


ART SCHOOLS & SPEAKERS

BECOMING AN ARTIST? ROUTES FOR ASPIRING YOUNG
ARTISTS & DESIGNERS WANTING TO JOIN AN ARTS SCHOOL

ELIA Regional Seminar
Beaux-Arts Nantes Saint-Nazaire

13 - 15 MARCH 2019 | NANTES-SAINT-NAZAIRE, FRANCE

Beaux-Arts

Nantes^o
Saint-Nazaire





ACADÉMIE LIBANAISE DES BEAUX-ARTS (ALBA)

The Académie Libanaise des Beaux-Arts (ALBA) is the first national institution for higher education in Lebanon. Since its creation in 1943, ALBA stands out as a leader in the field of Fine Arts and Design in the Middle-East. In 1988, it joined the University of Balamand. ALBA's curricula include: Architecture, Urban Planning, Landscape Architecture, Visual Arts, Interior Architecture, Global Design, Fashion Design, Graphic Design, Photography, Multimedia, Animation, Illustration, Cinema, and Television. This variety of programs offers students a unique educational experience through a multidisciplinary teaching approach thus stimulating their creativity.

Teaching at ALBA is undertaken by prominent local and international professionals and academics from various renowned institutions. This teaching is mainly project-driven thus encouraging students to combine both theory and practice in a critical approach. Classes at ALBA are human-sized which allows students to receive a tailored and personalized follow-up.

ALBA is strongly committed to civic and academic engagement through mutual dialogue and participation with the Community of Lebanon represented through academic and public institutions, as well as the civil society. The academy often participates and spearheads urban planning and design projects as well as architectural heritage preservation initiatives in collaboration with local municipalities, universities, and NGOs.

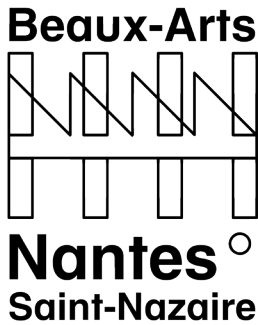
ALBA has established partnerships with a network of international like-minded institutions in Belgium, Canada, France, Germany, Poland and Russia – to name a few. Intended to facilitate the exchange of knowledge and know-how, these partnerships allow the students of ALBA to measure their work in different contexts and approaches, allowing for a more enriching curriculum. In 2004, ALBA adopted the European Credit Transfer System (ECTS) in order to mainstream its programs with existing international educational platforms. The academy also facilitates the participation of its students in several international events such as competitions, festivals, residencies, etc. during which the students have often been rewarded for their innovative work.

ALBA's long-established professional network, in Lebanon and in the diaspora, provides students with high-end employment opportunities tailored to local, regional, and international labor markets.

Through a 'loose' selection process – an interview and tests in drawing and French language – ALBA leaves the door open for the biggest number and the most diverse body of students. Nevertheless, several factors like student fees, the location of the campus, the language of instruction, and some aspects of the image and culture of the institution, still hinder this diversity. ALBA is therefore developing a widening participation and outreach plan that will include visits to secondary schools, summer workshops, and taster days. Combined with additional funding for scholarships and financial aid, this plan aims to attract students from low-income families, remote regions, and various communities, that are currently under-represented in the academy.

ATELIER DE SÈVRES

The Atelier de Sèvres is a private higher education institution based in Paris, France. Since 1979, it has been preparing students for the most prestigious art and animation schools in France and abroad: Beaux-Arts de Paris, Arts-Déco, Gobelins, St. Martins, ECAL. Since 2016, the Atelier de Sèvres offers a degree in animation accessible with an entry exam. This 3-year program is intended for students wishing to become authors-directors in the field of contemporary creation combining cinema, animation, writing, art and experimentation.



BEAUX-ARTS NANTES SAINT-NAZAIRE

Founded in 1904, the Beaux-Arts Nantes Saint-Nazaire is a public higher education establishment under tutelage of Nantes Métropole and the French Ministry of Culture.

It places the originality of the student's artistic work at the centre of its training process, providing an environment for experimentation, production and invention that makes it the one of the best art schools in France according to the highly praised *Le Journal des Arts*. It delivers two very selective degrees: DNA (national art diploma) and a Master's degree: DNSEP (higher national diploma in visual expression). Recognised for its international dynamism and innovative spirit, Beaux-Arts Nantes Saint-Nazaire trains artists in disciplines such as painting, sculpture, images, new media, video, photography, engraving, lithography, serigraphy, etc. It currently has more than 35 partner universities around the world and develops international campuses for the graduate level: Marfa, Texas (USA), Seoul/Suncheon (South Korea) and Dakar (Senegal).

2017 marked a turning point in the history of the school. It moved to a 9000 m² building in the Quartier de la Création on the île de Nantes, a cluster for all creative industries and art schools and integrated a second location in the city of Saint-Nazaire (40 miles away in the estuary). In 2019, Beaux-Arts Nantes Saint-Nazaire is opening a preparatory program for French and international students who wish to prepare for entry exams or parallel admissions into an European art school. This initiative engaged the school into a profound reflection on the integration and preparation of students into art schools. The initial research in the form of interviews and surveys progressively inspired this seminar.

