















Collective and individual follow-up, with attention paid to response to requirements and discovered means.

### **BF.AU.3 – Drawing: Perspectives (3 credits)**

Observational drawing linked with the subject of the class. Exercises involve specific drawings to work on different parameters in using perspective.

### **BF.AU.4 – Art news (2 credits)**

The objective of this class is to familiarize students with the movements, individuals, and methodologies related to an understanding of contemporary artistic production. The class will operate under the assumption that art is not made within a creative vacuum, where outside information does not have influence. We will look at how dialogue within one's community, and in particular a sensitivity to what is outside of one's community, motivates the evolution of any artistic medium. History shows that artists are just as likely to be influenced by architects, writers, or fashion designers, than by their own milieu, and vice versa. In particular, it's the often contradictory pairings and situations that have helped to develop the most valuable and interesting moments in the evolution of creative forms. For example, an understanding of Land Art is incomplete without contextually addressing the politics of the 60s: the desert, West Coast hippie culture, psychedelia, and the way they influenced the emergence of a new art form.

### **BF.AU.5 – Philosophy: Aesthetics (2 credits)**

This course on aesthetic philosophy, in its first section, follows the fragmentary, sinuous path running from Plato to Michel Foucault, and including Antonin Artaud, Roland Barthes, Maurice Blanchot, Georges Didi-Huberman, Alfredo Jaar and Claude Lanzmann. An *ex cathedra* course composed of explanations and commentaries on philosophical, poetic and theoretical texts as well as reading of texts and film screenings.









## **ADDITIONAL UNITS (Specific to Animation)**

### **BF.AUS.1.03 - Techniques and technologies: Sound for film (2 credits)**

This course deals with the use of mics and their functions. Recording methods and sound reproduction (analog), as well as digital systems, the use of time code and video images (analog) and their many formats. The course is both theoretical and practical; the practical part is a hands-on sound workshop.

### **BF.AUS.2.03 – History and current affairs in the arts: Film and the printed image (2 credits)**

Analysis and discovery of media, working in film image by image, in a variety of applications, including computer graphics. The course uses a series of animated films as the basis for analysis and study.

## **ADDITIONAL UNITS**

### **BF.AU.1 – Digital arts (3 credits)**

Development of technical, cultural and artistic sources, seeking the use of full 3-D imagery as a specific creative medium.

### **BF.AU.2 – Life Drawing (3 credits)**

Observational and explorational drawing using various sources (the model, space, object, document). Using different elements of the plastic vocabulary (line, surface, white space, composition, color). Collective and individual follow-up, with attention paid to response to requirements and discovered means.

### **BF.AU.3 – Drawing: Perspectives (3 credits)**

Observational drawing linked with the subject of the class. Exercises involve specific drawings to work on different parameters in using perspective.

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## STUDIO (mandatory)

### BF.S.04 – Visual and graphic communication (18 credits)

The Visual and Graphic Communications department offers training to creators who communicate principally through image and text: graphic designers, illustrators, designers, writers, plasticians – committed to their practice, aware of the cultural, financial, aesthetic and ethical stakes we face today. It aims to contribute to the training of those who participate in a critical, sensitive perspective on the contemporary world, citizens who inspire us to reflect, to see, to understand.

Graphic designers develop a multi-disciplinary vision including illustration, photography, artistic direction, writing and the conception of multimedia communication objects. They are open to sharing, communicating, working and exchanging with others. Students develop further their critical sense and commitments to prioritize an independent spirit focusing on pertinent and innovative concepts.

The department offers students methodologies which allow them to structure their creative processes and better define their intentions. The department is a privileged space for learning, in which students acquire essential tools for today's roster of communication skills, helping them to approach the world creatively while fulfilling themselves professionally.

Transversal and different complementary approaches are offered: the transmission of messages, ideas, values and identities; telling stories in images (visual narration, graphico-plastic experimentation, books, video); explaining the world (transmission of knowledge, skills, pedagogy or cultural mediation through the image, the graphic treatment of information). Reflection and action are part of the first cycle (Bachelor), and the Master's cycle seeks even further reflection.

