

STUDIO / COURSE PROGRAMME

1. Name of Studio

11th Painting Atelier

2. Head of studio

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3. Assistant

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4. Room

Szewska 16 Street, class no 22

5. Form of Tuition

Form: lecture, tutorial, correction of a given topic, seminar-workshop, workshop, outdoor projects – plain air workshops, other practical assignments

6. 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.

7. Course Level

Beginner, Intermediate, Advanced.

8. Year of Studies

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

9. ECTS awarded – information available in Study Plan

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

10. Learning Outcomes

http://uap.edu.pl/wp-content/uploads/2016/11/Wydzia%C5%82-Malarstwa-i-Rysunku-dokumentacja-kierunku-malarstwo_studia-I-stopniaA.pdf

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Knowledge: The student has a basic knowledge of painting techniques – can name and distinguish such techniques as: oil, acrylic, tempera, watercolor, gouache, pastel. Therefore student is aware of possibilities and limitations connected with those techniques. He is able to understand how theoretical aspects are directly linked with practical application. Moreover the knowledge is increased thanks to background readings recommended by instructors and other participants.

Skills: The student is able to create own artistic concepts and then fit proper techniques and methods. Participant can develop manual and technological skills by using them during practical sessions. He/she can closely observe reality, analyze that visual data and translate on the artistic language. The student know and understand role of drawing, color, composition and light in a painting composition. Relation between form and content is in the consciousness of the student. He/she understands the meaning of painting in the context of other arts area such as photography, film, theater, digital media. To improve own artistic expression students are able to use intuition, emotions and own imagination. The student can take independent decisions to produce own paintings. He/ she has basic knowledge in field of works documentary and arrangement of exhibitions moreover students have able to editing self-commentary that allows for public presentation of their ideas and is able to cooperation with other participant as well.

Social competences: The student has the ability to organize one's own a workplace – he/ she treats painting studio as social space, and knows that next to him/ her are working in creative way other person. The student develops communication skills in the matter of artistic tools, practice and ideas which are belong to the art. He/ she is aware of role of painter in society. He/ she is able to assess and criticize own and colleague's works as well. The student is prepared to team work. In the other hand he/ she knows how to express own opinion and can use this skills during public performance or thesis defend.

11. Initial Requirements

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

12. Course Content

Painting is one of the most cognizable and rooted in the tradition areas of art. Therefore, there is an almost infinite range of possibilities to use of his treasured achievements. At the same time painting is a field where clue of imaging is constantly redefining or stretching in semantic and technical way. Therefore we try to give students as wide as possible offer with multiple cognitive tools. In this meaning the most important is ability to see and understand reality, but manual skills during contact with the nature is our mandatory as well. That's why on the beginning we focus on study task like: act, portrait, still life, landscape. Getting these skills have to be aggregate with artistic awareness, developing of course in line with student's own emotional predispositions. To build this awareness extremely important is to face up with themes which were prepared by instructors. Topics cover issues connected with social life, politics, religion, and of course the art - its role in the world today. These are usually short clue presenting general problem. The main goal of this task is to develop creativity and point student's interests/ predispositions. To the most popular topics in last year's we can include: *"Media hype"*, *"Is the hazard in art?"*, *"What's up in politics?"*, *"Olympic Games"*, *"The street"*, *"Conventional - unconventional"*, *"I like it, I interested, It's what I'm looking for"*, *"Public space- private space"*, *"Lampedusa- utopia of freedom"*, *"Intertextuality of art"*.

In case of painting techniques chosen by students we don't make limitations – the student could use techniques best suited to him/her. Last but not least, painting studio is the common place where students could get advice from instructors and more experienced colleagues as well. Moreover, studying is a process of self-education, drawing conclusions and decision making. We believe that studio is place where next to work discipline and tasks prioritization we could find artistic diversity and individual student development.

13. Recommended Literature

- Kenneth Clark "The nude. A study in ideal form"
- Lynda Nead "The Female Nude"
- Charles Sterling "La Nature Morte de l'Antiquite au XX siecle"
- Umberto Eco "Storia della brutteza", „Storia della bellezza"
- John Berger "Ways of Seeing"
- David Sylvester "Interviews With Francis Bacon: The Brutality of Fact"
- John Gage "Colour and culture"

- Herbert Read "Origins of form in Art", "The meaning of Art"
- Jean Baudrillard "Le complot de l'art"
- David Freedberg "The power of images. Studies in the history and theory of response"
- Victor Stoichita "A short history of the shadow", "L'Instauration du tableau"
- Georges Didi- Huberman "Devant l'image : question posée aux fins d'une histoire de l'art"
- Rudolf Arnheim "Visual Thinking"

14. Methods of Evaluation

Final assessment is a result of:

- In class participation
- Engagement
- Realization of own ideas outside the studio
- The level and degree of projects realization

The level of student knowledge should be reflected in the quality of painting projects. As quality we understand technical skills, ability to the picture compose, quality of using line, form, color, light, painting material etc. The important thing is also understanding painting iconography and awareness of the meaning as well. To fulfill this objective we use the short clue themes.

In studio we are using individual and group corrections. It is helpful to develop skills of verbalization own ideas and artistic posture. It also build awareness of living in society. During discussion student could share own knowledge and suggestions about own and colleague's works.

15. Language of Instruction

Polish, English