

DRAWING

Class teacher

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Etymologically (at least in French), the idea behind drawing meant to designate, show, "trace the contours of something". However, the old line / colour division no longer holds true. As a research and thought tool, drawing is above all a practice. Wonderfully exploratory, it has long since found its autonomy. As an open and polymorphic space, it appears as conceptual, diagrammatic, performative, narrative, or it integrates the installation. Leave it to construct its own field. A successful methodology for any type of research is to start with a question.

What is drawing? And that is where this practice interests us: to be fascinated in drawing as a language, a language that works itself out as it progresses, helping us to construct a universe.

To be more specific, drawing flows and is elaborated inseparably from its medium, paper, a material which, due to its fragility, proves to be perfectly matched with contemporary preoccupations and sensitivities, and offers an echo to the fragility of the creative subject. As a receptacle and place of absorption for the traces of creative activity, the field where the image develops, the sheet of paper is a space which, far from being neutral, is extremely active. The medium, in becoming, is created by the act of doing, the drawer drawing with the sheet of paper.

It is a question of engaging in personal practice, to sharpen the theoretical tools necessary to deconstruct common discourses, the analysis of contemporary creative practices and an understanding of the world. This makes it possible to develop an artistic, critical and discursive practice.

The pedagogical project of the course is divided into 3 extensive strands, each developed as the definition / confrontation / crossing of certain limits.

- First strand "practice/theory": the undergraduate course is organised around proposals that take account of one of the essential preoccupations for the syllabus, the linking of artistic work in relation to theoretical research. This link implies turning theory into practice (i.e. it is done in the workshop from the beginning of the training), and aims to acquire the means to construct the theory from practice. "As though the purpose of the work-of-art was to show that which we cannot see" - Gérard Wajcman, *L'objet du siècle* (translation).
- Second strand "plural practices": this is seen as a gradual overflowing of the field of drawing towards other artistic practices.
- Third strand: "create / exhibit": this consists in going beyond the boundary of the academy and thinking about the moment when the work speaks to the outside world.

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Gérard Wajcman,
L'objet du siècle

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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 time of the workshop practice is organised around a dual approach to learning, starting from a work of observation and a work of imagination.

This dual approach to learning keeps a separation between observation and imagination, and also allows many fruitful comings and goings between them.

The work of imagination is based on specific research questions common to undergraduate students.

The work on the motif is multi-faceted, but consists mainly in the daily practice of drawing live models. Certain discoveries emerging here are reprised and moved to the work of imagination and vice versa.

An academic year is built around 5 or 6 work proposals which delve into a specific questioning. Each of these opens with a specific graphic research and a roundtable where the reading of texts from different fields of art and thought is discussed: philosophy, aesthetics, literature, poetry, artists' writings, etc.

Expectations differ according to the duration of the student's involvement in the syllabus, the increasing autonomy and richness of visual research. Students will develop their ability to talk about their work with a specific and suitable vocabulary, and design tools for their presentation (book, website, CV).

At the end of the undergraduate course, the student is expected to conduct personal research.

MASTER'S 120 credits

The student has a unique visual vocabulary and the ability to question complex shapes in drawing. They have also started developing a personal approach.

This is enriched by cross-cutting artistic practices, according to the trajectory of each student.

At this stage, the student demonstrates more autonomy while giving priority to moments of exchange: they will be urged to regularly subject their research to different viewpoints (teachers, students, external guests).

The objective is to keep the focus on the research dimension and work processes while questioning its exhibition; and to problematise the questions of the exhibitable nature of the work, the relation between the moment of creation and that of its exhibition, its spatialisation, the relations to the location, and the quality of the address of a problem.