

ESADHaR/TMS - CAMPUS OF MARGATE

SEMESTER 7 & 8

The objective of the second cycle or 'MA programme' entitled «project phase» is to strengthen students' academic study, encouraging independent thinking and practice and to support them in the development of a unique and personal approach in the field of contemporary creative and intellectual practice. To do this, students must refine their technical, practical and theoretical skills and knowledge they acquired during their previous undergraduate studies.

Following the students' undergraduate studies, the fourth year (first year of the DNSEP programme) is therefore the year in which students start preparing for a deeper intellectual and artistic grounding and professional integration. The mandatory internship is for some a first opportunity to experience a realistic professional environment, whilst the mandatory language and introductory sociology courses will offer broader intellectual and intercultural engagement.

Personal interviews with tutors are paramount. The monitoring of the preparation of the dissertation is carried out with the aesthetics tutor, the coordinator and a research director, who will accompany the students until the end of their studies. Students are required to obtain 228 credits (this includes the 180 credits from the undergraduate degree) to enter the final stage of the DNSEP programme. Missing credits will be required to be made up during the 9th semester in order to achieve the full 240 credits necessary to move onto the DNSEP award and entitles the ESCAP (Certificate of Advanced Studies in Fine Arts). In line with ECTS each credit equates to 25-30hours of learning.

PÔLE PROJET PLASTIQUE PROSPECTIVE, MÉTHODOLOGIE, PRODUCTION

Practice based and studio work, workshops as well as Internship
Semester 7 : 20 ECTS /
Semester 8 : 20 ECTS

L.U. Practice

Semester 7 : 10 ECTS /
Semester 8 : 10 ECTS

MAKER AND OBJECT

Lecturer: Anthony Heywood
Code: MA4PP01
Type of activity: Research Methodology
Number of hours weekly: 4 hours
Student work: 100 hours per semester
Semester : 7
Method: Sculpture (studio)

MOVING IMAGE

Lecturer: Stephane Trois Carres
Code: MA4PP02
Type of activity: Research Methodology
Number of hours weekly: 4 hours
Student work: 100 hours per semester
Semester : 7
Method: Video art (studio)

MAKER AND BODY

Lecturer: Dr Lucy Lyons
Code: MA4PP03
Type of activity: Research Methodology
Number of hours weekly: 4 hours
Student work: 100 hours per semester
Semester : 8
Method: Drawing/Painting (studio)

MAKING VISIBLE

Lecturer: Sebastian Edge
Code: MA4PP04
Type of activity: Research Methodology
Number of hours weekly: 4 hours
Student work: 100 hours per semester
Semester : 8
Method: Analogue and experimental photography (studio)

L.U. Bilan

Semester 7 : 10 ECTS /
Semester 8 : 8 ECTS

CRIT (contextualisation)

Lecturer: TBC (Dr Gill Wilson or Dr Lucy Lyons)
Code: MA4BI01
Type of activity: Group workshop and individual meetings
Number of hours weekly: 4 hours
Student work: 30 hours per semester
Semester : 7 & 8
Methods: seances de contextualisation

BILAN, RECHERCHES PERSONNELLES

Lecturer: equipe restreinte incluant le coordonnateur
Code: MA4BI02
Type of activity : Bilan de milieu et de fin de semestre
Semester : 7 & 8
Methods: presentation of work

WORKSHOPS WEEK 1

Lecturer: TBC
Code: MA4BI03
Type of activity: Workshop
Semester : 7
Methods: workshop de debut de semestre

WORKSHOPS WEEK 2

Lecturer: TBC
Code: MA4BI04
Type of activity: Workshop
Semester : 7
Methods: workshop de debut de semestre

5 INDIVIDUAL INTERVIEWS/TUTORIALS

Lecturer: TBC
Code: MA4BI05
Type of activity: Oral interview
Student work: 5 interviews/tutorials minimum per semester
Semester : 7 & 8
Methods: 5 individual tutorials with 5 chosen lecturers

L.U. Internship

Semester 7 : 0 ECTS /
Semester 8 : 2 ECTS

INTERNSHIP (4 weeks)

Lecturer: TBC
Code: MA4ST01
Type of activity: Internship
Student work: 1 month min. across 2 semesters
Semester : 8
Methods: Professional Practice

PÔLE INITIATION À LA RECHERCHE

SUIVI DU MÉMOIRE, PHILOSOPHIE, HISTOIRE DES ARTS

Philosophy and History of Art as well as Dissertation work alongside conference cycle

Semester 7 : 9 ECTS /

Semester 8 : 9 ECTS

HISTORY AND PHILOSOPHY OF ART

Lecturer: Art History teacher TBC

Code: MA4HA01

Type of activity: History and theory of Art

Number of hours weekly: 3

Student work: 60 hours per semester

Semester : 7 & 8

Methods: Seminar and conference

OBJET DE PENSÉE / OBJECT OF MEMORY

Lecturer: Dr Gill Wilson

Code: MA4HA02

Type of activity: Memoire

Number of hours weekly: 2

Student work: 40 hours per semester

Semester : 7 & 8

Methods: Seminar, temps collectifs et rendez-vous individuels

CYCLE DE CONFERENCES

Lecturer: Uwe Derksen, Raphael Sieraczek

Code: MA4HA03

Type of activity: Culture generale

Number of hours weekly: 3 (1 semaine sure 2 ou selon programme)

