

Base for Experiment,
Art and Research

Study Guide
2023–2024

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Welcome to BEAR, Base for Experiment, Art and Research. BEAR is the Fine Art programme of ArteZ Arnhem. It is built on a belief in the importance of contemporary art for society. Art is a domain that constructs knowledge by experimenting with new ways to intervene in the world. BEAR offers young artists the space to embark on a journey, together with teachers and peers, to investigate and experiment, to build a position within the field of art. Each study trajectory is a personal one, yet no art practice exists on its own, so in the programme individual and group work are closely linked. This study guide offers an outline of the aims and structure of the programme and the elements that constitute it. It is designed to help you navigate the programme and practicalities during your studies at BEAR.

DEGREE
Bachelor of Arts

CROHO
39110

DURATION
4 year, full time

STUDY LOAD
240 ECTS credits

LANGUAGE
English-taught programme

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A

**BEAR in
General**

1. Mission of the Department

BEAR, Base for Experiment, Art and Research, is the Fine Art department at ArtEZ Arnhem. As a community working with and through art, we collectively push the boundaries of creative possibilities and experiment with the role of artists in society.

The force of art lies in an unconditional belief in the power of imagination and experimentation, and in embracing and cultivating diverging perspectives. Art is a public sphere and a political force, it examines possibilities for and gives shape to a common world. Art does not exist in a vacuum, it is a living and breathing ecosystem in a dynamic relationship with society. Art is distinctive, it does not conform to prevailing ways of seeing and speaking, but investigates and reinvents these.



2. Ten Principles of the Programme

- The education at BEAR supports students in developing their individual toolkit of methodologies, skills and approaches for building an artistic practice.
- We create spaces where personally driven experimentation and a joint discourse interact, fostering collective learning. Students work and learn together in the Tutor Base.
- The context of our education is international contemporary artistic discourse. Students develop an awareness of this, as well as a diversity of artistic practices that escape the canon.
- Physical space and facilities for experimentation are essential for students' development. Students have studios and access to the workshops of the academy, where they can explore all available materials, media and techniques and approaches.
- The programme introduces students to various positions in art history, cultural history, art theory, media theory and philosophy. They learn to speak and write about their work and that of others.
- We teach students to understand critical thinking and self-criticality as an act of care and as taking responsibility for the work we produce.
- BEAR is a community founded on exchange and the embracing of differences. We aim to create a learning environment in which students reflect on their work and position by sharing their artistic development and output with others.
- All tutors and teachers of the programme are practitioners in the field of contemporary art.
- We encourage students to push artistic boundaries and think beyond the self when relating their work to contemporary artistic practice.
- We give students a platform to experiment with exhibiting their work and test how it builds a relationship with a public.

3. Five Central Questions

As a department, we want to cultivate the investigative attitude we feel is central to any art practice. We have formulated five questions which constitute an agenda for anyone working or studying at BEAR. Concretely, they are used in the design of courses and as a guide when assessing student work, as they are the main foci underpinning assessment criteria and procedures.

— *How to create?*

Guided by this question, we study different ways of creating through experimentation and practice-based research. We, together with the students, pose the question of what value these processes of creation and artistic research have for art, society and the personal development of the student.

— *Curiosity for the unknown.*

For art to explore new ways of sensing and knowing, artists need to be able to embark on a process that is by definition open-ended and full of surprises. It might involve your expectations being challenged, and in turn, provoking similar experiences for others. We want to support students in cultivating a curiosity for the unknown. This means risk-taking and accepting failure as a motor in any artistic process.

— *How to reflect?*

In artistic work, making and thinking, material production and discourse are intertwined. Reflection means building an active engagement with the way visual art contains and produces knowledge, as part of your own learning process. What knowledge do you need to be able to develop and take up a position as an artist? What knowledge and insights do you want to generate with your work? Reflection also means an open-minded yet critical attitude towards art and the larger world around you. We challenge students to investigate and deepen

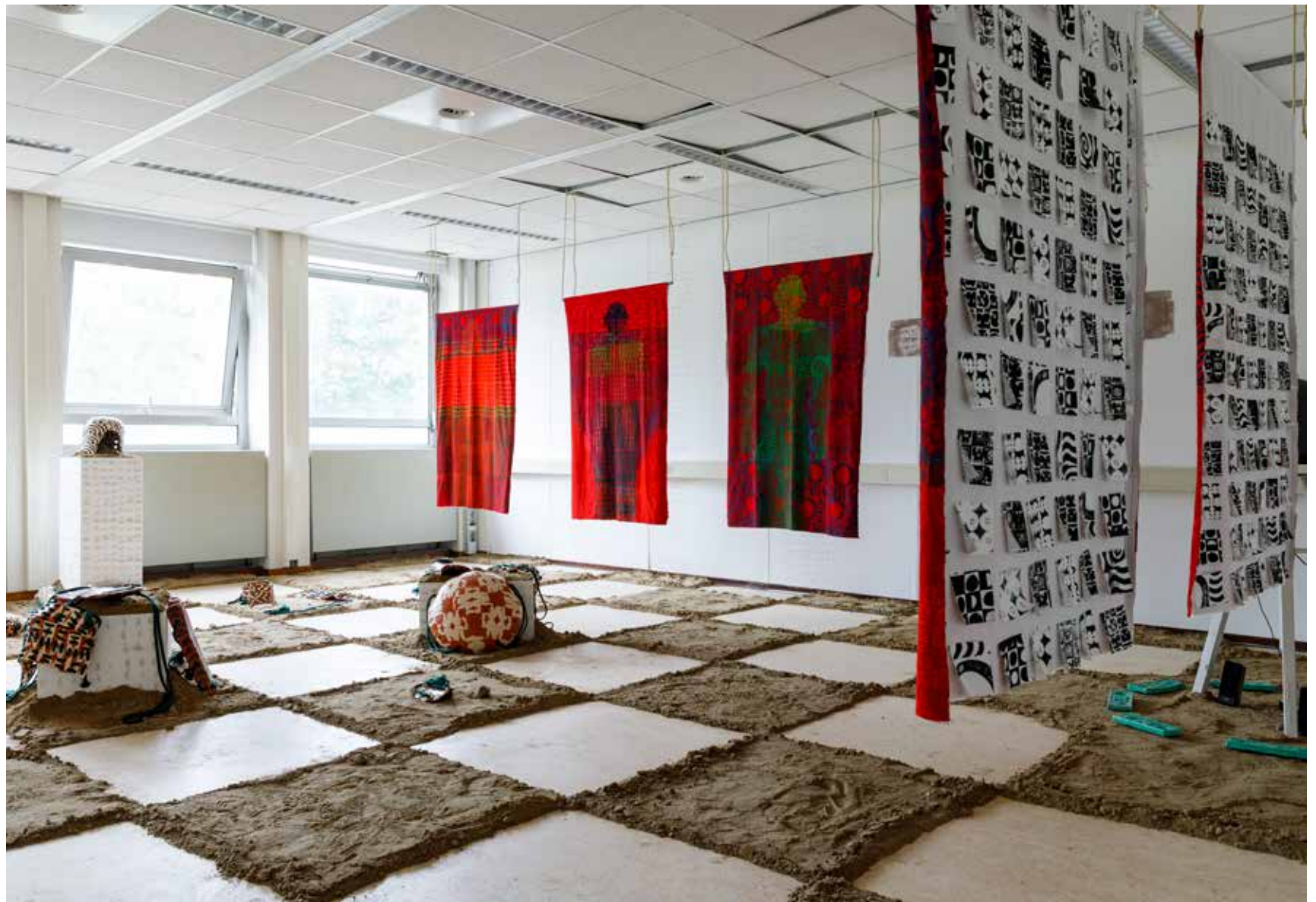
their understanding of the relationship between themselves and that world.

— *How to connect?*

Together with the students, we investigate how they can connect their artistic work and research with their environment. We challenge them to think about the role they want to fulfil in society, how they can thematise their personal and societal context in their work. Our basic principle is that we see society and art as inextricably linked. Society is the locality of art; art contributes to it and intervenes in it.

— *How to present?*

Without a public there is no art. The department approaches presenting as an integral part of developing and sustaining an artistic practice. Students investigate how to communicate through and about their work, in order to address or create a public, in a manner that fits their artistic ambitions.



4. Learning Environment

Education at BEAR is designed to prepare aspiring practitioners for the field of contemporary art, while leaving ample space for personal learning goals. We acknowledge the complexity of navigating today's society, and the asymmetries in how individuals experience the world we share. Therefore, we commit ourselves to creating a learning environment where difference can thrive. At the same time, education must build a shared practice, a shared language around communal concerns and objects of study, which in our case is contemporary art. The formats of the education we offer reflect our vision on how individual and collective learning become mutually supportive.

STUDIO PRACTICE AND RESEARCH

First and foremost, learning happens through the process of making and artistic research. Students develop skills through material and conceptual experimentation. This primarily takes place in their studios and in the workshops of the academy, supported by workshop instructors, who offer specialised knowledge. Artistic research classes take place in the studios of the students, elsewhere in the academy, or outside, depending on what is needed to support students in developing their own set of research methods.

TUTOR BASES

After an introduction period in the first year, students join one of the seven Tutor Bases for the duration of their studies. A Tutor Base is a learning group, led by one tutor and centred around thematic questions and specific approaches. Each Tutor Base has a designated studio space where students have their individual working spaces, and where the group meets for collective activities such as group critiques.

THEME STUDIOS

In the first year, all students follow a programme of Theme Studios, which combine the teaching of skills and knowledge regarding techniques and materials with an introduction to a range of artistic perspectives.

INDIVIDUAL TUTORIALS

Students are supported in their individual development through tutorials, either by the tutor of their Tutor Base, other teachers from the department or guests from outside.

PROJECTS LED BY GUEST TUTORS

Each year, several emerging and established artists are invited to organise a project, and students choose which ones they want to participate in. A project is an invitation to temporarily join the guest tutor in their artistic process. The form the project takes depends on the practice of the guest. Students learn by observing how more experienced artists work. This may include the making of a collective work or presentation.

THEORY CLASSES

In the first year, students participate in theory working groups. From the second year, students choose one thematic theory block per semester, which combines working groups and practical assignments.

PRESENTING WORK

To a large extent, learning happens through presenting work to others, either in a more private setting in the academy, or in public presentations. Presenting work is therefore an integral part of studying at BEAR.

EXCURSIONS

Through regular excursions and visits to exhibitions within the Netherlands and abroad, students are familiarised with the most recent developments in contemporary art.

5. Approach to Assessing

All aspects of the education we offer, including assessing student work, should contribute to learning. One's development as an artist is often driven by personal aims and preferences. Yet, since art is a domain structured by intersubjectively established values and norms, individual development is also, to a certain extent, driven by professional judgement. In the way we assess, we seek to balance these personal and interpersonal dimensions of studying art.

Each student graduates with a body of work that expresses their artistic position. In very general terms, the aim in four years of study is to have a toolkit that allows the graduating artist to independently continue developing their practice. We use a set of exit qualifications that is the same for all Fine Art courses in The Netherlands. In assessments, we evaluate the development of the student in relation to these exit qualifications.

Since assessing has consequences for the study trajectory of the students, we aim to make this process as transparent as possible. The following points serve as a guideline:

- The five central questions (*How to create? Curiosity for the unknown, How to reflect? How to connect? How to present?*) are leading in the assessment of all studio practice and research.
- All assessments carefully balance process and end result.
- For each module, assessment criteria are communicated at the start.
- The assessments of Studio Practice and Research are the result of intersubjective deliberation. This means the students present their work, several tutors discuss it and come to a collective judgement, led by a chairperson who oversees the process.
- The assessment is supported by a written motivation.
- If a student fails an assessment, concrete steps are suggested to improve the aspects that are insufficient.
- The students always get tailored advice on how to further develop the work.

