

INTERNATIONAL SCHOOL OF SUMI-E

OBJECTIVES, COMPETENCIES OF THE ENTIRE CYCLE, TRAINING PROGRAM OF THE YEAR 2024-2025

I. GENERAL PRESENTATION

Based on Chinese and Japanese artistic practice, the teaching of sumi-e (traditional Japanese Indian ink painting) mobilizes sensitivity while developing methodological and life skills.

It is built on the elements of artistic language: form, space, light, tone, movement, gesture, composition, support, tool, time.

The traditional teaching of sumi-e is based on a transmission of mind to mind, from master to disciple. In a unique approach as far as it knows, the School has built a formalization of the bases of this teaching, in order to acclimatize them to the methods of Western teaching. In order to do so, the sumi-e painting method of the School is composed of a predefined set of progressive models and gestures. The practice of the models and gestures is enlightened by theoretical contributions that explain their cultural roots.

The practice of sumi-e demands simultaneously the highest requirement of reproduction of the models and a total spontaneity. This apparent contradiction is resolved by the intuitive acquisition of a "*savoir-être*", similar to that developed by meditation. To reinforce this knowledge, the School offers meditation sessions, before and after the practice of sumi-e. These sessions are optional.

II. TARGET OBJECTIVES AND ELEMENTS OF PROGRESSIVITY

Develop a taste for a regular practice of sumi-e.

Learn to reproduce, assemble, and organize patterns for creative purposes.

Develop intuitive handling of the hand as well as gestural skills through letting go.

Gradually build up a benchmark artistic culture.

Encourage comparisons over time and help each student to perceive his/her progress.

Detach oneself from emotional obstacles and feel only the poetic feeling, the essence of the model.

Learn how to teach sumi-e to beginner level students.

III. SKILLS WORKED ON

Appropriate the elements of visual arts language.

Choose, organize and mobilize actions and tools according to the effects they produce.

To find one's bearings in the stages of the production of a sumi-e painting, anticipate the possible difficulties.

Observe and accept one's emotions and feelings, listen to and respect those of others, develop a sense of self.

Describe sumi-e paintings; propose a reasoned personal understanding of them.

IV. EVALUATION METHODS

FORMATIVE EVALUATION

Advice is given to the trainees live throughout the sumi-e practice, which forms the core of the School's teaching.

Advice is also given in writing on the personal work produced by the students between two seminars.

SUMMATIVE EVALUATION

Each year of the curriculum is sanctioned by a certificate.

The first three evaluations, in the first three years, each validate the passage to the next year.

- Personal written work of reflective research
- Personal work file.
- As a practical examination, execution on rice paper of a model of the main motif studied during the year, and execution on rice paper of a free painting, on the same motif. All the four motives on the fourth year.
- As a theoretical examination, an oral set of questions on the book which was studied during the year.
- As a teaching situation, supervision of a participant in the internship as a beginner auditor.

AT THE END OF THE FOUR-YEAR COURSE

- Written reflective research paper, approximately 10 pages in length:
 - o dealing with a specific point, referring to the student's personal contribution to the practice.
 - o with artistic references taken from the works of Beppe Mokuza Signoritti, identifying what aroused emotion and interest in sumi-e. the four motives on the fourth year.
- Portfolio of personal work, consisting of exercises and summary papers on rice paper, to be brought on the day of the practical exam.

- As a practical exam, execute on rice paper the four “nobles,” the four main motifs studied during the course (bamboo, orchid, plum tree, chrysanthemum), in 1 hour per subject, or a single composition of the “four seasons,” in 4 hours.
- As a theoretical exam, oral answers to questions from the jury on the books studied during the course, in 30 minutes.
- As a teaching scenario, supervision of a participant in the course as a guest student, who is a beginner and therefore not following the school's curriculum, for the time it takes to complete a model, in 1 hour.
- Present a public lecture on sumi-e written by Beppe Mokuza Signoritti, lasting 20 minutes, followed by questions and answers.

