

*Je n'aime pas mes rêves mais je les raconte.
Et j'aime ceux des autres quand on me les montre.*

Paul Eluard, *Les mains libres*
(en légende à un dessin de Man Ray)

School of Art, Tarbes

The Ecole Supérieure d'Art et Céramique (School of Fine Art and Ceramics) in Tarbes, South West France, is situated in a magnificent park at the foot of the Pyrenees mountains. The School provides the basic education and training common to all Fine Art schools in France, but with the added speciality of teaching ceramic art. Here, working with ceramics means going beyond the simple apprenticeship stage and is considered to be part of an artistic process in its own right.

Art and Ceramics is an encounter between medium and thought. Although the short course DNAT (ceramic design) and the longer course DNAP/DNSEP (fine art) each have specific orientations, our demands with regard to theory and practice as well as to the development of individual questions are common to both courses. Coherence in teaching, continuous discussion between teachers (artists and professionals from the world of art) and students - with all the diversity this implies -, the incessant re-inventing of inroads, the convivial size of the school with its spread of its networks and partnerships and its wonderful geographical location all create a perfect context for teaching and learning exchanges. (The School is currently working on a post-graduate diploma project, based on Art and Ceramic research which will reinforce its international position and provide an even more enriching student environment).

Your place as a student - or future student - is at the very centre of this environment in which every encouragement is given to help you develop and find your own place in the world.

A very warm welcome to you all.

Martine MOUREU,
PRINCIPAL

Curriculum, information

Courses

CEAP : Certificat d'études en arts plastiques *Certificate of Visual Arts* (2 yrs)

DNAT : Diplôme national d'art et techniques, option design de produit (céramique) (3 yrs) *National diploma of art and art techniques, speciality: (ceramic) product design*

DNAP : Diplôme national d'arts plastiques, option art *National diploma of visual art, speciality: fine art (3 yrs)*

CESAP : Certificat d'études supérieures d'arts plastiques (*Higher Certificate of Visual Arts*) (3 yrs)

DNSEP : Diplôme national supérieur d'expression plastique, option art (céramique)
National Higher diploma of visual art expression, speciality: fine art (ceramics) (5 yrs)
Level 1 professional qualification

The Ecole Supérieure d'Art et Céramique is a public institution under the auspices of the French Ministry of Culture and Communication. Its pedagogy is set up in accordance with the French DAP (Délégation aux Arts Plastiques *Visual Arts Delegation*) and the DRAC (Direction Régionale des Affaires Culturelles *Regional Management of Cultural Affairs*) based in the Midi-Pyrenees region.

Courses

CEAP : Certificat d'études en arts plastiques

Certificate of Visual Arts (2 yrs)

DNAT : Diplôme national d'art et techniques, option design de produit (céramique)

National diploma of art and art techniques, Speciality: (ceramic) product design (3 yrs)

DNAP : Diplôme national d'arts plastiques, option art

National diploma of visual art, Speciality: fine art (3 yrs)

CESAP : Certificat d'études supérieures d'arts plastiques

Higher Certificate of Visual Arts (3 yrs)

DNSEP : Diplôme national supérieur d'expression plastique, option art (céramique)

National Higher diploma of visual art expression, Speciality: fine art (ceramics) (5 yrs)

Level 1 professional qualification

Entrance exam, Study validation and Admission juries

Students are admitted to the school after sitting an entrance exam. Candidates must have a baccalaureate or justify an equivalent foreign secondary school diploma. However, the Head of the School may submit applications to the entrance examination jury from candidates who do not have the baccalaureate qualification but who have submitted a detailed application.

The entrance examination is held on School premises. It is composed of a practical test, a general culture paper and an interview with a jury of teachers.

During the study programme, students from other national or international institutions outwith the auspices of the Ministry of Culture, may apply to join the school through a system of study equivalence validation.

Applications from students from other national, regional or municipal Art Schools under the auspices of the Ministry of Culture, are submitted to an Admissions jury.

Candidates whose applications have been pre-selected for the Validation or Admission juries will then be called for an interview at the school.

Inscription forms for the Entrance Exam, as well as for the Validation and Admission juries can be obtained from the School secretary; they are also available from the school website (www.esac-tarbes.com).