The department's mission is to train designers with strong personalities, learning to be masters of a range of contemporary tools and techniques. As part of La Cambre's traditions, the department combines reflection and practice in the service of intelligent, contemporary, innovative graphic solutions. Students are accompanied and guided by a teaching staff of professionals in the field. The department also offers courses and trans-disciplinary workshops with exchanges and collaborations with students from different cycles and departments, combining and exchanging their creative practices so that they will learn as much from their peers as they do from their teachers.

The department seeks students who want meaning in their practice, whose input comes from all sources, who willingly question themselves, ready to step out of their comfort zones. The goal is to encourage students to develop strong personalities, to embrace their talents, to acquire the technical and intellectual tools needed to establish their own visual languages.

These shared creative moments, the students' constant curiosity about the world, graphics creation and life itself, a respect for and an ability to free themselves from certain constraints, and a sense of wonder culminate in joy and a certain "productive chaos" involving doubt and questions, an iterative process. "To create is to resist. To resist is to create." (Stéphane Hessel)

Supported by the teaching staff and the group, the students become autonomous apprentices, thanks to their mastery of ancient and contemporary tools, able to analyze problems, to bypass moments of doubt, to imagine many ways of thinking and finding visual solutions. And a continuing desire to learn – "The greatest strength is a deep desire." (Pina Bausch)

The department is looking for designers who will make a difference. In the Bachelor's cycle the approach is "generalist," including important skills and knowledge, and in the Master's cycle students choose a more personal path and the beginnings of their own language, with support from their teachers. The department is not interested in training adequate web designers nor vanilla graphic designers, instead it seeks strong personalities whose talents are ready to be developed, ready to stand out in the field and to help in the evolution of today's visual culture.











## **STUDIO (mandatory)**

### **BF.S.05 – Art work conservation, Restoration (18 credits)**

“The curator-restorer of art works is responsible for their examination, conservation and restoration, as well as for preserving their aesthetic and historical integrity. He or she is responsible for evaluating the material aspects of the object, implementing conservation and restoration work and formulating preventative conservation measures to avoid further damage to the object. Restorers and curators may be employed in museums, at other institutions which preserve cultural heritage, work independently or as salaried employees at a private firm, or teach at a specialized school. Conservation and restoration are interdisciplinary activities, and any diagnosis or treatment is done in collaboration with scientists and art historians, as well as the work’s owner(s).”

- Excerpt of the ethical code of E.C.C.O. (the European Confederation of Conservators-Restorers Organization).

This department trains professionals in four specialties: painting; sculpture; ceramics and glass; paper and books. It is heavily influenced by the ethical guidelines of the profession (E.C.C.O.) and guided by the criteria of recent ethical charters (Copenhagen, Pavia).

The first year concentrates on the technologies involved in the four specialties, and studying the creation of certain pieces as well as the manner of their aging. In the second year, works are chosen by the teachers for intense study of the theory and practice of art conservation- restoration. Students work on all stages of this process: preliminary examination, propositions for treatment, execution, photographic and graphic documentation of the process, historical research, simple scientific analysis, creation of a restoration dossier.

Each student’s journey is driven by his or her personal process, through dialogue with the teachers and a cognizance of the issues involved in each treatment. The work is punctuated by practical demonstrations and internal seminars. In the final year, students present a graduate dissertation, based on personal theoretical and practical research, supervised by one person from within the school and one external specialist.

The teaching staff consists of 7 teachers and 4 assistants, all art restorers active in the field. This is made possible thanks to the complementarity of the artistic classes which support the departments, the general courses and those specific to this department. Included are courses involving other departments, collaborations with the bookbinding and ceramics departments (for example) and exterior sources: inter-university exchanges (including Erasmus), a compulsory external trainee-program in the first year of Master’s study, joining work sites and courses abroad, study days, symposiums, visiting outside restoration workshops and exhibitions.

## **CROSS-DISCIPLINARY (mandatory)**

### **BF.CD.1 - Internal course (6 credits)**

The course must be chosen from a department different from the one where the student is enrolled. At the beginning of the academic year, the teacher responsible for this choice will choose the annual blocks from which the student is authorized to choose his or her course.

