

# Course descriptions

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## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023					
<b>University:</b> Academy of Fine Arts and Design Bratislava					
<b>Faculty:</b>					
<b>Course ID:</b> KAT/DaAt.b4/11		<b>Course title:</b> Additional Studio			
<b>Educational activities:</b> <b>Type of activities:</b> Studio <b>Number of hours:</b> <b>per week: 5 per level/semester: 60</b> <b>Form of the course:</b> present					
<b>Number of credits:</b> 5					
<b>Recommended semester:</b> 4.					
<b>Educational level:</b> I.					
<b>Prerequisites:</b>					
<b>Course requirements:</b> The condition for passing the course is personal participation in studio classes according to the class schedule (regularly 2 times a week), max. 3 absences with prior excuse. Readiness and active participation in consultations					
<b>Learning outcomes:</b> The aim of the course is to become familiar with the techniques of architectural design and basic orientation in the field.					
<b>Class syllabus:</b> We introduce basics of architecture designing in its entire width: from the mastery of technical tools to the necessity of intuitive thinking in the scaled process of an architectural project. In the vertical structure of the studio we promote innovative approaches to the study of form, typology, program, material and construction technology. These are connected with the study of critical architectural theory, environmental and technical considerations, speculative studies and different approaches to solving assignments applied in architectural practice.					
<b>Recommended literature:</b> The literature list is part of the semester assignment					
<b>Languages necessary to complete the course:</b>					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 1					
A	B	C	D	E	FX
0,0	100,0	0,0	0,0	0,0	0,0
<b>Lecturers:</b> doc. akad. arch. Ing. Ján Studený, PhD., prof. Ing. Mgr. akad. arch. Petr Hájek, Ing. arch. Zoltán Holocsy, PhD., doc. Mgr. art. Vít Halada, ArtD., Mgr. art. Danica Pišteková, ArtD.					
<b>Last change:</b> 05.12.2022					

**Approved by:** doc. Mgr. art. Olja Triaška Stefanović, ArtD.

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023					
<b>University:</b> Academy of Fine Arts and Design Bratislava					
<b>Faculty:</b>					
<b>Course ID:</b> KAT/DaAt.b5/11		<b>Course title:</b> Additional Studio			
<b>Educational activities:</b> <b>Type of activities:</b> Studio <b>Number of hours:</b> <b>per week: 5 per level/semester: 60</b> <b>Form of the course:</b> present					
<b>Number of credits:</b> 5					
<b>Recommended semester:</b> 5.					
<b>Educational level:</b> I.					
<b>Prerequisites:</b>					
<b>Course requirements:</b> The condition for passing the course is personal participation in studio classes according to the class schedule (regularly 2 times a week), max. 3 absences with prior excuse. Readiness and active participation in consultations					
<b>Learning outcomes:</b> The aim of the course is to become familiar with the techniques of architectural design and basic orientation in the field.					
<b>Class syllabus:</b> We introduce basics of architecture designing in its entire width: from the mastery of technical tools to the necessity of intuitive thinking in the scaled process of an architectural project. In the vertical structure of the studio we promote innovative approaches to the study of form, typology, program, material and construction technology. These are connected with the study of critical architectural theory, environmental and technical considerations, speculative studies and different approaches to solving assignments applied in architectural practice.					
<b>Recommended literature:</b> The literature list is part of the semester assignment					
<b>Languages necessary to complete the course:</b>					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 1					
A	B	C	D	E	FX
0,0	0,0	0,0	100,0	0,0	0,0
<b>Lecturers:</b> doc. akad. arch. Ing. Ján Studený, PhD., prof. Ing. Mgr. akad. arch. Petr Hájek, Ing. arch. Zoltán Holocsy, PhD., doc. Mgr. art. Vít Halada, ArtD., Mgr. art. Danica Pišteková, ArtD.					
<b>Last change:</b> 05.12.2022					



**Approved by:** doc. Mgr. art. Olja Triaška Stefanović, ArtD.

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023					
<b>University:</b> Academy of Fine Arts and Design Bratislava					
<b>Faculty:</b>					
<b>Course ID:</b> KAT/DaAt.b6/11		<b>Course title:</b> Additional Studio			
<b>Educational activities:</b> <b>Type of activities:</b> Studio <b>Number of hours:</b> <b>per week: 5 per level/semester: 60</b> <b>Form of the course:</b> present					
<b>Number of credits:</b> 5					
<b>Recommended semester:</b> 6.					
<b>Educational level:</b> I.					
<b>Prerequisites:</b>					
<b>Course requirements:</b> The condition for passing the course is personal participation in studio classes according to the class schedule (regularly 2 times a week), max. 3 absences with prior excuse. Readiness and active participation in consultations					
<b>Learning outcomes:</b> The aim of the course is to become familiar with the techniques of architectural design and basic orientation in the field.					
<b>Class syllabus:</b> We introduce basics of architecture designing in its entire width: from the mastery of technical tools to the necessity of intuitive thinking in the scaled process of an architectural project. In the vertical structure of the studio we promote innovative approaches to the study of form, typology, program, material and construction technology. These are connected with the study of critical architectural theory, environmental and technical considerations, speculative studies and different approaches to solving assignments applied in architectural practice.					
<b>Recommended literature:</b> The literature list is part of the semester assignment					
<b>Languages necessary to complete the course:</b>					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 4					
A	B	C	D	E	FX
50,0	0,0	50,0	0,0	0,0	0,0
<b>Lecturers:</b> doc. akad. arch. Ing. Ján Studený, PhD., prof. Ing. Mgr. akad. arch. Petr Hájek, Ing. arch. Zoltán Holocsy, PhD., doc. Mgr. art. Vít Halada, ArtD., Mgr. art. Danica Pišteková, ArtD.					
<b>Last change:</b> 05.12.2022					

**Approved by:** doc. Mgr. art. Olja Triaška Stefanović, ArtD.

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023					
<b>University:</b> Academy of Fine Arts and Design Bratislava					
<b>Faculty:</b>					
<b>Course ID:</b> KAT/DaAt.b7/11		<b>Course title:</b> Additional Studio			
<b>Educational activities:</b> <b>Type of activities:</b> Studio <b>Number of hours:</b> <b>per week: 5 per level/semester: 60</b> <b>Form of the course:</b> present					
<b>Number of credits:</b> 5					
<b>Recommended semester:</b> 7.					
<b>Educational level:</b> I.					
<b>Prerequisites:</b>					
<b>Course requirements:</b> The condition for passing the course is personal participation in studio classes according to the class schedule (regularly 2 times a week), max. 3 absences with prior excuse. Readiness and active participation in consultations					
<b>Learning outcomes:</b> The aim of the course is to become familiar with the techniques of architectural design and basic orientation in the field.					
<b>Class syllabus:</b> We introduce basics of architecture designing in its entire width: from the mastery of technical tools to the necessity of intuitive thinking in the scaled process of an architectural project. In the vertical structure of the studio we promote innovative approaches to the study of form, typology, program, material and construction technology. These are connected with the study of critical architectural theory, environmental and technical considerations, speculative studies and different approaches to solving assignments applied in architectural practice.					
<b>Recommended literature:</b> The literature list is part of the semester assignment					
<b>Languages necessary to complete the course:</b>					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 0					
A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0
<b>Lecturers:</b> doc. akad. arch. Ing. Ján Studený, PhD., prof. Ing. Mgr. akad. arch. Petr Hájek, Ing. arch. Zoltán Holocsy, PhD., doc. Mgr. art. Vít Halada, ArtD., Mgr. art. Danica Pišteková, ArtD.					
<b>Last change:</b> 05.12.2022					

**Approved by:** doc. Mgr. art. Olja Triaška Stefanović, ArtD.

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KD/DaDi.b4/11	<b>Course title:</b> Additional Studio
<b>Educational activities:</b> <b>Type of activities:</b> Studio <b>Number of hours:</b> <b>per week: 5 per level/semester: 60</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 4.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Attendance at classes at least 75%, unless the teacher specifies otherwise in accordance with the study regulations. Mandatory participation in progress checks and final evaluation.	
<b>Learning outcomes:</b> The student acquires knowledge about the basic principles of design work with an emphasis on the creative procedures and understanding of material and technological limits. Understands physical and technological possibilities of the chosen materials and is capable of their creative processing to simple functional structures.	
<b>Class syllabus:</b> The focus of the studio is a broader understanding of design with possible spillovers into artistic craft, concept, solitaire, but also into serial production. The author's individuality, his reflections are emphasized of the present with an emphasis on experiment, sensibility and semantic statement. The studio is a space for discussions and experiments that go across all years. The purpose of assignments is to understand the basic technological procedures and properties of materials. They proceed from the theoretical study of the issue, research processing, concept design, through sketches, working models in variants up to the final presentation consisting of a model and graphics processing the poster. Consultations take place individually and through collective discussions within the entire studio on jointly assigned topics.	
<b>Recommended literature:</b> Depending on the topic and in coordination with specialist subjects in the field of theory and history of design.	
<b>Languages necessary to complete the course:</b> Slovak language and English language.	
<b>Notes:</b>	

<b>Past grade distribution</b>					
Total number of evaluated students: 2					
A	B	C	D	E	FX
0,0	100,0	0,0	0,0	0,0	0,0
<b>Lecturers:</b> doc. akad. soch. Ferdinand Chrenka, prof. Ing. akad. soch. Štefan Klein, doc. Mgr. Miroslav Debnár, doc. Mgr. art. Sylvia Jokelová					
<b>Last change:</b> 06.12.2022					
<b>Approved by:</b> doc. Mgr. art. Olja Triaška Stefanović, ArtD.					

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KD/DaDi.b5/11	<b>Course title:</b> Additional Studio
<b>Educational activities:</b> <b>Type of activities:</b> Studio <b>Number of hours:</b> <b>per week: 5 per level/semester: 60</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 5.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Attendance at classes at least 75%, unless the teacher specifies otherwise in accordance with the study regulations. Mandatory participation in progress checks and final evaluation.	
<b>Learning outcomes:</b> The student acquires knowledge about the basic principles of design work with an emphasis on the creative procedures and understanding of material and technological limits. Understands physical and technological possibilities of the chosen materials and is capable of their creative processing to simple functional structures.	
<b>Class syllabus:</b> The focus of the studio is a broader understanding of design with possible spillovers into artistic craft, concept, solitaire, but also into serial production. The author's individuality, his reflections are emphasized of the present with an emphasis on experiment, sensibility and semantic statement. The studio is a space for discussions and experiments that go across all years. The purpose of assignments is to understand the basic technological procedures and properties of materials. They proceed from the theoretical study of the issue, research processing, concept design, through sketches, working models in variants up to the final presentation consisting of a model and graphics processing the poster. Consultations take place individually and through collective discussions within the entire studio on jointly assigned topics.	
<b>Recommended literature:</b> Depending on the topic and in coordination with specialist subjects in the field of theory and history of design.	
<b>Languages necessary to complete the course:</b> Slovak language and English language.	
<b>Notes:</b>	



<b>Past grade distribution</b>					
Total number of evaluated students: 3					
A	B	C	D	E	FX
0,0	33,33	0,0	0,0	33,33	33,33
<b>Lecturers:</b> doc. akad. soch. Ferdinand Chrenka, prof. Ing. akad. soch. Štefan Klein, doc. Mgr. Miroslav Debnár, doc. Mgr. art. Sylvia Jokelová					
<b>Last change:</b> 06.12.2022					
<b>Approved by:</b> doc. Mgr. art. Olja Triaška Stefanović, ArtD.					

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KD/DaDi.b6/11	<b>Course title:</b> Additional Studio
<b>Educational activities:</b> <b>Type of activities:</b> Studio <b>Number of hours:</b> <b>per week: 5 per level/semester: 60</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 6.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Attendance at classes at least 75%, unless the teacher specifies otherwise in accordance with the study regulations. Mandatory participation in progress checks and final evaluation.	
<b>Learning outcomes:</b> The student acquires a comprehensive approach to the design process, such as problem analysis and design concept, final processing supported by visual and textual presentation.	
<b>Class syllabus:</b> The focus of the studio is a broader understanding of design with possible spillovers into artistic craft, concept, solitaire, but also into serial production. The author's individuality, his reflections are emphasized of the present with an emphasis on experiment, sensibility and semantic statement. The studio is a space for discussions and experiments that go across all years. Students are provoked to independently search for a range of problems related to design and environment, they learn to formulate reasons and perceive broader contexts. Assignments are specified after mutual discussion with regard to individual maturity. The topics are abstract and concrete, supplemented by topics in cooperation with industry where they are forced respect specific functional and technological limits and gain experience in communication with the client. Consultations take place individually and through collective discussions within the entire studio for jointly assigned topics.	
<b>Recommended literature:</b> Depending on the topic and in coordination with specialist subjects in the field of theory and history of design.	
<b>Languages necessary to complete the course:</b> Slovak language and English language.	
<b>Notes:</b>	

<b>Past grade distribution</b>					
Total number of evaluated students: 6					
A	B	C	D	E	FX
16,67	50,0	33,33	0,0	0,0	0,0
<b>Lecturers:</b> doc. akad. soch. Ferdinand Chrenka, prof. Ing. akad. soch. Štefan Klein, doc. Mgr. Miroslav Debnár, doc. Mgr. art. Sylvia Jokelová					
<b>Last change:</b> 06.12.2022					
<b>Approved by:</b> doc. Mgr. art. Olja Triaška Stefanović, ArtD.					

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KD/DaDi.b7/11	<b>Course title:</b> Additional Studio
<b>Educational activities:</b> <b>Type of activities:</b> Studio <b>Number of hours:</b> <b>per week: 5 per level/semester: 60</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 7.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Attendance at classes at least 75%, unless the teacher specifies otherwise in accordance with the study regulations. Mandatory participation in progress checks and final evaluation.	
<b>Learning outcomes:</b> The student acquires a comprehensive approach to the design process, such as problem analysis and design concept, final processing supported by visual and textual presentation.	
<b>Class syllabus:</b> The focus of the studio is a broader understanding of design with possible spillovers into artistic craft, concept, solitaire, but also into serial production. The author's individuality, his reflections are emphasized of the present with an emphasis on experiment, sensibility and semantic statement. The studio is a space for discussions and experiments that go across all years. Students are provoked to independently search for a range of problems related to design and environment, they learn to formulate reasons and perceive broader contexts. Assignments are specified after mutual discussion with regard to individual maturity. The topics are abstract and concrete, supplemented by topics in cooperation with industry where they are forced respect specific functional and technological limits and gain experience in communication with the client. Consultations take place individually and through collective discussions within the entire studio for jointly assigned topics.	
<b>Recommended literature:</b> Depending on the topic and in coordination with specialist subjects in the field of theory and history of design.	
<b>Languages necessary to complete the course:</b>	

Slovak language and English language.					
<b>Notes:</b>					
<b>Past grade distribution</b>					
Total number of evaluated students: 4					
A	B	C	D	E	FX
25,0	75,0	0,0	0,0	0,0	0,0
<b>Lecturers:</b> doc. akad. soch. Ferdinand Chrenka, prof. Ing. akad. soch. Štefan Klein, doc. Mgr. Miroslav Debnár, doc. Mgr. art. Sylvia Jokelová					
<b>Last change:</b> 06.12.2022					
<b>Approved by:</b> doc. Mgr. art. Olja Triaška Stefanović, ArtD.					

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> PDU/DaDu.b4/21	<b>Course title:</b> Additional Studio
<b>Educational activities:</b> <b>Type of activities:</b> Studio <b>Number of hours:</b> <b>per week: 5 per level/semester: 60</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 4.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> At least 66% attendance, defense of semester work.	
<b>Learning outcomes:</b> Expanding knowledge and skills to create a work of art, model, prototype. The goal is to integrate the technical and theoretical skills, methods acquired during the semester into research and practical outcome. It also results in the expansion of knowledge about contemporary art, design and architecture, and digital humanities. Emphasis is placed on the integration of digital skills into the core curriculum, the student's work.	
<b>Class syllabus:</b> The complementary studio serves to acquire knowledge across artistic disciplines, to better reflect on the impact of digital media on the visual arts, and deals with creative approaches to their use, reflection, and critique of the coming era. In addition to the acquisition of indispensable digital literacy, the aim is to guide the student towards autonomous and critical thinking. An essential feature of the focus of the complementary studio is the formulation of a research position, and the finding of appropriate methods and techniques for research, followed by the acquisition of complementary skills necessary to master a defined task alongside the main studio. The semester is mainly oriented towards the acquisition of the necessary knowledge and skills to create a work of art, a model, a prototype. The aim is to integrate the technical and theoretical skills, methods acquired during the semester into research and practical outcome. It also results in an increased knowledge of contemporary art, design and architecture, and digital humanities. Emphasis is placed on communication, the goal of which is to define or verbalize students' individual ideas and attitudes. In the studio, there is an emphasis on transparency and documentation of the steps in the project; in addition to the end-of-semester work, which may be presented as final or work-in-progress, the process and the path to the outcome are primarily assessed. Emphasis is also placed on the student's soft skills, time management and other aspects of the project, opportunities for collaboration both internally within the school and externally, and extracurricular collaborations.	
<b>Recommended literature:</b> Aesthetics and Politics, Adorno et al. 1977	

<p>Mysl v teréne, eds. Jánoščík, Likavčan 2017          Inquiry inth the Modes of Existence, B. Latour, 2012          Cosmopolitics, I. Stengers, 2010          Vibrant Matter, J. Bennett, 2010          Speculative Turn, eds. Harman, Bryant, Srnicek, 2013          General Intellects, M. Wark, 2017          Meeting the Universe Halfway, K. Barad, 2007          Staying with the Trouble, D. Haraway, 2017          Myšlení Obrazem, M. Petříček, 2009</p>					
<p><b>Languages necessary to complete the course:</b>          Slovak, English</p>					
<p><b>Notes:</b></p>					
<p><b>Past grade distribution</b>          Total number of evaluated students: 0</p>					
A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0
<p><b>Lecturers:</b> doc. Mgr. art. András Cséfalvay, ArtD.</p>					
<p><b>Last change:</b> 05.12.2022</p>					
<p><b>Approved by:</b> doc. Mgr. art. Olja Triaška Stefanović, ArtD.</p>					

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KF/DaFm.b4/11	<b>Course title:</b> Additional Studio
<b>Educational activities:</b> <b>Type of activities:</b> Studio <b>Number of hours:</b> <b>per week: 5 per level/semester: 60</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 4.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Recommended prerequisites:</b> The goal in the first phase of the additional studio is to focus on research into the visual language of photography, the analysis of the concept of the photographic medium and the photographic image itself. The studio systematically works on short-term and long-term assignments and projects dedicated to issues of contemporary art. The thematic orientation of assignments is aimed at the very concept and definition of photography.	
<b>Course requirements:</b> Participation in classes at least 75%, unless the teacher specifies otherwise in accordance with the study regulations. Mandatory participation in the control work-in-progress for the semester - which is considered an ongoing evaluation of the semester.	
<b>Learning outcomes:</b> The student acquires and expands both practical and theoretical knowledge oriented to the research of the visual language of the photographic medium and the photographic image itself. The outputs are practical realized projects on assigned topics.	
<b>Class syllabus:</b> Studio Photography and Critical Practice: 1. Comprehensive learning of a topic connected with practice. 2. Research of the essence of the meaning of the problem. 3. The assigned topics and subtopics within the semester are focused on the study of problems associated with critical practice. Studio Photography, Reality, Construct At the beginning of the semester, the head of the studio assigns the main semester topic to the students. During the semester, students attend several lectures by invited personalities in the studio, They regularly consult their work progress with the head of the studio.	



At the end of the semester, the students present their final results of the semester's work in the studio and defend their work in front of a committee made up of teachers, explain the reasons for their creation, answer the questions of the members of the committee and discuss with them.  
Studio Laboratory of Photography  
Analysis of the topic, acquisition of materials for the solution of the project, joint discussion, the research itself, implementation based on the synthesis of the semester's research.

**Recommended literature:**

Sonntagová, S.: "About photography", paseka/barrister and principal, Prague 2002  
Flusser, V.: "For the philosophy of photography", Hynek, Prague 1994  
Wittlich, F.: "Photography - a direct witness?!", Faculty of Arts, Charles University, Prague 2012  
Mirzhoeff, N.: "Introduction to visual culture", Academia, Prague 2012  
Silverio, R.: "Postmodern photography", AMU, Prague 2007  
Kroutvor, J.: "Photographs as a myth", Pulchra 2013

**Languages necessary to complete the course:**

Slovak, English

**Notes:**

**Past grade distribution**

Total number of evaluated students: 4

A	B	C	D	E	FX
0,0	75,0	25,0	0,0	0,0	0,0

**Lecturers:** prof. Ing. Mgr. Ľubomír Stacho, doc. Mgr. art. Silvia Saporová, ArtD., Mgr. art. Dominika Jackuliaková, doc. Mgr. art. Jana Hojstričová, ArtD.

**Last change:** 05.12.2022

**Approved by:** doc. Mgr. art. Olja Triaška Stefanović, ArtD.

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KF/DaFm.b5/11	<b>Course title:</b> Additional Studio
<b>Educational activities:</b> <b>Type of activities:</b> Studio <b>Number of hours:</b> <b>per week: 5 per level/semester: 60</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 5.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Recommended prerequisites:</b> According to the basic focus of the selected studio and its semester program.	
<b>Course requirements:</b> Progress check 2x per semester, pre-survey: final discussion on semester papers. In the course of the semester, participation in 2 work-in-progress semester papers is mandatory. Attendance at least 75%.. unless the teacher specifies otherwise in accordance with the study regulations. Scale of assessment (preliminary/final): evaluation of the commission	
<b>Learning outcomes:</b> The student acquires and expands both practical and theoretical knowledge oriented to the research of the visual language of the photographic medium and the photographic image itself. The outputs are practical realized projects on assigned topics.	
<b>Class syllabus:</b> Studio photography and critical practice: 1. Comprehensive learning of a topic connected with practice. 2. Research of the essence of the meaning of the problem. 3. The assigned topics and subtopics within the semester are focused on the study of problems associated with critical practice. Studio Photography, Reality, Construct At the beginning of the semester, the head of the studio assigns the main semester topic to the students. During the semester, students attend several lectures by invited personalities in the studio, They regularly consult their work progress with the head of the studio. At the end of the semester, the students present their final results of the semester's work in the studio and defend their work in front of a committee made up of teachers, explain the reasons for their creation, answer the questions of the members of the committee and discuss with them. Studio Laboratory of photography	

Analysis of the topic, acquisition of materials for the solution of the project, joint discussion, the research itself, implementation based on the synthesis of the semester's research.

**Recommended literature:**

Sonntagová, S.: "About photography", paseka/barrister and principal, Prague 2002  
Flusser, V.: "For the philosophy of photography", Hynek, Prague 1994  
Wittlich, F.: "Photography - a direct witness?!", Faculty of Arts, Charles University, Prague 2012  
Mirzhoeff, N.: "Introduction to visual culture", Academia, Prague 2012  
Silverio, R.: "Postmodern photography", AMU, Prague 2007  
Kroutvor, J.: "Photographs as a myth", Pulchra 2013

**Languages necessary to complete the course:**

Slovak, English

**Notes:**

**Past grade distribution**

Total number of evaluated students: 4

A	B	C	D	E	FX
0,0	25,0	25,0	0,0	50,0	0,0

**Lecturers:** prof. Ing. Mgr. Ľubomír Stacho, doc. Mgr. art. Silvia Saporová, ArtD., Mgr. art. Dominika Jackuliaková, doc. Mgr. art. Jana Hojstričová, ArtD.

**Last change:** 07.12.2022

**Approved by:** doc. Mgr. art. Olja Triaška Stefanović, ArtD.

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KF/DaFm.b6/11	<b>Course title:</b> Additional Studio
<b>Educational activities:</b> <b>Type of activities:</b> Studio <b>Number of hours:</b> <b>per week: 5 per level/semester: 60</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 6.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Recommended prerequisites:</b> The studio program in the next part of the additional study is specifically focused on the so-called thinking with a photo-thinking with a photographic image. The topics and assignments are oriented towards connecting theoretical knowledge and complex philosophical, psychological, cultural and social information directly with visual and photographic practice.	
<b>Course requirements:</b> Progress check 2x per semester, pre-survey: final discussion on semester papers. In the course of the semester, participation in 2 work-in-progress semester papers is mandatory. Attendance at least 75%.. unless the teacher specifies otherwise in accordance with the study regulations.	
<b>Learning outcomes:</b> The student expands his practical and theoretical knowledge oriented to the research of the visual language of the photographic medium and the photographic image itself. The student focuses on connecting theoretical knowledge and complex philosophical, psychological, cultural and social information directly with visual and photographic practice. The outputs are practical realized projects on assigned topics.	
<b>Class syllabus:</b> Studio photography and critical practice: 1. Comprehensive learning of a topic connected with practice. 2. Research of the essence of the meaning of the problem. 3. The assigned topics and subtopics within the semester are focused on the study of problems associated with critical practice. Studio Photography, Reality, Construct At the beginning of the semester, the head of the studio assigns the main semester topic to the students. During the semester, students attend several lectures by invited personalities in the studio, They regularly consult their work progress with the head of the studio.	

At the end of the semester, the students present their final results of the semester's work in the studio and defend their work in front of a committee made up of teachers, explain the reasons for their creation, answer the questions of the members of the committee and discuss with them.  
Studio Laboratory of photography  
Analysis of the topic, acquisition of materials for the solution of the project, joint discussion, the research itself, implementation based on the synthesis of the semester's research.

**Recommended literature:**

Sonntagová, S.: "About photography", paseka/barrister and principal, Prague 2002  
Flusser, V.: "For the philosophy of photography", Hynek, Prague 1994  
Wittlich, F.: "Photography - a direct witness?!", Faculty of Arts, Charles University, Prague 2012  
Mirzhoeff, N.: "Introduction to visual culture", Academia, Prague 2012  
Silverio, R.: "Postmodern photography", AMU, Prague 2007  
Kroutvor, J.: "Photographs as a myth", Pulchra 2013

**Languages necessary to complete the course:**

Slovak, english

**Notes:**

**Past grade distribution**

Total number of evaluated students: 5

A	B	C	D	E	FX
20,0	20,0	40,0	0,0	0,0	20,0

**Lecturers:** prof. Ing. Mgr. Ľubomír Stacho, doc. Mgr. art. Silvia Saporová, ArtD., Mgr. art. Dominika Jackuliaková, doc. Mgr. art. Jana Hojstričová, ArtD.

**Last change:** 05.12.2022

**Approved by:** doc. Mgr. art. Olja Triaška Stefanović, ArtD.

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KF/DaFm.b7/11	<b>Course title:</b> Additional Studio
<b>Educational activities:</b> <b>Type of activities:</b> Studio <b>Number of hours:</b> <b>per week: 5 per level/semester: 60</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 7.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Recommended prerequisites:</b> The studio program in the next part of the additional study is specifically focused on the so-called thinking with a photo-thinking with a photographic image. The topics and assignments are oriented towards connecting theoretical knowledge and complex philosophical, psychological, cultural and social information directly with visual and photographic practice.	
<b>Course requirements:</b> Progress check 2x per semester, pre-survey: final discussion on semester papers. In the course of the semester, participation in 2 work-in-progress semester papers is mandatory. Attendance at least 75%.. unless the teacher specifies otherwise in accordance with the study regulations.	
<b>Learning outcomes:</b> The student expands his practical and theoretical knowledge oriented to the research of the visual language of the photographic medium and the photographic image itself. The student focuses on connecting theoretical knowledge and complex philosophical, psychological, cultural and social information directly with visual and photographic practice. The outputs are practical realized projects on assigned topics.	
<b>Class syllabus:</b> Studio photography and critical practice: 1. Comprehensive learning of a topic connected with practice. 2. Research of the essence of the meaning of the problem. 3. The assigned topics and subtopics within the semester are focused on the study of problems associated with critical practice. Studio of Creative Photography At the beginning of the semester, the head of the studio assigns the main semester topic to the students. During the semester, students attend several lectures by invited personalities in the studio, They regularly consult their work progress with the head of the studio.	

At the end of the semester, the students present their final results of the semester's work in the studio and defend their work in front of a committee made up of teachers, explain the reasons for their creation, answer the questions of the members of the committee and discuss with them.

Studio Photography, Reality, Construct

Analysis of the topic, acquisition of materials for the solution of the project, joint discussion, the research itself, implementation based on the synthesis of the semester's research.

**Recommended literature:**

Sonntagová, S.: "About photography", paseka/barrister and principal, Prague 2002

Flusser, V.: "For the philosophy of photography", Hynek, Prague 1994

Wittlich, F.: "Photography - a direct witness?!", Faculty of Arts, Charles University, Prague 2012

Mirzhoeff, N.: "Introduction to visual culture", Academia, Prague 2012

Silverio, R.: "Postmodern photography", AMU, Prague 2007

Kroutvor, J.: "Photographs as a myth", Pulchra 2013

Grygar, Š.: "Conceptual photography", AMU, Prague 2004

Lábová, A., Láb, F.: "Twilight of photojournalism", Charles University, Prague 2009

Láb, F., Turek, P.: "Photograph after photograph", Karolinum, Prague 2009

Anděl, J.: "Thinking about photography I.", AMU, Prague 2012

Filipová, M.: "Possibilities of visual studies", Masaryk University 2007

Flusser, V.: "The power of the image", Fine Arts 3-4, 1996

**Languages necessary to complete the course:**

Slovak, English

**Notes:**

**Past grade distribution**

Total number of evaluated students: 8

A	B	C	D	E	FX
12,5	12,5	12,5	0,0	62,5	0,0

**Lecturers:** prof. Ing. Mgr. Ľubomír Stacho, Mgr. art. Dominika Jackuliaková, doc. Mgr. art. Jana Hojstříčová, ArtD., doc. Mgr. art. Olja Triaška Stefanović, ArtD.

**Last change:** 05.12.2022

**Approved by:** doc. Mgr. art. Olja Triaška Stefanović, ArtD.

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KG/DaGm.b4/11	<b>Course title:</b> Additional Studio
<b>Educational activities:</b> <b>Type of activities:</b> Studio <b>Number of hours:</b> <b>per week: 5 per level/semester: 60</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 4.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Free graphics and illustration studio - do. Luboslav Paľo Studio of free and color graphics - doc V. Kolencik: Studio of free graphics - Prof. R. Jancovic: Prior studies, knowledge level and skills are primarily taken into account during admission. - The condition is a portfolio, a personal interview, justification, motivations and starting points for studying in the additional studio. -Active participation in classes, implementation of assignments and development of individual projects. (consultations, ability to creatively modify the study program of the studio).	
<b>Learning outcomes:</b> The result is the student's ability to sensitively navigate the handling of creative means. It is a mental skill to select and combine creative means and compositional principles to achieve your creative concept-idea. The result of education is the acquisition of the ability to choose a specific means of expression in relation to individual opinion direction.	
<b>Class syllabus:</b> Generating own projects. Experimenting with analog and digital ways of creating a graphic image. Experimentation with the material and various possibilities of its use. A graphic object in space. Creating inter-professional cooperation. Development of manual, technical and social skills in the application of graphic media.	
<b>Recommended literature:</b> Kubas Jozef: Techniques of art graphics, 1959	
<b>Languages necessary to complete the course:</b> Slovak language	
<b>Notes:</b>	



<b>Past grade distribution</b>					
Total number of evaluated students: 2					
A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	100,0
<b>Lecturers:</b> prof. akad. mal. Robert Jančovič, doc. akad. mal. Vojtech Kolenčík, doc. Mgr. art. Euboslav Paľo, ArtD.					
<b>Last change:</b> 14.11.2022					
<b>Approved by:</b> doc. Mgr. art. Olja Triaška Stefanović, ArtD.					

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KG/DaGm.b5/11	<b>Course title:</b> Additional Studio
<b>Educational activities:</b> <b>Type of activities:</b> Studio <b>Number of hours:</b> <b>per week: 5 per level/semester: 60</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 5.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Studio of free graphics and illustrations - doc. Luboslav Paľo: Studio of free and color graphics - doc V. Kolencik: Studio of free graphics - Prof. R. Jancovic: Prior studies, knowledge level and skills are primarily taken into account during admission. - The condition is a portfolio, a personal interview, justification, motivations and starting points for studying in the additional studio. -Active participation in classes, implementation of assignments and development of individual projects. (consultations, ability to creatively modify the study program of the studio).	
<b>Learning outcomes:</b> practical outputs	
<b>Class syllabus:</b> The illustration laboratory is conceived as an expanding element of the illustration studio at the Department of Graphics and Other Media and a connecting element with other disciplines (liberal and applied visual arts). The main tasks are, on the one hand, an interdisciplinary exploration of the boundary positions of the visual language of illustration itself and its author's forms (e.g. comic book, street art author's book, author's zine) with a focus on self-publishing and DIY methods. Another task is the transdisciplinary laboratory of possible overlaps of illustration (free graphics, painting, intermedia, graphic or spatial design, or architecture) and art techniques (classical graphics, digital graphics, photography, video, animation, painting, spatial object, etc...). An equally important task of the laboratory is the in-depth investigation of the thematic content with an exclusive focus on the starting points of the current social situation and the implication of these starting points in the environment of illustration and free graphics. In the laboratory, these topics are investigated individually or through collective assignments or workshops, including in cooperation with the external environment.	
<b>Recommended literature:</b> Klanten R. Mollard A., Hubner M. 2011. Behind the Zines - Self Publishing culture. Berlin: Gestalten Klanten R. Hellige H. 2010. Impressive-Printmaking, letterpress and graphic design.	

Berlin: GestaltenGerát I. Zervan M. 2019. Algorithms of images - images of algorithms, Bratislava: nadácia Nóvum, VŠVU, SlovartČarnoký S. 2018. Digitalized font design in Slovakia. Bratislava/Košice: Slovak Center for Design, Faculty of Arts, Technical University of Košice  
 Arendtová H. 2018. The origin of totalitarianism 1-3, Bratislava: PremediaApplebaum A. 2020. Dusk of democracy: Seductive allure of authoritarianism. Bratislava: N Press  
 Kunemann Horst: Design and connection of picture books in the media environment, Zborník BIB, 2003 Schustermann, Richard: Aesthetics of pragmatism, Kalligram, 2003 Štrauss, Tomáš: Toto bebehijusce sa 21. storocie, Kalligram 2009

**Languages necessary to complete the course:**

Slovak language

**Notes:**

**Past grade distribution**

Total number of evaluated students: 3

A	B	C	D	E	FX
33,33	33,33	33,33	0,0	0,0	0,0

**Lecturers:** prof. akad. mal. Robert Jančovič, doc. akad. mal. Vojtech Kolenčík, doc. Mgr. art. Ľuboslav Paľo, ArtD., Mgr. art. Tomáš Klepoch

**Last change:** 14.11.2022

**Approved by:** doc. Mgr. art. Olja Triaška Stefanović, ArtD.

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KG/DaGm.b6/11	<b>Course title:</b> Additional Studio
<b>Educational activities:</b> <b>Type of activities:</b> Studio <b>Number of hours:</b> <b>per week: 5 per level/semester: 60</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 6.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Studio of free graphics and illustrations - doc. Ľuboslav Paľo Studio of free and color graphics - doc V. Kolencik: Studio of free graphics - Prof. R. Jancovic: Prior studies, knowledge level and skills are primarily taken into account during admission. - The condition is a portfolio, a personal interview, justification, motivations and starting points for studying in the additional studio. -Active participation in classes, implementation of assignments and development of individual projects. (consultations, ability to creatively modify the study program of the studio).	
<b>Learning outcomes:</b> The result is the student's ability to sensitively navigate the handling of creative means. It is a mental skill to select and combine creative means and compositional principles to achieve your creative concept-idea. The result of education is the acquisition of the ability to choose a specific means of expression in relation to individual opinion direction.	
<b>Class syllabus:</b> Generating own projects. Experimenting with analog and digital ways of creating a graphic image. Experimentation with the material and various possibilities of its use. A graphic object in space. Creating inter-professional cooperation. Development of manual, technical and social skills in the application of graphic media.	
<b>Recommended literature:</b> Kubas Jozef: Techniques of art graphics, 1959	
<b>Languages necessary to complete the course:</b> Slovak language	
<b>Notes:</b>	

<b>Past grade distribution</b>					
Total number of evaluated students: 7					
A	B	C	D	E	FX
42,86	14,29	0,0	0,0	0,0	42,86
<b>Lecturers:</b> prof. akad. mal. Robert Jančovič, doc. akad. mal. Vojtech Kolenčík, doc. Mgr. art. Ľuboslav Paľo, ArtD.					
<b>Last change:</b> 14.11.2022					
<b>Approved by:</b> doc. Mgr. art. Olja Triaška Stefanović, ArtD.					

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KG/DaGm.b7/11	<b>Course title:</b> Additional Studio
<b>Educational activities:</b> <b>Type of activities:</b> Studio <b>Number of hours:</b> <b>per week: 5 per level/semester: 60</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 7.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Prior studies, knowledge level and skills are primarily taken into account during admission. - The condition is a portfolio, a personal interview, justification, motivations and starting points for studying in the additional studio. -Active participation in classes, implementation of assignments and development of individual projects. (consultations, ability to creatively modify the study program of the studio).	
<b>Learning outcomes:</b> practical outputs	
<b>Class syllabus:</b> The illustration laboratory is conceived as an expanding element of the illustration studio at the Department of Graphics and Other Media and a connecting element with other disciplines (liberal and applied visual arts). The main tasks are, on the one hand, an interdisciplinary exploration of the boundary positions of the visual language of illustration itself and its author's forms (e.g. comic book, street art author's book, author's zine) with a focus on self-publishing and DIY methods. Another task is the transdisciplinary laboratory of possible overlaps of illustration (free graphics, painting, intermedia, graphic or spatial design, or architecture) and art techniques (classical graphics, digital graphics, photography, video, animation, painting, spatial object, etc...). An equally important task of the laboratory is the in-depth investigation of the thematic content with an exclusive focus on the starting points of the current social situation and the implication of these starting points in the environment of illustration and free graphics. In the laboratory, these topics are investigated individually or through collective assignments or workshops, including in cooperation with the external environment.	
<b>Recommended literature:</b> Klanten R. Mollard A., Hubner M. 2011. Behind the Zines - Self Publishing culture. Berlin: Gestalten Klanten R. Hellige H. 2010. Impressive-Printmaking, letterpress and graphic design. Berlin: Gestalten Gerát I. Zervan M. 2019. Algorithms of images - images of algorithms, Bratislava: nadácia Nóvum, VŠVU, Slovart Čarnoký S. 2018. Digitalized font design in Slovakia. Bratislava/Košice: Slovak Center for Design, Faculty of Arts, Technical University of Košice	

Arendtová H. 2018. The origin of totalitarianism 1-3, Bratislava: Premedia  
Applebaum A. 2020. Dusk of democracy: Seductive allure of authoritarianism. Bratislava: N Press  
Kunemann Horst: Design and connection of picture books in the media environment, Zborník  
BIB, 2003 Schustermann, Richard: Aesthetics of pragmatism, Kalligram, 2003 Štrauss, Tomáš:  
Toto bebehijusce sa 21. storocie, Kalligram 2009

**Languages necessary to complete the course:**

Slovak language

**Notes:**

**Past grade distribution**

Total number of evaluated students: 6

A	B	C	D	E	FX
33,33	50,0	16,67	0,0	0,0	0,0

**Lecturers:** prof. akad. mal. Robert Jančovič, doc. akad. mal. Vojtech Kolenčík, doc. Mgr. art. Ľuboslav Paľo, ArtD., Mgr. art. Tomáš Klepoch

**Last change:** 14.11.2022

**Approved by:** doc. Mgr. art. Olja Triaška Stefanović, ArtD.

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KIM/DaIm.b4/11	<b>Course title:</b> Additional Studio
<b>Educational activities:</b> <b>Type of activities:</b> Studio <b>Number of hours:</b> <b>per week: 5 per level/semester: 60</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 4.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Participation in at least 50% of classes, activity and final work accepted for evaluation	
<b>Learning outcomes:</b> Expanding knowledge about contemporary art and emphasizing communication with students in order to define or verbalize their individual opinions and attitudes. The use and merging of knowledge from the "home" field for the creation of an intermediate work, or the use of intermediate procedures in one's own creation. Expanding the scope of the student's individual program by theoretical and practical skills.	
<b>Class syllabus:</b> The subject Additional studio serves to expand knowledge and skills in the creation of works with intermediate overlaps. It is covered by three studios of the Department of Intermedia (Studio of Spatial Communications +, Studio of Intermedia, VVV Studio), from which you can freely choose. Studio of Spatial Communications + The studio is focused on intermedial overlaps of media and primarily emphasizes creative approaches, especially on spatial thinking, objects and installations. An essential feature of the studio's focus is openness to the media, while the focus is first of all on the content and only then on the medium, based on the principle that both components of the artistic expression must be mutually harmonized. Expanding knowledge about contemporary art and emphasis placed on communication with students with the aim of defining or verbalizing individual ideas and attitudes of students. Studio activities: a series of projections and discussions about artists and works of art selected by the students, reading texts, discussions with experts, visiting exhibitions. The goal of the additional studio is to use and merge the knowledge brought from one's own field to create an intermediate work, or to use intermediate procedures in one's own creation. Studio of Intermedia In the intermedia studio, the individuality of each student is taken into account and the focus is on their self-development. Students are led and guided during their studies towards critical thinking, open communication and continuous work on their own projects, with an emphasis on the creative process. The topics of semester papers are chosen by students themselves. Semester outputs in the studio consist of works with intermediate overlaps, from video, sound, photography, performance,	



text, happening, spatial installation, interactivity, intervention in space, via multimedia, to classical forms of expression such as painting, drawing and object. The intermedia studio is understood as an open space for mutual sharing of ideas, opinions and experiences.