All assessments within higher education are subject to institutional regulations and procedures, which are described in the Education and Examination Regulations (*Onderwijs- en Examenreglement*, or *OER*). It is our responsibility to make these work in practice for the BEAR community of students and teachers. The following aspects are important to mention here, because they play an important role in the day-to-day running of our department.

80% ATTENDANCE

An attendance of the classes of at least 80% is a condition for participating in the assessments. In the case of insufficient attendance, the student is not eligible for a resit and must redo the entire programme component in the following academic year. If a student has valid reasons why they cannot meet the attendance requirement, they can contact the student counselor, who will help them submit a request for an exemption to the Exam Board.

RESITS

If a student fails an assessment of a programme component, a resit assignment is drafted by the teachers. The student must complete the assignment within eight weeks, unless another time period has been agreed on. Resits are done by the teacher of the module, or, in the case of Studio Practice and Research, by a committee of teachers. In the first year, the student can seek additional support from their Theme Studio tutor. In the second year and later, the tutor of the Tutor Base advises the students in case of a resit.

ABSENCE DURING ASSESSMENTS

If a student is absent for an assessment they will not pass and no resit will be given. They will need to write to the Exam Board motivating a request for an extra opportunity.

ECTS

Students obtain credits by completing the individual modules that together constitute the programme. ArteZ uses the European Credit Transfer System (ECTS), which prescribes that one credit (EC) is the equivalent of 28 hours of study directed towards realising the learning outcome of a module. The module descriptions in this Study Guide indicate how many ECs are awarded upon successfully completing each module.

It is important to keep in mind that studying art is not a quantifiable process. Individual experiences of workload may vary. First and foremost, ECs should be read as guidelines for the Heads of Department and teaching teams to determine the relative weight that the modules have in the programme.

Results of assessments and corresponding credits are registered in OSIRIS. Students can access OSIRIS to obtain an overview of their study progress.

BINDING STUDY ADVICE (*Bindend Studieadvies*)

One of the aims of the first year is for the teaching team to get a clear picture of each student's capacity for growth, and their expected ability to finish the course in four years. If a student fails the assessment of the first and second semester exhibition and does not pass the resit before the new academic year starts, they get a Binding Study Advice (BSA). This means the student cannot continue their studies at BEAR.

The procedure around the BSA is aimed at giving the student clarity about where they stand. In case there are any concrete concerns after eight weeks of studying at BEAR, the Coordinator contacts the student for an interim evaluation. After the first assessment a general warning letter is sent by the Examination Board informing the student about the BAS procedure. The teaching team discusses the assessment and feedback with the student, and the student gets specific tasks and points of attention to work on. The assessment of the exhibition at the end of the second semester serves as a resit. If the student fails this, another resit is offered before the end of the academic year. If they fail again, the BSA becomes final.

APPEALS

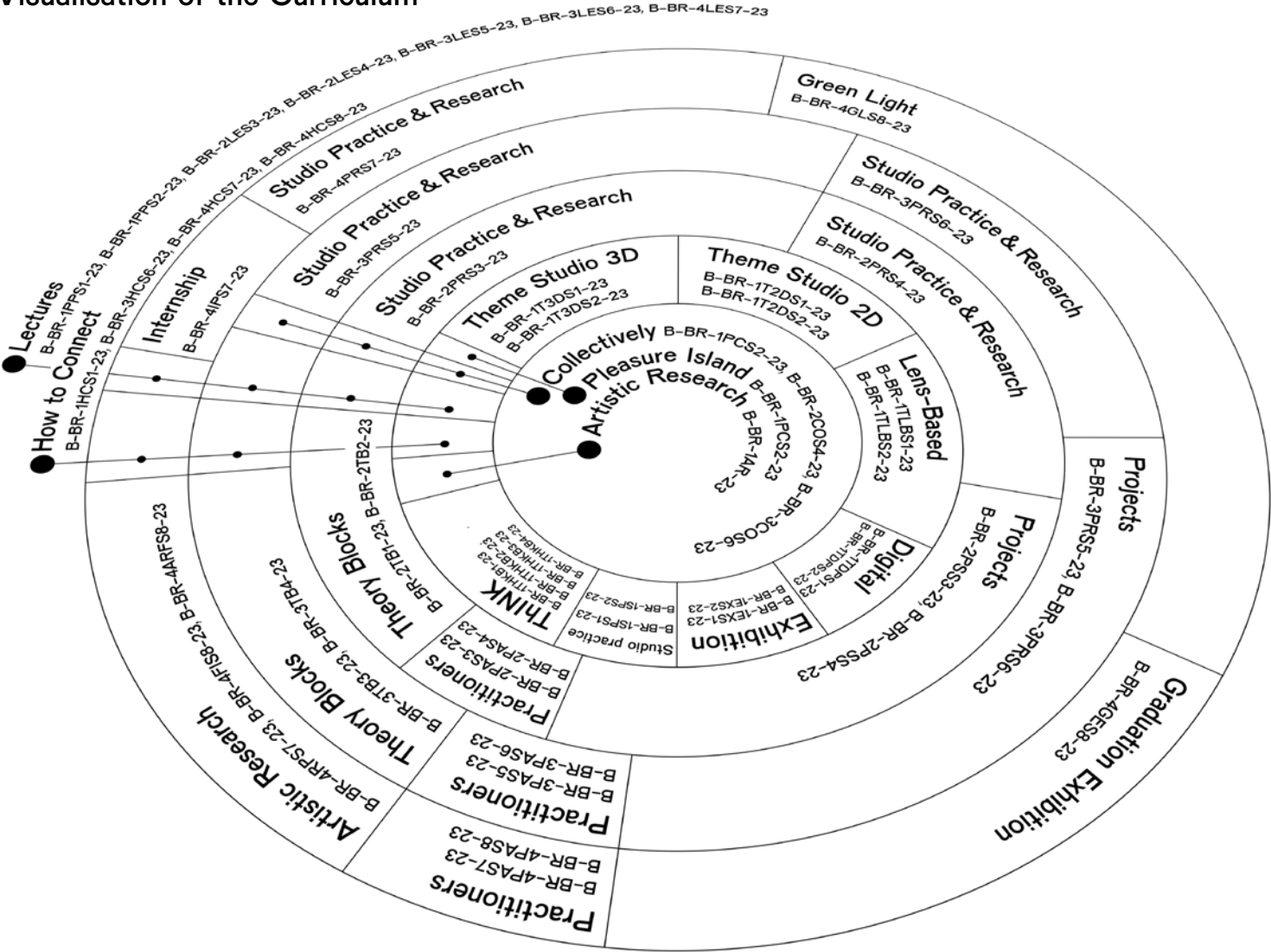
Students have the right to appeal against the results of their assessment, for example when there was a lack of clarity regarding the criteria. For an overview of how to appeal, please consult the ArteZ Course & Examination Regulation.

The Curriculum

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6. Visualisation of the Curriculum





7. Core Components of the Programme

7a. STUDIO PRACTICE AND RESEARCH

Studio Practice and Research is the core of the BEAR Fine Art programme. It is the part of the programme that offers support in developing individual work and projects, aimed at building a practice as an artist. As such, it becomes increasingly self-directed as the study trajectory progresses. It is the space to combine the various threads of the programme and independently set up experiments, theoretical study and collaborative activities. Students are given the tools to self-organise and collectively create a context in which individual practices thrive.

The relative weight of Studio Practice and Research within the programme increases over the course of four years. In the first year, it starts with participating in a Tutor Base one day a week, and it works towards a graduation exhibition in the fourth year. The nature of the support provided by teachers is also adapted to the requirements of specific phases of the BEAR programme.

Studio Practice and Research consists of two components. The primary component is the Tutor Base, including the activities organised by the tutor. An extensive description of the Tutor Base programme can be found in the next chapter.

The second component is Artistic Research, which aims to develop a toolkit of methods and frameworks for making, thinking, talking and contextualising. It asks the question: What is research for you, as an artist? At BEAR, research is always practice-based. Besides a discursive and textual component, it can include things that are sometimes considered non-artistic such as exercise routines, family histories, activism and gardening. The activities of the Artistic Research programme are designed to practise reading, writing and critical thinking as part of the artistic process of the students. How do

we make these skills our own, and find interrelations between textual reflection and other studio and extra-studio activities? Artistic Research asks the question: How to come into a conversation that has already begun? How to position and situate artistic work in a field, a genealogy of thought and work?

7b. THEORY PROGRAMME

Theory education at BEAR is twofold. First of all, it offers the tools to reflect on the role of art in society, combining art-historical and art-theoretical perspectives. Secondly, it aims to develop the crafts of reading, writing and thinking in a way that is useful for practising artists — for instance to support artistic research, or to contextualise and conceptualise one's practice. For that reason, art theory is complemented with sources from other disciplines such as philosophy, media theory, sociology and psychology.

The theory programme starts in BEAR 1 with ThINK, a series of four blocks, each one focusing on the place of art in society in a specific historical period.

In BEAR 2 and BEAR 3 students follow the theory programme Theory Blocks together. Each semester, students choose between four thematic theory work groups. These explore topics related to contemporary visual art, politics, philosophy, sociology etc. The student takes a total of four thematic work groups in the course of the second and third year.

In BEAR 4, theory is integrated into the Artistic Research component, which supports students in their individual graduation research project.

7c. PRACTITIONERS

Practitioners is a flexible programme component in BEAR 2, 3 and 4 that is shaped in a dialogue between student and teacher. Each semester, students sign up for a series of four or five meetings with a teacher (the practitioner) of their choice. Practitioners can give tutorial support to students and/or provide specialised knowledge, for instance about materials and techniques. The working format is decided upon in conversation and can include, besides individual tutorials, group conversations, excursions and activities in the workshops.

8. The Tutor Base

8.1 WHAT IS A TUTOR BASE?

A Tutor Base is a learning group organised around specific themes and artistic approaches, where students carry out individual and collective work. The aim of working in a Tutor Base is to offer a specific lens on building an artistic practice, a lens which is both specialised and open enough to cater for a diverse group of students. Each Base is designed and led by an artist, the tutor, whose work articulates a well-developed approach in relation to the central theme. There are seven Tutor Bases and students choose one, in principle for the entire duration of their studies.

The tutor has a central role in the education of the students. Tutors are responsible for tracking the overall development of the students working in the Tutor Base they supervise. Each Tutor Base consists of around twenty students from all years. As a department, we expect the students to use their space actively, and to support each other in their development.

In order to build a practice as a group, each Tutor Base uses a cycle of making, reflecting and showing in which students collaborate. Attention is given to all aspects of an artistic process: conceptual-artistic, socio-political, artisanal-technical and personal-existential. However, each tutor Base articulates its own priorities.

Amongst other things, the tutor facilitates the following:

- Group critiques (crits), which are feedback sessions focusing on the work of one student
- Supporting students in writing and evaluating an individual work plan
- Individual tutorials with students
- Introduction to professional practice through the thematic lens of the Tutor Base
- Group activities around the themes that are central to the tutor base to support exchange and mutual support
- Overall supervision of the study trajectory of students
- Follow-up on feedback after assessments

8.2 CHOOSING A TUTOR BASE

During the first six weeks, students get to know BEAR and are advised by first year tutors about which tutor base would best suit them. During these six weeks, a meeting is organised in which all tutors, together with their students, present their tutor base. The first-year students then write a motivation explaining which Tutor Bases they would like to join. Based on these, each student is placed in a Tutor Base. After the autumn holiday the first-years will join their tutor base during Tutor Week. This is a week of activities in and around the Tutor Bases to welcome the new first year students and arrange the studio space together.

