









### BS.AU.3 – Drawing: Perspectives (3 credits)

Observational drawing linked with the subject of the class. Exercises involve specific drawings to work on different parameters in using perspective.

### BS.AU.4 – Art news (2 credits)

The objective of this class is to familiarize students with the movements, individuals, and methodologies related to an understanding of contemporary artistic production. The class will operate under the assumption that art is not made within a creative vacuum, where outside information does not have influence. We will look at how dialogue within one's community, and in particular a sensitivity to what is outside of one's community, motivates the evolution of any artistic medium. History shows that artists are just as likely to be influenced by architects, writers, or fashion designers, than by their own milieu, and vice versa. In particular, it's the often contradictory pairings and situations that have helped to develop the most valuable and interesting moments in the evolution of creative forms. For example, an understanding of Land Art is incomplete without contextually addressing the politics of the 60s: the desert, West Coast hippie culture, psychedelia, and the way they influenced the emergence of a new art form.

### BS.AU.5 – Philosophy: General (2 credits)

Major components from the Western history of philosophy, from the pre-Socratic to the 20<sup>th</sup> century.

### BS.AU.6 – Philosophy: Aesthetics (2 credits)

This course on aesthetic philosophy, in its first section, follows the fragmentary, sinuous path running from Plato to Michel Foucault, and including Antonin Artaud, Roland Barthes, Maurice Blanchot, Georges Didi-Huberman, Alfredo Jaar and Claude Lanzmann. An *ex cathedra* course composed of explanations and commentaries on philosophical, poetic and theoretical texts as well as reading of texts and film screenings.





## **STUDIO (mandatory)**

### **BS.S.02 – Ceramics (22 credits)**

Ceramics is a discipline with its own history and a broad contemporary reach. Ceramics today involves functional pieces, sculpture, experimental installations, performance art and pieces used in architecture. A ceramic artist masters a number of techniques, but is not limited by them and works with other materials when his or her art requires it.

The ceramics department teaches current and historical skills while also encouraging a critical perspective on the field, allowing the student to develop his or her own personality artistically. By teaching an open-ended demanding course in ceramics, the goal is to train individuals whose technical and artistic skills allow them to use ceramic tools in their personal approach. Technique linked to concept is emphasized as well as the relationship between contemplation and material.

The workshop is a lab in which experiments are the starting points for questions and explorations triggered by outside influences, such as lectures, visits to exhibitions and workshops. The teaching staff includes individuals with diverse professional qualifications: ceramic artists, artists, designers, technicians.

Using their historical and technical knowledge, students are encouraged to experiment and to develop their own style within the discipline. They may also enjoy the cross-disciplinary courses offered. The ceramics department is part of the European ECART network, (European Ceramic Art & Research Team) created with different art and design schools in Europe (HEAD in Geneva, the Villa Arson in Nice, the Pavillon Bosio in Monaco, Ensa in Limoges). The network prioritizes mobility, exchange, reflection about ceramics as a medium, in workshops, lectures and exhibitions.

During the first cycle (Bachelor, made of mostly compulsory classes), students learn the theory and techniques that will help them develop a personal approach and establish a position in the field, while still learning the many facets of the discipline.

The second cycle, leading to the Master's degree, offers a wide range of choices for students to build their own individual program. By the end of the course, students will be both independent creators able to communicate their technical expertise as well as artists clearly positioned within their field, able to choose from the many alternatives open to them and to look toward creating new ones.

## **ADDITIONAL UNITS (Specific to Ceramics)**

### **BS.AUS.1.02 - History and current affairs in the arts: Ceramics (2 credits)**

Every other year this course focuses on either Eastern or Western ceramics.

### **BS.AUS.2.02 - History and current affairs in the arts: Design (2 credits)**

The course begins at the Industrial Revolution and then moves forward chronologically. Using many different approaches, with sections focused on a specific designer, materials, certain types of products, a theme, a movement, a period of time, as well as on points of view (that of the conceiver, producer, consumer and end user).



## ADDITIONAL UNITS

### BS.AU.1 – Digital arts (3 credits)

Development of technical, cultural and artistic sources, seeking the use of full 3-D imagery as a specific creative medium.

### BS.AU.2 – Life Drawing (3 credits)

Observational and explorational drawing using various sources (the model, space, object, document). Using different elements of the plastic vocabulary (line, surface, white space, composition, color). Collective and individual follow-up, with attention paid to response to requirements and discovered means.

### BS.AU.3 – Drawing: Perspectives (3 credits)

Observational drawing linked with the subject of the class. Exercises involve specific drawings to work on different parameters in using perspective.

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## **STUDIO (mandatory)**

### **BS.S.03 – Animation (22 credits)**

The animation department develops students' artistic sensibility and personal style as they learn the various techniques of film animation. The ultimate goal is to train directors and animators so they may move directly into the professional world while retaining their unique personal style. The program focuses on experimental film, research and auteur cinema as well as the many media available for its distribution: film, games, informational signs, museum installations.

Students learn how to create animated films, while also building through various cross-disciplinary classes a substantial base of technical skills.

The animated film department has been part of La Cambre since 1958. However, as of 2002, the courses have been taught with digital technology and hardware, still including traditional animation techniques, paper drawing, cut out and stop motion animation, animated objects, claymation, puppets and pixilation, all taught with current cutting-edge technology.

Teaching methods include project-based learning and differentiated (personalized) teaching.

#### **Project-based learning**

Students build their own projects, running them from start (conception) to finish (execution). Their process is active, using knowledge as it is acquired to address their artistic ideas. They must also learn to comply with project requirements, including project stipulations, due dates, and management of progress in the short and long term.

#### **Differentiated teaching**

The diversity of the students, from the depth of their knowledge and skills to the range of their imaginations, requires – especially in arts studies – differentiated teaching. Each student is an individual needing specific direction, attention and guidance. Pedagogically the department teaches the students to learn, building their own knowledge and owning it.

In the first cycle (Bachelor), the compulsory classes give students an understanding of animation traditions and history, while also developing their own skills. The students begin creating and shooting their own productions, using their skills and beginning to explore their own personal styles.

## **ADDITIONAL UNITS (Specific to Animation)**

### **BS.AUS.1.03 - Techniques and technologies: Sound for film (2 credits)**

This course deals with the use of mics and their functions. Recording methods and sound reproduction (analog), as well as digital systems, the use of time code and video images (analog) and their many formats. The course is both theoretical and practical; the practical part is a hands-on sound workshop.







## STUDIO (mandatory)

### BS.S.04 – Visual and graphic communication (22 credits)

The Visual and Graphic Communications department offers training to creators who communicate principally through image and text: graphic designers, illustrators, designers, writers, plasticians – committed to their practice, aware of the cultural, financial, aesthetic and ethical stakes we face today. It aims to contribute to the training of those who participate in a critical, sensitive perspective on the contemporary world, citizens who inspire us to reflect, to see, to understand.

Graphic designers develop a multi-disciplinary vision including illustration, photography, artistic direction, writing and the conception of multimedia communication objects. They are open to sharing, communicating, working and exchanging with others. Students develop further their critical sense and commitments to prioritize an independent spirit focusing on pertinent and innovative concepts.

The department offers students methodologies which allow them to structure their creative processes and better define their intentions. The department is a privileged space for learning, in which students acquire essential tools for today's roster of communication skills, helping them to approach the world creatively while fulfilling themselves professionally.

Transversal and different complementary approaches are offered: the transmission of messages, ideas, values and identities; telling stories in images (visual narration, graphico-plastic experimentation, books, video); explaining the world (transmission of knowledge, skills, pedagogy or cultural mediation through the image, the graphic treatment of information). Reflection and action are part of the first cycle (Bachelor), and the Master's cycle seeks even further reflection.