BERLIN UNIVERSITY OF THE ARTS (UdK)

Berlin University of the Arts is one of the biggest, most diversified and traditional universities of the arts worldwide. The teaching offered at the four colleges of Fine Art, Design, Music and Performing Arts as well as at the Central Institute of Further Education encompasses the full spectrum of the arts and related academic studies in more than 40 courses. Having the right to confer doctorates and post-doctoral qualifications, Berlin University of the Arts is also one of Germany's few art colleges with full university status.

Creative Excellence is the quintessential focus of Berlin University of the Arts' training. Outstanding chairs at all its colleges, as well as the steady development of teaching concepts, help to secure and consistently improve the high standard of artistic and art-theoretical education at Berlin University of the Arts. Almost all the study courses at Berlin University of the Arts are part of a centuries-old tradition. Combining separate academies to create what was then, in 1975, the Hochschule der Künste (HdK), the university has since developed into a network of colleges. Spurning compromise in artistic and creative disciplines, these colleges facilitate an integrated view of the arts by means of interdisciplinary projects, shared theoretical starting points, and the consolidation of related academic fields. Thus, Berlin University of the Arts gives its students - at an early stage and within the protected sphere of a study course - the opportunity to investigate and experiment with other art forms in order to recognise and extend the boundaries of their own discipline.

As a result of contacts on many levels, Berlin University of the Arts is part of an excellent international network. In all, Berlin University of the Arts cultivates more

than 130 international partnerships with other universities, and more than 800 foreign students - corresponding to around 20 % of all students - are currently registered at the university. Annually, more than 100 students from Berlin University of the Arts spend part of their training abroad in the context of exchange programmes. Berlin University of the Arts places the emphasis of international cooperation on the exchange of students and lecturers, but also promotes discourse on further education policies together with leading international universities of art and music

UNIVERSITY OF ART AND DESIGN CLUJ-NAPOCA (UAD)



The University of Art and Design in Cluj-Napoca (UAD) was established in 1926, under the name of School of Fine Arts. The school went through several stages, the first one between 1926 – 1933, followed by its temporary relocation to Timisoara (1933 – 1949), due to the World War II. The school was moved back to Cluj in 1950 and became the “Ioan Andreescu” Institute of Fine Arts. In 1990 the school received the name of “Ioan Andreescu” Academy of Visual Arts and initiated the harmonisation process of the academic curriculum and management with those of similar European institutions. In 2001 the denomination of the school was changed into the University of Art and Design in Cluj-Napoca, while its policy radically changed: international partnerships became a priority, aimed at developing the mobility of students and teaching staff in order to enhance the alumni’ professional training and improve the quality of the entire educational process.

The UAD credo is that the artistic higher education is an important component within any society as it plays a key role in the opening of new horizons through major contributions to the building of contemporary culture and to the use of new technologies of information and communication within the global knowledge-based society. Part of a complex educational system that needs to act responsibly and adapt to the social and economic dynamics, the artistic higher education institutions have to continuously re-shape their philosophy and orient their activities according to the changing societal conditions that entail a life-long learning process.

Consequently, the fundamental mission of UAD is to provide the highest quality education for those who intend to pursue a carrier in the field of visual arts (fine arts, decorative arts and design) and to contribute, through the artistic creation and research conducted by its members, to the development of the society by meeting the community needs as well as by anticipating and influencing them. Tradition, creativity and innovation are the key-concepts of UAD’s philosophy, orienting teaching and research activities toward the investigation of the heritage – both universal and national –, the scrutiny of contemporary (visual) culture and the examination of latest scientific theories and technologies, all these leading to new forms of artistic creation and practices and to the improvement of (post)industrial social and economic environment.

EUROPEAN LEAGUE INSTITUTES OF THE ARTS (ELIA)



ELIA is a globally connected European network that provides a dynamic platform for professional exchange and development in higher arts education. With over 250 members in 47 countries, it represents some 300.000 students in all art disciplines.

Its cross-disciplinary quality makes ELIA unique as a network. ELIA advocates for higher arts education by empowering and creating new opportunities for its members and facilitating the exchange of good practices.

ELIA’s aim is to stimulate reflection and critical thinking. As a knowledge platform ELIA organises events and initiates and supports projects that are in line with its strategic focus. ELIA’s offer is inclusive and diverse – it serves the needs of arts schools throughout all levels, from academic staff and international officers, to students and upper management.



ÉCOLE NATIONALE SUPÉRIEURE DE CRÉATION INDUSTRIELLE, PARIS (ENSCI - LES ATELIERS)

Born of a political will in 1982, the École nationale supérieure de création industrielle (ENSCI-Les Ateliers) is the only national school exclusively dedicated to industrial creation and design. The aim was to break away from academic models by placing creation at the heart of industrial production concerns and thus reconnect with the spirit of the Bauhaus or the Black Mountain College.

Near the Place de la Bastille, in the heart of Paris, ENSCI-Les Ateliers occupies a historical site located at the former workshops of decorator Jansen. The school has kept the spirit of these workshops, while opening up to the most contemporary technologies (digital machines, printers and 3D scanners...).

An Industrial and Commercial Public Establishment, ENSCI-Les Ateliers is placed under the dual supervision of the Ministries of Culture and Industry and enjoys first-rate national and international recognition and integration. It was ranked second among schools and universities in Europe and America in the Red Dot Design Ranking 2016. The school is a founding member of a community of universities and institutions, the COMUE hésam.

