

Royal Academy of Fine Arts Antwerp
department of the Hogeschool Antwerpen

Information brochure

Content

page	Subject
3	.Entry requirements
5	.Organization chart
7	..Gold and silversmithing
9	..Ceramics
11	..Photography
13	..Module Graphic design
15	..Fashion
17	..Theatre costume design
19	..Sculpture
21	..Printmaking
23	..Monumental arts
25	..Painting
27	..Optional subjects in the graduation programme
28	..Conservation & restoration
31	..Teacher training
33	..International programmes – Library – Calendar
34	..Sovoha
35	..Address

Freedom and Craftsmanship

A visual artist's professional competence requires technical knowledge and skill, and more importantly how they are combined. The significance of an artist's work depends on the appreciation it receives from others. Often, this appreciation is linked to time and culture. Irrespective of the discipline, a visual artist must be the first to sense and translate the changes and developments in visual culture into contemporary and personal creations. This, of course, requires an open mind.

Roughly speaking, a visual artist's field of operation can be divided into four professional clusters: autonomous arts, design, professional photography and, last but not least, restoration. These four professional groups largely correspond with the classic, albeit antiquated dual division of 'fine arts' and 'applied arts'. The older division does not sufficiently take into account the permanent interaction between what is known as fine and applied art. After all, in contemporary art and design they continually complement each other. Increasingly, a creation is based on a multidisciplinary approach. In terms of education, these four professional clusters contain a number of study modules that have been laid down by decree by the Flemish Government for the audio-visual and visual arts department. They have been systematically presented in this brochure.

In the course 'visual arts' the theoretical training comprises six main subjects for all students in the first and second year of the first cycle. Naturally, the emphasis is on art history and contemporary issues in art. However, other subjects, such as literature, art philosophy, psychology and social studies help to develop the cultural level and critical attitude that are characteristic of any artist.

In the second year, the same subjects are integrated in de 'culturatelier', with is multidisciplinary and by means of projects

In the second cycle this training is based upon 4 subjects the student chooses out of a scala going from cultural history to project workshop.

In addition, every module has a separate theoretical subject, with, amongst specific art history, supports the craftsmanship.

Graduates are well informed about what is going on in the international art scene. The lessons are not simply given as lectures, but are conceived as lively interactions between the professor and the students. Independent study is an integral part of it.

In de course Conservation/restoration, about 2/3 of the subjects are theoretical. Scientific training and profoundness is fundamental, next to artistic comprehension and interpretation. The graduate conservation/restoration writes a research paper.

Several hours a week students have to work in one of the many workshops, where they learn technical and artistic skills. Each module has one or more workshops. The graduate in visual arts creates a conclusive project (let's say: 'a masterpiece').

In all modules, students are instructed in drawing, as, for all intents and purposes, it is still the basis of all plastic arts. Drawing involves conscious observation, but also feeling and sensing. Everyone draws from his/her own temperament. The classic adage, that life drawing forms the backbone of any visual arts course and a nude comprises all other models, still stands. The educational process assumes an attitude of tolerance, openness and active participation from students.

Raf De Smedt
head of department

Entry requirements

First cycle

1. Degree or certificate
2. Passing the entrance examination
3. Payment of the registration and examination fee

Second cycle

1. Completion of the first cycle in Audiovisual and Visual arts
2. Payment of the registration and examination fee

1. Degree or certificate

Belgian

- a degree of secondary education
- a degree of higher education with full curriculum
- a certificate of supplementary secondary vocational education
- a degree that shows that the holder has been allowed to the first year of higher education of the short type or of the long type with full curriculum as a regular student, on 1 December 1994 at the latest in accordance with the applicable regulations and organized by a higher education institution of the Flemish Community (or its predecessor in title).

Foreign

- a degree of higher education with full curriculum
- a degree or certificate that by virtue of or pursuant to a law, decree, European directive or international agreement is recognized as the equivalent. If such recognition is lacking, the college of higher education can, in a reasoned decision, admit students who obtained a degree in a country outside the European Union that allows them to enrol for the equivalent higher education in that country, to enrol for the basic training.
- a Dutch VWO or MBO degree (min. 4 years) or a certificate of a successfully passed proaedeutic examination.
- a High School degree (USA) with a record of transcripts (credits) specifying at least 4 Advanced Placements
- Diplôme du Baccalauréat (France)
- Zeugnis der Allgem. Hochschulreife (Germany).

2. Passing the entrance examination

All candidates must pass the test, including Secondary Education in the Arts graduates.

The entrance examinations will be held on:

1st period: 3 and 4 July 2002

2nd period: 2 and 3 September 2002

The test takes the 2 days, from 9 a.m. –12 p.m. and from 2 p.m. - 4.30 p.m.

Kandidate are allowed to take both periods, for the same or a different course and option.

Apart from their resumé and a written motivation, applicants have to present a portfolio containing drawings, sketches, photographs, slides, etc.

During the entrance examination several competences will be tested.

Basic skills and competences:

reading, speaking and writing in a comprehensive way; knowledge of foreign languages; knowledge of and proven interest in history, art history, cultural and sociopolitical matters.

Attitudes:

interest in the chosen course or discipline and in knowledge acquisition, general curiosity and openness to new experiences and ideas, communicativity and sociality.

The entrance examination will be completed by practical tests like drawing from observation, colorstudies and a test specifically relating to the discipline chosen by the applicant.

The result of the test will be notified after the deliberation following the examination period.

Enrolment for the entrance examination:

At the secretariat, every working day from 09.00 a.m. to 12.00 p.m., at least two weeks before the examination period.

Required documents:

- the school enrolment form available at the secretariat
- a photocopy of the identity card
- a photocopy of the degree of higher secondary education or an equivalent document.
- two passport photographs

The enrolment for the entrance examination is free.

At registration applicants will be given specific assignments for the practical test. Information on materials, tools and other things needed will be provided.

dé Kunsthumaniora

Unsuccessful students can follow a preparatory year at the 'Kunsthumaniora' (Secondary Education in the Arts),
Karel Oomsstraat 24,
2018 Antwerp, tel. 03/216.02.36.

3. Registration and examination fee (to pay every academic year)

For the 2000-2001 academic year

	Registration fee	Examination fee
Basic training	16,650 BEF	.....2,000 BEF
Scholarship student.....	2,600 BEF	.....1,000 BEF
Preferential student.....	10,950 BEF	.....1,500 BEF
Central Examining Board of the Flemish Community.....	5,912 BEF	..... included
Non-subsidized student.....	120,000 BEF	.....2,000 BEF
Free student	3,000 BEF per credit	

Organization chart

There are 2 basic courses:

- **Visual arts**
- **Conservation/Restoration**

The education is tertiary, higher but non-university. The courses are of an academic level, structured in two cycles, of two years each .

