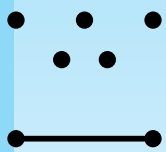


Bachelor Fine Arts

Curriculum 2025-2026



**Royal
Academy of Art
The Hague**

www.kabk.nl

Curriculum 2025–2026

BA Fine Arts

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Brief Outline of the Program

<u>Name:</u>	Bachelor Fine Arts / Bachelor Beeldende Kunst
<u>Leads to:</u>	BA in Fine Arts
<u>Nominal length of study:</u>	4 years
<u>Credits:</u>	240 ECTS
<u>Language of instruction:</u>	English

Brief Description of the Program

The Bachelor Fine Arts at the Royal Academy of Art, The Hague (KABK) aims to align the past of fine art with its present and its future. We embrace history and traditions and root our discourse firmly in the contemporary, while researching and imagining the future of fine art as an indispensable contributor to culture, society and ecology. This program provide students with the skills, competencies, strategies and confidence needed to design their own future and the future of the arts. They become familiar with a wide range of techniques and technologies relevant for the making of art, such as painting, drawing, printing, critical theory, video, sculpture, research, and performance. The individual choice for the content, the form and the contextualisation of the artwork will stand in the foreground. Like other programs offered at the KABK, the Bachelor Fine Arts gives you access to a wide range of courses provided by Leiden University.

At the core of the study program lies the student's work in the studio. From it radiates entanglements and engagements with tutors, guests, peers and ideas. Our education is based on the understanding that contemporary art does not happen in a vacuum, and as such is closely linked to historical, social, political and cultural contexts and discourses. We want the students to thrive in the vibrating and queer intersection of theory, research, community, and art, therefore our curriculum aims to provide various moments of intersections between these different elements. These moments are critiques, exams, the festival of ideas, theory seminars in the first semester of year 1, the research paper, presentations, study groups, etc. We believe that the best way to achieve intersections is by combining unorthodox teaching methods, such as communal meals, workouts, walks, singing, and gardening with more traditional teaching models like tutorials, lectures and group talks. Our curriculum is aimed to encourage the enmeshment of studio practice, research, theory, publishing and writing. The programming is designed to support that aim.

An academic year is divided into four blocks of about 7-8 weeks. These are the main teaching blocks, and it is within these blocks all teaching takes place. Between the blocks are so called 'gap weeks'. During these week(s), all other necessary department things are planned: staff meetings, trainings, admin, excursions, feedback writing, prepping for classes a.o.. During these weeks, students utilise self study or communal study as their main tool.

In January, the annual "A Festival of Ideas" happens. This week will free of classes, will instead be dedicated to the celebration of ideas. Research presentations by students, alums and tutors, guest lectures, workshops, graduation research paper (GRP) presentations etc. Collaboration within (and outside) KABK are pronounced.

The program spans over four years. Each year are guided by 4-5 studio tutors and theory teachers.

In September 2024, the Fine Arts department started its new part-time trajectory 'Amalgam'. It seeks to blend non-artistic and artistic approaches, fostering an understanding of artistic practices that permeate all aspects of life. Emphasis lies on collectivity and collaboration within international groups of twelve to fifteen participants annually with diverse educational backgrounds from universities or the 'school of life'. The trajectory implies four study years with two full days at the academy per week (Thursdays and Fridays). Supervision of Amalgam is provided by a core team of two studio fine arts tutors and one theory teacher per year, plus additional tutors from the FA staff pool or invited guest tutors for expert/skill teaching.

Study Structure and Teaching Strategies

There are three main components throughout the study: **studio practice** entails the largest study part alongside **theory** and **professional field orientation**. Within these three main components, we focus on an artistic development through a trajectory along seven focal points, training specific artistic strategies in an ongoing process of discovery and transformation. Central to the trajectory is peer learning, where participants collaborate on projects based on their existing knowledge and experiences. Studio visits, excursions and collaborations with external organisations enrich the learning experience.

Studio Practice

Amalgam will follow a semester-by-semester trajectory along focal points to train specific artistic strategies in an ongoing process of discovery and transformation. Over four years, the program progresses from workshops to studio practice, internships, and ultimately, the Graduation Project. In studio practice, participants develop work in their studio space* and in the workshops related to the focal point of the semester.

* 'Studio space' refers both to the studios at KABK and to the participants' environment outside of the academy, which is considered their expanded studio.

Amalgam Theory

Amalgam's theoretical curriculum deepens participants' understanding of artistic expression across societal domains, inquiring into connections between aesthetics and various disciplines including anthropology, art history, politics, ecology, and more. Theoretical study is integrated into the participants' daily artistic endeavours, complementing their practical work.

Amalgam Professional Field Orientation and Exploration

This course connects the artistic with the professional. This framework extends throughout all four study years, progressing from research activities to collaborative projects to internships, culminating in a professional practice course in the last study year. Students map pathways for merging artistic

practice with broader societal contexts, acquiring practical skills through both self-study and visits to various professional institutions to understand their intersection with art in society.

COURSE DESCRIPTIONS – YEAR 1

Course title	<u>Studio Practice 1</u>
Course code	KA-BK1-SP1-25
Year/semester/block	2025 / 1 / 1 + 2
Tutor(s)	Rachel Bacon, Frank Lisser, André Kruysen, Leonie Schneider, Clara Json Borg
Course description	The focus of Studio Practice 1 is orientation, experimentation and production. Studio tutors will offer you guidance and encouragement in learning critical thinking, self-reflection, and an experimental approach to art making. You will be introduced to the different artistic fields of painting, drawing, sculpture and 4D media, whilst being introduced to materials, skills, techniques and processes that apply in artistic practices. Learning to observe, sketch, do relevant research and set up a process of making and reflecting are all parts of this semester. In the academy's wide range of workshops, you will learn about KABK's facilities and how to use them for your artistic production. Working with your peers and developing a constructive study attitude are also a key part of the semester. The course also includes field trips and excursions to museums and art spaces in the Netherlands.
Learning objectives	After finishing Studio Practice 1, you will have learnt to: • translate your curiosity about the world into artworks using different kinds of artistic techniques, skills, and methods. • start to critically reflect on your own making and the works of your peers

	as well as contextualizing your work through your curiosity about the art world. • build a constructive study attitude through studio practice and attendance in class.
Teaching methods	Assignments, self study in your studio, feedback, guidance and tutorials by tutors, skills classes/study groups, presentations, group work, field trip, peer learning and collaboration.
Assessment methods	Summative assessment is based on individual presentation ("walk-arounds") and a written self-evaluation. We expect an active participation throughout the semester.
Grading scale	Fail/Pass
Compensation	Resit assignment will be an individual presentation ("walk-around") of outcomes from the first semester.
Attendance requirements	80 %
Main competencies	Creative ability, organisational ability, communicative ability, capacity for critical reflection, capacity for growth and innovation, external awareness and collaboration
Study load (EC)	21
# of contact hours	300
# of self-study hours	288

Course title	<u>Critical Practice 1</u>
Course code	KA-BK1-CP1-24
Year/semester/block	2025 / 1 / 1 + 2
Tutor(s)	Teacher to be determined
Course description	Theory, history, research, field trips, and writing are essential tenets of our education at BA Fine Arts. With Critical Practice 1, you will start with an expanded notion of art history. By studying the works of those who came before, you will gain insight into how different ideas have influenced one another over time, both beyond and within the Western canon. Art history allows you to situate yourself within a broader tradition, understanding how past movements, techniques, and ideas have evolved, expanded, and disappeared over time. You will learn how tightly bound the history of art is to the ravages of colonialism and the development of capitalism, exploitation, and war—but how it can and has been a tool of resistance to the very same. Art history is not just about looking backward; it equips you with the knowledge, tools, and critical perspective to help shape the future.

Learning objectives	After finishing Critical Practice 1, you will have learnt to: • engage in group work and peer presentations. • examine how the histories of art has evolved over time and how its tidal waves shape contemporary society today. • use research, writing, and critical analysis as tools to shape your own artistic practice. • develop skills in note-taking during lectures and close-reading of essays and other texts. • write a summary paper. • collaboratively curate an afternoon program during the Festival of ideas 2026
Teaching methods	Writing- and close-reading exercises. Presentations. Group work and discussions. Field trips. Lectures.
Assessment methods	Summative assessment: A written summary paper, participation during class, in the Festival of Ideas, and at least one department-wide lecture. We expect an active participation throughout the semester.
Grading scale	Fail/Pass
Compensation	Resit assignment: written short essay/summary paper
Attendance requirements	80 %
Main competencies	Capacity for Critical Reflection, Communicative Ability, External Awareness, and Capacity for Collaboration
Study load (EC)	6
# of contact hours	40
# of self-study hours	128

Course title	<u>Amalgam Studio Practice 1</u>
Course code	

Year/semester/block	2025 / 1 / 1 + 2
Tutor(s)	Cecilia Bengtsson, Maria Pask, drawing tutors and guest tutors
Course description	In Amalgam studio practice 1 participants get acquainted with artistic thinking and methods, critical engagement and doing. In the first semester students are offered practical learning situations in which they can play with, and critically reflect on, as well as purposefully mixing in previously acquired knowledge. Hands-on production will happen extensively in the KABK workshops, under guidance of studio practice tutors and workshop instructors, in shorter and longer assignments. Drawing as a tool for observation, imagination and planning will further aid the students in their hybrid artistic development. Studio practice will be interacting with the theory program, in peer-to-peer feedback, and in moments of presentation and sharing. The program in totality will spark the seeds of an artistic approach and criticality aiming to open new horizons. Within studio practice, there will be 1-2 focus days per semester, introducing students to practical skills such as for example printmaking, video, or other.
Learning objectives	• Basic practical skills of making, working with hands • Start to develop (seeds of) artistic ideas and a personal artistic language • Learn to observe, to dream and to begin testing and putting this into the world, through different means such as drawing • Learn to give and receive feedback • Repositioning in relation to previous professional occupation or education • Start to develop a critical eye
Teaching methods	Assignments and exercises that involve different (artistic) strategies for freeing oneself from past known forms. Execution of assignments happens both under guidance and as independent learning. Instructions and testing in the KABK workshops. Practical workshops around certain themes, skills, or strategies. Peer-to-peer learning, group work, sharing, and giving and receiving feedback