Two diplomas are offered in initial training: Textile designer and Industrial Designer, each at Master level. In the field of Continuing Education, ENSCI provides short training courses and delivers two Specialized Masters, accredited by the "Conference des Grandes Écoles", as well as a post-graduate degree. Since its inception, ENSCI-Les Ateliers has implemented an innovative pedagogy based on a project and an individualized pathway, using a student-centered approach and its path - unlike traditional chronological courses - where students with very diverse profiles are actors of their own education.

At ENSCI-Les Ateliers, we "learn by doing": we experiment, we proceed by iteration, we handle uncertainties. We learn to manage complexity, to design usages and systems in a socially responsible way. This environment for the production and transmission of knowledge remains open 24 hours a day all year round.



ÉCOLE NATIONALE SUPÉRIEURE DES ARTS VISUELS, BRUSSELS (ENSAV-LA CAMBRE)

La Cambre is one of Belgium's leading art and design schools. Founded in 1927 by the architect and designer Henry van de Velde, the Ecole nationale supérieure des arts visuels of La Cambre (ENSAV) has nearly 650 students in 18 different departments: ceramics, animation, drawing, urban design, engraving and the printmaking, painting, photography, sculpture and an art restoration department. Its design departments include industrial and textile design, book design and bookbinding, interior design, set design, fashion and accessories design, as well as graphic and visual communication and typography.

Students attend several cross-disciplinary courses, both optional and compulsory, including the digital arts, life drawing, color, video, performance art, book art and illustration. Along with their artistic studies, students study both theory and technique, general and specialized, and are encouraged to attend outside courses, including the Erasmus student exchange program, assisting working artists, and studying at arts centers, agencies and a number of commercial companies.

Courses are spread over five years and divided into two cycles: Bachelor's (180 credits) and Master's (120 credits) levels. The school also offers a post-graduate degree – for those interested in a teaching career – and offers students PhD preparation in Arts and Arts Sciences, co-organized with the University. As of the 2016 academic year, students were also offered a new creative writing class which completion certificate is worth 30 credits. Since 2019 La Cambre, together with the Brussels Royal Conservatory, INSAS (Dance, theatre and cinema) and "Charleroi-Danse", has also set up a specific programme in "Dance and choreographic practices".

Candidate students to La Cambre have to pass successfully the admission exam. Organized for all the candidates at the end of August, it lasts for one week. Applicants have to pass two general tests (cultural motivation and drawing) and they will have to spend the rest of the week in their chosen section where they will follow specific

exercises and have a final interview.

La Cambre also organizes two preparatory sessions (“Antichambre”) in order to reach more candidates from Belgium secondary schools: one class, all year long, every Wednesday afternoon and two more intensive sessions (one week) in February and the other in July.

La Cambre is a graduate and post-graduate school for the arts organised by the Brussels Wallonia Federation. The school is part of Brussels Academic pole – the cluster of institutions of higher learning in the region – as well as the cross-disciplinary ARTes platform, including the Brussels Royal Conservatory and INSAS (film, music, theatre). It regularly participates in national and international partnerships, institutional, educational, artistic, socio-cultural, industrial and commercial.

The school is located on the historic site of the Abbey of La Cambre south of Brussels. In the 1980s, it expanded to nearby sites. The school has an outstanding library and a major archive collection which included the graphic and photographic work of its founder, Henry van de Velde. La Cambre also builds on its collection of student and teacher work, organizes many public events (lectures and study days, exhibitions, fashion show...) and publishes books and essays.



EQ-ARTS

EQ-Arts supports higher arts education institutions in the self-evaluation and enhancement of their internal quality systems to promote a strong quality culture across the higher arts education sector.

EQ-Arts is an independent sector-specific (Arts) not for profit organisation with two closely related yet distinct activities: Accreditation/Assessment and Consultancy.

Operated and driven by a group of trained and highly experienced international peer quality experts in higher arts education, EQ-Arts co-operates with national QA agencies, is an ENQA affiliate and is on track to be registered on the European Quality Assurance Register (EQAR). EQ-Arts is an independent foundation that operated under the aegis of ELIA until 2015.

For more information about EQ-Arts principles, values and services please see <http://www.eq-arts.org/about-eq-arts/>

– HEAD Genève

HAUTE ÉCOLE D'ART ET DE DESIGN (HEAD – GENÈVE)

Created in 2006 from the merger of two prestigious schools, HEAD – Genève draws on a rich cultural and artistic heritage to nurture young creative talent nationally and internationally. Renowned for the quality of its bachelor's and master's degrees in Fine Arts, Cinema, Interior Architecture, Space and Communication, Visual Communication as well as Fashion and Accessory Design, it has established itself as one of the leading schools of art and design in Europe. HEAD – Genève welcomes some 700 students from 40 different nationalities. Its professors and lecturers - more than 500 per year - are similarly of all backgrounds. The school in its everyday life is therefore bilingual French / English, almost totally.

As an academic and cultural institution, HEAD – Genève has forged close links with the local artistic community and economy. The campus is situated in the heart of the city and underscores the school's commitment to establishing a centre of excellence for art and design in Geneva. Promoting international exchanges and interdisciplinary collaboration, this new creative hub has also expanded its Institute for Research in Art and Design.