#### VVV Studio

The work in the studio is focused on creation in the field of intermedia. It is an artistic practice in which there is a creative disruption and crossing of the boundaries of artistic disciplines, genres and media. The aim of studying in the studio is to lead male and female students to be aware of the social, ideological and historical contexts of artistic creation and to learn to sensitively perceive and define these frameworks as flexible tools in the creation of meaning and its redirection. In the studio, the student also develops practical skills in working with digital and analog media. Here, work with the technical image (photo, video) and with the text in written and audio form plays an extremely important role as means of research, expression and documentation, or reflections. In addition to the development and cultivation of male and female students' visual competencies and skills, the teaching program is therefore oriented towards creative work with text and language in the visual field as well as developing critical thinking. It is about connecting visibility and textuality with thematic areas of cultural and social phenomena from the beginning of the 20th century to the present day.

#### Recommended literature:

Úvod do postmodernizmu, Grenz Stanley Postmodernismus: pro začátečníky Úvod do sociologie, Keller Jan Úvod do štrukturalizmu a postštrukturalizmu, Michalovič Peter Úvod do všeobecnej metafyziky, Martin Gottfried Filozofie existence Introducing Lacan Introducing postfeminism Intelektuálové Conceptual Art Installation Art Postminimalism Women artists in the 20th and 21st century Umenie akcie 1965-1985 História medialneho umenia na Slovensku, Katarína Rusnáková Videotéka VŠVU <http://www.c3.hu> <http://www.interface.ufg.ac.at/interface/> <http://www.burundi.sk/monoskop/index.php/> <http://netzspannung.org/about/tools/index.xsp?lang=en> <http://www.mediaarthistory.org/> <http://www.mediaartnet.org/> [www.youtube.com/](http://www.youtube.com/)

#### Languages necessary to complete the course:

slovak / english

#### Notes:

#### Past grade distribution

Total number of evaluated students: 7

A	B	C	D	E	FX
42,86	28,57	0,0	14,29	0,0	14,29

**Lecturers:** prof. Mgr. Anton Čierny, Mgr. art. Jaroslav Kyša, doc. Mgr. art. András Cséfalvay, ArtD., doc. Mgr. art. Martin Piaček, ArtD., Mgr. Mgr. art. Jana Kapelová, ArtD.

**Last change:** 09.11.2022

**Approved by:** doc. Mgr. art. Olja Triaška Stefanović, ArtD.

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KIM/DaIm.b5/11	<b>Course title:</b> Additional Studio
<b>Educational activities:</b> <b>Type of activities:</b> Studio <b>Number of hours:</b> <b>per week: 5 per level/semester: 60</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 5.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Participation in at least 50% of classes, activity and final work accepted for evaluation	
<b>Learning outcomes:</b> Expanding knowledge about contemporary art and emphasizing communication with students in order to define or verbalize their individual opinions and attitudes. The use and merging of knowledge from the "home" field for the creation of an intermediate work, or the use of intermediate procedures in one's own creation. Expanding the scope of the student's individual program by theoretical and practical skills.	
<b>Class syllabus:</b> The subject Additional studio serves to expand knowledge and skills in the creation of works with intermediate overlaps. It is covered by three studios of the Department of Intermedia (Studio of Spatial Communications +, Studio of Intermedia, VVV Studio), from which you can freely choose. Studio of Spatial Communications + The studio is focused on intermedial overlaps of media and primarily emphasizes creative approaches, especially on spatial thinking, objects and installations. An essential feature of the studio's focus is openness to the media, while the focus is first of all on the content and only then on the medium, based on the principle that both components of the artistic expression must be mutually harmonized. Expanding knowledge about contemporary art and emphasis placed on communication with students with the aim of defining or verbalizing individual ideas and attitudes of students. Studio activities: a series of projections and discussions about artists and works of art selected by the students, reading texts, discussions with experts, visiting exhibitions. The goal of the additional studio is to use and merge the knowledge brought from one's own field to create an intermediate work, or to use intermediate procedures in one's own creation. Studio of Intermedia In the intermedia studio, the individuality of each student is taken into account and the focus is on their self-development. Students are led and guided during their studies towards critical thinking, open communication and continuous work on their own projects, with an emphasis on the creative process. The topics of semester papers are chosen by students themselves. Semester outputs in the studio consist of works with intermediate overlaps, from video, sound, photography, performance,	

text, happening, spatial installation, interactivity, intervention in space, via multimedia, to classical forms of expression such as painting, drawing and object. The intermedia studio is understood as an open space for mutual sharing of ideas, opinions and experiences.

#### VVV Studio

The work in the studio is focused on creation in the field of intermedia. It is an artistic practice in which there is a creative disruption and crossing of the boundaries of artistic disciplines, genres and media. The aim of studying in the studio is to lead male and female students to be aware of the social, ideological and historical contexts of artistic creation and to learn to sensitively perceive and define these frameworks as flexible tools in the creation of meaning and its redirection. In the studio, the student also develops practical skills in working with digital and analog media. Here, work with the technical image (photo, video) and with the text in written and audio form plays an extremely important role as means of research, expression and documentation, or reflections. In addition to the development and cultivation of male and female students' visual competencies and skills, the teaching program is therefore oriented towards creative work with text and language in the visual field as well as developing critical thinking. It is about connecting visibility and textuality with thematic areas of cultural and social phenomena from the beginning of the 20th century to the present day.

#### Recommended literature:

Introduction to postmodernism, Grenz Stanley Introducing Lacan Introducing postfeminism  
Intelektuálové Conceptual Art Installation Art Postminimalism Women artists in the 20th and 21st century

Umenie akcie 1965-1985 História medialneho umenia na Slovensku, Katarína Rusnáková  
<http://www.c3.hu> <http://www.interface.ufg.ac.at/interface/> [www.burundi.sk/monoskop/index.php/](http://www.burundi.sk/monoskop/index.php/)  
<http://netzspannung.org/about/tools/index.xsp?lang=en> <http://www.mediaarthistory.org/> <http://www.mediaartnet.org/> [www.youtube.com/](http://www.youtube.com/)

#### Languages necessary to complete the course:

slovak / english

#### Notes:

#### Past grade distribution

Total number of evaluated students: 2

A	B	C	D	E	FX
100,0	0,0	0,0	0,0	0,0	0,0

**Lecturers:** prof. Mgr. Anton Čierny, Mgr. art. Jaroslav Kyša, doc. Mgr. art. András Cséfalvay, ArtD., doc. Mgr. art. Martin Piaček, ArtD., Mgr. Mgr. art. Jana Kapelová, ArtD.

**Last change:** 09.11.2022

**Approved by:** doc. Mgr. art. Olja Triaška Stefanović, ArtD.

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KIM/DaIm.b6/11	<b>Course title:</b> Additional Studio
<b>Educational activities:</b> <b>Type of activities:</b> Studio <b>Number of hours:</b> <b>per week: 5 per level/semester: 60</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 6.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Participation in at least 50% of classes, activity and final work accepted for evaluation	
<b>Learning outcomes:</b> Expanding knowledge about contemporary art and emphasizing communication with students in order to define or verbalize their individual opinions and attitudes. The use and merging of knowledge from the "home" field for the creation of an intermediate work, or the use of intermediate procedures in one's own creation. Expanding the scope of the student's individual program by theoretical and practical skills.	
<b>Class syllabus:</b> The subject Additional studio serves to expand knowledge and skills in the creation of works with intermediate overlaps. It is covered by three studios of the Department of Intermedia (Studio of Spatial Communications +, Studio of Intermedia, VVV Studio), from which you can freely choose. Studio of Spatial Communications + The studio is focused on intermedial overlaps of media and primarily emphasizes creative approaches, especially on spatial thinking, objects and installations. An essential feature of the studio's focus is openness to the media, while the focus is first of all on the content and only then on the medium, based on the principle that both components of the artistic expression must be mutually harmonized. Expanding knowledge about contemporary art and emphasis placed on communication with students with the aim of defining or verbalizing individual ideas and attitudes of students. Studio activities: a series of projections and discussions about artists and works of art selected by the students, reading texts, discussions with experts, visiting exhibitions. The goal of the additional studio is to use and merge the knowledge brought from one's own field to create an intermediate work, or to use intermediate procedures in one's own creation. Studio of Intermedia In the intermedia studio, the individuality of each student is taken into account and the focus is on their self-development. Students are led and guided during their studies towards critical thinking, open communication and continuous work on their own projects, with an emphasis on the creative process. The topics of semester papers are chosen by students themselves. Semester outputs in the studio consist of works with intermediate overlaps, from video, sound, photography, performance,	

text, happening, spatial installation, interactivity, intervention in space, via multimedia, to classical forms of expression such as painting, drawing and object. The intermedia studio is understood as an open space for mutual sharing of ideas, opinions and experiences.

#### VVV Studio

The work in the studio is focused on creation in the field of intermedia. It is an artistic practice in which there is a creative disruption and crossing of the boundaries of artistic disciplines, genres and media. The aim of studying in the studio is to lead male and female students to be aware of the social, ideological and historical contexts of artistic creation and to learn to sensitively perceive and define these frameworks as flexible tools in the creation of meaning and its redirection. In the studio, the student also develops practical skills in working with digital and analog media. Here, work with the technical image (photo, video) and with the text in written and audio form plays an extremely important role as means of research, expression and documentation, or reflections. In addition to the development and cultivation of male and female students' visual competencies and skills, the teaching program is therefore oriented towards creative work with text and language in the visual field as well as developing critical thinking. It is about connecting visibility and textuality with thematic areas of cultural and social phenomena from the beginning of the 20th century to the present day.

#### Recommended literature:

Introduction to postmodernism, Grenz Stanley Introducing Lacan Introducing postfeminism  
Intelektuálové Conceptual Art Installation Art Postminimalism Women artists in the 20th and 21st century

Umenie akcie 1965-1985 História medialneho umenia na Slovensku, Katarína Rusnáková  
<http://www.c3.hu> <http://www.interface.ufg.ac.at/interface/> [www.burundi.sk/monoskop/index.php/](http://www.burundi.sk/monoskop/index.php/)  
<http://netzspannung.org/about/tools/index.xsp?lang=en> <http://www.mediaarthistory.org/> <http://www.mediaartnet.org/> [www.youtube.com/](http://www.youtube.com/)

#### Languages necessary to complete the course:

slovak / english

#### Notes:

#### Past grade distribution

Total number of evaluated students: 3

A	B	C	D	E	FX
33,33	33,33	33,33	0,0	0,0	0,0

**Lecturers:** prof. Mgr. Anton Čierny, Mgr. art. Jaroslav Kyša, doc. Mgr. art. András Cséfalvay, ArtD., doc. Mgr. art. Martin Piaček, ArtD., Mgr. Mgr. art. Jana Kapelová, ArtD.

**Last change:** 07.11.2022

**Approved by:** doc. Mgr. art. Olja Triaška Stefanović, ArtD.

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KIM/DaIm.b7/11	<b>Course title:</b> Additional Studio
<b>Educational activities:</b> <b>Type of activities:</b> Studio <b>Number of hours:</b> <b>per week: 5 per level/semester: 60</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 7.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Participation in at least 50% of classes, activity and final work accepted for evaluation	
<b>Learning outcomes:</b> Expanding knowledge about contemporary art and emphasizing communication with students in order to define or verbalize their individual opinions and attitudes. The use and merging of knowledge from the "home" field for the creation of an intermediate work, or the use of intermediate procedures in one's own creation. Expanding the scope of the student's individual program by theoretical and practical skills.	
<b>Class syllabus:</b> The subject Additional studio serves to expand knowledge and skills in the creation of works with intermediate overlaps. It is covered by three studios of the Department of Intermedia (Studio of Spatial Communications +, Studio of Intermedia, VVV Studio), from which you can freely choose. Studio of Spatial Communications + The studio is focused on intermedial overlaps of media and primarily emphasizes creative approaches, especially on spatial thinking, objects and installations. An essential feature of the studio's focus is openness to the media, while the focus is first of all on the content and only then on the medium, based on the principle that both components of the artistic expression must be mutually harmonized. Expanding knowledge about contemporary art and emphasis placed on communication with students with the aim of defining or verbalizing individual ideas and attitudes of students. Studio activities: a series of projections and discussions about artists and works of art selected by the students, reading texts, discussions with experts, visiting exhibitions. The goal of the additional studio is to use and merge the knowledge brought from one's own field to create an intermediate work, or to use intermediate procedures in one's own creation. Studio of Intermedia In the intermedia studio, the individuality of each student is taken into account and the focus is on their self-development. Students are led and guided during their studies towards critical thinking, open communication and continuous work on their own projects, with an emphasis on the creative process. The topics of semester papers are chosen by students themselves. Semester outputs in the studio consist of works with intermediate overlaps, from video, sound, photography, performance,	

text, happening, spatial installation, interactivity, intervention in space, via multimedia, to classical forms of expression such as painting, drawing and object. The intermedia studio is understood as an open space for mutual sharing of ideas, opinions and experiences.

#### VVV Studio

The work in the studio is focused on creation in the field of intermedia. It is an artistic practice in which there is a creative disruption and crossing of the boundaries of artistic disciplines, genres and media. The aim of studying in the studio is to lead male and female students to be aware of the social, ideological and historical contexts of artistic creation and to learn to sensitively perceive and define these frameworks as flexible tools in the creation of meaning and its redirection. In the studio, the student also develops practical skills in working with digital and analog media. Here, work with the technical image (photo, video) and with the text in written and audio form plays an extremely important role as means of research, expression and documentation, or reflections. In addition to the development and cultivation of male and female students' visual competencies and skills, the teaching program is therefore oriented towards creative work with text and language in the visual field as well as developing critical thinking. It is about connecting visuality and textuality with thematic areas of cultural and social phenomena from the beginning of the 20th century to the present day.

#### Recommended literature:

Introduction to postmodernism, Grenz Stanley Introducing Lacan Introducing postfeminism  
Intelektuálové Conceptual Art Installation Art Postminimalism Women artists in the 20th and 21st century

Umenie akcie 1965-1985 História medialneho umenia na Slovensku, Katarína Rusnáková  
<http://www.c3.hu> <http://www.interface.ufg.ac.at/interface/> [www.burundi.sk/monoskop/index.php/](http://www.burundi.sk/monoskop/index.php/)  
<http://netzspannung.org/about/tools/index.xsp?lang=en> <http://www.mediaarthistory.org/> <http://www.mediaartnet.org/> [www.youtube.com/](http://www.youtube.com/)

#### Languages necessary to complete the course:

slovak / english

#### Notes:

#### Past grade distribution

Total number of evaluated students: 13

A	B	C	D	E	FX
61,54	7,69	0,0	0,0	15,38	15,38

**Lecturers:** prof. Mgr. Anton Čierny, Mgr. art. Jaroslav Kyša, doc. Mgr. art. András Cséfalvay, ArtD., doc. Mgr. art. Martin Piaček, ArtD., Mgr. Mgr. art. Jana Kapelová, ArtD., doc. Mgr. art. Jana Hojstričová, ArtD.

**Last change:** 07.11.2022

**Approved by:** doc. Mgr. art. Olja Triaška Stefanović, ArtD.

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023					
<b>University:</b> Academy of Fine Arts and Design Bratislava					
<b>Faculty:</b>					
<b>Course ID:</b> KM/DaMm.b4/11		<b>Course title:</b> Additional Studio			
<b>Educational activities:</b> <b>Type of activities:</b> Studio <b>Number of hours:</b> <b>per week: 5 per level/semester: 60</b> <b>Form of the course:</b> present					
<b>Number of credits:</b> 5					
<b>Recommended semester:</b> 4.					
<b>Educational level:</b> I.					
<b>Prerequisites:</b>					
<b>Course requirements:</b> Participation of at least 75%, unless the teacher specifies otherwise in accordance with the study regulations.					
<b>Learning outcomes:</b> The additional studio is an alternative to expanding the offer of education across study programs. The student gains experience and verifies artistic approaches either by expanding the scope of his main study program or independently of it with an emphasis on communication with the teacher in the specific conditions of the given studio.					
<b>Class syllabus:</b> The content of the additional studio is defined in a close alternation to the main focus of the study field and may include a specific orientation in the student's art program. Especially in the case of an additional studio in alternation with another field of study, it is necessary to consider the equivalent parameters of its completion at the beginning, which is within the full competence of the teacher of the additional studio.					
<b>Recommended literature:</b> The literature is tied to the specific issue of the study					
<b>Languages necessary to complete the course:</b> slovak language					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 3					
A	B	C	D	E	FX
33,33	33,33	33,33	0,0	0,0	0,0
<b>Lecturers:</b> prof. akad. mal. Ivan Csudai, doc. Mgr. art. Klaudia Kosziba, ArtD., Mgr. art. Michal Čerušák, ArtD., Mgr. art. Rastislav Sedlačík, ArtD.					



**Last change:** 05.12.2022

**Approved by:** doc. Mgr. art. Olja Triaška Stefanović, ArtD.

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023					
<b>University:</b> Academy of Fine Arts and Design Bratislava					
<b>Faculty:</b>					
<b>Course ID:</b> KM/DaMm.b5/11		<b>Course title:</b> Additional Studio			
<b>Educational activities:</b> <b>Type of activities:</b> Studio <b>Number of hours:</b> <b>per week: 5 per level/semester: 60</b> <b>Form of the course:</b> present					
<b>Number of credits:</b> 5					
<b>Recommended semester:</b> 5.					
<b>Educational level:</b> I.					
<b>Prerequisites:</b>					
<b>Course requirements:</b> Participation of at least 75%, unless the teacher specifies otherwise in accordance with the study regulations.					
<b>Learning outcomes:</b> The additional studio is an alternative to expanding the offer of education across study programs. The student gains experience and verifies artistic approaches either by expanding the scope of his main study program or independently of it with an emphasis on communication with the teacher in the specific conditions of the given studio.					
<b>Class syllabus:</b> The content of the additional studio is defined in a close alternation to the main focus of the study field and may include a specific orientation in the student's art program. Especially in the case of an additional studio in alternation with another field of study, it is necessary to consider the equivalent parameters of its completion at the beginning, which is within the full competence of the teacher of the additional studio					
<b>Recommended literature:</b> The literature is tied to the specific issue of the study.					
<b>Languages necessary to complete the course:</b> slovak language					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 5					
A	B	C	D	E	FX
0,0	40,0	40,0	20,0	0,0	0,0
<b>Lecturers:</b> prof. akad. mal. Ivan Csudai, doc. Mgr. art. Klaudia Kosziba, ArtD., Mgr. art. Michal Čerušák, ArtD., Mgr. art. Rastislav Sedlačík, ArtD.					

**Last change:** 05.12.2022

**Approved by:** doc. Mgr. art. Olja Triaška Stefanović, ArtD.

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023					
<b>University:</b> Academy of Fine Arts and Design Bratislava					
<b>Faculty:</b>					
<b>Course ID:</b> KM/DaMm.b6/11		<b>Course title:</b> Additional Studio			
<b>Educational activities:</b> <b>Type of activities:</b> Studio <b>Number of hours:</b> <b>per week: 5 per level/semester: 60</b> <b>Form of the course:</b> present					
<b>Number of credits:</b> 5					
<b>Recommended semester:</b> 6.					
<b>Educational level:</b> I.					
<b>Prerequisites:</b>					
<b>Course requirements:</b> Participation of at least 75%, unless the teacher specifies otherwise in accordance with the study regulations.					
<b>Learning outcomes:</b> The additional studio is an alternative to expanding the offer of education across study programs. The student gains experience and verifies artistic approaches either by expanding the scope of his main study program or independently of it with an emphasis on communication with the teacher in the specific conditions of the given studio.					
<b>Class syllabus:</b> The content of the additional studio is defined in a close alternation to the main focus of the study field and may include a specific orientation in the student's art program. Especially in the case of an additional studio in alternation with another field of study, it is necessary to consider the equivalent parameters of its completion at the beginning, which is within the full competence of the teacher of the additional studio.					
<b>Recommended literature:</b> The literature is tied to the specific issue of the study.					
<b>Languages necessary to complete the course:</b> slovak language					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 3					
A	B	C	D	E	FX
66,67	0,0	33,33	0,0	0,0	0,0
<b>Lecturers:</b> prof. akad. mal. Ivan Csudai, doc. Mgr. art. Klaudia Kosziba, ArtD., Mgr. art. Michal Čerušák, ArtD., Mgr. art. Rastislav Sedlačík, ArtD.					

**Last change:** 05.12.2022

**Approved by:** doc. Mgr. art. Olja Triaška Stefanović, ArtD.

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023					
<b>University:</b> Academy of Fine Arts and Design Bratislava					
<b>Faculty:</b>					
<b>Course ID:</b> KM/DaMm.b7/11		<b>Course title:</b> Additional Studio			
<b>Educational activities:</b> <b>Type of activities:</b> Studio <b>Number of hours:</b> <b>per week: 5 per level/semester: 60</b> <b>Form of the course:</b> present					
<b>Number of credits:</b> 5					
<b>Recommended semester:</b> 7.					
<b>Educational level:</b> I.					
<b>Prerequisites:</b>					
<b>Course requirements:</b> Participation of at least 75%, unless the teacher specifies otherwise in accordance with the study regulations.					
<b>Learning outcomes:</b> The additional studio is an alternative to expanding the offer of education across study programs. The student gains experience and verifies artistic approaches either by expanding the scope of his main study program or independently of it with an emphasis on communication with the teacher in the specific conditions of the given studio.					
<b>Class syllabus:</b> The content of the additional studio is defined in a close alternation to the main focus of the study field and may include a specific orientation in the student's art program. Especially in the case of an additional studio in alternation with another field of study, it is necessary to consider the equivalent parameters of its completion at the beginning, which is within the full competence of the teacher of the additional studio.					
<b>Recommended literature:</b> The literature is tied to the specific issue of the study.					
<b>Languages necessary to complete the course:</b> slovak language					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 2					
A	B	C	D	E	FX
0,0	0,0	100,0	0,0	0,0	0,0
<b>Lecturers:</b> prof. akad. mal. Ivan Csudai, doc. Mgr. art. Klaudia Kosziba, ArtD., Mgr. art. Michal Čerušák, ArtD., Mgr. art. Rastislav Sedlačík, ArtD.					

**Last change:** 05.12.2022

**Approved by:** doc. Mgr. art. Olja Triaška Stefanović, ArtD.

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KR/DaRt.b5/11	<b>Course title:</b> Additional Studio
<b>Educational activities:</b> <b>Type of activities:</b> Studio <b>Number of hours:</b> <b>per week: 5 per level/semester: 60</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 5.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Recommended prerequisites:</b> Completion of Painting and Sculptural Preparation 1, 2, 3, 4, Bachelor Degree.	
<b>Course requirements:</b> Participation of at least 75%, unless the teacher specifies otherwise in accordance with the study regulations.	
<b>Learning outcomes:</b> A. acquaintance with the problematic, expanding knowledge and understanding in the field of restoration of artworks made of natural or artificial stone. introduction to the basic technological procedures B. acquaintance with the problematic, extension of knowledge and understanding in the field of restoration of artworks created on paper, acquaintance with the basic technological procedures C. acquaintance with the problematic, extension of knowledge and understanding in the field of restoration of wooden polychrome statues, introduction to the basic technological procedures D. acquaintance with the problematic, extension of knowledge and understanding in the field of restoration of artworks created on textile, introduction to the basic technological procedures	
<b>Class syllabus:</b> Individual pedagogical approach and schedule depending on the abilities, skills or needs of the student, as well as the possibilities and needs of the chosen studio.	
<b>Recommended literature:</b> A. Josef Štulc, Miloš Suchomel, Ivana Maxová: Péče o kamenné sochařské a stavební památky, SÚPP, Praha, 1998 Miloš Suchomel: Záchrana kamenných soch, díl I.,II, Praha, Státní ústav památkové péče a ochrany přírody, 1990 I. Kopecká, V. Nejedlý Průzkum historických materiálů, Praha, 2005 Zelinger J., Heidingfeld., Kotlík P., Simůnková E.: Chemie v práci konzervátora a restaurátora, academia, Praha, 1987 Šedý, V.: Sochařské řemeslo, základ sochařského umění, Praha, 1953	



Teplý, B.: Konzervování a restaurování kamene, Hořice, 1997  
 Volavka, V.: O soše, Praha, 1959  
 Roman Kubička, Jiří Zelinger: Výkladový slovník malířství, grafiky a restaurování, Grada, 2004  
 Herout, J.: Slabikář návštěvíků památek, tvorba, Praha, 2001  
 James Hall: Slovník námětů a symbolů ve výtvarném umění, mladá fronta, Praha, 1991  
 Dokumentácie s obdobnou problematikou archivované na KaR, alebo na Slovenskom pamiatkovom úrade v Bratislave  
 B.  
 Odporúčaná literatúra:  
 1. Prints - Art and techniques : Susane Lambert 2001  
 2. Maliarsky rukopis : V. Volavka 1956  
 3. Du Monts - Handbuch der Gemaldekunde : Knut Nikolaus 2003  
 4. The restoration of Engravings, drawings, book and other works on Paper : Max Schweider  
 5. Restaurování a konzervování archiválií a knih : Michal Ďurovič a kolektiv 2002  
 6. Bohuslav Slánský - Technika malby- 1- 2. 1952 / 2003  
 7. Encyklopedie knihy - Peter Voit 2006  
 8. Paper before print - J.M. Bloom 2001  
 9. Zelinger J., Heidingfeld., Kotlík P., Šimůnková E.: Chemie v práci konzervátora a restaurátora, academia, Praha, 1987  
 10. Brandi, C, Teorie resturování, Kutná Hora 2000  
 C.  
 Bakoš, Ján: Problémy dejín výtvarného umenia Slovenska, Veda, 2002  
 Böhm, F.; Kotrba, H.: Pozlacovačské materiály I., Praha 1984  
 Böhm, F.; Kotrba, H.; Rosa, J.: Pozlacování I., Praha 1984  
 Brandi, Cesare: Teorie restaurování, Vyd. 1. - Kutná Hora : Tichá Byzanc, 2000  
 Braxandall, Michael: The Limewood Sculptors of Renaissance Germany, Yale University Press, 1980  
 Cennini, Cennino: Kniha o umění středověku, Vladimír Žikeš 1946  
 Chapuis, Julien: Tilman Riemenschneider: Master Sculptor of the Late Middle Ages (National Gallery of London), Yale University Press, 1999  
 Ciulisová, Ingrid: Historizmus a moderna v pamiatkovej ochrane, Veda, 2000  
 Eipper, Paul, Bernard: Handbuch der Oberflächereinigung  
 Habenicht, G.: Kleben, erfolgreich und fehlerfrei, Wiesbaden: GWV Fachverläge James Hall:  
 Slovník námětů a symbolů ve výtvarném umění, mladá fronta, Praha, 1991  
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 Hřebíčková, Barbora A.: Recepty starých mistrů, Computer press, 2006  
 Kiplik, D. I.: Technika Malby  
 Krist, G.; Griesser-Stermscheg, M.: Konservierungswissenschaften und Restaurierung heute, Böhlau Verlag  
 Kubička, R., Zelinger, J.: Výkladový slovník, Grada 2004  
 Losos, L.: Pozlacovačské materiály II, Praha 1987  
 Losos, L.: Pozlacování a polychromie, Grada 2005  
 Losos, L.; Lux, V.: Pozlacování II., Praha 1987  
 Losos, L.; Lux, V.: Pozlacování III., Praha 1988  
 Price, Nicholas Stanley; Talley, Mansfield Kirby: Historical and Philosophical Issues in the Conservation of Cultural Heritage (Readings in Conservation), Getty Publications, 2006  
 Royt, Jan: Slovník biblické ikonografie, Praha: Nakladatelství Karolinum, 2007,  
 Rulíšek, H.: Postavy, Atributy, Symboly. Slovník křesťanské ikonografie. Alšova jihočeská galerie, Hluboká nad Vltavou 2005

Rusina, Ivan/ Zervan, Marián: Životy svätých, 1. vyd. - Bratislava : Pallas, 1994  
 Rusina, Ivan: Príbehy Starého zákona  
 Rusina, Ivan: Príbehy Nového zákona  
 Slánský, Bohuslav: Technika malby I. + II., Paseka 2003  
 Taubert, Johannes: Polychrome Sculpture: Meaning, Form, Conservation, Yale University Press, 2015  
 Theophilus: The Various Arts (De diversis artibus), Clarendon Press, 1987  
 Ungern, Achim: Conservation of wooden artifacts, GmbH, 2006  
 Vinas, S. M.: Contemporary Theory of Conservation, Routledge 2004  
 Zelinger, J.: Chemie v práci konzervátora a restaurátora  
 Zelinger, J.; Kubička, R.: Výkladový slovník  
 Odborné časopisy: mesačník Restauero, Restauratorenblät  
 D.  
 Jennifer Harris: 5000 years of Textiles, British Museum Press, London, 1993, 2004  
 Francois Boucher, 20,000 Years of Fashion, Harry n. Abrams, New York, 1987  
 Avril Hart and Susan North, Historical Fashion in Detail, V&A Publications, London, 1998  
 Barty Philips, Tapestry, Phaidon Press, London, 2000  
 Valerie Hector, The Art of Beadwork, Watson-Guptill publications, New York, 2005  
 Raoul d'Harcourt, Textiles of Ancient Peru and Their Techniques, Dover Publications, New York, 2002  
 BROOKS, Mary M. EASTOP, Dinah D. : Changing Views of Textile Conservation,, Getty Conservation Institute, Los Angeles, 2011, ISBN 978-1-60606-048-3  
 TIMAR- BALASZY, Agnes, EASTOP Dinah D. : Chemical Principles of Textile Conservation, Butterworth-Heinemann USA, 1. vydanie 1998  
 LENNARD, Frances, EWER, Patricia : Textile Conservation Advances in Practice, A Butterworth-Heinemann, Oxford, 2010, ISBN 9780-75-066790-6  
 GULRAJANI, M. L. , GUPTA Sanjay : Energy Conservation In Textile Wet Processing, Omega Scientific Publishers, 1992, ISBN 9788185399256  
 FLURY- LEMBERG M. : Textile Conservation and Research, Abegg-Stiftung Riggisberg, 1998, ISBN 9783905014020  
 LEENE, Jentina E.: Textile Conservation, New York, Smithsonian Institution, 1972  
 BOERSMA, Foekje: Unravelling Textiles A handbook for the Preservation of Textile Collections, Archetype Publications Ltd. London, 2007, ISBN- 13: 978-1-904982-98-2  
 BURGHAM, Dorothy K.: Textile Terminology: Warp and Weft, Royal Ontario Museum, 1980, ISBN 10: 0888542569/ ISBN 13: 9780888542564  
 GEIGER, Agnes: A History of Textile Art, London, 1979, ISBN 0 85667 055 3  
 KOPECKÁ, Ivana, NEJEDLÝ, Vratislav: Pr[zkum historických materiálů, Havlíčkův Brod, 2005, ISBN 80-247-1060-9

**Languages necessary to complete the course:**

The course is lectured in Slovak language, most of the literature is in English or German.

**Notes:**

**Past grade distribution**

Total number of evaluated students: 9

A	B	C	D	E	FX
100,0	0,0	0,0	0,0	0,0	0,0

**Lecturers:** prof. akad. mal. Boris Kvasnica, doc. Mgr. art. Gabriel Strassner, Mgr. Ján Sikoriak, doc. Mgr. art. Sylvia Birkušová, doc. Mgr. art. Janka Blaško Križanová, ArtD., akad. mal. Luba Wehlend, ArtD., Mgr. art. Kitti Baráthová

**Last change:** 10.11.2022

**Approved by:** doc. Mgr. art. Olja Triaška Stefanović, ArtD.

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KR/DaRt.b6/11	<b>Course title:</b> Additional Studio
<b>Educational activities:</b> <b>Type of activities:</b> Studio <b>Number of hours:</b> <b>per week: 5 per level/semester: 60</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 6.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Recommended prerequisites:</b> Completion of Painting and Sculptural Preparation 1, 2, 3, 4, Bachelor Degree.	
<b>Course requirements:</b> Participation of at least 75%, unless the teacher specifies otherwise in accordance with the study regulations.	
<b>Learning outcomes:</b> A. acquaintance with the problematic, expanding knowledge and understanding in the field of restoration of artworks made of natural or artificial stone. introduction to the basic technological procedures B. acquaintance with the problematic, extension of knowledge and understanding in the field of restoration of artworks created on paper, acquaintance with the basic technological procedures C. acquaintance with the problematic, extension of knowledge and understanding in the field of restoration of wooden polychrome statues, introduction to the basic technological procedures D. acquaintance with the problematic, extension of knowledge and understanding in the field of restoration of artworks created on textile, introduction to the basic technological procedures	
<b>Class syllabus:</b> Individual pedagogical approach and schedule depending on the abilities, skills or needs of the student, as well as the possibilities and needs of the chosen studio.	
<b>Recommended literature:</b> A. Josef Štulc, Miloš Suchomel, Ivana Maxová: Péče o kamenné sochařské a stavební památky, SÚPP, Praha, 1998 Miloš Suchomel: Záchrana kamenných soch, díl I.,II, Praha, Státní ústav památkové péče a ochrany přírody, 1990 I. Kopecká, V. Nejedlý Průzkum historických materiálů, Praha, 2005 Zelinger J., Heidingfeld., Kotlík P., Simůnková E.: Chemie v práci konzervátora a restaurátora, academia, Praha, 1987 Šedý, V.: Sochařské řemeslo, základ sochařského umění, Praha, 1953	

Teplý, B.: Konzervování a restaurování kamene, Hořice, 1997  
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 B.  
 Odporúčaná literatúra:  
 1. Prints - Art and techniques : Susane Lambert 2001  
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 3. Du Monts - Handbuch der Gemaldekunde : Knut Nikolaus 2003  
 4. The restoration of Engravings, drawings, book and other works on Paper : Max Schweider  
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 6. Bohuslav Slánský - Technika malby- 1- 2. 1952 / 2003  
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 10. Brandt, C, Teorie resturování, Kutná Hora 2000  
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 Krist, G.; Griesser-Stermscheg, M.: Konservierungswissenschaften und Restaurierung heute, Böhlau Verlag  
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 Losos, L.; Lux, V.: Pozlacování II., Praha 1987  
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 Rulíšek, H.: Postavy, Atributy, Symboly. Slovník křesťanské ikonografie. Alšova jihočeská galerie, Hluboká nad Vltavou 2005

Rusina, Ivan/ Zervan, Marián: Životy svätých, 1. vyd. - Bratislava : Pallas, 1994  
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 Rusina, Ivan: Príbehy Nového zákona  
 Slánský, Bohuslav: Technika malby I. + II., Paseka 2003  
 Taubert, Johannes: Polychrome Sculpture: Meaning, Form, Conservation, Yale University Press, 2015  
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 Ungern, Achim: Conservation of wooden artifacts, GmbH, 2006  
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 Odborné časopisy: mesačník Restauero, Restauratorenblätter  
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 BROOKS, Mary M. EASTOP, Dinah D. : Changing Views of Textile Conservation,, Getty Conservation Institute, Los Angeles, 2011, ISBN 978-1-60606-048-3  
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 FLURY- LEMBERG M. : Textile Conservation and Research, Abegg-Stiftung Riggisberg, 1998, ISBN 9783905014020  
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 GEIGER, Agnes: A History of Textile Art, London, 1979, ISBN 0 85667 055 3 KOPECKÁ, Ivana, NEJEDLÝ, Vratislav: Průzkum historických materiálů, Havlíčkův Brod, 2005, ISBN 80-247-1060-9

**Languages necessary to complete the course:**

The course is lectured in Slovak language, most of the literature is in English or German.

**Notes:**

**Past grade distribution**

Total number of evaluated students: 23

A	B	C	D	E	FX
43,48	56,52	0,0	0,0	0,0	0,0

**Lecturers:** prof. akad. mal. Boris Kvasnica, doc. Mgr. art. Gabriel Strassner, Mgr. Ján Sikoriak, doc. Mgr. art. Sylvia Birkušová, doc. Mgr. art. Janka Blaško Križanová, ArtD., akad. mal. Luba Wehlend, ArtD., Mgr. art. Kitti Baráthová, Mgr. art. Jakub Huba

**Last change:** 30.10.2022

**Approved by:** doc. Mgr. art. Olja Triaška Stefanović, ArtD.

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KR/DaRt.b7/11	<b>Course title:</b> Additional Studio
<b>Educational activities:</b> <b>Type of activities:</b> Studio <b>Number of hours:</b> <b>per week: 5 per level/semester: 60</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 7.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Recommended prerequisites:</b> Completion of Painting and Sculptural Preparation 1, 2, 3, 4, Bachelor Degree.	
<b>Course requirements:</b> Participation of at least 75%, unless the teacher specifies otherwise in accordance with the study regulations.	
<b>Learning outcomes:</b> A. acquaintance with the problematic, expanding knowledge and understanding in the field of restoration of artworks made of natural or artificial stone. introduction to the basic technological procedures B. acquaintance with the problematic, extension of knowledge and understanding in the field of restoration of artworks created on paper, acquaintance with the basic technological procedures C. acquaintance with the problematic, extension of knowledge and understanding in the field of restoration of wooden polychrome statues, introduction to the basic technological procedures D. acquaintance with the problematic, extension of knowledge and understanding in the field of restoration of artworks created on textile, introduction to the basic technological procedures	
<b>Class syllabus:</b> Individual pedagogical approach and schedule depending on the abilities, skills or needs of the student, as well as the possibilities and needs of the chosen studio.	
<b>Recommended literature:</b> A. Josef Štulc, Miloš Suchomel, Ivana Maxová: Péče o kamenné sochařské a stavební památky, SÚPP, Praha, 1998 Miloš Suchomel: Záchrana kamenných soch, díl I.,II, Praha, Státní ústav památkové péče a ochrany přírody, 1990 I. Kopecká, V. Nejedlý Průzkum historických materiálů, Praha, 2005 Zelinger J., Heidingfeld., Kotlík P., Simůnková E.: Chemie v práci konzervátora a restaurátora, academia, Praha, 1987 Šedý, V.: Sochařské řemeslo, základ sochařského umění, Praha, 1953	



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- Herout, J.: Slabikář návštěvíků památek, tvorba, Praha, 2001
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- Dokumentácie s obdobnou problematikou archivované na KaR, alebo na Slovenskom pamiatkovom úrade v Bratislave.
- B.
1. Prints - Art and techniques : Susane Lambert 2001
  2. Maliarsky rukopis : V. Volavka 1956
  3. Du Monts - Handbuch der Gemaldekunde : Knut Nikolaus 2003
  4. The restoration of Engravings, drawings, book and other works on Paper : Max Schweider
  5. Restaurování a konzervování archiválií a knih : Michal Ďurovič a kolektiv 2002
  6. Bohuslav Slánský - Technika malby- 1- 2. 1952 / 2003
  7. Encyklopedie knihy - Peter Voit 2006
  8. Paper before print - J.M. Bloom 2001
  9. Zelinger J., Heidingfeld., Kotlík P., Simůnková E.: Chemie v práci konzervátora a restaurátora, academia, Praha, 1987
  10. Brandi, C, Teorie resturování, Kutná Hora 2000
- C.
- Bakoš, Ján: Problémy dejín výtvarného umenia Slovenska, Veda, 2002
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- Eipper, Paul, Bernard: Handbuch der Oberflächereinigung
- Habenicht, G.: Kleben, erfolgreich und fehlerfrei, Wiesbaden: GWV Fachverläge James Hall: Slovník námětů a symbolů ve výtvarném umění, mladá fronta, Praha, 1991
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- Rulíšek, H.: Postavy, Atributy, Symboly. Slovník křesťanské ikonografie. Alšova jihočeská galerie, Hluboká nad Vltavou 2005
- Rusina, Ivan/ Zervan, Marián: Životy svätých, 1. vyd. - Bratislava : Pallas, 1994

Rusina, Ivan: Príbehy Starého zákona  
 Rusina, Ivan: Príbehy Nového zákona  
 Slánský, Bohuslav: Technika malby I. + II., Paseka 2003  
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 Zelinger, J.: Chemie v práci konzervátora a restaurátora  
 Zelinger, J.; Kubička, R.: Výkladový slovník  
 Odborné časopisy: mesačník Restauro, Restauratorenblätter  
 D.  
 Jennifer Harris: 5000 years of Textiles, British Museum Press, London, 1993, 2004 Francois Boucher, 20,000 Years of Fashion, Harry n. Abrams, New York, 1987  
 Avril Hart and Susan North, Historical Fashion in Detail, V&A Publications, London, 1998 Barty Philips, Tapestry, Phaidon Press, London, 2000  
 Valerie Hector, The Art of Beadwork, Watson-Guptill publications, New York, 2005  
 Raoul d'Harcourt, Textiles of Ancient Peru and Their Techniques, Dover Publications, New York, 2002  
 BROOKS, Mary M. EASTOP, Dinah D. : Changing Views of Textile Conservation,, Getty Conservation Institute, Los Angeles, 2011, ISBN 978-1-60606-048-3  
 TIMAR- BALASZY, Agnes, EASTOP Dinah D. : Chemical Principles of Textile Conservation, Butterworth-Heinemann USA, 1. vydanie 1998  
 LENNARD, Frances, EWER, Patricia : Textile Conservation Advances in Practice, A Butterworth-Heinemann, Oxford, 2010, ISBN 9780-75-066790-6  
 GULRAJANI, M. L. , GUPTA Sanjay : Energy Conservation In Textile Wet Processing, Omega Scientific Publishers, 1992, ISBN 9788185399256  
 FLURY- LEMBERG M. : Textile Conservation and Research, Abegg-Stiftung Riggisberg, 1998, ISBN 9783905014020  
 LEENE, Jentina E.: Textile Conservation, New York, Smithsonian Institution, 1972 BOERSMA, Foekje: Unravelling Textiles A handbook for the Preservation of Textile Collections, Archetype Publications Ltd. London, 2007, ISBN- 13: 978-1-904982-98-2 BURGHAM, Dorothy K.: Textile Terminology: Warp and Weft, Royal Ontario Museum, 1980, ISBN 10: 0888542569/ ISBN 13: 9780888542564  
 GEIGER, Agnes: A History of Textile Art, London, 1979, ISBN 0 85667 055 3 KOPECKÁ, Ivana, NEJEDLÝ, Vratislav: Průzkum historických materiálů, Havlíčkův Brod, 2005, ISBN 80-247-1060-9

**Languages necessary to complete the course:**

The course is lectured in Slovak language, most of the literature is in English or German.

