Drawing and painting as traces of an encounter and a collision with the world.
Choose an object and study it through drawing and painting

Each student is invited to choose a simple object or a group of objects and start a process of study and representation through the tools of drawing and painting. The sensibility of the sight and the ability of the hand are combined with an attitude of modesty, contemplation and observation.
To train our way of painting we must, first and foremost, train our gaze.

Learning to draw or paint means learning to see. To see a shape, to feel its volume, to sense its lines, its sharpness and its smoothness, its chromatic richness or its chiaroscuro; all of this, and so much more, is determined by the heightening and the discernment of our ability to see and of course to choose what to see.
Discover the matter of painting through the practice of our hands.
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Color, surface, space, gesture, sign ... they are all elements with their own potentiality. Through different exercises the students are invited to elaborate these potentialities and discover the expressive qualities of the pictorial language.

Creating a symbiosis between the physical gestures of our hands and the physicality of the matter we are invited to elaborate, is one of the goals of this moment of our course.

The language of painting is built in this continuous dialogue between our hands and the pictorial matter, and the result is not something that merely impacts our eyes but it also becomes a space for our thoughts.
Through drawing and painting we discover the physical porosity of the world.

The artwork becomes in a way the field where the world's body, the body of the matter and our own body are able to relate to one another in a dense tangle of physicality and what is left it's the trace of this encounter.

Thus, thinking with our hands becomes not only possible but also necessary to fully experience the artwork.
Building imaginary through collecting images
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Often painting gives shape to an imaginary.
To build this imaginary we need a continuous dialogue with the images.
How can we avoid the inflation of the images and elaborate a sensibility for the necessary images?
How can we penetrate the surface of an image and seek something more deep and how can we connect different images
and build something bigger through the dialogue between them?
Each student is invited to create an archive of images: found images, original images, frames taken from different films.
Choose one painting or one painter and start a dialogue

Painting can be a very personal practice, but painting is a language with its own history. Creating a dialogue with this history is very important and this cannot be done only through reading the Art History.
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Painting can be a very personal practice, but painting is a language with its own history. Creating a dialogue with this history is very important and this cannot be done only through reading the Art History. We need to create an intimate dialogue with the work of the artists by studying them through the practice of painting and not only by reading books.

A good number of artists and painters will be presented to the students during the course, we will go through their practice and listen their stories and their experience. One or more visits in the art spaces in Lausanne will be organized during the course.

Free work

The last weeks of the course will be dedicated to the free elaboration of each student. The previous work can be considered a starting point but also the student can decide to do something completely different and elaborate something totally new.
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At the end the exam consists on a pdf presentation of all the work done during the course and a dialogue with the professor around the reflections that drove the research of the student.