

arts & crafts aujourd'hui

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Cité
du
design
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Ecole
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et design
Saint-Etienne
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SÉM
SAINT-ÉTIENNE
la métropole

Ateliers &
Conservatoire
des Métiers d'Art de France

UQAM

UNIVERSAL SCHOOL
OF DESIGN
ACADEMY OF FINE ARTS
& DESIGN

Saint-Étienne
Ville créative design

ARBA-ESA

Erasmus+

La Région
Auvergne-Rhône-Alpes

UPORTO
FACULDADE DE BELAS ARTES
UNIVERSIDADE DO PORTO

FRANCE-QUÉBEC
Québec

PRÉFÈTE
DE LA RÉGION
AUVERGNE-
RHÔNE-ALPES
Lyon
Saint-Etienne
France

المعهد الوطني للفنون الحرفية
INSTITUT NATIONAL DES MÉTIERS-ARTS

CONULAT
GÉNÉRAL
DE FRANCE
À QUÉBEC
Lyon
Saint-Etienne
France

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MONTPELLIER
MÉTIERES D'ART

bleu
saint-étienne lyon



Art schools partnering Arts & Crafts aujourd'hui

Royal Academy of Fine Arts, Brussels - ArBA (Belgium)
Academy of Fine Arts and Design in Bratislava - VSVU (Slovakia)
Faculty of Fine Arts at the University of Porto - FBAU (Portugal)
School of Visual and Media Arts at the Faculty of Arts of the University of Quebec in Montreal - UQAM (Canada)
National Institute of Fine Arts of Tetouan (Morocco)
Saint-Étienne Higher School of Art and Design - ESADSE (France)

What role does the hand play in contemporary creation, in arts and crafts? From 25 March to 7 April 2024, Saint-Étienne Higher School of Art and Design - ESADSE (ESADSE) will be marching to the beat of the latest stage of the *Arts & Crafts aujourd'hui* European research programme, with a week-long run of international workshops and talks open to the general public and followed by an exhibition to tie in with the European Artistic Crafts Days.

A renewed interest in promoting local know-how and the search for more environmentally responsible modes of production are at the heart of the *Arts & Crafts aujourd'hui* programme, which is helping to train artists and designers who want to address contemporary issues. Managed by ESADSE, the programme brings together arts and crafts and, among other things, seeks to question modes of production from the point of view of the environmental stakes involved. From 25 to 29 March, some fifty students and teachers from the partner schools will be at ESADSE to take part in seven different international workshops. In addition to the workshops, there will be a series of talks by renowned speakers open to all. An exhibition will be held at the Cité du design from 4 to 7 April 2024

"We are very proud to be hosting so many students and teachers from all over the world who have come to work with us in Saint-Étienne at ESADSE on research subjects that are more relevant than ever. The *Arts & Crafts aujourd'hui* programme promotes innovation as well as seeking to transform the ways we look at and use things by facilitating collaboration between the artistic trades, craftspeople, designers and artists. There is a growing feeling that now is the time to promote local know-how once again. It is accompanied by an increased interest in the way things are made and everything to do manual skills, the 'specific intelligence of the hand'. This echoes the search for eco-responsible modes of production in a post-industrial era and ties in with the desire to rethink our relationship with objects given the issues we now face."

Éric Jourdan, Director of the EPCC Cité du design-ESADSE

WORKSHOPS

The Ateliers et Conservatoire des Meilleurs Ouvriers de France in Saint-Étienne

The Ateliers et Conservatoire des Meilleurs Ouvriers de France de Saint-Étienne was created in 1992 and is an association of the 'best workers in France' (MOF). It runs an apprenticeship centre and keeps a collection of pieces made for the MOF competitions. Their trainers are recognised in their different fields for the excellence of their skills. They defend the values of respect for work and the precision of fine crafts. Over 15 craft trades are taught and represented: jewellery, calligraphy-illumination, soft furnishings, drawing, cabinet making, metal engraving, leathercraft, marquetry, bookbinding, heritage restoration, wood and stone carving, upholstery, wood turning, wickerwork and caning, Tiffany stained glass.

Saturday 16 March 2024

Open Day

**Ateliers & Conservatoire des Meilleurs Ouvriers de France
2 & 4 rue Jean Itard
42000 Saint-Étienne**

A week of workshops PROCÉDURE MATÉRIAUX From 25 to 29 March 2024 at ESADSE

Part of the *Arts & Crafts aujourd'hui* research programme funded by the European Erasmus+ programme

Over 80 people will be involved, including 45 students and teachers from the partner art schools taking part in the programme (30 from ESADSE and 15 from abroad). As part of the *Arts and Crafts aujourd'hui* European research programme, from 25 to 29 March 2024 ESADSE is organising a week of workshops at the School, in partnership with Meilleurs Ouvriers de France. Backed by funding from the European Erasmus+ scheme, since 2021 *Arts & Crafts aujourd'hui* has brought together art schools in Bratislava (Slovakia), Brussels (Belgium), Montreal (Canada), Porto (Portugal), Tetouan (Morocco) and Saint-Étienne to work together on the theme of Arts and Crafts at a time when conventional modes of production are being challenged in light of the issues we face today, in particular the environmental crisis. The focus of the week is the role of the hand and the relationship of art to craft in contemporary creation.