The department's mission is to train designers with strong personalities, learning to be masters of a range of contemporary tools and techniques. As part of La Cambre's traditions, the department combines reflection and practice in the service of intelligent, contemporary, innovative graphic solutions. Students are accompanied and guided by a teaching staff of professionals in the field. The department also offers courses and trans-disciplinary workshops with exchanges and collaborations with students from different cycles and departments, combining and exchanging their creative practices so that they will learn as much from their peers as they do from their teachers.

The department seeks students who want meaning in their practice, whose input comes from all sources, who willingly question themselves, ready to step out of their comfort zones. The goal is to encourage students to develop strong personalities, to embrace their talents, to acquire the technical and intellectual tools needed to establish their own visual languages.

These shared creative moments, the students' constant curiosity about the world, graphics creation and life itself, a respect for and an ability to free themselves from certain constraints, and a sense of wonder culminate in joy and a certain "productive chaos" involving doubt and questions, an iterative process. "To create is to resist. To resist is to create." (Stéphane Hessel)

Supported by the teaching staff and the group, the students become autonomous apprentices, thanks to their mastery of ancient and contemporary tools, able to analyze problems, to bypass moments of doubt, to imagine many ways of thinking and finding visual solutions. And a continuing desire to learn – "The greatest strength is a deep desire." (Pina Bausch)

The department is looking for designers who will make a difference. In the Bachelor's cycle the approach is "generalist," including important skills and knowledge, and in the Master's cycle students choose a more personal path and the beginnings of their own language, with support from their teachers. The department is not interested in training adequate web designers nor vanilla graphic designers, instead it seeks strong personalities whose talents are ready to be developed, ready to stand out in the field and to help in the evolution of today's visual culture.











**BS.AUS.4.05 - Techniques and technologies: Technology of painting on panels and its alterations (1 credit)**

The history, technology, alteration, conservation and restoration of paintings on panels.

**BS.AUS.5.05 - Techniques and technologies: Technology of painting on canvas and its alterations (1 credit)**

The history, technology, alteration, conservation and restoration of paintings on canvas.

**BS.AUS.6.05 - History and current affairs in the arts: Sculpture polychromy (1 credit)**

Using case studies, this interactive course offers an approach to the different kinds of alteration of sculpture in polychromatic wood as well as a critical evaluation of the possibilities of treatment.

**BS.AUS.7.05 - Techniques and technologies: Anatomy and identification of wood (1 credit)**

A practical and deontological framework for the identification of the materials in a piece. Analysis of materials, criteria for classification and systems of identification. The anatomy of wood. The method for determining the essences of wood.

**BS.AUS.8.05 - Techniques and technologies: Climatology (preventative conservation) (1 credit)**

We continue studying the principal ambient factors which may affect the conservation of works of art: humidity, light, pollution.

**BS.AUS.9.05 - History and current affairs in the arts: Ceramics (1 credit)**

Every other year this course focuses on either Eastern or Western ceramics.

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Major components from the Western history of philosophy, from the pre-Socratic to the 20<sup>th</sup> century.

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## STUDIO (mandatory)

### BS.S.07 – Industrial Design (22 credits)

As a conceptual activity, the objective for students in Industrial Design is to determine the formal properties of objects destined to be produced industrially, meaning the external characteristics and structural relationships which make an object or a system of objects a cohesive unit, from the point of view of the end user as well as that of the producer. This discipline focuses on interactions between collective aspiration, technical progress, the social and economic context, eco-responsible positioning and artistic development. Students in Industrial Design are aware of these questions and disciplines, becoming creators of shape and meaning, aware of ergonomical concepts, 2D and 3D communication, and current societal and contemporary issues.

Students affirm their creative personalities while discovering a multitude of small, sensitive, economical and methodological facets which underlie the practice. Their being part of an arts school like La Cambre allows them to tap into the richness of the artistic reflection going on in the 17 other departments in the school, in both the applied arts and the Beaux-Arts.

The first cycle (Bachelor degree) offers the students massive training in compulsory and optional classes. The 2 year Master's program aims to develop an individualized program to professionalize students' skills and accompany them in their first steps in the field.

The teaching staff is made up of designers active in the field and the program is made possible through the complementarity of the courses taught, general, specialized and optional. It is also fed by the internal synergy of the school directed toward the exchange of cultures and technical skills – inter-departmental courses and collaborations and guest lectures and seminars led by teachers outside the school.

The process is also enriched with industrial collaborations, inter-universitary exchanges (such as the Triaxes and Erasmus programs), participations in competitions, internships, visits to specialized salons and trade fairs.

## ADDITIONAL UNITS (Specific to Industrial Design)

### BS.AUS.1.07 - Techniques and technologies: Glass (2 credits)

The origins and evolution of this material and its production techniques. This theoretical exposé is supported by multiple samples, factory visits, distribution of a *dossier* of sheets which may be used as a base for evaluation at the end of the course.

### BS.AUS.2.07 - Sciences and applied sciences: Resistance of materials (2 credits)

A course based on a pedagogical approach to each project; each idea is treated experimentally before a theoretical establishment of laws.

### BS.AUS.3.07 - History and current news in the arts: Design (2 credits)

The course begins at the Industrial Revolution and then moves forward chronologically. Using many different approaches, with sections focused on a specific designer, materials, certain types of products, a theme, a movement, a period of time, as well as on points of view (that of the conceiver, producer, consumer and end user).

### BS.AUS.4.07 - Social and professional practices: Marketing (2 credits)

The course is customized for each option to include the commercial approach to working in these creative professions.

### BS.AUS.5.07 - Techniques and technologies: Industrial design (3 credits)

The course examines a series of management and communication elements which are part of the practice of the industrial design profession.

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## **STUDIO (mandatory)**

### **BS.S.08 – Textile Design (22 credits)**

Textiles are ubiquitous and part of our history, with functional, symbolic, cultural and decorative dimensions, both individually and collectively. It connects to fashion, design and architecture, and is a sculptural, artistic expression in its own right. Textiles are supple, mobile, consisting of fibers and threads, weft and grids, working with line, text and digital processes. He or she channels decades of traditional skills, aware of research and innovation and complementary industrial activities. Research involving textures, structures, rhythms, patterns and colors is essential to the work of a textile designer, as a means of autonomous expression or as part of other applications.

The department allows students to understand the relevance of textiles in the world, and how to make choices which match their aspirations. The transversal nature of textile allows the students to introduce it into the art, fashion and design worlds, as well as ones yet unexplored. Interactivities with different fields shape individual and collective collaborations.

Students develop their process by exploring the medium, in its technical processes as well as its functional, sensitive and cultural resonances. They learn about analytical, creative and production tools from the teaching staff, who are working professionals in the field, as well as those teaching the general classes and the other optional courses.

Students work intensively with the techniques of weaving, mesh, printing. Constant monitoring of the work in progress helps them to further define certain specificities. Collaborations with outside structures (including fabrics) and other departments in the school, outside courses and the registering of the department in international networks stimulate the students' creative processes, offering exchanges and input on project developments.

As with the other departments, the first cycle (Bachelor degree) gives students a general education in the arts. As well as learning about the multiple sources and issues affecting the textile industry, over the 3 years of the program they develop experimental protocols and explore different applications for textiles. The course's requirement for technical proficiency means that students will be able to work in a number of professional contexts.

The Master program accompanies students as they choose their personal projects, developed over two years, whose implementation extends far beyond the school. The second cycle asks students to commit to this creation, aware of what they are doing as they enter the professional, artistic and social worlds. They have access to other cross-disciplinary art classes and tutorials at La Cambre or at other establishments, adapting the program to the chosen subject. Courses and residencies in different contexts internationally are encouraged at the Master's level.

## **ADDITIONAL UNITS**

### **BS.AU.1 – Digital arts (3 credits)**

Development of technical, cultural and artistic sources, seeking the use of full 3-D imagery as a specific creative medium.