**Notes:**

**Past grade distribution**

Total number of evaluated students: 2

A	B	C	D	E	FX
50,0	50,0	0,0	0,0	0,0	0,0

**Lecturers:** prof. akad. mal. Boris Kvasnica, doc. Mgr. art. Gabriel Strassner, Mgr. Ján Sikoriak, doc. Mgr. art. Sylvia Birkušová, doc. Mgr. art. Janka Blaško Križanová, ArtD., akad. mal. Luba Wehlend, ArtD., Mgr. art. Kitti Baráthová

**Last change:** 30.10.2022

**Approved by:** doc. Mgr. art. Olja Triaška Stefanović, ArtD.

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KS/DaSoi.b4/11	<b>Course title:</b> Additional Studio
<b>Educational activities:</b> <b>Type of activities:</b> Studio <b>Number of hours:</b> <b>per week: 5 per level/semester: 60</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 4.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Developed and presented the project at the end of the semester, defence. Attendance, consultations.	
<b>Learning outcomes:</b> The sculptural approach to creation provides basic building information through which new creative forms of expression are explored. Assignment in the form of a simple or divergent topic, allowing the release of the listener's creative potential. The studio develops a level of thought about the construction of a sculptural work of art, about space, about matter, about shape, about composition, about contrast, about the whole, about detail and about expression. During his studies, a student can enroll in a STUDIO from a different study program than the one to which he was accepted. VŠVU expresses its support for the enrollment of a studio belonging to a related study program. The support of such mobility and reflection of one's own author's work by educators teaching on a related study program is perceived as extremely beneficial. The information sheets of the subjects of individual studios enable full acceptance of studies in another studio (of a related study program) as an equivalent substitute for studies in the study program to which the student was accepted. The philosophy of the study is a creative dialogue between the teacher and the student, a focused discussion on the student's work, therefore it is extremely beneficial if the student learns an opinion about his work from another teacher at a certain time of the study.	
<b>Class syllabus:</b> A relief or fully three-dimensional approach to creation provides basic building information through which new creative forms of expression are explored. Assignment in the form of a simple or divergent topic, allowing the release of the listener's creative potential. <ol style="list-style-type: none"> <li>1. assignment of the topic and subsequent discussion</li> <li>2. finding and solving inspiration</li> <li>3. drawings, sketches, models</li> <li>4. material tests</li> <li>5. final project, object, sculpture, installation of a smaller scale</li> <li>6. preparation of the defense</li> </ol>	
<b>Recommended literature:</b>	

monographs of artists  
 catalogs for exhibitions  
 William Tucker: The language of sculpture  
 Petr Rezek: To the theory of plasticity  
 Philippe Bruneau et al.: Sculpture I. : The Great Art of Antiquity from the Eighth Century BC to the Fifth Century AD  
 Georges Duby: Sculpture II. : The Great Art of the Middle Ages from the Fifth Century to the Fifteenth Century  
 Bernard Ceysson et al.: Sculpture III.: The Great Tradition of Sculpture from the Fifteenth Century to the Eighteenth Century  
 Antoinette Le Normand-Romain et al.: Sculpture IV. : The Adventure of Modern Sculpture in the Nineteenth and Twentieth Centuries  
 Manfred Schneckenburger, Christiane Fricke, Klaus Honnef ; Edit. Ingo F. Walther: Art of the 20th Century: Vol II. Sculpture  
 Joseph Manca, Patrick Bade, Sarah Costello: 1000 brilliant sculptures  
 Isabel Kuhl: 50 sculptures: you should know  
 Georges Duby: Sculpture: from the renaissance to the present day. 2. from the fifteenth to the

**Languages necessary to complete the course:**

Slovak and English

**Notes:**

**Past grade distribution**

Total number of evaluated students: 2

A	B	C	D	E	FX
50,0	50,0	0,0	0,0	0,0	0,0

**Lecturers:** prof. Mgr. art. Patrik Kovačovský

**Last change:** 05.12.2022

**Approved by:** doc. Mgr. art. Olja Triaška Stefanović, ArtD.

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KS/DaSoi.b5/11	<b>Course title:</b> Additional Studio
<b>Educational activities:</b> <b>Type of activities:</b> Studio <b>Number of hours:</b> <b>per week: 5 per level/semester: 60</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 5.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Developed and presented the project at the end of the semester, defence. Attendance, consultations.	
<b>Learning outcomes:</b> The sculptural approach to creation provides basic building information through which new creative forms of expression are explored. Assignment in the form of a simple or divergent topic, allowing the release of the listener's creative potential. The studio develops a level of thought about the construction of a sculptural work of art, about space, about matter, about shape, about composition, about contrast, about the whole, about detail and about expression. During his studies, a student can enroll in a STUDIO from a different study program than the one to which he was accepted. VŠVU expresses its support for the enrollment of a studio belonging to a related study program. The support of such mobility and reflection of one's own author's work by educators teaching on a related study program is perceived as extremely beneficial. The information sheets of the subjects of individual studios enable full acceptance of studies in another studio (of a related study program) as an equivalent substitute for studies in the study program to which the student was accepted. The philosophy of the study is a creative dialogue between the teacher and the student, a focused discussion on the student's work, therefore it is extremely beneficial if the student learns an opinion about his work from another teacher at a certain time of the study.	
<b>Class syllabus:</b> A relief or fully three-dimensional approach to creation provides basic building information through which new creative forms of expression are explored. Assignment in the form of a simple or divergent topic, allowing the release of the listener's creative potential. <ol style="list-style-type: none"> <li>1. assignment of the topic and subsequent discussion</li> <li>2. finding and solving inspiration</li> <li>3. drawings, sketches, models</li> <li>4. material tests</li> <li>5. final project, object, sculpture, installation of a smaller scale</li> <li>6. preparation of the defense</li> </ol>	
<b>Recommended literature:</b>	

monographs of artists catalogs for exhibitions William Tucker: The language of sculpture Petr Rezek: To the theory of plasticity Philippe Bruneau et al.: Sculpture I. : The Great Art of Antiquity from the Eighth Century BC to the Fifth Century AD Georges Duby: Sculpture II. : The Great Art of the Middle Ages from the Fifth Century to the Fifteenth Century Bernard Ceysson et al.: Sculpture III.: The Great Tradition of Sculpture from the Fifteenth Century to the Eighteenth Century Antoinette Le Normand-Romain et al.: Sculpture IV. : The Adventure of Modern Sculpture in the Nineteenth and Twentieth Centuries Manfred Schneckenburger, Christiane Fricke, Klaus Honnef ; Edit. Ingo F. Walther: Art of the 20th Century: Vol II. Sculpture Joseph Manca, Patrick Bade, Sarah Costello: 1000 brilliant sculptures Isabel Kuhl: 50 sculptures: you should know Georges Duby: Sculpture: from the renaissance to the present day. 2. from the fifteenth to the

**Languages necessary to complete the course:**

Slovak and English

**Notes:**

**Past grade distribution**

Total number of evaluated students: 3

A	B	C	D	E	FX
33,33	33,33	0,0	0,0	0,0	33,33

**Lecturers:** prof. Mgr. art. Patrik Kovačovský

**Last change:** 05.12.2022

**Approved by:** doc. Mgr. art. Olja Triaška Stefanović, ArtD.

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KS/DaSoi.b6/11	<b>Course title:</b> Additional Studio
<b>Educational activities:</b> <b>Type of activities:</b> Studio <b>Number of hours:</b> <b>per week: 5 per level/semester: 60</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 6.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Developed and presented the project at the end of the semester, defence. Attendance, consultations.	
<b>Learning outcomes:</b> The sculptural approach to creation provides basic building information through which new creative forms of expression are explored. Assignment in the form of a simple or divergent topic, allowing the release of the listener's creative potential. The studio develops a level of thought about the construction of a sculptural work of art, about space, about matter, about shape, about composition, about contrast, about the whole, about detail and about expression. During his studies, a student can enroll in a STUDIO from a different study program than the one to which he was accepted. VŠVU expresses its support for the enrollment of a studio belonging to a related study program. The support of such mobility and reflection of one's own author's work by educators teaching on a related study program is perceived as extremely beneficial. The information sheets of the subjects of individual studios enable full acceptance of studies in another studio (of a related study program) as an equivalent substitute for studies in the study program to which the student was accepted. The philosophy of the study is a creative dialogue between the teacher and the student, a focused discussion on the student's work, therefore it is extremely beneficial if the student learns an opinion about his work from another teacher at a certain time of the study.	
<b>Class syllabus:</b> A relief or fully three-dimensional approach to creation provides basic building information through which new creative forms of expression are explored. Assignment in the form of a simple or divergent topic, allowing the release of the listener's creative potential. <ol style="list-style-type: none"> <li>1. assignment of the topic and subsequent discussion</li> <li>2. finding and solving inspiration</li> <li>3. drawings, sketches, models</li> <li>4. material tests</li> <li>5. final project, object, sculpture, installation of a smaller scale</li> <li>6. preparation of the defense</li> </ol>	
<b>Recommended literature:</b>	



monographs of artists catalogs for exhibitions William Tucker: The language of sculpture Petr Rezek: To the theory of plasticity Philippe Bruneau et al.: Sculpture I. : The Great Art of Antiquity from the Eighth Century BC to the Fifth Century AD Georges Duby: Sculpture II. : The Great Art of the Middle Ages from the Fifth Century to the Fifteenth Century Bernard Ceysson et al.: Sculpture III.: The Great Tradition of Sculpture from the Fifteenth Century to the Eighteenth Century Antoinette Le Normand-Romain et al.: Sculpture IV. : The Adventure of Modern Sculpture in the Nineteenth and Twentieth Centuries Manfred Schneckenburger, Christiane Fricke, Klaus Honnef ; Edit. Ingo F. Walther: Art of the 20th Century: Vol II. Sculpture Joseph Manca, Patrick Bade, Sarah Costello: 1000 brilliant sculptures Isabel Kuhl: 50 sculptures: you should know Georges Duby: Sculpture: from the renaissance to the present day. 2. from the fifteenth to the

**Languages necessary to complete the course:**

Slovak and English

**Notes:**

**Past grade distribution**

Total number of evaluated students: 2

A	B	C	D	E	FX
100,0	0,0	0,0	0,0	0,0	0,0

**Lecturers:** prof. Mgr. art. Patrik Kovačovský

**Last change:** 05.12.2022

**Approved by:** doc. Mgr. art. Olja Triaška Stefanović, ArtD.

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KS/DaSoi.b7/11	<b>Course title:</b> Additional Studio
<b>Educational activities:</b> <b>Type of activities:</b> Studio <b>Number of hours:</b> <b>per week: 5 per level/semester: 60</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 7.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Developed and presented the project at the end of the semester, defence. Attendance, consultations.	
<b>Learning outcomes:</b> The sculptural approach to creation provides basic building information through which new creative forms of expression are explored. Assignment in the form of a simple or divergent topic, allowing the release of the listener's creative potential. The studio develops a level of thought about the construction of a sculptural work of art, about space, about matter, about shape, about composition, about contrast, about the whole, about detail and about expression. During his studies, a student can enroll in a STUDIO from a different study program than the one to which he was accepted. VŠVU expresses its support for the enrollment of a studio belonging to a related study program. The support of such mobility and reflection of one's own author's work by educators teaching on a related study program is perceived as extremely beneficial. The information sheets of the subjects of individual studios enable full acceptance of studies in another studio (of a related study program) as an equivalent substitute for studies in the study program to which the student was accepted. The philosophy of the study is a creative dialogue between the teacher and the student, a focused discussion on the student's work, therefore it is extremely beneficial if the student learns an opinion about his work from another teacher at a certain time of the study.	
<b>Class syllabus:</b>	
<b>Recommended literature:</b> monographs of artists catalogs for exhibitions William Tucker: The language of sculpture Petr Rezek: To the theory of plasticity Philippe Bruneau et al.: Sculpture I. : The Great Art of Antiquity from the Eighth Century BC to the Fifth Century AD Georges Duby: Sculpture II. : The Great Art of the Middle Ages from the Fifth Century to the Fifteenth Century Bernard Ceysson et al.: Sculpture III.: The Great Tradition of Sculpture from the Fifteenth Century to the Eighteenth Century Antoinette Le Normand-Romain et al.: Sculpture IV. : The Adventure of Modern Sculpture in the Nineteenth and Twentieth Centuries Manfred Schneckenburger, Christiane Fricke, Klaus Honnef ; Edit. Ingo F. Walther: Art of the 20th Century: Vol II. Sculpture Joseph Manca, Patrick Bade, Sarah Costello: 1000 brilliant sculptures Isabel Kuhl: 50 sculptures:	

you should know Georges Duby: Sculpture: from the renaissance to the present day. 2. from the fifteenth to the

**Languages necessary to complete the course:**

Slovak and English

**Notes:**

**Past grade distribution**

Total number of evaluated students: 0

A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0

**Lecturers:** prof. Mgr. art. Patrik Kovačovský

**Last change:** 05.12.2022

**Approved by:** doc. Mgr. art. Olja Triaška Stefanović, ArtD.

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KTT/DaTt.b4/11	<b>Course title:</b> Additional Studio
<b>Educational activities:</b> <b>Type of activities:</b> Studio <b>Number of hours:</b> <b>per week: 5 per level/semester: 60</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 4.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Presentation of work realized during studies in the additional studio, portfolio or photographic documentation to the teacher of the relevant studio. Consultations with the teacher of the relevant studio during the creation and implementation of the selected individual topic. At least 50% attendance is required for graduation.	
<b>Learning outcomes:</b> The student will familiarize himself with the specific processes and procedures of creation and prepare a separate assignment. In the Textile Creation Studio in the space, the student is familiar with textile materials, with their processing techniques, with the creation and conception of a work for the interior or exterior. In the Clothing Design Studio, the student is familiar with the process of creation and realization of clothing. In the Textile Design Studio, the student becomes familiar with the process of creating textile patterns, interior and clothing accessories, as well as the basics of textile printing. Photographic documentation and a portfolio are part of the output of the semester assignment in all studios of the Department of Textiles.	
<b>Class syllabus:</b> After consultation with the head of the studio, the individual study plan, topic and scope of the semester's work will be determined. In the Clothing Design Studio, the student gets to know the process of clothing creation. He processes the initial inspirations in the clothing design, cutting construction and modelling, prepares technical documentation and then realizes the clothing. Photographic documentation and a portfolio are part of the output of the semester assignment. In the Textile Design Studio, the student becomes familiar with the process of creating textile patterns, interior and clothing accessories, as well as the basics of textile printing. He will process the sources of inspiration in the design proposal and in the subsequent visualization of the product, in the model construction and modeling, he will realize the documentation in the form of a portfolio. The output of the semester assignment is the final product and portfolio. In the Textile Creation Studio in the space, the student gets to know textile materials, their processing techniques, and the creation and conception of a work for the interior or exterior. He processes the initial inspirations into a	

design, proceeds through technical documentation to material tests and then realizes his project. Photographic documentation and portfolio are part of the output of the semester assignment.

**Recommended literature:**

Picture encyclopedia of fashion. Prague 1973, Lamarová, Herbenová, Kybalová  
Kybalová, L., History of Clothing – Sraovek. Prague 1998  
Kybalová, L., History of Clothing – Baroque and Rococo. Prague 1998  
Kybalová, L., History of clothing – Renaissance. Prague 1999  
Kybalová, L., The age of tournaments and secession - Lidové noviny 2006  
Máchalová, J. – History of clothing – Fashion of the 20th century. Lidové noviny, 2003  
Fashion, Kyoto Costume Institute Collection, From the history of clothing in the 18th, 19th, 20th centuries – Taschen, Slovart 2003  
Carlotte Seelingova, Centuries of fashion 1900 – 1999, Slovart 2000  
Fashion Now 2, Terry Jones, Avril Mair – Taschen 2005  
Contemporary Fashion Designers, Terry Jones - Taschen 2006  
Francis, Baudot, Fashion of the century - Ikar, 2001  
Susan Meller – Textile Designs-Two Hundred Years of European and American Patterns  
Organized by Motif, Style, Color, Layout, and Period  
Literature: Lemberg, F.: Textile Conservation. Abbeg Stiftung, Rigisberg 2001  
Miniarttextil: 20 years. 1991-2010. International exhibition of contemporary art. I, 1991-2000  
Miniarttextil: 20 years. 1991-2010. International exhibition of contemporary art. II, 2001-2005  
Miniarttextil: 20 years. 1991-2010. International exhibition of contemporary art. III, 2006-2010  
Textilforum - Hannover

**Languages necessary to complete the course:**

Slovak language, English language, (German language or French language is recommended)

**Notes:**

**Past grade distribution**

Total number of evaluated students: 11

A	B	C	D	E	FX
27,27	27,27	27,27	9,09	0,0	9,09

**Lecturers:** prof. akad. mal. Júlia Sabová, doc. MA Blanka Cepková, doc. MA Mgr. Mária Fulková

**Last change:** 11.10.2022

**Approved by:** doc. Mgr. art. Olja Triaška Stefanović, ArtD.

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KTT/DaTt.b5/11	<b>Course title:</b> Additional Studio
<b>Educational activities:</b> <b>Type of activities:</b> Studio <b>Number of hours:</b> <b>per week: 5 per level/semester: 60</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 5.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Presentation of work realized during studies in the additional studio, portfolio or photographic documentation to the teacher of the relevant studio. Consultations with the teacher of the relevant studio during the creation and implementation of the selected individual topic. At least 50% attendance is required for graduation.	
<b>Learning outcomes:</b> The student will familiarize himself with the specific processes and procedures of creation and prepare a separate assignment. In the Textile Creation Studio in the space, the student is familiar with textile materials, with their processing techniques, with the creation and conception of a work for the interior or exterior. In the Clothing Design Studio, the student is familiar with the process of creation and realization of clothing. In the Textile Design Studio, the student becomes familiar with the process of creating textile patterns, interior and clothing accessories, as well as the basics of textile printing. Photographic documentation and a portfolio are part of the output of the semester assignment in all studios of the Department of Textiles.	
<b>Class syllabus:</b> After consultation with the head of the studio, the individual study plan, topic and scope of the semester's work will be determined. In the Clothing Design Studio, the student gets to know the process of clothing creation. He processes the initial inspirations in the clothing design, cutting construction and modelling, prepares technical documentation and then realizes the clothing. Photographic documentation and a portfolio are part of the output of the semester assignment. In the Textile Design Studio, the student becomes familiar with the process of creating textile patterns, interior and clothing accessories, as well as the basics of textile printing. He will process the sources of inspiration in the design proposal and in the subsequent visualization of the product, in the model construction and modeling, he will realize the documentation in the form of a portfolio. The output of the semester assignment is the final product and portfolio. In the Textile Creation Studio in the space, the student gets to know textile materials, their processing techniques, and the creation and conception of a work for the interior or exterior. He processes the initial inspirations into a	

design, proceeds through technical documentation to material tests and then realizes his project. Photographic documentation and portfolio are part of the output of the semester assignment.

**Recommended literature:**

Obrazová encyklopedie módy. Praha 1973, Lamarová, Herbenová, Kybalová  
Kybalová, L., Dějiny odívání– Sraověk. Praha 1998  
Kybalová, L., Dějiny odívání – Barok a rokoko. Praha 1998  
Kybalová, L., Dějiny odívání– Renaissance. Praha 1999  
Kybalová, L., Doba turnýry a secese – Lidové noviny 2006  
Máchalová, J. – Dějiny odívání – Móda 20. století. Lidové noviny, 2003  
Móda, Sbíрка Kyoto Costume Institute, Z dějin odívání 18.,19., 20. století – Taschen, Slovart 2003  
Carlotte Seelingova, Století módy 1900 – 1999, Slovart 2000  
Fashion Now 2, Terry Jones, Avril Mair – Taschen 2005  
Současní módní návrháři, Terry Jones - Taschen 2006  
Francis, Baudot, Móda storočia – Ikar, 2001  
Susan Meller – Textile Designes-Two Hundred Years of European and American Patterns  
Organized by Motif, Style, Color, Layout, and Period  
Literatúra: Lemberg, F.: Textile Conservation. Abbeg Stiftung, Rigisberg 2001  
Miniartextil : 20 anni. 1991-2010. Mostra internazionale di arte contemporanea. I, 1991-2000  
Miniartextil : 20 anni. 1991-2010. Mostra internazionale di arte contemporanea. II, 2001-2005  
Miniartextil : 20 anni. 1991-2010. Mostra internazionale di arte contemporanea. III, 2006-2010  
Textilforum - Hannover

**Languages necessary to complete the course:**

Slovak language, English language, (German language or French language is recommended)

**Notes:**

**Past grade distribution**

Total number of evaluated students: 5

A	B	C	D	E	FX
60,0	0,0	40,0	0,0	0,0	0,0

**Lecturers:** prof. akad. mal. Júlia Sabová, doc. MA Blanka Cepková, doc. MA Mgr. Mária Fulková

**Last change:** 03.12.2022

**Approved by:** doc. Mgr. art. Olja Triaška Stefanović, ArtD.

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KTT/DaTt.b6/11	<b>Course title:</b> Additional Studio
<b>Educational activities:</b> <b>Type of activities:</b> Studio <b>Number of hours:</b> <b>per week: 5 per level/semester: 60</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 6.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Presentation of work realized during studies in the additional studio, portfolio or photographic documentation to the teacher of the relevant studio. Consultations with the teacher of the relevant studio during the creation and implementation of the selected individual topic. At least 50% attendance is required for graduation.	
<b>Learning outcomes:</b> The student will familiarize himself with the specific processes and procedures of creation and prepare a separate assignment. In the Textile Creation Studio in the space, the student is familiar with textile materials, with their processing techniques, with the creation and conception of a work for the interior or exterior. In the Clothing Design Studio, the student is familiar with the process of creation and realization of clothing. In the Textile Design Studio, the student becomes familiar with the process of creating textile patterns, interior and clothing accessories, as well as the basics of textile printing. Photographic documentation and a portfolio are part of the output of the semester assignment in all studios of the Department of Textiles.	
<b>Class syllabus:</b> After consultation with the head of the studio, the individual study plan, topic and scope of the semester's work will be determined. In the Clothing Design Studio, the student gets to know the process of clothing creation. He processes the initial inspirations in the clothing design, cutting construction and modelling, prepares technical documentation and then realizes the clothing. Photographic documentation and a portfolio are part of the output of the semester assignment. In the Textile Design Studio, the student becomes familiar with the process of creating textile patterns, interior and clothing accessories, as well as the basics of textile printing. He will process the sources of inspiration in the design proposal and in the subsequent visualization of the product, in the model construction and modeling, he will realize the documentation in the form of a portfolio. The output of the semester assignment is the final product and portfolio. In the Textile Creation Studio in the space, the student gets to know textile materials, their processing techniques, and the creation and conception of a work for the interior or exterior. He processes the initial inspirations into a	



design, proceeds through technical documentation to material tests and then realizes his project. Photographic documentation and portfolio are part of the output of the semester assignment.

**Recommended literature:**

Obrazová encyklopedie módy. Praha 1973, Lamarová, Herbenová, Kybalová  
Kybalová, L., Dějiny odívání– Sraověk. Praha 1998  
Kybalová, L., Dějiny odívání – Barok a rokoko. Praha 1998  
Kybalová, L., Dějiny odívání– Renaissance. Praha 1999  
Kybalová, L., Doba turnýry a secese – Lidové noviny 2006  
Máchalová, J. – Dějiny odívání – Móda 20. století. Lidové noviny, 2003  
Móda, Sbíрка Kyoto Costume Institute, Z dějin odívání 18.,19., 20. století – Taschen, Slovart 2003  
Carlotte Seelingova, Století módy 1900 – 1999, Slovart 2000  
Fashion Now 2, Terry Jones, Avril Mair – Taschen 2005  
Současní módní návrháři, Terry Jones - Taschen 2006  
Francis, Baudot, Móda storočia – Ikar, 2001  
Susan Meller – Textile Designes-Two Hundred Years of European and American Patterns  
Organized by Motif, Style, Color, Layout, and Period  
Literatúra: Lemberg, F.: Textile Conservation. Abbeg Stiftung, Rigisberg 2001  
Miniartextil : 20 anni. 1991-2010. Mostra internazionale di arte contemporanea. I, 1991-2000  
Miniartextil : 20 anni. 1991-2010. Mostra internazionale di arte contemporanea. II, 2001-2005  
Miniartextil : 20 anni. 1991-2010. Mostra internazionale di arte contemporanea. III, 2006-2010  
Textilforum - Hannover

**Languages necessary to complete the course:**

Slovak language, English language, (German language or French language is recommended)

**Notes:**

**Past grade distribution**

Total number of evaluated students: 8

A	B	C	D	E	FX
37,5	37,5	12,5	0,0	0,0	12,5

**Lecturers:** prof. akad. mal. Júlia Sabová, doc. MA Blanka Cepková, doc. MA Mgr. Mária Fulková

**Last change:** 03.12.2022

**Approved by:** doc. Mgr. art. Olja Triaška Stefanović, ArtD.

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KTT/DaTt.b7/11	<b>Course title:</b> Additional Studio
<b>Educational activities:</b> <b>Type of activities:</b> Studio <b>Number of hours:</b> <b>per week: 5 per level/semester: 60</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 7.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Presentation of work realized during studies in the additional studio, portfolio or photographic documentation to the teacher of the relevant studio. Consultations with the teacher of the relevant studio during the creation and implementation of the selected individual topic. At least 50% attendance is required for graduation.	
<b>Learning outcomes:</b> The student will familiarize himself with the specific processes and procedures of creation and prepare a separate assignment. In the Textile Creation Studio in the space, the student is familiar with textile materials, with their processing techniques, with the creation and conception of a work for the interior or exterior. In the Clothing Design Studio, the student is familiar with the process of creation and realization of clothing. In the Textile Design Studio, the student becomes familiar with the process of creating textile patterns, interior and clothing accessories, as well as the basics of textile printing. Photographic documentation and a portfolio are part of the output of the semester assignment in all studios of the Department of Textiles.	
<b>Class syllabus:</b> After consultation with the head of the studio, the individual study plan, topic and scope of the semester's work will be determined. In the Clothing Design Studio, the student gets to know the process of clothing creation. He processes the initial inspirations in the clothing design, cutting construction and modelling, prepares technical documentation and then realizes the clothing. Photographic documentation and a portfolio are part of the output of the semester assignment. In the Textile Design Studio, the student becomes familiar with the process of creating textile patterns, interior and clothing accessories, as well as the basics of textile printing. He will process the sources of inspiration in the design proposal and in the subsequent visualization of the product, in the model construction and modeling, he will realize the documentation in the form of a portfolio. The output of the semester assignment is the final product and portfolio. In the Textile Creation Studio in the space, the student gets to know textile materials, their processing techniques, and the creation and conception of a work for the interior or exterior. He processes the initial inspirations into a	

design, proceeds through technical documentation to material tests and then realizes his project. Photographic documentation and portfolio are part of the output of the semester assignment.

**Recommended literature:**

Obrazová encyklopedie módy. Praha 1973, Lamarová, Herbenová, Kybalová  
Kybalová, L., Dějiny odívání– Sraověk. Praha 1998  
Kybalová, L., Dějiny odívání – Barok a rokoko. Praha 1998  
Kybalová, L., Dějiny odívání– Renaissance. Praha 1999  
Kybalová, L., Doba turnýry a secese – Lidové noviny 2006  
Máchalová, J. – Dějiny odívání – Móda 20. století. Lidové noviny, 2003  
Móda, Sbíрка Kyoto Costume Institute, Z dějin odívání 18.,19., 20. století – Taschen, Slovart 2003  
Carlotte Seelingova, Století módy 1900 – 1999, Slovart 2000  
Fashion Now 2, Terry Jones, Avril Mair – Taschen 2005  
Současní módní návrháři, Terry Jones - Taschen 2006  
Francis, Baudot, Móda storočia – Ikar, 2001  
Susan Meller – Textile Designes-Two Hundred Years of European and American Patterns  
Organized by Motif, Style, Color, Layout, and Period  
Literatúra: Lemberg, F.: Textile Conservation. Abbeg Stiftung, Rigisberg 2001  
Miniartextil : 20 anni. 1991-2010. Mostra internazionale di arte contemporanea. I, 1991-2000  
Miniartextil : 20 anni. 1991-2010. Mostra internazionale di arte contemporanea. II, 2001-2005  
Miniartextil : 20 anni. 1991-2010. Mostra internazionale di arte contemporanea. III, 2006-2010  
Textilforum - Hannover

**Languages necessary to complete the course:**

Slovak language, English language, (German language or French language is recommended)

**Notes:**

**Past grade distribution**

Total number of evaluated students: 6

A	B	C	D	E	FX
33,33	66,67	0,0	0,0	0,0	0,0

**Lecturers:** prof. akad. mal. Júlia Sabová, doc. MA Blanka Cepková, doc. MA Mgr. Mária Fulková

**Last change:** 03.12.2022

**Approved by:** doc. Mgr. art. Olja Triaška Stefanović, ArtD.

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KÚU/DaUu.b4/11	<b>Course title:</b> Additional Studio
<b>Educational activities:</b> <b>Type of activities:</b> Studio <b>Number of hours:</b> <b>per week: 5 per level/semester: 60</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 4.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Presentation of the project, in front of the entire management team and studio students. The project must be a creative, study response to the assigned semester topic and its intellectual and artistic grasp. A consistent explanation of intentions, presentation of research based on the history of the medium and related media in the history of art form the basis for the rest of the semester. Continuous participation in consultations, individual and team around the round table. Final participation and cooperation in the installation and public defense of the semester's work before the studio commission, discussion are a condition for passing the course. The evaluation of the project has three fundamental criteria: intellectual grasp of the given topic and conscious work with the artistic vocabulary within the medium and technological mastery of the implementation. The evaluation in the scale from A to FX is defined after the discussion during the public defense of the semester papers by the department committee. The evaluation proposal is presented in plenary and is subsequently discussed in a closed session of the commission, which will conclude the amount of the evaluation.	
<b>Learning outcomes:</b> The result of education in the subject is to provide input information about the issues and specifics of the studio, in the form of a specific assignment, which also includes theoretical lectures on the given topic. Skills: being able to grasp the given issue both theoretically and practically. Knowledge: basic knowledge of the medium of the studio. Competences: to work independently programmatically and conceptually when completing an assignment on a given topic.	
<b>Class syllabus:</b> 1. Entering the topic. 2. Familiarization with possibilities and technological procedures. 3. Implementation of models. 4. Realization of the final work.	
<b>Recommended literature:</b>	

Hermann Schadt, Goldschmiedekunst-500jahre Schmuck und Gerät, Arnoldsche 1996, Helen W Drutt , Peter Dorner, Jewlry of our Time, 1995, PhDr. Alena Křížová, Changes in Czech jewelry at the end of the 20th century, Vydavateľstvo Academia 2002, Pedants + Locketts, 500 Bracelets, www.marzee.nl, www.galerie-ra.nl, www.galerie-spektrum.de, www.hanau.de www .klimt02.com

**Languages necessary to complete the course:**

Slovak language, English language, German language

**Notes:**

Teaching in the S+M+L\_XL - METAL AND JEWELRY ATTELIER is offered in Slovak, German, and English

**Past grade distribution**

Total number of evaluated students: 8

A	B	C	D	E	FX
75,0	0,0	12,5	0,0	12,5	0,0

**Lecturers:** prof. akad. arch. Karol Weisslechner, doc. Mgr. art. Patrik Illo, doc. MgA. Daniel Piršič, doc. Mgr. art. Markéta Nováková, ArtD., Mgr. art. Kristýna Španihelová, ArtD.

**Last change:** 06.12.2022

**Approved by:** doc. Mgr. art. Olja Triaška Stefanović, ArtD.

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KÚU/DaUu.b5/11	<b>Course title:</b> Additional Studio
<b>Educational activities:</b> <b>Type of activities:</b> Studio <b>Number of hours:</b> <b>per week: 5 per level/semester: 60</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 5.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Presentation of the project, in front of the entire management team and studio students. The project must be a creative, study response to the assigned semester topic and its intellectual and artistic grasp. A consistent explanation of intentions, presentation of research based on the history of the medium and related media in the history of art form the basis for the rest of the semester. Continuous participation in consultations, individual and team around the round table. Final participation and cooperation in the installation and public defense of the semester's work before the studio commission, discussion are a condition for passing the course. The evaluation of the project has three fundamental criteria: intellectual grasp of the given topic and conscious work with the artistic vocabulary within the medium and technological mastery of the implementation. The evaluation in the scale from A to FX is defined after the discussion during the public defense of the semester papers by the department committee. The evaluation proposal is presented in plenary and is subsequently discussed in a closed session of the commission, which will conclude the amount of the evaluation.	
<b>Learning outcomes:</b> The result of education in the given subject is to provide input information about the issues and specifics of the studio, in the form of a specific assignment, which also includes theoretical lectures on the given topic. The result is: <b>Skills:</b> being able to grasp the given issue both theoretically and practically. <b>Knowledge:</b> basic knowledge of the medium of the studio. <b>Competences:</b> to work independently programmatically and conceptually when completing an assignment on a given topic.	
<b>Class syllabus:</b> 1. Entering the topic. 2. Familiarization with possibilities and technological procedures. 3. Implementation of models. 4. Realization of the final work.	
<b>Recommended literature:</b>	

Hermann Schadt, Goldschmiedekunst-500jahre Schmuck und Gerät, Arnoldsche 1996, Helen W Drutt , Peter Dorner, Jewlry of our Time, 1995, PhDr. Alena Křížová, Changes in Czech jewelry at the end of the 20th century, Vydavateľstvo Academia 2002, Pedants + Locketts, 500 Bracelets, www.marzee.nl, www.galerie-ra.nl, www.galerie-spektrum.de, www.hanau.de www .klimt02.com

**Languages necessary to complete the course:**

Slovak language, English language, German language

**Notes:**

Teaching in the S+M+L\_XL - METAL AND JEWELRY ATTELIER is offered in Slovak, German, and English

**Past grade distribution**

Total number of evaluated students: 7

A	B	C	D	E	FX
57,14	14,29	28,57	0,0	0,0	0,0

**Lecturers:** prof. akad. arch. Karol Weisslechner, doc. Mgr. art. Patrik Illo, doc. MgA. Daniel Piršič, doc. Mgr. art. Markéta Nováková, ArtD., Mgr. art. Kristýna Španihelová, ArtD.

**Last change:** 06.12.2022

**Approved by:** doc. Mgr. art. Olja Triaška Stefanović, ArtD.

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KÚU/DaUu.b6/11	<b>Course title:</b> Additional Studio
<b>Educational activities:</b> <b>Type of activities:</b> Studio <b>Number of hours:</b> <b>per week: 5 per level/semester: 60</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 6.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Presentation of the project, in front of the entire management team and studio students. The project must be a creative, study response to the assigned semester topic and its intellectual and artistic grasp. A consistent explanation of intentions, presentation of research based on the history of the medium and related media in the history of art form the basis for the rest of the semester. Continuous participation in consultations, individual and team around the round table. Final participation and cooperation in the installation and public defense of the semester's work before the studio commission, discussion are a condition for passing the course. The evaluation of the project has three fundamental criteria: intellectual grasp of the given topic and conscious work with the artistic vocabulary within the medium and technological mastery of the implementation. The evaluation in the scale from A to FX is defined after the discussion during the public defense of the semester papers by the department committee. The evaluation proposal is presented in plenary and is subsequently discussed in a closed session of the commission, which will conclude the amount of the evaluation.	
<b>Learning outcomes:</b> The learning outcomes in the subject is to provide input information about the issues and specifics of the studio, in the form of a specific assignment, which also includes theoretical lectures on the given topic. Skills: being able to grasp the given issue both theoretically and practically. Knowledge: basic knowledge of the medium of the studio. Competences: to work independently programmatically and conceptually when completing an assignment on a given topic.	
<b>Class syllabus:</b> 1. Entering the topic. 2. Familiarization with possibilities and technological procedures. 3. Implementation of models. 4. Realization of the final work.	
<b>Recommended literature:</b>	



Hermann Schadt, Goldschmiedekunst-500jahre Schmuck und Gerät, Arnoldsche 1996,  
Helen W Drutt , Peter Dorner, Jewlry of our Time, 1995, PhDr. Alena Křížová, Proměny  
českého šperku na konci 20 století, Vydavatel'stvo Academia 2002, Pedants + Locketts, 500  
Bracelets, www.marzee.nl, www.galerie-ra.nl, www.galerie-spektrum.de, www.hanau.de  
www.klimt02.com

**Languages necessary to complete the course:**

Slovak language, English language, German language

**Notes:**

Teaching in the S+M+L\_XL - METAL AND JEWELRY ATTELIER is offered in Slovak,  
German, and English

**Past grade distribution**

Total number of evaluated students: 6

A	B	C	D	E	FX
50,0	16,67	33,33	0,0	0,0	0,0

**Lecturers:** prof. akad. arch. Karol Weisslechner, doc. Mgr. art. Patrik Illo, doc. MgA. Daniel Piršč,  
doc. Mgr. art. Markéta Nováková, ArtD., Mgr. art. Kristýna Španihelová, ArtD.

**Last change:** 06.12.2022

**Approved by:** doc. Mgr. art. Olja Triaška Stefanović, ArtD.

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KÚU/DaUu.b7/11	<b>Course title:</b> Additional Studio
<b>Educational activities:</b> <b>Type of activities:</b> Studio <b>Number of hours:</b> <b>per week: 5 per level/semester: 60</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 7.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Personal presentation of the project, in front of the entire management team and studio students. The project must be a creative, study response to the assigned semester topic and its intellectual and artistic grasp. A consistent explanation of intentions, presentation of research based on the history of the medium and related media in the history of art form the basis for the rest of the semester. Continuous participation in consultations, individual and team around the round table. Final participation and cooperation in the installation and public defense of the semester's work before the studio commission, discussion are a condition for passing the course. The evaluation of the project has three fundamental criteria: intellectual grasp of the given topic and conscious work with the artistic vocabulary within the medium and technological mastery of the implementation. The evaluation in the scale from A to FX is defined after the discussion during the public defense of the semester papers by the department committee. The evaluation proposal is presented in plenary and is subsequently discussed in a closed session of the commission, which will conclude the amount of the evaluation.	
<b>Learning outcomes:</b> Skills: being able to grasp the given issue both theoretically and practically. Knowledge: basic knowledge of the medium of the studio. Competences: to work independently programmatically and conceptually when completing an assignment on a given topic.	
<b>Class syllabus:</b> 1. Entering the topic. 2. Familiarization with possibilities and technological procedures. 3. Implementation of models. 4. Realization of the final work.	
<b>Recommended literature:</b> Hermann Schadt, Goldschmiedekunst-500jahre Schmuck und Gerät, Arnoldsche 1996, Helen W Drutt , Peter Dorner, Jewelry of our Time, 1995, PhDr. Alena Křížová, Proměny českého šperku na konci 20 století, Vydavatel'stvo Academia 2002, Pedants + Locketts, 500 Bracelets,	

www.marzee.nl, www.galerie-ra.nl, www.galerie-spektrum.de, www.hanau.de www.klimt02.com

**Languages necessary to complete the course:**

Slovak language, English language, German language

**Notes:**

Výučba v ATELIÉRI S+M+L\_XL - KOV A ŠPERK sa ponúka v Slovenskom jazyku, Nemeckom Jazyku, Anglickom jazyku

**Past grade distribution**

Total number of evaluated students: 10

A	B	C	D	E	FX
60,0	10,0	20,0	10,0	0,0	0,0

**Lecturers:** prof. akad. arch. Karol Weisslechner, doc. MgA. Daniel Piršč, doc. Mgr. art. Patrik Illo, doc. Mgr. art. Markéta Nováková, ArtD., Mgr. art. Kristýna Španihelová, ArtD.

