

LITHOGRAPHY

Class teacher

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The lithography syllabus draws its outlines by asking the question: why imagine?

Because without imagination, there is no intention, and without intention, there is no creation. Without creation, there is no meaning.

The lithography syllabus, which is part of a bigger picture (school, society, the world), is a place of deepening and exposure in which the creation of images using lithographic processes is taken as a starting point or as a stage in the learning of a profession, that of creator, where a profound questioning of being is associated with joy and the need to create, where the question of 'what' meets the question of 'how'. Nothing is known for sure, everything still needs to be discovered, this is the realisation which encourages the search for authenticity. You will be part of this dynamic, taking into account the fact that you are not there by chance, on this path you have chosen.

We will pose obstacles, challenges, which will allow you, through study, to experiment and practice, to better perceive your relationship with the world through the tricky question: What is art? Is it something that evades all definitions? Is it our portrait? Is it becoming more aware of that which prevents us from being aware?

Learning to draw and create printed images involves constraints (a system of visual references in black and white, the superposition of colours, etc.) and efforts (physical work, editing, restarting, etc.) that constantly force the mind to question movements, to perfect them and understand the logic that links intention, result and process. As you cross this forest, you will gradually develop your vision, your ideas that will allow you to express your technique. You will develop your own means of expression.

The workshop is the base camp for students of the syllabus. It is a relay for the other students. It is the place of a subtle dose of tranquillity, where the path of ideas can follow the gaps, and of teaching whose purpose is not to reassure, but to surprise, by revealing new expanses. It is a deceptive refuge which, under the pretext of allowing the synthesis of knowledge and experience, is in fact, by questioning perspectives on practice, the stimulus to seek what is lacking, what follows.

The uncharted land is you.



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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

During undergraduate studies, emphasis is placed on the interaction between the learning of creative procedures and the intellectual context. At the end of this cycle, the student can handle a wide variety of procedures and results, both in terms of process and content.

The syllabus offers an introduction to the principles of basic printing forms as part of the synergies of the printing hub: relief forms, hollow forms, flat forms and stencils (engraving, lithography, silk-screen printing, typography, etc.).

The resulting cross-fertilization creates an opening towards transdisciplinary practices that the student can integrate into the formulation of personal projects, or use as a means of understanding the complexity of practices and thoughts.

Specifically, using stone lithography, the course approaches the question of the materiality of an image, from gesture to image, from image to gesture. The lithography syllabus is open to narrative structures, the design of artists' books, collaborative and editorial practices.

MASTER'S 120 credits

"To do something, you have to do more than you can do. To decide, you have to cross the impossibility of the decision." (translation) - **Jacques Derrida**

In the postgraduate cycle, students continue to surpass themselves. They will be asked to make maximum use of the academy's teaching and infrastructure, and continue to broaden its general culture by keeping up-to-date with cultural life. Along the way, in the practice of the printed image, the conception of the artist's book or any discipline that they choose to follow in the context of the lithography syllabus, they will be asked to formulate their ambitions and interests, and to make it a personal project, or an attitude related to it.

In the work of dialogue with him or herself, with the teachers and participants, the students develop their capacities of interpretation, enabling them to make informed choices. They are supported in their steps to finalisation and exhibition. The right to make mistakes is fundamental.

The lithography syllabus follows the logic that, after the studies, the graduate will engage in different activities, alongside their artistic practice, such as teaching, editorial practices, cultural organisation, and this is taken into account in the development of the programmes.