Assessment methods	Participants are assessed in relation to active participation in the program; by attendance and active inputting, noticed by tutors throughout the semester. Looking at quality of artistic output presented during a so called “walk around” moment, where students showcase works, writing, ideas, and sketches. By means of asking questions during the walk around, tutors get an impression of how well a participant can critically reflect on both process and production and connections to larger questions. Written self-evaluation related to competencies.
Grading scale	Fail/Pass
Compensation	Compensation moments for Amalgam studio practice 1 are offered in February. The nature of the compensation assignment is adjusted to the needs of the specific student and aims at offering sufficient basis for tutors on which to make a decision of the result.
Attendance requirements	80 %
Main competencies	Creative Ability, Capacity for Critical Reflection, Capacity for Growth and Innovation, Organisational Ability and Capacity for Collaboration
Study load (EC)	21
# of contact hours	190
# of self-study hours	398

Course title	<u>Amalgam Theory 1</u>
Course code	
Year/semester/block	2025 / 1 / 1 + 2
Tutor(s)	Teacher still to be decided

Course description	First steps towards understanding the importance of artistic creativity, reflection and the existential fulfilment that comes with it. Participants start building a theoretical foundation to cultivate and emancipate artistic practices embedded in a potentially unlimited range of societal fields, inquiring how the sense of art can be identified and reinforced in these. Participants gain a basic level of knowledge, reflection, and research skills to attain these goals. In semester 1, they start to map the contours of a shared frame of reference: elementary knowledge about art history, contemporary art and self-study skills to contextualize and develop their artistry. As in studio practice, amalgam participants will have one theory focus day per semester, zooming into a specific theme or subject in theory.
Learning objectives	• Basic understanding of the nature of creative strategies. • To locate and operationalize the sense of art as it manifests itself in personal life. • Oral and written documentation, as well as through acquired drawing skills. • Awareness of what art and art making is, has been and could be. • To relate to the ever-changing nature of these concepts and practices
Teaching methods	Lectures, research exercises, assignments, reflection sessions, reading, peer learning
Assessment methods	Collective reviews, written feedback
Grading scale	Fail/Pass
Compensation	Compensation/resit assignment(s) given according to the specific participants need and/or lack, giving enough substance to the tutor to decide about the result.
Attendance requirements	80 %
Main competencies	organizational ability, capacity for collaboration , capacity for critical reflection, capacity for growth and innovation, external awareness

Study load (EC)	6
# of contact hours	56
# of self-study hours	112

Course title	<u>Amalgam Professional Field Orientation 1</u>
Course code	
Year/semester/block	2025 / 1 / 1 + 2
Tutor(s)	Cecilia Bengtsson, Maria Pask, Antoinette Vonder Mühl and other guest tutors
Course description	This course is an introduction in how to create links with (a) professional field(s) and how to merge artistic practice within society. Self-study constitutes the largest part of this course. Participants investigate possible connections to other societal fields, whether through their professional activities or by exploring new possibilities. They dedicate time to observation, analysis, and reorientation, documenting their ideas visually and in writing on merging practices. Throughout this process, participants get some guidance by tutors on developing a research plan and utilizing artistic exercises and discourse to explore new creative directions. In the first year, the course is split into self-study and field trips. Field trips will focus on various professional institutions and their artistic collaboration in society.

Learning objectives	• Acquaintance with field study and orientation of possible collaborations. • To reflect on field trips/excursions: what is interest of connections between art and cultural/societal issues and how is it put in practice. • Developing a curiosity to unknown fields and combinations with contemporary art • Learning to document observations and ideas
Teaching methods	Guidance of tutors, self-study and research outside the academy, visiting institutions, sharing of self-exploration with peers and tutors.
Assessment methods	Presentation of findings and documentation of self-exploration at the end of the semester 1.
Grading scale	Fail/Pass/Pass with distinction
Compensation	Resit moment in February with an assignment that is adjusted to the participant's self-exploration of professional field(s).
Attendance requirements	80 %
Main competencies	organizational ability, communicative ability, capacity for critical reflection, capacity for growth and innovation, external awareness
Study load (EC)	3
# of contact hours	28
# of self-study hours	56

Course title	<u>Studio Practice 2</u>
Course code	KA-BK1-SP2-25
Year/semester/block	2026 / 2 / 3 + 4
Tutor(s)	Rachel Bacon, Frank Lisser, André Kruysen, Leonie Schneider, Clara Json Borg
Course description	Following on from Studio Practice 1, Studio Practice 2 continues with the focus on experimentation, making and reflection. You will continue to develop your practice through research, experimentation and use of a wide variety of media and methods. You will deepen your experience with materials, skills/techniques and processes that apply in artistic practices. The focus will be on more independent and self-initiated work, guided by the tutors who will encourage critical thinking, self-reflection, and an experimental approach to art making. Regular talks with the tutors and your peers are part of this development. Collaborations, mixing media, site specific works and further research are all encouraged. The course also includes field-trips to museums and art spaces. This semester you will have the possibility to join the higher years' study groups ecosystem of study groups related to artistic practice and beyond.
Learning objectives	After finishing Studio Practice 2, you will have learnt to: • start developing your own ideas and concepts, and begin to contextualise them with the world outside. • demonstrate an inquisitive, experimental approach to your own making. • start critically reflecting on your own making, and on the work of others. • Self organise your studio practice and work independently • develop a curiosity about different kinds of artistic techniques, skills, and methods. • Collaborate and to give feedback on other's works.

Teaching methods	Exercises, self study in your studio, feedback, guidance and tutorials by tutors, study groups, presentations, group work, field trip, peer learning, collaboration
Assessment methods	Summative assessment is based on individual presentations ("walk-arounds") and written self-evaluation. We expect an active participation throughout the semester.
Grading scale	Fail/Pass
Compensation	Resit assignment will be an individual presentation ("walk-around") incorporating tutors' feedback of outcomes from the first semester.
Attendance requirements	80 %
Main competencies	creative ability, organisational ability, communicative ability, capacity for critical reflection, capacity for growth and innovation, external awareness and collaboration
Study load (EC)	21
# of contact hours	240
# of self-study hours	348

Course title	<u>Critical Practice 2</u>
Course code	KA-BK1-SP2-25
Year/semester/block	2026 / 2 / 3 + 4

Tutor(s)	Teacher to be determined
Course description	Critical Practice 2 is the continuation of Critical Practice 1. By means of lectures, seminars, reading groups, and presentations you will be introduced to key historical and contemporary epistemologies and discourses, with an aim to give you the tools needed to enrich your own practice, engage critically in issues in culture and society, and gain an understanding of the history and context that shape contemporary art. As the weather gets warmer, you will conduct field work in The Hague.
Learning objectives	After finishing Critical Practice 2, you will have learnt to: • have developed a curiosity about different kinds of art theoretical concepts and their link to art historical movements and developments; • identify some key art historical discourses and ideas; • write an essay
Teaching methods	Seminars, lectures, films, readings, group work, and field-trips.
Assessment methods	Summative assessment is based on the active participation throughout the semester and a written essay.
Grading scale	Fail/Pass
Compensation	Resit assessment of a written essay
Attendance requirements	80 %
Main competencies	Capacity for Critical Reflection, Communicative Ability, External Awareness, and Capacity for Collaboration
Study load (EC)	6

# of contact hours	40
# of self-study hours	128

Course title	<u>The Making of a Graduation Show</u>
Course code	
Year/semester/block	2026 / 2 / 4
Tutor(s)	graduation tutors team Fine Arts, graduation coordinator(s)
Course description	At the end of semester 2, you will participate in the build-up of the graduation show. You will be placed in workgroups together with tutors, grad students and workshop managers and together you will support to make the exhibition happen.
Learning objectives	After finishing The Making of a Graduation Show, you will have learnt and dived into: • practical skills, such as wall building, wall painting, and lighting; • How to place art work in space, thematic or narrative aspects, and communication; • the communal aspects of building a large exhibition.
Teaching methods	Practical work assignments, self study, guidance and tutorials by tutors, group work, peer learning.
Assessment methods	Summative assessment is based on active participation throughout the course.

Grading scale	Fail/Pass/Pass with distinction
Compensation	Resit assignment of applicable nature in the next study year
Attendance requirements	80 %
Main competencies	Organisational Ability and Capacity for Collaboration
Study load (EC)	1
# of contact hours	16
# of self-study hours	12

Course title	<u>Amalgam Studio Practice 2</u>
Course code	
Year/semester/block	2026 / 2 / 3 + 4
Tutor(s)	Cecilia Bengtsson, Maria Pask, drawing tutors and guest tutors

Course description	In Amalgam studio practice 2 students further build on artistic thinking and methods, critical engagement and doing, developed in the first semester. The aim is, yet again, for the participants to realign previous knowledge bases and experiences and put them in motion through artistic production. Hands on production, focusing on mending, will happen extensively in the KABK workshops, under guidance of studio practice tutors and workshop instructors, in shorter and longer assignments. Drawing as a tool for observation, imagination and planning will further aid the students in their hybrid artistic development. Studio practice will be interacting with the theory program, in peer-to-peer feedback, or in moments of presentation and sharing. The program in totality will further spark the seeds of an artistic approach and criticality aiming to open new horizons, offering the basis for artistic production in the main phase, as well as serving as the basis for artistic hybrid production on a sustainable long term. Within studio practice, there will be 1-2 focus days per semester, introducing students to practical skills such as for example printmaking, video, or other.
Learning objectives	• Basic practical skills of making, working with hands • Start to develop (seeds of) artistic ideas and a personal artistic language • Learn to observe, to dream and to begin testing and putting this into the world, through different means such as drawing • Learn to give and receive feedback • Repositioning in relation to previous professional occupation or education • Start to develop a critical eye
Teaching methods	Shorter and longer assignments that involve different (artistic) strategies for freeing oneself from past knowns in 2D, 3D and 4D forms. Execution of assignments happens both under guidance and as independent learning. Instructions and tests in the KABK workshops. Practical workshops around certain themes, skills or strategies Peer to peer learning – group work, sharing, and giving and receiving feedback.
Assessment methods	Participants are assessed in relation to active participation in the program; by attendance and active inputting, noticed by tutors throughout the semester. Summative assessment. Looking at quality of artistic output presented during a so called “walk around” moment, where participants showcase works, writing, ideas and sketches. By means of asking questions during the walk around tutors get an impression of how well a student can critically reflect on both process and production and connections to larger questions. Written self-evaluation related to competencies.
Grading scale	Fail/Pass

Compensation	Compensation moments for Amalgam studio practice 2 is offered in August. The nature of the compensation assignment is adjusted to the needs of the specific participant and aims at offering sufficient basis for tutors on which to make a decision of the result.
Attendance requirements	80 %
Main competencies	Creative Ability, Capacity for Critical Reflection, Capacity for Growth and Innovation, Organisational Ability and Capacity for Collaboration
Study load (EC)	21
# of contact hours	190
# of self-study hours	398

Course title	<u>Amalgam Theory 2</u>
Course code	
Year/semester/block	2026 / 2 / 3 + 4
Tutor(s)	Teacher still to be decided
Course description	Deepening the initial understanding of the importance of artistic creativity, reflection and the existential fulfilment that comes with it. Participants start building a theoretical foundation to cultivate and emancipate artistic practices embedded in a potentially unlimited range of societal fields, inquiring how the sense of art can be identified and reinforced in these. Participants gain a basic level of knowledge, reflection, and research skills to attain these goals. After semester 2, they will have delineated the contours of a shared frame of references: elementary knowledge about art and self-study skills to contextualize and develop their practice.