### **BS.AU.2 – Life Drawing (3 credits)**

Observational and explorational drawing using various sources (the model, space, object, document). Using different elements of the plastic vocabulary (line, surface, white space, composition, color). Collective and individual follow-up, with attention paid to response to requirements and discovered means.

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## **STUDIO (mandatory)**

### **BS.S.09 – Drawing (22 credits)**

Drawing is a stand-alone art form, part of a grand tradition, based on a number of techniques but driven by its own original dynamic. Like writing, drawing is both gestural and constructed, with an individualized style and recognizable signature. It is a short circuit between the subjective and objective extremes. And if the spirit of drawing is timeless, drawing as part of contemporary art requires constant re-invention; drawing today demands a constant re-evaluation of the artist's relationship to the world.

Drawing courses emphasize the acquisition of full artistic autonomy based on a number of skills and a trained critical eye. Students are asked to research, decipher and incorporate certain information into their personal methodologies. The data may come from the outside, in particular from the art world, but also from their imaginations, which the students learn to explore in depth.

The department is a space where students of all levels may work and exchange information. The teaching is individualized although the collective aspect of the work is included, and input from each individual is essential.

During the first cycle (Bachelor degree) which consists mostly of compulsory classes, students acquire the knowledge they need to develop their own ideas about drawing as well as their own perspectives on the contemporary world. The second cycle encourages students to build their own programs. They may attend cross-disciplinary art classes and tutorials or may study abroad as part of an Erasmus exchange. The teaching staff offers excellent interactivity with the artistic and general classes, internal and external training courses, as well as all subjects studied by the drawing students.

## **ADDITIONAL UNITS**

### **BS.AU.1 – Digital arts (3 credits)**

Development of technical, cultural and artistic sources, seeking the use of full 3-D imagery as a specific creative medium.

### **BS.AU.2 – Life Drawing (3 credits)**

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Plastic, visual and spatial arts

URBAN SPACE - Student Exchange

Bachelor – Spring Semester

Academic year 2019 - 2020

**BACHELOR - Spring Semester**

Plastic, visual and spatial arts

**Option 10 - Urban space**

2019 - 2020



		Credits	Hours	Weighting
<b>Exchange</b>	<b>STUDIO (mandatory)</b>			
	BS.S.10      Urban space	22	330	73,33%
		<b>22</b>	<b>330</b>	<b>73,33%</b>
<b>Exchange</b>	<b>ADDITIONAL UNITS</b>			
	BS.AUS.1.10*      Theory of architecture	2	30	6,67%
	BS.AU.1      Digital arts	3	45	10,00%
	BS.AU.2      Life Drawing	3	45	10,00%
	BS.AU.3      Drawing: Perspectives	3	45	10,00%
	BS.AU.4      Art News	2	30	6,67%
	BS.AU.5      Philosophy: General	2	30	6,67%
	BS.AU.6      Philosophy: Aesthetics	2	30	6,67%
	<b>* Specific to Urban space</b>	<b>8</b>	<b>120</b>	<b>26,67%</b>
<b>Total</b>		<b>30</b>	<b>450</b>	<b>100,00%</b>



## STUDIO (mandatory)

### BS.S.10 – Urban Space (22 credits)

Art practice in the urban space or relating to urban situations, or even acting as a “counter-addiction” to urban reality – is firstly an exercise of personal freedom, without however ignoring certain contemporary topicalities. The possibilities are diverse, from the smallest/ most discreet to those interacting directly with their geographical area, from the most utopian to the literal and concrete, the poetic to the pragmatic, often used in ways which reflect a number of these ideas, and executed with the intent to reach or go beyond expressed goals.

The Urban Space department is trans- or multi-disciplinary both theoretically and practically, in its approach to conception, execution, description and exhibition — with a constant attention to the coherence of its process, the alignment of the project’s intentions to its means, focusing also on an awakening of the senses, allowing for reflection, the magic of motivated perception, respecting social, political, environmental needs, encouraging responsibility as part of the pleasure in the process ...

The program offers a gradual inversion in the quantity of exercises and projects: at the beginning of the Bachelor’s program there are a number of compulsory exercises; but in the Master’s program research and wide-ranging experimentation is encouraged, including the presentation of a dissertation at graduation. The work includes calibrated internships in the technical workshops, an examination of space and time, a physical and media-sensitive exploration of the urban space, reflecting on issues in public art – in study modules, workshops, thematic projects, visits and meetings. It also involves learning about distance and being aware of the art market/ world, the needs of communication while integrating the exhibition as a modality. This is a precise yet open process which in the Bachelor’s program helps students define their bases and their intentions, and in the Master’s program encourages them to be able to act in the concretization of generosity, with a correlation to the autonomy of language and Foucault’s heterotopia, involving places and spaces which function in non-hegemonic conditions.

In the urban space department, activities include drawing, text, scouting, photography, video – building portfolios, creating posters and books, filling up notebooks with drawings and scribbles, in color or not, creating collages and other objects, maquettes, blueprints, maps, mind-mapping, seeking always to link technical issues to the digital art workshop; working in the library and watching the news, reading and re-reading books; organizing film shoots and editing sessions, installations, screenings, hanging objects, staging spaces, building structures, painting walls and working with playing fields, sizing structures; putting together words and objects, organizing archives, synopses, memoirs, dissertations, learning how to support and defend an idea, how to get logistical or other help, exploring La Cambre as an HR resource, or as a technical source in which weaving together, assembling and blending elements involved in projects, building on the need for action and initiative; listening to closely held imperatives, fighting ennui while respecting doubt, putting things away while being aware that messes are not counterproductive, being aware that each hour is precious, that doing something over is not a waste of time, that anticipation is the strongest of tools; there are visits to the Studiolo, there is working in situ, ex situ or after, there is preparation of situations outside the school; making things, showing things, taking pictures, collecting trace, finding signs or evidence, taking over places, situations, ambiguous zones; examining how the urban environment moves, mutes certain actions; associating words, listening, gesture; choosing materials and their implementation, working with data, trying not to add to the “misery in the world” by poorly naming things, creating unexpected relationships, deploying the body’s affinities; creating, showing, competing, answering calls for projects, working individually or collectively, dealing with interior enigmas, unique sensations and journeys, simulating, making prototypes, testing; sharpening the techniques of perception, capture, transfer, developing concepts, nuanced or not, looking carefully here and there, exchanging, sharing, negotiating, thinking clearly if at all possible – sharpening the critical faculties, shaping references and complicities with art history, facing the world as it comes; comprehending complex issues and appearances without fear; speculating on the trajectory between real and virtual, decoding the web, circumventing anachronisms and anapisms (things that are out of place) – or enjoying them,

learning about the content in context, what comes from it, what consistency it has, what hides within, the meaning of the word palimpsest, writing stories, building fictions which become reality, knowing that thought wanders and the unknown is everywhere, researching constantly, patiently, without a priori judgments but with a certain follow-through, injecting a dose of otherness to trigger reactions; driving potentials, revealing latent images or bits of fertile histories, facing any difficulty, going everywhere with privileged interlocutors; dealing with ladders, measurements, representations and excesses; following to the ends of dreams, to the bottom of things, one's intuition, knowing of course that "alone you may go a little faster but together you go much farther," condensing one's convictions so they'll focus the attention.  
[www.espaceurbain.be](http://www.espaceurbain.be)

#### **ADDITIONAL UNITS (Specific to Urban Space)**

##### **BF.AUS.1.10 - Theory of architecture (2 credits)**

This class is presented as a panorama of the history of construction materials and their implementation from the 19<sup>th</sup> to the 21<sup>st</sup> century, including the history of the discovery and use of different materials, traditional as well as new innovative ones.

