

Name of Studio

Painting Studio XII

Head of the Studio

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Form of Tuition

Practical workshops, seminars, discussions, lectures, artistic and study trips, outdoor sessions.

Course Type

The course is compulsory for students of painting and other students who have painting in their program. Painting can also be studied by students of other faculties in the context of the Elective Studio for undergraduates.

Course Level

Beginner, Intermediate, Advanced. Bachelor's and Master's Degree.

Year of Studies

The Studio is available to first through third year BA students and first through second year MA students.

ECTS awarded

Information about the number of ECTS credits is available in the study plan.

Learning Outcomes (BA)Key knowledge

After graduation, the student acquires a basic knowledge of painting techniques, of the technological and technical aspects of painting and understands the relation between painting theory and practice.

Professional skills

The student has the skills to formulate the concepts of art and the ability to choose the means and ways of implementation of these concepts, understands the role of drawing, color and light, the relationship between form and content in art, and the meaning of painting in the context of photography, film and digital culture, has the ability to choose the direction of artistic work, can use intuition, emotion and imagination in artistic expression, has the ability to consciously take advantage of opportunities to implement artistic skills and specific technique and technology, knows how to make her/his own decisions on painting design and realization, is independent in work, has the basic skills in documenting work, arranging exhibitions, and editing text self-commentary, can cooperate, has the ability to expand her/his

competences in the field of painting workshop, understands the meaning of self-development of technical skills and the role of practical experience in artistic work and is prepared for public presentations.

Social competencies

The student understands the meaning of ongoing creative activity for the quality of her/his artistic work, is aware of her/his role at the interface between artistic practice and social activities, and understands the philosophical context of artistic work, has the ability to organize her/his workplace, has a critical cognitive attitude and the ability to evaluate her/his own and others' artistic output, has communication skills in artistic practice and its social context, and is able to work in a team.

Initial Requirements (BA)

Basic competences in drawing and painting, the ability to study work based on nature and the imagination and general knowledge about art.

Learning Outcomes (MA)

Key knowledge

Knowledge of technological and technical aspects of the realization of paintings. Knowledge of traditional painting techniques and new visual technologies. Understanding the importance of knowledge about art, culture and the modern world to develop artistic consciousness. Understanding the relationship between theory and practice in painting and in art generally. Understanding the importance of self-reliance and independence in artistic work.

Professional skills

The ability to choose the direction of artistic work. Ability to formulate artistic concepts and the choose of measures to realization of these concepts. Understanding of the relationship between form and content, and aesthetics and ethics in art. Interdisciplinary understanding of the notion of the image. Understanding of painting in the context of photography and film, and digital culture. Ability to analyze formal and iconographic aspects of image. Advanced skills in documenting work, arranging exhibitions and editing text of self-commentary. The ability of public self-presentation.

Social competencies

The ability to think in terms of public interest. Understanding the importance of the philosophical, legal and social context of artistic work. Critical cognitive attitude and the ability to evaluate one's own and others' artistic output. Preparation for work in public space. Ability to work in a team.

Initial Requirements (MA)

Advanced drawing and painting competencies, general knowledge of the history of painting and contemporary art.

Supplementary – for other degree programmes

The description of learning outcomes for other degree programmes of study will be soon available.

Course Content

The program of this studio is based on the premise that the most important objective of art didactics is to care about the growth of students' individual relationship to art and their self-reliance in the discovery process of fine art subjects.

Painting is a domain of emotions, thinking and self-expression. It requires personal engagement, creativity and imagination, but also responsibility and self-criticism. The quality of artwork depends on the authenticity of the artist's creative motivation and thus on the truthfulness of his issue with the world. The pillars of the painting craft are: drawing competencies, sensitivity to colour, ability to formulate an artistic plan and knowledge of technique. The craft of painting is also based on an openness to new visual technologies, sensitivity to the iconographical layer of pictures, knowledge about classical and modern art,

awareness of the need to redefine the notion of “picture” and that of deepening form in relation with the contemporary world.

The realisation of specific semester and annual tasks is connected to other kinds of activities, namely discussions, reading, meetings, artistic and scientific trips as well as outdoor sessions. Complementary to the program is participation in extra-curricular initiatives outside of the University and in public space projects that enrich the artistic standpoint with values of social commitment, personal non-profit and responsibility.

Recommended Literature

Dora Apel, *Memory Effects. The Holocaust and the art of secondary witnessing*

Marc Augé, *Oblivion*

Daniel Aresse, *On n'y voit rien. Descriptions*

Alain Badiou, *L'Éthique*

John Berger, *Ways of Seeing*

Zygmunt Bauman, *Liquid Times: Living in an Age of Uncertainty*

Pierre Bourdieu, *Raisons pratiques. Sur la théorie de l'action*

Józef Czapski, *L'oeil, essais sur la peinture*

Jacques Derrida, *La Vérité en peinture*

Didi-Huberman, *Devant l'image: questions posées aux fins d'une histoire de l'art*

Didi-Huberman, *Écorces*

Wiesław Juszczak, *Zasłona w rajskie ptaki*

Ireneusz Kania, *Ścieżka nocy*

Primo Levi, *The Periodic Table (Il sistema periodico)*

Emmanuel Lévinas, *Difficile liberté*

Thomas Merton, *The Asian Journal*

Piotr Piotrowski, *Toward a Horizontal Art History*

Susan Sontag, *On Photography*

Susan Sontag, *Regarding the Pain of Others*

David Sylvester, *Interviews With Francis Bacon: The Brutality of Fact*

Krzysztof Wodiczko, *City, Democracy and Art*

Krzysztof Wodiczko, *The Abolition of War*

Methods of Evaluation

The basis of assessment is to participate in activities and implementation of the annual themes. Learning outcomes are verified in practice during semester reviews, and the realization and defense of the thesis.

Language of Instruction

English and Polish.