The school's teaching philosophy emphasises freedom as well as personal and social responsibility. Encouraging the individuality of each student, education at

HEAD – Genève is based on dialogue between teachers and students, allowing the latter to shape their own artistic path. Students develop projects through workshops and seminars as well as collaboration with professional partners. Theoretical teaching focuses on diverse aesthetic practices based on research and aims at exercising pluralist thinking. Know-how and technical skills are also pillars of an educational approach that provides essential tools for understanding the contemporary world.

Alumni of HEAD – Genève regularly participate in international events and exhibitions within the fashion, design, art and cinema industries.

HEAD – Genève is part of the HES-SO Geneva (University of Applied Sciences and Arts, Geneva), which comprises six schools offering internationally recognised university level degrees focusing on professional practice.

THE GLASGOW SCHOOL OF ART

THE GLASGOW SCHOOL OF ART (GSA)

The Glasgow School of Art (GSA) is internationally recognised as one of Europe's leading university-level institutions for the visual creative disciplines. Its studio-based approach to research and teaching, brings disciplines together to explore problems in new ways to find new innovative solutions. The studio creates the environment for inter-disciplinarity, peer learning, critical enquiry, experimentation and prototyping, helping to address many of the grand challenges confronting society and contemporary business.

Since the School was founded in 1845 as one of the first Government Schools of Design, as a centre of creativity promoting good design for the manufacturing industries, its role has continually evolved and redefined to reflect the needs of the communities we are part of, embracing in the late 19th century fine art and architecture education and today, digital technology. Its purpose is to contribute to a better world through creative education and research.

GSA accepts students to 5 Schools:

- Mackintosh School of Architecture,
- School of Design,
- School of Fine Art,
- Innovation School,
- School of Simulation and Visualisation.

Applications to undergraduate study are made through UCAS, (Universities and Colleges Admissions Service) which is a national UK-based organisation whose main role is to operate the application process for British universities.

Alongside completion of the application, prospective students upload copies of e-folios and an artist statement. All this information is collectively considered to shortlist students for interview. Students will attend GSA for interviews with academic staff from their chosen discipline and bring a physical folio with them. Decisions as to acceptances to GSA are made following the interviews. Due to the funding conditions specific targets are set each year for Scottish/EU, RUK (Rest of UK) and International Students. Within the Scottish student targets, additional targets will also be set for specific cohorts of students from low socioeconomic backgrounds, schools with low progression to higher education and students who have been care experienced. Although it is a complex system, target setting has helped to contribute to a wider and more diverse student body. It is this diversity that GSA feels is crucial to the studio experience.



Royal Academy of Art The Hague

THE ROYAL ACADEMY OF ART, THE HAGUE (KABK)

The Royal Academy of Art, The Hague (KABK) has been a leader in educating artists and designers since 1682. Highly skilled professional staff with international professional practices, guide and accompany students through their studies. The Royal Academy of Art, The Hague (KABK) educates students to become independent and self-aware artists and designers with investigative mindsets and unique visual and conceptual abilities. They are able to produce authentic and in-depth creative work that advances their chosen disciplines and contributes to the wellbeing of society as a whole.

KABK is founded on a vision of educational excellence. In the culturally diverse academy, the commitment, passion, and curiosity of students and staff come together in a respectful and tolerant learning environment. Its intensive, structured and small-scale curriculum revolves around experimentation and personal guidance. KABK provides students with a significant degree of freedom to shape their interests and personal ambitions. It values skill and disciplinary expertise as well as interdisciplinary practice. It encourages innovation through collaboration and facilitates critical reflection on the ever-changing roles of artists and designers in our societies.

Its graduates have the capacity to become leaders in their fields, produce outstanding creative work, and dare to disturb. They are able to innovate, collaborate, and generate new knowledge. KABK inspires its students to question how art and design shape contemporary societies and contribute to cultural, economic, and social well-being in a global context.

KABK believes in lifelong learning and offer preparatory courses, bachelor and master degree programmes, and a PhD programme in collaboration with Leiden University. Together with the Royal Conservatoire KABK forms the University of the Arts The Hague.

FACULTY OF FINE, APPLIED AND PERFORMING ARTS, UNIVERSITY OF GOTHENBURG

Scandinavia's largest Art Academy is located at the University of Gothenburg. It has an internationally unique breadth of artistic subjects such as music, performing arts, design, crafts, film, fine art, photography and literary composition. Every year, nearly 1,500 students and about 40 doctoral students receive training here. The interdisciplinary approach contributes to a creative research environment, where different art forms, perspectives and processes meet. The faculty has three departments; Valand Academy, Academy of Music and Drama, and HDK – Academy of Design and Crafts.

LIMERICK SCHOOL OF ART AND DESIGN (LSAD)

The Limerick School of Art and Design (LSAD), one of five Schools at LIT, is the largest Irish school of art and design outside Dublin. With just over a twelve hundred students, a vibrant mix of full-time, part-time and flexible learners. Founded in 1852 LSAD has built on its historic reputation, as one of the original Arts and Crafts schools in Ireland, to embrace the opportunities and challenges of contemporary art and design education. Over the last five years it has grown by 40% and enlarged its footprint to four campuses in Limerick and Clonmel. Today LSAD provides a portfolio of diverse and accessible BA and BSc undergraduate programmes that span disciplines from fine art (printmaking, painting, photography, film and video, sculpture and combined media) to design (fashion, fashion textiles, graphic design, ceramics, animation and motion design) to creative media (game art and design, digital animation production, creative media, creative broadcast and music technology). It also offers a suite of taught programmes at postgraduate level in the areas of art and design education, teacher education, social practice and interdisciplinary design practice, as well as research paths to MA and PhD qualifications.