VI. DATES AND TEACHING

- Not included in the curriculum: Saturday 19th - Wednesday 23rd of October 2024, with B. Mokuza, “Esprit du Geste” sumi-e workshop at the Zen Temple of Gendronnière, organized by AZI, in Valaire (41100, France)
 - o Sumi-e practice
 - o Meditation
 - o Conference on sumi-e
- Saturday 26th - Wednesday 30th of October 2024, with A. Plaignaud, in Versailles
 - o Sumi-e practice
 - o Meditation
 - o Theory (art in traditional China)
- Tuesday 17th - Sunday 22nd of December 2024, with A. Plaignaud, in Pratviel (81500, France)
 - o Sumi-e practice
 - o Meditation
 - o Theory
- Tuesday 4th - Sunday 9th of February 2025, with B. Mokuza, in Een-West (Netherlands)
 - o Sumi-e practice
 - o Meditation
- Not included in the curriculum: Saturday 15th - Wednesday 23rd February 2025, with A. Mercier, “Doigts d’Or” sumi-e workshop at the Zen Temple of La Gendronnière, organized by the AZI, in Valaire (41100, France)
 - o Practice of sumi-e
 - o Meditation
 - o Lecture on sumi-e
- Saturday 23rd - Wednesday 27th of April 2025, with A. Plaignaud, in Versailles
 - o Practice of sumi-e
 - o Meditation
 - o Theory
- Tuesday May 27th – Sunday June 1st 2025, with B. Mokuza, in Alba (CN, Italy)
 - o Sumi-e practice
 - o Meditation
- Sunday 6th - Thursday 10th of July 2025, with A. Plaignaud, in Versailles
 - o Practice of sumi-e
 - o Meditation
 - o Theory
- Monday 25th – Saturday 30th of August 2025, with B. Mokuza, in Alba (CN, Italy)
 - o Sumi-e practice
 - o Meditation

The dates and modalities of the workshops are subject to change depending on the evolution of the health situation.

SCHEDULES

5-days seminars in Versailles:

- 6:45 Welcome of meditation participants (7:45 on Saturday)
- 7:00 - 8:30 Meditation (optional) (8:00 - 9:45 on Saturday, with Beppe Mokuza by Zoom)
- 8:45 Breakfast (10:00 on Saturday / Welcome of participants on Saturday, if participating in all 5 days)
- 10:00 - 13:00 Sumi-e practice (10:45 - 13:00 on Saturday)
- 13:00 - 15:00 Lunch
- 15:00 - 18:00 Sumi-e practice
- 18:15 Clean up and storage of equipment
- 19:00 - 20:30 Meditation (optional)
- 21:45 - 22:30 Dinner

First day of the 9-days seminars:

- 15:00 - 18:00 Arrival and registration
- 18:30 Welcome and start of the workshop
- 19:00 Dinner
- 20:30 Introduction to Soto-Zen meditation

Intermediate day of the long seminars:

- 07:00 Meditation and ceremony
- 09:00 Traditional Zen breakfast
- 09:30 Coffee
- 10:30 Practice of sumi-e
- 12:45 Lunch
- 15:00 Practice of Sumi-e
- 18:30 Meditation
- 20:15 Dinner

Last day of the long seminars, half day:

- 07:00 Meditation and ceremony
- 09:00 Traditional Zen breakfast
- 09:30 Coffee
- 10:30 Practice of sumi-e
- 12:45 Lunch
- 15:00 End of workshop

VIII. PEOPLE WITH DISABILITIES

Unfortunately, except Farigliano, the premises planned this year in 2021 are not accessible to people with severely reduced mobility.

The School strives to include all persons in its activities, in accordance with the law of February 11, 2005 for equal rights and opportunities, participation and citizenship of disabled persons.

People with missing upper limbs or hands, severe motor and sensory deficits of the upper limbs, hands, torso and head cannot be admitted to the course, as well as people who are blind or have a severe visual deficit.

The sumi-e painting method requires a precise body posture, with the pelvis tilted forward, the shoulders clear and the back straight, ideally standing (to develop body awareness) in front of a high horizontal table, but it is possible to practice sitting down while preserving the essential elements of the posture.

Mental deficits should not affect the interpersonal relationship between teacher and student, which is the basis for the transmission of sumi-e practice.

It is possible to welcome people with learning and language deficits (because sumi-e teaching is practical and oral), and/or deficits that lead to difficulties in integrating in a group, lack of attention or coordination of movements. The practice of sumi-e can help these people to reduce the impact of these deficits.

An interview prior to registration, conducted by the disability advisor, allows us to methodically address the various situations encountered during the activities, where the person could be disabled. At the end of the interview, a decision is made on the feasibility of compensation or environmental adaptation in coordination with the pedagogical and logistical teams.

Non-limiting examples of possible compensations or adaptations are

- Modification of the height of the painting table
- High bar stool type chair
- Additional meditation cushions
- Chairs and sofas to recline on near the painting area
- Addition of non-blinding light sources
- Provision of models with better contrast
- Additional breaks.

Individualized training allows for a slower pace if necessary, at no extra cost for a year-round commitment.