

ENGRAVING

Class teacher

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Starting an artistic course means starting a process that tends to answer a series of questions and doubts about one's place in the world, in society and, in particular, in the field of the arts.

In the time and space at their disposal, students will try to formulate their own proposals, through their work and demands.

The pedagogy of the syllabus is developed with respect for the potential of each student, accompanying them on a path where their preoccupations are at the centre of their work.

The technical needs inherent in the practice of printed images means that the workshop is vital as a catalyst for research and production.

The student becomes aware of this collective dimension of the workshop and submits their projects, through a visual and verbal language, to the teachers, students and other speakers who are also part of a training process that intends to be progressive.

Debates, research, experiments, discoveries, putting things into perspective, all sharpen a critical look and enrich thought processes, meaning that all contributions can benefit each individual.

PRACTICE OF THE MEDIUM AS AN ARTISTIC LEVER

Learning the practice of engraving requires a research methodology, both practical and theoretical, structuring the approach to creation, and paving the way to intellectual construction.

The proven wealth of ancient techniques helps form the student's artistic positioning. This technical heritage makes it possible to clarify an engagement which has more in common with modernity, due to the singularity of its approach.

As the student progresses, they will expand on their projects by consciously using resources, whatever they happen to be, put at the service of their thought processes.

The engraving training therefore gradually emancipates itself from its terminology, to become universal and touch a wider field of investigation, resonating with its time.

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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 pedagogical objective of the Bachelor's programme is to acquire visual resources related to engraving, which lead onto printed images (lithography, silk-screen printing) and encourage the students towards technical and creative autonomy, within a contemporary artistic practice.

The emphasis is placed on the full creative process. Students are encouraged to draw on as many sources of personal inspiration as possible.

As such, they can develop their capacity to open their fields of research, both theoretical and visual, according to their sensitivities, ambitions, and boldness.

Students perfect their knowledge of the medium by confronting it and appropriating its specific visual qualities. Their research in terms of developing a project therefore doubles as a personal visual language linked to it.

The student gradually acquires autonomy by taking responsibility for their projects; they have the keys to develop them theoretically and assert a personal bias.

MASTER'S 120 credits

The Master's programme is a period of culmination, of confirmation between what has been learned during the Bachelor's programme and the professional world.

During the first year, students who have become aware of their means of expression, seek, dare, experiment, and aspire to surpass themselves with the same demands in terms of quality of work.

They refine their ideas and sharpen a critical eye towards themselves and the world around them.

They deepen and develop an innovative artistic approach, by incorporating their own language. Students also concretise a suitable proposal between their work and its setting in space.

In the second year, students reaffirm a concrete personal approach, master their means of expression and understand how to present their project. They prepare themselves with pragmatism to enter an active artistic life, and forge their professional networks. They have communication tools (paper and/or virtual book) and implement a strategy that reconciles artistic production and the need to generate a realistic economy.