SPEAKERS



Una Cahill

Student Union President, Limerick School of Art and Design

Una Cahill is a visual artist from Longford and is based in Limerick, Ireland. She graduated with a BA Honours Degree in Fine Art Painting from Limerick School of Art and Design in 2018 and is currently Students Union President in Limerick School of Art and Design.



Hoël Duret

Artist, Graduate from Beaux-Arts Nantes

Born in 1988 in Nantes, Hoël Duret is a French artist living and working between Paris and Nantes. He graduated an MA from the ESBA Nantes in 2011. He is co-founder of the 10 year-old production company PanoramaRoad which produces scenography for contemporary dance and theatre.

His work has been presented in France at the Georges Pompidou Center, the Palais de Tokyo, the Palais Garnier - Paris Opera, during the FIAC 2016, the FRAC Pays de la Loire, the Art Center of Gennevilliers and at hotel Le Meurice and abroad at Yishu 8, Beijing, China, Seoul Art Museum, Korea, MUDAM, Luxembourg, Palazzo Strozzi, Florence, Italy, Palazzo delle Stelline, Milan, Italy, Tel Aviv Art Museum, Israel, Ford Theaters, LA, USA and Martos Gallery, LA, USA.

In 2019 he opened a solo exhibition at the Louis Vuitton Foundation, a 3 days performance at the Palais de Tokyo and different group show and residencies.



Lars Ebert

Programme Director, Castrum Peregrini and Board Member, EQ-Arts

Lars Ebert is programme director of the cultural centre Castrum Peregrini in Amsterdam. He also works as an independent advisor in the area of higher education and the arts. Lars is co-founder and chair of the board of EQ-Arts, the first transnational sector specific quality assurance agency for the arts. He is a frequent facilitator, moderator and speaker during international events.



Yann Fabès

Director, Atelier de Sèvres, former director, ENSCI-Les Ateliers, Paris (until February 2019)

Yann Fabès has been a visual artist since 1988, after completing his scientific studies and an art school diploma. His work has been presented in numerous galleries, art centres and museums in France and abroad. His approach is based in pictorial representation, which has allowed him to develop a practice that alternates between photography and serigraphy.

While developing his artistic practice, he worked as a project manager at the Museum of Modern and Contemporary Art in Saint-Etienne from 1989 to 1999. Between 1993 and 2003, he taught as a visiting professor at the Saint-Etienne Regional School of Fine Arts before joining the Art option from 2003 to 2006, first as a coordinator, and then as a teaching coordinator from 2006 onward.

He also taught Art History at the Jean Monnet University from 1994 to 2003 as the Director of Studies at the School of Art and Design in Saint-Etienne between 2007 and 2011. He then took over the direction of the school between 2011 and 2016. Between 2016 and 2019 he has been the Director of the National School of Industrial Design ENSCI-Les Ateliers. He is currently the Director of the Atelier de Sèvres.



Mike Fox

Senior Lecturer, Limerick School of Art and Design

Mike Fox is a senior lecturer at Limerick School of Art and Design (LSAD), part of Limerick Institute of Technology (LIT). His research interests include inclusive art education, challenging marginalisation, and the dismantling of the deficit paradigm through asset-based frameworks, grounded in critical thinking and dialogue, which promote transformative learning.



Pierre-Jean Galdin

General Director, Beaux-Arts Nantes Saint-Nazaire

Pierre-Jean Galdin, head of Beaux-Arts Nantes Saint-Nazaire, is graduated from Toulouse School of Art (France). He began his professional career in new technologies at the beginnings of the 1980's. Then, he ran a contemporary art centre in Toulouse in mid 1980's. He joined the Jack Lang office, mayor of Blois, a city in the Loire Valley. He worked with Jack Lang as Ministry of Culture and Communication, then Ministry of National Education in 2000. With the French artist, Hervé Di Rosa, he created the International Museum of Modest Arts in Sète, near Montpellier, on the French Riviera.

In 2004, he became the head of Beaux-Arts Nantes Saint-Nazaire. In 2017, he fostered the transition towards a new building in the Quartier de la création, in the new heart of the city on the Loire River. He actively promotes the place of Nantes in the international contemporary art scene. With the support of Jean-Marc Ayrault, French First Ministry and former mayor of Nantes, the HEAD – Genève and several sponsorships, he created in 2011 a campus in Marfa, Texas, USA for artistic research and education. Two new campus in Seoul and Sunchon, South Korea and in Dakar and Rufisque in Senegal complement the specific disposal, in order to invite students and artists to develop artistic projects beyond borders.



Thomas Greenough

Head of International Academic Development, The Glasgow School of Art

A graduate of the Glasgow School of Art (1993 – Fine Art), Thomas returned as a member of staff in 2013.

As the Head of International Academic Development at GSA, Thomas provides academic leadership in the area of internationalisation and international development, providing expertise and guidance in internationalisation initiatives and issues across GSA. This consists of leading, facilitating and supporting the development of international academic partnerships including collaborative educational provision, joint programmes, in-country delivery of GSA programmes, research and knowledge exchange partnerships.

Including the development and delivery of “soft” international recruitment activity that focus and build on academic relationships with feeder institutions in line with the GSA's overall international recruitment strategies; working with schools and departments to develop local international strategies.