After the first cycle, students obtain a diploma of 'Kandidaat'. After the second cycle (graduate programme) students obtain a diploma of 'Meester' of Visual Arts or of 'Meesters' of Conservation/Restoration.

The courses are full-time courses; part-time enrolment is not possible.

- Visual arts course

Three-dimensional design module

Options:

- *Gold and silversmithing*
- *Ceramics*

Photography module

Graphic and Publicity design module

Fashion, textile and theatre costume design module

Options:

- *Fashion design*
- *Theatre costume design*

Fine arts module

- *Sculpting*
- *Painting*
- *Printmaking*
- *Monumental arts*

Conservation & restoration course

disciplines: Photography, Glass design, Wood, Ceramics, Metals, Wall painting, Paper & Book, Polychromy, Painting, Stone, Textile & Costume

Language of teaching

All courses are taught in **Dutch**.

In the first year, however, foreign students are given facilities, for instance in the way of taking exams (e.g. oral in English instead of written in Dutch).

In the artistic studios, and theoretical courses, most teachers speak and understand English and/ or French.

Our policy is to give first-year-students the opportunity to learn Dutch during their first year in Flanders. In different institutions in the city of Antwerp, there are courses Dutch for foreign students. Talking Dutch with the teachers and colleague students and friends helps quite a lot.

From the second year on, every student is supposed to understand, speak, read and write Dutch, not necessarily perfect, but understandable.

Visual arts course
Three-dimensional design module
Gold and silversmithing

Profile

The aim is to train students into professional gold and silversmiths, who are considered both artists as well as specialists. In a wider perspective, the course aims at stimulating students' creativity, giving them a practical insight into the traditional skills and teaching them to respect the traditional art. Designing jewellery is seen in the appreciation of wider cultural values. The course is focused on individual and creative exploration and the development of each student. Not only with regard to the actual object but also for silversmithing, miniature sculpting, chasing and engraving, specific skills are taught. The infrastructure makes the study and realization of an extensive range of techniques possible. Graduates work as artists, industrial jewellery or silverware designers, or as independent gold or silversmiths. As Antwerp is the international diamond centre of the world, the gold and silversmithing department of the academy has developed close ties with this industrial sector.

Course programme

First cycle

In the first year of the first cycle, students are familiarized with the elementary techniques through specific assignments. The basic gold and silversmithing techniques, casting in wax or sand, miniature sculpting in metal, wood and ivory are taught. In the second year of the first cycle, the focus is on the development of the creative design process. Based on their knowledge of existing techniques and materials, students have to work out ideas with regard to content as well as form. The design of both jewellery as well as other gold and silversmithing objects is covered in the course.

Graduation programme

Starting from the first year of the graduation programme, students can specialize in a specific gold and silversmithing branch. They can train as object designers or silversmiths. The assignments have to be carried out independently, but students are assisted in the development and creation of an individual concept. This project study is continued independently in the last year and is evaluated at the final examination.

Teaching staff

Georges Cuyvers, Max De Cock, Pascaline Goossens, Thessa Goossens, Jean Lemmens, Ingrid Meeuwis, Marc Ribbens (co-ordinator)

Gold and silversmithing - curriculum

H = hours of educational-activity's a year

C = ECTS points (credits)

Italic text and numbers indicates options

	1st DC	2nd DC	1st GP	2nd GP
.....	H...C	H...C	H...C	H...C
Subject				
Component				
Artistic workshop				
design.....	30	210	17	240
design.....	252			
glass inquiry.....	24			
clay inquiry.....	24			
synthetic material inquiry.....	24			
wood inquiry.....	24			
metal inquiry.....	24			
paper inquiry.....	24			
textile inquiry.....	24			
gold and silversmithing.....		240	15	
drawing.....	10	120	7	
perceptive and documentary drawing.....	120			
projection.....	16			
computer aided design (CAD).....	16			
<i>jewellery.....</i>			240	16
<i>silversmithing.....</i>			240	16
study of visual elements.....		120	6	
<i>graduation project jewellery.....</i>				390
<i>graduation project silversmithing.....</i>				43
specific knowledge.....	6	7	9	5
materials studies.....	50	50	28	
specific art history.....	25	25	28	
precious stone studies.....			56	56
General education				
art history.....	56	5		
artistic & cultural research.....	9			
literature.....	22			
philosophy.....	22			
social studies.....	22			
psychology.....	22			
culture project.....	22			
contemporary issues in art.....		56	5	
culture workshop.....		25	9	
optional course components (summarized). see separate list (page 27)			112	12
totals.....	822	60	735	60
			824	60
				558
				60

The educational activities have been expressed in the number of hours per year.

The above mentioned curricula are those of the academic year 2001/2002. Alterations may occur every academic year.

Visual arts course

Three-dimensional design module

Ceramics

Profile

The ceramics course provides students with various specialization options. They can opt for a pure artistic direction or for applied ceramic design. The basic course in the first cycle is focused on the study of visual elements, the development of drawing skills and acquiring an insight into the visual possibilities of clay and the diversity of ceramic techniques and baking procedures. During this basic course, students must explore their personal artistic talents, so that they can make a choice at the beginning of the first year of the graduation programme between the two main fields, i.e. sculptural ceramics, ranging from sculpting conception to spatial installations, and applied ceramic design which focuses on reproduction design and working on a potter's wheel. Throughout the whole study period, the sketchbooks and documentation portfolios are essential.

Course programme

First cycle

In the first year of the first cycle, the course is focused on exploring the visual possibilities of ceramic materials. Observation exercises and thematic assignments determine the work process. The emphasis is on the investigation of the relationship between the theme, the history of art and culture, the design, the material and the technique. The sketchbook and the documentation portfolio constitute the essence of the investigation. In the second year of the first cycle the focus is on the investigation of the internal construction of organic and geometrical spatial objects and the interaction between the spatial object and the spatial design. The exercises are focused on object analysis and working creatively with clay.

Graduation programme

Students who choose for sculptural ceramics consider themselves visual artists. They are expected to have good drawing skills, be creative and have a general cultural and social interest. Guidance is focused on developing a personal vision. Students who choose for applied ceramic design are trained to design and create functional ceramic objects.