8.3 FIRST-YEAR TUTOR PROGRAMME

The first year students join the Tutor Base on Tuesdays to participate in the activities that are organised by the tutor or the students. Tutors will also provide individual tutorial support, which can include giving assignments and assisting with developing an individual work plan.

8.4 SWITCHING TUTORS

The tutor system is based on the principle that to support an aspiring artist, it takes the depth of understanding and support built up with one core tutor over the course of their studies. If a student's area of focus shifts or working methods change, students can request a change to another Tutor Base.

How to switch tutors?

- The student discusses the wish to change with their current tutor and requests their advice.
- The student arranges a conversation with the new tutor to see if there is a good match.
- A change is only possible if two conditions are met:
 1. The number of students in the new Tutor Base is less than 21.
 2. There are no more than seven students of each of the year groups in the new Tutor Base.
- The student makes the request to the Heads of Department before the end of the semester.
- Requests need to be made before the end of the semester.

8.5 THE SEVEN TUTOR BASES (in alphabetical order)

Anatomy of the Artistic Process

Tutor: Hester Oerlemans

The Tutor Base Anatomy of the Artistic Process focuses on building the gestures and rituals that foster an emergent process. Being an artist is as much about designing the conditions that allow you to create, as it is about making finished works of art. Studying art means developing such an individual process-based way of working. Some artists start by writing or drawing, others by building concentration through reading, or feeling bored. This Tutor Base offers a structure to learn to recognise how these small actions, perhaps even moments of not-knowing, can grow into a working process.

How ideas develop and materialise as work can be questioned each time anew. Therefore the Tutor Base cultivates a deliberate medium non-specificity. This poses the challenge of working with a wide variety of techniques and materials. It is important to grow your way of doing things, which only happens through making work and experimenting. It requires an openness towards everything that emerges, even if you do not understand it at first.

Over the last years, the Tutor Base has developed a practice of collective exhibition-making. By making exhibitions, they investigate together how individual works can find a place in the art world, for instance a gallery, art collection, artists' initiative or in public space.

Artificial Facts & Intelligent Fiction

Tutor: Korrie Besems

The Tutor Base Artificial Facts & Intelligent Fiction investigates how to develop points of orientation in a constant stream of hybrid realities. It is situated in the tension between a fascination for and a critical attitude towards all things digital — specifically digital practices within visual art. Computer-generated imagery and texts, sounds, games, memes, AI, data collections: for artists these can be an object of study, a tool, a visual language to appropriate, a field to intervene in.

What's new about so-called new media and technologies is not necessarily the underlying principles, but the impact they have on society. Also within the arts, the omnipresence of digital technology is highly ambiguous: it opens new possibilities for artistic expression, new ways of relating to each other, while raising a myriad of political and philosophical questions around attention, visibility and the power of Big Tech.

Reflecting on a field that is in constant development, this Tutor Base is conceived as a learning community of participants who are interested in collectively building the literacies that are needed to work with digital practices. In addition to offering support for individual work, specialised knowledge is brought in when needed, which can range from artists whose work is of special interest for the group, to technical skills needed to make work.

FKA

Tutor: Madison Bycroft

The Tutor Base FKA imagines worlds beyond the limits of common sense and “good” taste. It develops critical perspectives on the systems of power that define these limits by standardising aesthetics and economies of understanding.

We are driven by a desire to move beyond the histories that shape us, orient us, and ground us in a bias. The acronym FKA (formally known as) points to a previous stability, but leaves the present unknown, trembling and fluid. We are changeable, adaptable, quick-footed and chameleonic, and we embrace not-knowing, opacity, and failure as a base to conjure up alternatives.

The aim of this Tutor Base is to collectively develop working methods that tangle time with uncertainty and imagination — how can we reimagine pasts, work with uncertainty in the present, and speculate on possible futures? Often the group gathers for expanded forms of reading: we reflect with critical texts, fiction, poetry, we listen to spoken word, sound and music, and watch performances and films. In the past we have made a musical together, to explore the creative possibilities of working in a medium that none of us is an expert in. In everything we do we want to challenge expectations, our own included, and build new coordinates, new orientations for artistic work.

From Materiality to Humanity

Tutor: Gijs Assmann

In this Tutor Base, art is a means to ask questions around what it means to be human in a manner that is at once light-hearted, playful and serious. We all have our own story to tell. For us, as artists, as human beings, it is not only important what this story is, but also how it is told. This “how” contains much of our thinking. It is what we question each other about.

We invent rituals and games that are seemingly banal, but create moments of exchange, full of humour. These games help us suspend judgement about ourselves and others. These exchanges may involve making a work together, or playing a ball game. We also celebrate all of our birthdays twice a year.

We approach art as a sensory and hands-on adventure, in which human and social values are at stake. We are dedicated to making, to a way of thinking that is visual in nature and that exists in the interplay of what the hands, the eyes and the mind do. One of the aims is to build the courage to trust ourselves in the encounter with our desires, fears, dreams and intuitions. Through making, we explore how we can take up space in a social context, as artists, as humans.

Meaning at the Margins

Tutor: Vincent Vulsma

The Tutor Base Meaning at the Margins develops artistic strategies to investigate and look beyond how the world is presented in dominant narratives. We embrace a diversity in perspectives by bringing in our personal histories, (dis-)abilities, identities and imagination. At the same time, we look beyond individuality and acknowledge the interdependencies that allow our life and work to exist.

Art is a delicate set of expressions, gestures and propositions that depend on a culture of solidarity and care in order to survive. Therefore, this Tutor Base encourages a reflective attitude towards the material conditions of life and work, such as (reproductive) labour and infrastructures, which it approaches as objects of critical inquiry and as spaces to intervene in and help to reshape.

The Tutor Base Meaning at the Margins cultivates a wide range of research methods, ranging from theoretical study and fieldwork to playful experimentation with materials — the choice for a specific method depending on the nature of a project. We frequently exhibit work and experiment with alternative ways of presenting. This includes playing with contextual materials, such as text, titles and location, and spatial conditions, such as light and sound and architecture. The aim is for each student to develop a personal, research-based way of working, in which making is paired with an explicit reflection on one's own perspective and position — while developing the skills needed to come together and support each other.

Performance

Tutor: Zhana Ivanova

The Tutor Base Performance focuses on the performative, reality-producing dimension of art. Using performance as a lens, we ask ourselves what we want a work to do, what kind of situation it creates, what relationship it sets up with an audience. Although these questions are particularly prominent in performance practices, they can be asked independently of the medium the work is made in.

The Tutor Base is not only for students who use performance as their medium. It places particular emphasis on developing an attitude, an ethos with which to approach any artistic work. As a matter of principle, each idea, each artistic proposal is seen as artistically viable. The artistic gesture unfolds in what follows: developing ways to think and act through the consequences of one's ideas. To take responsibility for the work that you put out there in the world.

Each year, working methods shift, depending on who is in the group. Performance, as a practice and as a discourse, offers a set of practical approaches, through notions such as space, rhythm, mise-en-scène, dramaturgy, repetition and duration. However, the artistic proposal is the driving force in the individual and collective process. As a group, we try to unravel our artistic cosmologies, to understand what the work needs.

Storytelling

Tutor: Josefín Arnell

The Tutor Base Storytelling approaches storytelling as a visual language that can be applied to every artistic discipline. This visual language reimagines our lives, gestures, and environments as tools to investigate one's position and relation to the world. In this Tutor Base, questions around form are always geared towards explorations of the human condition through narrative structures. Repurposing strategies from performance and video art, we explore thematic interests such as love and cruelty or violence and power. Storytelling becomes a lens that sheds light on how artistic practice can embrace the contradictions of life, how the individual and the collective can imaginatively co-exist.

A central question in this Tutor Base is: How do we collectively build the structures that we live and work in? How can we feed each other, and share knowledge, without consuming each other? Play and humour is paired with hands-on approaches to create an environment that encourages experiment. We might do body exercises, join each other's practice for a day, or watch a film. Together, we dive into the unknown, and allow ourselves to be uncomfortable, absurd, and vulnerable. In doing so, storytelling challenges patriarchal structures and imagines and creates methods to build new worlds.



9. Detailed Programme of All Four Years

BEAR 1: A FOUNDATION TO BUILD ON

The first year of BEAR is designed to introduce students to the adventure of studying art. Guided by experienced practitioners from the field of contemporary art, it offers a space to experiment with materials and ideas. The programme offers a wide range of classes focussing on a particular medium or approach — each of these blends making and thinking in a particular way. Artistic or theoretical disciplines are never an end in itself, but a space to explore the possibilities they offer for artistic expression and development.

Another focus is an introduction to the professional field. This ranges from references brought in by teachers during classes, to theory courses and field trips. All activities of the first year are designed to lay the foundation for the next years to develop a process-driven way of working, which pairs the pleasure of making with a critical-reflective attitude.

Of the first five weeks of the first semester, each week is dedicated to one of the Theme Studios, which includes working in the related workshops of the academy. The sixth week of the semester, after the autumn holiday, is dedicated to the introduction of the Tutor Bases. After that, the regular schedule is as follows:

Monday	Theme Studio 3D
Tuesday	Tutor Base or How to Connect?
Wednesday	Theme Studio 2D
Thursday	Theme Studio Lens-Based
Friday	Theory and Digital Practices

FOCUS ASSESSMENT CRITERIA IN BEAR 1

The main focus of the assessments in BEAR 1 is the ability to experiment, formulate questions, and to develop and share initial thoughts related to one's work and that of others. Another focus is the ability to learn and reflect on one's own learning process. At this stage of the programme, attitude is important: being open-minded, curiosity about contemporary art and recognising what is of value for one's own development.

How to Create?

The student

- creates in response to assignments.
- experiments.
- uses different media, techniques and materials.
- has the ability to experiment with ideas and processes that are new to them.

How to Connect?

The student

- shares thoughts in relation to what they see or read.
- demonstrates an interest in contemporary discourse.

How to Reflect?

The student

- reflects on their process and what they make.
- positions themselves within art history and philosophy.
- takes things of value from their results.
- responds to critique.

Curiosity for the Unknown

The student

- is open to failure.

BEAR 1 in detail

Module	SEMESTER 1		SEMESTER 2	
	Code	EC	Code	EC
Theme Studio 3D	B-BR-1T3DS1-23	5	B-BR-1T3DS2-23	5
Theme Studio 2D	B-BR-1T2DS1-23	5	B-BR-1T2DS2-23	5
Theme Studio Lens-Based	B-BR-1TLBS1-23	5	B-BR-1TLBS2-23	5
Theme Studio Digital practices	B-BR-1TDPS1-23	2.5	B-BR-1TDPS2-23	2.5
Exhibition	B-BR-1EXS1-23	2.5	B-BR-1EXS2-23	2.5
Studio Practice	B-BR-1SPS1-23	2	B-BR-1SPS2-23	2
ThiNK Theory Block 1	B-BR-1THKB1-23	2		
ThiNK Theory Block 2	B-BR-1THKB2-23	2		
ThiNK Theory Block 3			B-BR-1THKB3-23	2
ThiNK Theory Block 4			B-BR-1THKB4-23	2
Artistic Research (Bootcamp)			B-BR-1AR-23	2
How to Connect?	B-BR-1HCS1-23	2		
Lectures/Excursions	B-BR-1PPS1-23	1	B-BR-1PPS2-23	1
Project (Pleasure Island)			B-BR-PR-23	1
Project (Collectively)			B-BR-1PCS2-23	1
Total EC		29		31

INTRODUCTION THEME STUDIOS

BEAR is a post-medium course in visual arts and places the development of an artistic position at the centre of its programme. Yet, advanced skills in the use of techniques and materials are an important part of an artist's toolkit. This is as much about the actual making of things, as it is about the literacies that are handed down in the legacies of artistic disciplines and that can be used and further developed according to the needs of our times. Whether it is paint, the body, AI, a camera, language, social situations, the programme wants to stimulate thorough material research — the foundation of which is laid in the Theme Studios.