Student work: 40 hours per semester

Semester : 7 & 8

Methods: Conference

PÔLE INITIATION À LA RECHERCHE

SUIVI DU MÉMOIRE, PHILOSOPHIE, HISTOIRE DES ARTS

In semester 7, lectures, conferences and seminars will cover:

The Good Society

We dream about the past (paradise lost) and hope for the future (utopia) caught in a web of dependencies we may call society and nature. Let's call the witnesses: poets, philosophers, artists, engineers and scientists to animate all our senses and capacities.

The Maker

There is not only a relationship between head and hand in the process of making, there is one between time, space and society. It reveals the tension between originator and imitator, between creator and restorer, between formation and multiplication, between maker and manipulator. As we make we wrestles with purpose, representation and externality be it in the studio, factory or indeed the bauhütte. We collide over time with the object, the object with space and materiality, we with the audience and fellow art workers. We oscillate between the master and the slave, the teacher and the pupil, the expert and the layperson, the maker and the taker.

Time and Travel

As makers we create coordinates to ease the burden of relativity, we can be fixers of A and Ω, movers in emét (= truth in Hebrew). As we travel physically and/or spiritually between coordinates we sense our own time and imagine the time beyond, geological, nano, cosmological, cyclical.

Chaos

'And the earth was without form and void', as Haydn repeats and reminds us in his symphonic drama. The photo frames the cloud, seeds ride along the wind. We smash walls to create a new order, build new walls to fence off chaos. Probability reassures us. From infallible determination to precise conjecture we seek not to be refuted, resist the unpredictable, the risk of the unknown, the possibility of creativity.

Aliens

We learn from the Other as we fear the Other, externally and internally, a part of socialisation consciously and unconsciously. Further, as we penetrate industrialised society and are penetrated by it, exposed to and share its wealth, we struggle to escape alienation and reverberating discontent, we question our and others authenticity. We vest our hopes in the progress of the evermore-complex sciences of craft and reach to the mirrors of fiction to imagine the future beyond social and physical limitations, consult the astrological and expect the extra-terrestrial.

PÔLE LANGUE ÉTRANGÈRE

French language course

Semester 7 : 1 ECTS /

Semester 8 : 1 ECTS

FRENCH LANGUAGE WORKSHOP

Lecturer: TBC

Code: MA4LE01

Type of activity: Practice of foreign language

Number of hours weekly: 2 hours

Student work: 40 hours per semester

Semester : 7 & 8

Methods: individual tutorials, cours et travaux dirigés

In semester 8, lectures, conferences and seminars will cover:

Production

As artists we make, we produce. Life is a process of production. Technique, knowledge and skills are the ingredients that help us to limit chance, yet condition the path of realisation. Labour is at the centre of production, to give birth to the new, be it artistic, intellectual, physical, all interwoven. Schooling makes us into efficient producers, allowing us to experiment, as individuals or as groups. The fruit of labour is the object, it provides meaning, satisfies needs. It is an expression as much as an expression, self-therapy and iconic, the outcome of imagination and just doing. It is a representation of the tension between the tripartite configuration of materiality, psyché and the social bond tested in act of dividing labour.

Exchange and Value

We can make things and in the process we separate and reassemble, form and synthesise the material we work with, we engage in change. Or we preserve, conserve and protect what is before and in us, we analyse and deconstruct, we resist the potential for change. We seek support, we share the labour, we negotiate, we pass over to the next, we engage in a movement, caught up in traffic of ideas and things, we exchange. In the imagination of exchange we fantasise in terms of geometry and calculus, the past and the future, originality and authenticity, creation and decay, about what we value and what is the value for others.

Consumption

We take and we trust. In the taking we trust the offer. We consume to produce and produce to consume. As if in the garden of Eden with its low hanging fruits all is for the taking, we strive for satisfaction, stasis within flux. The object of desire appears within reach, yet time plays its spiral trick, mixing quality and quantity. Scarcity, the consumer's nightmare, but the sellers' possible delight. Enough is not enough, be it materialistically or spiritually, but how to multiply, quench the thirst for meaning, for the quick fix.

Waste

Waste by definition pollutes the equilibrium of the natural world, a statistical outlier; the embarrassing sin to the petit bourgeois. Yet, a necessary and concomitant evil of our economy, be it of things, be it of thoughts. A measure of wealth, Mephistopheles smiles wryly at those who feel anxious and comfort those who stare ahead in ignorance. 'Waste not' as categorical imperative, as utilitarian efficiency principle, waste as a cost dissolved in recorded accounts.

PÔLE LANGUE ÉTRANGÈRE

Semester 7 :

Basic language practice relating to personal profiles, artistic statements, French art culture.