	As in studio practice, amalgam participants will have one theory focus day per semester, zooming into a specific theme or subject in theory.
Learning objectives	• Basic understanding of the nature of creative strategies. • To locate and operationalize the sense of art as it manifests itself in personal life. • Oral and written documentation, as well as through acquired drawing skills • Awareness of what art and art making is, has been and could be • To relate to the ever-changing nature of these concepts and practices.
Teaching methods	Lectures, research exercises, assignments, reflection sessions, reading, peer learning
Assessment methods	Collective reviews, written feedback
Grading scale	Fail/Pass/Pass with distinction
Compensation	Compensation/resit assignment(s) given according to the specific participants need and/or lack, giving enough substance to the tutor to make a decision of the result.
Attendance requirements	80 %
Main competencies	organizational ability, capacity for collaboration , capacity for critical reflection, capacity for growth and innovation, external awareness
Study load (EC)	6
# of contact hours	56

# of self-study hours	112
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Course title	<u>Amalgam Professional Field Orientation 2</u>
Course code	
Year/semester/block	2026 / 2 / 3 + 4
Tutor(s)	Cecilia Bengtsson, Maria Pask, Antoinette Vonder Mühl and other guest tutors
Course description	Deepening participants research from semester 1 in mending and creating links with (a) professional field(s). To continue their findings and documentation on how to merge artistic practice within society. Self-study constitutes the largest part of this course. Participants investigate further possible connections to other societal fields, whether through their professional activities or by exploring new possibilities. They dedicate time to observation, analysis, and reorientation, documenting their ideas visually and in writing on merging practices. Throughout this process, participants collaborate with tutors who offer guidance on developing a research plan and utilizing artistic exercises and discourse to explore new creative directions. Additionally, this course includes practical skills on how to engage in collaborative projects. Part of this course are field trips focusing on various professional institutions and their artistic collaboration in society.
Learning objectives	• Acquaintance with field study and orientation of possible collaborations. • To further reflect on field trips/excursions: what is interest of connections between art and cultural/societal issues and how is it put in practice. Who are parties involved and what result and outcome of the project.

	• Developing a curiosity to unknown fields and combinations with contemporary art • Developing a research plan
Teaching methods	Guidance of tutors, self-study and research outside the academy, visiting institutions, sharing of self-exploration with peers and tutors.
Assessment methods	Presentation of findings and documentation of self-exploration at the end of the semester 2.
Grading scale	Fail/Pass
Compensation	Resit moment in February with an assignment that is adjusted to the participant's self-exploration of professional field(s).
Attendance requirements	80 %
Main competencies	organizational ability, communicative ability, capacity for critical reflection, capacity for growth and innovation, external awareness
Study load (EC)	3
# of contact hours	28
# of self-study hours	56

COURSE DESCRIPTIONS – YEAR 2

Course title	<u>Studio Practice 3</u>
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Course code	KA-BK2-SP3-24
Year/semester/block	2025 / 1 / 1 + 2
Tutor(s)	Cecilia Bengtsson, Maria Pask, Bram de Jonghe, Ewoud van Rijn, Channa Boon,
Course description	The focus of Studio Practice 3 is on experimenting with techniques, materials, media, and processual developments. You'll learn to move beyond your preconceptions, allowing for the unexpected to happen, and letting go of control of the work. You will be part of an active studio culture where you discover various artistic approaches relating to your ideas through studio visits, lectures, peer-to-peer learning and different kind of presentations and guidances by the tutor(s) and invited guest lecturers. You discuss your development throughout the semester with your studio tutors. Also, you will sign-up and join other years in a study group class, which will provide you additional theoretical or practical skills, or themes through peer- and collective learning. Excursions and field-trips in The Hague or other cities are offered in semester 1 or 2.
Learning objectives	After finishing Studio Practice 3, you will have learnt to: • Start up your own artistic process, • Start contextualising your work and finding your own voice. • Starting to learn how to talk about your work • Enlarge your artistic knowledge through references and guidance • Discuss your development with peers, tutors and external guest tutors • Reflect on different artistic approaches and projects through excursions, reading and visits of art and other institutions. • Embrace more skills necessary for your practice • Establish a peer community of learning and supporting each other
Teaching methods	self study in your studio, feedback, guidance and tutorials by tutors, study groups, workshops, presentations, critiques, group work, peer learning.

Assessment methods	We expect an active and motivated participation throughout the semester. Individual presentation ("walk-arounds"), and written self-evaluation based on competencies.
Grading scale	Fail/Pass
Compensation	Resit assignment of individual presentation and written self-evaluation based on competencies.
Attendance requirements	80 %
Main competencies	Creative Ability, Capacity for Critical Reflection, Capacity for Growth and Innovation, Organisational Ability, Communicative Ability, External Awareness, and Capacity for Collaboration
Study load (EC)	17
# of contact hours	193
# of self-study hours	283
Study load (EC) combined degree trajectory with Leiden University	9
# of contact hours	91
# of self-study hours	161

Course title	<u>Presentations Studio Practice 3</u>
Course code	

Year/semester/block	2025 / 1 / 1 + 2
Tutor(s)	Cecilia Bengtsson, Maria Pask, Ewoud van Rijn, Channa Boon, tutors from other years
Course description	Regularly within the <i>Studio Practice</i> program we do group critiques, since the act of giving and receiving feedback, listening and responding to fellow students is a crucial part and you will learn to observe and analyse, to distinguish and nudge their aims and intentions. It will also give the opportunity to test ideas and work, and reflect on the various interpretations the work generates outside of the studio. These discussions are aimed to reveal problems, connotations, and solutions a student has not yet considered and push the work further. Presenting in front of a group as well as taking actively part in presentations are an important social element and skill for the artistic practice. Presentations will happen weekly and you are supposed to present at least once per semester and be present during fellow student's presentations.
Learning objectives	Accomplishing presentations, you will have learnt to: • Prepare, present and discuss your work with your peers and tutors. • How to give feedback constructively • Learn to listen and reflect on received feedback • Feel more at ease talking about your work(s) • Organise your time for the presentation and taking decisions on its form and location
Teaching methods	presentations, critiques, group work, peer learning.
Assessment methods	Presentations, group critiques, active participation, presence
Grading scale	Fail/Pass
Compensation	Resit presentation

Attendance requirements	80 %
Main competencies	Creative Ability, Capacity for Critical Reflection, Capacity for Growth and Innovation, Organisational Ability, Communicative Ability
Study load (EC)	1
# of contact hours	25
# of self-study hours	3
Study load (EC) combined degree trajectory with Leiden University	1
# of contact hours	25
# of self-study hours	3

Course title	<u>Critical Practice 3</u>
Course code	KA-BK2-CP3-24
Year/semester/block	2025 / 1 / 1 + 2
Tutor(s)	<i>Vacancy</i>
Course description	Critical Practice 3 is the continuation of Critical Practice 2. You will be introduced to experimental writing as part of an artistic practice as well as non-written experimental responses to theoretical texts and ideas. Through regularly offered seminars, the students get the opportunity to make a deep dive into several urgent themes and discourses—for example: art in public space, digital enmeshments, artistic research strategies, queer studies, anthropocentrism, ecology and more-than-human worlds, non-Western and Indigenous thought, and speculative practices and SF.
Learning objectives	After finishing Critical Practice 2, you will have learnt to: • have developed a curiosity about different kinds of art theoretical concepts and their link to art historical movements and developments; • Identify some key art historical discourses and ideas; + • Identify and apply how topics such as non-Western thought, anthropocentrism, ecology, institutional inequality, and decoloniality is linked to contemporary art and discourse. • Identify research in the arts and the discourse surrounding it, in preparation for Critical Practice 4.
Teaching methods	Seminars, lectures, films, readings, group work, and field-trips.