#### **ADDITIONAL UNITS**

##### **BS.AU.1 – Digital arts (3 credits)**

Development of technical, cultural and artistic sources, seeking the use of full 3-D imagery as a specific creative medium.

##### **BS.AU.2 – Life Drawing (3 credits)**

Observational and explorational drawing using various sources (the model, space, object, document). Using different elements of the plastic vocabulary (line, surface, white space, composition, color). Collective and individual follow-up, with attention paid to response to requirements and discovered means.

##### **BS.AU.3 – Drawing: Perspectives (3 credits)**

Observational drawing linked with the subject of the class. Exercises involve specific drawings to work on different parameters in using perspective.

##### **BS.AU.4 – Art news (2 credits)**

The objective of this class is to familiarize students with the movements, individuals, and methodologies related to an understanding of contemporary artistic production. The class will operate under the assumption that art is not made within a creative vacuum, where outside information does not have influence. We will look at how dialogue within one's community, and in particular a sensitivity to what is outside of one's community, motivates the evolution of any artistic medium. History shows that artists are just as likely to be influenced by architects, writers, or fashion designers, than by their own milieu, and vice versa. In particular, it's the often contradictory pairings and situations that have helped to develop the most valuable and interesting moments in the evolution of creative forms. For example, an understanding of Land Art is incomplete without contextually addressing the politics of the 60s: the desert, West Coast hippie culture, psychedelia, and the way they influenced the emergence of a new art form.

##### **BS.AU.5 – Philosophy: General (2 credits)**

Major components from the Western history of philosophy, from the pre-Socratic to the 20<sup>th</sup> century.

**BS.AU.6 – Philosophy: Aesthetics (2 credits)**

This course on aesthetic philosophy, in its first section, follows the fragmentary, sinuous path running from Plato to Michel Foucault, and including Antonin Artaud, Roland Barthes, Maurice Blanchot, Georges Didi-Huberman, Alfredo Jaar and Claude Lanzmann. An *ex cathedra* course composed of explanations and commentaries on philosophical, poetic and theoretical texts as well as reading of texts and film screenings.

Plastic, visual and spatial arts

ENGRAVING AND PRINTMAKING -  
Student Exchange

Bachelor – Spring Semester

Academic year 2019 - 2020

**BACHELOR - Spring Semester**

Plastic, visual and spatial arts

**Option 11 - Engraving and printmaking**

2019 - 2020



		Credits	Hours	Weighting
<b>Exchange</b>	<b>STUDIO (mandatory)</b>			
	BS.S.11 Engraving and printmaking	22	330	73,33%
		<b>22</b>	<b>330</b>	<b>73,33%</b>
<b>Exchange</b>	<b>ADDITIONAL UNITS</b>			
	BS.AUS.1.11* History and current affairs in the arts: Book, illustration	2	30	6,67%
	BS.AUS.2.11* Techniques and technologies: Digital printing techniques	2	30	6,67%
	BS.AU.1 Digital arts	3	45	10,00%
	BS.AU.2 Life Drawing	3	45	10,00%
	BS.AU.3 Drawing: Perspectives	3	45	10,00%
	BS.AU.4 Art News	2	30	6,67%
	BS.AU.5 Philosophy: General	2	30	6,67%
	BS.AU.6 Philosophy: Aesthetics	2	30	6,67%
	<i>* Specific to Engraving and printmaking</i>	<b>8</b>	<b>120</b>	<b>26,67%</b>
<b>Total</b>		<b>30</b>	<b>450</b>	<b>100,00%</b>

## **STUDIO (mandatory)**

### **BS.S.11 – Engraving and Printmaking (22 credits)**

Engraving has historically been used in the communication of images. In the Engraving and Printmaking Department, studies focus on the acquisition of a personal, innovative artistic language, and on the mastery of the techniques of wood engraving and linocuts, etching, drypoint etching, aquatint, lithography and silk-screen printing as means of expression.

In today's world of virtual images, and images which are infinitely reproducible, engraving has a specific role to play as a means of expression, production and distribution, associated with recent techniques (silk screen, photo-engraving) and new ones (digital printing and other up and coming techniques). The printed image now inspires the creators more than ever, thanks to its materiality and its natural tendency to reconcile the techniques of the past and the future.

The department offers studies in multiple practices, drawing its strength from the diversity of its students. Each of them, learning to master traditional and contemporary printing techniques will discover his or her own artistic personality and style. An experienced and renowned teaching staff supports the students in their learning, especially as they begin developing their own critical discourse.

The printed image is constantly being re-invented. In its hybrid state it may be distinguished from the art of photography by the importance given to drawing; from painting by its technological focus. Its position as a deferred image makes reflection an important part of the process. Writing and text take shape, and the lines separating the noble from the vulgar, the singular from the multiple, artwork from the object -- disappear. The creator dominates the paths of production.

During their studies, students will make choices which will inform their artistic approach and their entry into the professional world: accepting the solitude of the explorer or the sociability of the publisher, finding an identifiable place in the art market, helping to serve other creators, and lucidly defining their futures.

## **ADDITIONAL UNITS (Engraving and Printmaking)**

### **BS.AUS.1.11 - History and current affairs in the arts: Book, illustration (2 credits)**

The evolution and the transformations of the art of the book and illustration, including the relationships between text and image, page layout and various printing processes. engraving, textile and digital printing).

### **BS.AUS.2.11 - Techniques and technologies: Digital printing techniques (2 credits)**

An exploration of graphic software (bitmap, vector format, page layout) for artistic printing (silkscreen, engraving, textile and digital printing).

## **ADDITIONAL UNITS**

### **BS.AU.1 – Digital arts (3 credits)**

Development of technical, cultural and artistic sources, seeking the use of full 3-D imagery as a specific creative medium.

### **BS.AU.2 – Life Drawing (3 credits)**

Observational and explorational drawing using various sources (the model, space, object, document). Using different elements of the plastic vocabulary (line, surface, white space, composition, color).

Collective and individual follow-up, with attention paid to response to requirements and discovered means.

### **BS.AU.3 – Drawing: Perspectives (3 credits)**

Observational drawing linked with the subject of the class. Exercises involve specific drawings to work on different parameters in using perspective.

### **BS.AU.4 – Art news (2 credits)**

The objective of this class is to familiarize students with the movements, individuals, and methodologies related to an understanding of contemporary artistic production. The class will operate under the assumption that art is not made within a creative vacuum, where outside information does not have influence. We will look at how dialogue within one's community, and in particular a sensitivity to what is outside of one's community, motivates the evolution of any artistic medium. History shows that artists are just as likely to be influenced by architects, writers, or fashion designers, than by their own milieu, and vice versa. In particular, it's the often contradictory pairings and situations that have helped to develop the most valuable and interesting moments in the evolution of creative forms. For example, an understanding of Land Art is incomplete without contextually addressing the politics of the 60s: the desert, West Coast hippie culture, psychedelia, and the way they influenced the emergence of a new art form.

### **BS.AU.5 – Philosophy: General (2 credits)**

Major components from the Western history of philosophy, from the pre-Socratic to the 20<sup>th</sup> century.

### **BS.AU.6 – Philosophy: Aesthetics (2 credits)**

This course on aesthetic philosophy, in its first section, follows the fragmentary, sinuous path running from Plato to Michel Foucault, and including Antonin Artaud, Roland Barthes, Maurice Blanchot, Georges Didi-Huberman, Alfredo Jaar and Claude Lanzmann. An *ex cathedra* course composed of explanations and commentaries on philosophical, poetic and theoretical texts as well as reading of texts and film screenings.