Teaching staff

Hugo Rabaey, Erna Verlinden (co-ordinator)

Ceramics - curriculum

H = hours of educational-activity's a year

C = ECTS points (credits)

Italic text and numbers indicates options

Subject Component	1st DC		2nd DC		1st GP		2nd GP	
	H	C	H	C	H	C	H	C
Artistic workshop								
pottery making/reproduction.....	210	.. 15	..... 180	.. 13	..... 240	.. 32	.....	.....
sculptural ceramics/composition.....	210	.. 15	..... 180	.. 13	..... 240	.. 32	.....	.....
documentary drawing.....	90	.. 6	..... 90	.. 6	.....	.....	.....	.....
documentation .....			..... 30	.. 4	..... 30	.. 4	.....	.....
graduation project .....							..... 255	.. 45
specific knowledge.....		.. 4	..... 4	.....	..... 6	.....	.....	.. 3
perspective.....		.. 25	.....	.....	.....	.....	.....	.....
applied chemistry .....		.. 25	..... 25	.....	..... 28	.....	.....	.. 28
silk screen printing on ceramics.....			..... 25	.....	.....	.....	.....	.....
baking techniques.....					..... 28	.....	.....	.....
General education								
life drawing.....	120	.. 6	..... 120	.. 6	..... 120	.. 6	.....	.....
art history	56	.. 5	.....	.....	.....	.....	.....	.....
artistic & cultural research.....		.. 9	.....	.....	.....	.....	.....	.....
literature .....		.. 22	.....	.....	.....	.....	.....	.....
philosophy .....		.. 22	.....	.....	.....	.....	.....	.....
social studies.....		.. 22	.....	.....	.....	.....	.....	.....
psychology.....		.. 22	.....	.....	.....	.....	.....	.....
culture project.....		.. 22	.....	.....	.....	.....	.....	.....
contemporary issues in art.....			..... 56	.. 5	.....	.....	.....	.....
culture workshop .....			..... 25	.. 9	.....	.....	.....	.....
optional course components (summarized). see separate list (page 27)			..... 112	.. 12	..... 112	.. 12	.....	.....
totals.....	846	.. 60	..... 731	.. 60	..... 678	.. 60	..... 395	.. 60

The educational activities have been expressed in the number of hours per year.

The above mentioned curricula are those of the academic year 2001/2002. Alterations may occur every academic year.

Visual arts course

Module Photography

Profile

Visual observation has assumed an important position within the totality of sensory perceptions. The impulses our eyes collect, how our consciousness processes this information rationally and emotionally, how ultimately it results in social, scientific or artistic activities are all interesting topics.

For 150 years people have been trying to formulate what the essence of photography really is. Recently it has been substituted by mode of expression. Increasingly more work is carried out on the division between the synthesis as an art form and the report as documentation or journalism, and in both cases, everyday events are becoming more important. This process is also known as visual anthropology. It is true that a photograph records a moment in reality, however, this image can be manipulated or digitised.

First year students are expected to observe, analyse and reflect. Students are taught to observe from their own personality, with one eye in front of the viewfinder, the other looking at reality. Recollection, recognition, imagination and experience play a part in this. The technical aspect of photography is vital as a means to represent the artistic and social commitment. The paradox of photography is contained in the question regarding the relationship between the image, imagination, reality and coincidence. Photography has become an essential part and a driving force of contemporary visual arts.

Course programme

First cycle

In the first two years, systematic investigation is conducted into both the narrative aspect as well as the imaginary aspect of photography. The territory in between and the constant interaction are also studied.

Graduation programme

In the first year the emphasis is on the thematic development in traditional modes of expression. However, related forms of expression such as electronic imaging, moving pictures, media art and image manipulation are also studied. In the second year the focus is on the graduation project.

Teaching staff

Pool Andries, Frederik Bogaert, Jan Carlier, Johan De Handschutter, Raf De Smedt, Gustave Geers, Jan Gruyaert, Spank Moons (co-ordinator), Johan Pas, Hugo Roelandt, Marijke Seresia, Dominique Somers, Jean-Luc Wittevrongel

Photography - curriculum

H = hours of educational-activity's a year

C = ECTS points (credits)

Italic text and numbers indicates options

Subject Component	1st DC		2nd DC		1st GP		2nd GP	
	H	C	H	C	H	C	H	C
Artistic workshop								
Artistic workshop photography.....	450	..33	.....450	...33	.....690	...42	.....	.....
study of visual elements.....	120	....6	.....120	....6	.....60	....3	.....	.....
graduation project							345	..48
specific knowledge.....		7	.....	7	.....		
...technology of photography.....	50	.....	4	.....			
...specific art history	25	.....	25	.....			
...chemistry & toxicology	10	.....		.....	
...optics & sensitometry.....			25	.....			
specific contemporary issues in art.....					28	....3	.....	.....
General education								
art history	56	....5	.....				
artistic & cultural research.....		9	.....				
literature	22	.....		.....	
philosophy	22	.....		.....	
social studies.....	22	.....		.....	
psychology.....	22	.....		.....	
culture project.....	22	.....		.....	
contemporary issues in art.....			56	....5	.....		
culture workshop			25	....9	.....		
optional course components (summarized) .					112	...12	.....112	...12
see separate list (page 27)								
Totals	821	..60	.....741	...60	.....890	...60	.....457	...60

The educational activities have been expressed in the number of hours per year.

The above mentioned curricula are those of the academic year 2001/2002. Alterations may occur every academic year.

Visual arts course

Module Graphic design

Profile

The graphic design module places great emphasis on the broadest possible training in which all the common grounds of graphic communication are studied. Through the interaction between students and teachers, students are stimulated to find their own identity. A large degree of independence is at the basis of this co-operation. A designer is not only a conceptual thinker, he must also be able to translate his ideas into reality in very diverse fields. The graphic design module has a silk screen-printing workshop, a graphic design computer studio (PC and Mac, laser printers, colour printers and plotter) and a graphic animation computer studio (video, computer, digitiser, recorder). Graduates work for design studios, publishing houses, ad agencies, printing houses, media companies, cultural and public institutions, television and animation studios. Some choose to work as self-employed designers, illustrators or typographers.

The graphic design department is currently located in the Kammenstraat 18, 2000 Antwerp.

Course programme

First cycle

In the first year the creative mental process is stimulated through short assignments that require a maximum of inventiveness. Students are taught how to develop a design method and a graphic visual language. Designing also involves documentation, typographic and photographic aspects. The course also includes social science subjects and subjects that refer directly to practice, e.g. production and information technology. In the second year, students have to carry out more individual and complicated assignments, where the focus is on analysing the message, the how and the why. The curriculum is expanded with assignments in electronic imaging, graphic animation, silkscreen printing and other techniques.

Graduation programme

Starting from the first year in the graduation programme, the complicated assignments are carried out independently. No particular style is imposed anymore. Designers have to be able to visually translate their research, without losing sight of the underlying concept. To round off the whole, students attend copywriting and marketing seminars. The last year consists of a large project study.