Assessment methods	Summative assessment is based on the active participation throughout the semester and a presentation during the Festival of Ideas.
Grading scale	Fail/Pass
Compensation	Written assignment and a presentation.
Attendance requirements	80 %
Main competencies	Capacity for Critical Reflection, Communicative Ability, External Awareness, and Capacity for Collaboration
Study load (EC)	6
# of contact hours	40
# of self-study hours	128

Course title	<u>Amalgam Studio Practice 3</u>
Course code	
Year/semester/block	2025 / 1 / 1 + 2
Tutor(s)	Femke Dekker, other BA Fine Arts tutors and guest tutors

Course description	In this course students learn to develop studio practices that fit their personal needs and professional lives. They work in a dedicated studio at KABK but also train to use external environments as their expanded studios. Thematic seminars taught by guest lecturers and FA team members deepen insights via three Amalgam focus weeks each semester, focusing on inspirational input, assignment development, and presenting output. Block 1 of Semester 1 includes a video skillscourse. After this, participants work independently using available facilities to achieve their projects.
Learning objectives	• Deepening understanding and knowledge of the application of creative strategies in society at large. • Developing insight and knowledge into contemporary art and art making in non-artistic contexts. • Formulating foundational thoughts for the participants' emerging art practices, operationalizing the sense of art in societal and professional life. • Developing effective ways to document hybrid art practices.
Teaching methods	Studio visits, group discussions, self-study Practical workshops around certain themes, skills, or strategies. Peer-to-peer learning, group work, sharing, and giving and receiving feedback
Assessment methods	Participants are assessed in relation to active participation in the program; by attendance and active inputting, noticed by tutors throughout the semester. Looking at quality of artistic output presented during a so called "walk around" moment, where students showcase works, writing, ideas, and sketches. By means of asking questions during the walk around, tutors get an impression of how well a participant can critically reflect on both process and production and connections to larger questions. Written self-evaluation related to competencies.
Grading scale	Fail/Pass
Compensation	Resit assignment of individual presentation and written self-evaluation based on competencies.

Attendance requirements	80 %
Main competencies	Creative Ability, Capacity for Critical Reflection, Capacity for Growth and Innovation, Organisational Ability, Communicative Ability, External Awareness, and Capacity for Collaboration
Study load (EC)	21
# of contact hours	190
# of self-study hours	398

Course title	<u>Amalgam Theory 3</u>
Course code	
Year/semester/block	2025 / 1 / 1 + 2
Tutor(s)	Cecilia Bengtsson
Course description	As in Year 1, theoretical training remains closely integrated with both Studio Practice and Professional Field Orientation. Topics in contemporary (art) theory are examined, contextualized, and reflected upon through readings, lectures, discussions, and peer-learning student presentations. The Amalgam Library, an open-ended project started in 2024-2025, continues to evolve, now in collaboration with Year 1 students, fostering a communal, rich and multilayered collection of resources specifically relevant to Amalgam artistry. Working towards the formulation of an Amalgam Theory of Art as a collective endeavor remains a key objective

Learning objectives	• Deepening understanding and knowledge of the application of creative strategies in society at large. • Developing insight and theoretical knowledge into art and art making in non-artistic contexts. • Formulating foundational thoughts for the participants' emerging art practices, operationalizing the sense of art in societal and professional life. • Developing effective ways to document hybrid art practices.
Teaching methods	Lectures, presentations, research exercises, assignments, reflection sessions, reading, peer learning
Assessment methods	Collective reviews, written feedback
Grading scale	Fail/Pass
Compensation	Resit assignment
Attendance requirements	80 %
Main competencies	Creative Ability, Capacity for Critical Reflection, Capacity for Growth and Innovation, Organisational Ability, Communicative Ability, External Awareness
Study load (EC)	6
# of contact hours	56
# of self-study hours	112

Course title	<u>Professional Field Orientation 3</u>
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Course code	
Year/semester/block	2025 / 1 / 1 + 2
Tutor(s)	Antoinette Vonder Muhll, Tatjana Macic and other guest tutors to be decided
	This course focuses on the development of students' ability to initiate and execute meaningful artistic projects within different (non-artistic) fields. Self-study remains central, emphasizing observation, research and orientation. Students are encouraged to document their ideas both visually and in writing, exploring the convergence of different practices. They will develop research plans that structure and justify their applications. Throughout the year, students will organize field trips to professional institutions/individuals, exploring opportunities for artistic collaboration within broader society.
Learning objectives	• To develop adequate ways to initiate collaborations between artistic and non-artistic fields (research and communication) • To reflect on possible connections between art and cultural/societal issues and learn how to operationalize these • Developing a curiosity to unknown fields and combinations with contemporary art • Learning to document observations and ideas
Teaching methods	Guidance of tutors, self-study and research outside the academy, visiting institutions, sharing of self-exploration with peers and tutors.
Assessment methods	Presentation of findings and documentation of self-exploration at the end of semester 1.
Grading scale	Fail/Pass

Compensation	Compensation/resit assignment(s) given according to the specific participants need and/or lack, giving enough substance to the tutor to decide about the result.
Attendance requirements	80 %
Main competencies	Capacity for Critical Reflection, Communicative Ability, External Awareness, and Capacity for Collaboration
Study load (EC)	3
# of contact hours	28
# of self-study hours	56

Course title	<u>Studio Practice 4</u>
Course code	KA-BK2-SP4-24
Year/semester/block	2026 / 2 / 3 + 4
Tutor(s)	Cecilia Bengtsson, Maria Pask, Bram de Jonghe, Ewoud van Rijn, Channa Boon, Sanja Medic

Course description	In the second semester, you continue experimenting, cultivating an intrinsic drive. You'll learn to expand and subvert traditional approaches to art making and get further familiar with your own relationship to ideas, affinities and motivations through studio visits, lectures, and different kind of presentations and guidances by the tutor(s) and invited guest lecturers. You discuss your ideas, concepts, work-in-progresses throughout the semester. Also, you will have the possibility to join Years 1 and 3 in a study group class (to sign up for one study group per semester is mandatory), which will give you additional theoretical or practical skills, or themes through peer- and collective learning. Excursions and field-trips in The Hague or other cities are offered in semester 1 or 2.
Learning objectives	After finishing Studio Practice 4, you will have learnt to: • Recognize content • Cultivate and intrinsic drive • Enlarge your artistic knowledge through references and guidance • Discuss your development with peers, tutors and external guest tutor • Reflect on different artistic approaches and projects through dedicated studio time and excursions • Embrace more skills necessary for your practice • Contextualize your work and finding your own voice • Establish a peer community of learning and supporting each other
Teaching methods	self study in your studio, feedback, guidance and tutorials by tutors, workshops, study groups, presentations, critiques, group work, peer learning.
Assessment methods	Individual presentation ("walk-arounds"), and written self-evaluation based on competencies. We expect an active participation throughout the semester.
Grading scale	Fail/Pass
Compensation	Resit assignment of individual presentation and written self-evaluation based on competencies.

Attendance requirements	80 %
Main competencies	Creative Ability, Capacity for Critical Reflection, Capacity for Growth and Innovation , Organisational Ability, Communicative Ability, External Awareness , and Capacity for Collaboration
Study load (EC)	17
# of contact hours	193
# of self-study hours	283
Study load (EC) combined degree trajectory with Leiden University	9
# of contact hours	91
# of self-study hours	161

Course title	<u>Presentations Studio Practice 4</u>
Course code	
Year/semester/block	2026 / 2 / 3 + 4
Tutor(s)	Cecilia Bengtsson, Maria Pask, Bram de Jonghe, Ewoud van Rijn, Channa Boon, tutors from other years

Course description	Regularly within the <i>Studio Practice</i> program we do group critiques, since the act of giving and receiving feedback, listening and responding to fellow students is a crucial part and you will learn to observe and analyse, to distinguish and nudge their aims and intentions. It will also give the opportunity to test ideas and work, and reflect on the various interpretations the work generates outside of the studio. These discussions are aimed to reveal problems, connotations, and solutions a student has not yet considered and push the work further. Presenting in front of a group as well as taking actively part in presentations are an important social element and skill for the artistic practice. Presentations will happen weekly and you are supposed to present at least once per semester and be present during fellow student's presentations.
Learning objectives	Accomplishing presentations, you will have learnt to: • Prepare, present and discuss your work with your peers and tutors. • How to give feedback constructively • Learn to listen and reflect on received feedback • Feel more at ease talking about your work(s) • Organise your time for the presentation and taking decisions on its form and location
Teaching methods	presentations, critiques, group work, peer learning.
Assessment methods	Presentations, group critiques, active participation, presence
Grading scale	Fail/Pass
Compensation	Resit presentation
Attendance requirements	80 %
Main competencies	Creative Ability, Capacity for Critical Reflection, Capacity for Growth and Innovation, Organisational Ability, Communicative Ability

Study load (EC)	1
# of contact hours	25
# of self-study hours	3
Study load (EC) combined degree trajectory with Leiden University	1
# of contact hours	25
# of self-study hours	3

Course title	<u>Critical Practice 4</u>
Course code	KA-BK2-CP4-24
Year/semester/block	2026 / 2 / 3 + 4
Tutor(s)	Vacancy
Course description	You will continue to experiment with writing as part of your artistic practice as well as non-written experimental responses to theoretical texts and ideas. Through regularly offered seminars, you will deep dive into several urgent themes and discourses—for example: art in public space, digital enmeshments, artistic research strategies, queer studies, anthropocentrism, ecology and more-than-human worlds, non-Western and Indigenous thought, and speculative practices and SF.

Learning objectives	After finishing Critical Practice 4, you will have learnt to: • have developed a curiosity about different kinds of art theoretical concepts and their link to art historical movements and developments; • Identify some key art historical discourses and ideas; + • Identify and apply how topics such as non-Western thought, anthropocentrism, ecology, institutional inequality, and decoloniality is linked to contemporary art and discourse. • Identify research in the arts and the discourse surrounding it, in preparation for Critical Practice 4.
Teaching methods	Seminars, lectures, films, readings, group work, and field-trips.
Assessment methods	Summative assessment is based on the active participation throughout the semester and a written essay
Grading scale	Fail/Pass
Compensation	Written assignment and a presentation.
Attendance requirements	80 %
Main competencies	Capacity for Critical Reflection, Communicative Ability, External Awareness, and Capacity for Collaboration
Study load (EC)	6
# of contact hours	40
# of self-study hours	128

Course title	<u>Amalgam Studio Practice 4</u>
Course code	
Year/semester/block	2025 / 2 / 3 + 4
Tutor(s)	Femke Dekker, other BA tutors and guest tutors still to be decided
Course description	In this course students continue to learn developing studio practices that fit their personal needs and professional lives. They work in a dedicated studio at KABK but also train to use external environments as their expanded studios. Thematic seminars taught by guest lecturers and FA team members deepen insights via three Amalgam focus weeks each semester, focusing on inspirational input, assignment development, and presenting output. Students work independently using available facilities to achieve their projects.
Learning objectives	• Deepening understanding and knowledge of the application of creative strategies in society at large. • Developing insight and knowledge into contemporary art and art making in non-artistic contexts. • Formulating foundational thoughts for the participants' emerging art practices, operationalizing the sense of art in societal and professional life. • Developing effective ways to document hybrid art practices.
Teaching methods	Studio visits, group discussions, self-study Practical workshops around certain themes, skills, or strategies. Peer-to-peer learning, group work, sharing, and giving and receiving feedback

