

TAPESTRY ARTS TEXTILES

Class teacher

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Textile has the duality of being both a utilitarian object and a medium used by artists. Within the course, we work this flexible material and its interlacing, with the aim for each student of installing a work with a unique artistic approach. To achieve this, we attempt to encourage students to think about the elements which structure textiles (in the broadest sense), their qualities, ambiguities, and challenges, using materials, processes and technical and reflexive tools. In addition to the work within the workshop, the technical classes, general classes, research modules, and artistic support classes help broaden and facilitate the questioning aspect.

To achieve this, we attempt to encourage students to think about the elements which structure textiles using materials, processes and techniques, and taking into account its challenges and functionalities.

By gradually developing the questioning aspect, the attempted work resolutely turns to the invention of the "tapestry" of the future.

Specifically, questioning the interlacing by experimenting and reflecting leads to a questioning of the constituent elements and gestures of textiles, the procedures of implementation, the aspects of the "loom", warp, weft and interlacing, texture and weave, rhythm and temporality, but also the relationship with space and architecture,

the mediation between inside and outside, the relationship to the body, the intimate and the public, the relationship to numbers and writing, transparency and opacity, the mobile and the still, flexibility and stiffness, etc. To be able to question all these elements, distort them, and appropriate them, they first need to be understood.

Technology classes given in the workshop make it possible to discover and understand various tools: traditional and contemporary tapestry techniques, techniques related to interlacing, such as basketwork, lace, embroidery, etc. This technical learning is never designed to be an end in itself. It is always included in exercises that encourage the student to appropriate this medium and use it in personal research which relates to the field of contemporary textile arts.

In order to arouse the curiosity of the students and stimulate their reflection, we provide them with information on contemporary textile art through lectures, visits to exhibitions and artists' workshops, study tours, book and catalogue presentations, readings related to the visits or lectures, etc.

These presentations are often given vertically, for all years.

Question the flexible material and interlacing, in a unique approach.



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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 first year of the Bachelor's cycle is devoted to tapestry. In addition to the learning of this ancient technique, we will try to understand and integrate the upheavals brought by the artists of the second half of the 20th century by emphasizing texture, flexible material, whatever it is of the interlacing in works that immediately display their textile quality in its own right, and no longer as a medium to convey a painting.

The programme is made up of composition exercises to conceive a project, the transposition of a model to final realisation, texture, etc. The first four months are devoted to the installation of tools, the next four months to the creation of a tapestry on a loom, the start of a personal work.

In Bac 2 and 3, during the first four months, students focus on important questions in contemporary textile arts.

In the next four months, each student proposes their research project.

MASTER'S 120 credits

During the Master's cycle, students propose their own research. The interdisciplinary aspect (started at the Bac level by the artistic support courses) comes to the fore, if the student so wishes.

Regular meetings with teachers, both individually and in groups, make it possible to stimulate reflection and to build a personal approach step by step.

In Master's 1, students undertake an external internship.

The theoretical work facilitates the research and results in the drafting of a thesis, at the end of M2.