Future dates:

Entrance exam: 5th April and 6th September 2010

Validation Jury: 6th April and 7th September 2010

Today, a school of Art and Ceramics

Pedagogy of creation)

Due to their organisation from a pedagogical point of view, art schools are built around progressive pedagogical notions, such as content *decompartmentalisation* and *cross-disciplinary approach*. These two notions have been inherent in the evolution of the artistic field since 1970, date of the previous reform in art teaching. Today, a new reform is taking place and our art school must play its part within a community of European art schools and colleges. The stakes are high: sharing new international values whilst maintaining the quality of teaching gained and honed by experience.

Far from the cliché of the romantic artist, standing alone against the immensity of the world (an image which still persists in spite of everything), today's artists has, in many ways, resumed his pre-19th century entrepreneurial role

J.B. Reboul's* definition of the bouquet garni provides the concept: *a bouquet garni usually consists of a sprig of thyme, a bay leaf, a sprig of parsley and celery; all tied together with kitchen twine*. In our view, the most important aspect here is the twine; it *binds* everything together.

How can heterogeneous elements be « bound together »? The cinema has provided the term of *mounting*, cuisine and music that of *mixing*; and wanderers have given us the idea of « *encounter* ».

Art and ceramics is an encounter between medium and thought. Artists and craftsmen have always used ceramics. Today, innovative industrial programmes of applied research are being organised in the field of ceramics for high technology sectors such as aeronautics, medicine. And these in turn enrich our own technical approach. References to the multiple artistic uses of ceramics, to ancient and recent histories of the object within art, to those areas in which art and design play a part, provide, together with the discovery of visual art applications made possible by new treatment processes, a basis for thought in relation to the particular features of the material and the relevance of its use within an artistic project.

1. J.-B. Reboul, *La Cuisinière provençale*, Tacussel Éditeur, Marseille, 1897.

We wish to remain a school in which technical workshops and theory are not totally separate but incite incessant swings between thought and production; this begins in first year for all study courses. Nowadays, pedagogy for artistic creation is synergetic; built to encourage a permeable system enabling knowledge and language to be combined.

Following this reasoning, the phase known as « programme » (formal teaching) and that known as « project » (in which teaching is organised around proposals emanating from the student) are not carried out one after the other in a pattern of progression; they are considered complementary and are developed simultaneously, beginning in first year.

Course distribution and presentation

(For more detail, see the ESACT *Mode d'Emploi 2, teaching content*)

Three teaching units

Year 1

Years 2 and 3

Years 4 and 5

The WORKSHOPS, « programme » and « project » phase, Year 1

The Workshops **Do it think it do it, Image and volumes, The Palomar viewpoint,** and **Volumes in space** aim to act as observatories helping to understand that neither the *world* and *our view* of it, nor the learning of art (art which we make or that which we admire), can be reduced to compartmentalised teaching subjects known as « the basics ». Situated between the classes of General Culture and the more technical Studios, these Workshops, of considerable importance as regards time (16h/week) aim to oust and topple the dogmas, bywords, axioms and platitudes. *Do it to think it / Think it to do it.* Trying to see what we have not been taught to see.

The first semester focuses more on knowledge of context and milieu.

The second, on more demanding experimentation

4 x 8 h/fortnight for 2 semesters.

Les Ateliers de recherche et de création (ARC), *Research and Creation Workshops*
« Project » phase

Years 2 and 3

Years 4 and 5

ARC is a *workshop*: the pedagogical core of an Art School, its backbone. The place for synthesis, decisive encounters –between knowledge acquired in General Culture, practical know-how gleaned from the studios and the life of each student. This workshop is not compartmentalised as were the former departments or options; here the student is master of his own work in relation to his sensitivity to the world, to visual creation in general and to art; he works alongside the teaching team who follow his project, provide support and

contribute keys to methodology, references and experience of the professional context, bearing in mind that each proposal is new and that no example is to be considered a unique model to follow.

In year 5, tutoring becomes research management

Each ARC teaching team works with the Head of year to advise students on working in Studios and Workshops. The team are also available to provide help and advice with **Memoirs**, follow students' work through **telecontact** and deal with **training periods, study trips** and other activities extra-muros

ARC 2/3 **art & media, ceramics research**, students in Years 2 and 3 of the DNAT (ceramic design) and DNAP (fine art) courses

ARC 4/5 **art & media, students** in Years 4 and 5 of the DNSEP art course.

Years 2 & 3: 24 h /fortnight for 4 semesters

Years 4 & 5: 30 h /fortnight for 4 semesters

The Studio, « programme » phase, Year 1, Years 2 and 3

Discovering and learning about the medium, its history, foundations, tools, manipulation, techniques and specific uses. New media such as digital writing and networks, video, sound, photography combine with the more traditional ones of painting, drawing or volume. Within the framework of an ARC, each medium can be used in its own right; they can also form associations in which their particular features blend to form unexpected « combinations », unique proposals.