Maria Hansen

Executive Director, ELIA

Maria Hansen is Executive Director of ELIA, the globally connected European network of Higher Arts Education. She was born and raised in Germany, lived in Canada from 1987 to 1995 and holds a Master of Business Administration from the University of Ottawa. Coming from a childhood and youth of music making, Maria has worked in the performing arts for almost 30 years. She was Fundraiser and later Executive Director of Opera Lyra Ottawa until 1995 when she moved to the Netherlands. For 11 years, Maria managed the Netherlands Bach Society, a baroque ensemble she toured internationally, working together with artistic director Jos van Veldhoven. In 2007, she became Managing Director of the Municipal Theater and Concert Hall Philharmonie of Haarlem. After 10 years in Haarlem, she decided to take on a new challenge and made

the move to ELIA, becoming only the second Executive Director in the organisation's almost 30 year history. Maria has served many boards, including that of Oorkaan, a Dutch organisation dedicated to the creation of high quality staged concerts for young audiences. She recently joined the Supervisory Board of the Rotterdam Philharmonic Orchestra and the Board of Directors of the Gergiev Festival and is member of the Royal Holland Society of Sciences and Humanities. She has been a member of the International Society for the Performing Arts (ISPA) for more than 20 years and served that organisation as Board and Executive member and congress chair, including ISPA's June 2018 Congress in the European Capital of Culture Leeuwarden/Friesland. Maria runs, loves to travel and lives with her Dutch-Canadian husband and three children in Haarlem (The Netherlands).



Sanne Kofod Olsen

Dean, Faculty of Fine, Applied and Performing Arts, University of Gothenburg

Sanne Kofod Olsen is the dean of Faculty of Fine, Applied and Performing Arts at University of Gothenburg and has previously been the Vice-Chancellor of the Royal Danish Academy of Fine Arts, School of Visual Art and the Funen Art Academy. She has degrees in history of arts from the University of Copenhagen and as of recently an MA in Management Development from Copenhagen Business School. Since the 1990s she has worked in the field of visual art as a curator, writer, educator and manager and has uphold various positions in education and cultural institutions, among others the Museum of Contemporary Art, Roskilde, The Danish Arts Agency and been board member in among others the research committee for art historical and artistic research at the Novo Nordisk Foundation and the Danish Arts Council.



Lysianne Lechot-Hirt

Professor, HEAD - Genève

Lysianne Lécho Hirt has been Professor in contemporary art and design theory since 2003 at HEAD - Genève, where she used to be Dean of Research (2003-2012) before becoming Dean of Studies (2012 onwards). She was guest lecturer at Université of Nîmes in France (2012-2016) where she led workshops on Gender Design, as well as on Contemporary Art and Design relations.

As a Dean of studies at HEAD, she developed a MOOC in cooperation with HEAD faculty on the topic of graphic novels, pushing the boundaries of e-learning aimed at practical and creative skills development (2017-2018).

Her current researches are in design theory and design history. She led research projects commissioned by the Swiss Confederation Innovation Agency CTI and the Strategic Fund of the University of applied sciences Western Switzerland. She published *The Many Designs of Design Research: Fragmented Reflections*, in *Ultevidet årbok (Extended Yearbook)*, University of Bergen (NO) press, 2016, *Design et ethnographie. Comment les designers pratiquent les études de terrain*, in *Techniques et Culture*, no 64, 2015/2, pp. 64-76, with Nicolas Nova, Fabienne Kilchör and Sébastien Fasel. *Recherche-crédation en design à plein régime: un constat, un manifeste, un programme* in *Sciences du Design*, no 1, 2015, Presses universitaires de France and participated in the publication *Beyond Design Ethnography. How designers practice ethnographic research* by Nicolas Nova, Berlin: SHS Publishing, 2014 and published *Recherche-crédation en design. Modèles pour une pratique expérimentale*. Geneva: Metis Presses, 2010. *Espace public et mobilier urbain. Une recherche-projet en design*. Genève: HEAD, 2011 and gave many papers in international design research conferences.



Lina Lundberg

Student Union, Faculty of Fine, Applied and Performing Arts, University of Gothenburg

Lina Lundberg is a student at the University of Gothenburg, Sweden. After two years of preparatory studies and several courses in mixed subjects, all related to art and design, she earned a Bachelor's Degree in Fine Arts in Design from the Academy of Design and Crafts at the University of Gothenburg. She has been involved in her university student union for over two years. Lina is also working with various local Youth Programs talking about different kind of cultural expressions and how they can support the community in Gothenburg, Sweden.



Jean-Jacques Lumeau

Deputy Mayor for Culture of Saint-Nazaire, Vice-President of Saint-Nazaire Agglomération

Jean-Jacques Lumeau is Deputy Mayor of the city of Saint Nazaire and Vice-President of the Agglomeration.

Particularly interested in all cultural affairs, Jean-Jacques Lumeau is also mandatary in other institutions such as: Le Voyage a Nantes, Saint-nazaire Agglomeration Tourisme, Saint Nazaire Tourisme et Patrimoine.



David Martineau

President, Beaux-Arts Nantes Saint-Nazaire, Deputy Mayor for Culture of Nantes Metropole

David Martineau is the president of Beaux-Arts Nantes Saint-Nazaire. Deputy Mayor for the Culture and member of Nantes Agglomeration, David Martineau started his career at the OCDE (from 1995 to 1997) and then worked in the Ministry of Finance (from 1997 to 1998) and at the INSEE (from 2000 to 2015).