## **ADDITIONAL UNITS (Specific to Art work conservation, Restoration)**

### **BF.AUS.1.05 - Conservation and restoration: Ancient Painting, binders, varnishes, solvents (2 credits)**

A physical-chemical approach to naturally filmogenic substances. It includes an analysis of present organic components and implementation when forming films. A description of the principal natural substances and the action of solvents when used, or when they are removed.

### **BF.AUS.2.05 - Sciences and applied sciences: Polymer technology (2 credits)**

The course includes methods for the synthesis of polymers (polymerization, polycondensation, polyaddition) and the physical-chemical properties of linear and branched polymers and includes the comprehension of the phenomena of thermal, biological and chemical degradation of linear and branched polymers. Also the introduction of using polymers in the form of films.

### **BF.AUS.3.05 - History and current affairs in the arts: Ceramics (2 credits)**

Every other year this course focuses on either Eastern or Western ceramics.

### **BF.AUS.4.05 - History and current affairs in the arts: Sculpture polychromy (2 credits)**

Using case studies, this interactive course offers an approach to the different kinds of alteration of sculpture in polychromatic wood as well as a critical evaluation of the possibilities of treatment.

### **BF.AUS.5.05 - Techniques and technologies: Climatology (preventative conservation) (2 credits)**

We continue studying the principal ambient factors which may affect the conservation of works of art: humidity, light, pollution.

## **ADDITIONAL UNITS**

### **BF.AU.1 – Digital arts (3 credits)**

Development of technical, cultural and artistic sources, seeking the use of full 3-D imagery as a specific creative medium.

### **BF.AU.2 – Life Drawing (3 credits)**

Observational and explorational drawing using various sources (the model, space, object, document). Using different elements of the plastic vocabulary (line, surface, white space, composition, color). Collective and individual follow-up, with attention paid to response to requirements and discovered means.

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Observational drawing linked with the subject of the class. Exercises involve specific drawings to work on different parameters in using perspective.

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The objective of this class is to familiarize students with the movements, individuals, and methodologies related to an understanding of contemporary artistic production. The class will operate under the assumption that art is not made within a creative vacuum, where outside information does not have influence. We will look at how dialogue within one's community, and in particular a sensitivity to what is outside of one's community, motivates the evolution of any artistic medium. History shows that artists are just as likely to be influenced by architects, writers, or fashion designers, than by their own milieu, and vice versa. In particular, it's the often contradictory pairings and situations that have helped to develop the most valuable and interesting moments in the evolution of creative forms. For





























## ADDITIONAL UNITS (Specific to Textile Design)

### BF.AUS.1.08 - History and current affairs in the arts: Textiles (2 credits)

A chronological approach: the accumulation of patterns, Indian textiles, Jouy prints, printing textiles, William Morris. A thematic approach: borders, organization of patterns, their classifications and commonalities in different cultures, embroidery, lace, wallpaper. The setting up of an analysis grid of fabrics. The different themes are sometimes linked to contemporary creators, artists and/ or designers. The course subjects are adapted to focus on pattern-based workshop projects. A study will be made of their organization, their meaning, their compatibility and innovation in each time period.

### BF.AUS.2.08 - Techniques and technologies: Digital printing techniques (2 credits)

An exploration of graphic software (bitmap, vector format, page layout) for artistic printing (silkscreen, engraving, textile and digital printing).

## ADDITIONAL UNITS

### BF.AU.1 – Digital arts (3 credits)

Development of technical, cultural and artistic sources, seeking the use of full 3-D imagery as a specific creative medium.

### BF.AU.2 – Life Drawing (3 credits)

Observational and explorational drawing using various sources (the model, space, object, document). Using different elements of the plastic vocabulary (line, surface, white space, composition, color). Collective and individual follow-up, with attention paid to response to requirements and discovered means.

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## STUDIO (mandatory)

### BF.S.10 – Urban Space (18 credits)

Art practice in the urban space or relating to urban situations, or even acting as a “counter-addiction” to urban reality – is firstly an exercise of personal freedom, without however ignoring certain contemporary topicalities. The possibilities are diverse, from the smallest/ most discreet to those interacting directly with their geographical area, from the most utopian to the literal and concrete, the poetic to the pragmatic, often used in ways which reflect a number of these ideas, and executed with the intent to reach or go beyond expressed goals.