Plastic, visual and spatial arts

PAINTING - Student Exchange

Bachelor – Spring Semester

Academic year 2019 - 2020



**BACHELOR - Spring Semester**

Plastic, visual and spatial arts

**Option 12 - Painting**

2019 - 2020

		Credits	Hours	Weighting
<b>Exchange</b>	<b>STUDIO (mandatory)</b>			
	BS.S.12      Painting	22	330	73,33%
		<b>22</b>	<b>330</b>	<b>73,33%</b>
<b>Exchange</b>	<b>ADDITIONAL UNITS</b>			
	BS.AU.1      Digital arts	3	45	10,00%
	BS.AU.2      Life Drawing	3	45	10,00%
	BS.AU.3      Drawing: Perspectives	3	45	10,00%
	BS.AU.4      Art News	2	30	6,67%
	BS.AU.5      Philosophy: General	2	30	6,67%
	BS.AU.6      Philosophy: Aesthetics	2	30	6,67%
		<b>8</b>	<b>120</b>	<b>26,67%</b>
<b>Total</b>		<b>30</b>	<b>450</b>	<b>100,00%</b>

## STUDIO (mandatory)

### BS.S.12 – Painting (22 credits)

Painting as a discipline is constantly being upset, threatened with obsolescence by the artistic movements of some, or always being re-born for others. The department reflects this duality, this practice which permanently defines and re-defines the terms of its condition. The artist-in-training is asked to examine questions about surface, flatness, the object, perception, the colour field, as well as concept, imagery and process ... he or she seeks clarity relative to his or her unique research, historically and temporally, while also focusing on the aesthetic, formalist and political issues in pictoriality.

The Painting department is like a laboratory in that it challenges all forms of pictorial media. Confronted by the concept of experimentation, by the plastic and ideological issues involved in painting, students find autonomy and direction.

Students find this autonomy in their personal work, seen not as apprentices repeating exercises, but as creators in their own right, evoking their own worlds, experimenting with techniques, materials, media, with photography, video, installation, synthetic images, and culminating in the generation of images which are unique to them.

The teaching staff, composed of a diverse range of artists, responds in personal, informal discussions, or in presentations of work attended by the entire department. These contrasting confrontations -- sometimes paradoxically -- offer students an enlightening perspective, sometimes causing them to doubt themselves, pushing them to choose a direction, a colour, an answer which will make their work even more personal, more radical. They are constantly referred to historical and current events in artistic practice, helping them situate themselves in their own critical and personal art histories.

The first two years of study are particularly open to experimentation and a transversal approach to media. In the Bachelor degree year, students focus on intensifying their personal projects, developing a critical eye in the work process.

The second cycle (Master) focuses on an individual project based on two principles: the contract link between the student and his or her teachers, as well as confrontation and exchange, for experimental and appropriative purposes. Students, who have retained the knowledge acquired in previous years, choose the direction for their work, communicating their intentions through their plastic language. The goal in the Master's program is the full autonomy of its students as they transition to professional life. Their work is finished, set and staged in space in exhibition conditions for the graduate jury, with full awareness of the process and content involved.

The teaching staff at La Cambre, as well as guests from the outside, strives to create high level professional conditions and to develop students' research aptitudes in the Painting field.

Students study:

- the relationship of art to its practices, techniques and technologies;
- the theoretical dimension of art and its multiple relationships to knowledge;
- the implementation of a project and the logistical aspects of research;
- plastic, formal and technical experimentation in pictorial processes;
- the ontology of the art work, its critical dimension, its conditions for existence and implementation;
- the stakes involved in art and function, the status of the artist-creator and his or her place in our contemporary societies

In the second cycle students begin to establish their sources, their territories, their commitments, collecting real-time data, consolidating the necessary technical and conceptual bases to develop their personal artistic projects in the many contexts in contemporary creation. These axes are explored constantly throughout a research process maintained through their classwork and interactions with outside partners. Their graduating dossier is accompanied by dedicated mentors; students produce artist's editions and a written, reflective dissertation describing in detail the issues in their work.

## ADDITIONAL UNITS

### BS.AU.1 – Digital arts (3 credits)

Development of technical, cultural and artistic sources, seeking the use of full 3-D imagery as a specific creative medium.

### BS.AU.2 – Life Drawing (3 credits)

Observational and explorational drawing using various sources (the model, space, object, document). Using different elements of the plastic vocabulary (line, surface, white space, composition, color). Collective and individual follow-up, with attention paid to response to requirements and discovered means.

### BS.AU.3 – Drawing: Perspectives (3 credits)

Observational drawing linked with the subject of the class. Exercises involve specific drawings to work on different parameters in using perspective.

### BS.AU.4 – Art news (2 credits)

The objective of this class is to familiarize students with the movements, individuals, and methodologies related to an understanding of contemporary artistic production. The class will operate under the assumption that art is not made within a creative vacuum, where outside information does not have influence. We will look at how dialogue within one's community, and in particular a sensitivity to what is outside of one's community, motivates the evolution of any artistic medium. History shows that artists are just as likely to be influenced by architects, writers, or fashion designers, than by their own milieu, and vice versa. In particular, it's the often contradictory pairings and situations that have helped to develop the most valuable and interesting moments in the evolution of creative forms. For example, an understanding of Land Art is incomplete without contextually addressing the politics of the 60s: the desert, West Coast hippie culture, psychedelia, and the way they influenced the emergence of a new art form.

### BS.AU.5 – Philosophy: General (2 credits)

Major components from the Western history of philosophy, from the pre-Socratic to the 20<sup>th</sup> century.

### BS.AU.6 – Philosophy: Aesthetics (2 credits)

This course on aesthetic philosophy, in its first section, follows the fragmentary, sinuous path running from Plato to Michel Foucault, and including Antonin Artaud, Roland Barthes, Maurice Blanchot, Georges Didi-Huberman, Alfredo Jaar and Claude Lanzmann. An *ex cathedra* course composed of explanations and commentaries on philosophical, poetic and theoretical texts as well as reading of texts and film screenings.

Plastic, visual and spatial arts

PHOTOGRAPHY - Student Exchange

Bachelor – Spring Semester

Academic year 2019 - 2020

**BACHELOR - Spring Semester**

Plastic, visual and spatial arts

**Option 13 - Photography**

2019 - 2020



		Credits	Hours	Weighting
<b>Exchange</b>	<b>STUDIO (mandatory)</b>			
	BS.S.13      Photography	22	330	73,33%
		<b>22</b>	<b>330</b>	<b>73,33%</b>
<b>Exchange</b>	<b>ADDITIONAL UNITS</b>			
	BS.AUS.1.13*      Current affairs: Photography	2	30	6,67%
	BS.AUS.2.13*      Techniques and technologies: B/W photography	2	30	6,67%
	BS.AU.1      Digital arts	3	45	10,00%
	BS.AU.2      Life Drawing	3	45	10,00%
	BS.AU.3      Drawing: Perspectives	3	45	10,00%
	BS.AU.4      Art News	2	30	6,67%
	BS.AU.5      Philosophy: General	2	30	6,67%
	BS.AU.6      Philosophy: Aesthetics	2	30	6,67%
		<b>8</b>	<b>120</b>	<b>26,67%</b>
<b>Total</b>		<b>30</b>	<b>450</b>	<b>100,00%</b>

## **STUDIO (mandatory)**

### **BS.S.13 – Photography (22 credits)**

Photography is both a process and its result, and it suggests the complementarity between the act of photographing and the photograph itself. The program integrates this duality, and involves both the conceptual process and the results which express the artist's choices, techniques and personality.

At the end of the program, students will have acquired a certain knowledge, a process for critical reflection, a work methodology and autonomy in the development of a project. The department's principal goals involve encouraging and improving students' personal, creative and original approaches to photography. They focus on clarifying the intent of the artist as a part of the world in which he or she works, the ability to communicate this message and empower its reception. Students are aware of influences outside them (sociological, political, meta-artistic); in an increasingly homogenized, standardized world, they are beacons of creativity.