Workshops: Word Play – Role Play

Language provides us with a social bond, yet creates a dividing line. It can illuminate the object, capture the moment in time. It provides identity and escape. Words are like a second skin, the interface between us and the world beyond. Words enchant and can disenchant at the same time. As we play we adapt and become, temporarily or permanently, play is the precondition to learn with our different senses.

Students are invited to play with words, rules and structures, become advocates of the others, actors of themselves in a different language.

Semester 8 :

Basic language practice relating to personal profiles, artistic statements, French art culture.

Workshops: Fact Stations

The character of a fact is that it is independent from our subjective opinion, a statement about a reality that remains true regardless of our preferences, be it the view of an individual or a majority of people. We need factual language in our everyday life, at a minimum for practical reasons, yet language has the fascinating quality of being open to interpretation. Definitive meanings have been recorded in dictionaries, factual knowledge in encyclopaedia dating back to at least ancient Greek times.

Students are asked to critically assess the possibility of factual statements and translation into other languages and reflect on that process. In doing so students are asked to create fact stations.

PÔLE PROJET PLASTIQUE PROSPECTIVE, MÉTHODOLOGIE, PRODUCTION

CONTEXTUALISATION

Contextualization is a regular appointment made with all 4th year students to enable them to present their PERSONAL PROJECTS under conditions close to those of the diploma. These appointments take place as follows:

- Hanging on to the ongoing elements of the project, with the need to leave the workshop where they usually work in order to distance their creation, and propose to other students and teachers, the progress of their project both conceptually and in terms of art.
 - The place of contextualisation is a room reserved for this purpose equipped with picture rails and video and photo projection equipment.
 - In a limited time - about an hour and a half or more if necessary - each student sets out and shows in concrete terms the stakes and stages of his research: Mise en espace, research notebooks, text explaining his approach, read or made available to the spectators
 - This practice allows the student to practice talking about his work in front of an audience, to find the theoretical articulations necessary to understand it and thus to experience for himself the clarity or the shadows of his research. He will also have to find the connections of his project with artists who seem close to him or in a critical relationship with his own.
 - Then, the teachers leading this contextualization, intervene to highlight the qualities or defects of this presentation and make a critical judgment on the project itself. This is done in the form of numerous questions in order to make the student more precise, more demanding, clearer, and also more flexible in his pronunciation.
 - Other students are invited to participate from very intensely to provide their critical perspective on their classmate's work knowing that their turn will come when they are exposed to this exercise
- Contextualization takes place during the year about 3 times for each, in addition to workshop visits and individual appointments.
- The first contextualisation is the «brushing» phase, the personal project being sometimes at the beginning of the year and after the 4th year still embryonic, (some changing plastic orientation at that time.)
- A feeling of fragility and doubt is sometimes felt when faced with the major challenge of obtaining the final diploma after 5 years of study. It takes a lot of finesse and rigour to support this implementation of the personal project and to read in the work of previous years the possible unexplored avenues, the dead ends, the relegated proposals that should nevertheless be deepened.
- This is why it is important to have numerous documents on these previous years (which the student tends to dismiss) and which are very important tools for reflection to understand the genesis of the project and perhaps its new directions. Take stock of the readings-catalogues, reviews, poetic, fiction, philosophy, etc., as well as the exhibitions that it is necessary to have seen in order to be immersed in the concrete dimension of the works of art, the modes of exhibition, dissemination and presentation.
- These first contextualizations are an opportunity for the student to focus on his work and what he triggers in the spectator such as questions, approvals, etc.
- The following contextualizations are formed on the same approach, but the progress of the work of conceptualization and plastic realization leads us to more precise exchanges, in terms of aesthetic affirmation, the completion of forms

and constructions of objects, the connection of the various media, the installation itself of the elements of the project. The hanging and the care taken to ensure the proper completion of all the technical devices are at the heart of the concerns of the following contextualizations, in relation of course to the purpose and critical, theoretical and aesthetic dimension of the work.

These regular meetings, conducted in the form of critical discussions and collective reflections, crossed views, exchanged between students and teachers, (who are artists and as such find themselves in a familiar situation!), encourage students to become aware of their uniqueness, to affirm their plastic choices, to define increasingly precise positions, and to prepare (in addition to the diploma) their future after school. This allows them to see different sensibilities, different, giving everyone the opportunity to see that art schools are the privileged place of freedom to create, to learn, to discuss, to criticize, to be amazed, to see and to give to see, to think.

BILAN RECHERCHES PERSONNELLES

Evaluate all the work done by the student during the semester.
Invite the student to «think» about how he/she will hang.

Attachment of the work carried out during the semester. Oral and visual presentation of these works. Exchanges with teachers.

Assessment

Quality of the achievements. Coherence of the speech.
Relevance of references. Engagement of the personal approach.

INTERNSHIP

Acquire experience in the professional creative environment, if possible in relation to the student's plastic practices.

Internship of at least one month in an artistic or cultural structure with an artist. The internship will be carried out within the framework of an agreement between the art school and the host structure. The student will have to produce an internship report that he or she will submit to the teacher coordinator for his or her year.

This practice of an internship is mandatory and will be noted during the DNSEP (semester 10).

Assessment

Content of the internship report.