The Urban Space department is trans- or multi-disciplinary both theoretically and practically, in its approach to conception, execution, description and exhibition — with a constant attention to the coherence of its process, the alignment of the project’s intentions to its means, focusing also on an awakening of the senses, allowing for reflection, the magic of motivated perception, respecting social, political, environmental needs, encouraging responsibility as part of the pleasure in the process ...

The program offers a gradual inversion in the quantity of exercises and projects: at the beginning of the Bachelor’s program there are a number of compulsory exercises; but in the Master’s program research and wide-ranging experimentation is encouraged, including the presentation of a dissertation at graduation. The work includes calibrated internships in the technical workshops, an examination of space and time, a physical and media-sensitive exploration of the urban space, reflecting on issues in public art – in study modules, workshops, thematic projects, visits and meetings. It also involves learning about distance and being aware of the art market/ world, the needs of communication while integrating the exhibition as a modality. This is a precise yet open process which in the Bachelor’s program helps students define their bases and their intentions, and in the Master’s program encourages them to be able to act in the concretization of generosity, with a correlation to the autonomy of language and Foucault’s heterotopia, involving places and spaces which function in non-hegemonic conditions.

In the urban space department, activities include drawing, text, scouting, photography, video – building portfolios, creating posters and books, filling up notebooks with drawings and scribbles, in color or not, creating collages and other objects, maquettes, blueprints, maps, mind-mapping, seeking always to link technical issues to the digital art workshop; working in the library and watching the news, reading and re-reading books; organizing film shoots and editing sessions, installations, screenings, hanging objects, staging spaces, building structures, painting walls and working with playing fields, sizing structures; putting together words and objects, organizing archives, synopses, memoirs, dissertations, learning how to support and defend an idea, how to get logistical or other help, exploring La Cambre as an HR resource, or as a technical source in which weaving together, assembling and blending elements involved in projects, building on the need for action and initiative; listening to closely held imperatives, fighting ennui while respecting doubt, putting things away while being aware that messes are not counterproductive, being aware that each hour is precious, that doing something over is not a waste of time, that anticipation is the strongest of tools; there are visits to the Studiolo, there is working in situ, ex situ or after, there is preparation of situations outside the school; making things, showing things, taking pictures, collecting trace, finding signs or evidence, taking over places, situations, ambiguous zones; examining how the urban environment moves, mutes certain actions; associating words, listening, gesture; choosing materials and their implementation, working with data, trying not to add to the “misery in the world” by poorly naming things, creating unexpected relationships, deploying the body’s affinities; creating, showing, competing, answering calls for projects, working individually or collectively, dealing with interior enigmas, unique sensations and journeys, simulating, making prototypes, testing; sharpening the techniques of perception, capture, transfer, developing concepts, nuanced or not, looking carefully here and there, exchanging, sharing, negotiating, thinking clearly if at all possible – sharpening the critical faculties, shaping references and complicities with art history, facing the world as it comes; comprehending complex issues and appearances without fear; speculating on the trajectory between real and virtual, decoding the web, circumventing anachronisms and anapisms (things that are out of place) – or enjoying them,







## **STUDIO (mandatory)**

### **BF.S.11 – Engraving and Printmaking (18 credits)**

Engraving has historically been used in the communication of images. In the Engraving and Printmaking Department, studies focus on the acquisition of a personal, innovative artistic language, and on the mastery of the techniques of wood engraving and linocuts, etching, drypoint etching, aquatint, lithography and silk-screen printing as means of expression.

In today's world of virtual images, and images which are infinitely reproducible, engraving has a specific role to play as a means of expression, production and distribution, associated with recent techniques (silk screen, photo-engraving) and new ones (digital printing and other up and coming techniques). The printed image now inspires the creators more than ever, thanks to its materiality and its natural tendency to reconcile the techniques of the past and the future.

The department offers studies in multiple practices, drawing its strength from the diversity of its students. Each of them, learning to master traditional and contemporary printing techniques will discover his or her own artistic personality and style. An experienced and renowned teaching staff supports the students in their learning, especially as they begin developing their own critical discourse.

