

SCULPTURE

Class teacher

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The training proposed on the ArBA-EsA sculpture course is plural, in the same vein as contemporary art; the practical and theoretical contents are linked through a multidisciplinary pedagogy which is dynamic and continually renewed; it is no longer a question of limiting our understanding of the term "sculpture" to a traditional approach that encompasses clay, Carrara marble or Venetian bronze... We are taking here about work in space, with space, and even on space.

Our workshop provides multidisciplinary training that gives access to the tools which are specific to the discipline (from initiation to mastery), from the most traditional to the "cutting edge", from the most conventional to the most unexpected. It is also no longer a question of "good" or "bad" material, but material which "makes sense".

To provide the means to seek, express oneself, establish a dialogue, enliven a particular location, invent forms, provide a stage for the imagination, arouse emotion and reverie, innovate in the visual field; what we call the "toolbox" here.

The personality and sensitivity of the student are at the heart of this discovery, which is continually renewed, of an original language: each material, each research, each work, each artistic path, developing its own interweaving of links, creating a unique signature between technique, aesthetics and meaning.

In addition to their personal project, students are invited to take part in workshop themes and projects which encourage confrontation with reality; they implement all their practical knowledge (materials, know-how and working methods) and critical knowledge (analysis and communication) in the area of sculpture; this is done through numerous collaborations with the private or public sector, professional internships, competitions, symposia, workshops, projects in the city or exhibitions.

In recent years, our course has also forged strong working links with several European schools, which has resulted in numerous student exchanges, but also teacher exchanges, notably through projects in the field of sculpture and installation in the natural environment. The workshop is a living place, in constant flux, which opens new perspectives. It encourages young creators to forge their own individual path and experience; it develops the student's thought processes and imagination, to enable them to achieve their full potential in visual creation.

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ADMISSION TEST

Entrance in B1 undergraduate course

Students must pass the admission test organised at the start of September. It takes place over the course of a week. It is open to all, no prior artistic training is necessary.

It is divided into two or three stages depending on the syllabus: an artistic test, a motivational interview during which the student can present a portfolio of works, and, in some cases, a theoretical test (writing a text).

Admission to the courses of the syllabus (B2 and B3 or M1 and M2)

Admission is organised in 2 stages:

- Analysis of the artistic dossier of the candidate, which is done by appointment with the teacher of the chosen course,
- Analysis of the administrative file of the candidate, which is done at the pre-enrolment stage.

PROGRAMME

BACHELOR 180 credits

The Bachelor's programme in Sculpture envisages three major stages in the student's progression.

First, students question the object and its components: the forms and materials suitable for three-dimensional creation. They analyse the basic elements, the "vocabulary" and the "grammar" of the volume, in their most varied aspects. They then look at the relationships between objects, from simple confrontation to series of objects. The relationship with space completes this pathway by addressing questions of integration.

Students gradually acquire the practical tools (knowledge of materials, know-how and working method) and critical tools (analysis and communication) of sculpture, to implement them through proposed exercises and personal work. They gradually develop their autonomy, taking a dynamic research approach: manipulating materials and concepts, they question their personal sensitivity and elaborate the bases of a coherent and individual spatial expression.

MASTER'S 120 credits

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