Assessment methods	Participants are assessed in relation to active participation in the program; by attendance and active inputting, noticed by tutors throughout the semester. Looking at quality of artistic output presented during a so called “walk around” moment, where students showcase works, writing, ideas, and sketches. By means of asking questions during the walk around, tutors get an impression of how well a participant can critically reflect on both process and production and connections to larger questions. Written self-evaluation related to competencies.
Grading scale	Fail/Pass
Compensation	Resit assignment of individual presentation and written self-evaluation based on competencies.
Attendance requirements	80 %
Main competencies	Creative Ability, Capacity for Critical Reflection, Capacity for Growth and Innovation, Organisational Ability, Communicative Ability, External Awareness, and Capacity for Collaboration
Study load (EC)	21
# of contact hours	190
# of self-study hours	398

Course title	<u>Amalgam Theory 4</u>
Course code	
Year/semester/block	2026 / 2 / 3 + 4

Tutor(s)	Cecilia Bengtsson
Course description	In the second semester of this course, topics of contemporary (art) theory are further examined, contextualized, and reflected upon through readings, lectures, discussions, and peer-learning student presentations. The Amalgam Library, an open-ended project started in 2024-2025, continues to evolve, now in collaboration with Year 1 students, fostering a communal, rich and multilayered collection of resources specifically relevant to Amalgam artistry. Working towards the formulation of an Amalgam Theory of Art as a collective endeavor remains a key objective
Learning objectives	• Deepening understanding and knowledge of the application of creative strategies in society at large. • Developing insight and theoretical knowledge into art and art making in non-artistic contexts. • Formulating foundational thoughts for the participants' emerging art practices, operationalizing the sense of art in societal and professional life. • Developing effective ways to document hybrid art practices.
Teaching methods	Lectures, presentations, research exercises, assignments, reflection sessions, reading, peer learning
Assessment methods	Collective reviews, written feedback
Grading scale	Fail/Pass
Compensation	Resit assignment of applicable nature
Attendance requirements	80 %
Main competencies	Creative Ability, Capacity for Critical Reflection, Capacity for Growth and Innovation, Organisational Ability, Communicative Ability, External Awareness
Study load (EC)	6

# of contact hours	56
# of self-study hours	112

Course title	<u>Professional Field Orientation 4</u>
Course code	
Year/semester/block	2026 / 2 / 3 + 4
Tutor(s)	Antoinette Vonder Muhll, Tatjana Macic and other guest tutors to be decided
	This course prepares participants for their mandatory Year 3 internship by actively engaging them with societal and professional fields of their choice. They will research opportunities to initiate and execute meaningful artistic projects within different (non-artistic) fields. Self-study remains central, emphasizing observation, research and orientation. Students are encouraged to document their ideas both visually and in writing, exploring the convergence of different practices. They will develop research plans that structure and justify their applications and finalize the course with a proper application. Throughout the year, students will organize field trips to professional institutions, exploring opportunities for artistic collaboration within broader society. Studio Practice and Amalgam Theory will support students with frameworks for understanding parallel discourses, dismantling fixed structures, and opening up to synthesized positions.

Learning objectives	• To develop adequate ways to initiate collaborations between artistic and non-artistic fields • To reflect on possible connections between art and cultural/societal issues and learn how to operationalize these • Developing a curiosity to unknown fields and combinations with contemporary art • Learning to document observations and ideas and to prepare application for their internship
Teaching methods	Guidance of tutors, self-study and research outside the academy, visiting institutions, sharing of self-exploration with peers and tutors.
Assessment methods	Presentation of findings and documentation of self-exploration at the end of semester 2.
Grading scale	Fail/Pass
Compensation	Compensation/resit assignment(s) given according to the specific participants need and/or lack, giving enough substance to the tutor to decide about the result.
Attendance requirements	80 %
Main competencies	Capacity for Critical Reflection, Communicative Ability, External Awareness, and Capacity for Collaboration
Study load (EC)	3
# of contact hours	28
# of self-study hours	56

COURSE DESCRIPTIONS – YEAR 3

Course title	<u>Studio Practice 5</u>
Course code	KA-BK3-SP5-24
Year/semester/block	2024 / 1 / 1 + 2
Tutor(s)	André Kruysen, Jonas Ohlsson, Elly Strik, Sanja Medic, Irene Drooglever-Fortuyn
Course description	In the first semester of Year 3 you focus on your artistic practice merging it into a meaningful materialisation and a deeper contextualisation. With an open mind and well-developed experimental skills you begin to consolidate your practice, reinforce your decision making and give it a place on your own paths. You apply your skills in addressing themes that are in alignment of your being and interests. Collaboration and presentation form part of the exploration. Towards the end of the semester, you and your peers will start planning and manage all aspects of an exhibition taking place in the spring semester which will serve as a live experiment for your future professional life as well as as a test forum for the final degree show. Also, an important part of studio practice is the documentation of your work. Also, you will continue minimum a study group class (to sign up for one study group per semester is mandatory), which will let you dive additionally into theoretical or practical skills, or themes through peer- and collective learning.
Learning objectives	After finishing Studio Practice 5, you will have learnt to: • Develop your own voice • Have an understanding of contextualising your work. • Take initiative in collaborative project(s) • Know how to document your work through the semester and at presentations.

Teaching methods	Studio visits, feedback, guidance and tutorials by tutors and guest tutors, study groups, group work, peer learning and self-study.
Assessment methods	Group presentations (“crits”), and written self-evaluation based on competencies. We expect an active participation throughout the semester
Grading scale	Fail/Pass
Compensation	Resit assignment of individual presentation and written self-evaluation based on competencies.
Attendance requirements	80 %
Main competencies	Creative Ability, Capacity for Critical Reflection, Capacity for Growth and Innovation, Organisational Ability, Communicative Ability, External Awareness, and Capacity for Collaboration
Study load (EC)	17
# of contact hours	190
# of self-study hours	285
Study load (EC) combined degree trajectory with Leiden University	9
# of contact hours	91
# of self-study hours	161

Course title	<u>Presentations Studio Practice 5</u>
Course code	
Year/semester/block	2024 / 1 / 1 + 2
Tutor(s)	André Kruysen, Jonas Ohlsson, Elly Strik, Sanja Medic, Irene Drooglever-Fortuyn and tutors from other years
Course description	Within the <i>Studio Practice</i> program in the first semester, you will do group critiques (“Crits”), since the act of presenting, conversing and listening is a crucial part of any art education. You will work with 2 other fellow students to present works together in a space, to use it as an experimentation and collaboration making it work as group setting and individual installation. At your crit, you are confronted with other’s responses, you will learn to distinguish and nudge your aims and intentions. It will give you the opportunity to present and discuss ideas, curatorial decisions and reflect on the various interpretations the work generates. These discussions are aimed to reveal problems, connotations, and solutions that you might not yet have considered. Crits generate a focal point, a deadline—but also a space of celebration and happenings.
Learning objectives	Accomplishing presentations Studio Practice 5, you will have learnt to: • Collaborate with peers and present together • Organise meetings and discuss the crit with your fellow students in your group. • Discuss your work and ask questions in order to get useful feedback. • Listen to and reflect on received feedback.
Teaching methods	Presentations, providing feedback, collaborative work, peer learning
Assessment methods	Presentations, group critiques, active participation, presence
Grading scale	Fail/Pass

Compensation	Resit assignment of an individual presentation
Attendance requirements	80 %
Main competencies	Creative Ability, Capacity for Critical Reflection, Capacity for Growth and Innovation, Organisational Ability, Communicative Ability , External Awareness, and Capacity for Collaboration
Study load (EC)	1
# of contact hours	20
# of self-study hours	8
Study load (EC) combined degree trajectory with Leiden University	1
# of contact hours	20
# of self-study hours	8

Course title	<u>Critical Practice 5</u>
Course code	KA-BK2-CP5-25
Year/semester/block	2025 / 1 / 1 + 2
Tutor(s)	Winnie Koekelbergh (tbc)

Course description	In this course you will take agency over the contextualization of your own practice. The course is based upon students individual tailored research plan. Guidelines for the plan are: what is your art historical frame of reference, what is your social political interest, how does that feed your personal life and what is your intellectual theoretical backbone to making. How to make this research tangible and traceable will be the outset of the first semester. In the first semester the research will run parallel with the work(s) made for the crit presentations and the outcome will be presented at the Festival of Ideas. Assignment: - Three components will need to be delivered by the end of the semester. You can choose between an artist statement, an art historical reference catalogue, an artist publication or a selection of position papers. - You need to participate with one of their research projects in the Festival of Ideas
Learning objectives	After finishing Critical Practice 5, you will have learnt to: • Make a research plan • Conduct research • Document your research • Articulate your research in speaking and writing • Feed your research into your art making and feed your art making into your research
Teaching methods	writing, close-reading sessions, site-visits, tutorials, presentations, artistic research, conversations with peers
Assessment methods	Formative assessment methods
Grading scale	Fail/Pass/Pass with distinction
Compensation	If students fail to do one of the assignments, they can do a resit within one month. If students fail to attend they have to redo the course the next year.

Attendance requirements	80 %
Main competencies	Capacity for critical reflection, Communicative ability, External awareness
Study load (EC)	6
# of contact hours	40
# of self-study hours	128

Course title	Studio Practice 6
Course code	KA-BK3-SP6-25
Year/semester/block	2026 / 2 / 3 + 4
Tutor(s)	André Kruysen, Jonas Ohlsson, Elly Strik, Sanja Medic, Irene Drooglever-Fortuyn
Course description	The focus in the second semester of Year 3 lays on further developing your independent art making with deeper understanding and contextualisation. You experiment with and apply your skills in addressing themes that are aligning your being and interests. Collaboration and presentation form part of the exploration. During this semester, you work together with your peers towards the spring show exhibition. This show will prepare you for the final degree show and can be seen as an important step into future professional life. You will develop finished works that will be part of the exhibition outside KABK.