Caroline Mierop

Project manager, honorary Director, ENSAV-La Cambre, Brussels

Caroline Mierop's varied career as an architect and town planner has covered architecture, heritage and urban renewal, as well as directing cultural projects and art institutions. She headed the Fondation pour l'Architecture in Brussels (1985-1992) and the Ecole de Nancy Thematic Year in Nancy, France (1996-1999). From 1975 to 1996, she taught architecture in Brussels, and elsewhere in Europe and the United States.

From 1999 to 2003, she was a member of the cabinet of the European Commissioner for Education and Culture (European Commission, EU). From 2003 to 2017, she was Director of Brussels' School of Art and Design La Cambre (ENSAV). Today, she works as a special adviser and project leader for a number of institutions and associations.



ORLAN

Artist, former Professor at Beaux-Arts de Paris-Cergy

ORLAN is one of the most famous internationally known French artists. She creates sculptures, photographs, performances, videos and video games, and augmented reality, using scientific and medical techniques like surgery and biogenetics. These are only mediums for her, the idea prevails and the materiality pursues. ORLAN makes her own body the medium, the raw material, and the visual support for her work. It takes place as the "public debate". She is a major figure of the body art and of "carnal art" as she used to define it in her 1989 manifesto.

Her commitment and her liberty are an integral part of her work. She defends innovative, interrogative and subversive positions, in her entire body of work. ORLAN

Photo: Self-Hybridizations, 2007, Portrait of ORLAN and Agatha Ruiz de la Prada

changes constantly and radically the data, which disrupt conventions and “ready-made thinking”. She is opposed to natural determinism, social and political and to all domination forms, male supremacy, religion, cultural segregation and racism, etc. Always mixed with humour, often a parody or even grotesque, her provocative artworks shock audiences and shake up the pre-established codes. ORLAN won the E-reputation award for the most observed and followed artist on the Internet. ORLAN taught at the Art Center College of Design in Pasadena (CA, U.S.A.). She was also a professor at the École Nationale Supérieure d’Arts de Paris-Cergy (ENSAPC).



Marc Partouche

Secretary General, International Association of Art Critics (AICA), former director, ENSAD, Paris

Marc Partouche, is an international expert in Contemporary Art, as well as in Higher Education, notably in Arts, Design and Media Education.

He is currently Secretary General of International Association of Art Critics. As a University administrator, he is the former director of the Ecole nationale supérieure des Arts Décoratifs (ENSAD) Paris (until July, 2018), of the Royal Academy of Arts of Bruxelles (Académie Royale des Beaux-Arts de Bruxelles, ARBA-ESA), and of the Higher School of Arts of Paris-Cergy (École supérieure d’arts de Paris-Cergy). As a civil servant at the French Ministry of Culture and Communication, he has dedicated his career to contemporary art and artistic creation (notably, as Inspector general for Research, Technological Creation and the Audiovisual sector, and as Adviser to the Head of the Visual Arts Division of the Ministry).

In addition, he was Scientific Director of the Cité du Design de Saint-Etienne (International center for Design), and Deputy Commissary General for the International Exhibition Images 2004.

As an educator, he holds PhD in Aesthetics and Art, and has taught art, culture and media history and theory (having held positions at the Tours School of Art, the University de Provence Aix-Marseille, ENSCI-les Ateliers).

As a researcher, he was the President of the International Research center on Creation practices, the Co-Founder of the Research Chair in Creation and Creativity.

As a critic and art historian, he has been a Member of the Executive board of AICA, and published over 300 articles and forewords, as well as books.

As a publisher and editor, he founded and published such publications as Sgraffite, Mars, and co-founded Le travail de l’art, all dedicated to the arts, and artistic creation. He has also consistently founded and produced a number of art books, and book series.



Shona Paul

Head of Professional and Continuing Education, The Glasgow School of Art

Shona Paul has been the Head of Professional and Continuing Education at the Glasgow School of Art (GSA) since 2012.

She is the strategic lead for GSA’s extensive programme of delivery which seeks to open up the institution to the widest possible audience and student body to support a diverse studio experience. Having previously worked for 12 years at Universities for the North East, she has extensive experience working across school, college and university partnerships to ensure that social inclusion is a route to economic regeneration and wider social change. With a strong track record in managing cultural change within higher education, she has helped GSA move to a position where they are one of the best performing institutions in Scotland in relation to working with under represented groups.



Lars Paschke

Assistant Professor, Berlin University of the Arts

After graduating with an MA in fashion design from the Royal Academy of Fine Arts in Antwerp, Lars Paschke worked interdisciplinary on collaborative projects in fashion, fine arts and jewelry design. He currently works as Assistant Professor at Berlin University of the Arts, where he also is coordinator for international relations in the fashion design program. In education and academia, he aims to challenge traditional notions of fashion by introducing design projects merging industry knowledge with critical theory and experimental practice. He focuses on the immaterial side of fashion such as alternative design methods and communication strategies, dealing with semiotics of clothing, post-colonial dynamics in fashion design and gender construction.



