

## Doctoral school (ED) 441 Art history

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The art history doctoral school of University of Paris 1 Sorbonne-Panthéon is 95% based on the HiCSA research centre, in which 95% of its PhD students are enrolled. It operates systematically on a network basis. It is linked to every single institution in Paris that is relevant to its disciplinary field and pursues a similar policy with respect to bodies outside France. Interdisciplinarity is thus the rule. All the humanities are involved: history (political, social, economic), philosophy, aesthetics, history of religion, sociology of art, anthropology and ethnography. It includes the legal disciplines (museum law, heritage law) that UFR 03 has long covered with its joint honours degrees (bachelors and masters in Law/History of Art and Archaeology).

### Employment prospects for PhDs

These are of two sorts: within teaching and research, and outside.

For the former, this is a constant concern, because being one of the only two doctoral schools in this field in France, we are an abundant “reservoir” for a range of research and teaching disciplines. The avenues are many: research grants; a policy of having students hired on short contracts as ATERs at universities outside Paris; ditto as lecturers and researchers at CNRS; preparation for competitive entry to posts in culture (Institut National du Patrimoine, national and territorial examinations for the Ministry of Culture) and tourism (specialised courses, masters). Students are systematically invited to take part in interdisciplinary seminars, PhD study days by research sector or sub-sector, national and international conferences, including those initiated by the “Cultural and social history of art” host team. The creation of the national institute for the history of art (INHA) in 2001 provided at least the material basis for this by simplifying the organisation and hosting of such events. In this respect, even if nothing can be fully guaranteed, we can say that the art historians graduating from our doctoral school enjoy a reputation that enables them to successfully apply to universities, CNRS and museums. For the museum sector, traditionally sceptical of academics, we have made special efforts to approach the Musée National d’Art Moderne, Galerie Nationale du Jeu de Paume and Musée d’Orsay with some success: PhD students taken on as assistant exhibition curators, helping organise catalogues and conferences, “solo” exhibition curation—particularly for contemporary art and photography—, membership of conservation teams. The support we give to the publication of dissertations, entirely or in part, is another aspect of our concern for PhD employability.

With respect to the private sector, our approach is more diverse: these are jobs in the art market and tourism. Our successes include numerous hirings in galleries (modern and contemporary art, African and Oceanian art, photos); broadcasting; auctioneers’ firms; tour guides, part-time and full-time. Information about our PhDs from abroad is harder to find, but they frequently show up in their home country’s cultural institutions (conservators, curators, critics, lecturers). We constantly seek opportunities for partnership with art market professionals.

Our senior researchers both observe and monitor these employment opportunities, using the networks they have formed in and around the doctoral school. The school’s academic council meetings are another chance to bring together lecturers’ endeavours in this area.

## **Contacts**

Mr Pascal Rousseau, Director  
email : [pascal.rousseau@univ-paris1.fr](mailto:pascal.rousseau@univ-paris1.fr)

Ms Zinaïda Polimenova, administrative officer  
email: [zinaida.polimenova@univ-paris1.fr](mailto:zinaida.polimenova@univ-paris1.fr)

Mr Antoine Scotto, management agent  
email: [antoine.scotto@univ-paris1.fr](mailto:antoine.scotto@univ-paris1.fr)

## **Office postal address:**

ED 441 Histoire de l'art

Bureau 106, 1er étage

Galerie Colbert

2 rue Vivienne

75002 Paris

France