**Last change:** 06.12.2022

**Approved by:** doc. Mgr. art. Olja Triaška Stefanović, ArtD.

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KVK/DaVk.b4/11	<b>Course title:</b> Additional Studio
<b>Educational activities:</b> <b>Type of activities:</b> Studio <b>Number of hours:</b> <b>per week: 5 per level/semester: 60</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 4.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> The student completes the course if at the end of the semester he submits the completed semester work in the required scope (the scope of the work is determined at the beginning of the semester and can be continuously adjusted according to the nature and needs of the semester project). At the same time, the student must present and defend the work at the departmental evaluation at the end of the semester. In order to pass the course, the student must complete the planned studio workshops, presentations and actively participate in the installation of the results of semester assignments.	
<b>Learning outcomes:</b> Porozumenie systému a metód práce grafického dizajnéra. Tréning komunikácie v interdisciplinárnom dialógu a schopnosť integrovať grafický dizajn a vizuálnu komunikáciu v rámci vlastného odboru.	
<b>Class syllabus:</b> The student works on visualizing the story. The processing of a book template, one's own invented story, or an authentic experience can be the displayed topic. The visual form of the display is not limited in any way. In the second project (representing the so-called dynamic module), he meets with a real client, or a simulated one in a social space, and works on the topic in a wider collective of a bachelor's degree studio, thematically related to topics ranging from periodical design, through communication, information to packaging design.	
<b>Recommended literature:</b> McCloud, Scott: Making Comics: Storytelling Secrets of Comics, Manga and Graphic Novels, McCloud, Scott: Understanding Comics LONGAUER, Ľ. Modernosť tradície. Bratislava: Slovart 2011. ISBN 978-80-556-0331-5 LONGAUER, Ľ. Vyzliekanie z kroja. Bratislava: Slovart 2013. ISBN 978-80-556-1067-2 kol. autorov. 365 TYPO 1. Paris, Étapes 2015. ISBN 979-10-95254-00-3 kol. autorov. 365 TYPO 2. Paris, Étapes 2016. ISBN 979-10-95254-01-0 BENNETT, A. Design Studies, Theory and Research in Graphic Design. New York: Princeton Architectural Press 2006. ISBN 9781568985978	

BIERUT, M. Seventy-nine Short Essays on Design. New York: Princeton Architectural Press 2007. ISBN 9781568986999  
 MAU, B. – LEONARD, J. – THE INSTITUTE WITHOUT BOUNDARIES. Massive Change. London: Phaidon ISBN-13: ISBN-10: 0714844012  
 ARMSTRONG, H. Graphic Design Theory. New York: Princeton Architectural Press 2009. ISBN 978-1-56898-772-9  
 kol. autorov. WI(E)DZIEĆ. Krakow, Karakter 2011. ISBN 978-83-62376-04-9

**Languages necessary to complete the course:**

slovak and/or english

**Notes:**

**Past grade distribution**

Total number of evaluated students: 16

A	B	C	D	E	FX
37,5	31,25	31,25	0,0	0,0	0,0

**Lecturers:** doc. Mgr. art. Pavol Bálík, ArtD., doc. Mgr. art. Juraj Blaško, ArtD., Mgr. art. Peter Nosál, prof. akad. mal. Stanislav Stankoci, doc. akad. mal. Pavel Choma, Mgr. MgA. Jan Čumlivski, PhD., doc. Mgr. art. Marcel Benčík, ArtD., doc. Mgr. art. Ján Šicko, ArtD.

**Last change:** 17.11.2022

**Approved by:** doc. Mgr. art. Olja Triaška Stefanović, ArtD.

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KVK/DaVk.b5/11	<b>Course title:</b> Additional Studio
<b>Educational activities:</b> <b>Type of activities:</b> Studio <b>Number of hours:</b> <b>per week: 5 per level/semester: 60</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 5.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> <p>The student completes the course if at the end of the semester he submits the completed semester work in the required scope (the scope of the work is determined at the beginning of the semester and can be continuously adjusted according to the nature and needs of the semester project). At the same time, the student must present and defend the work at the departmental evaluation at the end of the semester. In order to pass the course, the student must complete the planned studio workshops, presentations and actively participate in the installation of the results of semester assignments.</p>	
<b>Learning outcomes:</b> <p>Understanding the system and work methods of a graphic designer. Communication training in interdisciplinary dialogue and the ability to integrate graphic design and visual communication within one's own field.</p>	
<b>Class syllabus:</b> <p>Students work on developing individual visual identity themes, each choosing a narrower theme independently during discussions, it can be real or fictitious. In the second project (representing the so-called dynamic module), he meets with a real client, or a simulated one in a social space, and works on the topic in a wider collective of a bachelor's degree studio, thematically related to topics ranging from periodical design, through communication, information to packaging design.</p>	
<b>Recommended literature:</b> <p>Hyland, A.; King, E.: c/id: Visual Identity and Branding for the Arts; Floch, M., Osselger, P.V.: Visual Identities; Apeloig, P.: The Spiral, the Hand and the Menorah: Museum of Jewish Art and History in Paris - The Visual Identity (Directions)          LONGAUER, Ľ. Modernosť tradície. Bratislava: Slovart 2011. ISBN 978-80-556-0331-5          LONGAUER, Ľ. Vyzliekanie z kroja. Bratislava: Slovart 2013. ISBN 978-80-556-1067-2          kol. autorov. 365 TYPO 1. Paris, Étapes 2015. ISBN 979-10-95254-00-3          kol. autorov. 365 TYPO 2. Paris, Étapes 2016. ISBN 979-10-95254-01-0          BENNETT, A. Design Studies, Theory and Research in Graphic Design. New York: Princeton Architectural Press 2006. ISBN 9781568985978</p>	

BIERUT, M. Seventy-nine Short Essays on Design. New York: Princeton Architectural Press 2007. ISBN 9781568986999  
MAU, B. – LEONARD, J. – THE INSTITUTE WITHOUT BOUNDARIES. Massive Change. London: Phaidon ISBN-13: ISBN-10: 0714844012  
ARMSTRONG, H. Graphic Design Theory. New York: Princeton Architectural Press 2009. ISBN 978-1-56898-772-9  
kol. autorov. WI(E)DZIEĆ. Krakow, Karakter 2011. ISBN 978-83-62376-04-9

**Languages necessary to complete the course:**

slovak and/or english

**Notes:**

**Past grade distribution**

Total number of evaluated students: 14

A	B	C	D	E	FX
28,57	35,71	14,29	14,29	7,14	0,0

**Lecturers:** prof. akad. mal. Stanislav Stankoci, doc. akad. mal. Pavel Choma, doc. Mgr. art. Juraj Blaško, ArtD., Mgr. art. Peter Nosál, doc. Mgr. art. Marcel Benčík, ArtD., doc. Mgr. art. Ján Šicko, ArtD.

**Last change:** 17.11.2022

**Approved by:** doc. Mgr. art. Olja Triaška Stefanović, ArtD.

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KVK/DaVk.b6/11	<b>Course title:</b> Additional Studio
<b>Educational activities:</b> <b>Type of activities:</b> Studio <b>Number of hours:</b> <b>per week: 5 per level/semester: 60</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 6.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> The student completes the course if at the end of the semester he submits the completed semester work in the required scope (the scope of the work is determined at the beginning of the semester and can be continuously adjusted according to the nature and needs of the semester project). At the same time, the student must present and defend the work at the departmental evaluation at the end of the semester. In order to pass the course, the student must complete the planned studio workshops, presentations and actively participate in the installation of the results of semester assignments.	
<b>Learning outcomes:</b> Understanding the system and work methods of a graphic designer. Communication training in interdisciplinary dialogue and the ability to integrate graphic design and visual communication within one's own field.	
<b>Class syllabus:</b> During the semester, the student works on a more widely assigned topic with an emphasis on the independent formulation of a specific design problem (font and text). In the second project (representing the so-called dynamic module), he meets with a real client, or a simulated one in a social space, and works on the topic in a wider collective of a bachelor's degree studio, thematically related to topics ranging from periodical design, through communication, information to packaging design.	
<b>Recommended literature:</b> Squire, Victoria: Getting it Right with Type: The Do's and Don'ts of Typography; Hochuli, Jost: Detail in Typography by Jost Hochuli; Ambrose, Gavin; Harris, Paul: Basics Design: Typography; Lupton, Elen: Thinking with Type: A Critical Guide for Designers, Writers, Editors, and Students LONGAUER, E. Modernost' tradície. Bratislava: Slovart 2011. ISBN 978-80-556-0331-5 LONGAUER, E. Vyzliekanie z kroja. Bratislava: Slovart 2013. ISBN 978-80-556-1067-2 kol. autorov. 365 TYPO 1. Paris, Étapes 2015. ISBN 979-10-95254-00-3 kol. autorov. 365 TYPO 2. Paris, Étapes 2016. ISBN 979-10-95254-01-0	



<p>BENNETT, A. Design Studies, Theory and Research in Graphic Design. New York: Princeton Architectural Press 2006. ISBN 9781568985978</p> <p>BIERUT, M. Seventy-nine Short Essays on Design. New York: Princeton Architectural Press 2007. ISBN 9781568986999</p> <p>MAU, B. – LEONARD, J. – THE INSTITUTE WITHOUT BOUNDARIES. Massive Change. London: Phaidon ISBN-13: ISBN-10: 0714844012</p> <p>ARMSTRONG, H. Graphic Design Theory. New York: Princeton Architectural Press 2009. ISBN 978-1-56898-772-9</p> <p>kol. autorov. WI(E)DZIEĆ. Krakow, Karakter 2011. ISBN 978-83-62376-04-9</p>					
<p><b>Languages necessary to complete the course:</b> slovak and/or english</p>					
<p><b>Notes:</b></p>					
<p><b>Past grade distribution</b> Total number of evaluated students: 10</p>					
A	B	C	D	E	FX
30,0	30,0	40,0	0,0	0,0	0,0
<p><b>Lecturers:</b> prof. akad. mal. Stanislav Stankoci, doc. akad. mal. Pavel Choma, Mgr. art. Peter Nosál, doc. Mgr. art. Juraj Blaško, ArtD., doc. Mgr. art. Marcel Benčík, ArtD., doc. Mgr. art. Ján Šicko, ArtD.</p>					
<p><b>Last change:</b> 17.11.2022</p>					
<p><b>Approved by:</b> doc. Mgr. art. Olja Triaška Stefanović, ArtD.</p>					

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KVK/DaVk.b7/11	<b>Course title:</b> Additional Studio
<b>Educational activities:</b> <b>Type of activities:</b> Studio <b>Number of hours:</b> <b>per week: 5 per level/semester: 60</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 7.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> The student completes the course if at the end of the semester he submits the completed semester work in the required scope (the scope of the work is determined at the beginning of the semester and can be continuously adjusted according to the nature and needs of the semester project). At the same time, the student must present and defend the work at the departmental evaluation at the end of the semester. In order to pass the course, the student must complete the planned studio workshops, presentations and actively participate in the installation of the results of semester assignments.	
<b>Learning outcomes:</b> Understanding the system and work methods of a graphic designer. Communication training in interdisciplinary dialogue and the ability to integrate graphic design and visual communication within one's own field.	
<b>Class syllabus:</b> During the semester, the student works on a more widely assigned topic with an emphasis on the independent formulation of a specific design problem of the publication. In the second project (representing the so-called dynamic module), he meets with a real client, or a simulated one in a social space, and works on the topic in a wider collective of a bachelor's degree studio, thematically related to topics ranging from periodical design, through communication, information to packaging design.	
<b>Recommended literature:</b> Haslam, Andrew: Book Design; Lupton, Elen: Indie Publishing: How to Design and Produce Your Own Book; Hendel, Richard: On Book Design; Birdsall, Derek: Notes on Book Design LONGAUER, Ľ. Modernosť tradície. Bratislava: Slovart 2011. ISBN 978-80-556-0331-5 LONGAUER, Ľ. Vyzliekanie z kroja. Bratislava: Slovart 2013. ISBN 978-80-556-1067-2 kol. autorov. 365 TYPO 1. Paris, Étapes 2015. ISBN 979-10-95254-00-3 kol. autorov. 365 TYPO 2. Paris, Étapes 2016. ISBN 979-10-95254-01-0 BENNETT, A. Design Studies, Theory and Research in Graphic Design. New York: Princeton Architectural Press 2006. ISBN 9781568985978	

BIERUT, M. Seventy-nine Short Essays on Design. New York: Princeton Architectural Press 2007. ISBN 9781568986999  
 MAU, B. – LEONARD, J. – THE INSTITUTE WITHOUT BOUNDARIES. Massive Change. London: Phaidon ISBN-13: ISBN-10: 0714844012  
 ARMSTRONG, H. Graphic Design Theory. New York: Princeton Architectural Press 2009. ISBN 978-1-56898-772-9  
 kol. autorov. WI(E)DZIEĆ. Krakow, Karakter 2011. ISBN 978-83-62376-04-9

**Languages necessary to complete the course:**

slovak and/or english

**Notes:**

**Past grade distribution**

Total number of evaluated students: 5

A	B	C	D	E	FX
20,0	0,0	20,0	20,0	20,0	20,0

**Lecturers:** prof. akad. mal. Stanislav Stankoci, doc. akad. mal. Pavel Choma, doc. Mgr. art. Juraj Blaško, ArtD., Mgr. art. Peter Nosál, doc. Mgr. art. Marcel Benčík, ArtD., doc. Mgr. art. Ján Šicko, ArtD.

**Last change:** 17.11.2022

**Approved by:** doc. Mgr. art. Olja Triaška Stefanović, ArtD.

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KF/Uzfb.b5/21	<b>Course title:</b> Applied Photography I.
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 3 per level/semester: 36</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 3	
<b>Recommended semester:</b> 5.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Student is required to attend at least 85% of the lessons, which consists of theoretical lectures and presentation of the outcomes of their individual work on the project. The project is constituted as a photographic production, which depends on the subject the course is focused on each semester (product photography, portrait/beauty photography, fashion photography). Student delivers a series of 3 to 6 images for evaluation in digital form, while the main emphasis is not only on technological and visual ability of the student, but also on the digital postproduction of the images. Students are critiqued on an individual bases.	
<b>Learning outcomes:</b> The course is focused on thorough preparation of the students for professional practice in the field of commercial photography. As an important discipline of photographer's work the field of commercial photography merges individual artistic creativity and taste, production skills, technological abilities in producing the image and its postproduction, often it is an outcome of collaborative creative process with professionals from various fields. Students have basic knowledge of the current discourse circulating around commercial photography and marketing, with emphasis on social, economic and ecological contexts; they are skilled in working with the photographic studio and its equipment, as well as working with natural lighting; they are skilled in digital postproduction/retouching of the images; they gain experience in developing photographic series in the field of commercial photography, while the tutor is in the position of the potential client, simulating real process from the commercial field.	
<b>Class syllabus:</b> The subject of Applied Photography takes place in blocks and consists of lectures on the history, as well as current contexts resonating in the field of advertising photography, as well as lectures and demonstrations of digital photo post-production techniques, practical demonstrations of photographic production in various areas of advertising creation. Subsequently, students work individually on assignments, the content of which is linked to the subject of study in a specific semester (product photography, portrait/beauty, fashion photography). After submitting the individual tasks, the emphasis is placed on a thorough evaluation of the created images in the	

context of their visual qualities, the craftsmanship of the photographic image, as well as the potential functionality of the given images in the field of advertising photography.

**Recommended literature:**

Michel Frizot-A New History of Photography, Konemann, 1999

Cally Blackman-100 Years of Fashion Paperback, Laurence King Publishing, 2012

Glenda Bailey, Stephen Gan, Elizabeth Hummer-Harper's Bazaar: Greatest Hits, Harry N. Abrams, 2011

Thierry-Maxime Lorient-Peter Lindbergh: A Different Vision on Fashion Photography, Taschen, 2016

Philippe Garner-Horst: Photographer of Style, Skira Rizzoli, 2014

fashion and lifestyle periodicals, e.g.: AnOther, Heroin, Dazed and Confused, Tank, TUSH, iD, Interview, Vogue, Harper's Bazaar, etc.

**Languages necessary to complete the course:**

Slovak, ENG

**Notes:**

**Past grade distribution**

Total number of evaluated students: 64

A	B	C	D	E	FX
34,38	50,0	12,5	1,56	0,0	1,56

**Lecturers:** Mgr. art. Ľuboš Kotlár

**Last change:** 07.12.2022

**Approved by:** doc. Mgr. art. Olja Triaška Stefanović, ArtD.

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KF/Uzfo.b5/21	<b>Course title:</b> Applied Photography I.
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 5 per level/semester: 60</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 5.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Student is required to attend at least 85% of the lessons, which consists of theoretical lectures and presentation of the outcomes of their individual work on the project. The project is constituted as a photographic production, which depends on the subject the course is focused on each semester (product photography, portrait/beauty photography, fashion photography). Student delivers a series of 3 to 6 images for evaluation in digital form, while the main emphasis is not only on technological and visual ability of the student, but also on the digital postproduction of the images. Students are critiqued on an individual bases.	
<b>Learning outcomes:</b> The course is focused on thorough preparation of the students for professional practice in the field of commercial photography. As an important discipline of photographer's work the field of commercial photography merges individual artistic creativity and taste, production skills, technological abilities in producing the image and its postproduction, often it is an outcome of collaborative creative process with professionals from various fields. Students have basic knowledge of the current discourse circulating around commercial photography and marketing, with emphasis on social, economic and ecological contexts; they are skilled in working with the photographic studio and its equipment, as well as working with natural lighting; they are skilled in digital postproduction/retouching of the images; they gain experience in developing photographic series in the field of commercial photography, while the tutor is in the position of the potential client, simulating real process from the commercial field.	
<b>Class syllabus:</b> The subject of Applied Photography takes place in blocks and consists of lectures on the history, as well as current contexts resonating in the field of advertising photography, as well as lectures and demonstrations of digital photo post-production techniques, practical demonstrations of photographic production in various areas of advertising creation. Subsequently, students work individually on assignments, the content of which is linked to the subject of study in a specific semester (product photography, portrait/beauty, fashion photography). After submitting the individual tasks, the emphasis is placed on a thorough evaluation of the created images in the	

context of their visual qualities, the craftsmanship of the photographic image, as well as the potential functionality of the given images in the field of advertising photography.

**Recommended literature:**

Michel Frizot-A New History of Photography, Konemann, 1999

Cally Blackman-100 Years of Fashion Paperback, Laurence King Publishing, 2012

Glenda Bailey, Stephen Gan, Elizabeth Hummer-Harper's Bazaar: Greatest Hits, Harry N. Abrams, 2011

Thierry-Maxime Lorient-Peter Lindbergh: A Different Vision on Fashion Photography, Taschen, 2016

Philippe Garner-Horst: Photographer of Style, Skira Rizzoli, 2014

fashion and lifestyle periodicals, e.g.: AnOther, Heroin, Dazed and Confused, Tank, TUSH, iD, Interview, Vogue, Harper's Bazaar, etc.

**Languages necessary to complete the course:**

Slovak, ENG

**Notes:**

**Past grade distribution**

Total number of evaluated students: 67

A	B	C	D	E	FX
32,84	50,75	13,43	1,49	0,0	1,49

**Lecturers:** Mgr. art. Ľuboš Kotlár

**Last change:** 07.12.2022

**Approved by:** doc. Mgr. art. Olja Triaška Stefanović, ArtD.

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KF/Uzfb.b6/21	<b>Course title:</b> Applied Photography II.
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 3 per level/semester: 36</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 3	
<b>Recommended semester:</b> 6.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Student is required to attend at least 85% of the lessons, which consists of theoretical lectures and presentation of the outcomes of their individual work on the project. The project is constituted as a photographic production, which depends on the subject the course is focused on each semester (product photography, portrait/beauty photography, fashion photography). Student delivers a series of 3 to 6 images for evaluation in digital form, while the main emphasis is not only on technological and visual ability of the student, but also on the digital postproduction of the images. Students are critiqued on an individual bases.	
<b>Learning outcomes:</b> The course is focused on thorough preparation of the students for professional practice in the field of commercial photography. As an important discipline of photographer's work the field of commercial photography merges individual artistic creativity and taste, production skills, technological abilities in producing the image and its postproduction, often it is an outcome of collaborative creative process with professionals from various fields. Students have basic knowledge of the current discourse circulating around commercial photography and marketing, with emphasis on social, economic and ecological contexts; they are skilled in working with the photographic studio and its equipment, as well as working with natural lighting; they are skilled in digital postproduction/retouching of the images; they gain experience in developing photographic series in the field of commercial photography, while the tutor is in the position of the potential client, simulating real process from the commercial field.	
<b>Class syllabus:</b> The subject of Applied Photography takes place in blocks and consists of lectures on the history, as well as current contexts resonating in the field of advertising photography, as well as lectures and demonstrations of digital photo post-production techniques, practical demonstrations of photographic production in various areas of advertising creation. Subsequently, students work individually on assignments, the content of which is linked to the subject of study in a specific semester (product photography, portrait/beauty, fashion photography). After submitting the individual tasks, the emphasis is placed on a thorough evaluation of the created images in the	



context of their visual qualities, the craftsmanship of the photographic image, as well as the potential functionality of the given images in the field of advertising photography.

**Recommended literature:**

Michel Frizot-A New History of Photography, Konemann, 1999  
Cally Blackman-100 Years of Fashion Paperback, Laurence King Publishing, 2012  
Glenda Bailey, Stephen Gan, Elizabeth Hummer-Harper's Bazaar: Greatest Hits, Harry N. Abrams, 2011  
Thierry-Maxime Lorient-Peter Lindbergh: A Different Vision on Fashion Photography, Taschen, 2016  
Philippe Garner-Horst: Photographer of Style, Skira Rizzoli, 2014  
fashion and lifestyle periodicals, e.g.: AnOther, Heroin, Dazed and Confused, Tank, TUSH, iD, Interview, Vogue, Harper's Bazaar, etc.

**Languages necessary to complete the course:**

Slovak, ENG

**Notes:**

**Past grade distribution**

Total number of evaluated students: 61

A	B	C	D	E	FX
36,07	31,15	24,59	3,28	0,0	4,92

**Lecturers:** Mgr. art. Ľuboš Kotlár

**Last change:** 07.12.2022

**Approved by:** doc. Mgr. art. Olja Triaška Stefanović, ArtD.

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KF/Uzfo.b6/21	<b>Course title:</b> Applied Photography II.
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 5 per level/semester: 60</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 6.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Student is required to attend at least 85% of the lessons, which consists of theoretical lectures and presentation of the outcomes of their individual work on the project. The project is constituted as a photographic production, which depends on the subject the course is focused on each semester (product photography, portrait/beauty photography, fashion photography). Student delivers a series of 3 to 6 images for evaluation in digital form, while the main emphasis is not only on technological and visual ability of the student, but also on the digital postproduction of the images. Students are critiqued on an individual bases.	
<b>Learning outcomes:</b> The course is focused on thorough preparation of the students for professional practice in the field of commercial photography. As an important discipline of photographer's work the field of commercial photography merges individual artistic creativity and taste, production skills, technological abilities in producing the image and its postproduction, often it is an outcome of collaborative creative process with professionals from various fields. Students have basic knowledge of the current discourse circulating around commercial photography and marketing, with emphasis on social, economic and ecological contexts; they are skilled in working with the photographic studio and its equipment, as well as working with natural lighting; they are skilled in digital postproduction/retouching of the images; they gain experience in developing photographic series in the field of commercial photography, while the tutor is in the position of the potential client, simulating real process from the commercial field.	
<b>Class syllabus:</b> The subject of Applied Photography takes place in blocks and consists of lectures on the history, as well as current contexts resonating in the field of advertising photography, as well as lectures and demonstrations of digital photo post-production techniques, practical demonstrations of photographic production in various areas of advertising creation. Subsequently, students work individually on assignments, the content of which is linked to the subject of study in a specific semester (product photography, portrait/beauty, fashion photography). After submitting the individual tasks, the emphasis is placed on a thorough evaluation of the created images in the	

context of their visual qualities, the craftsmanship of the photographic image, as well as the potential functionality of the given images in the field of advertising photography.

**Recommended literature:**

Michel Frizot-A New History of Photography, Konemann, 1999  
Cally Blackman-100 Years of Fashion Paperback, Laurence King Publishing, 2012  
Glenda Bailey, Stephen Gan, Elizabeth Hummer-Harper's Bazaar: Greatest Hits, Harry N. Abrams, 2011  
Thierry-Maxime Lorient-Peter Lindbergh: A Different Vision on Fashion Photography, Taschen, 2016  
Philippe Garner-Horst: Photographer of Style, Skira Rizzoli, 2014  
fashion and lifestyle periodicals, e.g.: AnOther, Heroin, Dazed and Confused, Tank, TUSH, iD, Interview, Vogue, Harper's Bazaar, etc.

**Languages necessary to complete the course:**

Slovak, ENG

**Notes:**

**Past grade distribution**

Total number of evaluated students: 65

A	B	C	D	E	FX
33,85	35,38	23,08	3,08	0,0	4,62

**Lecturers:** Mgr. art. Ľuboš Kotlár

**Last change:** 07.12.2022

**Approved by:** doc. Mgr. art. Olja Triaška Stefanović, ArtD.

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KF/Uzfb.b7/21	<b>Course title:</b> Applied Photography III.
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 3 per level/semester: 36</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 3	
<b>Recommended semester:</b> 7.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Student is required to attend at least 85% of the lessons, which consists of theoretical lectures and presentation of the outcomes of their individual work on the project. The project is constituted as a photographic production, which depends on the subject the course is focused on each semester (product photography, portrait/beauty photography, fashion photography). Student delivers a series of 3 to 6 images for evaluation in digital form, while the main emphasis is not only on technological and visual ability of the student, but also on the digital postproduction of the images. Students are critiqued on an individual bases.	
<b>Learning outcomes:</b> The course is focused on thorough preparation of the students for professional practice in the field of commercial photography. As an important discipline of photographer's work the field of commercial photography merges individual artistic creativity and taste, production skills, technological abilities in producing the image and its postproduction, often it is an outcome of collaborative creative process with professionals from various fields. Students have basic knowledge of the current discourse circulating around commercial photography and marketing, with emphasis on social, economic and ecological contexts; they are skilled in working with the photographic studio and its equipment, as well as working with natural lighting; they are skilled in digital postproduction/retouching of the images; they gain experience in developing photographic series in the field of commercial photography, while the tutor is in the position of the potential client, simulating real process from the commercial field.	
<b>Class syllabus:</b> The subject of Applied Photography takes place in blocks and consists of lectures on the history, as well as current contexts resonating in the field of advertising photography, as well as lectures and demonstrations of digital photo post-production techniques, practical demonstrations of photographic production in various areas of advertising creation. Subsequently, students work individually on assignments, the content of which is linked to the subject of study in a specific semester (product photography, portrait/beauty, fashion photography). After submitting the individual tasks, the emphasis is placed on a thorough evaluation of the created images in the	

context of their visual qualities, the craftsmanship of the photographic image, as well as the potential functionality of the given images in the field of advertising photography.

**Recommended literature:**

Michel Frizot-A New History of Photography, Konemann, 1999

Cally Blackman-100 Years of Fashion Paperback, Laurence King Publishing, 2012

Glenda Bailey, Stephen Gan, Elizabeth Hummer-Harper's Bazaar: Greatest Hits, Harry N. Abrams, 2011

Thierry-Maxime Lorient-Peter Lindbergh: A Different Vision on Fashion Photography, Taschen, 2016

Philippe Garner-Horst: Photographer of Style, Skira Rizzoli, 2014

fashion and lifestyle periodicals, e.g.: AnOther, Heroin, Dazed and Confused, Tank, TUSH, iD, Interview, Vogue, Harper's Bazaar, etc.

**Languages necessary to complete the course:**

Slovak, ENG

**Notes:**

**Past grade distribution**

Total number of evaluated students: 79

A	B	C	D	E	FX
35,44	49,37	13,92	1,27	0,0	0,0

**Lecturers:** Mgr. art. Ľuboš Kotlár

**Last change:** 07.12.2022

**Approved by:** doc. Mgr. art. Olja Triaška Stefanović, ArtD.

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KF/Uzfo.b7/21	<b>Course title:</b> Applied Photography III.
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 5 per level/semester: 60</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 7.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Student is required to attend at least 85% of the lessons, which consists of theoretical lectures and presentation of the outcomes of their individual work on the project. The project is constituted as a photographic production, which depends on the subject the course is focused on each semester (product photography, portrait/beauty photography, fashion photography). Student delivers a series of 3 to 6 images for evaluation in digital form, while the main emphasis is not only on technological and visual ability of the student, but also on the digital postproduction of the images. Students are critiqued on an individual bases.	
<b>Learning outcomes:</b> The course is focused on thorough preparation of the students for professional practice in the field of commercial photography. As an important discipline of photographer's work the field of commercial photography merges individual artistic creativity and taste, production skills, technological abilities in producing the image and its postproduction, often it is an outcome of collaborative creative process with professionals from various fields. Students have basic knowledge of the current discourse circulating around commercial photography and marketing, with emphasis on social, economic and ecological contexts; they are skilled in working with the photographic studio and its equipment, as well as working with natural lighting; they are skilled in digital postproduction/retouching of the images; they gain experience in developing photographic series in the field of commercial photography, while the tutor is in the position of the potential client, simulating real process from the commercial field.	
<b>Class syllabus:</b> The subject of Applied Photography takes place in blocks and consists of lectures on the history, as well as current contexts resonating in the field of advertising photography, as well as lectures and demonstrations of digital photo post-production techniques, practical demonstrations of photographic production in various areas of advertising creation. Subsequently, students work individually on assignments, the content of which is linked to the subject of study in a specific semester (product photography, portrait/beauty, fashion photography). After submitting the individual tasks, the emphasis is placed on a thorough evaluation of the created images in the	

context of their visual qualities, the craftsmanship of the photographic image, as well as the potential functionality of the given images in the field of advertising photography.

**Recommended literature:**

Michel Frizot-A New History of Photography, Konemann, 1999  
Cally Blackman-100 Years of Fashion Paperback, Laurence King Publishing, 2012  
Glenda Bailey, Stephen Gan, Elizabeth Hummer-Harper's Bazaar: Greatest Hits, Harry N. Abrams, 2011  
Thierry-Maxime Lorient-Peter Lindbergh: A Different Vision on Fashion Photography, Taschen, 2016  
Philippe Garner-Horst: Photographer of Style, Skira Rizzoli, 2014  
fashion and lifestyle periodicals, e.g.: AnOther, Heroin, Dazed and Confused, Tank, TUSH, iD, Interview, Vogue, Harper's Bazaar, etc.

**Languages necessary to complete the course:**

SK, ENG

**Notes:**

**Past grade distribution**

Total number of evaluated students: 81

A	B	C	D	E	FX
34,57	49,38	14,81	1,23	0,0	0,0

**Lecturers:** Mgr. art. Luboš Kotlár

**Last change:** 07.12.2022

**Approved by:** doc. Mgr. art. Olja Triaška Stefanović, ArtD.

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KF/Uzfb.b8/21	<b>Course title:</b> Applied Photography IV.
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 3 per level/semester: 36</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 3	
<b>Recommended semester:</b> 8.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Student is required to attend at least 85% of the lessons, which consists of theoretical lectures and presentation of the outcomes of their individual work on the project. The project is constituted as a photographic production, which depends on the subject the course is focused on each semester (product photography, portrait/beauty photography, fashion photography). Student delivers a series of 3 to 6 images for evaluation in digital form, while the main emphasis is not only on technological and visual ability of the student, but also on the digital postproduction of the images. Students are critiqued on an individual bases.	
<b>Learning outcomes:</b> The course is focused on thorough preparation of the students for professional practice in the field of commercial photography. As an important discipline of photographer's work the field of commercial photography merges individual artistic creativity and taste, production skills, technological abilities in producing the image and its postproduction, often it is an outcome of collaborative creative process with professionals from various fields. Students have basic knowledge of the current discourse circulating around commercial photography and marketing, with emphasis on social, economic and ecological contexts; they are skilled in working with the photographic studio and its equipment, as well as working with natural lighting; they are skilled in digital postproduction/retouching of the images; they gain experience in developing photographic series in the field of commercial photography, while the tutor is in the position of the potential client, simulating real process from the commercial field.	
<b>Class syllabus:</b> The subject of Applied Photography takes place in blocks and consists of lectures on the history, as well as current contexts resonating in the field of advertising photography, as well as lectures and demonstrations of digital photo post-production techniques, practical demonstrations of photographic production in various areas of advertising creation. Subsequently, students work individually on assignments, the content of which is linked to the subject of study in a specific semester (product photography, portrait/beauty, fashion photography). After submitting the individual tasks, the emphasis is placed on a thorough evaluation of the created images in the	



context of their visual qualities, the craftsmanship of the photographic image, as well as the potential functionality of the given images in the field of advertising photography.

**Recommended literature:**

Michel Frizot-A New History of Photography, Konemann, 1999  
Cally Blackman-100 Years of Fashion Paperback, Laurence King Publishing, 2012  
Glenda Bailey, Stephen Gan, Elizabeth Hummer-Harper's Bazaar: Greatest Hits, Harry N. Abrams, 2011  
Thierry-Maxime Lorient-Peter Lindbergh: A Different Vision on Fashion Photography, Taschen, 2016  
Philippe Garner-Horst: Photographer of Style, Skira Rizzoli, 2014  
fashion and lifestyle periodicals, e.g.: AnOther, Heroin, Dazed and Confused, Tank, TUSH, iD, Interview, Vogue, Harper's Bazaar, etc.

**Languages necessary to complete the course:**

Slovak, ENG

**Notes:**

**Past grade distribution**

Total number of evaluated students: 77

A	B	C	D	E	FX
28,57	46,75	20,78	2,6	0,0	1,3

**Lecturers:** Mgr. art. Ľuboš Kotlár

**Last change:** 07.12.2022

**Approved by:** doc. Mgr. art. Olja Triaška Stefanović, ArtD.

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KF/Uzfo.b8/21	<b>Course title:</b> Applied Photography IV.
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 5 per level/semester: 60</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 8.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Student is required to attend at least 85% of the lessons, which consists of theoretical lectures and presentation of the outcomes of their individual work on the project. The project is constituted as a photographic production, which depends on the subject the course is focused on each semester (product photography, portrait/beauty photography, fashion photography). Student delivers a series of 3 to 6 images for evaluation in digital form, while the main emphasis is not only on technological and visual ability of the student, but also on the digital postproduction of the images. Students are critiqued on an individual bases.	
<b>Learning outcomes:</b> The course is focused on thorough preparation of the students for professional practice in the field of commercial photography. As an important discipline of photographer's work the field of commercial photography merges individual artistic creativity and taste, production skills, technological abilities in producing the image and its postproduction, often it is an outcome of collaborative creative process with professionals from various fields. Students have basic knowledge of the current discourse circulating around commercial photography and marketing, with emphasis on social, economic and ecological contexts; they are skilled in working with the photographic studio and its equipment, as well as working with natural lighting; they are skilled in digital postproduction/retouching of the images; they gain experience in developing photographic series in the field of commercial photography, while the tutor is in the position of the potential client, simulating real process from the commercial field.	
<b>Class syllabus:</b> The subject of Applied Photography takes place in blocks and consists of lectures on the history, as well as current contexts resonating in the field of advertising photography, as well as lectures and demonstrations of digital photo post-production techniques, practical demonstrations of photographic production in various areas of advertising creation. Subsequently, students work individually on assignments, the content of which is linked to the subject of study in a specific semester (product photography, portrait/beauty, fashion photography). After submitting the individual tasks, the emphasis is placed on a thorough evaluation of the created images in the	

context of their visual qualities, the craftsmanship of the photographic image, as well as the potential functionality of the given images in the field of advertising photography.

**Recommended literature:**

Michel Frizot-A New History of Photography, Konemann, 1999

Cally Blackman-100 Years of Fashion Paperback, Laurence King Publishing, 2012

Glenda Bailey, Stephen Gan, Elizabeth Hummer-Harper's Bazaar: Greatest Hits, Harry N. Abrams, 2011

Thierry-Maxime Lorient-Peter Lindbergh: A Different Vision on Fashion Photography, Taschen, 2016

Philippe Garner-Horst: Photographer of Style, Skira Rizzoli, 2014

módne a lifestyleové periodické publikácie, napr: AnOther, Heroin, Dazed and Confused, Tank, TUSH, iD, Interview, Vogue, Harper's Bazaar atd'

**Languages necessary to complete the course:**

**Notes:**

**Past grade distribution**

Total number of evaluated students: 79

A	B	C	D	E	FX
27,85	48,1	20,25	2,53	0,0	1,27

**Lecturers:** Mgr. art. Ľuboš Kotlár

**Last change:** 07.12.2022

**Approved by:** doc. Mgr. art. Olja Triaška Stefanović, ArtD.

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KF/BaPr.b8/22	<b>Course title:</b> Bachelor's Thesis (consultation, formulation)
<b>Educational activities:</b> <b>Type of activities:</b> Studio <b>Number of hours:</b> <b>per week: 8 per level/semester: 96</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 10	
<b>Recommended semester:</b> 8.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b> (KF/AtSa.b7/11 - Studio about Photography or KF/AtTS.b7/22 - Studio: Photography and Critic or KF/AtSt.b7/12 - Studio - Laboratory of Photography or KF/AtHo.b7/17 - Studio: Photography, Reality, Construct or KF/LAHP.b7/17 - Lab: Studio led by a visiting professor - 1st level) and (KF/AtSa.b6/11 - Studio about Photography or KF/AtTS.b6/22 - Studio: Photography and Critic... or KF/AtSt.b6/12 - Studio - Laboratory of Photography or KF/AtHo.b6/17 - Studio: Photography, Reality, Construct or KF/LAHP.b6/17 - Lab: Studio led by a visiting professor - 1st level)	
<b>Course requirements:</b> Attendance at least 75%.. unless the teacher specifies otherwise in accordance with the study regulations. Submission and defense of the final thesis.	
<b>Learning outcomes:</b> The student independently formulates the goal of the final thesis, is able to communicate and implement his project independently.	
<b>Class syllabus:</b> The bachelor's thesis is the final thesis of the bachelor's studies at VŠVU and contains only the practical part. The bachelor's thesis has one supervisor (head teacher of the studio) and is assessed by the examination committee during the public defense. In the case of specific study programs, the bachelor's thesis consists of the realization of a work of art or a set of works of art, an architectural project that includes project documentation, an architectural installation or documentation of architectural research, and a design project that includes a realized prototype, model studies, a realized work or a set of works from the field of visual communication, a further restored work or a set of restored works with complete restoration documentation.	
<b>Recommended literature:</b> The literature is determined individually according to the topic of the bachelor's thesis.	
<b>Languages necessary to complete the course:</b> Slovak language, English language for the study of literature.	
<b>Notes:</b>	

<b>Past grade distribution</b>					
Total number of evaluated students: 0					
A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0
<b>Lecturers:</b> prof. Ing. Mgr. Ľubomír Stacho, doc. Mgr. art. Jana Hojstričová, ArtD., doc. Mgr. art. Olja Triaška Stefanović, ArtD.					
<b>Last change:</b> 05.12.2022					
<b>Approved by:</b> doc. Mgr. art. Olja Triaška Stefanović, ArtD.					