In the Theme Studios, the students learn to study different perspectives on a theme. Each of the Studios (3D, 2D, Lens-Based and Digital Practices) offer a combination of technical skills, material knowledge and artistic approaches. By artistic approach we mean the specific way of using techniques and materials in a process based way of working. Therefore, many of the assignments in the Theme Studios focus on developing knowledge and skills in relation to the workshops of the academy.

THEME STUDIO 3D

SEMESTER 1	5 EC	SEMESTER 2	5 EC
B-BR-1T3DS1-23		B-BR-1T3DS2-23	
Contact hours:	55	Contact hours:	55
Independent study hours:	85	Independent study hours:	85

Theme Studio 3D is an introductory course in sculpture and other art forms that explore space as a medium for artistic expression, such as installation and architecture. The course aims to teach students how to use different materials and

techniques for working in three dimensions, and introduces several conceptual perspectives on the artistic possibilities these offer. Through a combination of practical exercises and moments of reflection students build a vocabulary to discuss formal aspects of work, such as mass, volume, size, rhythm; phenomenological aspects such as atmosphere and friction; and conceptual aspects such as subject matter.

WORKING FORMAT AND ASSIGNMENTS

Students work on a series of assignments, supported by a combination of individual guidance and group discussions. Each assignment is completed with a presentation of the work and work process. Students keep a logbook of their process and contextual research into the work of artists.

ASSESSMENT

Minimum attendance requirement: 80%

Formative assessments of all courses in Semester 1

After eight weeks, the teaching team evaluates whether the student demonstrates an ability to study and learn from the classes, and, if needed, gives advice for the second half of the semester.

Summative assessments Semester 1 and 2

At the end of each semester students present their work in the form of an exhibition (see the programme component Exhibition). The summative assessments of the individual Theme Studios take place before the exhibition and are done by the teacher(s) of the Theme Studio.

Theme Studio 2D

SEMESTER 1	5 EC	SEMESTER 2	5 EC
B-BR-1T2DS1-23		B-BR-1T2DS2-23	
Contact hours:	55	Contact hours:	55
Independent study hours:	85	Independent study hours:	85

Theme Studio 2D introduces students to drawing, painting, collaging and the print-making techniques etching, block print and screen printing. The course offers exercises that allow students to start exploring the artistic possibilities these techniques offer, while building knowledge about materials and the more technical aspects of image making practices. Students learn the vocabulary to talk about two-dimensional work, including concepts such as line, surface, volume and colour. The students are encouraged to use material experiments as a starting point in their work process.

Learning goals Semester 1:

The student is able to work with different techniques and come to personal solutions in an assignment-driven process. The student can experiment with materials and techniques and draw conclusions in a final work.

Learning goals Semester 2:

The student is able to work from a theme or personal interest while developing an individual line of work. The aim is to recognise and develop an individual working method within the approaches offered by Theme Studio 2D.

WORKING FORMAT AND ASSIGNMENTS

Students work on a series of assignments, which include life drawing and instruction in painting and printmaking techniques. When students work on assignments, they are supported by a combination of individual guidance and group discussions.

Through presentations, students learn about practitioners that make work related to the assignment. Each assignment is completed with a presentation of the work and work process. Students keep a logbook of their work process.

ASSESSMENT

Minimum attendance requirement: 80%

Formative assessments of all courses in Semester 1

After eight weeks, the teaching team evaluates whether the student demonstrates an ability to study and learn from the classes, and, if needed, gives advice for the second half of the semester.

Summative assessments Semester 1 and 2

At the end of each semester students present their work in the form of an exhibition (see the programme component Exhibition). The summative assessments of the individual Theme Studios take place before the exhibition and are done by the teacher(s) of the Theme Studio.

Theme Studio LENS-BASED

SEMESTER 1	5 EC	SEMESTER 2	5 EC
B-BR-1TLBS1-23		B-BR-1TLBS2-23	
Contact hours:	55	Contact hours:	55
Independent study hours:	85	Independent study hours:	85

Theme Studio Lens-Based is divided into two parts. Part one, in the first semester, focuses on the medium of photography within artistic practice. Part two, in the second semester, focuses on audiovisual (AV).

The photography course introduces students to basic photographic and lighting techniques through a series of assignments. Each assignment is also designed to chart and explore the agency of imaging and photographic practices within culture at large.

The AV course in the second semester offers an introduction to film and video practices through a series of assignments, discussions and presentations. The main question of the course is how to develop a practice-led research project in and through film. As with the photography course in the first semester, the AV course is designed to pair learning practical skills with the introduction of conceptual and contextual questions around (moving) image in society.

WORKING FORMAT AND ASSIGNMENTS

In Semester 1, students work on a series of assignments, supported by a combination of individual guidance and group discussions. Each assignment is completed with a presentation of the work and work process. Students keep a logbook of their process and contextual research into the work of artists.

In Semester 2, the programme is aligned with Theme Studio Digital Practices. The semester starts with a series of shorter assignments around AV. Each class, excerpts of films are

shown and discussed to offer a perspective on the history of cinema. After the introductory phase, students work on a joint project with Digital Practices in which they apply what they have learned from both courses into a longer project.

ASSESSMENT

Formative assessments of all courses in Semester 1

After eight weeks, the teaching team evaluates whether the student demonstrates an ability to study and learn from the classes, and, if needed, gives advice for the second half of the semester.

Summative assessments Semester 1 and 2

At the end of each semester students present their work in the form of an exhibition (see the programme component Exhibition). The summative assessments of the individual Theme Studios take place before the exhibition and are done by the teacher(s) of the Theme Studio.

Theme Studio DIGITAL PRACTICES

SEMESTER 1	2.5 EC	SEMESTER 2	2.5 EC
B-BR-1TDPS1-23		B-BR-1TDPS2-23	
Contact hours:	55	Contact hours:	55
Independent study hours:	15	Independent study hours:	15

In Theme Studio Digital Practices, we will get hands-on with contemporary image-making and storytelling tools for 3D and 2D animation, video editing and post-production — including Adobe Premiere, After Effects, and Cinema 4D. As well as learning how to use and experiment with these tools for our own artistic practice, we will also consider software and its digital images as tangible material. We examine how this material, its complex history, context and politics, is used critically in contemporary art.

In Semester 1 we will explore 3D modelling and image rendering, and the consequences of translating the real world to the virtual. We will do exercises in lensless filmmaking and study how artists have used digital tools to work creatively with limited budgets and resources. Lastly, we will use the green screen and live streaming, and look at how performance art has changed in relation to camera and online culture.

The programme of Semester 2 is aligned with Theme Studio Lens-Based. As for the Digital Practices component, we focus on 3D animation and why artists invest objects and non-humans with emotions, voices and feelings. We also look at the difference between digital puppets, digital masks and digital avatars.

WORKING FORMAT AND ASSIGNMENTS

In Semester 1, students work on a series of assignments around the themes, techniques and approaches mentioned

above. They are supported by a combination of individual guidance and group discussions.

In Semester 2, the programme is aligned with Theme Studio Lens-Based. After a series of introductory assignments around the topics mentioned above, students work on a joint project with Lens Based, in which they apply what they have learned from both courses into a longer project.

ASSESSMENT

Minimum attendance requirement: 80%

Formative assessments of all courses in Semester 1

After eight weeks, the teaching team evaluates whether the student demonstrates an ability to study and learn from what is offered, and, if needed, gives advice for the second half of the semester.

Summative assessments Semester 1 and 2

At the end of each semester, students present their work in the form of an exhibition (see the programme component Exhibition). The summative assessments of the individual Theme Studios take place before the exhibition and are done by the teacher(s) of the Theme Studio.

Studio PRACTICE AND RESEARCH

SEMESTER 1	2 EC	SEMESTER 2	2 EC
B-BR-1SPS1-23		B-BR-1SPS2-23	
Contact hours:	36	Contact hours:	36
Independent study hours:	20	Independent study hours:	20

For a general introduction of Studio Practice and Research see Chapter 7a. In the first year, Studio Practice and Research includes participation on Tuesdays in the activities of the selected Tutor Base.

WORKING FORMAT AND ASSIGNMENTS

See Chapter 8 for an introduction of the Tutor Bases.

ASSESSMENT

Minimum attendance requirement: 80%

Formative assessments of all courses in Semester 1

After eight weeks, the teaching team evaluates whether the student demonstrates an ability to study and learn from what is offered, and, if needed, gives advice for the second half of the semester.

Summative assessments Semester 1 and 2

At the end of each semester students present their work in the form of an exhibition (see the programme component Exhibition). The summative assessment of Studio Practice and Research takes place before the exhibition and is done by the tutor of the chosen tutor Base.

EXHIBITION

SEMESTER 1	2.5 EC	SEMESTER 2	2.5 EC
B-BR-1EXS1-23		B-BR-1EXS2-23	
Contact hours:	12	Contact hours:	12
Independent study hours:	58	Independent study hours:	58

The Exhibition is the end-of-semester presentation of the work that was made in that semester, to provide students and teachers with an overview of the development of the student. Emphasis is put on making connections between the work that was made in the various Theme Studios and the topics that are addressed in the theory courses. It is meant as a moment to reflect on key moments in the process of the student, to name strengths of the work and to identify aspects that need special attention in the next semester. As an assessment, the main focus is on the ability of the student to learn from what the course offers.

WORKING FORMAT

The student prepares a presentation of their work.

ASSESSMENT

Minimum attendance requirement: 80%

Summative assessment

The teaching team of the first year, the Tutor Base tutors and a chair are present to assess the student on the presentation of their work and results. The assessment focuses on the overall development and work of the student and integrates the perspectives of the different Theme Studios.

Students who do not pass the Exhibition assessment in Semester 1 receive a warning.

Students who do not pass the Exhibition assessment in Semester 2 will be advised to end their studies. Students who also fail the resit in August of the same academic year receive a Binding Study Advice and must end their studies.

THINK

Block 1	SEMESTER 1	2 EC	Block 3	SEMESTER 2	2 EC
B-BR-1THKB1-23			B-BR-1THKB3-23		
Contact hours:		23	Contact hours:		23
Independent study hours:		33	Independent study hours:		33
Block 2	SEMESTER 1	2 EC	Block 4	SEMESTER 2	2 EC
B-BR-1THKB2-23			B-BR-1THKB4-23		
Contact hours:		23	Contact hours:		23
Independent study hours:		33	Independent study hours:		33

The programme component **ThiNK** is part of the theory programme of **BEAR**. For a general introduction of the theory programme see Chapter 7b.

In this programme, students are introduced to a multitude of views on art. This allows them to acquire the building blocks to ultimately formulate their own definitions of the field and to determine their artistic position. We draw on multiple perspectives and sources from within and beyond the Western canon.

ThiNK addresses essential questions such as: What is art? What does an artist do? How is an artist positioned in society? What are the views on aesthetics? How can we define timeframes and (style) periods? How do we differ from, and how are we alike other times? How can we unravel the

past to reconsider our thinking about art, ecology, institutional inequality, anthropocentrism, and much more?