The printed image is constantly being re-invented. In its hybrid state it may be distinguished from the art of photography by the importance given to drawing; from painting by its technological focus. Its position as a deferred image makes reflection an important part of the process. Writing and text take shape, and the lines separating the noble from the vulgar, the singular from the multiple, artwork from the object -- disappear. The creator dominates the paths of production.

During their studies, students will make choices which will inform their artistic approach and their entry into the professional world: accepting the solitude of the explorer or the sociability of the publisher, finding an identifiable place in the art market, helping to serve other creators, and lucidly defining their futures.

## **CROSS-DISCIPLINARY (mandatory)**

### **BF.CD.1 - Internal course (6 credits)**

The course must be chosen from a department different from the one where the student is enrolled. At the beginning of the academic year, the teacher responsible for this choice will choose the annual blocks from which the student is authorized to choose his or her course.

## **ADDITIONAL UNITS (Engraving and Printmaking)**

### **BF.AUS.1.11 - Literature: Text analysis (2 credits)**

This course in text analysis uses the text as an operational material, an intrinsically linked form and its content. Starting with a genre (autofiction, poetry), and a body of texts which vary every two or three years, the course will address approximately twenty of them.

### **BF.AUS.2.11 - Techniques and technologies: Digital printing techniques (2 credits)**

An exploration of graphic software (bitmap, vector format, page layout) for artistic printing (silkscreen, engraving, textile and digital printing).









## STUDIO (mandatory)

### BF.S.12 – Painting (18 credits)

Painting as a discipline is constantly being upset, threatened with obsolescence by the artistic movements of some, or always being re-born for others. The department reflects this duality, this practice which permanently defines and re-defines the terms of its condition. The artist-in-training is asked to examine questions about surface, flatness, the object, perception, the colour field, as well as concept, imagery and process ... he or she seeks clarity relative to his or her unique research, historically and temporally, while also focusing on the aesthetic, formalist and political issues in pictoriality.

The Painting department is like a laboratory in that it challenges all forms of pictorial media. Confronted by the concept of experimentation, by the plastic and ideological issues involved in painting, students find autonomy and direction.

Students find this autonomy in their personal work, seen not as apprentices repeating exercises, but as creators in their own right, evoking their own worlds, experimenting with techniques, materials, media, with photography, video, installation, synthetic images, and culminating in the generation of images which are unique to them.

The teaching staff, composed of a diverse range of artists, responds in personal, informal discussions, or in presentations of work attended by the entire department. These contrasting confrontations -- sometimes paradoxically -- offer students an enlightening perspective, sometimes causing them to doubt themselves, pushing them to choose a direction, a colour, an answer which will make their work even more personal, more radical. They are constantly referred to historical and current events in artistic practice, helping them situate themselves in their own critical and personal art histories.

The first two years of study are particularly open to experimentation and a transversal approach to media. In the Bachelor degree year, students focus on intensifying their personal projects, developing a critical eye in the work process.

The second cycle (Master) focuses on an individual project based on two principles: the contract link between the student and his or her teachers, as well as confrontation and exchange, for experimental and appropriative purposes. Students, who have retained the knowledge acquired in previous years, choose the direction for their work, communicating their intentions through their plastic language. The goal in the Master's program is the full autonomy of its students as they transition to professional life. Their work is finished, set and staged in space in exhibition conditions for the graduate jury, with full awareness of the process and content involved.

The teaching staff at La Cambre, as well as guests from the outside, strives to create high level professional conditions and to develop students' research aptitudes in the Painting field.

Students study:

- the relationship of art to its practices, techniques and technologies;
- the theoretical dimension of art and its multiple relationships to knowledge;
- the implementation of a project and the logistical aspects of research;
- plastic, formal and technical experimentation in pictorial processes;
- the ontology of the art work, its critical dimension, its conditions for existence and implementation;
- the stakes involved in art and function, the status of the artist-creator and his or her place in our contemporary societies

In the second cycle students begin to establish their sources, their territories, their commitments, collecting real-time data, consolidating the necessary technical and conceptual bases to develop their personal artistic projects in the many contexts in contemporary creation. These axes are explored constantly throughout a research process maintained through their classwork and interactions with outside partners. Their graduating dossier is accompanied by dedicated mentors; students produce artist's editions and a written, reflective dissertation describing in detail the issues in their work.