The Studios: **ceramics, infographics, video, digital forms, painting etc, drawing, photography (traditional and digital), screenprinting, volume etc,**

Year 1: 8 to 12 h /week; Years 2/3: 8 to 16 h /week.

Inscriptions to each studio lasting 1 week (compulsory sign up for semesters 1 to 6 for at least three different studios: repeat inscriptions in a chosen studio according to the project)

Culture Générale (CG) *General culture* Years 1 to 5, « programme » and « project » phases

No teaching of art or creation is possible without a course developing the theoretical fields of aesthetics, philosophy, critical reflection and art history. This knowledge will help students to think about their work with regard to method, procedure, possible meaning, role or status and decisions to be made in relation to presentation.

Conferences, seminars or workshops, with the participation of outside speakers, are organised as a complement to the more theoretical subjects. Debates are held in the workshops based on the work of the students who are thus confronted with new dialogue; some critical debates also touch on the interaction between creation and its production, distribution, and reception in a professional context.

English is taught as part of the course to develop the written and oral aspects of a foreign language and to integrate its use into students' work on research and culture within the framework of their individual projects.

General Culture courses: **Art theory and history, Knowledge through emotion, the way things are, English**

Year 1: 12 h /fortnight

Years 2 & 3 : 12 h /fortnight

Years 4 & 5: 9 h /fortnight

Atelier transversal : (AT), *Transversal Workshop* « programme » and « project » phases, Years 2 to 5.

Transversal workshops are less technical than Studios; the objects they develop lie in the margins of visual creation. They may be seen as applied culture. They result in work using digital or traditional means, discussions, exposés or publishing.

Our three AT: **Trees and tracks, Reading artists' work, LIE (language, image, writing/écriture)**

4 to 6 hrs /fortnight for 2 or 4 semesters (optional workshop)

Training periods , Years 2 to 5

Training periods are compulsory for DNAT Year 2 and 3 students, for DNSEP Year 4 and 5 students, as well as a short training period for DNAP Year 2 students (semesters 3 and 4).

These internships introduce and develop experience within the context of creation and production (companies, cultural and institutional backgrounds). It provides an opportunity for students to meet and make contacts, which may be of help once training, is completed.

This learning phase, in every course, results in an internship report written by the student and focusing on the organisation and method within the training period and its relationship to the school learning process. (See the list of partner structures in the **ESAC *mode d'emploi***¹)

International mobility /Erasmus

In 2007, following the appraisal of our proposal for the Erasmus University Charter within the framework of the programme « Lifelong Education and Training », our School received an **Extended** charter (233793-IC-1-2007-1-FR-ERASMUS- EUC-1; code ID Erasmus F TARBES07).

Being awarded the Erasmus University Charter has enabled the ESACT to open, develop and support the possibility of international exchanges (study periods, training, internships) available to students, teachers and non-teaching staff.

Students can leave for a period of 3 to 12 months in a university or higher education institution in countries participating in the ERASMUS programme. ESACT Year 4 students are given this opportunity. Because of the time necessary to process applications (see below), students interested in spending time abroad must begin applying as early as semester 5, in Year 3.

The period of mobility may consist of an internship in a company provided it is preceded or followed by a period of study (minimum 3 months) and that it forms an integral part of the home university course.

Academic validation

Time spent abroad is fully validated by the home institution by means of the ECTS (*European Credit Transfer System*).

Funding

Grants are available to help with mobility. These may be added to scholarships awarded by the home institution (if available) or to those obtained from local government or from ministry level. This European grant helps to cover travel and living expenses.

Application procedure

Students should inform the teachers in charge of mobility and contact the International

Relations secretary who will provide information on foreign institutions and help fill in the application forms.

To date, ESACT has had various forms of student exchange with the following partner institutions : Glasgow School of Art (Scotland), École d'Art de Czestochowa (Pologne), Academy of Fine Arts (Cracovie, Pologne), Instituto de Educacion y Cultura "Miralbueno" (Zaragoza, Espagne), Centre sectoriel des Art du feu de Nabeul (Tunisie), Escuela de Ceramica (La Bisbal, Espagne), Cours des métiers d'Art du Hainaut (Belgique), Entreprise Bel Art (Tunisie), Association Néopolis Céram (Tunisie), Grand Hornu Images (Belgique).

For further information :

www.europe-education-formation.fr

www.eacea.ec.europa.eu