Teaching staff

Christine Aertssen, Marc De Bisschop, Herbert Binneweg, Lode Coen, Johan Craen, Jean Claessens (co-ordinator), Peter De Smedt, Ann Geerinck, Anne Stubbe, Clara Suetens, Yvette Verlinden

Graphic Design - curriculum

H = hours of educational-activity's a year

C = ECTS points (credits)

Italic text and numbers indicates options

Subject Component	1st DC		2nd DC		1st GP		2nd GP	
	H	C	H	C	H	C	H	C
Artistic workshop								
design.....	120	8	120	8	90	6		
illustration.....	120	9	150	9	90	6		
typography	150	8	150	9	90	6		
photography design.....	120	8	90	7	90	6		
multimedia design					180	9		
graduation project							390	43
specific knowledge.....		7		7		9		5
electronic imaging.....	60		60		60		60	
specific art history.....	25		25		28			
copywriting.....					12			
production.....					14			
General education								
life drawing.....	120	6	120	6	120	6		
art history	56	5						
artistic & cultural research.....		9						
literature	22							
philosophy	22							
social studies.....	22							
psychology.....	22							
culture project.....	22							
contemporary issues in art.....			56	5				
culture workshop.....			25	9				
optional course components (summarized). see separate list (page 27)					112	12	112	12
totals.....	881	60	796	60	886	60	562	60

The educational activities have been expressed in the number of hours per year.

The above mentioned curricula are those of the academic year 2001/2002. Alterations may occur every academic year.

Visual arts course

Fashion, textile and theatre costume design module

Fashion design

Profile

Fashion designers design clothes for a manufacturer or for a brand name, but may also create their own collections. They can profile themselves as artists. The great difference between the academy and similar courses at technical institutes is in the creative approach. Fashion designers who are trained at an academy and who studied there for four years, with painters, sculptors, graphic artists and students of other courses, live in a creative artistic atmosphere that leaves a mark on their personality. It requires effort and perseverance. Students are expected to be very good draughtsmen. The study from live models in postures and movements is essential. Students must also show a high degree of originality in their designs. Through form studies, pattern studies, research and graphic work, they have to be able to make their own creation.

The fashion design department is currently located in the Kammenstraat 18, 2000 Antwerp.

Course programme

First cycle

First year students have to do experimental assignments such as the study of trends and graphic derivation in fashion. Costume history and life drawing are also important in the first year. In the second year the course departs from a certain historic period, from which five silhouettes have to be derived with respect to form, colour and choice of material. Students also have to follow philosophy, draping, literature and art history courses.

Graduation programme

In the first year of the graduation programme students must design a collection of eight silhouettes inspired by a folklorist theme, a study of a country, the materials, colours and habits of that country. A contemporary personal interpretation constitutes the basis of a future-oriented collection. Finally, in the second year of the graduation programme, students are expected to produce twelve silhouettes, based on a theme of their own choice but presented in 'total look' (drawing and realization). The end result is presented to the public in a spectacular fashion show at the end of the academic year. All the press will be there, in addition to people in the trade, well-known designers and an international jury. The show is a springboard to students' future careers.

Teaching staff

Patrick De Muynck, Yvonne Dekock, Sofie Deryckere, Gerdi Esch, Chris Fransen, Chris Gillis, Elke Hoste, Linda Loppa (co-ordinator), Nellie Nooren, Heidi Pille, Walter Van Beirendonck, Ann Vandevorst

Fashion design - curriculum

H = hours of educational-activity's a year

C = ECTS points (credits)

Italic text and numbers indicates options

Subject Component	1st DC		2nd DC		1st GP		2nd GP	
	H	C	H	C	H	C	H	C
Artistic workshop								
design.....	180	.. 15	.....240	... 17	.....240	..16	.....	.....
patterns.....	180	.. 10	.....120	.... 8	.....120	....8	.....	.....
fashion graphics	120	... 6	.....90	.... 6	.....120	....7	.....	.....
modelling .....			.....60	.... 4	.....90	....5	.....	.....
graduation project							600	..45
specific knowledge.....		9		5		8		3
fashion- and textileprognosis.....	30							
specific arthistory.....	50		25					
typography	30							
project seminar(s).....			25					
knitting and weaving techniques.....					56			
electronic imaging.....					56			
shoes.....					14		14	
press and media							28	
General education								
life drawing.....	120	... 6	.....120	.... 6	.....90	....4	.....	.....
art history	56	... 5						
artistic & cultural research.....		9						
literature	22							
philosophy	22							
social studies	22							
psychology.....	22							
culture project.....	22							
contemporary issues in art.....			56	... 5				
culture workshop			25	... 9				
optional course components (summarized) .					112	..12	.....112	..12
see separate list (page 27)								
totals.....	846	..60	.....761	... 60	.....898	..60	.....754	..60

The educational activities have been expressed in the number of hours per year.

The above mentioned curricula are those of the academic year 2001/2002. Alterations may occur every academic year.

Visual arts course

Fashion, textile and theatre costume design module

Theatre costume design

Profile

Young people, who successfully completed the theatre costume design module, are qualified theatre, musical, film and television costume designers and can operate independently on a high international level. Theatre consists of teamwork. In order to defend their own ideas in the discussion concerning theatre disciplines, it is essential that theatre costume designers have an insight into the dramaturgy analysis of the work. The direction, the set, the costumes, the make-up, the props and lighting and not forgetting the actors, singers or dancers are combined into new original creations. Hence, one of the most important points of departure in the theatre costume design module is the stimulation and development of the ability to find dramaturgic cohesion through individual research and to convert it into personal designs. This is achieved through various projects. By assisting at stage shows in joint co-operation with other courses or with professional theatre makers, students are not only confronted with the practical aspect, but more importantly, with the reality of a theatre company.

Course programme

First cycle

In the first cycle students are taught the basics of art history and dramaturgy. They have to acquire a broad knowledge of various practical and technical skills such as draping, patterns and materials. They also have to develop their own vision of a set of costumes, in accordance with the overall picture of a piece. Students are taught to work with tight deadlines. Drawing and painting constitute elementary subjects in the module and the various study aspects are combined in the projects. They range from the analysis of a text or music and the formulation of a vision, to design drawing and finally to making the costumes.

Graduation programme

In the graduation programme the course is supplemented with a number of practical work experience placements. In the first year of the graduation programme, at least three workshop projects are required. Theatre projects are effectively carried out in co-operation with other courses. The final exams are prepared in the second year of the graduation programme through three projects. Students must present and clarify the different phases of the design to a jury, i.e. conception, the actual costumes and a possible scale model.