Four periods are discussed, always with a contemporary case as a starting point:

- Block 1 *The Invention of Art* discusses the period between 1750 and 1850
- Block 2 *The Rise of the Present* describes the period between 1850 and 1900
- Block 3 *The Hunt for the Future* focuses on the years between 1900 and 1950
- Block 4 *The Dispute of Time* focuses on the world of 1950 to 1990

The theoretical methods and techniques consist of substantive exploration of the presented materials. Attention is paid to further reflection and the development of skills related to writing, presenting, working in groups, doing research and drafting an academic essay.

WORKING FORMAT AND ASSIGNMENTS

Each block includes presentations and working sessions. Discussion plays a prominent role in the seminars. Students are expected to prepare for class by reading texts, and each student gives a presentation at least once.

Block 1, 2 and 3

Each block, students write an interpretative summary of a textual source of their choice, focusing on one concept from the source. The interpretative summary reflects the content of the source and contains a position of the student, supported by arguments.

Block 4

In Block 4, students write an essay about an individual research question, combining at least two sources.

ASSESSMENT

Minimum attendance requirement: 80%

Formative assessment

After eight weeks, the teaching team evaluates whether the student demonstrates an ability to study and learn from what is offered, and, if needed, gives advice for the second half of the semester.

Summative assessment

The assessment of each block is based on the interpretative summaries, additional assignments, and in Block 4 a written essay.

ARTISTIC RESEARCH (BOOTCAMP)

SEMESTER 1	SEMESTER 2	2 EC
	B-BR-1AR-23	
	Contact hours:	39
	Independent study hours:	17

For a general introduction to artistic research, see Chapter 7a Studio Practice and Research.

Students are introduced to the idea of artistic research in a hands-on workshop. The Bootcamp focuses on the practical application of an artistic research methodology, asking the students to try using this method in relation to a specific theme in a given context. The four-day workshop culminates in a festival or presentation of the projects the students have developed.

WORKING FORMAT AND ASSIGNMENTS

The bootcamp is a eight-/nine-day trip during which students will visit and reflect on various art institutions along the route. It culminates in a four-day workshop at Cittadellarte in Biella where students work in groups on a specific assignment.

ASSESSMENT

Minimum attendance requirement: 80%

The summative assessment is based on participation in the activities.

HOW TO CONNECT?

SEMESTER 1	2 EC	SEMESTER 2
B-BR-1HCS1-23		
Contact hours:	39	
Independent study hours:	17	

The programme How to Connect? offers an introduction to the wider field of contemporary art, its institutions and the practitioners working in it. A central question is: Where does art happen? Visits to art spaces in Arnhem help in mapping the direct environment of the academy. Excursions to other cities, such as Amsterdam, offer a perspective on the national art world.

WORKING FORMAT AND ASSIGNMENTS

The programme consists of a series of excursions, visits to spaces and meet-ups with practitioners, locally and nationally. The students write a self-evaluation connecting these experiences to their own work.

ASSESSMENT

Minimum attendance requirement: 80%

The summative assessment is based on participation in the activities and a written self-evaluation

LECTURES/EXCURSIONS

SEMESTER 1	1 EC	SEMESTER 2	1 EC
B-BR-1PPS1-23		B-BR-1PPS2-23	
Contact hours:	28	Contact hours:	28
Independent study hours:	—	Independent study hours:	—

Each semester BEAR organises a series of lectures. The aim of this programme component is to present a broad range of practices, to adapt to current developments in the field and to contribute to the knowledge of students about contemporary art. It also offers students an opportunity to observe how practitioners from the field of contemporary art talk about their work and research.

Each year, BEAR organises an excursion, which might include trips to large-scale exhibitions and biennials, such as documenta, the Venice Biennale and Manifesta.

ASSESSMENT

Minimum attendance requirement: 80%

The summative assessment is based on attendance.

PROJECT (PLEASURE ISLAND)

SEMESTER1	SEMESTER 2	1 EC
	B-BR-PR-23	
	Contact hours:	28
	Independent study hours:	—

Pleasure Island is a project week for students from all ArtEZ departments. The aim is to let students experience how discipline-specific knowledge and skills can be activated in an interdisciplinary collaboration. They usually work together in small groups of students from several departments (Acting, Creative Writing, Dance, Musical Theatre). Each year, a different guest is invited to conceptualise the project week.

WORKING FORMAT AND ASSIGNMENTS

The format of the project week depends on the theme and approach developed by the guest. Pleasure Island always ends with a collective presentation moment.

ASSESSMENT

Minimum attendance requirement: 80%

The summative assessment is based on participation.

PROJECT (COLLECTIVELY)

SEMESTER 1	1 EC	SEMESTER 2
B-BR-PCS-23		
Contact hours:	28	
Independent study hours:	—	

Collectively is a series of activities organised by students. It can be anything, as long as it involves doing something together. It might involve making an exhibition together, staging a performance, hosting a dinner discussion or organising a workshop. It is a mandatory course component in BEAR 1, 2 and 3. Students submit proposals for an activity. The ones that are open to others to join are published so those who have not submitted a proposal can join one of the activities. In addition, BEAR 1 students assist at least one BEAR 4 student during the preparations and installation of the graduation exhibition.

WORKING FORMAT AND ASSIGNMENTS

The working format is developed by the students who submit a proposal.

ASSESSMENT

Minimum attendance requirement: 80%

The summative assessment is based on participation.



BEAR 2: ADVANCED EXPERIMENTATION

BEAR 3: SPECIALISING, ARTICULATING

Introduction BEAR 2: ADVANCED EXPERIMENTATION

In BEAR 2, students move from assignment-driven to self-directed experimentation, to further develop the skills and approaches that were offered in BEAR 1. The various course components are designed to support students in making choices and developing focus. This marks a shift in working and thinking that requires an ability to formulate questions or interests, and to take concrete steps to translate these into one's working process. The structure of the year and the various components allow for a continuous movement between making, experimenting and reflecting, as well as between individual and collective projects.

FOCUS ASSESSMENT CRITERIA BEAR 2

The assessments in BEAR 2 focus on the student's ability to initiate and work on a self-initiated project, under the direct supervision of a teacher. This involves formulating questions, identifying interests and references, materialising ideas and solving problems in their working process.

How to Create?

The student

- can make a start.
- experiments to further develop their work.
- can construct and develop work on their own.
- is aware of how to use processes and materials.
- can take decisions and solve problems.

How to Connect?

The student

- uses references and knowledge relevant to their work.
- understands the impact of their actions.
- seeks out connections.

How to Reflect?

The student

- can give, receive and process criticism.
- is able to do research.
- judges the results of their actions.
- is self-critical and moves forward.

How to Present?

The student

- demonstrates perseverance in relation to the actual needs of the work.

Curiosity for the Unknown

The student

- surprises themselves and others.
- seeks out new challenges.

Introduction BEAR 3: SPECIALISING, ARTICULATING

The course components of BEAR 3 aim to teach students how to develop and follow a more continuous line in their work. This involves articulating ideas and exploring what connects projects, through a more explicit reflection on the working process, the work and its actual or desired context. Compared to BEAR 2, students work under more indirect supervision by their tutor and other teachers. As part of Studio Practice and Research, as well as Practitioners, they are supported in making well-motivated choices in terms of projects they engage in, and identifying the skills and knowledge they need to develop to advance their practice. At the same time, they are expected, at this stage of their studies, to understand and embrace the open-endedness of artistic processes and to use this as an opportunity to challenge their own expectations, and when presenting work, those of others.

FOCUS ASSESSMENT CRITERIA BEAR 3

The focus of the assessments in BEAR 3 is the student's ability to articulate in what direction they want to develop their work, by formulating a position they want to take as artists in society. They are able to select relevant media in relation to the subject matter they work with. They have an understanding of how to develop their work in practical, conceptual and contextual terms, while remaining open to trying out new possibilities. During presentations they show the ability to reflect on how their work creates a situation that speaks to, and potentially challenges an audience.

How to Create?

The student

- can develop a vision.
- has the skills necessary for the techniques and materials they work with.
- investigates and experiments with different working methods.
- sees the different paths the work could take.
- creates from an awareness of what makes what they do a work of art.
- intertwines the development of work and research.

How to Connect?

The student

- can position themselves within artistic practice.
- articulates their position in society.
- acknowledges their role in- and outside of contemporary art.
- uses diverse cultural and social sources.

How to Reflect?

The student

- asks critical questions.
- can explain choices and decisions.
- can express themselves orally and in writing.
- can question their vision.
- has the skills to assess their work and that of others.
- makes work that reflects the position they take.

How to Present?

The student

- explores relevant ways of presenting work in relation to content.
- can organise presentations of their work.
- demonstrates awareness of context and content in presentations.
- can self-initiate presentations.

Curiosity for the Unknown

The student

- pushes (their) artistic boundaries.

BEAR 2 and 3 in detail

	SEMESTER 3		SEMESTER 4	
Module	Code	EC	Code	EC
Studio Practice and Research	B-BR-2PRS3-23	15	B-BR-2PRS4-23	13
Practitioners	B-BR-2PAS3-23	2	B-BR-2PAS4-23	2
Projects	B-BR-2PSS3-23	8	B-BR-2PSS4-23	8
Theory Blocks	B-BR-2TB1-23	4	B-BR-2TB2-23	5
Lectures/Excursions	B-BR-2LES3-23	1	B-BR-2LES4-23	1
Collectively			B-BR-2COS4-23	1
Total EC		30		30

	SEMESTER 5		SEMESTER 6	
Module	Code	EC	Code	EC
Studio Practice and Research	B-BR-3PRS5-23	15	B-BR-3PRS6-23	11
Practitioners	B-BR-3PAS5-23	2	B-BR-3PAS6-23	2
Projects	B-BR-3PRS5-23	8	B-BR-3PRS6-23	8
Theory Blocks	B-BR-3TB3-23	4	B-BR-3TB4-23	5
Lectures/Excursions	B-BR-3LES5-23	1	B-BR-3LES6-23	1
Collectively			B-BR-3COS6-23	1
How to Connect?			B-BR-3HCS6-23	2
Total EC		30		30

STUDIO PRACTICE AND RESEARCH

SEMESTER 3	15 EC	SEMESTER 4	13 EC
B-BR-2PRS3-23		B-BR-2PRS4-23	
Contact hours:	112	Contact hours:	112
Independent study hours:	252	Independent study hours:	224
Contact hours Artistic Research:	21	Contact hours Artistic Research:	10
Independent study hours		Independent study hours	
Artistic Research:	35	Artistic Research:	18

SEMESTER 5	15 EC	SEMESTER 6	11 EC
B-BR-3PRS5-23		B-BR-3PRS6-23	
Contact hours:	112	Contact hours:	112
Independent study hours:	252	Independent study hours:	224
Contact hours Artistic Research:	21	Contact hours Artistic Research:	10
Independent study hours		Independent study hours	
Artistic Research:	35	Artistic Research:	18

For a general introduction of Studio Practice and Research see Chapter 7a.

WORKING FORMAT

For Studio Practice and Research students work on their own projects in their studio, the workshops or, if needed, outside of the academy. They are supported by their Tutor Base, a description of which can be found in Chapter 8. A second pillar of Studio Practice and Research is formed by the Artistic Research classes, which are introduced in Chapter 7a.

ASSESSMENT

Minimum attendance requirement: 80%

Formative assessment

Halfway through each semester, each student meets with their Tutor Base tutor and artistic research teacher for a joint studio talk. This is a process- and development-focused conversation and the moment to discuss any concerns regarding study progress.