The course is divided into three important sections:

#### **Learning the techniques**

The course begins with essential techniques and skills, with the goal of understanding the range of these techniques, learning the basics and the tools required to develop a personal artistic project, becoming a professional in the medium and feeling free to use it in all projects.

#### **Praxis**

This segment consists of setting up a framework for the training, guiding students in their daily photographic practice, articulating both action and reflection. Students are asked to shoot based on themes proposed by the teachers and themselves. They are conceptualizing, executing and defending their projects to the group and in individual sessions which encourage their process. They are asked to begin developing a personal photographic vocabulary fully informed by historical and contemporary context, experimenting visually with the image in its widest sense, including interdisciplinary practices in contemporary art and its various supports: installation, video, book production or performance. Also included is an awareness of the final form of the work and its placement in space. The presentation of graduate work and other exercises may be in the form of a public exhibition.

#### **Autonomous creation**

The school is a transitional space; the teaching staff emphasizes the progressive autonomy of the student and his or her artistic project through the development of certain critical faculties. The department seeks to help students transform their knowledge – learning, being capable of executing activities they are practicing daily – into expertise – being able to comprehend and see, grasping the relationship between reflection and the outside world, being aware of creating, making art and the issues therein, questioning acquired skills and knowledge.

Classes offered involve meeting and working with photographers, videographers, plastic artists and leaders from cultural institutions. There is an awareness of societal questions and other factors in the art world, involving seminars with invited professional guest artists, photographers, gallery owners, museum directors, collectors, and going outside the school to other venues, following exhibition organization, courses, Erasmus exchanges, competitions, portfolio consultations, fairs, museums, artists' workshops and other schools.

The first year is a time of preparation, discovery and initiation. Indeed the entire first cycle (Bachelor degree) consists of exploration and confrontation; this confrontation with historical and contemporary art, and specifically in photography -- helps students to develop their own voices and their personal projects.

In the second cycle (Master degree) students further develop the creative dimension of their work. They choose and design their own programs, selecting a number of cross-disciplinary art classes, tutorials and finalités (specific choices culminating in a Master's degree). They also have the option of studying abroad through the Erasmus exchange program. Students learn about the production chain,

about distribution, and the positioning of their work. Graduation involves the production and presentation of a personal project.

Cross-disciplinary workshops are organized involving other departments at the School or in collaboration with outside institutions (European schools, museums, other art centers). A “post-school” seminar focuses on communication (student portfolios, texts), royalties and the legal status of artists. A research seminar is offered to students wishing to develop a more elaborate theoretical form of reflection. Other classes, in the department or as a CASO, are also available.

#### **ADDITIONAL UNITS (Specific to Photography)**

##### **BS.AUS.1.13 - Current affairs: Photography (2 credits)**

The course focuses on the history of photography and in particular the development of “documentary style,” meaning artistic practices which borrow the codes of images of informative value.

##### **BS.AUS.2.13 - Techniques and technologies: B/W photography (2 credits)**

Developing b/w silver negatives. Preparing contact sheets on resin coated paper, printing on resin coated paper, definitive printing on fiber (Baryta) paper.

#### **ADDITIONAL UNITS**

##### **BS.AU.1 – Digital arts (3 credits)**

Development of technical, cultural and artistic sources, seeking the use of full 3-D imagery as a specific creative medium.

##### **BS.AU.2 – Life Drawing (3 credits)**

Observational and explorational drawing using various sources (the model, space, object, document). Using different elements of the plastic vocabulary (line, surface, white space, composition, color). Collective and individual follow-up, with attention paid to response to requirements and discovered means.

##### **BS.AU.3 – Drawing: Perspectives (3 credits)**

Observational drawing linked with the subject of the class. Exercises involve specific drawings to work on different parameters in using perspective.

##### **BS.AU.4 – Art news (2 credits)**

The objective of this class is to familiarize students with the movements, individuals, and methodologies related to an understanding of contemporary artistic production. The class will operate under the assumption that art is not made within a creative vacuum, where outside information does not have influence. We will look at how dialogue within one’s community, and in particular a sensitivity to what is outside of one’s community, motivates the evolution of any artistic medium. History shows that artists are just as likely to be influenced by architects, writers, or fashion designers, than by their own milieu, and vice versa. In particular, it’s the often contradictory pairings and situations that have helped to develop the most valuable and interesting moments in the evolution of creative forms. For example, an understanding of Land Art is incomplete without contextually addressing the politics of the 60s: the desert, West Coast hippie culture, psychedelia, and the way they influenced the emergence of a new art form.

**BS.AU.5 – Philosophy: General (2 credits)**

Major components from the Western history of philosophy, from the pre-Socratic to the 20<sup>th</sup> century.

**BS.AU.6 – Philosophy: Aesthetics (2 credits)**

This course on aesthetic philosophy, in its first section, follows the fragmentary, sinuous path running from Plato to Michel Foucault, and including Antonin Artaud, Roland Barthes, Maurice Blanchot, Georges Didi-Huberman, Alfredo Jaar and Claude Lanzmann. An *ex cathedra* course composed of explanations and commentaries on philosophical, poetic and theoretical texts as well as reading of texts and film screenings.



Plastic, visual and spatial arts

SCENOGRAPHY - Student Exchange

Bachelor – Spring Semester

Academic year 2019 - 2020

**BACHELOR - Spring Semester**

Plastic, visual and spatial arts

**Option 14 - Scenography**

2019 - 2020



		Credits	Hours	Weighting
<b>Exchange</b>	<b>STUDIO (mandatory)</b>			
	BS.S.14 Scenography	22	330	73,33%
		<b>22</b>	<b>330</b>	<b>73,33%</b>
<b>Exchange</b>	<b>ADDITIONAL UNITS</b>			
	BS.AUS.1.14* History and current affairs in the arts: Costumes	2	30	6,67%
	BS.AUS.2.14* Techniques and technologies: Construction	1	15	3,33%
	BS.AUS.3.14* Techniques and technologies: Video/ Sound/ Forms and materials	2	30	6,67%
	BS.AUS.4.14* Techniques and technologies: Costumes	2	30	6,67%
	BS.AU.1 Digital arts	3	45	10,00%
	BS.AU.2 Life Drawing	3	45	10,00%
	BS.AU.3 Drawing: Perspectives	3	45	10,00%
	BS.AU.4 Art News	2	30	6,67%
	BS.AU.5 Philosophy: General	2	30	6,67%
	BS.AU.6 Philosophy: Aesthetics	2	30	6,67%
	<b>* Specific to Scenography</b>	<b>8</b>	<b>120</b>	<b>26,67%</b>
<b>Total</b>		<b>30</b>	<b>450</b>	<b>100,00%</b>

## STUDIO (mandatory)

### BS.S.14 – Scenography (22 credits)

Scenography and set design are about the space given to the representation of man and his relationship to the world, an art form which expresses the tension experienced by the subject/ body in space and time. Scenographic creation requires a sense of permanent reflection, exploring the idea of representation in its entirety and a constant questioning of the materials and tools the students use, as well as the different forms of expression. The pedagogical process is multi-disciplinary, in constant dialogue with other artistic disciplines whenever an issue of space and representation is a priority.

Space/ time, placing the body inside this same space as well as the relationship to the audience (configuring the stage/auditorium relationship, actors/ spectators or even urban/ inhabited space), are essential to this department's applications.

While considering the theatre – and its corollary, dramaturgy – as a central component of the training (theatre is the reference which punctuates and structures the first four years of training), students examine fictional space and narration in all its applications, whether it is in theatre or the performing arts, film, urban scenography, expography and museography, installation and photography.

Costuming also relates to scenography. It is essential that the scenographer/ set designer be in charge of all visual elements in a production. Obviously costume design may be separate from set design, but the two are intimately connected. The costumer and costume designer use a number of skills (historical, sociological, technical – relating to the cut, the materials and how they drape, their resistance – or psychological) which are addressed during the entire program.