This seven workshops taking place over the week at ESADSE follow on from and conclude a cycle of workshops already held at the art schools in Bratislava, Brussels, Montreal, Porto and Tetouan. All of the workshops involve teachers, technicians and students from each school and therefore encompass a diverse range of practices and know-how. The creative dimension of art and design specific to the teaching in art schools is based on learning through doing, combined with thinking and cultural studies. The week is organised in partnership with Meilleurs Ouvriers de France, who have come to ESADSE to work on expanding practices in the area of jewellery making and to reassert the relationship between arts and crafts conveyed in the teaching.

SCREENS



The screen was one of decorative furniture items that particularly appealed to the members of the Arts & Crafts movement, alongside decorative overdoors, posts and panels. This interest was also shared at the same time by the Nabis group in France and Pierre Bonnard in particular, who made screens featuring multiple lithographs. A furniture piece hinged, we might say, between sculpture and painting, the screen is an invitation to create patterns and repeat them.

Denis Laget, painter, lecturer at ESADSE, member of the LEM laboratory

PRIMITIVE PHOTOGRAPHY



Primitive photography: overexposure, unsharp images, off-centering, smearing, the idea is to reconnect with the direct materiality of the photographic image, a trend that runs counter to the modern digital image, the ephemeral image constantly in flux that can be exchanged in seconds, but easily gets lost in the nebulous realms of a Cloud. Far removed from "fast photography", here the notion of the photographic timescale will be revisited.

Sandrine Binoux, photographer, in charge of the photography workshop at ESADSE, member of the IRD laboratory

Jean-Philippe Julien, head of the modelling workshop at ESADSE, associate member of the Spacetelling research team

ÉMAUX DE LONGWY



The Manufacture des Émaux de Longwy has been continually applying its unique know-how since 1798. The outlines of the decoration of a piece are drawn in black ink on the biscuit (unglazed, white porcelain), and these will contain the colours, preventing them from running into each other. This method of drawing to structure and limit the spread of the colour is not unlike another applied arts technique, stained glass. Each cell formed by the ink lines is hand-filled

with enamel in one movement. The drop of enamel dries almost immediately in contact with the biscuit. Once the piece has been completely enamelled, it is then fired at 750°C for several hours. Sometimes the piece will be retouched and will require a second firing at 750°C.

Amine Asselman, artist, lecturer at the National Institute of Fine Arts of Tetouan

Elen Gavillet, designer, professor at ESADSE, member of the Object Lab

Michel Lepetitdidier, graphic designer and lecturer at ESADSE

Corlieu-Maezaki Camille, professor at ESADSE

Coralie Marchal, production manager at the Émaux de Longwy enamel factory

Susana Piteira, artist, lecturer at the Faculty of Fine Arts at the University of Porto (FBAU)

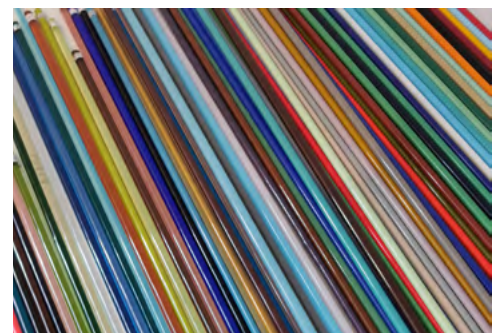
Vincent Rivory, head of the ceramics workshop at ESADSE

TUFTING

Rug tufting is a craft technique that consists of inserting wool threads into a canvas, following a pre-drawn pattern, using a tufting gun. This method comes from Georgia in the United States and was invented by carpet manufacturers. It is the fastest method of creating rugs, whilst allowing the craftsman to vary textures and thicknesses to create all kinds of different items.

Cécile Van Der Haegen, textile technician at ESADSE

JEWELLERY



This workshop will explore several jewellery making techniques such as cutting, hammering, wire drawing and rolling. A whole range of tools and techniques are used to produce the different parts of an item of jewellery, which are then perforated, pierced and stamped before being assembled and soldered using a jeweller's blow torch.

The workshop will also be experimenting with techniques for casting zamak (an alloy of zinc, aluminium, magnesium and copper) using sand foundry moulds.