Summative assessments

Studio Practice and Research is assessed as part of the Show & Tell at the end of each semester. The Show & Tell is a moment when students install their work in their studio or a project space and present it to the assessment team, which is made up of two Tutor Base tutors (including their own), the artistic research teacher and a chair.

The summative assessment is made up of the following components:

- A. Studio: The Tutor Base tutor assesses the artistic development and the engagement with the activities of the Tutor Base. This is a continuous assessment, focusing on process.
- B. Artistic Research: this is assessed by the artistic research teacher by means of a continuous assessment, based on exercises in the period leading up to the assessment.
- C. Presentation: The assessment team assesses the qualities of the presentation made for the Show & Tell.

The assessment is supported by written feedback about all three components. The feedback and the grade are registered in Osiris.

PRACTITIONERS

SEMESTER 3	2 EC	SEMESTER 4	2 EC
B-BR-2PAS3-23		B-BR-2PAS4-23	
Contact hours:	21	Contact hours:	21
Independent study hours:	35	Independent study hours:	35

SEMESTER 5	2 EC	SEMESTER 6	2 EC
B-BR-3PAS5-23		B-BR-4PAS6-23	
Contact hours:	21	Contact hours:	21
Independent study hours:	35	Independent study hours:	35

See a general description in Chapter 7c.

WORKING FORMAT AND ASSIGNMENTS

See a general description in Chapter 7c.

ASSESSMENT

Minimum attendance requirement: 80%

Formative assessments

In case the practitioner has valid concerns about the student's ability to finish the course component within the scheduled time frame they will indicate this mid-semester.

Summative assessment

Each semester, the student is assessed on the focus criteria for their year, by means of a continuous assessment focusing on process, by the Practitioner they worked with.

PROJECTS

SEMESTER 3	8 EC	SEMESTER 4	8 EC
B-BR-2PSS3-23		B-BR-2PSS4-23	
Contact hours:	84	Contact hours:	84
Independent study hours:	140	Independent study hours:	140

SEMESTER 5	8 EC	SEMESTER 6	8 EC
B-BR-3PRS5-23		B-BR-3PRS6-23	
Contact hours:	84	Contact hours:	84
Independent study hours:	140	Independent study hours:	140

Each semester, BEAR invites four artists to organise a project for students. Projects are an introduction to the practice of a professional artist that brings students together around specific themes and working methods, which can be research-driven or skills-based. Inviting different artists each time allows BEAR to respond to current developments in the field. Each project is concluded in a format that suits its content and aims, for instance an exhibition, festival or seminar. Students participate in one project each semester.

WORKING FORMAT AND ASSIGNMENTS

The format of each project is developed by the guest artist in consultation with the Head of Department.

ASSESSMENT

Minimum attendance requirement: 80%

Formative assessment

In case the project teacher has valid concerns about the student's ability to finish the course component within the scheduled time frame, they will indicate this mid-semester.

Summative assessment

The student is assessed based on their logbook and the principles and aims of the project.

THEORY BLOCKS

SEMESTER 3	4 EC	SEMESTER 4	5 EC
B-BR-2TB1-23		B-BR-2TB2-23	
Contact hours:	70	Contact hours:	88
Independent study hours:	42	Independent study hours:	52

SEMESTER 5	4 EC	SEMESTER 6	5 EC
B-BR-3TB3-23		B-BR-3TB4-23	
Contact hours:	70	Contact hours:	88
Independent study hours:	42	Independent study hours:	52

The Theory Blocks are part of the theory programme of BEAR. An introduction to the theory programme of BEAR can be found in Chapter 7b.

The Theory Blocks in BEAR 2 and BEAR 3 are thematic work groups, which students of both year groups follow together. Students choose one Theory Block per semester. In Semester 4 and 6 the programme culminates in a Theory Festival, a group project by all participating students.

Theory Blocks aim to offer the tools to put theory into practice. In BEAR 1, theory education offers a historical and art-theoretical approach to questions such as 'What is art?' and 'What is the role of an artist in society?' Theory Blocks in BEAR 2 and BEAR 3 guide students in relating these questions more explicitly to their own position. At the same time, they aim to broaden and deepen the knowledge of students about current developments in the field of contemporary art.

The consequence of letting practice guide theoretical inquiry is that the Theory Blocks integrate and connect concepts and working methods from various academic disciplines, most notably philosophy, political theory, ecology and sociology. This interdisciplinary approach, driven by questions and thematic interests, which is common amongst practitioners in the field of visual art, assists students in concept development within their working process. It also has a preparatory function for artistic research, which is integrated into the Studio Practice and Research component.

In work groups, students learn to analyse and interpret theoretical approaches to complex questions related to art and society. Furthermore, Theory Blocks aim to support students in developing the craft of speaking and writing.

A few examples of Theory Blocks:

- The Contemporary, about the question how to meaningfully speak as an artist about one's relation to the present time.
- Autonomy and Participation, exploring ideas around the position and responsibility of artists from a civic perspective.
- I and the Other, offering philosophical and sociological perspectives on concepts such as the self and the other, and the role these play in civil society.

WORKING FORMAT AND ASSIGNMENTS

Theory Blocks always consist of a combination of presentations and work groups that offer space for discussion and other collective activities. Assignments always include reading and writing, for instance summarising and responding to theoretical texts.

ASSESSMENT

Minimum attendance requirement: 80%

Formative assessment

In case the teacher of the Theory Block has valid concerns about the student's ability to finish the Theory Block within the scheduled time frame, they will indicate this mid-semester.

Summative assessment Semester 3 and 5

The assessment is based on participation in class, a presentation and a written essay.

Summative assessment Semester 4 and 6

The assessment is based on participation in class, a research file and the student's contribution to the Theory Festival.

LECTURES/EXCURSIONS

SEMESTER 3	1 EC	SEMESTER 4	1 EC
B-BR-2LES3-23		B-BR-2LES4-23	
Contact hours:	28	Contact hours:	28
Independent study hours:	—	Independent study hours:	—

SEMESTER 5	1 EC	SEMESTER 6	1 EC
B-BR-3LES5-23		B-BR-3LES6-23	
Contact hours:	28	Contact hours:	28
Independent study hours:	—	Independent study hours:	—

Each semester, BEAR organises a series of lectures. The aim of this programme component is to present a broad range of practices, to respond to current developments in the field, and to contribute to the knowledge of students about contemporary art. It also offers students an opportunity to observe how practitioners from the field of contemporary art talk about their work and research.

Each year, BEAR organises an excursion, which might include trips to large-scale exhibitions and biennials, such as documenta, the Venice Biennale and Manifesta.

ASSESSMENT

Minimum attendance requirement: 80%

The summative assessment is based on attendance.

PROJECT (COLLECTIVELY)

SEMESTER 3	SEMESTER 4	1 EC
	B-BR-2COS4-23	
	Contact hours:	28
	Independent study hours:	—

SEMESTER 5	SEMESTER 6	1 EC
	B-BR-3COS6-23	
	Contact hours:	28
	Independent study hours:	—

Collectively is a series of activities organised by students. It can be anything, as long as it involves doing something together. It might involve making an exhibition together, staging a performance, hosting a dinner discussion or organising a workshop. It is a mandatory course component in BEAR 1, 2 and 3. Students submit proposals for an activity. The ones that are open to others to join are published so those who have not submitted a proposal can join one of the activities.

WORKING FORMAT AND ASSIGNMENTS

The working format is developed by the students who submit a proposal.

ASSESSMENT

Minimum attendance requirement: 80%

The summative assessment is based on participation.

HOW TO CONNECT?

SEMESTER 5	SEMESTER 6	2 EC
	B-BR-3HCS6-23	
	Contact hours:	28
	Independent study hours:	—

How to Connect? aims to give students the tools to develop the professional dimension of their practice as an artist without losing autonomy. The course aims to stimulate taking initiative and seeing and creating opportunities. They will discover how you can present yourself as an artist and which organisations, companies, institutions you can approach to realise your work.

As part of How to Connect?, students will either initiate their own project or work within a project initiated by an external partner. In the project, different parts of the programme come together: from idea, to form and realisation, communication, taking initiative, seeking out opportunities, bringing work to an audience, and gaining experience in working as a professional. How to Connect? starts in BEAR 3 and continues in BEAR 4.

WORKING FORMAT AND ASSIGNMENTS

How to Connect? is divided into four components:

1. Theory: how to organise your practice, entrepreneurship, funding and opportunities for grants
2. Workshops: writing a project plan and budget, writing a funding proposal
3. Field trips to various art institutions
4. Projects: from idea to realisation

ASSESSMENT

Minimum attendance requirement: 80%

The summative assessment is based on the student's participation and role in the project.

INTERNSHIP/SELF-ORGANISED PROJECT

SEMESTER 7*	4 EC	SEMESTER 8
B-BR-4IPS7-23		
Contact hours:	—	
Independent study hours:	112	

An internship can be any project that allows the student to explore aspects of the professional field in relation to their practice as an artist. The aim is to offer the space to do an external project that contributes to the work or research of the student, to build a network, or to familiarise oneself with a new context. Examples of internships are: assisting an artist or other practitioner, work experience at a company or an organisation, a short project-based exchange or study trip. An internship encompasses 10 working days, plus 4 days for preparations and reporting.

*Please note: The internship must be finished before the start of BEAR 4. The ECs are awarded in semester 7.

WORKING FORMAT AND ASSIGNMENTS

The student writes a proposal including personal learning goals, which has to be approved by their tutor.

ASSESSMENT

Minimum attendance requirement: 80%

The summative assessment is based on a written report by the student signed by the internship supervisor, which reflects on the personal learning goals. The report is uploaded by the student in Osiris and approved by the Coordinator.





BEAR 4: BUILDING A PRACTICE

Building a practice as an artist is as much about attaining focus, acquiring skills and specialised knowledge, as it is about continuously cultivating a curiosity for the new. The guiding principle in BEAR 4 is to support students in developing a finished body of work for the graduation exhibition, while challenging them to engage in a thorough research process in which they are not afraid to question their own work and their positioning. Studying in BEAR 4 means standing on a threshold: structuring a work process with academic rigour, while anticipating a world beyond.

The core of BEAR 4 is the individual work of the students, in which all lines of the programme come together. They learn to unpack, question and deepen their practice through a focused research trajectory, while broadening and deepening their material knowledge and technical skills, following what the work needs. As BEAR 4 is the graduation year, students are trained in practical skills that are needed from a professional perspective, such as applying for funding and residencies, self-organising as artists, and starting a business.

Focus assessment criteria BEAR 4

The assessments in BEAR 4 are guided by the exit qualifications of the programme: the ability of the students to sustain and independently develop an art practice. This means students are assessed on the consistency between the work they make, the research process and (public) presentations. In terms of attitude we expect to see a willingness to take risks and a confidence in making creative decisions.

How to Create?

The student

- can use narrative in service of an artistic aim.
- can create in collaboration.
- is in control of what the artwork articulates.
- organises their work process and independently looks for skills.
- masters concepts and materials.

How to Connect?

The student

- creates meaning that is of value for people, culture and society.
- analyses the context they work in while taking an active position.
- has a vision of the function of art in society.

How to Reflect?

The student

- formulates their own position.
- considers the complexity of the situation they work in when making artistic decisions.

How to Present?

The student

- controls the conditions necessary to keep the artwork alive.
- acts from an awareness of the effect of their work.

Curiosity for the Unknown

The student

- seeks to push, disrupt or challenge expectations.
- can take calculated risks in embracing a space of not knowing.

