

ILLUSTRATION

Class teacher

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What counts as illustration is not defined by the learning (or mastery) of technical know-how, but rather by a questioning around a "know-how-to-say". Illustrators are artists in their own right, and their research space lies between words and images.

At the beginning, we want our students to be motivated by the desire to talk (about themselves). We work with writing and images together since, for some, images spring from text, while for others, it is the image that whispers the words. Testing the relationships of text to image and image to text is a delicate exercise, which in a cultural and personal collection of images, will separate those which agree with the perception of the discourse. Students must practice creating a personal project within the limits of the imposed requirements, both without losing their originality or the pleasure of creating. As such, it is a course in learning to compromise.

Consequently, there will be paths to follow, obligatory passages, objectives that a course in illustration must impinge upon due to its activities. From the outset, visual curiosity must be developed, but above all a way of seeing, which goes from the "seen" thing to the "known" thing. Manual skill must be exercised and refined, with a view to a correct response, almost instinctively, to any desire to express something.

Once the project is on the table, a whole critical reflection must weigh on it, on its value, on its future, on the alternatives of execution...

With the student, we point out what they have overlooked and, little by little, we ask them to take over.

The development of this critical sense will help in the personal appreciation of the work produced or in the awareness of specific individual abilities. The difference between what they intend to say and what is read on the sheet is eventually reduced, and the student then realises that what they produce only has meaning if it is confronted with an external look, that of the reader. A pedagogy of illustration must take into account the essential communication character of this discipline and the conflicts that it presupposes, but by transcending it in rules of the game, that of the elaboration of a personal work in spite of the rule.

Only a certain culture, a sensitivity to humanity, an immanent critical reticence can deliver us from the conformism of fashions.

We can never foresee which direction the student will take, we attempt to help them open the gamut of possibilities. Transmitting an attitude is as important as transmitting know-how.

An art school does not just train artists, nor does it train students for a "profession": rather, we try to lead our students to find a way of being in the world.

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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).

Entrance 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

All the courses given aim to ensure that the student:

- becomes familiar with, and then gradually MASTER'S, the tools, techniques and media which are specific to creating personal work;
- situates their research in a historical, socio-cultural and political context;
- is able to reflect on the relationship between text and image;
- orders and articulates ideas clearly, in order to place the question of meaning at the centre of their work;
- invests the field of narration and develops a coherent artistic project, with narrative as the central point of investigation;
- can identify the choices they face in the implementation of the work, and that they become aware of the ethical, visual and narrative challenges of these choices.

MASTER'S 120 credits

All the courses given aim to ensure that the student:

- is able to reflect on the relationship between text and images as well as on the various possible forms of illustration and its place in the field of the arts;
- demonstrates analytical and critical capacity;
- MASTER'S the tools, techniques and media which are specific to producing work of an author / illustrator;
- can identify the choices they face in the implementation of the work, and that they become aware of the ethical, visual and narrative challenges of these choices;
- confronts contexts of professional creation, production and dissemination, in order to achieve a unique theoretical reflection on their artistic practice and the work of an author/illustrator, taking into account cultural, social, economic and editorial constraints.

Each week, students present their project to the class and the teacher.

The relevance of the artistic proposals and the coherence of the project are discussed and commented on by the teacher.