The department alternates short exercises/ workshops and longer ones, allowing students to fully experience the range of fields in which they are working, supported by the teaching staff and guest professionals from outside the school.

During the first cycle (Bachelor degree), the various codes in performance are taught, focusing on literary materials and intensive study of the dramaturgical process. Visual tools and skills used in stage work are also studied, as well as set decoration and design for film, organized in partnership with INSAS.

The second cycle (Master degree) offers students many choices in the construction of individual programs. The second year, working toward the degree, asks students to explore questions of space and narration in the widest sense.

Different applications in scenography are studied in both cycles. Each new project requires its own methodology and specific technical specifications, including lighting, sewing and costuming, maquettes, drawing, blueprints and construction, synthetic materials, software such as Vectorworks (3-D modeling and 2-D drafting) and Final Cut (image editing). Sound and image as narrative elements in performance are studied in specific, independent projects. Students collaborate with different schools and participate in outside productions, reinforcing their capacity for working in teams and executing elements on a defined deadline.

## **ADDITIONAL UNITS (Specific to Scenography)**

### **BS.AUS.1.14 - History and current affairs in the arts: Costumes (2 credits)**

Analysis of the history of apparel, from its earliest origins to current fashion. Establishing links with history, major tendencies in political, economic and social affairs.

### **BS.AUS.2.14 - Techniques and technologies: Construction (1 credit)**

A study of construction techniques specific to set construction. Creating construction plans. Researching materials. Overview of stage lighting and security.

### **BS.AUS.3.14 - Techniques and technologies: Video/ Sound/ Forms and materials (2 credits)**

This course focuses on video work, the use of sound or experimenting with forms and materials.

### **BS.AUS.4.14 - Techniques and technologies: Costumes (2 credits)**

Short exercises working with costumes as volume. Based on types of historical costumes (a doublet, bodice, crinoline, jerkin ...), the idea is to develop pattern-making on dummies, work with the cut of a piece, reproduce it on calico, then create another piece which complements the reproduced piece: researching volume.

## **ADDITIONAL UNITS**

### **BS.AU.1 – Digital arts (3 credits)**

Development of technical, cultural and artistic sources, seeking the use of full 3-D imagery as a specific creative medium.

### **BS.AU.2 – Life Drawing (3 credits)**

Observational and explorational drawing using various sources (the model, space, object, document). Using different elements of the plastic vocabulary (line, surface, white space, composition, color). Collective and individual follow-up, with attention paid to response to requirements and discovered means.

### **BS.AU.3 – Drawing: Perspectives (3 credits)**

Observational drawing linked with the subject of the class. Exercises involve specific drawings to work on different parameters in using perspective.

### **BS.AU.4 – Art news (2 credits)**

The objective of this class is to familiarize students with the movements, individuals, and methodologies related to an understanding of contemporary artistic production. The class will operate under the assumption that art is not made within a creative vacuum, where outside information does not have influence. We will look at how dialogue within one's community, and in particular a sensitivity to what is outside of one's community, motivates the evolution of any artistic medium. History shows that artists are just as likely to be influenced by architects, writers, or fashion designers, than by their own milieu, and vice versa. In particular, it's the often contradictory pairings and situations that have helped to develop the most valuable and interesting moments in the evolution of creative forms. For example, an understanding of Land Art is incomplete without contextually addressing the politics of the 60s: the desert, West Coast hippie culture, psychedelia, and the way they influenced the emergence of a new art form.

**BS.AU.5 – Philosophy: General (2 credits)**

Major components from the Western history of philosophy, from the pre-Socratic to the 20<sup>th</sup> century.

**BS.AU.6 – Philosophy: Aesthetics (2 credits)**

This course on aesthetic philosophy, in its first section, follows the fragmentary, sinuous path running from Plato to Michel Foucault, and including Antonin Artaud, Roland Barthes, Maurice Blanchot, Georges Didi-Huberman, Alfredo Jaar and Claude Lanzmann. An *ex cathedra* course composed of explanations and commentaries on philosophical, poetic and theoretical texts as well as reading of texts and film screenings.

Plastic, visual and spatial arts

SCULPTURE - Student Exchange

Bachelor – Spring Semester

Academic year 2019 - 2020

**BACHELOR - Spring Semester**

Plastic, visual and spatial arts

**Option 15 - Sculpture**

2019 - 2020



		Credits	Hours	Weighting
<b>Exchange</b>	<b>STUDIO (mandatory)</b>			
	BS.S.15 Sculpture	22	330	73,33%
		<b>22</b>	<b>330</b>	<b>73,33%</b>
<b>Exchange</b>	<b>ADDITIONAL UNITS</b>			
	BS.AU.1 Digital arts	3	45	10,00%
	BS.AU.2 Life Drawing	3	45	10,00%
	BS.AU.3 Drawing: Perspectives	3	45	10,00%
	BS.AU.4 Art News	2	30	6,67%
	BS.AU.5 Philosophy: General	2	30	6,67%
	BS.AU.6 Philosophy: Aesthetics	2	30	6,67%
		<b>8</b>	<b>120</b>	<b>26,67%</b>
<b>Total</b>		<b>30</b>	<b>450</b>	<b>100,00%</b>

## STUDIO (mandatory)

### BS.S.15 – Sculpture (22 credits)

#### Contemporary practices and art mediation

Since the 60s the idea of sculpture has changed. It encompasses a range of practices and media, including performance, video, installations and new technologies, but its specificity is to examine through the work man's position in the world, not only in its image interpretation but in its spatial interaction, a semantic and metaphysical reading, placing the spectator into a situation of tri-dimensional and spatial evaluation, since in order to be fully "read," sculpture and its installation require further points of view to be applied. The use of new media and contemporary practices do not however exclude the exploration, learning and use of traditional practices.

#### Practices

Experimenting with media and contemporary practices throughout the first 3 years of the Bachelor-level program, including video, performance, curating exhibitions and personal research even in the first year – are accompanied by traditional techniques such as modeling, molding, casting, assembling. Students also work with both wood and metal, using techniques available at the school or working with outside instructors. Multifunctional complementary practices are used in conjunction with work under way in other departments (urban space, photography, painting) in internal courses or projects, and in projects involving other schools.

This process continues during the Master's level program; students entering at this level will immediately be addressing questions, assumptions and protocols they establish themselves. Those who have been present since their first year will be advised to do an Erasmus exchange or to choose a specific project in the first quarter of their fourth year.

Attitudes and contemporary forms are encouraged in projects which include departmental work (supported by the teaching staff and contemporary artists) in the school, and showing their work in exhibition projects outside it. Students are encouraged to prepare a portfolio and graduate work with an editorial overlay.

Students are invited to build a network in courses (in the 3rd quarter of the Master's cycle) with a prominent artist or institution in Belgium or abroad. They are invited to participate in seminars or CASO work (plastic work done in school workshops). They are advised about competitions, post-graduate work and residencies for which they may qualify.

#### The Department

Personal research begins during the first year. The space is both a crucible and a lab, a space for possibilities and experiments, a microcosm of the art world where plastic practices are developed, shown, analyzed and criticized. Students are encouraged to be there as much as they can during their first year.

#### PROJECTROOM/ The "hanging" room

One of the rooms in the Sculpture Department is used as a "hanging room," not for exhibitions, but as a place to show and finalize work created within the department, a space which can be used as an interface between an audience from other School departments and friendly audiences from outside the School.

This space for experimentation, not subject to programs or scheduling, is also a place to see students' and guest artists' work.

#### Methodology

The methodology encourages students' artistic autonomy while they learn to understand the creative process:

documentation > formulation of a work protocol > experimentation > execution > exchange > analysis and interpretation of the relationship of the signifier – signified > conclusions.