Nicole Phoyu-Yedid

Regional Director of Cultural Affairs, DRAC Pays de la Loire, French Ministry of Culture

Nicole Phoyu-Yedid is the actual regional director of cultural affairs for the Pays de la Loire. Following the diploma in plastic arts, she has been the regional director of cultural affairs for the Picardie (from 2013 to 2016) and has been in charge of different positions in the Cultural Ministry: head of mission for the general inspection of cultural affairs (from 2010 to 2012) and also head of mission for the teaching inspection of the plastic arts delegation (from 2008 to 2010).



Mara Ratiu

Vice-rector for institutional partnerships, University of Art and Design Cluj-Napoca

Mara Ratiu is Associate Professor within the Theory Department of the University of Art and Design in Cluj-Napoca, Romania, teaching courses in philosophy and aesthetics of the visual arts, and Vice-Rector responsible for institutional partnerships within the same university (since 2012). She holds a PhD in Philosophy at the Babes-Bolyai University in Cluj-Napoca, Romania. Her main research interests are in aesthetics, contemporary artistic practices and institutions and their socio-political implications. She has published several articles in peer-reviewed journals and she is the author of the book *Arta ca activitate sociala / Art as social activity* (2011). Also, she is the editor of the volume *Discursuri asupra artei / Discourses on Art* (2014). She has presented papers in more than a dozen national and international conferences. She is a GETTY – New Europe College Bucharest fellow (2010, 2012, 2019-2020), as well as a RAVE Stipendium – IFA Stuttgart curatorial fellowship alumna (2003). She is a member of the Representative Board (since 2016) and of the Executive Board (since 2018) of ELIA – European League of Institutes of the Arts. For her constant support for the French-speaking culture in the Romanian context, in 2016 Mara Ratiu was awarded the title Chevalier dans l'Ordre des Palmes Académiques of the French Republic.



David Robert

Deputy Director, SINGA France, and Former Journalist, Journal des Arts

David now works at the management of SINGA France, an NGO that activates citizen projects and entrepreneurs who unlight migration as a source of wealth for host societies. He came to social impact issues through the cultural sector, studying the influence of cultural policies on social reproduction and on the economic development of a territory. He worked in particular in the fields of contemporary art, design and architecture, within a CSR consulting agency between 2008 and 2012, then as a journalist for So Press and mostly Artclair (Le Journal des Arts), in Brazil (2012-2014) and then in France. In Paris until last year, he ran the first monthly rubric in France dedicated to the art schools.



Joseph Rustom

Deputy Director, Académie Libanaise des Beaux-Arts (ALBA)

Joseph Rustom holds the position of Director of Studies at Académie Libanaise des Beaux-Arts (ALBA) – University of Balamand since 2012. He is also a conservation architect, urban planner, scholar, and educator. He earned a PhD in urban planning from the Brandenburg University of Technology in Germany and master's degrees in architecture from Alba, in cultural heritage preservation from the Marc Bloch University - Strasbourg, and in urban archaeology from the François Rabelais University - Tours. He was research fellow of prestigious institutions like the German Academic Exchange Service (DAAD), the Forum Transregionale Studien – Berlin, and the Deutsche Forschungsgemeinschaft (DFG). He is currently following an MBA in Higher Education Management at the University College London.



Isabelle Tellier

Project Manager, Professor, Ensa Nantes and Ecole d'arts, Cholet

Isabelle Tellier is currently doing a study on preparatory programs in France for the account of Nantes St Nazaire School of Art. She also teaches History of modern and contemporary art at the National School of Architecture of Nantes and at the preparatory class of the School of Arts in Cholet.

Trained in Art History and she co-founded, in 2002, Room Service, a contemporary art agency. There she developed projects with artists in singular formats: from the diffusion of films in a Drive-in to residencies through the accompaniment of the 1% artistic. From 2002 to 2011, she also coordinated production and distribution at the Grand Café, a Contemporary Art Center in Saint-Nazaire where she had the opportunity to accompany many artists in the realization of exhibitions.



Godlieve Vandamme

Quality Process Coordinator, ENSAV La Cambre

After her graduation in Law, Philosophy (UCL Belgium) and in International Relations (Johns Hopkins University, Bologna, Italy), Godelieve Vandamme pursued her carrier in international organizations, NGO's and administrative jurisdictions for about 15 years. She then got back to study in ENSAV La Cambre (Brussels) and obtained her Master in 2003. She follows since an artistic carrier both in Belgium and abroad and at the same time, assumes the position of Coordinator (Quality process) in La Cambre since 2017.



Zanne Zwart

Head of Preparatory Courses, Royal Academy of Art The Hague (KABK)

After the graduating at secondary school (gymnasium) Zanne went to the KABK, to study at the department of Fine Arts. In her graduation year she started a combination study with teachers from Graphic Design department and graduated with, among other things, a gigantic wooden book of 5 meters in diameter.

The world of art, design and culture is interwoven with her life and has taken various forms. As an actress at a theater company in Amsterdam, drummer in a band, illustrator, part of an artists' collective, winner of various art prizes, baker of (bridal) cakes, participant in art auctions, solo exhibitions, group exhibitions etc. Zanne has been working as a teacher for over 17 years at the KABK and for more than 10 years also as Head of all Preparatory Courses. Since 2017 Zanne is a chairman of the Round Table, the national consultation of the preparatory courses of all art academies. All art academies with a prior education, involved and interested organizations have a seat at this round table. On behalf of all these institutes Zanne organizes and attends various (international) conferences where the subject of preliminary education and all subthemes corresponding is at the agenda.