## **STUDIO (mandatory)**

### **BF.S.13 – Photography (18 credits)**

Photography is both a process and its result, and it suggests the complementarity between the act of photographing and the photograph itself. The program integrates this duality, and involves both the conceptual process and the results which express the artist's choices, techniques and personality.

At the end of the program, students will have acquired a certain knowledge, a process for critical reflection, a work methodology and autonomy in the development of a project. The department's principal goals involve encouraging and improving students' personal, creative and original approaches to photography. They focus on clarifying the intent of the artist as a part of the world in which he or she works, the ability to communicate this message and empower its reception. Students are aware of influences outside them (sociological, political, meta-artistic); in an increasingly homogenized, standardized world, they are beacons of creativity.

The course is divided into three important sections:

#### **Learning the techniques**

The course begins with essential techniques and skills, with the goal of understanding the range of these techniques, learning the basics and the tools required to develop a personal artistic project, becoming a professional in the medium and feeling free to use it in all projects.

#### **Praxis**

This segment consists of setting up a framework for the training, guiding students in their daily photographic practice, articulating both action and reflection. Students are asked to shoot based on themes proposed by the teachers and themselves. They are conceptualizing, executing and defending their projects to the group and in individual sessions which encourage their process. They are asked to begin developing a personal photographic vocabulary fully informed by historical and contemporary context, experimenting visually with the image in its widest sense, including interdisciplinary practices in contemporary art and its various supports: installation, video, book production or performance. Also included is an awareness of the final form of the work and its placement in space. The presentation of graduate work and other exercises may be in the form of a public exhibition.

#### **Autonomous creation**

The school is a transitional space; the teaching staff emphasizes the progressive autonomy of the student and his or her artistic project through the development of certain critical faculties. The department seeks to help students transform their knowledge – learning, being capable of executing activities they are practicing daily – into expertise – being able to comprehend and see, grasping the relationship between reflection and the outside world, being aware of creating, making art and the issues therein, questioning acquired skills and knowledge.

Classes offered involve meeting and working with photographers, videographers, plastic artists and leaders from cultural institutions. There is an awareness of societal questions and other factors in the art world, involving seminars with invited professional guest artists, photographers, gallery owners, museum directors, collectors, and going outside the school to other venues, following exhibition organization, courses, Erasmus exchanges, competitions, portfolio consultations, fairs, museums, artists' workshops and other schools.

The first year is a time of preparation, discovery and initiation. Indeed the entire first cycle (Bachelor degree) consists of exploration and confrontation; this confrontation with historical and contemporary art, and specifically in photography -- helps students to develop their own voices and their personal projects.

In the second cycle (Master degree) students further develop the creative dimension of their work. They choose and design their own programs, selecting a number of cross-disciplinary art classes, tutorials and finalités (specific choices culminating in a Master's degree). They also have the option of studying abroad through the Erasmus exchange program. Students learn about the production chain,



















## STUDIO (mandatory)

### BF.S.15 – Sculpture (18 credits)

#### Contemporary practices and art mediation

Since the 60s the idea of sculpture has changed. It encompasses a range of practices and media, including performance, video, installations and new technologies, but its specificity is to examine through the work man's position in the world, not only in its image interpretation but in its spatial interaction, a semantic and metaphysical reading, placing the spectator into a situation of tri-dimensional and spatial evaluation, since in order to be fully "read," sculpture and its installation require further points of view to be applied. The use of new media and contemporary practices do not however exclude the exploration, learning and use of traditional practices.

#### Practices

Experimenting with media and contemporary practices throughout the first 3 years of the Bachelor-level program, including video, performance, curating exhibitions and personal research even in the first year – are accompanied by traditional techniques such as modeling, molding, casting, assembling. Students also work with both wood and metal, using techniques available at the school or working with outside instructors. Multiform complementary practices are used in conjunction with work under way in other departments (urban space, photography, painting) in internal courses or projects, and in projects involving other schools.