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KF/Taso.b1/21	<b>Course title:</b> Basics of Analogue Image Processing I.
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 5 per level/semester: 60</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 1.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> To pass the course, the student must complete 85% of the exercises and theoretical lectures, and must also submit the physical outputs of the exercises. The output of the subject is processed film (or medium format) negative materials and test enlargements on light-sensitive paper, precisely specified in the assignment. It is important to demonstrate an understanding of the basic analog process and readiness for more professional work in a photographic laboratory.	
<b>Learning outcomes:</b> The subject prepares the student for further processing procedures of analog photography, which the student will complete in extension courses in the following semesters.	
<b>Class syllabus:</b> The course will give the student first experience with exposure on an analog camera and negative black and white film: 35 mm, or medium format. Introductory presentations will orient the student in currently available materials, their properties and possibilities of use; they will also present the necessary technical equipment of the laboratory and its use. The first semester is mainly focused on mastering the chemical processing of negative material/film and on understanding the basics of exposure on positive photographic paper (filtration/time/aperture). The exercises themselves take place in the photographic laboratory (in the "dark room"). For evaluation, the student submits precisely specified outputs in advance. Specifically, this is a specified number of exposed and manually generated negatives; contact copies; test strips - filtration; test strips - brightness; magnification. The outputs can be supplemented by other topics, such as a photogram and other laboratory exercises.	
<b>Recommended literature:</b> Ladislav Noel-Fotografické videnie a zobrazovanie, Martin: Osveta, 1986; Petr Tausk-Praktická fotografie, Praha: SNTL, 1973; Fotolexikon, György Morvay, Alfa, 1988; Ľudovít Absolon-Čiernobiela a farebná fotografia, Bratislava: Práca, 1955; Ľudovít Absolon-Fotografia 2. Náuka o materiáli pre 1. a 2. roč. OU a UŠ, učebný odbor fotograf, Bratislava: Slovenské pedagogické nakladateľstvo, 1978;	

Jozef Tušl-Fotografia II pre 2 a 3.roč.stredných odborných učilíšť. Učebný odbor fotograf, Bratislava: SPN, 1992;  
Fotografická chemie / Autor Karl-Wilhelm Junge, Günter Hübner, SNTL-Nakladatelství technické literatury, 1987;  
Škola fotografovania ČB fotografia, Richard Olsenius National Geographic, slovar 2005

**Languages necessary to complete the course:**

slovak, english

**Notes:**

**Past grade distribution**

Total number of evaluated students: 65

A	B	C	D	E	FX
15,38	52,31	26,15	1,54	3,08	1,54

**Lecturers:** Mgr. art. Jana Ilková, ArtD.

**Last change:** 06.12.2022

**Approved by:** doc. Mgr. art. Olja Triaška Stefanović, ArtD.

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KF/Taso.b2/21	<b>Course title:</b> Basics of Analogue Image Processing II.
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 5 per level/semester: 60</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 2.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Recommended prerequisites:</b> Follows the previous semester subject.	
<b>Course requirements:</b> The condition of the course is completion of 85% of exercises and theoretical lectures; Next, the student submits the outputs of all assignments. The output of the subject is processed film (or medium format) negative materials and a complete set of analog enlargements of a smaller format (up to 24X30cm), precisely specified in advance in the assignment. Independent mastery of the entire analog process and readiness for professional work in a photographic laboratory, from laboratory preparation and photographic chemistry to the final photograph, is important.	
<b>Learning outcomes:</b> The subject prepares the student for further processing procedures of analog photography, which the student will complete in the higher year.	
<b>Class syllabus:</b> The course will give the student advanced experience with exposure on an analog camera and negative black and white film: 35 mm, or medium format. Introductory presentations will orient the student in the current use of analog photography in contemporary art; they will also present expanded creative possibilities that can be used in their own work. The second semester of the subject is mainly focused on mastering the basic analog process and preparation for independent work in the photographic laboratory. Creating a whole set of photos leads to understanding and mastering the confident use of aperture, time and zoom filtering. For evaluation, the student submits precisely specified outputs in advance. Specifically, it is a specified number of exposed and manually developed negatives and a larger set of analog enlargements up to the 24x30cm format and enlargements up to the 50x60cm format. The outputs can be modified or supplemented with other topics and outputs from laboratory exercises.	
<b>Recommended literature:</b> Vysoká škola fotografie / Autor Andreas Feininger, Orbis, 1968; Externí blesk : jedno světlo pro všechny typy fotografií / Autor John Denton, Adam Duckworth, Press, 2012;	



Ľudovít Absolon-Čiernobiela a farebná fotografia, Bratislava: Práca, 1955;  
Ľudovít Absolon-Fotografia 2./ Náuka o materiáli pre 1. a 2. roč. OU a UŠ, učebný odbor fotograf, Bratislava: Slovenské pedagogické nakladateľstvo, 1978;  
Jozef Tušíl-Fotografia II pre 2 a 3.roč.stredných odborných učilíšť. Učebný odbor fotograf, Bratislava: SPN, 1992;  
Ladislav Noel-Fotografické videnie a zobrazovanie, Martin: Osveta, 1986;  
Petr Tausk-Praktická fotografie, Praha: SNTL, 1973

**Languages necessary to complete the course:**

slovak

**Notes:**

**Past grade distribution**

Total number of evaluated students: 60

A	B	C	D	E	FX
23,33	50,0	21,67	5,0	0,0	0,0

**Lecturers:** Mgr. art. Jana Ilková, ArtD.

**Last change:** 06.12.2022

**Approved by:** doc. Mgr. art. Olja Triaška Stefanović, ArtD.

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023					
<b>University:</b> Academy of Fine Arts and Design Bratislava					
<b>Faculty:</b>					
<b>Course ID:</b> CV/Zmpc.b1-b7/11		<b>Course title:</b> Basics of Computer Modelling I.			
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 2 per level/semester: 24</b> <b>Form of the course:</b> present					
<b>Number of credits:</b> 2					
<b>Recommended semester:</b> 1., 3., 5., 7.					
<b>Educational level:</b> I.					
<b>Prerequisites:</b>					
<b>Antirequisites:</b> CV/Zmpc.b1/08 or CV/Zmpu.b3/07					
<b>Course requirements:</b> Completing all assignments and submitting final project					
<b>Learning outcomes:</b> Overview of basic modeling in 3D programs and capability to create a 3D model individually on a given assignment. Creation of basic 3D visualizations from 3D programs.					
<b>Class syllabus:</b> Basics of Computer Modeling I is aimed at basic familiarization of students with 3D modeling in various software so that they are able to create simple and more complex 3D models, compositions and visualizations.					
<b>Recommended literature:</b> Study resources for the course available online though MS Teams platform in the course group. are available in PDF files on computers in classroom D102. There are licensed training texts in PDF files for rhino3d 1, 2, 3, 4, 5, 6 and a course from Pixel magazine, plus current manuals for specific models. These are updated each semester according to specific given assignments. Additional auxiliary study materials and online courses are available at <a href="http://www.rhino3d.com">www.rhino3d.com</a>					
<b>Languages necessary to complete the course:</b> Slovak, English					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 281					
A	B	C	D	E	FX
93,59	6,41	0,0	0,0	0,0	0,0
<b>Lecturers:</b> Mgr. art. Žofia Babčanová, ArtD.					
<b>Last change:</b> 06.12.2022					

**Approved by:** doc. Mgr. art. Olja Triaška Stefanović, ArtD.

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023					
<b>University:</b> Academy of Fine Arts and Design Bratislava					
<b>Faculty:</b>					
<b>Course ID:</b> CV/Zpmc.b2-b8/11		<b>Course title:</b> Basics of Computer Modelling II.			
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 2 per level/semester: 24</b> <b>Form of the course:</b> present					
<b>Number of credits:</b> 2					
<b>Recommended semester:</b> 2., 4., 6., 8.					
<b>Educational level:</b> I.					
<b>Prerequisites:</b> CV/Zmpc.b1-b7/11 - Basics of Computer Modelling I.					
<b>Antirequisites:</b> CV/Zmpc.b2/08 or CV/Zmpu.b4/07					
<b>Course requirements:</b> Completing all assignments and submitting final project					
<b>Learning outcomes:</b> Advanced modeling in 3D programs and capability to create a 3D model individually on a given assignment. Creation of basic 3D visualizations from 3D programs. Finalization of virtual models and scenes in various software systems and plugins for 3D modeling.					
<b>Class syllabus:</b> Creating simple and more complex 3D models, Algorithmization of procedures and problem solving in the construction of 3D models. Virtualization tools. Finalization of virtual models and scenes, rendering applications and specialized plugins.					
<b>Recommended literature:</b> Study resources for the course available online through MS Teams platform in the course group. are available in PDF files on computers in classroom D102. There are licensed training texts in PDF files for rhino3d 1, 2, 3, 4, 5, 6 and a course from Pixel magazine, plus current manuals for specific models. These are updated each semester according to specific given assignments. Additional auxiliary study materials and online courses are available at <a href="http://www.rhino3d.com">www.rhino3d.com</a>					
<b>Languages necessary to complete the course:</b> Slovak, English					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 210					
A	B	C	D	E	FX
92,38	7,62	0,0	0,0	0,0	0,0
<b>Lecturers:</b> Mgr. art. Žofia Babčanová, ArtD.					

**Last change:** 06.12.2022

**Approved by:** doc. Mgr. art. Olja Triaška Stefanović, ArtD.

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KD/Zdit.b1/11	<b>Course title:</b> Basics of Design Creation I.
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 4 per level/semester: 48</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 3	
<b>Recommended semester:</b> 1.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> In the subject, students complete analog drawing training, which is the basis for modeling in the summer semester. Emphasis is placed on the subject, recording drawing, its stylization and abstraction that can be used later in designing. The course is intended to support the individual knowledge and abilities of individual students and to develop their individual way of drawing that can be used in design work. Continuously during the semester, students draw directly in the studio, they also present drawings individually, there are joint debates and consultations about drawing. Part of the subject is also familiarization with technologies, technological workplaces and their professionals. This acquired knowledge is later used when working in the summer semester. A condition for successful completion of the course is presentation in the form of an exhibition of works at the end of the semester. Scale of assessment (preliminary/final): 30/70 percent	
<b>Learning outcomes:</b> By completing the course, students will improve their subject drawing, the emphasis is placed on the individual's individuality, abilities and current skills. By developing the skills of classical hand drawing, subsequent imagination and computer modeling are also visibly improved.	
<b>Class syllabus:</b> The course introduces students to the specifics of the subject drawing and its importance in the designer's work. It is closely related to the summer semester and work on three-dimensional models. Topics are entered individually with the possibility of self-reflection, drawing is done together in the studio but also individually, joint and individual consultations take place.	
<b>Recommended literature:</b> According to individual tasks.	
<b>Languages necessary to complete the course:</b> Slovak, Czech, English language	
<b>Notes:</b>	

<b>Past grade distribution</b>					
Total number of evaluated students: 247					
A	B	C	D	E	FX
48,18	39,68	6,07	2,83	0,81	2,43
<b>Lecturers:</b> akad. soch. Václav Kautman					
<b>Last change:</b> 08.12.2022					
<b>Approved by:</b> doc. Mgr. art. Olja Triaška Stefanović, ArtD.					

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KD/Zdit.b2/11	<b>Course title:</b> Basics of Design Creation II.
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 4 per level/semester: 48</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 3	
<b>Recommended semester:</b> 2.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b> KD/Zdit.b1/11 - Basics of Design Creation I.	
<b>Course requirements:</b> Based on the drawing training from the first semester, students model shape studies during which they complete classic technologies such as working with metal (structures), modeling with clay, clay, work with plaster, molding, separating, laminating, grinding, sealing, surface treatments and others technologies, or depending on the assignment, they will learn other materials and technologies such as vacuuming, working with plastics, 3D milling, etc. A condition for successful completion of the course is presentation in the form of a work exhibition at the end of the semester. Scale of assessment (preliminary/final): 30/70 percent	
<b>Learning outcomes:</b> By completing the subject, students will improve the classic technologies of modeling, forming, separating, laminating, grinding, sealing and surface treatment of models. They will learn to understand and build a shape from a drawing to a three-dimensional model. They each work on an individual topic, while learning from each other and from each other. While working, they will also get to know individual workshops, technologies and workshop workers.	
<b>Class syllabus:</b> The course introduces students to the specifics of classic analog design technologies and procedures, taking into account the knowledge and skills of individual students acquired in the previous period. Its task is to develop and balance knowledge of classic technologies and procedures and to prepare students for work in studios. The topics are entered individually with the possibility of self-reflection, so that everyone goes through the individual work and technological procedures and processes manually. Emphasis is also placed on work habits and cooperation in solving individual problems. The result is conditioned by the presentation of the work at the end of the semester.	
<b>Recommended literature:</b> According to individual tasks.	
<b>Languages necessary to complete the course:</b> Slovak, Czech, English language.	
<b>Notes:</b>	



<b>Past grade distribution</b>					
Total number of evaluated students: 219					
A	B	C	D	E	FX
61,19	29,22	7,76	0,46	0,91	0,46
<b>Lecturers:</b> akad. soch. Václav Kautman					
<b>Last change:</b> 08.12.2022					
<b>Approved by:</b> doc. Mgr. art. Olja Triaška Stefanović, ArtD.					

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KTDU/Zmmv.b57/22	<b>Course title:</b> Basics of Management and Marketing for Artists I.
<b>Educational activities:</b> <b>Type of activities:</b> Lecture <b>Number of hours:</b> <b>per week: 2 per level/semester: 24</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 3	
<b>Recommended semester:</b> 5., 7.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> active participation of a min. 75% unless the teacher determines otherwise in accordance with the study regulations.	
<b>Learning outcomes:</b> Knowledge and understanding of the given topic, ability to react independently to situations related to the artist's or curator's practice.	
<b>Class syllabus:</b> 1. Introduction to project management 2. Different models of organizations: state contributory, non-profit sector, galleries, cultural centers, art residencies, magazines + guest 3. Profile focus of organisations and projects 4. Vision, mission, goals, project definition 5. Fundraising models and principles 6. Funding and resources - an introduction to domestic and foreign programmes, crowdfunding 7. Project budget and timeline, ecological aspects in programme design 8. Preparation of portfolio and CV, structure and analysis of website (artists, galleries, institutions, festivals, fairs, magazines...) 9. PR, press release, communication with media, social networks 10. Excursion to Bratislava galleries with interviews with stakeholders 11. excursion to non-profit and artist run spaces in Vienna with an interview with stakeholders 12. Joint evaluation of the programme	
<b>Recommended literature:</b>	
<b>Languages necessary to complete the course:</b> Slovak	
<b>Notes:</b> Maximum 15 students	

<b>Past grade distribution</b>					
Total number of evaluated students: 147					
A	B	C	D	E	FX
73,47	19,73	5,44	1,36	0,0	0,0
<b>Lecturers:</b> Mgr. Mgr. Lýdia Pribišová, PhD.					
<b>Last change:</b> 10.11.2022					
<b>Approved by:</b> doc. Mgr. art. Olja Triaška Stefanović, ArtD.					

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KTDU/Zmmv.b68/22	<b>Course title:</b> Basics of Management and Marketing for Artists II.
<b>Educational activities:</b> <b>Type of activities:</b> Lecture <b>Number of hours:</b> <b>per week: 2 per level/semester: 24</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 3	
<b>Recommended semester:</b> 6., 8.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b> KTDU/Zmmv.b57/22 - Basics of Management and Marketing for Artists I.	
<b>Course requirements:</b> active participation of a min. 75% unless the teacher determines otherwise in accordance with the study regulations.	
<b>Learning outcomes:</b> Knowledge and understanding of the given topic, ability to react independently to situations related to the artist's or curator's practice.	
<b>Class syllabus:</b> 1. Introduction to project management, summary of knowledge from the previous semester 2. Case studies: management of a non-profit gallery / artist run space 3. Excursion - non profit gallery / artist run space in Bratislava, debate with stakeholders 4. Case studies: management of a commercial gallery, interview with gallery owner(s) 5. Case studies: festival management + guest 6. Case studies: management of art magazine publishing 7. Case studies: management of the ECOC Trenčín 2026 + guest 8. Case studies: cultural centre management + guest 9. Case studies: cultural policy in the city of Bratislava + guest 10. Case studies: cultural policy in the Ministry of Culture and Culture of Bratislava + guest 11. Audience project proposals, presentation, feedback 12. Audience project proposals, presentation, feedback and joint evaluation of the programme	
<b>Recommended literature:</b>	
<b>Languages necessary to complete the course:</b> Slovak	
<b>Notes:</b> Maximum 15 students	

<b>Past grade distribution</b>					
Total number of evaluated students: 0					
A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0
<b>Lecturers:</b> Mgr. Mgr. Lýdia Pribišová, PhD.					
<b>Last change:</b> 10.11.2022					
<b>Approved by:</b> doc. Mgr. art. Olja Triaška Stefanović, ArtD.					

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KK/Zmtf.b3/11	<b>Course title:</b> Basics of Painting /Colour Theory I.
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 3 per level/semester: 36</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 3	
<b>Recommended semester:</b> 3.	
<b>Educational level:</b> I., II.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Participation in exercises min. 75%, completion of semester assignments at the required level. Scale of assessment (preliminary/final): The aim of the mid-term evaluation is to mobilize increased efforts in the second half of the semester so that the most important final evaluation ends to mutual satisfaction.	
<b>Learning outcomes:</b> Elementary school of painting means basic craft mastery of realistic painting according to the model, gradual familiarization with basic painting techniques such as watercolor, tempera, acrylic. Samples of the so-called painting Old Master on various background colors with colored or white underpainting and glazes. I developed the technology using contemporary materials, so students will be able to use this "old master" technique for their own contemporary creations. Getting to know the effect of colors, the possibilities of mixing and the basic use of colors according to their quality. The "Zorn palette" method is successfully implemented	
<b>Class syllabus:</b> Still life and portrait painting using various painting techniques and approaches. The basic requirement is mastering the construction of a picture, working with a brush, gradually gaining painting "self-confidence". The use of the most realistic colors is required. The "Zorn palette" technique is successfully implemented	
<b>Recommended literature:</b> Barry Schwabsky: Vitamin P: New Perspectives in Painting Slánský Bohuslav: Techniky malby I/II, Praha 1953-1956.	
<b>Languages necessary to complete the course:</b> English	
<b>Notes:</b> Anders Leonard Zorn (18 February 1860 – 22 August 1920) is a well-known Swedish portraitist. His "palette" consisting of four colors is known.	

<b>Past grade distribution</b>					
Total number of evaluated students: 206					
A	B	C	D	E	FX
54,85	31,07	9,22	0,97	0,0	3,88
<b>Lecturers:</b> doc. akad. mal. Stanislav Bubán					
<b>Last change:</b> 19.11.2022					
<b>Approved by:</b> doc. Mgr. art. Olja Triaška Stefanović, ArtD.					

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023					
<b>University:</b> Academy of Fine Arts and Design Bratislava					
<b>Faculty:</b>					
<b>Course ID:</b> KK/Zmtf.b4/11		<b>Course title:</b> Basics of Painting /Colour Theory II.			
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 3 per level/semester: 36</b> <b>Form of the course:</b> present					
<b>Number of credits:</b> 3					
<b>Recommended semester:</b> 4.					
<b>Educational level:</b> I., II.					
<b>Prerequisites:</b>					
<b>Course requirements:</b> Participation in exercises min. 75%, completion of semester assignments at the required level. Scale of assessment (preliminary/final): The aim of the mid-term evaluation is to mobilize increased efforts in the second half of the semester so that the final evaluation results in mutual satisfaction.					
<b>Learning outcomes:</b> Elementary school of painting means basic craft mastery of realistic painting according to the model, gradual familiarization with basic painting techniques such as watercolor, tempera, acrylic. Samples of the so-called painting old master's on various background colors with colored or white underpainting and glazes. I developed the technology from contemporary materials, so students will be able to use this "old master" technique for their own contemporary creations. The "Zorn palette" method is successfully implemented. Getting to know the effect of colors, the possibilities of mixing and the basic use of colors according to their quality.					
<b>Class syllabus:</b>					
<b>Recommended literature:</b> Barry Schwabsky: Vitamin P: New Perspectives in Painting Slánský Bohuslav: Painting Techniques I/II, Prague 1953-1956.					
<b>Languages necessary to complete the course:</b> English					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 178					
A	B	C	D	E	FX
73,6	20,22	3,37	1,12	0,56	1,12
<b>Lecturers:</b> doc. akad. mal. Stanislav Bubán					



**Last change:** 19.11.2022

**Approved by:** doc. Mgr. art. Olja Triaška Stefanović, ArtD.

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KF/Záfo.b35/12	<b>Course title:</b> Basics of Photography I.
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 2 per level/semester: 24</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester:</b> 3., 5.	
<b>Educational level:</b> I., II.	
<b>Prerequisites:</b>	
<b>Recommended prerequisites:</b> none	
<b>Course requirements:</b> To pass the course, the student must complete 85% of exercises and theoretical lectures. For evaluation, he is obliged to submit outputs from the technical and free assignment, which have been continuously consulted and meet an acceptable technical and artistic level. Scale of assessment (preliminary/final): For the final evaluation, the student submits practical assignments in full. The technical and artistic processing of the given topics is evaluated.	
<b>Learning outcomes:</b> The subject should prepare the student to work with the photographic medium, which is an integral part of every field. It conveys to him the basic technological procedures applied in photographic practice. The student will gain an overview of trends in contemporary art, world and domestic photography.	
<b>Class syllabus:</b> In the subject, students gradually become familiar with the basic principles of photography/aperture and depth of field/exposure time/ISO sensitivity/focal length of lenses/accessories used in photographic practice. The exercises are focused on appropriate lighting and exposure of the object, portrait and one freely chosen topic, according to the focus of the home field of study. Students are introduced to trends in contemporary art, world and domestic photography in the form of presentations.	
<b>Recommended literature:</b> O fotografické kompozici, Jiří Jeníček , Orbis, 1960; Digitální fotografie, Alex May, SLOVART, 2002; Miroslav Myška-Světlo a osvětlení v digitální fotografii, Computer press, Brno 2008; F.Hunter,P. Fuqua- Light Science and Magic, Focal Press 1990; L.Frost-Kreativní fotografie od A do Z, Computer press, Brno 2003; The film photography handbook, Chris Marquardt, Monika Andrae, Rocky Nook, 2019; Fotolexikon, György Morvay, Alfa, 1988;	

P.Velkoborský., P. Vermouzek-Exponometrie v analogové a digitální fotografii, Computer press, 2006;  
Photography Calling!, Steidl 2011;  
Škola fotografovania ČB fotografia, Richard Olsenius National Geographic, slovat 2005

**Languages necessary to complete the course:**

Slovak

**Notes:**

**Past grade distribution**

Total number of evaluated students: 132

A	B	C	D	E	FX
59,85	32,58	3,03	0,76	0,0	3,79

**Lecturers:** Mgr. art. Jana Ilková, ArtD.

**Last change:** 06.12.2022

**Approved by:** doc. Mgr. art. Olja Triaška Stefanović, ArtD.

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KF/Záfo.b46/12	<b>Course title:</b> Basics of Photography II.
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 2 per level/semester: 24</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester:</b> 4., 6.	
<b>Educational level:</b> I., II.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> To pass the course, the student must complete 85% of exercises and theoretical lectures. For evaluation, he is obliged to submit outputs from the technical and free assignment, which have been continuously consulted and meet an acceptable technical and artistic level. Scale of assessment (preliminary/final): For the final evaluation, the student submits practical assignments in full. The technical and artistic processing of the given topics is evaluated.	
<b>Learning outcomes:</b> The subject should prepare the student to work with the photographic medium, which is an integral part of every field. It conveys to him extended technological procedures applied in photographic practice. The student will gain an overview of trends and happenings in contemporary, global and domestic photography.	
<b>Class syllabus:</b> In the course, students will become familiar with the expanded possibilities of using technology in photographic practice. The exercises of the subject will be carried out in the interior / exterior / studio where they will learn to properly expose the motifs of portrait, still life, architecture, landscape; from detail to whole. Choice of subject processing technology: analog/digital is optional. Students are introduced to trends in contemporary art, world and domestic photography in the form of presentations.	
<b>Recommended literature:</b> Susan Sontagová, O fotografii, Paseka 2002; Roland Barthes, Svetlá komora, Archa 1994; F.Hunter/P. Fuqua- Light Science and Magic, Focal Press 1990; L.Frost-Kreativní fotografie od A do Z, Computer press, Brno 2003; Miroslav Myška-Světlo a osvětlení v digitální fotografii, Computer press, Brno 2008; P.Velkoborský., P. Vermouzek-Exponometrie v analogové a digitální fotografii, Computer press, Brno 2006; Externí blesk : jedno světlo pro všechny typy fotografií, John Denton, Adam Duckworth, Press, 2012;	

Profesionální retušování portrétů ve Photoshopu / Autor Scott Kelby, Computer Press, 2011;  
Fotografie & světlo : naučte se techniky fotografického svícení / Autor Fill Hunter, Steven Biver,  
Paul Fuqua, Zoner Press, 2007;  
Andreas Feininger, Groesse Fotolehre, HEYNE, 2001;  
Sprievodca digitálneho fotografa, Tom Ang, Euromedia 2004

**Languages necessary to complete the course:**

Slovak

**Notes:**

**Past grade distribution**

Total number of evaluated students: 106

A	B	C	D	E	FX
59,43	27,36	7,55	0,94	0,0	4,72

**Lecturers:** Mgr. art. Jana Ilková, ArtD.

**Last change:** 06.12.2022

**Approved by:** doc. Mgr. art. Olja Triaška Stefanović, ArtD.

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KG/Bina.b57/21	<b>Course title:</b> Bioart and Nature art I.
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 3 per level/semester: 36</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 3	
<b>Recommended semester:</b> 5., 7.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Completion of the introductory lectures, participation in the block teaching - workshop, artistic creation in the workshop. Participation in events is an absolute prerequisite; assessment is dependent on the conceptual and artistic quality of the visual output - the work.	
<b>Learning outcomes:</b> The learning outcomes are familiarization with the concepts of "bioart" and "nature art", the acquisition of theoretical knowledge in these fields, practical artistic creation in the field - nature with minimalist, ephemeral elements in the intentions of image/object/installation/performance and their photo- and video documentation. The most prominent outcome is the testing of an improvisational position of visual art that responds to the site (site specific) and manipulates to minimize the input and maximize the idea/concept. This position of making aims to oxygenate the student's making and thinking in their preferred medium of creation	
<b>Class syllabus:</b> The semester course starts with two introductory lectures on the art movements of bioart and nature art, which focus on the definition of terms, the art-historical context, examples and recommended literature. Instruction continues with a five-day workshop based on 1. acquiring knowledge of the site, 2. developing a concept for the work, 3. consultation, 4. realization, 5. documentation, 6. presentation of the work, and 7 professional discussion of the resulting work.	
<b>Recommended literature:</b> Eduardo Kac: Telepresence and Bioart, The University of Michigan Press, 2005, ISBN: 0-472-09810-1, Robert Mitchell: Bioart and the vitality of media, The University of Washington Press, 2010, ISBN: 978-2-2-295-99007-1 Eduardo Kac (editor): Signs of Life, The MIT Press, Cambridge, Massachusetts, London, England, 2009, ISBN: 978-0-262-11293-2 William Mayers: Bio Art, Thames and Hudson, New York, 2015, ISBN: 978-0-500-23932-2 George Gessert: A history of Art involving DNA. In LifeScience (Ars Electronica 1999), edited by Gerfried Stocker and Christine Schöpf, New York, Springer, 1999. Natalie Jeremijenko and Eugene Thacker: Creative Biotechnology: A Users Manual. New York: Locus+, 2004 Mitchell W. What Do Pictures Want? The Lives and Loves of Images. Chicago: University of Chicago Press, 2005.	

Rosalind E. Krauss: Reinventing the Medium, Critical inquiry 25, no. 2, 1999 Martina Ivičič: Bioarty, Enter No. 16/IV/2013, Košice, ISSN: 1338-1946 Erőss István: Természettudomány, 2011, ISBN 978-963-08-1305-1 Naphimnusz, Nemzetközi Velencei-tavi symposion 2006-2013, Symposion Alapítvány, Budapest, 2013, ISBN 978-963-08-8434-1

**Languages necessary to complete the course:**

Slovak language

**Notes:**

**Past grade distribution**

Total number of evaluated students: 17

A	B	C	D	E	FX
76,47	11,76	11,76	0,0	0,0	0,0

**Lecturers:** Mgr. art. Gabriel Gyenes, ArtD.

**Last change:** 06.12.2022

**Approved by:** doc. Mgr. art. Olja Triaška Stefanović, ArtD.

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KG/Bina.b68/21	<b>Course title:</b> Bioart and Nature art II.
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 3 per level/semester: 36</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 3	
<b>Recommended semester:</b> 6., 8.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Completion of introductory lectures, participation in block teaching - workshop, creative work at the workshop. Participation in the events is an absolute condition, the evaluation depends on the conceptual and artistic quality of the visual output - the work.	
<b>Learning outcomes:</b> The results of the education are familiarization with the terms "bioart" and "nature art", the acquisition of theoretical knowledge in these fields, practical artistic creation in the field - nature with minimalistic, ephemeral elements in the intentions of the image/object/installation/performance and their photo and video documentation . The main result is trying out the improvisational position of visual art, which responds to the given place (site specific) and handles with the aim of minimizing the input and maximizing the idea/concept. This position of creation aims to oxygenate the creation and thinking of the student in his preferred medium of creation.	
<b>Class syllabus:</b> Semester teaching begins with two introductory lectures on the artistic directions of bioart and nature art, which are focused on the definition of terms, art-historical context, examples and recommended literature. The teaching continues with a five-day workshop, based on 1. acquiring knowledge of the given place, 2. creating the concept of the work, 3. consultation, 4. implementation, 5. documentation, 6. presentation of the work, 7. professional discussion about the created work.	
<b>Recommended literature:</b> Eduardo Kac: Telepresence and Bioart, The University of Michigan Press, 2005, ISBN: 0-472-09810-1, Robert Mitchell: Bioart and the vitality of media, The University of Washington Press, 2010, ISBN: 978-2-295-99007-1 Eduardo Kac (editor): Signs of Life, The MIT Press, Cambridge, Massachusetts, London, England, 2009, ISBN: 978-0-262-11293-2 William Mayers: Bio Art, Thames and Hudson, New York, 2015, ISBN: 978-0-500-23932-2	



George Gessert: A history of Art involving DNA. In LifeScience (Ars Electronica 1999), edited by Gerfried Stocker and Christine Schöpf, New York, Springer, 1999.  
 Natalie Jeremijenko and Eugene Thacker: Creative Biotechnology: A Users Manual. New York: Locus+, 2004  
 Mitchell W.J. Thomas: What Do Pictures Want? The Lives and Loves of Images. Chicago: University of Chicago Press, 2005.  
 Rosalind E. Krauss: Reinventing the Medium, Critical inquiry 25, no. 2, 1999  
 Martina Ivičič: Bioarty, Enter No. 16/IV/2013, Košice, ISSN: 1338-1946  
 Eröss István: Természetművészté, 2011, ISBN 978-963-08-1305-1  
 Naphimnusz, International Velencei-tavi symposium 2006-2013, Symposion Alapítvány, Budapest, 2013, ISBN 978-963-08-8434-1

**Languages necessary to complete the course:**

Slovak language

**Notes:**

**Past grade distribution**

Total number of evaluated students: 10

A	B	C	D	E	FX
80,0	0,0	10,0	0,0	0,0	10,0

**Lecturers:** Mgr. art. Gabriel Gyenes, ArtD.

**Last change:** 06.12.2022

**Approved by:** doc. Mgr. art. Olja Triaška Stefanović, ArtD.

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KF/Psob.b1-7/16	<b>Course title:</b> Computer picture processing (Photoshop)
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 2 per level/semester: 24</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 3	
<b>Recommended semester:</b> 1., 3., 5.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> - active participation (the subject is taught in the form of an intensive workshop) - mastering assigned tasks	
<b>Learning outcomes:</b> The student will acquire basic knowledge and skills in working with bitmap graphics with a focus on practical usability in artistic creation. The teaching takes place in the environment of the Adobe Photoshop CS6 graphics program.	
<b>Class syllabus:</b> 345 / 5 000 Výsledky prekladov — theoretical introduction to working with bitmap graphics — user environment and workflow of Photoshop — setting and managing colors — work with layers — typography — photo/scan processing and editing techniques — coloring, photomontage, basic retouching, digital drawing / painting — preparation of documents for various printing and imaging technologies	
<b>Recommended literature:</b> — Adobe Photoshop CS6 user manual ( <a href="http://help.adobe.com/archive/en/photoshop/cs6/photoshop_reference.pdf">http://help.adobe.com/archive/en/photoshop/cs6/photoshop_reference.pdf</a> ) — <a href="http://tv.adobe.com/show/learn-photoshop-cs6/">http://tv.adobe.com/show/learn-photoshop-cs6/</a> — various tutorials on the web for working with Photoshop	
<b>Languages necessary to complete the course:</b> SK, ENG	
<b>Notes:</b>	

The course capacity is limited to 20 students (two groups of 10 each). The subject is offered only in the winter semester.

**Past grade distribution**

Total number of evaluated students: 103

A	B	C	D	E	FX
88,35	2,91	4,85	0,0	0,0	3,88

**Lecturers:** Mgr. art. Zuzana Pustaiová, ArtD.

**Last change:** 21.11.2022

**Approved by:** doc. Mgr. art. Olja Triaška Stefanović, ArtD.

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023					
<b>University:</b> Academy of Fine Arts and Design Bratislava					
<b>Faculty:</b>					
<b>Course ID:</b> CV/Thvp.b6/22		<b>Course title:</b> Creating Games and Virtual Environments II			
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 4 per level/semester: 48</b> <b>Form of the course:</b> present					
<b>Number of credits:</b> 4					
<b>Recommended semester:</b> 6.					
<b>Educational level:</b> I.					
<b>Prerequisites:</b>					
<b>Course requirements:</b> Unless the teacher defines otherwise, students submit a final project at the end of the semester. The assignments are awarded points according to their complexity. The number of gained points defines the final grade: A (10+), B(9), C(8), D(7), E(6), FX(5-)					
<b>Learning outcomes:</b> Students will learn how to integrate their creations with existing game assets in a game engine (Unity, alternatively Unreal). They know how to represent the logic and states of a virtual environment. They can create a functional game or virtual environment with a story, game mechanics and advanced interaction.					
<b>Class syllabus:</b> Representation of logic and states in a game environment. Advanced programming of custom components. Creating and interacting for VR environments. Creating the user interface of the application. Narrative devices in interactive virtual environments.					
<b>Recommended literature:</b> Unity Learn (available online: <a href="https://learn.unity.com/">https://learn.unity.com/</a> ) Buttfield-Addison, Manning, Nugent: Unity Game Development Cookbook (O'Reilly, 2019) Jared Halpern: Developing 2D Games with Unity (Apress, 2019) Joseph Hocking: Unity in Action, Third edition, 2022 Christopher Coutinho: Unity (R) Virtual Reality Development with VRTK4, 2022					
<b>Languages necessary to complete the course:</b> Slovak, English					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 0					
A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0

<b>Lecturers:</b> Mgr. Matej Novotný, PhD.
<b>Last change:</b> 05.12.2022
<b>Approved by:</b> doc. Mgr. art. Olja Triaška Stefanović, ArtD.

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> CV/Thvp.b5/22	<b>Course title:</b> Creating games and virtual environments I.
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 4 per level/semester: 48</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 4	
<b>Recommended semester:</b> 5.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Unless the teacher defines otherwise, students submit a final project at the end of the semester. The assignments are awarded points according to their complexity. The number of gained points defines the final grade: A (10+), B(9), C(8), D(7), E(6), FX(5-)	
<b>Learning outcomes:</b> Students will learn the basics of using a game engine (Unity, or alternatively Unreal) to create simple 2D and 3D environments that are interactive and contain their own logic. Skills are directed towards creating virtual reality environments, interactive experiences, video games, interactive installations. Graduates of the course will be able to design and run a simple game or graphical demo.	
<b>Class syllabus:</b> Basic concepts of game engines. Scene, game objects, assets, game object behaviours and components. Importing 2D/3D assets into a game engine. Geometric basics of interactive 2D/3D graphics. Physics in game environments, collisions and triggers. Working with sound in virtual environments. Importing ready-made components, basic programming of custom components.	
<b>Recommended literature:</b> Unity Learn (available online: <a href="https://learn.unity.com/">https://learn.unity.com/</a> ) Buttfield-Addison, Manning, Nugent: Unity Game Development Cookbook (O'Reilly, 2019) Jared Halpern: Developing 2D Games with Unity (Apress, 2019) Joseph Hocking: Unity in Action, Third edition, 2022 Christopher Coutinho: Unity (R) Virtual Reality Development with VRTK4, 2022	
<b>Languages necessary to complete the course:</b> Slovak, English	
<b>Notes:</b>	

<b>Past grade distribution</b>					
Total number of evaluated students: 0					
A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0
<b>Lecturers:</b> Mgr. Matej Novotný, PhD.					
<b>Last change:</b> 05.12.2022					
<b>Approved by:</b> doc. Mgr. art. Olja Triaška Stefanović, ArtD.					

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KF/VFoK.b4-8/22	<b>Course title:</b> Creation of Photobook
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 3 per level/semester: 36</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 3	
<b>Recommended semester:</b> 5., 7.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Antirequisites:</b> KF/VFoK.b57/17 or KF/VFoK.b468/15	
<b>Course requirements:</b> At least 75% participation in the subject and the creation of an author's model of your own photobook or photazine.	
<b>Learning outcomes:</b> The aim of the subject is to prepare students for interdisciplinary cooperation (Department of Photography and New Media and Department of Visual Communication) in the creation of author's books and zines. While completing the course, the student will become familiar with the process of creating a photo book, learn the principles of cooperation between a graphic designer and a photographer, and after completing the course will be able to create a mockup of a photo book or photo zine.	
<b>Class syllabus:</b> The course takes place throughout the semester together with teachers from the Department of Photography and New Media. Through lectures, discussions, presentations and practical exercises, students get to know the medium of the book and zine and the process of its creation. Students work in two-member teams (photographer and graphic designer) and together respond to the given topic in the form of photography and typography. The goal is to create a mockup of the book or zine in several units.	
<b>Recommended literature:</b> People of Print Innovative, Independent Design and Illustration vydavateľ: Thames & Hudson ISBN 9780500517819 Behind the Zines vydavateľ: Gestalten ISBN 978-3-89955-336-9 Designing News vydavateľ: Gestalten	



Isbn: 978-3-89955-468-7 Pretty Ugly Visual Rebellion in Design vydavateľ / rok vydania: Gestalten, 2012 isbn: 978-3-89955-423-6 Visual Storytelling Inspiring a New Visual Language vydavateľ / rok vydania: Gestalten, 2011 Ready to Print Handbook for Media Designers By: Kristina Nickel Gestalten, July 2011 ISBN: 978-3-89955-325-3 Basics Design 02: Layout 2nd Edition by Gavin Ambrose (Author), Paul Harris (Author) ISBN-13: 978-2940411498 Basics Design 01: Format 2nd Edition by Gavin Ambrose (Author), Paul Harris (Author) ISBN-13: 978-2940411795 Basics Design 07: Grids, 2nd Edition 2nd Edition by Gavin Ambrose (Author), Paul Harris (Author) ISBN-13: 978-2940411924 Behind the Zines: Self-Publishing Culture Robert Klanten Gestalten, 2011					
<b>Languages necessary to complete the course:</b>					
slovak, english					
<b>Notes:</b>					
<b>Past grade distribution</b>					
Total number of evaluated students: 0					
A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0
<b>Lecturers:</b> doc. Mgr. art. Olja Triaška Stefanović, ArtD., doc. Mgr. art. Juraj Blaško, ArtD.					
<b>Last change:</b> 17.11.2022					
<b>Approved by:</b> doc. Mgr. art. Olja Triaška Stefanović, ArtD.					