Teaching staff

Toon Brouwers (coördinator), Marc Cnops, Mariëlla Devos, Ludo Van Meel, Roel Willockx

Theatre costume design - curriculum

H = hours of educational-activity's a year

C = ECTS points (credits)

Italic text and numbers indicates options

Subject Component	1st DC		2nd DC		1st GP		2nd GP	
	H	C	H	C	H	C	H	C
Artistic workshop								
costume design	150	12	150	12	120	13	45	7
patterns and modelling	120	10	120	10	120	8		
study of visual elements.....	90	6	90	6				
costume drawing	90	6	90	6	15	3	15	3
history of costume disgn.....	50	3	50	3				
theatre analysis	45	3	45	3				
specific knowledge.....		6		6		3		
dramaturgy.....	25		25					
history of dramatic art.....	25		25					
production dramaturgy.....	25				28			
theatre issues					28	3	28	3
scenography					28	3	28	3
work experience.....					30	9		
graduation projects.....							315	32
General education								
life drawing.....	120	6	120	6	120	6		
art history	56	5						
artistic & cultural research.....		9						
literature	22							
philosophy	22							
social studies.....	22							
psychology.....	22							
culture project.....	22							
contemporary issues in art.....			56	5				
culture workshop.....			25	9				
optional course components (summarized). see separate list (page 27)					112	12	112	12
totals.....	765	60	706	60	601	60	545	60

The educational activities have been expressed in the number of hours per year.

The above mentioned curricula are those of the academic year 2001/2002. Alterations may occur every academic year.

Visual arts course

Fine arts Module

Sculpture

Profile

The main purpose of the sculpture module is spatial investigation based on the study and analysis of nature, primarily the human figure.

This should lead to a personal plastic expression. In the workshop, which still has an atmosphere of classic thoroughness, the initial concept is usually laid down in a sketch. The next step concerns modelled clay or wax studies. The actual sculpture may be over-sized. A wide range of techniques is taught, ranging from modelling or building up a clay or wax figure, to casting and stone sculpting. It is also possible to work in metal. Students are taught to make freestanding figures, groups, reliefs and decorative elements.

Course programme

First cycle and graduation programme

The best educational tool for three-dimensional design is modelling from nature, both complete figures as well as faces. Gradually students learn how to analyse a model. In two-dimensional reproductions, figure drawing is considered an independent discipline. It is also a support discipline for spatial work and a means of plastic documentation. Students come into contact with the most important materials and techniques. The practical assignments must reflect the personal artistic world.

The graduation project is apart from figure, portrait and life drawing, a personal project whereby students choose their own promoter.

Teaching staff

Jan Crab, Marc Jambers (coördinator), Wilfried Pas, Marc Segers

Sculpture - curriculum

H = hours of educational-activity's a year

C = ECTS points (credits)

Italic text and numbers indicates options

Subject Component	1st DC		2nd DC		1st GP		2nd GP	
	H	C	H	C	H	C	H	C
Artistic workshop								
figure modelling.....	180	12	120	8	120	9		
portrait modelling			60	4	60	9		
composition.....	75	8	60	7	120	9		
documentation	75	8	60	7	30	3		
chiselling	60	3	60	3				
welding	60	3	60	3				
sculpting technique (<i>chiselling or welding</i>)			120	6				
graduation project							315	45
specific knowledge.....		6		8		6		3
anatomy	28		28					
anatomy drawing.....	28		28					
specific art history.....	28		28		28			
special casting techniques.....			28		28		45	
bronze casting					15		15	
General education								
life drawing.....	120	6	120	6	120	6		
art history	50	5						
artistic & cultural research.....		9						
literature.....	22							
philosophy	22							
social studies.....	22							
psychology.....	22							
culture project.....	22							
contemporary issues in art.....			50	5				
culture workshop.....			22	9				
optional course components (summarized)					112	12	112	12
see separate list (page 27)								
totals.....	840	60	840	60	765	60	495	60

The educational activities have been expressed in the number of hours per year.

The above mentioned curricula are those of the academic year 2001/2002. Alterations may occur every academic year.

Visual arts course
Fine arts Module
Printmaking

Profile

The module is called printmaking because the emphasis is on creative work, whereas in the graphic design module the emphasis is on functional design and illustration. Printmaking is a means of personal creative expression. It concerns a fully-fledged art form, which enables you to make several prints of an image. Students can learn various techniques such as block printing with woodcutting, lino-printing and wood engraving; intaglio with a sharp point, dry point, aquatint, vernis-mou, mezzotint and burin engraving; and finally planography with lithography and silk screen printing. Originally, printmaking was a black and white technique in which the line technique and the expressive, compositional tension between the various black and white fields were essential. However, the various printmaking techniques can also evoke rich colours. Students are trained as modern-day graphic artists in an informal workshop atmosphere. Visual expression and a thorough knowledge of materials and printing techniques go hand in hand. Over the four years, the students, as in all other modules, must sketch and do life drawing. However, as a preparation to graphic realizations, they must also make documentary drawing, observation drawing and free-style drawing studies.

Course programme

First cycle

The first year of the first cycle is divided into three terms, in which the students, through assignments, must apply the three graphic techniques. In the second year, students choose two more graphic techniques to investigate and study the various possibilities in each chosen medium.

Graduation programme

Starting from the first year of the graduation programme it is recommended to choose a certain graphic speciality. However, students, if they so choose, can continue to practice the other techniques until the end of their studies. In addition to the many images, students in the first year of the graduation programme are expected to realize a bibliographical edition, comprising a portfolio with images, text and cover. In the second year of the graduation programme, a certain artistic maturity is expected of students. In the last year they can choose a theme to work around.

Teaching staff

Hugo Besard, Peter Bosteels (co-ordinator), Bart Eyckermans, Lou Gils, Ingrid Ledent, Jan Smits, Tilde Van Uytven, Ivan Willemyns

Printmaking - Curriculum

H = hours of educational-activity's a year

C = ECTS points (credits)

Italic text and numbers indicates options

Subject Component	1st DC		2nd DC		1st GP		2nd GP	
	H	C	H	C	H	C	H	C
Artistic workshop								
intaglio.....	120	9						
block printing.....	120	9						
lithography	120	9						
study of visual elements.....	60	3						
typography	30	3			30	3		
burin.....			60	6				
silk screen printing.....			30	3	60	3		
selection of printing techniques			360	24	390	27		
intaglio.....			2 out of 3		1 out of 3			
block printing.....			2 out of 3		1 out of 3			
lithography.....			2 out of 3		1 out of 3			
specific knowledge.....	7		7		9			
anatomy.....	28		28					
anatomy drawing.....	28		28					
technology.....	28		28					
specific art history.....	28				28			
reproduction techniques.....			28					
reproduction possibilities.....					90			
graduation project							315	43
project seminars							60	5
General education								
life drawing.....	120	6	120	6	120	6		
art history	50	5						
artistic & cultural research.....	9							
literature.....	22							
philosophy.....	22							
social studies.....	22							
psychology.....	22							
culture project.....	22							
contemporary issues in art.....			50	5				
culture workshop.....			22	9				
optional course components (summarized). see separate list (page 27)					112	12	112	12
totals.....	870	60	870	60	840	60	495	60

The educational activities have been expressed in the number of hours per year.

