



Young
European
Sculpture

OPEN CALL FOR PARTICIPATION

YES MASTERCLASS #2, FBAUP/i2ADS, Porto - Portugal

May 6th to May 10th, 2024 (May 5th and May 11th are travel days)



**Art Academy
of Latvia**



**ACCADEMIA
DI BELLE ARTI
DI CARRARA**



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1. The Young European Sculpture (YES) Project — Presentation

YES is a networking project between higher education sculpture courses in Europe.

YES's ambition is to work towards the relevant professionalisation of students who wish to specialise in sculpture and to prefigure joint training in European higher education. The initiative involves TALM Higher School of Art and Design (FR) (coordinator), the Academy of Fine Arts of Carrara (IT), the Art Academy of Latvia (LV) along with the Faculty of Fine Arts of the University of Porto (PT), with guidance from the Agency Erasmus+ France / Education et Formation (FR).

YES Project partners seek to establish a joint annual masterclass in three partner countries (France, Latvia, Portugal) and address challenges related to common curricula and modules in the subject area of sculpture. The project wishes to foster the mutualization and exchange of good pedagogical practices, approaches, and skills in the field of sculpture to create new synergies between the actors of higher education in the sculpture of our countries, which is something that does not exist in sculpture for the moment.

The Young European Sculpture (YES) Project receives 3-year funding from the Erasmus+ program KA220-HED Cooperation partnerships in higher education (2022-2025).

The project and all its activities will be developed around three major and transversal axes — Materials; Space; and Society and Social practices:

Materials — If digitalization appeared to be a prelude to a process of progressive dematerialization and virtualization of artistic practices, recent years have seen a progressive convergence between material and digital, thanks to the advent of innovative technologies that allow the material translation of digital projects.

Digital technology offers a space for experimentation, learning, and research, challenging contemporary creation. This promise must be qualified, however, as the ecological footprint of digital technology and, more broadly, of artistic creation is far from neutral, and schools must now demonstrate their capacity for innovation, making sustainability and transition issues part of their teaching methods.

The question of considering artistic work in the economy of the means and in a logic of recyclability, using bio-sourced materials and digital sobriety, has become essential.



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Space — “How sculpture can be found all around”. Students are led to investigate considering multiple dimensions (geographical, historical, biological, technical, cultural, social, legal, and political).

Working in public places for the benefit of the public space requires technical, theoretical, and methodological skills. Students need to deepen their historical, practical, and aesthetic understanding of artistic forms in relation to public spaces, whether natural or urban.

Public space is not limited to physical spaces: it extends more and more to the media, the web, and social networks: exploring the spaces with increased potentialities.

Society and Social practices — Analysing the social function of art and the artist's role in the public sphere.

Reflecting on the collective and non-specialized uses of art, on the emergence of new audiences, and the redefinition of their place.

Identifying how sculpture and artistic methodology can generate societal innovations and contribute to critical, technological, and philosophical debates.

2. Program for the YES Masterclass #2

The YES Masterclass #2 will be held in Porto in partnership with Interecycling (a company that recycles materials from electrical and electronic waste equipment). Based on the theme "landscapes of post-consumption", the aim is to reflect on and experiment with different ways of looking at and thinking about the landscape, taking as a starting point the landscapes of ecocentres, landfills, objects and fragments left over from human activities, their production and transformation processes.

Workshop procedures and results:

1. Participants will be divided into four working groups supported by different teachers.
2. Each working group will be assigned a workspace, a package of raw materials, and a set of tools.
3. The work of each working group will be developed according to the three major axes already defined in the YES project (materials, space, society, and social practices) — the use of materials that are already at the end of their useful life cycle (from the partnership with Interecycling) should produce other visibility and awareness about separation and reuse processes, prompting the participants/working groups to their manipulation and imagination under the context of artistic creation; live experiments or artistic proposals. As the public space is a place of tensions, intersections, and social, cultural, economic, and political overlaps, it is simultaneously intended that the proposed artistic creation processes explore different results and consequences, exploring



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different socio-political engagement possibilities through the public's activation, emancipation, empowerment, or awareness.

The YES Masterclass #2 program includes the opening session with visits to FBAUP and Centro de Arte Alberto Carneiro (CAAC), fieldwork/drawing sessions, participation in seminars with a movie session, and workshops. The work of the four main workshops will be developed in the close relationship between the ateliers and the museum space (oMuseu, FBAUP), where they will be exhibited at the end of the work week.