	You will continue a study group class (to sign up for one study group per semester is mandatory), which will let you dive further into theoretical or practical skills, or themes through peer- and collective learning.
Learning objectives	After finishing Studio Practice 6, you will have learnt to: • Develop your own voice • Know how to merge artistic research into your art making. • Have an understanding of contextualising your work. • Take initiative in collaborative project(s) • Know how to document your work through the semester and at presentations. + • Organise collectively an exhibition • Collectively fundraise an exhibition • Show your work to a broader public
Teaching methods	self study in your studio, feedback, guidance and tutorials by tutors and guest tutors, study groups, presentations, critiques, group work, peer learning.
Assessment methods	Group presentations (“Spring Show”), and written self-evaluation based on competencies. We expect an active participation throughout the semester
Grading scale	Fail/Pass
Compensation	Resit assignment of individual presentation and written self-evaluation based on competencies.
Attendance requirements	80 %

Main competencies	Creative Ability, Capacity for Critical Reflection, Capacity for Growth and Innovation, Organisational Ability, Communicative Ability, External Awareness, and Capacity for Collaboration
Study load (EC)	17
# of contact hours	190
# of self-study hours	285
Study load (EC) combined degree trajectory with Leiden University	14
# of contact hours	153
# of self-study hours	239

Course title	Presentations Studio Practice 6
Course code	
Year/semester/block	2026 / 2 / 3 + 4
Tutor(s)	André Kruysen, Jonas Ohlsson, Elly Strik, Sanja Medic, Irene Drooglever-Fortuyn and tutors from other years

Course description	Within the <i>Studio Practice</i> program in the second semester, you will present work within the spring show that you organise with your fellow students. You will discuss with a group of tutors your work and its setting within the exhibition, your intentions and the outcome. It will give you the opportunity to ask questions and to reflect on the various interpretations the work generates. This discussion is aimed to provide you useful feedback to push your work further. The presentation of your work within the exhibition is a focal point, a deadline, a test round for the final exam but also a moment of celebration and happenings.
Learning objectives	Accomplishing presentations Studio Practice 6, you will have learnt to: • Test your work within a public exhibition setting • Prepare a presentation and initiate a discussion • Ask questions in order to get useful feedback. • Listen to and reflect on received feedback.
Teaching methods	Providing feedback (oral and written)
Assessment methods	Presentations, group critiques, active participation, presence
Grading scale	Fail/Pass
Compensation	Resit assignment of individual presentation
Attendance requirements	80 %
Main competencies	Creative Ability, Capacity for Critical Reflection, Capacity for Growth and Innovation, Organisational Ability, Communicative Ability, External Awareness, and Capacity for Collaboration
Study load (EC)	1
# of contact hours	5
# of self-study hours	23

Study load (EC) combined degree trajectory with Leiden University	1
# of contact hours	5
# of self-study hours	23

Course title	Critical Practice 6
Course code	KA-BK2-CP5-25
Year/semester/block	2026 / 2 / 3 + 4
Tutor(s)	Winnie Koekelbergh (tbc)
Course description	In Block 3 of semester 6, you will work towards writing a coherent text (1500 words) about your work for the spring show and for the first department yearbook 2024/25. In Block 4, you will embark on a journey to sketch the outline for the Graduation Research Paper. By the end of the semester, you will be able to phrase a research topic and have

	outlined a research trajectory and research method for your Graduation Research Paper.
Learning objectives	After finishing Critical Practice 6, you will have learnt to: • Write a coherent text about the context of your work. • Phrase a research question in relation to the content of your artistic practice. • Write an outline about your research topic for the Graduation Research Paper.
Teaching methods	writing, close-reading sessions, site-visits, tutorials, presentations, research
Assessment methods	Formative assessment methods
Grading scale	Fail/Pass
Compensation	If students fail to do one of the assignments, they can do a resit within one month. If students fail to attend they have to redo the course the next year.
Attendance requirements	80 %
Main competencies	Capacity for critical reflection, Communicative ability, External awareness
Study load (EC)	6
# of contact hours	40
# of self-study hours	128

COURSE DESCRIPTIONS – YEAR 4

Course title	<u>Studio Practice 7</u>
Course code	KA-BK4-SP7-25
Year/semester/block	2025 / 1 / 1 + 2
Tutor(s)	Esiri Erherieni-Essi, Thomas Raat, Görkem Yalım, Antonis Pittas, Vibeke Mascini, guest tutors
Course description	Year four aims to prepare you to establish a professional art practice with your own voice(s). The development of a body of work, guided by staff, externals and peer discussions, is paralleled by refining theoretical and writing skills. You will mainly concentrate on your final project/work(s) for the graduation show. In this semester you start developing a project that can unfold in several directions. It trains you in endurance, self-discipline and thorough research, reflection and step-by-step preparation towards a realisation of a project. Tutors will guide you along the process. In parallel, you will follow the <i>Professional Practice / After All</i> program of lectures, seminars and studio visits that enables you, as artist of the future, to understand your own economy and contribution to the economy of your societies, rather than waiting for a volatile market to pay attention and the sheer skill to attract subsidies. We invite or you will visit experienced artists, curators, museum directors, collectors, gallerists, economists, legal advisors, and other specialists to present their thoughts. At the same time, we engage you in the thinking of artists initiatives and collectives active in the Netherlands and abroad and aim to make you aware of alternative thinkers, political activists, and institutional critique. Regularly in the <i>Studio Practice</i> program, you will do group critiques and discussions, where you exchange, listen to and confront your peers with your practices. The discussions are aimed to reveal or unknot problems and discuss solutions that help you to push your work further. You are

	encouraged to further participate in a study group where spots available.
Learning objectives	After finishing Studio Practice 7, you will have learnt to: • Work self disciplined and independently in studio or workshops. • Organise yourself between studio practice and writing your GRP. • Developing a plan for your graduation project. • Prepare studio visits with questions you have towards tutors or guest tutors.
Teaching methods	self study in your studio (research and practice), guidance, feedback and tutorials by tutors, study groups, presentations, critiques.
Assessment methods	Presentation and active studio participation, and written self-evaluation based on competencies
Grading scale	Fail/Pass
Compensation	Resit assessment of individual presentation, and written self-evaluation based on competencies
Attendance requirements	80 %

Main competencies	Creative Ability, Capacity for Critical Reflection, Capacity for Growth and Innovation, Organisational Ability, Communicative Ability, External Awareness, and Capacity for Collaboration
Study load (EC)	17
# of contact hours	190
# of self-study hours	285
Study load (EC) combined degree trajectory with Leiden University	12
# of contact hours	131
# of self-study hours	205

Course title	<u>Presenting a Research Paper</u>
Course code	
Year/semester/block	2025 / 1 / 2
Tutor(s)	Esiri Erherieni-Essi, Thomas Raat, Görkem Yalım, Antonis Pittas, Vibeke Mascini, Winnie Koekelbergh, Tatjana Macic, Annie Goodner, vacancy

Course description	<i>Presenting a Research Paper</i> is a new part of the curriculum in Year four semester 1 focusing on a performative presentation of students' GRP (graduation research paper). This part of the curriculum will be guided by both studio tutors as well as GRP supervisors. It aims to merge studio practice and writing practice together into a presentation that has your own voice and use of media. This course is accompanied by a series of invited guest tutors who use writing and language within their artistic practice.
Learning objectives	After finishing <i>Presenting a Research Paper</i>, you will have learnt to: • To merge the content of your research paper in your own practice of making and use of media • Find your own voice to present your writing in front of a public • Present a theoretical paper in a activated way at the Festival of ideas
Teaching methods	Studio visits, group discussions, presentations
Assessment methods	Presentation
Grading scale	Fail/Pass
Compensation	Resit presentation
Attendance requirements	80 %
Main competencies	Creative Ability, Capacity for Critical Reflection, Capacity for Growth and Innovation, Organisational Ability, Communicative Ability, External Awareness
Study load (EC)	1
# of contact hours	4
# of self-study hours	24

Study load (EC) combined degree trajectory with Leiden University	1
# of contact hours	4
# of self-study hours	24

Course title	<u>Critical Practice 7</u>
Course code	KA-BK4-SP7-25
Year/semester/block	2025 / 1 / 3 + 4
Tutor(s)	Winnie Koekelbergh, Tatjana Macic, Annie Goodner, <i>vacancy</i>
Course description	The purpose of the BA Fine Arts research paper is to articulate the ideas and questions that shapes, inform or tickle the studio practice. Regardless of what form it takes, it as a parallel activity to the body of work the students are developing for their graduation show: a (textual) document, supported by substantial research and a bibliography. Since the work in the studio doesn't happen in a vacuum— ideas and practices are always related to other ideas and practices—the research paper is an excellent opportunity for you to go beyond your assumptions and challenge yourself to find new ways to enrich your practice. The research paper is the umami to a student's art soup.
Learning objectives	After finishing Critical Practice 7, you will have learnt to: • develop a focused research inquiry; • construct a coherent argument through textual and visual means, honing research and writing aptitudes; • document and reflect on your artistic research process, including challenges, discoveries, and insights;

	• synthesize findings with existing literature to draw meaningful conclusions; • situate your research project within broader cultural, social, and historical contexts; • explore the intersection of artistic practice and scholarly inquiry within the chosen research topic.
Teaching methods	Research paper support by assigned supervisor, self study, group work and peer learning.
Assessment methods	The research paper is assessed on a number of criteria. Assessors mark those criteria that are constructive in providing the student with concise feedback on the final version of the research paper.
Grading scale	Fail/Pass
Compensation	Resit assignment: research paper
Attendance requirements	80 %
Main competencies	Capacity for Critical Reflection, Capacity for Growth and Innovation, Organisational Ability, Communicative Ability, External Awareness
Study load (EC)	9
# of contact hours	24
# of self-study hours	228