The above mentioned curricula are those of the academic year 2001/2002. Alterations may occur every academic year.

Visual arts course
Fine arts Module
Monumental arts

Profile

The monumental arts course is in the fringe area of fine arts and architecture. Monumental designers always depart from a certain location and carry out their work in harmony with the surrounding architecture, urban or rural environment. Through visual techniques they give public spaces a clearer and more artistic identity. The integrated visual intervention creates a different feeling of dimension and rhythm. Hence, monumental work is always intrinsically linked to a specific location, and therefore unique. This is why the development of spatial insight constitutes the central aspect of the monumental arts course. From their increasing spatial insight, students try to determine which artistic project fits best in a specific location. Students are taught to make designs and scale-models, how to adapt them to the properties of a space, both with regard to scale, volume as well as colour. A good monumental designer requires a thorough knowledge of architecture, sculpting and painting, but also an extensive insight into the use of the most varied materials and techniques. The spirit of the times is reflected in it. The course provides students with this knowledge and insights.

Course programme

First cycle

Both in the first as well as the second year of the first cycle, students are trained in two-dimensional and three-dimensional integrated design. Two-dimensional design stands for the location-linked composition on a surface, on which a colour and material study is carried out. This is done through working drawings and scale designs. Of course in three-dimensional design, the estimation of the spatial relations is the central theme. The relationship between a work of art and architecture is systematically investigated, among others through conceptual and constructive drawing. The ideas that sprouted in workshop assignments are visualized in drawings and scale-models. There is also special attention for the study of the human figure in his natural environment.

Graduation programme

The artistic workshop comprises commissioned design work, i.e. for public spaces and clients. Students' personal work ensues from projects, proposed by the students themselves. Also, together with the other courses at the academy, joint projects are carried out, e.g. scenography projects. Students regularly take part in external projects and competitions. The second year of the graduation programme chiefly comprises the development and realization of the graduation project.

Teaching staff

Wouter Bolangier, Luc Deleu, Dirk Janssen, Anne-Marie Spaans, Kris van 't Hof (co-ordinator), Luk Van Soom

Monumental arts - curriculum

H = hours of educational-activity's a year

C = ECTS points (credits)

Italic text and numbers indicates options

Subject Component	1st DC		2nd DC		1st GP		2nd GP	
	H	C	H	C	H	C	H	C
Artistic workshop								
two-dimensional design.....	120	.. 10	.....120...	10	.....		
three-dimensional design	270	.. 18	.....270...	18	.....		
conceptual and constructive drawing.....	120	.... 7	.....90.....	7	.....		
drawing of figures and dimensions.....	90	.... 4	.....90.....	4	.....	120	.... 7	.....
commissioned designs						300	.... 18	.....
personal work.....						120	.... 11	.....
joint projects.....						120	.... 7	.....
graduation project								315...43
specific knowledge.....		7	.....	7	.....	5	.....	5
projection drawing.....		60	.....		.....
specific art history.....		28	.....	28	.....		
aspects of architecture .....			.....	28	.....		
materials studies.....			.....	28	.....		
scale-model making.....			.....	28	.....		
project seminars.....			.....		28	.....	28	.....
specific contemporary issues in art.....			.....	28	.....	28	.....
technology.....			.....		28	.....	
General education								
art history	50	.... 5	.....		.....
artistic & cultural research.....		9	.....		.....
literature.....		22	.....		.....
philosophy		22	.....		.....
social studies.....		22	.....		.....
psychology.....		22	.....		.....
culture project.....		22	.....		.....
contemporary issues in art.....			.....	50	.... 5	.....	
culture workshop.....			.....	22	.... 9	.....	
optional course components (summarized). see separate list (page 27)			.....			112	...12	.....112...12
<i>scenography</i>		30....3		30	3			
<i>theatre issues</i>		30....3		30	3			
totals.....	870	.. 60	.....870...	60	.....870...60	.....495	...60	

The educational activities have been expressed in the number of hours per year.

The above mentioned curricula are those of the academic year 2001/2002. Alterations may occur every academic year.

Visual arts course

Fine arts Module

Painting

Profile

Compared to similar European art education courses, the painting module provides a specific training. It aims at reaching a balance between professional skill and personal artistic experience. On the one hand it wants to give students a solid and professional base, with respect for the tradition. On the other hand it wants to investigate and point out contemporary issues in painting. This course attempts to provide answers to young artists who are in search of their own identity in the world of modern visual arts.

Course programme

First cycle

In the first cycle studies from nature are essential. Students are acquainted with a great diversity of materials and various stylistic methods. Departing from technical constructive core concepts, students work around familiar themes such as still life, landscape, figure and portrait. Working from nature so much, in all its appearances, develops a specific sensitivity to dimension, light and colour. Developing the visual aspect, almost as a contemplative process, is considered essential in the painting module. Starting from the second year, students, in addition to the general basic training, where the focus is on the study of figure and portrait, can develop their own personal artistic research. Students are guided in their quest for a plastic language and personal vision. They choose a personal promoter who will continue to guide them throughout their training.

Graduation programme

As the course progresses, the focus shifts from a mainly visual, to a more interpretative approach. In their artistic exploration, students are driven chiefly by their personal, often emotional experiences. In this stage of their education, students determine on which field of painting they want to concentrate. At the end of the graduation programme, students are expected to complete a coherent pictorial project, which paves the way toward independent artistic development. Drawing is extremely important throughout the course.

