked each of them three questions: does the art market need to recruit specialist lawyers? Will it be able to offer students employment? The answer was 99% yes. The second

question was: what content should a specialised training course have? Which subjects should be taught? And here, each professional gave me his or her conception of the ideal training to ensure the recruitment of students. The third question was obvious: would you be available to come and teach in such a course? Here again, the answer was 99% positive.

#### So the survey confirmed your empirical observations...

The result of the survey was very positive: I was sure that there was a need in the market, I had the ideal content for a legal course dedicated to the art market and I had a pool of teachers and lecturers. I thought that

the hardest part was still to come: convincing my dean, to whom I had not yet spoken about my project, to open such a course. In reality, I was immediately and enthusiastically welcomed, and the fact that I had all the elements in hand to set up this training course was undoubtedly a factor. Not to mention the dean's pleasure at seeing his faculty being the first to offer this type of professional training.

#### How did this “pioneering” course spread throughout the French university ecosystem?

The Master's degree in art market law and taxation was quickly so successful in terms of student employment that it could not escape the radar of other universities, particularly in Paris, which had no choice but to more or less reproduce the model. They were right to do so, thus legitimising this new type of training and giving me the pleasure of being recognised as its initiator.


#### For a long time, the “art and law” approach was confined to the training of auctioneers. Today, all the players in the art market are interested...

You are right, the law is more and more pervading the art market and not only the auctioneer profession. The art market developed a great deal in recent years, not only in France but also internationally. It therefore needs regulation to protect the players from competition that can be savage and to protect consumers from certain abuses. The multiplication of standards by the European Union also leads to the obligation to modify or integrate new rules into French art market law. Finally, it should be noted that the increase in appeals to the courts by art market players and their clients is leading to the judicialisation of the market and the creation of new rules.

### *The Institute and university degrees*

Founded by Gérard Sousi in 1996, the Art & Droit Institute, Paris, brings together professionals from the art world and specialised lawyers for the purpose of exchange, study and training in the fields of art and law. Its members include academics who are in charge of several diplomas combining the two disciplines. Among them are Tristan Azzi, director of the professional Master's degree in Art Market at Paris 1 Panthéon-Sorbonne, and Charles-Edouard Bucher, director of the university diploma in Art and Culture Law at the Faculty of Law and Political Science in Nantes. And of course the professional Master 2 in Art Market Law and Taxation at Lyon 3, now directed by Christine Ferrari-Breuer, vice-president of Jean Moulin University and director of the Institut Droit Art Culture. “This course opened my mind to the art market and heritage, two sectors that are often treated in a compartmentalised manner, but which in fact come together and whose collaboration deserves to be more visible,” confides Gaëlle de Saint-Pierre, Co-Delegate General of the Professional Committee of Art Galleries (CPGA) and former DFMA student. “The main strength of this course is the tax aspect, which is still not well covered in other courses, a subject that is not very attractive but is nevertheless essential for the private sector.”

The Institute also organises training courses in partnership with the Centre de Formation Permanente de Panthéon Assas – Paris II, such as the preparatory class for the examination to qualify for the training course required to manage voluntary sales of furniture by public auction, as well as continuing education courses and conferences. Soon, it will be the turn of tattooing to be examined by the Institute with the study day “Le tatouage. L'art aura-t-il ta peau ?” (“Tattooing. Will art have your skin?”) on 31 January at the Auditorium of the Institut National d'Histoire de l'Art – INHA. In art as in law, no subject is taboo.



Gérard Sousi  
Courtesy Gérard Sousi

Silina Syan

© Flo Souad. Courtoisie Silina Syan

# DISCUSSION

## **How have the legal training needs related to the art market changed?**

Practices are also changing as a result of the evolution of technology, which does not always simplify the practice of a profession because of the new rules it creates. The development of certain international systems that are condemned and prosecuted, such as the trafficking of cultural goods, weapons, and drugs, imposes new constraints on art market professionals: reporting suspicions in the fight against money laundering, researching the origin of cultural goods in the fight against trafficking, for example.

## **Often, the taxation of art, although indispensable, can seem complex to grasp...**

Taxation is a reality for individuals as well as for legal entities; art market players, their structures, and their operations are subject to various and numerous tax charges. They must be aware of these in order to manage their activities in a sound manner and to avoid any problems with the tax authorities. It is therefore desirable that future art market operators be trained in the taxation of the sector as part of their specialised training.

## **What place does it occupy in the legal courses you have created?**

Tax courses are systematically included in a significant way in the masters in art market law and, for example, in the one I created at Lyon 3 University. I also insisted that the term “taxation” be included in the very name of the Master’s degree for the information of students. Since taxation is a branch of law, logically we could have done without this form of pleonasm. In the lecture series “Les rendez-vous du droit et de l’art” (“The meetings of law and art”) that I run at Panthéon Assas University, there are three sessions out of nine devoted to taxation.





Lyon 3 University  
ARR



# RECUPERO



Antonio Mirabile

© Antonio Mirabile

# MUSEUMS AND SUSTAINABLE DEVELOPMENT: A DEBATE WITHOUT BORDER

Faced with the climate emergency, museums are adapting to reduce their footprint. However, eco-responsibility and sustainable development raise new issues regarding the design, organisation and management of museums.

