

STUDIO / COURSE PROGRAMME

1/ VIII Drawing Studio

2/ Head of the Studio / Lecturer

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3/ Assistant

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4/ Room

Atelier Number: 302 , Building A

5/ Form of Tuition

Form: life drawing of a model, still life, themes -subjects from further observation and context, lectures, tutorials, correction of a given topics, seminars, workshops, laboratory work, outdoor projects and fieldwork– plain air workshops, other practical assignments etc.

6/ Course Type

Compulsory, Elective Course of Limited Choice, Elective Course of Free Choice.
Specify groups of students for which the course is obligatory/elective – degree programmers, specialties.

All studies stages: BA. D, MA. D, Faculties, Erasmus Program, Foreign Studies; All Departments

7/ Course Level

Beginner, Intermediate, Advanced.

All studies stages: BA. D, MA. D, Faculties, Erasmus Program, Foreign Studies; All Departments

8/ Year of Studies

Year of Studies (or Semester) in which the course is conducted.
Depending on the time table of particular Departments

9/ ECTS awarded – information available in Study Plan

10/ Learning Outcomes

- Major-related:

*(The description of learning outcomes should be consistent with the Polish Qualifications Framework for higher education and learning outcomes defined for the particular field. The description should be divided into three separate categories: **KNOWLEDGE, SKILLS, SOCIAL COMPETENCE.***

Individual studios are obliged to implement all learning outcomes assigned to the particular degree programme).

- Supplementary – for other degree programmes

*(The description of learning outcomes should be consistent with the Polish Qualifications Framework for higher education and learning outcomes defined for the particular field. The description should be divided into three separate categories: **KNOWLEDGE, SKILLS, SOCIAL COMPETENCE.** It is necessary to select from the curriculum of the degree programme those learning outcomes that correspond to the classes conducted, e.g. in a studio or throughout the course. Studios that operate as free choice studios only implement selected learning outcomes indicated by the Programme Council of a given degree programme).*

11/ Initial Requirements

If it is necessary for the student to demonstrate specific abilities.

Continuing and expanding the experience gained in the first degree (like life drawing) students should already have a practical

ability to develop their own artistic concepts being studying a chosen specialty. Should have deep ability to formulate their own artistic concepts and to select and use an appropriate tools for the implementation of these concepts. The program allows intermedia creativity, using for example photography, quotes - reproduction , installation, moving image, language.

12/ Course Content

A clear and concise description of the course that allows to determine its thematic scope. Consultations within the VIII Drawing Studio offer opportunities for knowledge of contemporary and historical contexts of art through creative expression of drawing to the relation of sociological, cultural, scientific awareness. Classes will include drawing reinterpretation of the world activities. The student should acquire the knowledge and awareness of the changing function and role of drawing and art in the context of historical, civilization development of the arts and the media.

Workshop offers opportunities for knowledge of contemporary and historical contexts of a city through creative expression to the relation of sociological, cultural, scientific and psychological awareness. Classes will include reinterpretation of the world tendencies in a range of drawing a still life, a model, architecture and design of a city through usage of traditional drawing as well as multimedia. The student should acquire the knowledge and awareness of the changing function and role of art in the context of historical, civilization development. One of the methods of teaching will be ongoing reviews (through video - presentations) from European artistic arenas. We will pay an attention to a research as an important role in preparation projects.

Examples of Subjects:

1. VIEW FROM THE BRIDGE

Bridge is a very special object - leads from one space to another, from the past to the future... Under the bridge we can find a river or vast... We also are able to see more from the bridge. In the Far East mythology it is told, that it is up to us and our mid condition which bridge we are walking through. Can we see a solid, built of stone passage or a wobbly made of sticks pavement. There is a play by Arthur Muller „The View from the Bridge“ Check it out. There is a play „A View from the Bridge“ by American playwright Arthur Miller (1955). Check it out. Think where you currently are in your journey? In a world where established customs, structures and systems are constantly unstable, so there is a need for a different kind of thinking about designing peoples environment in a reference to a contemporary society. **utopia“ project called “SkyCycle”** above London’s railway; - Kew Gardens **“Treetop Walkway”** in London existing bridge constructed above trees (by **Mark Barfield Architects**);
- The futuristic project by **Carlos Arzate**.