BEAR 4 in detail

Module	SEMESTER 7		SEMESTER 8	
	Code	EC	Code	EC
Studio Practice and Research Green Light	B-BR-4PRS7-23	11	B-BR-4GLS8-23	18
Graduation Exhibition			B-BR-4GES8-23	11
Research & Presentation (Pitch)	B-BR-4RPS7-23	3		
Graduation Research (File and Interview)			B-BR-4FIS8-23	3
Presentation Grad. Research (Artistic Research Festival)			B-BR-4ARFS8-23	3
Practitioners	B-BR-4PAS7-23	2	B-BR-4PAS8-23	2
Internship/Self-Organised Project	B-BR-4IPS7-23	4		
Lectures/Excursions	B-BR-4LES7-23	1		
How to Connect?	B-BR-4HCS7-23	1	B-BR-4HCS8-23	1
Total EC		22		38

Introduction Graduation Project Trajectory

In BEAR 4 students develop a coherent body of artistic work that expresses the position they want to take as an artist, as they are about to enter the professional field. More than previous years, all components of the programme are geared towards this concrete outcome, while challenging the students to continue exploring new possibilities and be open to unforeseen outcomes. While working at the Tutor Base, integrating artistic research strategies helps to blend the various modes of working and thinking as an artist. The tutor remains a mentor to support students in making decisions in terms of what the work needs to be completed. The student has the responsibility to realise this, and make sure they have the skills and knowledge that are needed to make the work they want to make.

Graduation Project Trajectory phase 1 STUDIO PRACTICE AND RESEARCH

SEMESTER 7	11 EC	SEMESTER 8
B-BR-4PRS7-23		
Contact hours:	112	
Independent study hours:	140	
Contact hours Artistic Research:	21	
Independent study hours Artistic Research:	35	

Studio Practice and Research in BEAR 4 is the first phase of the practice trajectory of the graduation. The aim is to reach a decision about the elements that most likely will make up the graduation work: interests, themes, concepts, and how these materialise in concrete works. For the parts of the work that are still in development, the aim is to articulate clear intentions that define a direction for the work, including concrete next steps. The semester ends with a Show & Tell, which can be seen as a first 'chapter' of the graduation work.

WORKING FORMAT AND ASSIGNMENTS

Students participate in the activities of their Tutor Base and work on their individual projects. To realise work they can use the workshops of the academy, or, if needed, work elsewhere. In dedicated artistic research work groups students discuss the way they integrate research strategies in their work process.

ASSESSMENT

Minimum attendance requirement: 80%

Formative assessment

Halfway through the semester, each student meets with their Tutor Base tutor and artistic research teacher for a joint studio talk. This is a process- and development-focused conversation

and the moment to discuss any concerns regarding study progress.

Summative assessment

Studio Practice and Research is assessed in the form of a Show & Tell at the end of the semester. The Show & Tell is a moment when students install their work in their studio or a project space and present it to the assessment team, which is made up of two Tutor Base tutors (including their own), the artistic research teacher and a chair.

The summative assessment is made up of the following components:

- A. Process: The Tutor Base tutor assesses the artistic development of the student. This is a continuous assessment, focusing on process and work attitude.
- B. Presentation: The assessment team assesses the qualities of the presentation made for the Show & Tell.
- C. Artistic Research: this is assessed by the artistic research teacher in the form of a continuous assessment, based on exercises in the period leading up to the assessment.

The assessment is supported by written feedback, which is registered in Osiris.

Graduation Project Trajectory phase 2 GREEN LIGHT

SEMESTER 7	SEMESTER 8	18 EC
	B-BR-4GLS8-23	
	Contact hours:	145
	Independent study hours:	359

The second phase of the graduation project trajectory culminates in the Green Light, which takes place around the middle of the semester 8. The aim of this phase is to reach a coherent idea and articulation of what the graduation work will be. The work does not have to be finished yet, but the student should be able to reflect on where they stand in the process and what is needed to take the last step before graduation.

WORKING FORMAT AND ASSIGNMENTS

The student works predominantly in a self-directed process on realising their graduation work, supported by individual tutorials and group conversations. This phase ends with a Green Light Assessment, which consists of a stand-alone presentation of work, and a moment for the assessment committee to ask questions.

ASSESSMENT

Minimum attendance requirement: 80%

Formative assessment

Halfway through the semester, each student meets with their Tutor Base tutor and artistic research teacher for a joint studio talk. This is a conversation focusing on the process and it is the moment to discuss any concerns regarding study progress.

Summative assessment: Green Light Assessment

A committee, made up of the student's Tutor and teachers, evaluates whether they think the student is ready to graduate in June. A condition to pass the Green Light Assessment is to have passed all programme components up until Semester 7. If a student does not pass the Green Light Assessment, a resit takes place within eight weeks.

Graduation Project Trajectory phase 3 GRADUATION EXHIBITION

SEMESTER 7	SEMESTER 8	11 EC
	B-BR-4GES8-23	
	Contact hours:	145
	Independent study hours:	163

The Graduation Exhibition is the last phase of the graduation trajectory, integrating the various lines of the work process of the student. Special attention is given to the way the work is presented in the exhibition, the way it creates an opportunity to communicate with an audience.

WORKING FORMAT AND ASSIGNMENTS

The student works in a self-directed process on finishing their graduation work, supported by individual tutorials and group conversations. The work is presented as part of the graduation exhibition.

ASSESSMENT

Minimum attendance requirement: 80%

Formative assessment

In case the Tutor Base tutor has valid concerns about the student's ability to finish the course component within the

scheduled time frame, they will indicate this halfway through the term.

Summative assessment: Final Exam

A condition for participating in the Final Exam is a pass for the Green Light Assessment.

The Final Exam starts with individual meetings in the graduation exhibition between candidates and the Final Exam Committee. The Committee asks questions about the work and the process and research that informed it. Afterwards, the Committee meets to reach an agreement about whether the candidate has met the final exit qualifications of the programme and graduates.

The Final Exam committee is made up of at least five members, including an external examiner, who is typically an expert from the field. The external examiner visits the students in their studios once during the months leading up to the Final Exam and is given access to the students' Graduation Research File.

INTRODUCTION GRADUATION RESEARCH TRAJECTORY

As part of the graduation trajectory, students initiate and complete an (artistic) research project with the aim of contextualising and conceptualising their artistic practice, more specifically the graduation project. Through theoretical inquiry, students identify key concepts that are relevant for their work. They also interview someone whose practice speaks to their interests and positioning as artists. The process has an individual and a collective component. Students start by following their own interests, completing a research cycle and formulating personal conclusions that are relevant for their graduation project. The last phase encompasses organising a Research Festival, with the aim of translating the findings of the individual trajectories for an audience.

Graduation Research Trajectory phase 1 RESEARCH & PRESENTATION (PITCH)

SEMESTER 7	3 EC	SEMESTER 8
B-BR-4RPS7-23		
Contact hours:	35	
Independent study hours:	49	

Research & Presentation (Pitch) represents the first phase of the research trajectory, mostly focusing on developing an idea for the project, formulating a question and collecting sources.

WORKING FORMAT AND ASSIGNMENTS

In a small work group, students are guided in writing a positioning statement, formulating an initial research question and selecting relevant sources. This process results in a graduation research proposal in the form of a pitch.

ASSESSMENT

Minimum attendance requirement: 80%

Formative assessment

In case the teacher has valid concerns about the student's ability to finish the course component within the scheduled time frame, they will indicate this halfway through the term.

The summative assessment is based on the pitch, which is assessed on completeness, argumentation, relation to practice and presentation.

Graduation Research Trajectory phase 2
GRADUATION RESEARCH (FILE AND INTERVIEW)

SEMESTER 7	SEMESTER 8	3 EC
	B-BR-4FIS8-23	
	Contact hours:	35
	Independent study hours:	49

Research & Presentation (File and Interview) is the second phase of the research trajectory, which encompasses studying the selected sources, writing summaries and positionings and concluding by reflecting on the process so far in writing and in a conversation with the teachers.

WORKING FORMAT AND ASSIGNMENTS

In a small work group, students work on their individual research trajectory. This process results in a research file and is concluded by a conversation with the teachers.

ASSESSMENT

Minimum attendance requirement: 80%

Formative assessment

In case the teacher has valid concerns about the student's ability to finish the course component within the scheduled time frame, they will indicate this halfway through the term.

The summative assessment is based on the file and the interview.

Graduation Research Trajectory phase 3
PRESENTATION GRADUATION RESEARCH
(ARTISTIC RESEARCH FESTIVAL)

SEMESTER 7	SEMESTER 8	3 EC
	B-BR-4ARFS8-23	
	Contact hours:	35
	Independent study hours:	49

Presentation Graduation Research (Research Festival) is the third and final phase of the research trajectory, in which students develop a presentation that makes the individual research public. The Research Festival is a moment to connect research and artistic work in a new way, to show how the findings of the graduation research inform artistic work. The format should be relevant for the student's practice, and it may, for instance, include showing work or doing a performance.

WORKING FORMAT AND ASSIGNMENTS

Students work on their individual research trajectory and meet in a work group to discuss work and support each other in preparing the Research Festival. The Research Festival is a day of individual 45 minute presentations in which students link practice and research, in a way that is accessible for an expert audience. The day is attended by an external examiner.

ASSESSMENT

Minimum attendance requirement: 80%

Formative assessment

In case the teacher has valid concerns about the student's ability to finish the course component within the scheduled time frame, they will indicate this halfway through the term.

Summative assessment

The assessment is based on the presentation during the Research Festival. The presentation is assessed by the artistic research teacher and an external examiner.

PRACTITIONERS

SEMESTER 7	2 EC	SEMESTER 8	2 EC
B-BR-4PAS7-23		B-BR-4PAS8-23	
Contact hours:	21	Contact hours:	21
Independent study hours:	35	Independent study hours:	35

An introduction to Practitioners can be found in Chapter 7c.

WORKING FORMAT AND ASSIGNMENTS

See a general description in Chapter 7c.

ASSESSMENT

Minimum attendance requirement: 80%

Formative assessments

In case the practitioner has valid concerns about the student's ability to finish the course component within the scheduled time frame, they will indicate this halfway through the semester.

Summative assessment

Each semester, the student is assessed on the focus criteria for their year, in the form of a continuous assessment, focusing on process, by the practitioner they worked with.

LECTURES/EXCURSIONS

SEMESTER 7	1 EC	SEMESTER 8
B-BR-4LES7-23		
Contact hours:	28	
Independent study hours:	—	

Each semester, BEAR organises a series of lectures. The aim of this programme component is to present a broad range of practices, to respond to current developments in the field and to contribute to the knowledge of students about contemporary art. It also offers students an opportunity to observe how practitioners from the field of contemporary art talk about their work and research.

Each year, BEAR organises an excursion, which might include trips to large-scale exhibitions and biennials, such as documenta, the Venice Biennale and Manifesta.

ASSESSMENT

Minimum Minimum attendance requirement: 80%

The summative assessment is based on attendance.

HOW TO CONNECT?

SEMESTER 7	2 EC	SEMESTER 8
B-BR-3HCS7-23		
Contact hours:	28	
Independent study hours:	—	

How to Connect? aims to give students the tools to develop the professional dimension of their practice as an artist without losing autonomy. The course aims to stimulate taking initiative and seeing and creating opportunities. They will discover how you can present yourself as an artist and which organisations, companies, institutions you can approach to realise your work. As part of How to Connect?, students will either initiate their own project or work within a project initiated by an external partner. In the project, different parts of the programme come together: from idea, to form and realisation, communication, taking initiative, seeking out opportunities, bringing work to an audience, and gaining experience in working as a professional. How to Connect? starts in BEAR 3 and continues in BEAR 4. Working format and assignments

How to Connect? is divided into four components:

1. Theory: how to organise your practice, entrepreneurship, funding and opportunities for grants
2. Workshops: writing a project plan and budget, writing a funding proposal
3. Field trips to various art institutions
4. Projects: from idea to realisation

ASSESSMENT

Minimum attendance requirement: 80%

The summative assessment is based on the student's participation and role in the project.