Teaching staff

Fred Bervoets, Patrick Harris, Ludo Lacroix, Johan Van Den Eede, Bruno Van Dyck, Wim van Remortel

Painting - curriculum

H = hours of educational-activity's a year

C = ECTS points (credits)

Italic text and numbers indicates options

Subject Component	1st DC		2nd DC		1st GP		2nd GP	
	H	C	H	C	H	C	H	C
Artistic workshop								
painting: obligatory work	255	..20	.....315	... 23	.....270	...17	.....	.....
painting: personal work.....	105	.... 7	.....135	.... 9	.....240	...16	.....	.....
printmaking	60	.... 4	.....	.....	.....	.....	.....	.....
graduation project							330	.. 41
drawing.....							30	... 3
specific knowledge.....		9	.....	8	.....	9	.....	4
materials studies.....	60		.....	60	.....		
perspective.....	28		.....		.....
anatomy	60		.....	60	.....		
photographic imaging.....						15		
introduction to restoration.....						28		
project seminars						28		28
painting chemistry / application.....				45	.....		
applied photography							28	.....
General education								
life drawing.....	120	.... 6	.....120	.... 6	.....120	.... 6	.....	.....
art history	50	.... 5	.....	.....	.....	.....	.....	.....
artistic & cultural research.....		9	.....	.....	.....	.....	.....	.....
literature	22		.....		.....
philosophy	22		.....		.....
social studies.....	22		.....		.....
psychology.....	22		.....		.....
culture project.....	22		.....		.....
contemporary issues in art.....			50	.... 5	.....		
culture workshop.....			22	.... 9	.....		
optional course components (summarized). see separate list (page 27)					112	...12	.....112	...12
totals.....	870	..60	.....870	... 60	.....870	...60	.....540	...60

The educational activities have been expressed in the number of hours per year.

The above mentioned curricula are those of the academic year 2001/2002. Alterations may occur every academic year.

Study course tables

Appendix

Optional subjects in the graduation programme

of the visual arts module

H = hours of educational-activity's a year

C = ECTS points (credits)

Italic text and numbers indicates options

Subject

Component

aspects of film.....	28.....	3
aspects of literature.....	28.....	3
aspects of music.....	28.....	3
management.....	56.....	6
communication and language proficiency.....	28.....	3
cultural history.....	28.....	3
contemporary issues in art.....	28.....	3
art philosophy.....	28.....	3
art history.....	28.....	3
non-European art history.....	28.....	3
personality psychology.....	28.....	3
semiotics.....	28.....	3
law.....	28.....	3
scenography.....	28.....	3
theatre problems.....	28.....	3
complementary workshop.....	30.....	3
experimental three dimensional		
graphics		
screen-printing		
project-workshop		

A Visual Arts student makes a selection up to 12 credits **12**

The educational activities are expressed in the number of hours per year.

There are various course options in the complementary workshop.

The subject matter of contemporary issues in art and (obviously) the complementary workshop differs in following academic years.

Course Conservation & restoration

Various materials: Painting - Wood - Metals - Ceramics - Sculpture/Stone - Polychromy - Glass design - Paper/Book - Photography – Murals - Textile

Profile

The restoration module educates people to conduct material examinations of objects of an art-historic, ethnographic, cultural, religious or archival nature, to make sound diagnoses and to take the right conservation and restoration measures. A great deal of attention is devoted to the internationally accepted ethical standards in the field, in which the authenticity of the object is always crucial.

The course is very demanding, as conservation and restoration experts have to work with unique and irreplaceable objects. In addition to acquiring the expertise and the skills in the speciality, budding restorers will be taught research and documentation methods, as well as how to converse with specialists in related sectors, such as art historians, physicists and chemists.

Course programme

First cycle and graduation programme

The theoretical and practical subjects in the restoration module are divided over the various years. Jointly they give students an insight into the required basic knowledge and technology. Of course, this includes such subjects as general art history, chemistry, technology, restoration techniques, documentation, photographic and other research methods per discipline. To kick-start students' careers, subjects such as communication and job interview training, management and law are very useful. The curriculum and workshop practice is supplemented with work experience placements in national and international scientific institutes, participation in restoration projects and lectures by visiting specialists in the various disciplines. Students conclude their study in the second year of the graduation programme with a dissertation on an aspect of the speciality, i.e. a material technical subject or an ethical problem. The thesis must be defended before a jury that is composed of professors and national and international specialists.

Teaching staff

Joost Caen, Erika Chaffart, Nicole De Bisschop, Sara De Coninck, Peter De Laet, Maria De Maeyer, Sarah De Smedt, Ann Deckers, Piet Degryse, Georges Dewispelaere, Christ Dhondt, Luc Duerloo, Jean Pierre Dullaert, Peter, Eyskens, Thessa Goossens, Genevieve Hardy, Dirk Imhof, Charles Indekeu, Sylvain Keuleers, Karin Keutgens, Nathalie Laquiere, Griet Lebeer, Isabelle Leirens, Herman Maes, Rudy Mertens, Wim Mertens, Nicole Minten, Jan Muylle, Johan Pas, Oswald Pauwels, Mieke Robbe, Patrick Storme, Françoise Therry, Ingrid Van Cauwenbergh, Jean Van Clevén, Jan Van Damme, Ilse Van den Bogaert, Johan Van Den Eede, Linda Van Dijck, Geert Van Eeckhout, Nico Van Hout, Yvette Vanden Bemden, Johan Veeckman, Eddy Verhaeven, Stéphanie Wayenbergh, Sabine Westerhuis, Jean-Luc Wittevrongel

Conservation & restoration - curriculum

H = hours of educational-activity's a year

C = ECTS points (credits)

Italic text and numbers indicates options

Subject	1st DC		2nd DC		1st GP		2nd GP	
	H	C	H	C	H	C	H	C
Discipline-bound components								
Artistic workshop C/R.....	360	..19	.....360	..19	.....420	..22	.....480	..25
materials studies	60	...6	.....60	...6	.....60	...6	.....60	...6
specific art history					60	...6	.....60	...6
dissertation.....							120	..14
Course-bound components								
documentary drawing.....	120	...6	.....120	...6				
applied chemistry	90	...9	.....60	...6	60	...5		
photographic documentation.....	60	...5	.....60	...5				
history of conservation & restoration... 30	...3							
research and reporting	30	...3	.....30	...3				
microscopy & microbiology.....	30	...3						
preventive conservation.....			30	...3				
complementary materials studies			30	...3				
study of historical sources.....			30	...3				
toxicology.....			30	...3				
visual documentation & presentation			60	...3				
heuristics					30	...3		
materials research					30	...3	30	...3
scientific reporting.....					30	...3		
scientific research techniques.....					30	...3		
law and codes of restoration					30	...3		
scientific support.....							60	...3
General education								
art history	60	6	30	3				
optional course components (summarized).....					90	...9	90	...9
<i>aspects of literature.....</i>					30	...3	30	...3
<i>management.....</i>					60	...6	60	...6
A <i>communication and language proficiency.....</i>					30	...3	30	...3
<i>cultural history.....</i>					30	...3	30	...3
<i>information technology.....</i>					30	...3	30	...3
A <i>art philosophy.....</i>					30	...3	30	...3
<i>non-European art history.....</i>					30	...3	30	...3
<i>study of historical sources.....</i>					30	...3	30	...3
A <i>personality psychology.....</i>					30	...3	30	...3
<i>legislation.....</i>					30	...3	30	...3
A <i>complementary workshop.....</i>					30	...3	30	...3
<i>experimental three-dimensional</i>								
<i>graphics</i>								
<i>ceramics</i>								
<i>silk screen printing</i>								
<i>project workshop</i>								
totals.....	840	..60	.....840	...60	.....840	..60	.....840	...60

The educational activities have been expressed in the number of hours per year.