Marie-Aurore Stiker-Metral, designer, lecturer at ESADSE, member of the Object Lab

Bertrand Mathevet, technician in the modelling workshop at ESADSE, associate member of the Spacetelling research team

Kristyna Spanihelova, artist, lecturer at the Royal Academy of Fine Arts in Brussels (ArBA)

With the participation of the Ateliers & Conservatoire des Meilleurs Ouvriers de France

LITHOGRAPHY IN LIFE



Lithography is a method of reproducing images that was first developed in the 18th century. The technique involves drawing an image on a stone with a greasy ink and then transferring onto paper using a press. The process is too often considered cumbersome and demanding, but innovations borne of collaborative experiments carried out in Porto, Brussels and Saint-Étienne have developed a nomadic approach to lithography.

Juliette Fontaine, head of the publishing & printing workshop at ESADSE, member of the IRD laboratory

Cyril Bihain, artist and lecturer at the Royal Academy of Fine Arts in Brussels (ArBA)

Graciela Machado, professor at the Faculty of Fine Arts at the University of Porto (FBAU)

With the participation of **Michael Woolworth**, printer and publisher.

NEMBOK



The Javanese word "batik" refers to a resist dyeing technique widely used in Africa, China and South-East Asia. This is a technique that lends itself to new explorations of what a cloth has to offer from a perspective that mixes craft traditions and contemporary textile production. Nembok is a specifically Indonesian variation, and its process is inscribed on the UNESCO list of intangible cultural heritage. Hand gestures are at the heart of the technique, revealed first in the wax and then again when the fabric is dyed.

Loïc Bonche, PhD student at the University of Quebec in Montreal (UQAM) in partnership with ESADSE

TALKS

At 6 pm
Auditorium, ESADSE,
open to all, free
admission

MONDAY 25 MARCH

Digitisation and Fingerwork

Tim Ingold, professor of social anthropology at the University of Aberdeen (Scotland). Tim Ingold has written extensively on the links between anthropology, archaeology, art, music and architecture, which are all modes of perceiving and describing our surroundings.

Video talk in English



Tim Ingold © D.R

TUESDAY 26 MARCH 2024

Jean Vendome, artist and craftsman

Sophie Lefèvre, restorer of graphic art and art historian by training

Ohan Tuhdarian, alias Jean Vendome, subverts the codes of jewellery making by creating asymmetrical pieces in abstract shapes set with non-precious stones.



Articulated Ferret ring, yellow gold and tourmaline, e cristal private collection, Musée de Cluny Page 126 and 127 - Exhibition until 14 January 2024 where this necklace by Jean Vendome can be seen © L'École des Arts Joailliers - Photo: Benjamin Chelly

WEDNESDAY 27

Michael Woolworth under pressure in Saint-Étienne

40 years of art publishing and working with artists

Michael Woolworth, an American-born printer and publisher, set up his workshop in Paris in 1985. He has specialised in stone lithography techniques and printing on manual presses. He also makes woodcuts, monotypes, linocuts and etchings.



Michael Woolworth's workshop in Paris © Michael Woolworth

COLLABORATIVE platform

About Arts & Crafts aujourd'hui

The *Arts and Crafts* movement was characterised by a desire to merge art and crafts and can be considered as a source of design. Led by theorists, artists and architects, the movement focused on several issues that could be finding new relevance in contemporary art and design. This European research programme was initiated in 2018 by ESADSE in partnership with Beaux-Arts de Paris, the Musée d'Art Moderne et Contemporain de Saint-Étienne Métropole and researchers from Jean Monnet and Lyon 2 Universities. Since 2021, it has expanded internationally. The network's shared aim is to rethink the teaching methods used in art and design schools. After producing a guide to Arts & Crafts and a research & creation methodology, a collaborative platform was launched in January 2024. Since 2021 it has benefited from EU funding through the Erasmus+ scheme.



ARTS AND CRAFTS AUJOURD'HUI 30 January 2024: launch at ESADSE

A project coordinated by ESADSE and developed by the art and design schools in Bratislava (Slovakia), Brussels (Belgium), Montreal (Quebec), Porto (Portugal), Tetouan (Morocco). This platform is designed for students and teachers at arts schools, craftspeople, artists and designers, as well as critics and exhibition curators - and, more widely, for anyone interested in the subject of *Arts & Crafts aujourd'hui*.

Anyone can submit an article to be read by a review panel made up of lecturer-researchers from each of the schools. An article could, for example, be about the work of an artist, designer or craftspeople, a place, a studio, a technique, gesture or it could be a more in-depth reflection on a relevant topic. It is an open resource which will be enriched over time to constitute a directory of places, artists, techniques and reflections concerning the links between arts and crafts in the past, present and future.



Press contact

Nathalie COLONGE
communication and
press relations officer
presse@citedudesign.com
Mob. +33(0)7 64 06 70 93