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KF/VFoK.b4-8/22	<b>Course title:</b> Creation of Photobook
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 3 per level/semester: 36</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 3	
<b>Recommended semester:</b> 4., 6., 8.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Antirequisites:</b> KF/VFoK.b57/17 or KF/VFoK.b468/15	
<b>Course requirements:</b> At least 75% participation in the subject and the creation of an author's model of your own photobook or photazine.	
<b>Learning outcomes:</b> The aim of the subject is to prepare students for interdisciplinary cooperation (Department of Photography and New Media and Department of Visual Communication) in the creation of author's books and zines. While completing the course, the student will become familiar with the process of creating a photo book, learn the principles of cooperation between a graphic designer and a photographer, and after completing the course will be able to create a mockup of a photo book or photo zine.	
<b>Class syllabus:</b> The course takes place throughout the semester together with teachers from the Department of Photography and New Media. Through lectures, discussions, presentations and practical exercises, students get to know the medium of the book and zine and the process of its creation. Students work in two-member teams (photographer and graphic designer) and together respond to the given topic in the form of photography and typography. The goal is to create a mockup of the book or zine in several units.	
<b>Recommended literature:</b> People of Print Innovative, Independent Design and Illustration vydavateľ: Thames & Hudson ISBN 9780500517819 Behind the Zines vydavateľ: Gestalten ISBN 978-3-89955-336-9 Designing News vydavateľ: Gestalten	

<p>Isbn: 978-3-89955-468-7          Pretty Ugly          Visual Rebellion in Design          vydavateľ / rok vydania: Gestalten, 2012          isbn: 978-3-89955-423-6          Visual Storytelling          Inspiring a New Visual Language          vydavateľ / rok vydania: Gestalten, 2011          Ready to Print          Handbook for Media Designers          By: Kristina Nickel          Gestalten, July 2011          ISBN: 978-3-89955-325-3          Basics Design 02: Layout 2nd Edition          by Gavin Ambrose (Author), Paul Harris (Author)          ISBN-13: 978-2940411498          Basics Design 01: Format 2nd Edition          by Gavin Ambrose (Author), Paul Harris (Author)          ISBN-13: 978-2940411795          Basics Design 07: Grids, 2nd Edition 2nd Edition          by Gavin Ambrose (Author), Paul Harris (Author)          ISBN-13: 978-2940411924          Behind the Zines: Self-Publishing Culture          Robert Klanten          Gestalten, 2011</p>					
<p><b>Languages necessary to complete the course:</b>          slovak, english</p>					
<p><b>Notes:</b></p>					
<p><b>Past grade distribution</b>          Total number of evaluated students: 0</p>					
A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0
<p><b>Lecturers:</b> doc. Mgr. art. Olja Triaška Stefanović, ArtD., doc. Mgr. art. Juraj Blaško, ArtD.</p>					
<p><b>Last change:</b> 17.11.2022</p>					
<p><b>Approved by:</b> doc. Mgr. art. Olja Triaška Stefanović, ArtD.</p>					

## STATE EXAM DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KF/BcFOT.b8/22	<b>Course title:</b> Defence of Bachelor's Thesis
<b>Number of credits:</b> 10	
<b>Educational level:</b> I.	
<b>Prerequisites:</b> KF/BcFOT.b8/22 - Defence of Bachelor's Thesis	
<b>Course requirements:</b> Participation in the defense of the final thesis and state debate (state examination). Scale of assessment (preliminary/final): Final thesis defense.	
<b>Learning outcomes:</b> The student independently formulates the goal of the final work, is independently able to communicate and implement his project and to actively develop the debate within the assigned state circles.	
<b>Class syllabus:</b> The defense of the bachelor's thesis takes place before the examination committee, whose chairman and members are appointed by the rector from representatives of the relevant department, the Department of Theory and History of Art, the Visual and Cultural Studies Section of the VŠVU Research Center and experts from practice approved by the VŠVU UR. During the defense, a member of the committee can propose a change in the assessment. The committee decides on the final evaluation by voting. In case of equality of votes, the chairman's vote is decisive. A student who failed to defend his bachelor's thesis can apply again within two years. If the student does not defend the work in the next term, or does not register for the defense, he will be expelled from the studies due to disadvantage.	
<b>State exam syllabus:</b>	
<b>Recommended literature:</b> The literature is determined individually according to the topic of the bachelor's thesis.	
<b>Languages necessary to complete the course:</b> Slovak, if necessary ENG	
<b>Last change:</b> 17.12.2022	
<b>Approved by:</b> doc. Mgr. art. Olja Triaška Stefanović, ArtD.	

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023					
<b>University:</b> Academy of Fine Arts and Design Bratislava					
<b>Faculty:</b>					
<b>Course ID:</b> KVK/Dita.b57/17		<b>Course title:</b> Design talk I.			
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 3 per level/semester: 36</b> <b>Form of the course:</b> present					
<b>Number of credits:</b> 2					
<b>Recommended semester:</b> 5., 7.					
<b>Educational level:</b> I.					
<b>Prerequisites:</b>					
<b>Course requirements:</b> The student passes the course as long as he actively participates in lectures and discussions. He prepares reports on current topics, which he chooses himself and provokes discussions. To successfully complete the subject, the student must not have an unexcused absence and must complete eight teaching units					
<b>Learning outcomes:</b> Strengthening the quality of presentation and communication. Guidance of independent study and acquisition of further knowledge and skills in the field. Preparation for creating an individual program.					
<b>Class syllabus:</b> The subject is a discussion forum on current professional and social topics. Space for lectures by teachers from the department and invited experts from practice. A crash zone for urgent requests for students that cannot be provided in the other portfolio of subjects and information at the department.					
<b>Recommended literature:</b> Current information - all media					
<b>Languages necessary to complete the course:</b>					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 236					
A	B	C	D	E	FX
62,71	20,34	12,71	2,54	0,0	1,69
<b>Lecturers:</b> Mgr. art. Peter Nosál'					
<b>Last change:</b> 17.11.2022					
<b>Approved by:</b> doc. Mgr. art. Olja Triaška Stefanović, ArtD.					

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023					
<b>University:</b> Academy of Fine Arts and Design Bratislava					
<b>Faculty:</b>					
<b>Course ID:</b> KVK/Dita.b68/17		<b>Course title:</b> Design talk II.			
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 3 per level/semester: 36</b> <b>Form of the course:</b> present					
<b>Number of credits:</b> 2					
<b>Recommended semester:</b> 6., 8.					
<b>Educational level:</b> I.					
<b>Prerequisites:</b>					
<b>Course requirements:</b> The student passes the course as long as he actively participates in lectures and discussions. He prepares reports on current topics, which he chooses himself and provokes discussions. To successfully complete the subject, the student must not have an unexcused absence and must complete eight teaching units					
<b>Learning outcomes:</b> Strengthening the quality of presentation and communication. Guidance of independent study and acquisition of further knowledge and skills in the field. Preparation for creating an individual program.					
<b>Class syllabus:</b> The subject is a discussion forum on current professional and social topics. Space for lectures by teachers from the department and invited experts from practice. A crash zone for urgent requests for students that cannot be provided in the other portfolio of subjects and information at the department.					
<b>Recommended literature:</b> Current information - all media					
<b>Languages necessary to complete the course:</b> slovak, english					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 227					
A	B	C	D	E	FX
63,44	28,19	6,61	0,88	0,44	0,44
<b>Lecturers:</b> Mgr. art. Peter Nosál					
<b>Last change:</b> 17.11.2022					

**Approved by:** doc. Mgr. art. Olja Triaška Stefanović, ArtD.

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KF/Dofb.b5/21	<b>Course title:</b> Documentary Photography I.
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 3 per level/semester: 36</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 3	
<b>Recommended semester:</b> 5.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Recommended prerequisites:</b> Basic information about the history, development and structure of documentary photography. Differences and differentiation of the visual approach and visual language of documentary and reportage photography from the position of a classic documentary and in the postmodern period. Expressive elements, internal division of documentary photography. Content and formal differences and starting points of journalistic reportage photography and creative subjective document. Practical outputs - photographs, ability to improvise, communication with the photographed subject, provision and production of the chosen topic, event.	
<b>Course requirements:</b> During the semester, there will be four mandatory consultations on progress. Attendance at least 75%.. unless the teacher specifies otherwise in accordance with the study regulations. Scale of assessment (preliminary/final): Participation in the workshop. Final assessment based on submitted outputs.	
<b>Learning outcomes:</b> Increasing knowledge competences and skills in communicating with the subject, the ability to think creatively, the ability to improvise in dynamic situations, increasing image literacy and image analysis. Knowledge of basic visual languages and means of expression used in the creation of a contemporary photographic document.	
<b>Class syllabus:</b> Theoretical preparation, presentation of specific examples of the topic, informing about the problem of the given topic in documentary photography. Subject assignment: Environment. In the form of visual and sociological characteristics, process the identity of the given space in a documentary manner. Solution and implementation of long-term projects. Reflection of classical and contemporary visual languages and strategies. Continuous implementation and consultation in the process of implementation of the exercise.	
<b>Recommended literature:</b> Fotolexikon, Vydavateľstvo Alfa 1988, 063-138-88 PHOTO	



Šmok Ján, Behind the secrets of photography, Osveta Martin 1982, 70-020-82  
 Hlaváč Ľudovít, History of Photography, Osveta Martin, 70-020-87  
 Hlaváč Ľudovít, History of Slovak photography, Osveta Martin, 512 p. ISBN 80-217—0086-6  
 Hlaváč Ľudovít, Social photography in Slovakia, Pallas, 94-136-74  
 Hrabušický Aurél – Macek Václav, Slovak Photography 1925-2000, SNG Bratislava 2001, ISBN 80-8059-058-3.  
 Lucia Nimcová: Zvyšky, Cee photofund / ivo, 2009  
 Lucia Nimcová: Unofficial, zoneattive edizioni, 2008  
 Naomi Rosenblum: A World History of Photography, Abbeville Press ( Publishers, 1984  
 Rusinová Zora et al., History of Slovak Fine Art in the 20th Century, SNG Bratislava 2000, ISBN 80-8059-031-1  
 Birgus Vladimír, Czech photographic modernity 1918-1948, KANT, Prague 2002  
 Macek Václav, Slovak imaginative photography 1981 – 1997, FOTOFO, Bratislava 1998, 220 p. ISBN80-85739-14-3  
 Encyclopedia of Czech and Slovak photographers, ASCO, Prague 1993  
 Mrázková Daniela, The Story of Photography, Mladá Fronta, Prague 1985, 269 p. 09/18 23-033-85  
 What is photography, 150 years of photography, Credit Praha, Prague 1989, 392 p. ISBN 80-70-24-004-0  
 Czech and Slovak photography of the 80s and 90s of the 20th century, Museum of Art Olomouc 2002, 216 p. ISBN 80-85227-50-9  
 Lost time, Slovakia 1969-1989 in documentary photography, SNG, Bratislava 2007, 216 p. ISBN978-80-8059-127-4  
 Karel Císař, What is photography, Hermann & sons, Prague 2004  
 May, A., Digital photography, Slovart, Bratislava 2002, 72 p. ISBN 80-7209-404-1  
 Communication program photography, FMK UCM in Trnava, 2011, 304 p. ISBN 978-80-8105-257-6  
 Pospěch, T., ed., Fišerová, L.: Role fotografie, Positif, Praha, 2019.  
 Rosenblum, Naomi: A History of Women Photographers, Abbeville Press, 2000.  
 SKOPEC, Rudolf: Dějiny fotografie v obrazech od nejstarších dob k dnešku. Praha : Orbis, 1963. s. 500.  
[www.magnumphotos.com](http://www.magnumphotos.com)  
[www.sputnikphotos.com](http://www.sputnikphotos.com)

**Languages necessary to complete the course:**

Slovak/English

**Notes:**

**Past grade distribution**

Total number of evaluated students: 8

A	B	C	D	E	FX
0,0	75,0	25,0	0,0	0,0	0,0

**Lecturers:** Mgr. art. Martin Kollar

**Last change:** 07.12.2022

**Approved by:** doc. Mgr. art. Olja Triaška Stefanović, ArtD.

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KF/Dofob5/21	<b>Course title:</b> Documentary Photography I.
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 5 per level/semester: 60</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 5.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Recommended prerequisites:</b> Basic information about the history, development and structure of documentary photography. Differences and differentiation of the visual approach and visual language of documentary and reportage photography from the position of a classic documentary and in the postmodern period. Expressive elements, internal division of documentary photography. Content and formal differences and starting points of journalistic reportage photography and creative subjective document. Practical outputs - photographs, ability to improvise, communication with the photographed subject, provision and production of the chosen topic, event.	
<b>Course requirements:</b> In the course of the semester, there will be two mandatory consultations on progress and a several-day workshop. Attendance at least 75%.. unless the teacher specifies otherwise in accordance with the study regulations. Scale of assessment (preliminary/final): At the end of semester will the pedagogue write the valuation.	
<b>Learning outcomes:</b> Increasing knowledge competences and skills in communicating with the subject, the ability to think creatively, the ability to improvise in dynamic situations, increasing image literacy in image analysis, flexibility in processing a problem in the language of contemporary documentary photography.	
<b>Class syllabus:</b> Theoretical preparation, presentation of specific examples of the topic, informing about the problem of the given topic in documentary photography. Subject assignment: Documentary project. In the form of visual and sociological characteristics, psychologically process a project that corresponds to the chosen topic. The solution and implementation of long-term projects: the form of the author's concept and approach to the photographic document and the program to react subjectively and visualize the selected space through free interpretation. Reflection of classical and contemporary visual languages and strategies.	

Continuous implementation and consultation in the process of implementation of the exercise.m to subjectively react and visualize the space of Hviezdoslavovo námestie through free interpretation. Reflection of classical and contemporary visual languages and strategies.  
Continuous implementation and consultation in the process of implementation of the exercise.

**Recommended literature:**

Fotolexikon, Vydavateľstvo Alfa 1988, 063-138-88 PHOTO  
Šmok Ján, Behind the secrets of photography, Osveta Martin 1982, 70-020-82  
Hlaváč Ľudovít, History of Photography, Osveta Martin, 70-020-87  
Hlaváč Ľudovít, History of Slovak photography, Osveta Martin, 512 p. ISBN 80-217—0086-6  
Hlaváč Ľudovít, Social photography in Slovakia, Pallas, 94-136-74  
Hrabušický Aurél – Macek Václav, Slovak Photography 1925-2000, SNG Bratislava 2001, ISBN 80-8059-058-3  
Rusinová Zora et al., History of Slovak Fine Art in the 20th Century, SNG Bratislava 2000, ISBN 80-8059-031-1  
Birgus Vladimír, Czech photographic modernity 1918-1948, KANT, Prague 2002  
Macek Václav, Slovak imaginative photography 1981 – 1997, FOTOFO, Bratislava 1998, 220 p. ISBN80-85739-14-3  
Encyclopedia of Czech and Slovak photographers, ASCO, Prague 1993  
Mrázková Daniela, The Story of Photography, Mladá Fronta, Prague 1985, 269 p. 09/18 23-033-85  
What is photography, 150 years of photography, Credit Praha, Prague 1989, 392 p. ISBN 80-70-24-004-0  
Czech and Slovak photography of the 80s and 90s of the 20th century, Museum of Art Olomouc 2002, 216 p. ISBN 80-85227-50-9  
Lost time, Slovakia 1969-1989 in documentary photography, SNG, Bratislava 2007, 216 p. ISBN978-80-8059-127-4  
Karel Čiřař, What is photography, Hermann & sons, Prague 2004  
May, A., Digital photography, Slovart, Bratislava 2002, 72 p. ISBN 80-7209-404-1  
Communication program photography, FMK UCM in Trnava, 2011, 304 p. ISBN 978-80-8105-257-6  
<https://www.magnumphotos.com>  
<http://www.artbooks.xyz>  
<https://blokmagazine.com/fotoblok/>

**Languages necessary to complete the course:**

Slovak , ENG

**Notes:**

**Past grade distribution**

Total number of evaluated students: 16

A	B	C	D	E	FX
18,75	62,5	18,75	0,0	0,0	0,0

**Lecturers:** Mgr. art. Martin Kollar

**Last change:** 07.12.2022

**Approved by:** doc. Mgr. art. Olja Triařka Stefanović, ArtD.

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KF/Dofb.b6/21	<b>Course title:</b> Documentary Photography II.
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 3 per level/semester: 36</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 3	
<b>Recommended semester:</b> 6.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Recommended prerequisites:</b> Basic information about the history, development and structure of documentary photography. Differences and differentiation of the visual approach and visual language of documentary and reportage photography from the position of a classic documentary and in the postmodern period. Expressive elements, internal division of documentary photography. Content and formal differences and starting points of journalistic reportage photography and creative subjective document. Practical outputs - photographs, ability to improvise, communication with the photographed subject, provision and production of the chosen topic, event.	
<b>Course requirements:</b> During the semester, there will be four compulsory consultations of dismemberment. Attendance at least 75%.. unless the teacher specifies otherwise in accordance with the study regulations. Scale of assessment (preliminary/final): Final assessment based on submitted outputs.	
<b>Learning outcomes:</b> Increasing knowledge competences and skills in communicating with the subject, the ability to think creatively, the ability to improvise in dynamic situations, increasing image literacy and image analysis. Knowledge of basic visual languages and means of expression used in the creation of a contemporary photographic document.	
<b>Class syllabus:</b> Theoretical preparation, presentation of specific examples of the topic, informing about the problem of the given topic in documentary photography. Subject assignment: Long-term project - Reportage portrait. The form of a reportage portrait is to visually and psychologically process a portrait of a personality. Continuous implementation and consultation in the process of implementation of the exercise. Solution and implementation of long-term projects: selected space - a form of author's concept and approach to a photographic document and a program to subjectively react and visualize the selected space through free interpretation. Reflection of classical and contemporary visual languages and strategies.	
<b>Recommended literature:</b> Fotolexikon, Vydavateľstvo Alfa 1988, 063-138-88 PHOTO	

Šmok Ján, Behind the secrets of photography, Osveta Martin 1982, 70-020-82  
 Hlaváč Ľudovít, History of Photography, Osveta Martin, 70-020-87  
 Hlaváč Ľudovít, History of Slovak photography, Osveta Martin, 512 p. ISBN 80-217—0086-6  
 Hlaváč Ľudovít, Social photography in Slovakia, Pallas, 94-136-74  
 Hrabušický Aurél – Macek Václav, Slovak Photography 1925-2000, SNG Bratislava 2001, ISBN 80-8059-058-3  
 Rusinová Zora et al., History of Slovak Fine Art in the 20th Century, SNG Bratislava 2000, ISBN 80-8059-031-1  
 Birgus Vladimír, Czech photographic modernity 1918-1948, KANT, Prague 2002  
 Macek Václav, Slovak imaginative photography 1981 – 1997, FOTOFO, Bratislava 1998, 220 p. ISBN 80-85739-14-3  
 Encyclopedia of Czech and Slovak photographers, ASCO, Prague 1993  
 Mrázková Daniela, The Story of Photography, Mladá Fronta, Prague 1985, 269 p. 09/18 23-033-85  
 What is photography, 150 years of photography, Credit Praha, Prague 1989, 392 p. ISBN 80-70-24-004-0  
 Czech and Slovak photography of the 80s and 90s of the 20th century, Museum of Art Olomouc 2002, 216 p. ISBN 80-85227-50-9  
 Lost time, Slovakia 1969-1989 in documentary photography, SNG, Bratislava 2007, 216 p. ISBN 978-80-8059-127-4  
 Karel Císař, What is photography, Hermann & sons, Prague 2004  
 May, A., Digital photography, Slovart, Bratislava 2002, 72 p. ISBN 80-7209-404-1  
 Communication program photography, FMK UCM in Trnava, 2011, 304 p. ISBN 978-80-8105-257-6.  
[www.dokumentmagazin.sk](http://www.dokumentmagazin.sk)

**Languages necessary to complete the course:**

ENG, Slovak

**Notes:**

**Past grade distribution**

Total number of evaluated students: 6

A	B	C	D	E	FX
0,0	100,0	0,0	0,0	0,0	0,0

**Lecturers:** Mgr. art. Martin Kollar

**Last change:** 07.12.2022

**Approved by:** doc. Mgr. art. Olja Triaška Stefanović, ArtD.

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KF/Dofb.b6/21	<b>Course title:</b> Documentary Photography II.
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 5 per level/semester: 60</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 6.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Recommended prerequisites:</b> Basic information about the history, development and structure of documentary photography. Differences and differentiation of the visual approach and visual language of documentary and reportage photography from the position of a classic documentary and in the postmodern period. Expressive elements, internal division of documentary photography. Content and formal differences and starting points of journalistic reportage photography and creative subjective document. Practical outputs - photographs, ability to improvise, communication with the photographed subject, provision and production of the chosen topic, event. Creating a zine on a given topic.	
<b>Course requirements:</b> During the semester, there will be four compulsory consultations of dismemberment. Attendance at least 75%.. unless the teacher specifies otherwise in accordance with the study regulations.	
<b>Learning outcomes:</b> Increasing knowledge competences and skills in communicating with the subject, ability to think creatively, ability to improvise in dynamic situations, increase image literacy and analysis of images, authors working with documentary photography. Knowledge of basic visual languages and means of expression used in the creation of a contemporary photographic document.	
<b>Class syllabus:</b> Theoretical preparation, presentation of specific examples of the topic, information about the problem of the given topic in documentary photography, meeting with a documentary photographer who is preparing a book or an exhibition. Assignment of topic: Short&long-term project - documentary portrait, documentary still life. The form of a reportage portrait is to visually and psychologically process a portrait of a personality. Continuous implementation and consultation in the process of implementation of the exercise. Solution and implementation of long-term projects: - in the form of an author's concept and access to a photographic document and a program to subjectively react and visualize space. Reflection of classical and contemporary visual languages and strategies.	
<b>Recommended literature:</b>	

Fotolexikon, Vydavateľstvo Alfa 1988, 063-138-88 PHOTO  
 Šmok Ján, Behind the secrets of photography, Osveta Martin 1982, 70-020-82  
 Hlaváč Ľudovít, History of Photography, Osveta Martin, 70-020-87  
 Hlaváč Ľudovít, History of Slovak photography, Osveta Martin, 512 p. ISBN 80-217—0086-6  
 Hlaváč Ľudovít, Social photography in Slovakia, Pallas, 94-136-74  
 Hrabušický Aurél – Macek Václav, Slovak Photography 1925-2000, SNG Bratislava 2001, ISBN 80-8059-058-3  
 Rusinová Zora et al., History of Slovak Fine Art in the 20th Century, SNG Bratislava 2000, ISBN 80-8059-031-1  
 Birgus Vladimír, Czech photographic modernity 1918-1948, KANT, Prague 2002  
 Macek Václav, Slovak imaginative photography 1981 – 1997, FOTOFO, Bratislava 1998, 220 p. ISBN80-85739-14-3  
 Encyclopedia of Czech and Slovak photographers, ASCO, Prague 1993  
 Mrázková Daniela, The Story of Photography, Mladá Fronta, Prague 1985, 269 p. 09/18 23-033-85  
 What is photography, 150 years of photography, Credit Praha, Prague 1989, 392 p. ISBN 80-70-24-004-0  
 Czech and Slovak photography of the 80s and 90s of the 20th century, Museum of Art Olomouc 2002, 216 p. ISBN 80-85227-50-9  
 Lost time, Slovakia 1969-1989 in documentary photography, SNG, Bratislava 2007, 216 p. ISBN978-80-8059-127-4  
 Karel Císař, What is photography, Hermann & sons, Prague 2004  
 May, A., Digital photography, Slovart, Bratislava 2002, 72 p. ISBN 80-7209-404-1  
 Communication program photography, FMK UCM in Trnava, 2011, 304 p. ISBN 978-80-8105-257-6.  
 Pospěch, T., ed., Fišerová, L.: Role fotografie, Positif, Praha, 2019.  
 Silverio, Robert. Nefotografie, neslova. Praha: Akademie muzických umění, 2017. ISBN 9788073314200.  
 Szarkowski, John. The Photographer's Eye. New York : The Museum of Modern Art, New York, 2007. ISBN 978-0870705274.  
 Rosenblum, Naomi: A History of Women Photographers, Abbeville Press, 2000.  
 SKOPEC, Rudolf: Dějiny fotografie v obrazech od nejstarších dob k dnešku. Praha : Orbis, 1963. s. 500.  
<https://www.dokumentmagazin.sk> <https://www.david-campbell.org/articles/photography-and-narrative>  
[www.magnumphotos.com](http://www.magnumphotos.com)  
<https://www.dokumentmagazin.sk> <https://www.david-campbell.org/articles/photography-and-narrative>  
[www.magnumphotos.com](http://www.magnumphotos.com)

**Languages necessary to complete the course:**

Slovak, ENG.

**Notes:**

**Past grade distribution**

Total number of evaluated students: 14

A	B	C	D	E	FX
7,14	78,57	7,14	7,14	0,0	0,0

<b>Lecturers:</b> Mgr. art. Martin Kollar
<b>Last change:</b> 07.12.2022
<b>Approved by:</b> doc. Mgr. art. Olja Triaška Stefanović, ArtD.



## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KF/Dofb.b7/21	<b>Course title:</b> Documentary Photography III.
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 3 per level/semester: 36</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 3	
<b>Recommended semester:</b> 7.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Recommended prerequisites:</b> Basic information about the history, development and structure of documentary photography. Differences and differentiation of the visual approach and visual language of documentary and reportage photography from the position of a classic documentary and in the postmodern period. Expressive elements, internal division of documentary photography. Content and formal differences and starting points of journalistic reportage photography and creative subjective document. Practical outputs - photographs, ability to improvise, communication with the photographed subject, provision and production of the chosen topic, event.	
<b>Course requirements:</b> During the semester, there will be four mandatory consultations on progress. Attendance at least 75%.. unless the teacher specifies otherwise in accordance with the study regulations.	
<b>Learning outcomes:</b> Increasing knowledge competences and skills in communicating with the subject, the ability to think creatively, the ability to improvise in dynamic situations, increasing image literacy and image analysis. Knowledge of basic visual languages and means of expression used in the creation of a contemporary photographic document.	
<b>Class syllabus:</b> Subject assignment: Documentary cycle on the given problem with overlap. After completing the previous semesters, the student can think through documentary cycles with regard to the sociological or ecological background of the problem. It reflects classic and contemporary visual languages and strategies. Continuous implementation and consultation in the process of implementation of the exercise. Theoretical preparation, presentation of specific examples of the topic, informing about the problem of the given topic in documentary photography.	
<b>Recommended literature:</b> Fotolexikon, Vydavateľstvo Alfa 1988, 063-138-88 PHOTO Šmok Ján, Behind the secrets of photography, Osveta Martin 1982, 70-020-82 Hlaváč Ľudovít, History of Photography, Osveta Martin, 70-020-87	

Hlaváč Ľudovít, History of Slovak photography, Osveta Martin, 512 p. ISBN 80-217—0086-6  
 Hlaváč Ľudovít, Social photography in Slovakia, Pallas, 94-136-74  
 Hrabušický Aurél – Macek Václav, Slovak Photography 1925-2000, SNG Bratislava 2001, ISBN 80-8059-058-3  
 Rusinová Zora et al., History of Slovak Fine Art in the 20th Century, SNG Bratislava 2000, ISBN 80-8059-031-1  
 Birgus Vladimír, Czech photographic modernity 1918-1948, KANT, Prague 2002  
 Macek Václav, Slovak imaginative photography 1981 – 1997, FOTOFO, Bratislava 1998, 220 p. ISBN80-85739-14-3  
 Encyclopedia of Czech and Slovak photographers, ASCO, Prague 1993  
 Mrázková Daniela, The Story of Photography, Mladá Fronta, Prague 1985, 269 p. 09/18 23-033-85  
 What is photography, 150 years of photography, Credit Praha, Prague 1989, 392 p. ISBN 80-70-24-004-0  
 Czech and Slovak photography of the 80s and 90s of the 20th century, Museum of Art Olomouc 2002, 216 p. ISBN 80-85227-50-9  
 Lost time, Slovakia 1969-1989 in documentary photography, SNG, Bratislava 2007, 216 p. ISBN978-80-8059-127-4  
 Karel Císař, What is photography, Hermann & sons, Prague 2004  
 May, A., Digital photography, Slovart, Bratislava 2002, 72 p. ISBN 80-7209-404-1  
 Communication program photography, FMK UCM in Trnava, 2011, 304 p. ISBN 978-80-8105-257-6

**Languages necessary to complete the course:**

Slovak/ENG

**Notes:**

**Past grade distribution**

Total number of evaluated students: 2

A	B	C	D	E	FX
0,0	50,0	50,0	0,0	0,0	0,0

**Lecturers:** Mgr. art. Martin Kollar

**Last change:** 07.12.2022

**Approved by:** doc. Mgr. art. Olja Triaška Stefanović, ArtD.

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KF/Dofb.b7/21	<b>Course title:</b> Documentary Photography III.
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 5 per level/semester: 60</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 7.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Recommended prerequisites:</b> Basic information about the history, development and structure of documentary photography. Differences and differentiation of the visual approach and visual language of documentary and reportage photography from the position of a classic documentary and in the postmodern period. Expressive elements, internal division of documentary photography. Content and formal differences and starting points of journalistic reportage photography and creative subjective document. Practical outputs - photographs, ability to improvise, communication with the photographed subject, provision and production of the chosen topic, event.	
<b>Course requirements:</b> During the semester, there will be four mandatory consultations on progress. Attendance at least 75%.. unless the teacher specifies otherwise in accordance with the study regulations. Scale of assessment (preliminary/final): The evaluation is based on the defense of the semester's work and the presented series of photographs.	
<b>Learning outcomes:</b> Increasing knowledge competences and skills in communicating with the subject, the ability to think creatively, the ability to improvise in dynamic situations, increasing image literacy and image analysis. Knowledge of basic visual languages and means of expression used in the creation of a contemporary photographic document.	
<b>Class syllabus:</b> Theoretical preparation, presentation of specific examples of the topic, informing about the problem of the given topic in documentary photography. Subject assignment: Long-term project. Documentary cycle. After completing the previous semesters, the student can think through documentary cycles with regard to the sociological or ecological background of the problem. It reflects classic and contemporary visual languages and strategies. Continuous implementation and consultation in the process of implementation of the exercise.	
<b>Recommended literature:</b> Fotolexikon, Vydavateľstvo Alfa 1988, 063-138-88 PHOTO	

Šmok Ján, Behind the secrets of photography, Osveta Martin 1982, 70-020-82  
 Hlaváč Ľudovít, History of Photography, Osveta Martin, 70-020-87  
 Hlaváč Ľudovít, History of Slovak photography, Osveta Martin, 512 p. ISBN 80-217—0086-6  
 Hlaváč Ľudovít, Social photography in Slovakia, Pallas, 94-136-74  
 Hrabušický Aurél – Macek Václav, Slovak Photography 1925-2000, SNG Bratislava 2001, ISBN 80-8059-058-3  
 Rusinová Zora et al., History of Slovak Fine Art in the 20th Century, SNG Bratislava 2000, ISBN 80-8059-031-1  
 Birgus Vladimír, Czech photographic modernity 1918-1948, KANT, Prague 2002  
 Macek Václav, Slovak imaginative photography 1981 – 1997, FOTOFO, Bratislava 1998, 220 p. ISBN80-85739-14-3

**Languages necessary to complete the course:**

SVK ENG

**Notes:**

**Past grade distribution**

Total number of evaluated students: 7

A	B	C	D	E	FX
42,86	42,86	14,29	0,0	0,0	0,0

**Lecturers:** Mgr. art. Martin Kollar

**Last change:** 07.12.2022

**Approved by:** doc. Mgr. art. Olja Triaška Stefanović, ArtD.

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KF/Dofb.b8/21	<b>Course title:</b> Documentary Photography IV.
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 3 per level/semester: 36</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 3	
<b>Recommended semester:</b> 8.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Recommended prerequisites:</b> Basic information about the history, development and structure of documentary photography. Differences and differentiation of the visual approach and visual language of documentary and reportage photography from the position of a classic documentary and in the postmodern period. Expressive elements, internal division of documentary photography. Content and formal differences and starting points of journalistic reportage photography and creative subjective document. Practical outputs - comprehensive file, photos.	
<b>Course requirements:</b> During the semester, there will be four mandatory consultations on progress. Attendance at least 75%.. unless the teacher specifies otherwise in accordance with the study regulations.	
<b>Learning outcomes:</b> Increasing knowledge competences and skills in communicating with the subject, tracking the object and its subsequent capture on the image, the ability to think creatively, the ability to improvise in dynamic situations, increasing image literacy and image analysis. Knowledge of basic visual languages and means of expression used in the creation of a contemporary photographic document.	
<b>Class syllabus:</b> Theoretical preparation, presentation of specific examples of the topic, informing about the problem of the given topic in documentary photography. Subject assignment: Long-term document. By constantly and repeatedly returning to topics, the student learns to think about the long-term work of a documentary ensemble, which he can realize throughout his entire practice. He uses all the pictures from previous semesters, completes and finalizes a complex open file, either for a book or for an exhibition.	
<b>Recommended literature:</b> Fotolexikon, Vydavateľstvo Alfa 1988, 063-138-88 PHOTO Šmok Ján, Behind the secrets of photography, Osveta Martin 1982, 70-020-82 Hlaváč Ľudovít, History of Photography, Osveta Martin, 70-020-87 Hlaváč Ľudovít, History of Slovak photography, Osveta Martin, 512 p. ISBN 80-217—0086-6 Hlaváč Ľudovít, Social photography in Slovakia, Pallas, 94-136-74	

Hrabušický Aurél – Macek Václav, Slovak Photography 1925-2000, SNG Bratislava 2001, ISBN 80-8059-058-3  
 Rusinová Zora et al., History of Slovak Fine Art in the 20th Century, SNG Bratislava 2000, ISBN 80-8059-031-1  
 Birgus Vladimír, Czech photographic modernity 1918-1948, KANT, Prague 2002  
 Macek Václav, Slovak imaginative photography 1981 – 1997, FOTOFO, Bratislava 1998, 220 p. ISBN80-85739-14-3  
 Encyclopedia of Czech and Slovak photographers, ASCO, Prague 1993  
 Mrázková Daniela, The Story of Photography, Mladá Fronta, Prague 1985, 269 p. 09/18 23-033-85  
 What is photography, 150 years of photography, Credit Praha, Prague 1989, 392 p. ISBN 80-70-24-004-0  
 Czech and Slovak photography of the 80s and 90s of the 20th century, Museum of Art Olomouc 2002, 216 p. ISBN 80-85227-50-9  
 Lost time, Slovakia 1969-1989 in documentary photography, SNG, Bratislava 2007, 216 p. ISBN978-80-8059-127-4  
 Karel Císař, What is photography, Hermann & sons, Prague 2004  
 May, A., Digital photography, Slovart, Bratislava 2002, 72 p. ISBN 80-7209-404-1

**Languages necessary to complete the course:**

Slovak, English

**Notes:**

**Past grade distribution**

Total number of evaluated students: 2

A	B	C	D	E	FX
0,0	100,0	0,0	0,0	0,0	0,0

**Lecturers:** Mgr. art. Martin Kollar

**Last change:** 07.12.2022

**Approved by:** doc. Mgr. art. Olja Triaška Stefanović, ArtD.

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KF/Dofb.b8/21	<b>Course title:</b> Documentary Photography IV.
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 5 per level/semester: 60</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 8.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Recommended prerequisites:</b> Basic information about the history, development and structure of documentary photography. Differences and differentiation of the visual approach and visual language of documentary and reportage photography from the position of a classic documentary and in the postmodern period. Expressive elements, internal division of documentary photography. Content and formal differences and starting points of journalistic reportage photography and creative subjective document. Practical outputs - comprehensive file, photos.	
<b>Course requirements:</b> In the course of the semester, there will be four mandatory consultations of dismemberment, a meeting with a documentary filmmaker and a discussion of the work. Attendance at least 75%.. unless the teacher specifies otherwise in accordance with the study regulations.	
<b>Learning outcomes:</b> Increasing knowledge competences and skills in communicating with the subject, the ability to think creatively, the ability to improvise in dynamic situations, increasing image literacy and image analysis. Knowledge of basic visual languages and means of expression used in the creation of a contemporary photographic document.	
<b>Class syllabus:</b> Assignment of the topic: Long-term document and its presentation in an external environment. By constantly and repeatedly returning to topics, the student learns to think about the long-term work of a documentary ensemble, which he can realize throughout his entire practice. He uses all the pictures from previous semesters, completes and finalizes a complex open file, either for a book or for an exhibition. Presents the selected file in an external environment. Theoretical preparation, presentation of specific examples of the topic, informing about the problem of the given topic in documentary photography.	
<b>Recommended literature:</b> Fotolexikon, Vydavateľstvo Alfa 1988, 063-138-88 PHOTO Šmok Ján, Behind the secrets of photography, Osveta Martin 1982, 70-020-82 Hlaváč Ľudovít, History of Photography, Osveta Martin, 70-020-87	

Hlaváč Ľudovít, History of Slovak photography, Osveta Martin, 512 p. ISBN 80-217—0086-6  
 Hlaváč Ľudovít, Social photography in Slovakia, Pallas, 94-136-74  
 Hrabušický Aurél – Macek Václav, Slovak Photography 1925-2000, SNG Bratislava 2001, ISBN 80-8059-058-3  
 Rusinová Zora et al., History of Slovak Fine Art in the 20th Century, SNG Bratislava 2000, ISBN 80-8059-031-1  
 Birgus Vladimír, Czech photographic modernity 1918-1948, KANT, Prague 2002  
 Macek Václav, Slovak imaginative photography 1981 – 1997, FOTOFO, Bratislava 1998, 220 p. ISBN80-85739-14-3  
 Encyclopedia of Czech and Slovak photographers, ASCO, Prague 1993  
 Mrázková Daniela, The Story of Photography, Mladá Fronta, Prague 1985, 269 p. 09/18 23-033-85  
 What is photography, 150 years of photography, Credit Praha, Prague 1989, 392 p. ISBN 80-70-24-004-0  
 Czech and Slovak photography of the 80s and 90s of the 20th century, Museum of Art Olomouc 2002, 216 p. ISBN 80-85227-50-9  
 Lost time, Slovakia 1969-1989 in documentary photography, SNG, Bratislava 2007, 216 p. ISBN978-80-8059-127-4  
 Karel Císař, What is photography, Hermann & sons, Prague 2004  
 May, A., Digital photography, Slovart, Bratislava 2002, 72 p. ISBN 80-7209-404-1  
 Communication program photography, FMK UCM in Trnava, 2011, 304 p. ISBN 978-80-8105-257-6

**Languages necessary to complete the course:**

Slovak, ENG

**Notes:**

**Past grade distribution**

Total number of evaluated students: 7

A	B	C	D	E	FX
14,29	57,14	14,29	0,0	0,0	14,29

**Lecturers:** Mgr. art. Martin Kollar

**Last change:** 07.12.2022

**Approved by:** doc. Mgr. art. Olja Triaška Stefanović, ArtD.



## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KM/Drvm.b1/16	<b>Course title:</b> Dramaturgy of Creative Material I.
<b>Educational activities:</b> <b>Type of activities:</b> Practical / Lecture <b>Number of hours:</b> <b>per week: 2 / 1 per level/semester: 24 / 12</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 4	
<b>Recommended semester:</b> 1.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Attendance of at least 75% unless otherwise specified by the instructor in accordance with the course syllabus	
<b>Learning outcomes:</b> As a result of the training, the students will be oriented in the issues of technological practices in history and in the present. During the duration of the academic year, in the winter and summer semesters, students are introduced in the form of lectures to the knowledge of the input of materials into a painting work, their properties, composition and influence on the process of creation. The objective is to familiarize students with basic art materials and selected art techniques. The emphasis is not on encyclopaedic knowledge, but is intended to initiate individual reading. That is why we use the term "dramaturgy" instead of "technology". The lectures do not leave the terrain of the technology of painting, but, with the emphasis on initiation, leave room for independent study based on the recommended literature. The purpose of the lectures is to acquire the ability to orient oneself to the subject matter. Therefore, we do not insist on memorization, but require authorial reflection. The lectures include seminar exercises with visual material with emphasis on visual-haptic cognition and on processuality.	
<b>Class syllabus:</b> Students go through the historical development of the emergence of the material, which appeared in the practice of creation and subsequently found application in artistic techniques, both historical and contemporary. Emphasis is placed on listening to the "voice of the material" and its use as an independent idea. Semester lectures are supplemented by demonstrations of technological processes and materials to bring the essence of the given lecture topic closer to the audience. Winter semester (brief outline of each lecture topic) : pigments, dyes, binders, supports in painting, painting tools, handmade paper, parchment, drawing techniques, fixatives, pastel, watercolor, gouache, tempera, acrylic, frottage, decal, monotype, collage.	
<b>Recommended literature:</b>	

Jiří Toroň - Materials and practical technology in painting, Bohumil Slánský - Technique of painting, A.Blažej-P.Krkoška - Technology of paper production, J.H.Kocman - Medium paper, E.Šimunková-T.Bayerová - Pigments, V. Volavka - Malba a malířsky rukopis, D.Tóth - Nemá kniha , J.Baleka - Modř , barva mezi barvami , C.Cennini - Kniha umeni středoveku (Il libro dell arte) , K.Teissig - Technika kresby , K.Srp - Minimal art , G.Bachelard - Poetika prostor (The Poetics of Space) and other books and publications

**Languages necessary to complete the course:**

slovak

**Notes:**

**Past grade distribution**

Total number of evaluated students: 197

A	B	C	D	E	FX
73,6	23,35	2,03	0,0	0,0	1,02

**Lecturers:** Mgr. art. František Demeter

**Last change:** 05.12.2022

**Approved by:** doc. Mgr. art. Olja Triaška Stefanović, ArtD.

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KM/Drvm.b2/16	<b>Course title:</b> Dramaturgy of Creative Material II.
<b>Educational activities:</b> <b>Type of activities:</b> Practical / Lecture <b>Number of hours:</b> <b>per week: 2 / 1 per level/semester: 24 / 12</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 4	
<b>Recommended semester:</b> 2.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Attendance of at least 75% unless otherwise specified by the instructor in accordance with the course syllabus	
<b>Learning outcomes:</b> As a result of the training, the students will be oriented in the issues of technological practices in history and in the present. During the duration of the academic year, in the winter and summer semesters, students are introduced in the form of lectures to the knowledge of the input of materials into a painting work, their properties, composition and influence on the process of creation.	
<b>Class syllabus:</b> Students go through the historical development of the emergence of the material, which appeared in artistic practice and subsequently found application in art techniques both historical and contemporary. Emphasis is placed on listening to the "voice of the material" and using it as an idea in its own right. Semester lectures are supplemented by demonstrations of technological processes and materials to bring the essence of the given lecture topic closer. Summer semester (brief outline of each lecture topic) : balsams, resins, thinners, varnishes, oils, media, reconstruction of the construction of a medieval painting, gilding, glazes, reconstruction of the construction of a historical oil painting, sheps, wax, encaustic, fresco, sgraffito, stucco, mosaic, contemporary technological methods in painting.	
<b>Recommended literature:</b> Jiří Toroň - Materials and practical technology in painting, Bohumil Slánský - Technique of painting, A.Blažej-P.Krkoška - Technology of paper production, J.H.Kocman - Medium paper, E.Šimunková-T.Bayerová - Pigments, V. Volavka - Malba a malířský rukopis, D.Tóth - Nemá kniha , J.Baleka - Modř , barva mezi barvami , C.Cennini - Kniha umeni středoveku (Il libro dell arte) , K.Teissig - Technika kresby , K.Srp - Minimal art , G.Bachelard - Poetika prostoru (The Poetics of Space) and other books and publications	
<b>Languages necessary to complete the course:</b> Slovak	

**Notes:****Past grade distribution**

Total number of evaluated students: 178

A	B	C	D	E	FX
52,81	33,71	10,67	1,69	0,56	0,56

**Lecturers:** Mgr. art. František Demeter**Last change:** 06.12.2022**Approved by:** doc. Mgr. art. Olja Triaška Stefanović, ArtD.