Workshop #1. Small Foundry to Artist Studio – Aluminium by sand casting of evaporable models. Led by Rui Ferro, from the provided materials, the workshop aims to analyse and discuss the trinomial process of sand tamping, evaporable models, and aluminium casting in search of space for freedom of plastic creation in artistic casting in a small format, possible to take place in an art studio, through the direct control of the author.

Workshop #2. Material narratives of obsolete objects. Led by Miguel Costa, the workshop aims to work as a collective and explore mapping practices, data analysis and group discussions associated with manipulating specific objects and materials to make visible other narratives of everyday objects. Students must work as a team to produce a collective result.

Workshop #3. Body and Matter: reuse and extension. Led by Rute Rosas, the workshop begins with the notions and potential of the body, action, the manufacture of extensions, and the reuse of materials, with the main objective of developing collective work: the parts and the whole. With the materials provided by Interecycling and discarded materials from the textile universe, our bodies extend into new, constructed bodies involving thinking and doing together. The procedures and constructions result in a Happening and an after of our bodies: the Soft Sculptures in the time and space of the FBAUP, oMuseu.

Workshop #4. "One thing gives birth to another" - Fragments and Objects from the end to the new beginning. The workshop, led by Norberto Jorge, aims to stimulate artistic creation, crossing it with the urgent need to recycle/reuse and valorise obsolete Objects or Fragments, usually defined as waste, surplus or trash. Experimenting, collectively, with different ways of looking and pondering will serve not only as an environment for technical thinking in our process of building a connection of affective sharing with the object, substance, form and body but also as an added reflection by the search for meaning, questioning or thought, about art, society, consumption and ephemerality, which will define our future.

Main goals:

1. To enhance recycled material's role in artistic production and education, with a special focus on collective working processes and methodologies.
2. To better master a wider spectrum of materials beyond the most frequently used (wood, stone, metal, or clay). That is, thinking and working from the



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reuse of materials, saving resources, also developing in-depth knowledge about their life cycles and reuse processes.

3. To stimulate the activation of more possibilities and opportunities for artistic research based on the themes addressed and the experiments carried out.
4. To strengthen the international collaboration network for sharing experiences, practices, knowledge and working methodologies, thus contributing to the improvement of work programs within partner institutions and creating better opportunities for collaboration and professional advancement of students.
5. To keep engaging the artistic practices (from students, teachers, and researchers) with the urgency of responding to the challenges proposed by the United Nations Agenda for Sustainable Development 2030 and some of its global objectives, focused on education for the environment and sustainable lifestyles, reinforcing the growing value that the Arts can continue to occupy in the current reconfigurations of education for citizenship.

3. Eligibility

This Open Call is open to all Fine Arts students, preferably in the area of Sculpture, enrolled at the FBAUP and partner institutions in 2023/2024. Priority will be given to 1st cycle students in their final year, and 2nd and 3rd cycle students, but all eligible applicants are encouraged to apply. The applicants should fulfil the following requirements:

- Interest in working from the economy of the means; recyclability, bio-sourced materials; etc.
- Interest in urban and spatial issues.
- Interest in relational and dialogical practices.
- Interest in working with an international team of students.
- A minimum of intermediate English language skills for communication purposes.

4. Support

The selected students will freely attend the FBAUP/i2ADS Masterclass between the 5th and 11th of May 2024, including travel, accommodation, and food. In the case of FBAUP's students, the support is for meals.

5. How to Apply

All applications must include the following elements (in English) in a single PDF file:

- A letter of intent (written in English; max.: 400 words) explaining the main motivations and how they relate to the YES program/project. Please include in the letter an order of preferences regarding the workshop you wish to be included (this suggestion is not binding and only serves to help define more balanced work teams).



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- Portfolio (5 pages with projects and descriptions explaining the projects and the relation/relevancy to the YES program/project).
- Short biography (max.: 150 words).
- Proof of enrollment at the partner institution 2023/2024 (this can be sent in the original language of the partner institution).

All applications should be made through an online form that will be communicated by your university/school.

6. Submission Deadline: February 15th, 2024

7. Evaluation criteria

Letter of intent explaining the main motivations and how they are related to the YES program/project (40%):

- Interest in working from the economy of means; recyclability, bio-sourced materials; etc.
- Interest in urban and spatial issues.
- Interest in relational and dialogical practices.
- Interest in working collaboratively with an international team of students.
- An order of preferences regarding the workshop you wish to be included in.

Portfolio (60%):

Projects and descriptions explaining the projects and the relation/relevancy to the YES program/project (materials, space, society and social practices).

8. Communication of the selected students: February 26th, 2024

9. Process selection: all submissions will be analysed by an international jury composed of the partners of the YES Project.

10. Project partners



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11. YES MASTERCLASS #2 partners



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