This process continues during the Master's level program; students entering at this level will immediately be addressing questions, assumptions and protocols they establish themselves. Those who have been present since their first year will be advised to do an Erasmus exchange or to choose a specific project in the first quarter of their fourth year.

Attitudes and contemporary forms are encouraged in projects which include departmental work (supported by the teaching staff and contemporary artists) in the school, and showing their work in exhibition projects outside it. Students are encouraged to prepare a portfolio and graduate work with an editorial overlay.

Students are invited to build a network in courses (in the 3rd quarter of the Master's cycle) with a prominent artist or institution in Belgium or abroad. They are invited to participate in seminars or CASO work (plastic work done in school workshops). They are advised about competitions, post-graduate work and residencies for which they may qualify.

#### The Department

Personal research begins during the first year. The space is both a crucible and a lab, a space for possibilities and experiments, a microcosm of the art world where plastic practices are developed, shown, analyzed and criticized. Students are encouraged to be there as much as they can during their first year.

#### PROJECTROOM/ The "hanging" room

One of the rooms in the Sculpture Department is used as a "hanging room," not for exhibitions, but as a place to show and finalize work created within the department, a space which can be used as an interface between an audience from other School departments and friendly audiences from outside the School.

This space for experimentation, not subject to programs or scheduling, is also a place to see students' and guest artists' work.

#### Methodology

The methodology encourages students' artistic autonomy while they learn to understand the creative process:

documentation > formulation of a work protocol > experimentation > execution > exchange > analysis and interpretation of the relationship of the signifier – signified > conclusions.

After which:

demonstration structure > analysis and interpretation of the relationship of the signifier – signified of the demonstration structure and context > showing of the work in the Projectroom and in other venues intra and extra muros.

Evaluation criteria allow students to respond to:

- the formal and critical presentation of their work;
- the genesis and development of research and production phases of the project;
- the quality of the works' execution;
- cultural inclusion of the work by appropriation and the pertinence of references and the relationship of skills to the fields involved

### **CROSS-DISCIPLINARY (mandatory)**

#### **BF.CD.1 - Internal course (6 credits)**

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### **ADDITIONAL UNITS**

#### **BF.AU.1 – Digital arts (3 credits)**

Development of technical, cultural and artistic sources, seeking the use of full 3-D imagery as a specific creative medium.

#### **BF.AU.2 – Life Drawing (3 credits)**

Observational and explorational drawing using various sources (the model, space, object, document). Using different elements of the plastic vocabulary (line, surface, white space, composition, color). Collective and individual follow-up, with attention paid to response to requirements and discovered means.

#### **BF.AU.3 – Drawing: Perspectives (3 credits)**

Observational drawing linked with the subject of the class. Exercises involve specific drawings to work on different parameters in using perspective.

#### **BF.AU.4 – Art news (2 credits)**

The objective of this class is to familiarize students with the movements, individuals, and methodologies related to an understanding of contemporary artistic production. The class will operate under the assumption that art is not made within a creative vacuum, where outside information does not have influence. We will look at how dialogue within one's community, and in particular a sensitivity to what is outside of one's community, motivates the evolution of any artistic medium. History shows that artists are just as likely to be influenced by architects, writers, or fashion designers, than by their own milieu, and vice versa. In particular, it's the often contradictory pairings and situations that have helped to develop the most valuable and interesting moments in the evolution of creative forms. For example, an understanding of Land Art is incomplete without contextually addressing the politics of the 60s: the desert, West Coast hippie culture, psychedelia, and the way they influenced the emergence of a new art form.

### BF.AU.5 – Philosophy: Aesthetics (2 credits)

This course on aesthetic philosophy, in its first section, follows the fragmentary, sinuous path running from Plato to Michel Foucault, and including Antonin Artaud, Roland Barthes, Maurice Blanchot, Georges Didi-Huberman, Alfredo Jaar and Claude Lanzmann. An *ex cathedra* course composed of explanations and commentaries on philosophical, poetic and theoretical texts as well as reading of texts and film screenings.