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KK/KrFIV.b1/12	<b>Course title:</b> Drawing I.
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 4 per level/semester: 48</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 4	
<b>Recommended semester:</b> 1.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Recommended prerequisites:</b> Studio and expressive drawing with an emphasis on the formal side, orientation in terminology and in the field of human anatomy, morphology and anthropology. Orientation in perspective terminology, knowledge of examples from the history of fine arts and the ability to respond to drawing and project assignments. Individual work and development of the student's visual and conceptual language	
<b>Course requirements:</b> Attendance at classes at least 75%, unless the teacher specifies otherwise in accordance with the study regulations. Completion of assignments and exercises. Scale of assessment (preliminary/final): Final	
<b>Learning outcomes:</b> Studio and expressive drawing with an emphasis on the formal side, orientation in terminology and in the field of human anatomy, morphology and anthropology. Orientation in perspective terminology, knowledge of examples from the history of fine arts and the ability to respond to drawing and project assignments. Individual work and development of the student's visual and conceptual language.	
<b>Class syllabus:</b> Shape, space, composition, still life - perspective (familiarity with the basics of drawing, drawing materials, backgrounds and literature)	
<b>Recommended literature:</b> Jozef Zrzavý, Anatomia pre výtvarníkov, Praha, 1977 Gottfried Bammes, Der Nackte Mensch, Dresen, 1982 Burne Hogarth, Dynamic Anatomy, New York, 1990 Jenő Barcasay, Anatomie artistique l'homme, Paris, 1960 BMMES, Gottfried: Akt. Stuttgart und Zurich 1992 BMMES, Gottfried: Menschen zeichnen. Englisch Verlag GmbH 2010 MEYNER, Friedrich: Künstleranatomie. Leipzig 1956	

VŠUP Praha, vydavatel'stvo Kant: figurama 05. Praha 2005 Barcsay Jenö / Anatomie für Kuenstler, Corvina Budapest 1958					
<b>Languages necessary to complete the course:</b> Slovak					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 415					
A	B	C	D	E	FX
10,6	23,86	32,77	19,28	9,88	3,61
<b>Lecturers:</b> Mgr. art. Marek Kvetan, Mgr. art. Žofia Dubová, ArtD.					
<b>Last change:</b> 07.12.2022					
<b>Approved by:</b> doc. Mgr. art. Olja Triaška Stefanović, ArtD.					

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023					
<b>University:</b> Academy of Fine Arts and Design Bratislava					
<b>Faculty:</b>					
<b>Course ID:</b> KK/KrFIV.b2/12		<b>Course title:</b> Drawing II.			
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 4 per level/semester: 48</b> <b>Form of the course:</b> present					
<b>Number of credits:</b> 4					
<b>Recommended semester:</b> 2.					
<b>Educational level:</b> I.					
<b>Prerequisites:</b>					
<b>Course requirements:</b>					
<b>Learning outcomes:</b>					
<b>Class syllabus:</b>					
<b>Recommended literature:</b>					
<b>Languages necessary to complete the course:</b>					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 371					
A	B	C	D	E	FX
11,59	28,3	33,96	17,52	3,77	4,85
<b>Lecturers:</b> Mgr. art. Žofia Dubová, ArtD.					
<b>Last change:</b> 22.11.2016					
<b>Approved by:</b> doc. Mgr. art. Olja Triaška Stefanović, ArtD.					

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KK/AuKr.b5/21	<b>Course title:</b> Drawing V.
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 3 per level/semester: 36</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 3	
<b>Recommended semester:</b> 5.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Recommended prerequisites:</b> Studio and expressive drawing with an emphasis on the formal side, orientation in terminology and in the field of human anatomy, morphology and anthropology. Orientation in perspective terminology, knowledge of examples from the history of fine arts and the ability to respond to drawing and project assignments. Individual work and development of the student's visual and conceptual language.	
<b>Course requirements:</b> Attendance at classes at least 75%, unless the teacher specifies otherwise in accordance with the study regulations. Completion of assignments and exercises Scale of assessment (preliminary/final): Final	
<b>Learning outcomes:</b> Studio and expressive drawing with an emphasis on the formal side, orientation in terminology and in the field of human anatomy, morphology and anthropology. Orientation in perspective terminology, knowledge of examples from the history of fine arts and the ability to respond to drawing and project assignments. Individual work and development of the student's visual and conceptual language.	
<b>Class syllabus:</b> Visual diary - a story in conjunction with the means of visual communication (emphasis on aspects of time, symbol, writing, reproduction techniques) Drawing as a pendant of computer visualization (author's drawing and its application in studio work)	
<b>Recommended literature:</b> Jozef Zrzavý, Anatomia pre výtvarníkov, Praha, 1977 Gottfried Bammes, Der Nackte Mensch, Dresen, 1982 Burne Hogarth, Dynamic Anatomy, New York, 1990 Jenő Barcasay, Anatomie artistique l'homme, Paris, 1960 BMMES, Gottfried: Akt. Stuttgart und Zurich 1992 BMMES, Gottfried: Menschen zeichnen. Englisch Verlag GmbH 2010	



MEYNER, Friedrich: Künstleranatomie. Leipzig 1956 VŠUP Praha, vydavatel'stvo Kant: figurama 05. Praha 2005 Barcsay Jenö / Anatomie für Kuenstler, Corvina Budapest 1958					
<b>Languages necessary to complete the course:</b> Slovak					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 36					
A	B	C	D	E	FX
16,67	52,78	27,78	2,78	0,0	0,0
<b>Lecturers:</b> Mgr. art. Marek Kvetan					
<b>Last change:</b> 07.12.2022					
<b>Approved by:</b> doc. Mgr. art. Olja Triaška Stefanović, ArtD.					

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KK/AuKr.b6/21	<b>Course title:</b> Drawing VI.
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 3 per level/semester: 36</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 3	
<b>Recommended semester:</b> 6.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Recommended prerequisites:</b> Studio and expressive drawing with an emphasis on the formal side, orientation in terminology and in the field of human anatomy, morphology and anthropology. Orientation in perspective terminology, knowledge of examples from the history of fine arts and the ability to respond to drawing and project assignments. Individual work and development of the student's visual and conceptual language.	
<b>Course requirements:</b> Attendance at classes at least 75%, unless the teacher specifies otherwise in accordance with the study regulations. Completion of assignments and exercises Scale of assessment (preliminary/final): Final	
<b>Learning outcomes:</b> Studio and expressive drawing with an emphasis on the formal side, orientation in terminology and in the field of human anatomy, morphology and anthropology. Orientation in perspective terminology, knowledge of examples from the history of fine arts and the ability to respond to drawing and project assignments. Individual work and development of the student's visual and conceptual language.	
<b>Class syllabus:</b> Project assignments in collaboration with creation in the studio and their shifts	
<b>Recommended literature:</b> Jozef Zrzavý, Anatomia pre výtvarníkov, Praha, 1977 Gottfried Bammes, Der Nackte Mensch, Dresen, 1982 Burne Hogarth, Dynamic Anatomy, New York, 1990 Jenő Barcasay, Anatomie artistique l'homme, Paris, 1960 BMMES, Gottfried: Akt. Stuttgart und Zurich 1992 BMMES, Gottfried: Menschen zeichnen. Englisch Verlag GmbH 2010 MEYNER, Friedrich: Künstleranatomie. Leipzig 1956 VŠUP Praha, vydavatel'stvo Kant: figurama 05. Praha 2005	

Barcsay Jenő / Anatomie für Künstler, Corvina Budapest 1958					
<b>Languages necessary to complete the course:</b> Slovak					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 25					
A	B	C	D	E	FX
28,0	48,0	20,0	4,0	0,0	0,0
<b>Lecturers:</b> Mgr. art. Marek Kvetan					
<b>Last change:</b> 07.12.2022					
<b>Approved by:</b> doc. Mgr. art. Olja Triaška Stefanović, ArtD.					

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KTDU/Ajko.b5-8/22	<b>Course title:</b> English Conversation 1st level
<b>Educational activities:</b> <b>Type of activities:</b> Seminar <b>Number of hours:</b> <b>per week: 2 per level/semester: 24</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester:</b> 6., 8.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Recommended prerequisites:</b> the course covers the following topics: characteristics of presentation skills, structure and delivery of a presentation, parts of art criticism (description, analysis, interpretation and evaluation), selected art styles of the first half of the 20th century: impressionism, art nouveau, cubism, futurism, De Stijl, muralism, surrealism, their characteristics and contributions. The course is conceived as a dialogue on the given topic, which is artistic styles, between students and teacher and between students themselves.	
<b>Course requirements:</b> Active and regular attendance, for which 20 points are allocated, makes an obligatory part for completing the course. Two missed classes are allowed if the course is taught online and three ones if it is taught face to face. With more absences the rating will be lowered. Six absences result in FX grade. The key requirement for completing the course is a 10-minute presentation given in English which should be followed by an active discussion. In the presentation a student is supposed to describe, analyse, interpret and evaluate an artwork of their choice which should however, be related to the topic discussed in class. The presentation is obligatory and maximum of 30 points can be allocated for it. The presentation is accompanied with a writing assignment which should have a form of art critique for which the student can be given maximum of 10 points.	
<b>Learning outcomes:</b> the student will gain an adequate vocabulary for description, analysis, interpretation and judgement of an art work belonging to the first half of the 20th century. the course aims to enhance a language competence and speaking skills.	
<b>Class syllabus:</b>	
<b>Recommended literature:</b> study materials are sent to a student's email account.	
<b>Languages necessary to complete the course:</b> Slovak, English	
<b>Notes:</b>	

<b>Past grade distribution</b>					
Total number of evaluated students: 5					
A	B	C	D	E	FX
20,0	60,0	0,0	0,0	0,0	20,0
<b>Lecturers:</b> PaedDr. Monika Dobrovičová, PhD.					
<b>Last change:</b> 10.11.2022					
<b>Approved by:</b> doc. Mgr. art. Olja Triaška Stefanović, ArtD.					

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KTDU/Ajko.b5-8/22	<b>Course title:</b> English Conversation 1st level
<b>Educational activities:</b> <b>Type of activities:</b> Seminar <b>Number of hours:</b> <b>per week: 2 per level/semester: 24</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester:</b> 5., 7.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Recommended prerequisites:</b> the course covers the following topics: characteristics of presentation skills, structure and delivery of a presentation, parts of art criticism (description, analysis, interpretation and evaluation), selected art styles of the first half of the 20th century: impressionism, art nouveau, cubism, futurism, De Stijl, muralism, surrealism, their characteristics and contributions. The course is conceived as a dialogue on the given topic, which is artistic styles, between students and teacher and between students themselves.	
<b>Course requirements:</b> Active and regular attendance, for which 20 points are allocated, makes an obligatory part for completing the course. Two missed classes are allowed if the course is taught online and three ones if it is taught face to face. With more absences the rating will be lowered. Six absences result in FX grade. The key requirement for completing the course is a 10-minute presentation given in English which should be followed by an active discussion. In the presentation a student is supposed to describe, analyse, interpret and evaluate an artwork of their choice which should however, be related to the topic discussed in class. The presentation is obligatory and maximum of 30 points can be allocated for it. The presentation is accompanied with a writing assignment which should have a form of art critique for which the student can be given maximum of 10 points.	
<b>Learning outcomes:</b> the student will gain an adequate vocabulary for description, analysis, interpretation and judgement of an art work belonging to the first half of the 20th century. the course aims to enhance a language competence and speaking skills.	
<b>Class syllabus:</b>	
<b>Recommended literature:</b> study materials are sent to a student's email account.	
<b>Languages necessary to complete the course:</b> Slovak, English	
<b>Notes:</b>	

<b>Past grade distribution</b>					
Total number of evaluated students: 5					
A	B	C	D	E	FX
20,0	60,0	0,0	0,0	0,0	20,0
<b>Lecturers:</b> PaedDr. Monika Dobrovičová, PhD.					
<b>Last change:</b> 10.11.2022					
<b>Approved by:</b> doc. Mgr. art. Olja Triaška Stefanović, ArtD.					

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023					
<b>University:</b> Academy of Fine Arts and Design Bratislava					
<b>Faculty:</b>					
<b>Course ID:</b> KTDU/Anja.b13/22		<b>Course title:</b> English I.			
<b>Educational activities:</b> <b>Type of activities:</b> Seminar <b>Number of hours:</b> <b>per week: 2 per level/semester: 24</b> <b>Form of the course:</b> present					
<b>Number of credits:</b> 2					
<b>Recommended semester:</b> 1., 3.					
<b>Educational level:</b> I.					
<b>Prerequisites:</b>					
<b>Antirequisites:</b> KTDU/JA.b1/08 or KTDU/JN.b1/08					
<b>Course requirements:</b> Active and regular attendance, for which 20 points are allocated, makes an obligatory part for completing the course. Two missed classes are allowed if the course is taught online and three ones if it is taught face to face. With more absences the rating will be lowered. Students are also supposed to introduce their department and talk about their major in a 5-minute speech. Students are supposed to submit a motivation letter in which they show their interest in an Erasmus program of their choice. Six absences result in FX grade. In addition, during the semester students are given short optional written assignments which are also assessed. The course is completed either with a written test focused on vocabulary and an oral exam.					
<b>Learning outcomes:</b>					
<b>Class syllabus:</b> The course focuses on enlarging vocabulary related to the following art fields: drawing, painting, printmaking, photography, sculpture, installation, intermedia and architecture.					
<b>Recommended literature:</b> Study materials are sent to students' email accounts at the beginning of the term.					
<b>Languages necessary to complete the course:</b> English B2 and higher					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 569					
A	B	C	D	E	FX
48,51	18,28	14,24	10,72	6,68	1,58
<b>Lecturers:</b> Tracy Lynn Lesan, PaedDr. Monika Dobrovičová, PhD., Dana Moderdovská					
<b>Last change:</b> 09.11.2022					



**Approved by:** doc. Mgr. art. Olja Triaška Stefanović, ArtD.

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023					
<b>University:</b> Academy of Fine Arts and Design Bratislava					
<b>Faculty:</b>					
<b>Course ID:</b> KTDU/Anja.b24/22		<b>Course title:</b> English II.			
<b>Educational activities:</b> <b>Type of activities:</b> Seminar <b>Number of hours:</b> <b>per week: 2 per level/semester: 24</b> <b>Form of the course:</b> present					
<b>Number of credits:</b> 2					
<b>Recommended semester:</b> 2., 4.					
<b>Educational level:</b> I.					
<b>Prerequisites:</b>					
<b>Antirequisites:</b> KTDU/JA.b2/08 or KTDU/JN.b2/08					
<b>Course requirements:</b> Active and regular attendance, for which 20 points are allocated, makes an obligatory part for completing the course. Two missed classes are allowed if the course is taught online and three ones if it is taught face to face. With more absences the rating will be lowered. Six absences result in FX grade. During the term each student is supposed to introduce and describe one artwork/product of design in a five-minute presentation which should be followed by a discussion. Students are also supposed to submit their own or fictitious structured CV. In addition, during the semester students are given short optional written assignments which are also assessed. The course is completed either with a written test focused on vocabulary or an oral exam.					
<b>Learning outcomes:</b> increase in language competence and speaking skills					
<b>Class syllabus:</b> The course focuses on enlarging vocabulary related to the following art fields: applied arts, jewellery, art restauration and conservation, publishing design and typography, product and interior design, transport design and fashion design and on further discussion of these topics.					
<b>Recommended literature:</b> Study materials are sent to students' email accounts at the beginning of the term.					
<b>Languages necessary to complete the course:</b> Slovak, English					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 374					
A	B	C	D	E	FX
50,27	21,12	18,98	6,15	2,67	0,8

<b>Lecturers:</b> Tracy Lynn Lesan, PaedDr. Monika Dobrovičová, PhD., Dana Moderdovská
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<b>Last change:</b> 09.11.2022
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<b>Approved by:</b> doc. Mgr. art. Olja Triaška Stefanović, ArtD.
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## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KTDU/Vukk.b1/22	<b>Course title:</b> Fine Art in the Cultural Context I.
<b>Educational activities:</b> <b>Type of activities:</b> Lecture / Seminar <b>Number of hours:</b> <b>per week: 4 / 2 per level/semester: 48 / 24</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 1.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Attendance of a minimum of 75% unless otherwise specified by the instructor in accordance with the course syllabus. 40% active participation in seminars, 40% report / seminar paper, 20% discussion of the report / seminar paper defense. Active participation in seminar discussions, interpretation of artworks as well as reading and interpretation of selected texts is a prerequisite for graduation. The final essay - a critical commentary on the assigned topic - is part of the evaluation of VUKK I and the completion of the first semester. The educational content of the lectures and seminars of VUKK I is part of the final commission examination of the entire four-semester cycle of the course Visual Arts in Cultural Context, which will take place at the end of the 4th semester of study, after the completion of the course Visual Arts in Cultural Context IV.	
<b>Learning outcomes:</b> The educational programme Fine Arts in Cultural Context I is aimed at acquiring knowledge of the history of older art, starting from the Palaeolithic and Neolithic periods and ending with the Late Gothic period in Central Europe. The educational content of the course includes a broad set of contextual knowledge, covering in particular the areas of cultural history, aesthetic and philosophical thought, as well as issues of theories of art and theories of art history related to a given segment of artistic production. The aim of the course is to offer the student the opportunity to perceive, reflect and interpret the work of art and the problems of art production in its historical, cultural, aesthetic, philosophical, economic or social contexts, as well as the possibility of an updated or autonomized grasp of the work of art, the period of art history, or the variously articulated aesthetic and artistic problems, drawn from the contexts. The educational content of the course also includes a set of conceptual and discursive-theoretical or terminological tools that allow for a creative yet correct analysis of a work of visual art, or a visual art problem, or visual artistic and aesthetic thought in historical and contextual contexts. Goals also include the acquisition and deepening of knowledge and skills important for analytical, comparative, critical, and argumentative thinking. The curriculum focuses on the development of interpretive skills, critical reflection, the creative formulation of one's own positions based on acquired knowledge, and the ability to discuss and discursively articulate one's thinking.	

Competences: the ability to contextualise artistic, aesthetic and cultural-historical contexts, the ability to interpret the subject matter and the ability to formulate one's own opinions and views. Fostering the skills of self-study and passionate focus on the problem under study, not only in relation to the area of art historical and contextual learning, but also in relation to the area of one's own individual artistic production

### **Class syllabus:**

#### **LECTURE SERIES:**

1. Prehistoric art and art of natural peoples.

Art of the Paleolithic. Small sculpture and sculptural artefacts. Cave painting and rock art. *Homo sapiens* and art. Neolithic cultural package and megalithic art of the Neolithic.

2. Egyptian and Mesopotamian art.

Egyptian art and culture. The art and culture of Mesopotamia. Pyramids and ziggurats. Sculpture. Relief. Painting. Myth, writing, image and memory.

3. Aegean, pre-Hellenistic and Hellenistic art of archaic and classical Greece.

Art and cultures of ancient Crete and Mycenae. Art and culture of archaic and classical Greece. Architecture, sculpture, ceramics and pottery, painting. The Athenian Acropolis and Feidias. Important sculptural works of Myron, Polykleitos, Praxiteles. Art and the Greek polis. The problem of the concept of mimesis and catharsis. Contours of aesthetic thought in classical Greek philosophy (Plato, the problem of the image and intellectual-political iconoclasm, Aristotle and the defence of art).

4. Etruscan, Hellenistic and Roman art.

A) General characteristics and panoramic view:

Etruscan art. Hellenistic art. The art and culture of Republican and Imperial Rome. Monumental architecture - Colosseum, Pantheon, triumphal arches. Historical relief. Portraiture. Painting and mosaic. Aesthetic thought of high Hellenism - Plotinus.

5. Early Christian art, Byzantium, Carolingian and Ottonian art. Romanesque art.

Early Christian art. The art of the barbarians. The main areas of Romanesque culture. Sacred architecture and monasteries. The basilica and its transformations. Sculptural tasks. Book and wall painting. Insular art. Carolingian art. Great Moravia. From iconoclasm to the religion of images. Functions of medieval art. *Imago Dei* and the understanding of the image in medieval aesthetic thought. Aesthetic thought and the theological aesthetics of Aurelius Augustine.

6. Gothic art.

Gothic art of Western, Central and Southern Europe. Characteristic features of the Gothic cathedral. The concept of the heavenly Jerusalem. Monumental sculpture. Painting and its basic types - Pissano and Giotto. Winged altars. Features of medieval art. *Imago dei* and the understanding of the image in medieval aesthetic thought. Abbot Suger's aesthetic thought and the Gothic. Aesthetics of light and stained glass. The aesthetic thought of Thomas Aquinas and scholastic scholarship.

7. Netherlandish realism and the late Gothic of central Europe.

Dutch Realism (Jan van Eyck, Rogier van der Weyden, Robert Campin, Hieronymus Bosch, Pieter Brughel st.) Late Gothic in Germany and Central Europe (Martin Schongaur, Tilman Riemenschneider, Veit Stoss, Master Paul of Levoča).

#### **SEMINAR SERIES:**

1. Introduction to the subject Fine Arts in Cultural Context

2. Iconography, iconology and iconics. Giotto: The Kiss of Judas, Panofsky and Imdhal

3. Moravian and Viestonian Venus, their known and unknown contexts or the importance of correct handling of context

4. The Temple Administrator EBIH-IL (Mesopotamia, ancient city of Mari, modern Syria, Louvre Museum) and the Seated Scribe (Egypt, Saqqara, Louvre Museum).

5. Laocoon and its places in the history of art

6. The tomb of Marcus Vergil Eurysaces 7. Pyxida of Čierny Klyachian 8. Master Paul of Levoča					
<b>Recommended literature:</b>					
<b>Languages necessary to complete the course:</b> Slovak					
<b>Notes:</b> Educational activity takes place online in the environment of the MS teams system of VŠVU. In the case of seminar activities, a combination of online and face-to-face learning is possible.					
<b>Past grade distribution</b> Total number of evaluated students: 5					
A	B	C	D	E	FX
40,0	20,0	40,0	0,0	0,0	0,0
<b>Lecturers:</b> Mgr. Norbert Lacko, PhD., doc. Mgr. Ladislav Tkáčik, PhD., Mgr. Nad'a Kančevová, PhD., Mgr. art. Barbara Hodášová, PhD., Mgr. Beata Jablonská, PhD., prof. PhDr. Marián Zervan, PhD., Mgr. art. Michal Huba, ArtD., Mgr. art. Jakub Huba, Mgr. Ádám Korcsmáros					
<b>Last change:</b> 09.11.2022					
<b>Approved by:</b> doc. Mgr. art. Olja Triaška Stefanović, ArtD.					

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KTDU/Vukk.b2/22	<b>Course title:</b> Fine Art in the Cultural Context II.
<b>Educational activities:</b> <b>Type of activities:</b> Lecture / Seminar <b>Number of hours:</b> <b>per week: 4 / 2 per level/semester: 48 / 24</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 2.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Recommended prerequisites:</b> Fine Art in the cultural context I.	
<b>Course requirements:</b> Attendance of a minimum of 75% unless otherwise specified by the instructor in accordance with the course syllabus. 40% active participation in seminars, 40% report / seminar paper, 20% discussion of the report / seminar paper defense. Active participation in seminar discussions, interpretation of artworks as well as reading and interpretation of selected texts is a prerequisite for graduation. The final essay - a critical commentary on the assigned topic - is part of the evaluation of VUKK I and the completion of the first semester. The educational content of the lectures and seminars of VUKK II is part of the final commission examination of the entire four-semester cycle of the course Visual Arts in Cultural Context, which will take place at the end of the 4th semester of study, after the completion of the course Visual Arts in Cultural Context IV.	
<b>Learning outcomes:</b> The educational programme Fine Arts in Cultural Context II is aimed at acquiring knowledge of art history, starting from the early Renaissance period in Florence and northern Italy and ending with the Baroque and Rococo periods in Central Europe. The educational content of the course includes a broad set of contextual knowledge, covering in particular the areas of cultural history, aesthetic and philosophical thought, as well as issues of theories of art and theories of art history related to the given segment of artistic production. The aim of the course is to offer the student the opportunity to perceive, reflect and interpret the work of art and the problems of art production in its historical, cultural, aesthetic, philosophical, economic or social contexts, as well as the possibility of an updated or autonomized grasp of the work of art, the period of art history, or the variously articulated aesthetic and artistic problems, drawn from the contexts. The educational content of the course also includes a set of conceptual and discursive-theoretical or terminological tools that allow for a creative yet correct analysis of a work of visual art, or a visual art problem, or visual artistic and aesthetic thought in historical and contextual contexts. Goals also include the acquisition and deepening of knowledge and skills important for analytical, comparative, critical, and argumentative thinking. The curriculum focuses on the development of interpretive skills,	

critical reflection, the creative formulation of one's own positions based on acquired knowledge, and the ability to discuss and discursively articulate one's thinking.

Competences: the ability to contextualise artistic, aesthetic and cultural-historical contexts, the ability to interpret the subject matter and the ability to formulate one's own opinions and views. Fostering the skills of self-study and passionate focus on the problem under study, not only in relation to the area of art historical and contextual learning, but also in relation to the area of one's own individual artistic production.

### **Class syllabus:**

#### **LECTURE SERIES:**

##### **1. Italian Renaissance architecture and sculpture.**

Introduction to Renaissance culture: the Imago mundi and the Renaissance as a project. Changes in the concept of art and the artist in the Renaissance. Seeing and knowing. Stylistic characteristics (palaces, churches, patrons, etc., ) Early Renaissance in Florence and northern Italy, High Renaissance in Italy (Filippo Brunelleschi, Lorenzo Ghiberti, Leon Battista Alberti, etc. ) Important sculptors (Andrea del Verrocchio, Donatello, Michelangelo) and painters (Uccello, Fra Angelico, Benozzo Gozzoli, Piero della Francesca, Masaccio, Domenico Ghirlandaio, Andrea Mantegna, Botticelli, Leonardo da Vinci, Raphael, Michelangelo, and others), the Venetian school of painting (Bellini, Giorgione, Titian, Paolo Veronese, Tintoretto, and others). Aesthetic thought of the Renaissance (Alberti, Leonardo da Vinci, Michelangelo, Vasari).

##### **2. Transalpine Renaissance.**

Transalpine Renaissance. Albrecht Dürer and German painting. Dürer's graphic and pictorial work. Matthias Grünewald and the Isenheim altarpiece. Lucas Cranach the Younger. Albert Altdorfer and landscape. Hans Holbein the Younger and portraiture.

##### **3. Mannerism in Italy, Western and Central Europe.**

General features. Italian Mannerism (Parmigianino, Giulio Romano, Benvenuto Cellini, Pontormo, Bronzino, Giambologna, Federico Barocci). France (Rosso Fiorentino, Jean Goujon, Francesco Primaticcio, Jacques Clouet). El Greco. The Prague court of Rudolf II and Giuseppe Arcimboldo. The aesthetic thought of mannerism. Mannerism as a problem of art history.

##### **4. Baroque art.**

Baroque art and culture. High Baroque in Italy. Stylistic characteristics of the Baroque. Profane and sacred architecture - typology of buildings. Caravaggio and Italian art of the 17th century (Artemisia Gentileschi, Giovanni Lanfranco, Guido Reni, Pietro da Cortona, Luca Giordano, Andrea Pozzo). Annibale Carracci and the Bolognese School. The sculptor Gian Lorenzo Bernini. Architect Francesco Borromini. Baroque in Central Europe (Jan Blažej Santini-Aichel, Kilian Ignaz Dientzenhofer, Christopher Dientzenhofer, Johann Bernhard Fischer von Erlach, Joseph Emanuel Fischer von Erlach, Johann Lukas von Hildebrandt, Matthias Bernard Braun)

##### **5. The Golden Age of Dutch and Flemish painting.**

Protestant Holland: Rembrandt. Frans Hals. Landscape, still life, group portrait and self-portrait, other genres. Jan Steen, Pieter de Hooch, Vermeer van Delft, Willem Claesz Heda, Rachel Ruysch. Catholic Flanders: P. P. Rubens and his workshop. Anthony Van Dyck.

##### **6. Baroque classicism of Western Europe, French and Spanish painting of the 17th century.**

The century of Louis XIV. Versailles. Georges de la Tour. Antoine, Louis and Mathieu Le Nain. Nicolas Poussin. Claude Lorrain. Hyacinthe Rigaud. Sculptors Francois Girardon, Pierre Puget. The golden age of Spanish painting. Diego Velázquez and Spanish painting (Juan Sánchez Cotán, Jusepe de Ribera. Francisco de Zurbarán. Bartolomé E. Murillo).

##### **7. Rococo art.**

Concept and characteristic stylistic features of Rococo. French Rococo painting and sculpture: Jean-Antoine Watteau, François Boucher, Jean-Honoré Fragonard, Jean-Antoine Houdon, Etienne-Maurice Falconet, Jean-Baptiste Pigalle. Italian Rococo: Giovanni Battista Piranesi, Giovanni



Battista Tiepolo, Canaletto. Rococo of Central Europe. (Johann Baptist Zimmermann, Johan Michael Rottmayr, Paul Troger, Ignaz Gunther, Franz Anton Maulbertsch.

**SEMINAR SERIES:**

1. Raffaello's Madonna della Sedia or on the visible and the telling
2. Paulo Ucello: The Battle of San Romano
3. Piero della Francesca: The Resurrection of Christ
4. Tiziano Vecelli (Titian): Apollo and Marsyas
5. Dürer: Melancholia I
6. Velasquez: Court Ladies
7. Jan Vermeer: The Glory of Painterly Art
8. David - Michelangelo vs. Bernini
9. Jan Blažej Santini-Aichel and the Pilgrimage Church of the Holy Name of Mary (Křtiny)
6. Gothic Art.

Gothic art of Western, Central and Southern Europe. Characteristic features of a Gothic cathedral. The concept of the heavenly Jerusalem. Monumental sculpture. Painting and its basic types - Pissano and Giotto. Winged altars. Features of medieval art. Imago dei and the understanding of the image in medieval aesthetic thought. Abbot Suger's aesthetic thought and the Gothic. Aesthetics of light and stained glass. The aesthetic thought of Thomas Aquinas and scholastic scholarship.

7. Netherlandish realism and the late Gothic of central Europe.

Dutch Realism (Jan van Eyck, Rogier van der Weyden, Robert Campin, Hieronymus Bosch, Pieter Brughel st.) Late Gothic in Germany and Central Europe (Martin Schongaur, Tilman Riemenschneider, Veit Stoss, Master Paul of Levoča).

**SEMINAR SERIES:**

1. Introduction to the subject Fine Arts in Cultural Context
2. Iconography, iconology and iconics. Giotto: The Kiss of Judas, Panofsky and Imdhal
3. Moravian and Viestonian Venus, their known and unknown contexts or the importance of correct handling of context
4. The Temple Administrator EBIH-IL (Mesopotamia, ancient city of Mari, modern Syria, Louvre Museum) and the Seated Scribe (Egypt, Saqqara, Louvre Museum).
5. Laocoon and its places in the history of art
6. The tomb of Marcus Vergil Eurysaces
7. Pyxida of Čierny Klyachian
8. Master Paul of Levoča

**Recommended literature:**

**Languages necessary to complete the course:**

Slovak

**Notes:**

Educational activity takes place online in the environment of the MS teams system of VŠVU. In the case of seminar activities, a combination of online and face-to-face learning is possible.

**Past grade distribution**

Total number of evaluated students: 5

A	B	C	D	E	FX
20,0	60,0	20,0	0,0	0,0	0,0

**Lecturers:** doc. Mgr. Ladislav Tkáčik, PhD., Mgr. Norbert Lacko, PhD., Mgr. Naďa Kančevová, PhD., Mgr. Beata Jablonská, PhD., Mgr. Mgr. art. Barbara Hodásová, PhD., prof. PhDr. Marián Zervan, PhD.

**Last change:** 09.11.2022

**Approved by:** doc. Mgr. art. Olja Triaška Stefanović, ArtD.

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KTDU/Vukk.b3/22	<b>Course title:</b> Fine Art in the Cultural Context III.
<b>Educational activities:</b> <b>Type of activities:</b> Lecture / Seminar <b>Number of hours:</b> <b>per week:</b> 4 / 2 <b>per level/semester:</b> 48 / 24 <b>Form of the course:</b> present	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 3.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Recommended prerequisites:</b> Fine art in the cultural context I. Fine art in the cultural context II.	
<b>Course requirements:</b> Attendance of a minimum of 75% unless otherwise specified by the instructor in accordance with the course syllabus. 40% active participation in seminars, 40% report / seminar paper, 20% discussion of the report / seminar paper defense. Active participation in seminar discussions, interpretation of artworks as well as reading and interpretation of selected texts is a prerequisite for graduation. The final essay - a critical commentary on the assigned topic - is part of the evaluation of VUKK I and the completion of the first semester. The educational content of the lectures and seminars of VUKK III is part of the final commission examination of the entire four-semester cycle of the course Visual Arts in Cultural Context, which will take place at the end of the 4th semester of study, after the completion of the course Visual Arts in Cultural Context IV.	
<b>Learning outcomes:</b> Educational programme Fine Arts in Cultural Context III is aimed at acquiring knowledge of art history, starting from the Enlightenment and the Classical period and ending with the advent of abstract art and the Bauhaus movement. The educational content of the course includes a broad set of contextual knowledge, covering in particular the areas of cultural history, aesthetic and philosophical thought, as well as issues of theories of art and theories of art history related to a given segment of artistic production. The aim of the course is to offer the student the opportunity to perceive, reflect and interpret the work of art and the problems of art production in its historical, cultural, aesthetic, philosophical, economic or social contexts, as well as the possibility of an updated or autonomized grasp of the work of art, the period of art history, or the variously articulated aesthetic and artistic problems, drawn from the contexts. The educational content of the course also includes a set of conceptual and discursive-theoretical or terminological tools that allow for a creative yet correct analysis of a work of visual art, or a visual art problem, or visual artistic and aesthetic thought in historical and contextual contexts. Goals also include the acquisition and deepening of knowledge and skills important for analytical, comparative, critical,	

and argumentative thinking. The curriculum focuses on the development of interpretive skills, critical reflection, the creative formulation of one's own positions based on acquired knowledge, and the ability to discuss and discursively articulate one's thinking.

Competences: the ability to contextualise artistic, aesthetic and cultural-historical contexts, the ability to interpret the subject matter and the ability to formulate one's own opinions and views. Fostering the capacity for self-study and passionate focus on the problem under study, not only in relation to the area of art historical and contextual learning, but also in relation to the area of one's own individual artistic production.

### **Class syllabus:**

#### LECTURE SERIES:

##### 1. Classicism and Enlightenment.

1. Classicism in architecture, painting and sculpture. Painters Jacques-Louis David and Jean-Auguste Dominique Ingres - principles of classical painting: priority of drawing and composition. Sculptors Antonio Canova and Bertel Thorvaldsen. The constitution of institutional art collections. Enlightenment and classicism. The aesthetic thought of Johann J. Winckelmann, Alexander Gottlieb Baumgarten, Edmund Burke and Denis Diderot.

##### 2. Romanticism.

Art and culture of Romanticism. From English pictorialism to the aesthetics of the sublime. Romanticism in architecture, painting and sculpture. English Neo-Gothic architecture. Painting by Théodore Géricault and Eugène Delacroix - exoticism in subject matter. Germany - Caspar David Friedrich and Philip Otto Runge. Sculptor Antoine Louis Barye. Francisco Goya. English Pre-Raphaelitism Dante Gabriel Rossetti, William H. Hunt, John Everett Millais, William Morris and Edward Burne-Jones. Aesthetic thought of the representatives of German classical philosophy I. Kant and G. W. F. Hegel. The aesthetic thought of J. Ruskin. The aesthetic thought of Romanticism. The aesthetic thought of Arthur Schopenhauer.

##### 3. Realism, impressionism, neo-impressionism. Post-impressionism.

Gustave Courbet's realism. The work of Eduard Manet. The rise of a new generation of French painters and the origins of Impressionism

Art salons and the beginnings of the art market. The sculptural work of Auguste Rodin. Theoretical principles of neo-impressionism - Georges Seurat, Paul Signack. Post-Impressionism - the work of Paul Cézanne, Vincent van Gogh and Paul Gauguin as the starting point of the 20th century avant-gardes. Modernism and modernity. Critical thought and art (Kant, Baudelaire, Nietzsche). Contours of Auguste Comte's positivist philosophy. Henri Bergson's aesthetic thought and intuition.

##### 4. 19th century photography

The origins and formation of photography. Business card photography. The founding of photographic studios. Portrait realistic photography (Nadar). Portrait pictorialist photography (Julia Margaret Cameron). The photographic record of movement (Edward Muybridge). The relationship between photography and painting. Pictorialism. The origins of film-making: the Lumiere brothers. Walter Benjamin and the work of art in an age of technical reproducibility.

##### 5. The 1900 phenomenon

The questions of the time - nature, the city, man. The cultural impact of colonial exhibitions. The contribution of the Neo-Gothic artists and the Arts and Crafts reform movement - August Pugin, John Ruskin, William Morris. The origins and themes of Symbolism and Art Nouveau. Art Nouveau in applied arts, architecture, painting and sculpture - major centres, representatives. Aesthetic thinking of J. Ruskin. S. Freud, psychoanalysis and art.

##### 6. Fauvism and expressionism

Explosion of colours - characteristics of Fauvism - Henri Matisse. André Derain. Origins of Expressionism (painting and graphic work of Edvard Munch and James Ensor). Abstraction and empathy - the theoretical influence of Wilhelm Worringer. Artistic groups Die Brücke, Der Blaue

Reiter. Expressionist film in Germany. The aesthetic thought of Søren Kierkegaard and Friedrich Nietzsche.

#### 7. Cubism and Futurism

Cubism - characteristics, background, subdivisions, artistic means. Pablo Picasso, Georges Braque and other representatives of Cubist painting and sculpture. Cubist variations - Ferdinand Léger, Orphic Cubism - Robert and Sonia Delaunay, František Kupka. Czech Cubism. Futurist Manifesto - Filippo Marinetti. Characteristics of the direction and its main representatives. Russian Formal School and Dynamic Structuralism of Jan Mukařovský.

#### 8. The birth of abstract art

##### A) General characteristics and panoramic view:

The crisis of representation. Hilma af Klint and the spiritual background of the autonomous composition of the image. Mikalojus Konstantinas Čiurlionis - sound in the structure of the painting. Neoplasticism and De Stijl. Vasily Kandinsky - on the spirituality of the conception of art. František Kupka and abstract reality. Robert Delaunay and Orphism. Paul Klee - colour and line. Archetypal and organic form in sculpture: Constantin Brancusi and Hans Arp.

#### 9. Russian Revolutionary Avant-Gardes

Social and cultural transformations of Russia. Ideological and artistic aspects of Russian primitivism, cubofuturism, lucism: Mikhail Larionov, Natalia Goncharova, Kazimir Malevich. Suprematism of Kazimir Malevich. Constructivism: Vladimir Tatlin, Alexander Rodchenko, El Lisitsky, Varvara Stepanova, Lyubov Popova, Naum Gabo, Antoine Pevsner. Suprematism and constructivism and their utopian monuments and projects. The Russian Formal School and the Dynamic Structuralism of Jan Mukharovsky. The aesthetic and art-theoretical initiative of Oskar Čepan. Walter Benjamin: the aestheticization of politics and the politicization of art.

#### 10. Bauhaus and abstract art

##### General characteristics and panoramic view:

The new synthesis of the arts, the unity of art and technology, art and craft. Walter Gropius's modern system of teaching - the relationship of form and function. The preparation of designers for industry. Important Bauhaus teachers, their work and theoretical studies. Bauhaus and the aesthetics of modernism. The influence of the Bauhaus in Czechoslovakia.