10. Other Educational Activities

HONOURS LAB

Each year, the Honours Lab offers special tracks that give students the opportunity to immerse themselves in theoretical and practice-related topics in a multidisciplinary environment. The Honours Lab is open to students who want to deepen their knowledge and develop their (art) research skills, and who find it exciting to work together with students from other art departments and, occasionally, from other institutions.

The Honours Lab develops its tracks together with ArtEZ academies and with external partners such as Radboud University. This results in different tracks each year, varying in length.

The Honours Lab tracks are an addition to the regular programme. For each track, interested students apply with a motivation letter. It is possible to join already from the first year. The Honours Lab awards ECs for each completed track. These can never result in an exemption from courses of the regular curriculum. All completed tracks are registered as honours tracks in Osiris. A special certificate is awarded when a student has collected 30EC from Honours Lab tracks.

More information about the Honours Lab can be found on the ArtEZ Intranet: www.artez.nl/en/research/honours-lab

STUDIUM GENERALE

ArtEZ Studium Generale curates and organises gatherings, talks, training courses, podcasts and publications about the state of the arts and their relation to today's challenges, ranging from immediate societal issues to abstract concepts, from climate crisis to identity issues. Its aim is to create a space to

ask probing questions, spark debates, and empower each other to explore the future role of artists, designers and educators.

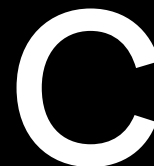
The activities of Studium Generale are open to everyone.
More information can be found on their website:
<https://studiumgenerale.artez.nl>

EXCHANGES

Contemporary art is internationally oriented, yet many local differences exist in how artists develop working strategies and build a practice. It is potentially enriching for any art student to be fully immersed in another environment for a while — to experience how a different art scene functions, meet a new group of peers and learn from different teachers. BEAR encourages students who are interested in living and studying abroad to take part in an exchange with one of our partner institutions.

More information about exchanges can be found on the website of ArtEZ: www.artez.nl/en/study-at-artez/study-and-internship-abroad/exchange

Practical Information



11. Rights, Duties, Care, Support

SPECIFIC TO BEAR

COMMUNAL KITCHEN

ArteZ has a communal kitchen, which is located at OK74. It can be used by all students and staff. The kitchen is a shared space and if you use it you must also keep it clean.

COMPASS FOR INTERHUMAN LEARNING

The Compass for Interhuman Learning is a document that provides the foundation for how we work together at BEAR and provides support tools for when difficult situations arise, in a spirit of interhuman learning. It is the result of a long and ongoing research amongst BEAR students and tutors, stemming from the desire to collectively shape the culture we work in by invoking a practice of accountability and shared responsibility.

FOR ALL ARTEZ STUDENTS

STUDENT CHARTER

The Student Charter offers information regarding what students may expect of ArteZ and what ArteZ expects of students.

It can be accessed via the ArteZ website: www.artez.nl/en/study-at-artez/regulations-and-procedures/student-charter

STUDENT COUNSELLORS

The student counsellors are there to discuss various topics in confidence, be it study progress, other study issues or questions of a personal nature. They offer advice, coaching, and provide practical information about extra support the academy can offer. Student counsellors are also intermediaries for students with a study impairment, such as a disability.

www.artez.nl/en/study-at-artez/student-counseling/student-counsellors

HOUSE RULES

- Work at the academy as much as possible. This contributes to a good working atmosphere for everyone, by making possible planned and unplanned encounters.
- Use the buildings responsibly. Clean up after you've finished work and take rubbish to the bins.
- Please check the cleaning procedures for specific materials in the designated working areas, such as workshops and classrooms. There are special facilities for cleaning paint and brushes. Never throw materials such as plaster in the sink or toilets.
- Nothing should be placed in the hallways and corridors, as this obstructs escape routes in case of fire or other emergency situations.
- The Facility Services team is responsible for regularly checking whether safety regulations are being observed. Please respect them when they do their job.
- Only work-related tools and equipment are allowed in the building. The use of other electric equipment such as coffee makers and electric kettles is strictly forbidden.
- Unplug all electrical equipment at the end of a working day.
- Smoking is strictly forbidden anywhere in the building.
- The use of alcohol and drugs is not permitted anywhere in the building. Alcohol is only allowed on special occasions, after explicit permission from the Heads of Department.
- In case you have doubts about whether something is permitted or not in the building, please ask the Coordinator.
- Educational activities start at 9.15am.
- In case of illness, please inform the Coordinator and the teachers of the courses that take place that day.
- In case an appointment has to be cancelled, please do so at least 24 hours in advance.

12. Participation

Student participation within BEAR

STUDENT COUNCIL

Each Tutor Base has two student representatives chosen by the group. These representatives and two first-year students constitute the Student Council. The Student Council meets with the Heads of Department and Coordinator roughly every six weeks. In these meetings the representatives are asked to bring in feedback from their Tutor Base, provide a discussion partner for the Heads and identify any immediate issues that need addressing.

COURSE COMMITTEE

The task of the Course Committee (Dutch: *Opleidingscommissie*) is to advise the Heads of Department, as well as the Representative Council of ArteZ Art & Design Arnhem on promoting and guaranteeing the quality of the course. Its main task is to check the Education and Examination Regulations (Dutch: *Opleidings- en Examen-reglement*, or: *OER*) of BEAR and reflect on whether the demands made on students by the course are realistic and feasible.

The Course Committee consists of two teachers and two students of the programme. The Academy Council of ArteZ, under the authority of the Executive Board, holds elections for membership of the Course Committee. Students and teachers can put themselves forward and everyone within the department can vote.

Dutch law makes a distinction between matters about which the Course Committee should give its advice and matters for which the approval of the Course Committee is absolutely necessary. A few examples are: the structure of practical

training (education aimed at the development of skills, such as internships), the distribution of the study load, and the procedures around special tracks (such as the ArteZ Honours Lab).

A complete description of the tasks and responsibilities of the Course Committee can be found in the Student-Staff Participation Regulations: www.artez.nl/media/medezeggenschapsraad/student-staff_participation_regulations_2018.pdf

Student participation within ArteZ

REPRESENTATIVE COUNCIL

The Representative Council (Dutch: *Medezeggenschapsraad*) represents the interests of students and staff in the governance of ArteZ University of the Arts. It discusses matters that concern the entire University, in all three cities, with the Executive Board. The Representative Council consists of nine students and nine members of staff, who are elected and appointed for a term of three years. The Council gives solicited and unsolicited advice to the Executive Board.

Dutch law makes a distinction between matters about which the Representative Council should give its advice, and matters for which the approval of the Representative Council is absolutely necessary. Examples of topics discussed by the Representative Council are: the long-term vision of ArteZ, quality assurance, housing policy, the university's budget, and the professional development of lecturers.

A complete description of the tasks and responsibilities of the Representative Council can be found in the Student-Staff Participation Regulations: www.artez.nl/media/medezeggenschapsraad/student-staff_participation_regulations_2018.pdf

ACADEMY COUNCIL

The Academy Council (Dutch: Deelraad) represents the interests of students and staff in the governance of ArtEZ Art & Design Arnhem. The Academy Council consists of four students and four members of staff, who are elected and appointed for a term of three years. The Council gives solicited and unsolicited advice to the Director. The Council has a right of consent or an advisory right on topics that are listed in the Student–Staff Participation Regulations.

Examples of topics that are discussed by the Academy Council are: facilities for students in the buildings, reconfiguration of teaching spaces, the long-term plan of the Academy and the budget for the following year.

A complete description of the tasks and responsibilities of the Academy Council can be found in the Student–Staff Participation Regulations: www.artez.nl/media/medezeggenschapsraad/student-staff_participation_regulations_2018.pdf

13. Workshops

The workshops are collective working spaces dedicated to specific techniques or materials that are used for courses, as well as independent work by students from all departments. The aim of the workshops is to support students in developing the skills needed to make the work they want to make. Students are supported by the teaching staff of their department in navigating the possibilities and identifying needs in terms of technical and material knowledge.

WORKSHOP STAFF

Head of Workshops:	Mirjam Konink
Coordinator Computer Workshops:	Paul Spannenberg
Coordinator Ceramics Workshop:	Inge Venderbosch
Coordinator Audiovisual Workshops:	Arjan van der Monde
Coordinator Graphic Art Workshop:	Walter Huinink
Coordinator Photography Workshop:	Jeroen Mandemakers

WORKING IN THE WORKSHOPS

Working independently in the workshops is only possible after an introductory course, which, besides technical training, includes an introduction to health and safety regulations that are specific for that workshop. It is the responsibility of the workshop staff to make sure health and safety regulations are being observed, so everyone working at the workshops is expected to follow their instructions.

More information about the workshops, including opening times, available equipment and facilities, can be found on the ArtEZ Intranet.



14. Other Practical Information

EQUIPMENT RENTAL

BEAR has a small selection of equipment that can be borrowed through the student facilitator. Specialised equipment can be borrowed from the workshops. Furthermore, the Service Point on Onderlangs has computer equipment and projectors for loan.

STORAGE

Part of the basement of the central workshops on Oude Kraan 26 is reserved for the storage of paintings and three-dimensional work by BEAR students. There is also another small storage space next to the toilets at the bottom of the OK 26 basement by the entrance reception. All works must list the name of the student, contact details, and date it will be picked up. The storage spaces are only intended for pieces which are still in progress or which have to be available for work meetings, and they must be picked up before the end of the academic year.

PURCHASING MATERIALS

The central workshops on Oude Kraan 26 have an in-house shop selling materials which are related to the workshops located there. A paper shop is located at the main building.

ICT

All students at ArtEZ get a user account which gives access to the ICT facilities of the academy. This includes an email account, which is used for all correspondence between staff and students. ArtEZ provides free WiFi in all buildings through Eduroam.

More information about ICT facilities can be found on the ArtEZ intranet: <https://artezhogeschool.sharepoint.com/sites/intranet/SitePages/ICT-introduction-new-students.aspx>

ARTEZ INTRANET

The ArtEZ intranet is a general repository of all information about studying and working at ArtEZ that is not specific to a department. This includes everything from practical matters such as opening hours of building and ICT facilities, to information about financial matters, student administration and study counselling. It can be accessed via intranet.artez.nl

STUDENT AFFAIRS DEPARTMENT

You can contact the Student Affairs Department about anything you need to sort out in relation to your studies — for questions about applying and enrolling via Studielink, about the tuition fees or the language requirements.

Foreign students who want to study at ArtEZ can also obtain information about visas, the financial guarantee and insurance from Student Affairs. Student Affairs can also give you more information about the ArtEZ Scholarship and the Holland Scholarship.

15. References

Other documents:

- The Course Examination Regulation (Dutch: Onderwijs- en Examenreglement, or OER) provides the framework for the education offered by BEAR, including the general structure of the course and procedures around admission and assessing, and the distribution of ECs. The OER contains a general part that applies to all courses at ArtEZ and a part that is specific to BEAR.
- Detailed course descriptions can be found on Leerplatform.



ArtEZ University of the Arts

BEAR
(Base for Experiment, Art and Research)
is the BA Fine Art of ArtEZ Arnhem

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IMAGES
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