After which:

demonstration structure > analysis and interpretation of the relationship of the signifier – signified of the demonstration structure and context > showing of the work in the Projectroom and in other venues intra and extra muros.

Evaluation criteria allow students to respond to:

- the formal and critical presentation of their work;
- the genesis and development of research and production phases of the project;
- the quality of the works' execution;
- cultural inclusion of the work by appropriation and the pertinence of references and the relationship of skills to the fields involved

## ADDITIONAL UNITS

### BS.AU.1 – Digital arts (3 credits)

Development of technical, cultural and artistic sources, seeking the use of full 3-D imagery as a specific creative medium.

### BS.AU.2 – Life Drawing (3 credits)

Observational and explorational drawing using various sources (the model, space, object, document). Using different elements of the plastic vocabulary (line, surface, white space, composition, color). Collective and individual follow-up, with attention paid to response to requirements and discovered means.

### BS.AU.3 – Drawing: Perspectives (3 credits)

Observational drawing linked with the subject of the class. Exercises involve specific drawings to work on different parameters in using perspective.

### BS.AU.4 – Art news (2 credits)

The objective of this class is to familiarize students with the movements, individuals, and methodologies related to an understanding of contemporary artistic production. The class will operate under the assumption that art is not made within a creative vacuum, where outside information does not have influence. We will look at how dialogue within one's community, and in particular a sensitivity to what is outside of one's community, motivates the evolution of any artistic medium. History shows that artists are just as likely to be influenced by architects, writers, or fashion designers, than by their own milieu, and vice versa. In particular, it's the often contradictory pairings and situations that have helped to develop the most valuable and interesting moments in the evolution of creative forms. For example, an understanding of Land Art is incomplete without contextually addressing the politics of the 60s: the desert, West Coast hippie culture, psychedelia, and the way they influenced the emergence of a new art form.

### BS.AU.5 – Philosophy: General (2 credits)

Major components from the Western history of philosophy, from the pre-Socratic to the 20<sup>th</sup> century.

### BS.AU.6 – Philosophy: Aesthetics (2 credits)

This course on aesthetic philosophy, in its first section, follows the fragmentary, sinuous path running from Plato to Michel Foucault, and including Antonin Artaud, Roland Barthes, Maurice Blanchot, Georges Didi-Huberman, Alfredo Jaar and Claude Lanzmann. An *ex cathedra* course composed of explanations and commentaries on philosophical, poetic and theoretical texts as well as reading of texts and film screenings.

Plastic, visual and spatial arts

TYPOGRAPHY - Student Exchange

Bachelor – Spring Semester

Academic year 2019 - 2020

**BACHELOR - Spring Semester**

Plastic, visual and spatial arts

**Option 17 - Typography**

2019 - 2020



		Credits	Hours	Weighting
<b>Exchange</b>	<b>STUDIO (mandatory)</b>			
	BS.S.17      Typography	22	330	73,33%
		<b>22</b>	<b>330</b>	<b>73,33%</b>
<b>Exchange</b>	<b>ADDITIONAL UNITS</b>			
	BS.AUS.1.17*      History and current affairs in the arts: Book, illustration	2	30	6,67%
	BS.AUS.2.17*      Techniques and technologies: Computer graphics	2	30	6,67%
	BS.AUS.3.17*      Social and professional practices: Marketing	2	30	6,67%
	BS.AU.1              Digital arts	3	45	10,00%
	BS.AU.2              Life Drawing	3	45	10,00%
	BS.AU.3              Drawing: Perspectives	3	45	10,00%
	BS.AU.4              Art News	2	30	6,67%
	BS.AU.5              Philosophy: General	2	30	6,67%
	BS.AU.6              Philosophy: Aesthetics	2	30	6,67%
	<i>* Specific to Typography</i>	<b>8</b>	<b>120</b>	<b>26,67%</b>
	<b>Total</b>	<b>30</b>	<b>450</b>	<b>100,00%</b>

## **STUDIO (mandatory)**

### **BS.S.17 – Typography (22 credits)**

The Typography department introduces students to the range of graphic applications including the letter, the word, and text, using media such as paper and the screen (editorial design, font design, poster design, other signage, computer code and any other field using written language). The teaching staff stresses the importance of research, curiosity, and a consistency in manual and technical practice as a starting point for the students' work.

An association with the Book Design/ Bookbinding department has been established, including its practices and sharing a number of classes and exercises.

Students approach contemporary typography with the historical transversality of cultural and artistic transformations of the past century, as well as the current work channeled through computers and the web. The department critically examines the principal tools used, with the intent of finding new directions and capacities, including the software used in the field.

In the first (Bachelor's level) cycle, projects are planned to help students develop their skills and to learn typographic bases, setting up their own visual language and work process. Font design, page layout, hierarchy, rhythm and assessment of the different support media, and understanding the context and content with which they are working. Personal and experimental research supplements their work practice, helping students grasp the principal issues in current typography.

In the second (Master's level) cycle, students develop a more articulate and consistent research process. This sets up two years of experimentation and reflection which develop autonomy and fulfillment, awakening scientific and artistic curiosity, training the critical eye and developing an awareness of individual and collective responsibilities, and perfecting their skills in the long term. The department teaches students how they may contribute to the development of a democratic, pluralist and supportive society, how actions have consequences. These objectives also influence each person's range of action, as well as self-directed thinking and Platonian maieutics, "the art of intellectual midwifery." At the end of the program, students are able to present their research processes and its results, to plausibly recount their journey in a dissertation and to present it to both a jury of experts and the public.

It is important to note that the print workshop at La Cambre was endowed by its founder, Henry van de Velde, with an impressive collection of metal type, including the principal historical European alphabets. A Heidelberg printing press is still in use to print students' work; it is used by students from the entire school, and is an interesting contrast to current typographical practice which is mostly digital.

## **ADDITIONAL UNITS (Specific to Typography)**

### **BS.AUS.1.17 - History and current affairs in the arts: Book, illustration (2 credits)**

The evolution and the transformations of the art of the book and illustration, including the relationships between text and image, page layout and various printing processes.

### **BS.AUS.2.17 - Techniques and technologies: Computer graphics (2 credits)**

Digital typography is fully explored in projects involving layouts of long documents. Learning about this practice and increasing awareness of abstract processes allows students to articulate graphic and text information.

### **BS.AUS.3.17 – Social and professional practices: Marketing (2 credits)**

The course is customized for each option to include the commercial approach to working in these creative professions.

## ADDITIONAL UNITS

### BS.AU.1 – Digital arts (3 credits)

Development of technical, cultural and artistic sources, seeking the use of full 3-D imagery as a specific creative medium.

### BS.AU.2 – Life Drawing (3 credits)

Observational and explorational drawing using various sources (the model, space, object, document). Using different elements of the plastic vocabulary (line, surface, white space, composition, color). Collective and individual follow-up, with attention paid to response to requirements and discovered means.

### BS.AU.3 – Drawing: Perspectives (3 credits)

Observational drawing linked with the subject of the class. Exercises involve specific drawings to work on different parameters in using perspective.

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The objective of this class is to familiarize students with the movements, individuals, and methodologies related to an understanding of contemporary artistic production. The class will operate under the assumption that art is not made within a creative vacuum, where outside information does not have influence. We will look at how dialogue within one's community, and in particular a sensitivity to what is outside of one's community, motivates the evolution of any artistic medium. History shows that artists are just as likely to be influenced by architects, writers, or fashion designers, than by their own milieu, and vice versa. In particular, it's the often contradictory pairings and situations that have helped to develop the most valuable and interesting moments in the evolution of creative forms. For example, an understanding of Land Art is incomplete without contextually addressing the politics of the 60s: the desert, West Coast hippie culture, psychedelia, and the way they influenced the emergence of a new art form.

### BS.AU.5 – Philosophy: General (2 credits)

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