Course title	<u>Studio Practice 8</u>
Course code	KA-BK4-SP8-25
Year/semester/block	2026 / 2 / 3 + 4
Tutor(s)	Esiri Erherieni-Essi, Thomas Raat, Görkem Yalın, Antonis Pittas, Vibeke Mascini, guest tutors
Course description	The second semester of year four you fully concentrate on your final project/word(s) for the graduation show. It is expected that you work a lot individually in your studio and signing up weekly for studio visits with your tutors of tutors of other years. You will further train yourself in endurance, self-discipline and research, reflection and preparation towards the full realisation of the project/body of work. In parallel you will continue the <i>Professional Practice / After All</i> program mainly composed of studio visits that enables you, as artist of the future, to further map out the directions you might and be able to take as a professional artist. In the <i>Studio Practice</i> program, you will do group critiques and discussions, where you exchange, listen and support each other. The discussions are aimed to develop own rhetorics and open conversations/ a vocabulary with peers.
Learning objectives	After finishing Studio Practice 8, you will have learnt to: • Obtaining confidence in your artistic practice • Knowing the difference of a source of inspiration and a work • Formulate, transform & materialise ideas into art • Know yourself and trust your ideas • Be doubtful critical, constructive and conscious when discussing your work. • Implicate your work • To nurture pragmatic approach for the needs of the work. • Responsibility to position a work in a wider cultural context

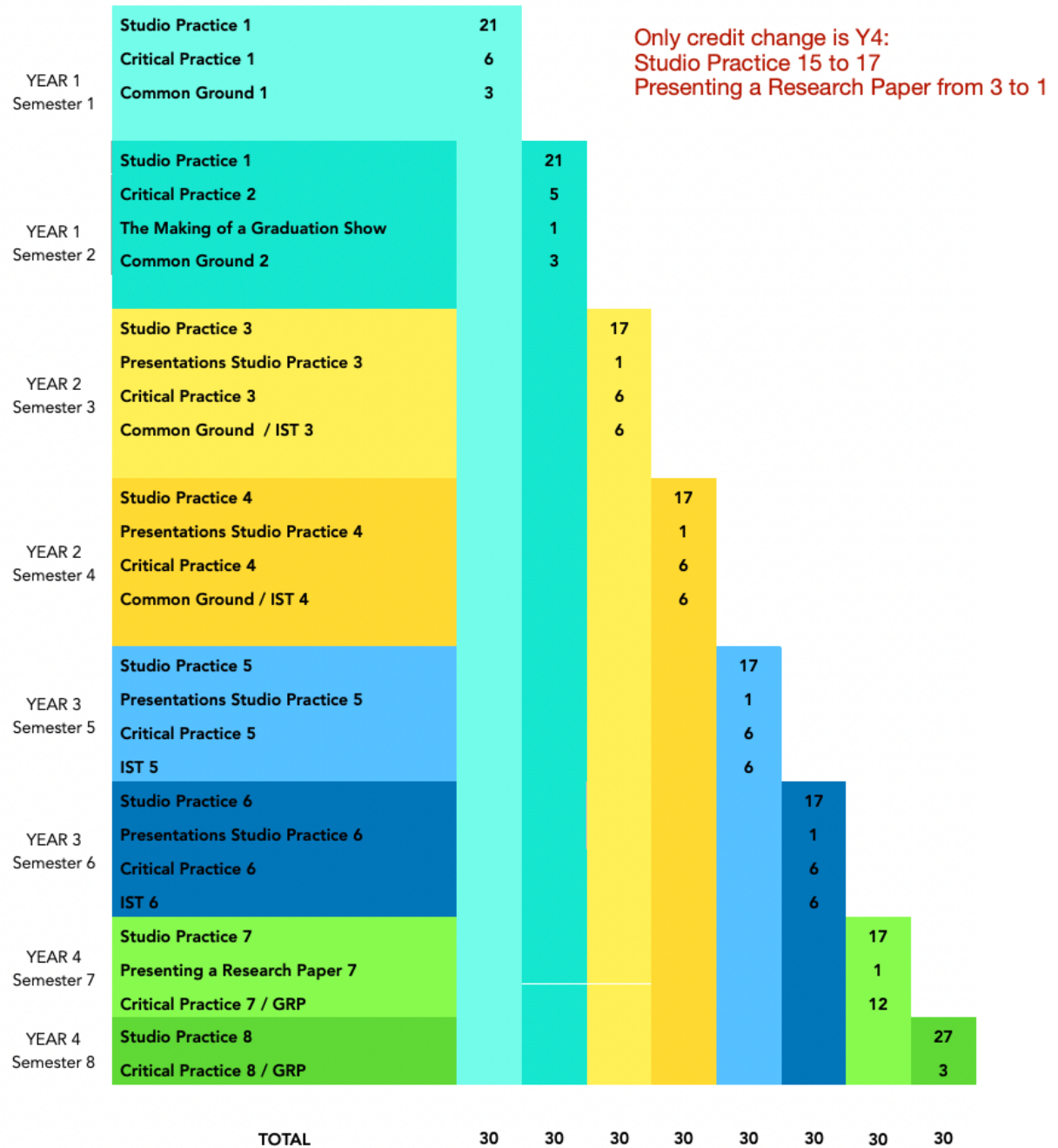
Teaching methods	self study in your studio, guidance, feedback and tutorials by tutors, study groups, presentations, critiques
Assessment methods	Final Exam, group critiques and active participation
Grading scale	Fail/Pass
Compensation	Resit assessment in August of final exam.
Attendance requirements	80 %
Main competencies	Creative Ability, Capacity for Critical Reflection, Capacity for Growth and Innovation, Organisational Ability, Communicative Ability, External Awareness, and Capacity for Collaboration
Study load (EC)	27
# of contact hours	112
# of self-study hours	644
Study load (EC) combined degree trajectory with Leiden University	30
# of contact hours	112
# of self-study hours	728

Course title	<u>Critical Practice 8</u>
Course code	KA-BK4-CP8-25
Year/semester/block	2025 / 2 / 3
Tutor(s)	Winnie Koekelbergh, Tatjana Macic, Annie Goodner, <i>vacancy</i>
Course description	3 EC will be rewarded when the research paper has been approved by the supervisor, after it has been adopted using the feedback on the final draft. A sufficient grade for the paper is a condition for being admitted to the graduation stage. The paper will be assessed by a supervisor with the aid from a second reader.
Learning objectives	After finishing Critical Practice 8, you will have learnt to: • develop a focused research inquiry; • construct a coherent argument through textual and visual means, honing research and writing aptitudes; • document and reflect on your artistic research process, including challenges, discoveries, and insights; • synthesize findings with existing literature to draw meaningful conclusions; • situate your research project within broader cultural, social, and historical contexts; • explore the intersection of artistic practice and scholarly inquiry within the chosen research topic. + • to apply appropriate citation and referencing styles consistently throughout the thesis, following the guidelines of the chosen citation system (e.g., APA, MLA, Chicago); • explore various ways and strategies how to format and present your research paper; • create a final layout that enhances comprehension of the research content.
Teaching methods	Any final feedback/feed forward will be given at this point.

Assessment methods	Quality and depth of the research expressed in the articulation of the study process are paramount, as well as the clarity of conclusions, originality, topicality, intrinsic qualities and the chemistry between content and form.
Grading scale	Fail/Pass
Compensation	Resit assignment, finish research paper
Attendance requirements	80 %
Main competencies	
Study load (EC)	3
# of contact hours	8
# of self-study hours	76

BA Fine Arts ECTS Table

FULL TIME STUDY



BA Fine Arts ECTS Table

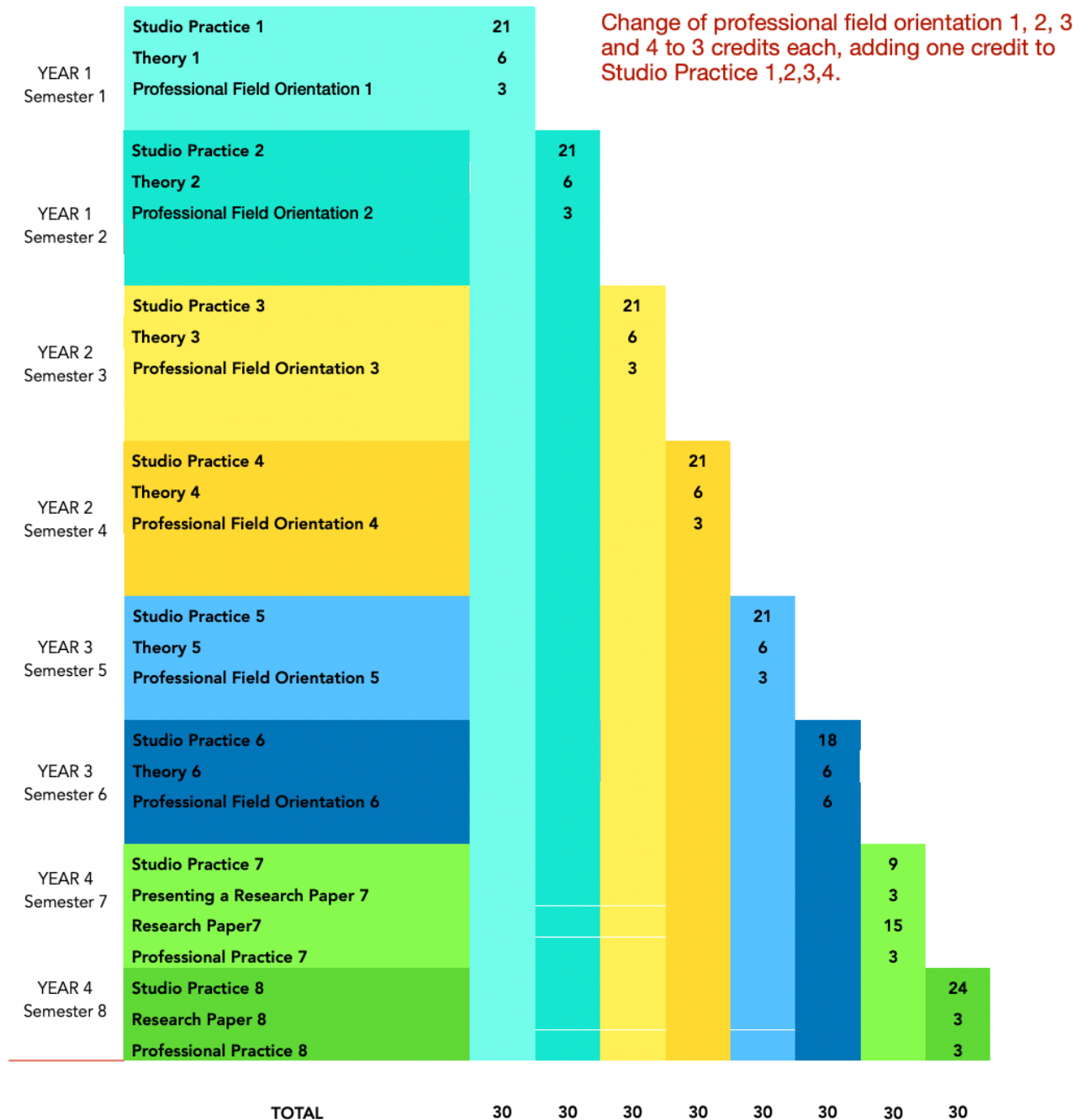
DOUBLE DEGREE / COMBINED DEGREE

Note: Courses in *italics* are given at Leiden University as part of the Double Degree / Combined Degree trajectory