When talking about sustainable development in museums, it is often tempting to evoke the antagonism of two missions: the environmental requirements, and the need to develop acquisition and dissemination policies for heritage collections. This debate must be carried by every museum professional, but also by the public and political authorities. It must also be wide-ranging and not only focus on the issue of exhibitions: although this is what is visible to the general public, they are not the only ones concerned by eco-responsibility... Transport, air-conditioning of storerooms, inertia of buildings, conservation, and even movement of the public are all elements that must be taken into account in their carbon footprint.

## **The Melbourne declaration**

At the International Institute for Conservation (IIC) Congress in Hong Kong and the International Council of Museums — Committee for Conservation (ICOM-CC) conference in Melbourne in September 2014, professionals in conservation and heritage science discussed and endorsed the following statement:

**Sustainability and Management:** The issue of sustainability in museums is much broader than the discussion of environmental standards. It must be a key underlying criterion of future principles. Museums must seek to reduce their carbon footprint and environmental impact in order to mitigate climate change, by reducing their energy consumption and exploring alternative renewable energy sources. Preservation of collections should be achieved in a way that does not involve HVAC (Heating, Ventilation and Air-Conditioning): passive

methods, simple and easy-to-maintain technologies, air circulation, and low energy solutions should be considered. Risk management should be integrated into museum management processes.

**Museum environment:** The environmental requirements of collections and materials are complex, but the task of understanding and explaining these complexities falls to conservators and heritage scientists. Guidelines for environmental conditions for permanent display and storage must be achievable with local human, financial, and material resources.

**Loans:** There is a need to be transparent about the actual environmental conditions achieved in museums to ensure that realistic requirements are made for loan conditions. Most museums around the world do not have climate control systems in their exhibition and storage spaces. For international loans of works, a document would therefore be needed to inform the environmental conditions of display and storage of the collections of any



museum. If some museums do not meet the parameters set by the guidelines, a certain amount of flexibility could be allowed in the implementation of these environmental conditions, notably through alternative strategies — the creation of microclimates adapted to the vulnerability of the work of art, for instance.

#### **A necessary but complex adaptation**

The recommendations of the Melbourne Declaration remain difficult to adopt. Museums operate with conservation standards established over 40 years ago; the context was very different then. Built and developed around a fossil fuel model, their growth was supported by public investment and justified by employment and economic benefits. Today, museums — as well as companies — need to assess their carbon footprint to design solutions for the immediate future. We need to recognise the work that has been achieved, and determine what remains to be done.

For example, a large French museum emits about 9,000 tonnes of CO<sub>2</sub> per year, the equivalent of the footprint of 800 citizens. As a factor of attraction and wealth, culture attracts French and foreign tourists and contributes 2.2% of the gross domestic product. The equation is simple: culture is highly profitable, but it is also a major source of pollution.

Reduce the carbon footprint of conservation, reduce energy consumption, and promote “zero

energy” (to heat buildings of heritage interest or manage the climate of new reserves), rethink packaging methods and materials, and find substitutes for plastics wherever possible, evaluate and reduce the risks of pollution due to harmful substances and products, deal with the problem of waste of all kinds (in large and small quantities), rethink the issue of transport, set up “short circuits”, integrate protective obligations into public contracts, etc. We also need to review exhibition policies: these temporary events generate income, knowledge, and attractiveness, but the large amount of scenographic material and the travel of the works in air-conditioned boxes devour a great deal of energy.

#### **Questions of method**

For some years now, some museums have been applying methods to reduce their carbon footprint, while others have been modifying their exhibition production approaches, and questioning the sometimes contradictory injunctions regarding their mission of opening up to as many people as possible. Museums have a responsibility to inform and convince their visitors and influence their perceptions and behaviour. How can this be integrated into the design of exhibitions and, more generally, into its cultural programming? The debate knows no boundaries: museums form a dense global network, structured for three quarters of a century by ICOM, whose influence could be decisive if efforts converge.

“Thinking about ecology in museums cannot and must not be done from

the angle of renunciation,” explained Valérie Donzeaud, deputy general administrator of the Musée d’Orsay. On the contrary, it is a cross-cutting issue that must permeate all the museum’s thinking. I am working to put in place a strategy whose objective is to answer the question: how does a museum serve society? We therefore start from all the institution’s missions to consider how they can respond to objectives in terms of ecology, but also gender equality, accessibility, and social justice. Sustainable development can only be relevant if it involves all the staff, and not if it is just another prerogative in the performance of everyone’s duties.”

While the issues of conservation of works, scenography, research, and education intersect in the organisation of museums, sustainable development is gradually becoming a new dimension to be taken into account in all fields of human activity. It poses new problems for the design, structure, and operation of public institutions. Science museums are already dealing with the climate. Natural history museums are talking about bio and cultural diversity. Fine arts museums are now allowing artists to express their doubts and commitments to environmental issues. Museums have thus begun to include their questions about the relationship between man and nature in their programming. It is not surprising, then, to see them invest in the same way in the issue of sustainable development.

Kinetic Martyrdom (2013), Michael Landy  
Courtesy Antonio Mirabile





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