2. SOUNDSCRAPER

Captures Sound Kinetic Energy while Reducing Noise Pollution The project takes advantage of city noise pollution by capturing airborne sound and converting it into usable energy. One of the most abundant energy sources is ambient motion. Vibrations can provide plentiful energy, and can be transferred through many media, making this form of kinetic energy very useful.

3. TRANSIT

Transit to a designated place. All events during a journey, like: visiting different places, countries, stops in hotels, meals, people , comfort or lack of comfort, extreme situations , such as anger , hunger, disease , being dirty , sometimes car accidents - all these experiences leave temporary or permanent traces. Make a portrait in any form , including reportage, memoirs, drawing , catalogue...

4. PRESENCE IN ABSENCE

The topic considers historical -social awareness of architectural elements, fragments, even whole object no existing any more or just left as fragments. Sometimes covered with time, damaged, sometimes renovated. Absence of an object is emotionally more active, then the object itself. Missing book on a shelf is more sensed then the book itself.

Reference:

- art by Rachel Whiteread, Jacques - Jacques Lacan „ The Language of the Self: The Function of Language in Psychoanalysis“. Rachel Whiteread, Holocaust Memorial, Vienna

9. ABILITY TO SEE MORE THAN WE CAN SEE

Observation – workshop outside of a studio: collecting of photography of ordinary shapes from outside world and seen them through photography as unique exclusive forms. **Ellsworth Kelly** (b. 1923 .) in his art expresses an osmosis of an image, the real space and especially architecture. He examines the relationship between shapes, edges of architectural elements and perception of an environment. His idea is to view images quickly, at a glance. Kelly himself says: „looking at hundreds of different things (...), we can see many different kinds of shapes. Roofs, walls, ceilings are rectangles, but usually we don't see them as unique. And in fact, they are exclusive forms, changing in our perception, the even smallest of our movement. In my work, I would like to grasp this mystery. In my paintings I am an explorer, my ideas come from a constant study how things look”.

Reference:

- Gaston Bachellard's "Poetic of Space"
- Ellsworth Kelly's art.

13/ Recommended Literature

A list of readings and other materials (e.g. magazines, exhibition catalogues etc.) recommended to students who begin the course.

Roland Barthes "Światło obrazu", 2008

Album Rachel Whitread "Shedding Life", 1997

Edward Casey „The Fate of Place”, 1998

Gaston Bachellard, "Poetyka Przestrzeni"

Karen Horney, Neurotyczna osobowość naszych czasów, 1981

Jacques Lacan, "Funkcja i pole mówienia i mowy w psychoanalizie", 1995

Lacan. Przewodnik Krytyki Politycznej, 2008

Jacek Lejman „Człowiek jako zwierzę terytorialne” – artykuł

Jacek Lejman „Status semiotyki przestrzeni"

Leszek Sokołowski „O ewolucji pojęcia przestrzeni fizycznej: od Euklidesa do Lindego"

1998 Przestrzeń w nauce współczesnej – symposium KUL

Hans Belting „Antropologia obrazu", 2002

Maurice Merleau-Ponty „Fenomenologia percepcji", 1945

Rosalind E. Krauss „Under the blue cup", 2011

Rosalind E. Krauss "Perpetual Inventory", 2010

Album John Baldessari „Pure Beauty", 2010

Album Ellsworth Kelly - Retrospective, 1998

<https://www.we-heart.com/2015/11/12/richard-wilson-sculptor-interview/>

Album Horoshi Sugimoto, 2010

Samuel Beckett Dzieła dramatyczne – w przekładzie Antoniego Libery

Journal of Beckett Studies, Volume 3, Number 2, 1989 (review of Footfalls, S. Gontarski) Journal of Beckett Studies, Autumn 1980, Number 6

S. Beckett "No właśnie co", Dramaty i proza – w przekładzie Antoniego Libery

Mirosław Bałka „How it is", 2010

W. Kandinsky, "Punkt i linia a płaszczyzna"

Magazines:

Szum, Artluc

Internet sites:

<https://artnews.org/>
[http://magazynszum.pl/
o.pl](http://magazynszum.pl/o.pl)

14/ Methods of Evaluation

The method of evaluating students, the method of verifying the expected learning outcomes, conditions and form of earning credits for the completion of the course.

Tutorials, individuals tutorials, presentations, participations in workshops and art events, drawing, documenting, research, written description , etc..

DOCUMENTATION:

<https://www.facebook.com/8pracownia/>

15/ Language of Instruction

The language in which the course can be taught.

English. Polish