YEAR 1 Semester 1	Studio Practice 1	21	Only credit change is Y4: Studio Practice 12 to 14 Presenting a Research Paper from 3 to 1 +						
	Critical Practice 1	6							
	Common Ground Program	3							
YEAR 1 Semester 2	Studio Practice 2	20							
	Critical Practice 2	5							
	The Making of a Graduation Show	1							
	Common Ground Program	4							
YEAR 2 Semester 3	Studio Practice 3	9							
	Presentations Studio Practice 3	1							
	<i>Academic Skills 1: Freshman's class</i>	5							
	<i>How the World Makes Art</i>	5							
	<i>Big Media</i>	5							
	<i>Arts in Society</i>	5							
YEAR 2 Semester 4	Studio Practice 4	9							
	Presentations Studio Practice 4	1							
	<i>Academic Skills II: The Research Paper</i>	5							
	<i>Curating Cultures</i>	5							
	<i>Cinema and Photography: Theory</i>	5							
	<i>Cinema and Photography: Methodology</i>	5							
YEAR 3 Semester 5	Studio Practice 5	9							
	Presentations Studio Practice 5	1							
	<i>Museums, Cultural Heritage, Collections</i>	5							
	<i>BA 2 Seminars</i>	5							
	<i>BA2 Proposed Topical Courses</i>	5							
	<i>World Art Studies</i>	5							
YEAR 3 Semester 6	Studio Practice 6	17							
	Presentations Studio Practice 6	1							
	<i>Core: Philosophy of Science</i>	5							
	<i>BA2 Seminars</i>	5							
	<i>Artists' Writings</i>	5							
YEAR 4 Semester 7	Studio Practice 7	14							
	Presenting a Research Paper 7	1							
	<i>Framing AMS Case Studies</i>	5							
	<i>Thesis</i>	10							
YEAR 4 Semester 8	Studio Practice 8	30							
TOTAL		30	30	30	30	30	30	30	30

BA Fine Arts ECTS Table

AMALGAM STUDY



Appendix 4: Relationship to the *Competenties Bachelor Vormgeving*

BA Fine Arts are in the process to reformulate and redevelop our relationship to the national competencies in arts education (Competenties Bachelor Vormgeving). Throughout 2024 and 2025, we will have workgroups connected in each year of study and will update both our Learning Outcomes and its matrix relationship to the seven competences.

At the core of BA Fine Arts study program lies the student's independent research in the studios (Creative ability and Organisational ability). From it radiates entanglements and engagements with tutors, guests, peers and ideas. Our education is based on the understanding that contemporary art does not happen in a vacuum, and as such is closely linked to historical, social, political and cultural contexts and discourses (External awareness). We want the students to thrive in the vibrating and queer intersection of theory, research, community, and art, and to show the desire and curiosity for experimentation, new perspectives and novel ideas outside their own comfort zone (Capacity for growth and innovation). We believe that the best way to achieve that, is by combining unorthodox teaching methods, such as communal meals, singing, walking and gardening with more traditional teaching models like tutorials, lectures, and regular group exhibitions and presentations (Capacity for collaboration). Our new curriculum is aimed to encourage the enmeshment of studio practice, research, theory, publishing and writing. All programming—critiques, exams, the festival of ideas, the research paper, presentations, study groups, etc—are designed to support that aim. We want our students to be able to critically reflect, self-evaluate, analyse and position their ideas and work (Capacity for critical reflection) and to be able to articulate and contextualise their ideas and motivations (Communicative ability) to themselves, their peers, their tutors and the world around them.

Appendix 5: Competencies Full Time

	Year 1	Year 2	Year 3	Year 4
Creative ability	The student shows an artistic vision and lust for experimentation and learning. He/she/they show curiosity for researching different materials, techniques and workshops, and demonstrates a capacity to develop beyond assignments.	The student is building on the experience and skills gained in the first year. The student show a curiosity and the capacity to develop their research- and technical skills.	The student is by now fearlessly mixing, meshing and merging studio practice, critical studies and material research to form an independent artistic voice.	The creative output match the personal ambition of the student and the final work/project is a creative translation of their ideas, research and artistic vision. The work feels authentic, convincing, adventurous and idiosyncratic.
Capacity for critical reflection	The student can question their own work and embrace feedback by tutors. A curious and inquisitive attitude is being developed.	The student both question their own work and the works of their peers. Critical feedback is processed and evaluated, and the student appreciate the need to be able to reflect, analyse and position their ideas and work.	By now, giving and receiving feedback is a natural part of the student's toolbox, and it affects the outcome of the work produced in an unforced way. The student show a capacity to reflect and relate their work to the world around them.	The student sees the strength in being able to self-evaluate and adjust accordingly. He/she/they can analyse and position their ideas, together with peers and tutors they reflect on the various interpretations the work generates.
Capacity for growth and innovation	The student feels open to new knowledge and insights, and shows a desire and curiosity for experimentation. They have a basic understanding of (artistic) research and its accompanying methodologies.	The student can start utilising and processing new knowledge and insight in the development of their practice. They can identifying blindspots and comfort zones, and know where to seek out new information.	The student is hungry for new perspectives and novel ideas outside their own comfort zone. He/she/they can address and confront blindspots on theoretical and practical levels to grow.	The student has found a personal working method that utilises novel perspectives, curiosity, openness to new ideas and inquisitive POV, which fuels and guides the research- and studio practice. The student can take stock, pause and reassess.
Organisational ability	The student comes on time to tutorials and classes. He/she/they maintain a professional work environment and respect your own work space and the work space of others.	The student comes on time to tutorials and classes. He/she/they are able to prioritise and time manage the work process and study load. The student have learned to document and archive his/her/their work.	The student comes on time to tutorials and classes. He/she/they has an open mind and with well-developed experimental skills have begun to consolidate their practice, enforced their decision making and transfer it into personal paths.	The student comes on time to tutorials and classes. He/she/they can self-organise and make a realistic plan for the research paper and graduation show. The student take charge and responsibility of their own time management.
Communicative ability	The student contribute and take part in discussions. The student shows a curiosity in experimenting with their own (written and verbal) voice. He/she/they can argue for the use of certain source materials, material choices and research methodologies.	The student has developed a deeper relationship with their writing practice, and experiments with different forms of artist statements. He/she/they dare to use group sessions as a forum to test new ideas and interpretations.	The student can articulate and contextualise their ideas and motivations. He/she/they experiment with indexing and creating a personal, artistic vocabulary. The student has solid knowledge of academic referencing and is seeking a way to communicate their research.	The student has found their vocabulary skin, and can use it to comfortably articulate their artistic vision, their research paper, to hold an artist talk and contextualise their practice verbally/textually to the world outside.
External awareness	The student is willing and able to acquire theoretical, historical, discursive and art-context knowledge. The student is interested in the world around them, and dare to question their own preconceived ideas about it.	The student can identify current discourses, theories and sociopolitical discussions and developments. They show a curiosity to position and connect with the work of other artists and makers.	The student use their work to engage with current discourses, theories and sociopolitical discussions and developments. They have a receptivity for the need to find and use appropriate sources to increase the understanding of historical and contemporary contexts.	The student can use their work and research to contribute to current discourses, theories and sociopolitical discussions and developments. They are self-aware of their positionality, and can take responsibility of the effects their work has to those who engage with it (viewers, the environment, etc).
Capacity for collaboration	The student show active participation to group work. He/she/they help those in need, and ask for help when they need it themselves. The student understand the value of collaborative work and peer learning.	The student show active participation to group work and critiques. He/she/they help those in need, and ask for help when they need it themselves. The student appreciates the power of collaborative work and peer learning, and tests various collaborative ideas out.	The student show active participation to group work. He/she/they help those in need, and ask for help when they need it themselves. The student take an active role in the making of the summer show, and take responsibility for pulling equal weight.	The student show active participation to group work. He/she/they help those in need, and ask for help when they need it themselves. The student take an active role in the making of the graduation show, and take responsibility for pulling equal weight.

Appendix 5: Competencies Amalgam

Year 1	
Creative ability	Artistic vision, experimentation and curiosity for researching materials, techniques, workshops, but also for different contexts. Capacity to develop beyond assignments.
Capacity for critical reflection	To embrace critical feedback, to develop a curious and inquisitive attitude, to be able to question own work and those of others. To be able to reasoning own decision making.
Capacity for growth and innovation	Participant is open to new knowledge and insights. Shows desire for experimentation. Basic understanding of (artistic) research and its accompanying methodologies
Organisational ability	To be committed and come on time to classes and tutorials. Maintenance of professional work environment and to respect one's own and other's space. To handle study load and time management. Participants learn how to document and archive their work and ideas. Organisational ability is a competency that has less weight in amalgam program since we expect participants to bring self-discipline with them.
Communicative ability	Contribution and taking part in discussions. Curiosity in experimenting one's own voice. Developing discourse through source material, research methodologies and material choices.
External awareness	To acquire theoretical, historical discursive knowledge within art and society. Interests and reflection of the environment around the participant.
Capacity for collaboration	Active participation in group works, helping those in need, peer learning