Graduate students must choose up to 9 credits per year from the optional subjects.

The above mentioned curricula are those of the academic year 2001/2002. Alterations may occur every academic year

Registration and examination fee (to pay every academic year)
For the 2000-2001 academic year

	Registration fee	Examination fee
Basic training	16,650 BEF	.....2,000 BEF
Scholarship student.....	2,600 BEF	.....1,000 BEF
Preferential student.....	10,950 BEF	.....1,500 BEF
Central Examining Board of the Flemish Community.....	5,912 BEF	.....included
Non-subsidized student.....	120,000 BEF	.....2,000 BEF
Free student	3,000 BEF per credit	

Enrolments

At the secretariat, Mutsaardstraat 31 Antwerp, every working day from 9 a.m. to 12 p.m.

Application forms for children's allowance, scholarships, etc. can only be submitted after enrolment. To enrol, you have to meet the following requirements:

- Pass the entrance examination (first cycle)
- 2 passport photographs
- A photocopy of the identity card
- A certified copy of the higher secondary education degree, or an equivalent document
- Payment of the registration fee.

Students who wish to enrol for the examination commission of the Flemish Community should first contact the secretariat (Mrs Van Dyck tel. ++32 3 213 71 05).

Teacher training

The Hogeschool Antwerpen organizes Music, Drama, Audio-visual and Visual arts teacher training courses. They fall under the Teacher Training and Cultural Agogics department. On graduating, students are qualified teachers.

These initial teacher-training courses are of an academic level and build on the basic training of the aforementioned areas of study.

Part of the course is integrated in the basic visual arts course. The course components are part of the combination of optional subjects in the graduation programme, but are an obligatory part of the teacher-training course. Students who did not follow these subjects in the basic training course must take them now.

Structure of the course:

- The teacher-training course can be wholly or partly combined with the basic training. It is also possible to follow it afterwards.
- Modular. Students determine themselves which subjects they enrol for during the academic year. The division of the curriculum into 2 years is merely an indication.
- Lessons are taught on Monday, Tuesday and partly on Wednesday, in addition to the basic training from 4 p.m. or 6 p.m.

Secretariat:

Tel. ++32 3 232.48.74

Entry requirements: Completion of the first cycle in Visual arts.

Enrolment and examination fee:

Students must pay an enrolment fee of BEF 300 per credit for the subjects they want to take. (preferential student BEF 200, scholarship student BEF 50). Students who enrolled for the basic training do not have to pay an extra examination fee for the teacher training. If you do not fall in this category you pay BEF 2,000 (preferential student BEF 1,000, scholarship student BEF 500) per academic year.

Visual Arts Teacher Training - curriculum

H = hours of educational-activity's a year

C = ECTS points (credits)

Italic text and numbers indicates options

Subject Component	1st year		2nd year	
	H	C	H	C
1st part, integrated in the basic training				
Social and artistic theoretical component				
art philosophy	30	3		
personality psychology	30	3		
communication and language proficiency	30	3		
Artistic practical component				
complementary workshop	30	3	30	3
2nd part specifically for Visual arts teacher training				
Educational theory component				
educational theory			4	
educational psychology	30			
general teaching methods	30			
education & organization			4	
cultural agogics	30			
organization and law	30			
educational theory & thesis				4
education and teaching systems			30	
thesis				independent study
Practical training				
Practical training & practice Lower Stage 5				
psycho-educational theory LS	15			
applied teaching methods LS	15			
practical exercises	15			
Practical training Middle Stage 3				
psycho educational theory MS			15	
applied teaching methods MS			15	
media lab				independent study
Practical training Higher Stage 3				
psycho educational theory HS			15	
applied teaching methods HS			15	
Teaching practice Middle and Higher stages 6				
practical exercises MS			15	
practical exercises HS			15	
totals	285	25	150	19

The educational activities have been expressed in the number of hours per year. The division in the 1st and 2nd year is indicative (see modular system)

International programmes

The audio-visual and visual arts department actively participates in the international *Socrates* and *Tempus* programmes.

In addition we have various contacts with national and international institutes and colleges of higher education.

The co-ordinator for national and international co-operation: Mieke Wellens
ECTS-co-ordinator: Luc Adriaenssen (tel ++32 3 213.71.03)

Library

The architecture and product development departments, located on the Campus Academy, also use the specialized library.

Librarian:
Jef Van Gool. (tel. ++32 3 213.71.108)

Calendar

Open door 2002:

Saturday 23 March
From 10 a.m. to 5 p.m.

Fashion show 2002:

21, 22 and 23 June 2001 in the Handelsbeurs (Stock Exchange building),
Twaalfmaandenstraat, 2000 Antwerp.

Exhibition of the graduation-projects:

End of June 2002.

Sovoha

The purpose of the “Social Services Hogeschool Antwerpen” is to meet the needs and requirements of all the students at the Hogeschool.

The non-profit organization is jointly managed by students and takes care of:

- Psycho-social guidance (stress control, fear of failure training, therapeutic guidance)
- Culture (information, discounts, subsidies for projects such as “De Kunstliving”)
- Job service (advice, model contracts, job requests, job offers)
- Social service (sickness benefit, children’s allowance, study financing, social law)
- Housing (rooms, rent laws, model contracts)
- Transport fund
- Sports facilities

Address: Mutsaardstraat 29, 2000 Antwerp

Address

Mutsaardstraat 31,
2000 Antwerp
Tel.: ++32 3 213 71 00
Fax: ++32 3 213 71 19
e-mail: academieantwerpen@pandora.be
website: <http://academieantwerpen.telenet.be/>

Entrance for students:
Blindestraat 19

Due to infrastructure work, the following departments have been temporarily housed in a different location:

Fashion design

Kammenstraat 18, 3rd floor
2000 Antwerp
Tel.: ++32 3 205.18.90
Fax: ++32 3 205.18.99

Graphic design

Kammenstraat 18, 2nd floor
2000 Antwerp
Tel. and fax.: ++32 3 205.18.98

Conservation/Restoration

Speerstaat 12
Tel.: ++32 3 257.06.68
Fax: ++32 3 257.21.50

The academy is located in the heart of the city of Antwerp with its rich historic and cultural heritage. Beautiful buildings and monuments are interspersed with museums and art galleries. The city has all the facilities of a modern metropolis that the academy has incorporated in its courses. For instance, life drawing is occasionally done in the Antwerp Zoo.