##### SEMINAR SERIES:

1. Romanticism(s) and the image(s) of landscape
2. Manet: Breakfast in the Grass VS Cezanne: The Great Bathing
3. Poster and Toulouse Lautrec
4. Two forms of artistic expressionism Munch's The Scream vs The Cabinet of Dr. Caligari
5. Picasso: Portrait of Daniel-Henry Kahnweilerer
6. Mondrian and Kupka
7. Malevic and Tatlin

#### **Recommended literature:**

#### **Languages necessary to complete the course:**

Slovak

#### **Notes:**

Educational activity takes place online in the environment of the MS teams system of VŠVU. In the case of seminar activities, a combination of online and face-to-face learning is possible.

<b>Past grade distribution</b>					
Total number of evaluated students: 5					
A	B	C	D	E	FX
80,0	20,0	0,0	0,0	0,0	0,0
<b>Lecturers:</b> Mgr. Norbert Lacko, PhD., doc. Mgr. Ladislav Tkáčik, PhD., Mgr. Nad'a Kančevová, PhD., Mgr. Beata Jablonská, PhD., Mgr. art. Jakub Huba, Mgr. art. Michal Huba, ArtD., Mgr. Ádám Korcsmáros					
<b>Last change:</b> 09.11.2022					
<b>Approved by:</b> doc. Mgr. art. Olja Triaška Stefanović, ArtD.					

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KTDU/Vukk.b4/22	<b>Course title:</b> Fine Art in the Cultural Context IV.
<b>Educational activities:</b> <b>Type of activities:</b> Lecture / Seminar <b>Number of hours:</b> <b>per week:</b> 4 / 2 <b>per level/semester:</b> 48 / 24 <b>Form of the course:</b> present	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 4.	
<b>Educational level:</b> I., II.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Attendance of a minimum of 75% unless otherwise specified by the instructor in accordance with the course syllabus. 40% active participation in seminars, 40% report / seminar paper, 20% discussion of the report / seminar paper defense. Active participation in discussions is a prerequisite for graduation of the seminar, interpretation of the artworks as well as reading and interpretation of the selected texts. Educational The educational content of the lectures and the VUKK IV seminar is part of the final examination of the entire of the four-semester cycle of the course Visual Arts in Cultural Context, which will take place at the at the end of the 4th semester of study, after the completion of the course Visual Arts in Cultural Context IV. The questions of the final board examination of the subject Fine Arts in Cultural Context are as follows are designed in one block covering all four semesters of the course. Each question is focuses on a particular historical layer, segment, or range of art history issues and approaches and accompanying cultural, theoretical, artistic, aesthetic, or philosophical contexts. Each question has 2 parts, which together form one consistent answer option. A) The first part of the question focuses on the overall characterization of the period or issue. Important is The ability to take a panoramic view. In this part of the question, we expect the student to Demonstrate knowledge that is indicative of his/her level of understanding of the topic or issue. Important is The individual ability to independently establish, construct and interpret interrelationships is also important here. Thus, there is no single, unified way to construct an answer to this part of the question. There is only a certain set of facts that should be taken into account when interpreting a given topic. Questions are designed as frameworks in which the student can choose his or her own approach to answer. It is not necessary to respond to all the sub-topics of the syllabus.	

B) In the second part of the question, the student is free to choose individually from a range of artistic approaches and their representatives, problems but also interpretive, art historical, art theoretical or aesthetic texts. The task is to interpretatively present a particular artistic phenomenon (work, school, problem, etc.) chosen within the frames of a given question according to of one's own choice and preferences.

Concept of the whole answer: the student will introduce the topic and context of the whole question (part A), then focuses on the selected part of the sub-question (part B). Not only factual knowledge is expected, related to the question, but above all an orientation to the critical concepts, themes and themes, the ability to think independently about the chosen problem and to present it to the committee. Total time

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answers should not exceed 20 minutes - approximately 10 minutes are allotted for each part of the answer

### **Learning outcomes:**

Educational programme Fine Arts in Cultural Context IV is aimed at acquiring knowledge of art history, starting with post-war abstract art and ending with the issue of postmodern art. The educational content of the course includes a broad set of contextual of cultural history, aesthetic and philosophical thought and issues of art theories and art history theories related to the given segment of art production. The aim of the course is to offer the student the opportunity to perceive, reflect and interpret

artwork and the problems of art production in its historical, cultural, aesthetic, philosophical, economic or social contexts, and at the same time the opportunity to learn from the contexts of an updated or autonomized grasp of an artwork, a period of history art, or variously articulated aesthetic and artistic problems. Part of the educational of the educational content of the course is also a set of conceptual and discursive-theoretical or terminological tools that allow for a creative yet correct analysis of a work of visual art, or a visual art problem, or visual art and aesthetic thinking in historical and contextual contexts. Goals also include the acquisition and deepening of knowledge and skills important for analytical, comparative, critical, and argumentative thinking. Educational The curriculum focuses on the development of interpretive skills, critical reflection, creative formulation own opinions based on the acquired knowledge, the ability to discuss and discursively articulate their thinking.

Competences: the ability to contextualise artistic, aesthetic and cultural-historical contexts, the ability to interpret the subject matter and the ability to formulate one's own the subject matter and the ability to formulate opinions and views. Fostering the ability to self-study and to focus passionately on the problem at hand. not only in relation to the field of the historical-artistic and contextual learning acquired, but also in relation to the field of their own individual artistic creation.

### **Class syllabus:**

LECTURE SERIES:

1. Art of Postwar Europe and American Modernism after 1945

Informel and Tacheistic Painting. Jean Fautrier, Wolfgang Schulze - Wols. The influence of Eastern calligraphy:

Hans Hartung, Georges Mathieu, Henri Michaux . Jean Dubuffet and Art Brut, Experiment with



Antoni Tàpies

New figuration and existential sculpture. Francis Bacon, Peter Blake, David Hockney and Alberto Giacometti, Fritz Wotruba

The situation in American art after 1945. Characteristics of the concept of abstract expressionism, action painting, colour field painting, combine painting and the main exponents: Jackson Pollock, Robert Motherwell, Mark Rothko, Willem de Kooning, Barnett Newman, Ad Reinhardt, Robert Rauschenberg. Existentialist and phenomenological aesthetics (Jean-Paul Sartre, Martin Heidegger, Roman Ingarden). Artistic creation as a manifestation of authentic existence, ontology

and phenomenology of the work of art. Reflection I. Kant in the American environment (Clement Greenberg),

The aesthetic category of the sublime and abstract expressionism.

## 2. Pop Art and New Realism

Pop art as a mirror of mass culture. Claes Oldenburg, Tom Wesselmann, Roy Lichtenstein, James Rosenquist, Ed Ruseh, George Segal Edward Kienholz. Andy Warhol's Mass Subjectivity.

The Independent Group and English Pop Art. Lawrence Alloway and mass culture. The exhibition This is

tomorrow (1956) Edoardo Paolozzi, Richard Hamilton.

New Realism. Arman, Daniel Spoerri, César Baldaccini, Jean Tinguely, Niki de Saint Phalle.

Yves Klein: Monochrome, anthropometry and zones of immaterial pictorial sensibility.

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The problem of the definition of art. Arthur Danto, George Dickie and the World of Art. Art, Anti-Art and

non-art. T. W. Adorno, critical theory and popular culture criticism.

## 3. Op art and kinetic art. Minimalism and post-minimalist tendencies

### A) General characteristics and panoramic view

Synthesis of space movement, light and color forms. Alexander Calder, Jean Tinguely, Nicolas Schöffer, Gyula Kosice, Victor Vasarely, Bridget Riley, Jesus Rafael Soto

Group Zero: Heinz Mack, Otto Piene, Günter Uecker

Group GRAV: Francois Morellet, Julio Le Parc, Francisco Sobrino. Background and definition of the term

Minimalism. Frank Stella and painterly minimalism. Robert Morris - the bodily reception of the work in

gallery space. Carl Andre - a re-evaluation of the ready-made. Donald Judd - specific objects.

Dan Flavin- the luminous object. Postminimalist tendencies.

Ryman, Eva Hesse. Primary Structure (1966) and When Attitudes Become Form. Live in your Head (1969)

## 4. Procedural and Action Art. Land art.

White manifesto by Lucio Fontana. Piero Manzoni's achromes and lines.

Arte povera: Mario Merz, Jannis Kounellis, Alessandro Boetti, Michelangelo Pistoletto, Giovanni Anselmo

Joseph Beuys - art as a personal mythology, as a ritual, as an activity for everyone.

Roman Opalka, Hannah Darboven, On

Kawara, Hans Haacke

Background of action art and characteristics of happening, performance, body-art, event.

Yves Klein, John Cage, Alan Kaprow. Wolf Vostell, Nam June Paik, Vito Acconci, Dennis Oppenheim, Chris Burden, Marina Abramovic/Ulay, Gilbert and George, Laurie Anderson, Mathew Barney, Katarzyna Kozyra

Viennese Actionism Günter Brus, Otto Muhel, Hermann Nitsch, Rudolf Schwarzkogler

Performance in the context of feminist art Gina Pane, Valie Export, Rebecca Horn, Carolee Schneemann, Ana Mendieta, Hanna Wilke

Land art: Robert Smithson, Mike Heizer, Dennis Oppenheim, Walter De Maria, Richard Long, Andy Galsworthy

Umberto Eco and the concept of the open work. Performative Aesthetics.

4. Conceptual art. Art as an instrument of change

A ) General characteristics and panoramic view

Artwork as text, diagram, photograph. Joseph Kosuth, Sol LeWitt, Douglas Huebler, Lawrence Weiner, On Kawara, Robert Barry, Hanne Darboven, Jan Dibbets, Ed Ruscha, Berndt and Hilla Becher.

Art as a tool for change. Situationist International. Asger Jorn and Guy Debord

Institutional critique. Daniel Buren, Marcel Broodthaers, Hans Haacke .

Feminism and identity politics. Nicky de Saint Phale, Louis Bourgeois, Eva Hesse, Judy Chicago, Miriam Schapiro, Nancy Spero. Second generation feminists Cindy Sherman, Barbara Kruger, Sherire Levine, Jenny Holzer, Rebecca Horn, MaryKelly and the radical feminism of the Guerrilla Girls

Arthur Danto, George Dickie, and the Art World. Nicolas Bourriaud, post-production and relational aesthetics.

Semantic and semiotic aesthetics and philosophy: Charles S. Peirce, Charles Morris, Umberto Eco, Roland Barthes. Michel Foucault and the aesthetics of existence. Judith Butler and performativity.

5. The Fluxus movement and the notion of intermedia. Video art

Intermedia of the Fluxus movement: George Maciunas Yoko Ono, Dick Higgins, Yayoi Kusama, Ben

Vautier Robert Watts

Video Art. The origins of a new medium. Computer art, laser art as interaction

of the technical and the aesthetic. Nam June Paik, Wol Vostell, Woody Vasulka and Steina Vasulka, Vito

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Acconci, Marina Abramovich, Bruce Nauman, Dan Graham, Bill Viola, Douglas Gordon, Matthew Barney

6. Postmodern.

A) General characteristics and theoretical anchoring:

Characteristics of the notion of poststructural and neoconservative postmodernism. Postmodernism in

Architecture. Neo-expressionism: Georg Baselitz, Sigmar Polke, Anselm Kiefer, Jörg Immendorf.

Italian Transavantgarde: Sandro Chia, Francisco Clemente, Enzo Cucchi.

John Baldessari and the Picture Generation: Cindy Sherman, Barbara Kruger, Richard Prince

Commodity art, simulated painting, neo-geo: Ashley Bickerton, Peter Halley, Jeff Koons, Haim Steinbach, Allen Mc Collum.

Postmodern aesthetics and philosophy - Jean-Francois Lyotard, Wolfgang Iser, Jacques Derrida.

SEMINAR SERIES:

1. Marcel Duchamp, The Fountain and the struggles with the definition of art

2. René Magritte: This is not a pipe

3. Kandinsky: Composition VII (1913)

4. Mies van der Rohe and The Barcelona Pavilion (1929)

5. Eduardo Chillida: The Altar of the Cross (2000)

6. Alberto Giacometti: The Man Crossing the Square (1949)

7. Warhol: Marilyn Diptych

8. Robert Smithson: Spiral Jetty

<b>Recommended literature:</b>					
<b>Languages necessary to complete the course:</b> Slovak					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 5					
A	B	C	D	E	FX
20,0	20,0	20,0	20,0	20,0	0,0
<b>Lecturers:</b> Mgr. Norbert Lacko, PhD., doc. Mgr. Ladislav Tkáčik, PhD., Mgr. Naďa Kančevová, PhD., Mgr. Beata Jablonská, PhD.					
<b>Last change:</b> 19.11.2022					
<b>Approved by:</b> doc. Mgr. art. Olja Triaška Stefanović, ArtD.					

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KR/Hftp.b3-7/18	<b>Course title:</b> Historical photography theory and practice I.
<b>Educational activities:</b> <b>Type of activities:</b> Practical / Lecture <b>Number of hours:</b> <b>per week:</b> 1 / 1 <b>per level/semester:</b> 12 / 12 <b>Form of the course:</b> present	
<b>Number of credits:</b> 3	
<b>Recommended semester:</b> 3., 5., 7.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Attendance at 80%, completion of individual lectures, exercises and workshops, assessment of progress of assigned projects. Scale of assessment (preliminary/final): Mid-term and final assessment consists of passing a test, evaluating ongoing work throughout the semester and regular participation in theoretical lectures and practical exercises. The overall interest in the issue during the course of the semester is also evaluated.	
<b>Learning outcomes:</b> Theoretical and practical orientation in the issue of historical photographic techniques of the 19th century and 20th century. Knowledge of the correct identification of historical photographs in museum collections, for their adequate dating, inclusion and description.	
<b>Class syllabus:</b> As part of the subject at the Department of the Conservation and Restoration, there will be block of lectures for the students of the Comenius University and the AFAD students. The concept of teaching the subject was also linked to external institutions such as Slovak National Gallery in Bratislava and the Bratislava City Museum, which aims to connect academic teaching with the external environment of practice and to strengthen the importance of the photography as an independent branch of the history of art and culture.	
<b>Recommended literature:</b> Učebnica: Hojstričová, J. editor: Renesancia fotografie 19.storočia, výskum/vzdelávanie/experiment, VŠVU, Bratislava 2014 Literatúra: 1. SKOPEC, Rudolf. Dějiny fotografie v obrazech od nejstarších dob k dnešku. Praha : Orbis, 1963. s. 500. 2. HLAVÁČ, Ľudovít. Dejiny fotografie. Martin : Osveta, 1987. s. Martin. Osveta. 3. HLAVÁČ, Ľudovít. Dejiny Slovenskej fotografie. Martin : Osveta, 1989. s. 511. ISBN 802170086. 4. Katalog k výstavě ke 150. výročí vynálezu fotografie (Mánes - Praha). Co je fotografie / What is Photography. Praha : Videopress a Credit, 1989. s. 391. ISBN 80-702-004-0. 5. REILLY, James M. Care and Identification of 19th-Century Photographic Prints. Rochester: Light Impressions : Eastman Kodak Company, 1980. s. 133. ISBN-13: 978-0879853655 . 6. SPENCER, Donald A. The	

Focal Dictionary of Photographic Technologies. London : Focal Press Limited, 1973. s. 725. ASIN: B004110D9M. 7. NEWHALL, Beaumont. The History of Photography. From 1839 to the present. New York : The Museum of Modern Art, 2002. s. 320. ISBN 0-87070-381-1. 8. EDER, Maria Josef. History of Photography. Reprint of the 1932 edition. New York : Dover Publications, Inc., 1972. s. 860. Translated by Edward Epstein. ISBN-13: 978-0486235868. 9. LAVÉDRINE, Bertrand. Photographs of the Past. Process and Preservation. Los Angeles : The Getty Conservation Institute, 2009. s. 224. ISBN 978-0-89236-957-7. 10. GERNESHEIM, Helmut & Alison. The History of Photography. New York : McGraw Hill, 1969. s. 600. ASIN: B00AJT3KRW. 11. REILLY, James M. The Albumen and Salted Paper Book: The History and Practice of Photographic Printing 1840 - 1895. Rochester : Light Impressions, 1980. s. 133. ISBN-13: 978-0879920142. 12. NEWHALL, Beaumont. Latent Image: The Discovery of Photography. New York : Doubleday & Company, Inc., 1967. s. 148. ASIN: B00B1C0SBC. 13. ROSENBLUM, Naomi. A World History of Photography. New York : Abbeville Press, 1984. s. 694. ASIN: B002O9QWUW. 14. NADEAU, Luis. Encyclopedia of Printing, Photographic, and Photomechanical Processes. New Brunswick, Canada : Atelier Luis Nadeau, 1989. s. 542. ISBN-13: 978-0969084167. 15. SCHEUFLER, Pavel. Galerie c.k. fotografů. Praha : Grada, 2001. s. 244. ISBN 80-247-900440.

**Languages necessary to complete the course:**

Slovak and english language

**Notes:**

**Past grade distribution**

Total number of evaluated students: 39

A	B	C	D	E	FX
61,54	12,82	5,13	10,26	0,0	10,26

**Lecturers:** doc. Mgr. art. Janka Blaško Križanová, ArtD., Mgr. art. Peter Ančič

**Last change:** 07.12.2022

**Approved by:** doc. Mgr. art. Olja Triaška Stefanović, ArtD.

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KR/Hftp.b4-8/18	<b>Course title:</b> Historical photography theory and practice II.
<b>Educational activities:</b> <b>Type of activities:</b> Practical / Lecture <b>Number of hours:</b> <b>per week:</b> 1 / 1 <b>per level/semester:</b> 12 / 12 <b>Form of the course:</b> present	
<b>Number of credits:</b> 3	
<b>Recommended semester:</b> 4., 6., 8.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Attendance at 80%, completion of individual lectures, exercises and workshops, assessment of progress of assigned projects. Scale of assessment (preliminary/final): Mid-term and final assessment consists of passing a test, evaluating ongoing work throughout the semester and regular participation in theoretical lectures and practical exercises. The overall interest in the issue during the course of the semester is also evaluated.	
<b>Learning outcomes:</b> Theoretical and practical orientation in the identification of historical photographic techniques of the 19th century. Acquiring practical skills in making these processes: salted paper print and cyanotype. Theoretical and practical basics of modifying paper mats intended for the production of photographic positives (sizing with animal glue, stretching the paper, polishing of the paper surface, duplicating and pressing).	
<b>Class syllabus:</b> As part of the subject at the Department of the Conservation and Restoration, there will be block of lectures for the students of the Comenius University and the AFAD students. The concept of teaching the subject was also linked to external institutions such as Slovak National Gallery in Bratislava and the Bratislava City Museum, which aims to connect academic teaching with the external environment of practice and to strengthen the importance of the photography as an independent branch of the history of art and culture.	
<b>Recommended literature:</b> Učebnica: Hojstričová, J. editor: Renesancia fotografie 19.storočia, výskum/vzdelávanie/experiment, VŠVU, Bratislava 2014 Literatúra: 1. SKOPEC, Rudolf. Dějiny fotografie v obrazech od nejstarších dob k dnešku. Praha : Orbis, 1963. s. 500. 2. HLAVÁČ, Ľudovít. Dejiny fotografie. Martin : Osveta, 1987. s. Martin. Osveta. 3. HLAVÁČ, Ľudovít. Dejiny Slovenskej fotografie. Martin : Osveta, 1989. s. 511. ISBN 802170086. 4. Katalog k výstavě ke 150. výročí vynálezu fotografie (Mánes - Praha). Co je fotografie / What is Photography. Praha : Videopress a Credit, 1989. s. 391. ISBN 80-702-004-0. 5. REILLY, James M. Care and	

Identification of 19th-Century Photographic Prints. Rochester: Light Impressions : Eastman Kodak Company, 1980. s. 133. ISBN-13: 978-0879853655 . 6. SPENCER, Donald A. The Focal Dictionary of Photographic Technologies. London : Focal Press Limited, 1973. s. 725. ASIN: B004110D9M. 7. NEWHALL, Beaumont. The History of Photography. From 1839 to the present. New York : The Museum of Modern Art, 2002. s. 320. ISBN 0-87070-381-1. 8. EDER, Maria Josef. History of Photography. Reprint of the 1932 edition. New York : Dover Publications, Inc., 1972. s. 860. Translated by Edward Epstean. ISBN-13: 978-0486235868. 9. LAVÉDRINE, Bertrand. Photographs of the Past. Process and Preservation. Los Angeles : The Getty Conservation Institute, 2009. s. 224. ISBN 978-0-89236-957-7. 10. GERNSEIM, Helmut & Alison. The History of Photography. New York : McGraw Hill, 1969. s. 600. ASIN: B00AJT3KRW. 11. REILLY, James M. The Albumen and Salted Paper Book: The History and Practice of Photographic Printing 1840 - 1895. Rochester : Light Impressions, 1980. s. 133. ISBN-13: 978-0879920142. 12. NEWHALL, Beaumont. Latent Image: The Discovery of Photography. New York : Doubleday & Company, Inc., 1967. s. 148. ASIN: B00B1C0SBC. 13. ROSENBLUM, Naomi. A World History of Photography. New York : Abbeville Press, 1984. s. 694. ASIN: B002O9QWUW. 14. NADEAU, Luis. Encyclopedia of Printing, Photographic, and Photomechanical Processes. New Brunswick, Canada : Atelier Luis Nadeau, 1989. s. 542. ISBN-13: 978-0969084167. 15. SCHEUFLER, Pavel. Galerie c.k. fotografů. Praha : Grada, 2001. s. 244. ISBN 80-247-900440.

**Languages necessary to complete the course:**

Slovak and english language

**Notes:**

**Past grade distribution**

Total number of evaluated students: 26

A	B	C	D	E	FX
69,23	15,38	3,85	0,0	0,0	11,54

**Lecturers:** doc. Mgr. art. Janka Blaško Križanová, ArtD., Mgr. art. Peter Ančič

**Last change:** 06.10.2022

**Approved by:** doc. Mgr. art. Olja Triaška Stefanović, ArtD.

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KTDU/Aoft.b7/20	<b>Course title:</b> Image Analysis (Photography) I.
<b>Educational activities:</b> <b>Type of activities:</b> Seminar <b>Number of hours:</b> <b>per week: 2 per level/semester: 24</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester:</b> 7.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Participation and activity in the seminar, completion of sub-assignments, written seminar work. Scale of assessment (preliminary/final): Interim assessment: activity during the seminar 50%; Final assessment: semester written work 50%	
<b>Learning outcomes:</b> Through the analysis of iconic and lesser-known photographs of various genres, the student will be introduced to basic terminology and methodological approaches to reading and interpreting photography. The student will apply the knowledge gained during the seminar to selected photographs. The student will also become acquainted with texts dealing with the criticism of photographs in Slovak, Czech and English. Upon completion of the course, the student should be able to read and interpret photography independently, and the course should also help in defending their own photographic projects.	
<b>Class syllabus:</b> 1. Introductory lesson - acquaintance with the content of the seminar, with the conditions of its completion. Distribution of texts, assignment of seminar work and tasks for the next seminars. 2. Describing photography: What do I see? - Description of subject, medium, form, style, importance and value of description (John Berger: O pohledu - Paul Strand; Richard Avedon: American West). 3 Photography, the sign, the meaning. Semiotic analysis of photography with the example of advertising. Roland Barthes: Rétorika obrazu. 4. Photography as a trace - the specific position of photography among image media. Coded and uncoded in the photographic image. Concepts of punctum and studium on the example of specific excerpts and photographs from the text Camera Lucida by R. Barthes. 5. Analysis of the photographic image in the light of discourse theory I. Allan Sekula: O vynalezení fotografického významu. 6. Analysis of the photographic image in the light of discourse theory II. Rosalind Krauss: Diskurzivní prostory fotografie. 7. Analysis of a selected photographic work of individual choice. Utilization of learned interpretive strategies and own critical perspective. Discussion.	



8. Analysis of a photographic exhibition of own choice. Use of learned interpretive strategies and own critical perspective. Discussion.
9. Visit and joint critical reflection on the photographic exhibition.
10. Analysis of a selected photographic work of individual choice. Use of learned interpretive strategies and own critical perspective. Discussion. Assignment of topics for final written seminar papers.

**Recommended literature:**

Badger, Garry: The Genius of Photography: How Photography Has Changed Our Lives. Quadrille Publishing, 2011 Barret, Terry: Criticizing Photographs. An Introduction to Understanding Images. The Ohio State University, 2006 Barthes, Roland: Světla komora. Bratislava: Archa, 1994 Berger, John: O pohledu. Praha: Agite/Fra, 2009 Císař, K. (ed.): Co je to fotografie? Praha: Herrmann & synové, 2004. Fárová, Anna: Dvě tváře. Praha: Torst, 2010/2016 Gregory Crewdson 1985 – 2005. Hatje Cantz, 2005 (katalóg k výstave v Galerii Rudolfinum) Jeffrey, Ian: How to Read a Photograph: Understanding, Interpreting and Enjoying the Great Photographer. Thames & Hudson, 2010 Kulka, Tomáš: Umění a kýč. Torst, 2000. Migašová, Jana: Nový hedonizmus a morálna neutralita vo vizuálnom umení: vývoj diskurzu o fenoméne gýča. In: Kultura, umění a výchova, Roč. 4, č. 2 (2016) Migrant Mother. In: Robert Hariman and John Louis Lucaites: No Caption Needed: Iconic Photographs, Public Culture, and Liberal Democracy. The University of Chicago Press, 2007, s. 53 – 67. Migrant Mother (Case Study). In: Wells, L. (ed.): Photography – A Critical Introduction. Routledge, 2000 Pollen, Annabella: When is a cliché not a cliché? Reconsidering Mass-Produced Sunsets. In: Pollen, A. - Burdbridge, B. (eds.): Photography Reframed: New Visions in Contemporary Photographic Culture. London: I. B. Tauris, 2018 Pospěch, Tomáš (ed.): Česká fotografie 1938-2000 v recenzích, textech, dokumentech. Praha: DOST, 2011 Pospěch, Tomáš (ed.): Role fotografie. Rozhovory o různé fotografii. Praha: Positif, 2019 Silverio, Robert: Kýč, nízké umění a midcult v současné fotografii. In: Mladé médium II., VŠVU, Bratislava, 2012 Sontag, Susan: O fotografii. Praha: Paseka, 2002 Wells, Liz: Words and Picture – On reviewing photography. In: Wells, L. (ed.): The Photography reader. London/N.Y.: Routledge, 2003 + magazines on photography

**Languages necessary to complete the course:**

Slovak, Czech, English - highly recommended for reading English texts

**Notes:**

**Past grade distribution**

Total number of evaluated students: 30

A	B	C	D	E	FX
46,67	23,33	23,33	3,33	3,33	0,0

**Lecturers:** Mgr. art. Michal Huba, ArtD.

**Last change:** 04.12.2022

**Approved by:** doc. Mgr. art. Olja Triaška Stefanović, ArtD.

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KTDU/Aoft.b8/20	<b>Course title:</b> Image Analysis (Photography) II.
<b>Educational activities:</b> <b>Type of activities:</b> Seminar <b>Number of hours:</b> <b>per week: 2 per level/semester: 24</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester:</b> 8.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Attendance and activity at the seminar, completion of sub-assignments 50%, written seminar work 50%. Scale of assessment (preliminary/final): Interim assessment: activity during the seminar 50%; Final assessment: semester written work 50%	
<b>Learning outcomes:</b> Through the analysis of iconic and lesser-known photographs of various genres, the student will be introduced to basic terminology and methodological approaches to reading and interpreting photography. The knowledge gained will be applied to selected photographs during the seminar. The student will also become familiar with texts dealing with the criticism of photographs in Slovak, Czech and English. Upon completion of the course, the student should be able to read and interpret photography independently, and the course should also help in defending their own photographic projects.	
<b>Class syllabus:</b> 1. Introductory lesson - acquaintance with the content of the seminar, with the conditions of its completion. Distribution of texts, assignment of seminar work and tasks for the next seminars. 2. Postmodern strategies and the role of photography. Abigail Salomon-Godeau: Fotografia po umeleckej fotografii. An analysis and juxtaposition of the uses of the photographic image in postmodern art against the modernist tradition of art photography. A case study: Sherie Levine vs. E. Weston 3. Post-photography. Analyses of selected post-photographic strategies. 4. Presentation of students' thesis projects. Discussion and mutual critical reflection of the projects. 5. Transformations of approaches to documentary photography. Case study: R. Capa - S. Ristelhueber - L. Delahaye 6. Violence in photography. The meaning and limits of the photographic representation of suffering. (Comparison of two theoretical approaches to the problem: Susan Sontag vs. Georges Didi-Hubermann) 7. Presentation of students bachelor thesis projects. Discussion and mutual critical reflection of the projects.	

8. Photobook. Breakthrough photobooks, transformations of their function. Significance and forms of photobooks today. Materiality and tactile dimension of photographs in contrast to the hegemony of digital distribution of images (G. Badger)
9. Presentation of students' undergraduate thesis projects in progress. Discussion and mutual critical reflection of the projects.
10. Presentation of students' thesis projects. Discussion and mutual critical reflection of the projects.

**Recommended literature:**

Badger, Gerry & spol. (eds.): Photobook Phenomenon. RM/CCCCB/FUNDACIÓN FOTO COLECTANIA, 2017  
 Company, David: The Lives and Loves of Images. Berlin: Kehrer, 2020  
 Company, David: Interview with Lucas Blalock. In: Company, D.: So present, so invisible. Conversations on photography. Contrasto, 2018  
 Císař, K. (ed.): Co je to fotografie? Praha: Herrmann & synové, 2004.  
 Cotton, Charlotte: Photography Is Magic. Aperture, 2015  
 Didi-Hubermann, Georges: Images in spite of all: four photographs from Auschwitz. Chicago: The University of Chicago Press, 2008.  
 Durden, Mark: Documentary Pictorial: Luc Delahaye's Taliban, 2001. In: Batchen, G. & spol.: Picturing Atrocity. Photography in Crisis. Reaktion Books, 2012  
 Manovich, Lev: Instagram and Contemporary Image. 2017 Dostupné na internete: .  
 Nanoru, Michal: Only the Good Ones - The Snapshot Aesthetic Revisited. Galerie Rudolfinum, katalóg, 2014.  
 Pašteková, Michaela: Premenná pozícia amatérskej pozície. In: ESPES, Vol. 8/1, 2019, Dostupné: <http://oaji.net/articles/2019/6934-1561813023.pdf>  
 Ritchin, Fred: Snímaní rámu (Fotožurnalismus, občan, dokument). Praha: Univerzita Karlova v Praze, 2019  
 Rose, Gilian: Doing Family Photography. The Domestic, The Public and The Politics of Sentiment. Routledge, 2010/2016  
 Shore, Robert: Post-Photography: The Artist with a Camera. Laurence King Publishing, 2014  
 Sontag, Susan: S bolestí druhých před očima. Praha: Paseka, 2011.  
 Zuromskis, Catherine: Snapshot Photography: The Lives of Images. MIT Press, 2013

**Languages necessary to complete the course:**

Slovak, Czech, English recommended for reading English texts

**Notes:**

**Past grade distribution**

Total number of evaluated students: 38

A	B	C	D	E	FX
50,0	34,21	13,16	2,63	0,0	0,0

**Lecturers:** Mgr. art. Michal Huba, ArtD.

**Last change:** 04.12.2022

**Approved by:** doc. Mgr. art. Olja Triaška Stefanović, ArtD.

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KTDU/Ucin.b1-8/22	<b>Course title:</b> Introduction to Chinese culture and language - 1st level
<b>Educational activities:</b> <b>Type of activities:</b> Lecture / Seminar <b>Number of hours:</b> <b>per week:</b> 1 / 1 <b>per level/semester:</b> 12 / 12 <b>Form of the course:</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester:</b> 1., 3., 5., 7.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Antirequisites:</b> KTDU/Ucin.b2-6/18	
<b>Course requirements:</b> a) during the teaching part (continuously) a paper or presentation (50 points) on a selected topic from (b) during the examination period: a written examination (50 points). A minimum of 10 points in the intermediate assessment is required for admission to the examination. Violation of academic ethics will result in the cancellation of the points obtained in the relevant item In the case of a particular grade. Grading scale:100-90: A; 89-79: B; 78-68: C; 67-57: D; 56-46: E; 45-0: FX. Instructors will accept a maximum of 3 absences. The exact date and topic of the midterm evaluation will be will be announced at the beginning of the semester. Exam dates will be published via AIS no later than in the last week of the teaching part.	
<b>Learning outcomes:</b> The student gains a basic overview of culture, thought, as well as the fundamentals of cultural geography, which focuses on the former capitals of China as well as the major cultural sites that belong to the foundation of Chinese cultural awareness	
<b>Class syllabus:</b> 1. Introduction to the spiritual and ideological world of China. The basics of philosophy, the concept of filial love and respect, equality, freedom and how philosophical views have influenced the culture and life in Chinese society. Religion versus morality in Chinese society. 2. Participation in public affairs or escape into the individual world? The impact of Confucianism and	

Taoism on Chinese society both culturally and ideologically and their impact on the running of the country

3. China's historical capitals 1
4. China's Historical Capitals 2 - Beijing
5. The garden as a principle of the universe in the Chinese cultural world
6. Chinese lyric poetry - a brief overview of the history, the most important poets and their works
7. Buddhism and its influence on Chinese art
8. Significant Buddhist monuments in China. Representation of Buddha in sculptures, temples, caves, cliffs with rich sculptural decoration.
9. Chinese theatre, its specifics. Presentation of different styles up to the 20th century.
10. Sacred mountains, the concept of perception of nature in Chinese society, differences from the Western anthropocentric perception of nature. Search for parallels with contemporary environmentalism movement.

**Recommended literature:**

it is determined by the teacher on the first class

**Languages necessary to complete the course:**

Slovak, English

**Notes:**

**Past grade distribution**

Total number of evaluated students: 57

A	B	C	D	E	FX
19,3	35,09	12,28	7,02	1,75	24,56

**Lecturers:** prof. Mgr. Janka Benická, PhD., Mgr. Daniela Zhang Cziráková, PhD.

**Last change:** 09.11.2022

**Approved by:** doc. Mgr. art. Olja Triaška Stefanović, ArtD.

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KTDU/Ucin.b1-8/22	<b>Course title:</b> Introduction to Chinese culture and language - 1st level
<b>Educational activities:</b> <b>Type of activities:</b> Lecture / Seminar <b>Number of hours:</b> <b>per week:</b> 1 / 1 <b>per level/semester:</b> 12 / 12 <b>Form of the course:</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester:</b> 2., 4., 6., 8.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Antirequisites:</b> KTDU/Ucin.b2-6/18	
<b>Course requirements:</b> a) during the teaching part (continuously) a paper or presentation (50 points) on a selected topic from (b) during the examination period: a written examination (50 points). A minimum of 10 points in the intermediate assessment is required for admission to the examination. Violation of academic ethics will result in the cancellation of the points obtained in the relevant item In the case of a particular grade. Grading scale:100-90: A; 89-79: B; 78-68: C; 67-57: D; 56-46: E; 45-0: FX. Instructors will accept a maximum of 3 absences. The exact date and topic of the midterm evaluation will be will be announced at the beginning of the semester. Exam dates will be published via AIS no later than in the last week of the teaching part.	
<b>Learning outcomes:</b> The student gains a basic overview of culture, thought, as well as the fundamentals of cultural geography, which focuses on the former capitals of China as well as the major cultural sites that belong to the foundation of Chinese cultural awareness	
<b>Class syllabus:</b> 1. Introduction to the spiritual and ideological world of China. The basics of philosophy, the concept of filial love and respect, equality, freedom and how philosophical views have influenced the culture and life in Chinese society. Religion versus morality in Chinese society. 2. Participation in public affairs or escape into the individual world? The impact of Confucianism and	

<p>Taoism on Chinese society both culturally and ideologically and their impact on the running of the country</p> <p>3. China's historical capitals 1</p> <p>4. China's Historical Capitals 2 - Beijing</p> <p>5. The garden as a principle of the universe in the Chinese cultural world</p> <p>6. Chinese lyric poetry - a brief overview of the history, the most important poets and their works</p> <p>7. Buddhism and its influence on Chinese art</p> <p>8. Significant Buddhist monuments in China. Representation of Buddha in sculptures, temples, caves, cliffs with rich sculptural decoration.</p> <p>9. Chinese theatre, its specifics. Presentation of different styles up to the 20th century.</p> <p>10. Sacred mountains, the concept of perception of nature in Chinese society, differences from the Western anthropocentric perception of nature. Search for parallels with contemporary environmentalism movement.</p>					
<p><b>Recommended literature:</b> it is determined by the teacher on the first class</p>					
<p><b>Languages necessary to complete the course:</b> Slovak, English</p>					
<p><b>Notes:</b></p>					
<p><b>Past grade distribution</b> Total number of evaluated students: 57</p>					
A	B	C	D	E	FX
19,3	35,09	12,28	7,02	1,75	24,56
<p><b>Lecturers:</b> prof. Mgr. Janka Benická, PhD., Mgr. Daniela Zhang Cziráková, PhD.</p>					
<p><b>Last change:</b> 09.11.2022</p>					
<p><b>Approved by:</b> doc. Mgr. art. Olja Triaška Stefanović, ArtD.</p>					

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KTDU/UdoS.b1/20	<b>Course title:</b> Introduction to Studies I
<b>Educational activities:</b> <b>Type of activities:</b> Lecture <b>Number of hours:</b> <b>per week: 2 per level/semester: 24</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester:</b> 1.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> 70 % - attendance in lectures 30% - discussion	
<b>Learning outcomes:</b> Familiarization with the pedagogical and research process in individual studios and departments of AFAD, basic understanding of the school structure and departments.	
<b>Class syllabus:</b> 1. Presentation of the concept of the studio - Architectural Design - Urban Strategies (Mitášová, Zervan + studio teachers and PhD students) 2. Presentation of the studio concept - Architectural Design - Architecture Studio II + Architecture Studio III A3 (Mitášová, Zervan + studio teachers and PhD students) 3. Presentation of the concept of the studio - Architectural Design - Virtual Studio (Mitášová, Zervan + teachers of the studio and PhD students) 4. Presentation of the studio concept - Design - Industrial Design Studio + Experimental Design Studio (Kolesár + studio teachers and PhD students) 5. Presentation of the studio concept - Design - Transport Design Studio + Interior Design Studio (Kolesár + studio teachers and PhD students) 6. Presentation of the studio concept - Applied Arts - Ceramics Studio + Glass Studio (Kancheva + studio teachers and PhD students) 7. Presentation of the studio concept - Applied Arts - Metal and Jewellery Studio (Kancheva + studio teachers and PhD students) 8. Presentation of the studio concept - Photography and New Media - Studio Photography, Reality, Construction (Pašteková + studio teachers and PhD students) 9. Presentation of the studio concept - Photography and New Media - Studio about Photography + Studio Laboratory of Photography (Pašteková + studio teachers and PhD students) 10. Presentation of the studio concept - Intermedia - Studio of Spatial Communications + (Grůň / Kralovič + studio lecturers and PhD students) 11. Presentation of the concept of the studio - Intermedia - Atelier vvv + Atelier of Intermedia (Grůň / Kralovič + teachers of the studio and PhD students) 12. Presentation of the studio concept - Digital Media (Tkáčik + studio teachers and PhD students)	



<b>Recommended literature:</b>	
<b>Languages necessary to complete the course:</b> Slovak	
<b>Notes:</b>	
<b>Past grade distribution</b> Total number of evaluated students: 215	
ABS	NEABS
100,0	0,0
<b>Lecturers:</b> doc. Mgr. Daniel Grůň, PhD., Mgr. Beata Jablonská, PhD., doc. Mgr. Ladislav Tkáčik, PhD., Mgr. Naďa Kančevová, PhD., prof. PhDr. Marián Zervan, PhD., Mgr. Ján Kralovič, PhD., Mgr. Norbert Lacko, PhD., Mgr. Silvia Seneši Lutherová, PhD., prof. Ing. arch. Monika Mitášová, PhD.	
<b>Last change:</b> 24.11.2022	
<b>Approved by:</b> doc. Mgr. art. Olja Triaška Stefanović, ArtD.	

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KTDU/UdoS.b2/20	<b>Course title:</b> Introduction to Studies II
<b>Educational activities:</b> <b>Type of activities:</b> Lecture <b>Number of hours:</b> <b>per week: 2 per level/semester: 24</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester:</b> 2.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> 70 % - attendance in lectures 30% - discussion	
<b>Learning outcomes:</b> Familiarization with the pedagogical and research process in individual studios and departments of AFAD, basic understanding of the school structure and departments.	
<b>Class syllabus:</b> 1. Presentation of the concept of the studio - Restoration - Atelier of Wooden Sculpture Restoration + Atelier of Stone Sculpture and Stone Architecture Restoration (Žáry + teachers of the studio and PhD students) 2. Presentation of the concept of the studio - Restoration - Atelier of restoration of wall paintings + Atelier of restoration of hanging paintings and panel paintings (Žáry + teachers of the studio and PhD students) 3. Presentation of the concept of the studio - Restoration - Atelier for the restoration of works of art on paper and photography (Žáry + teachers of the studio and PhD students) 4. Presentation of the concept of the studio - Visual Communication - Studio Space + Studio Identity (Kolesár / Lutherová / Lacko + studio teachers and PhD students) 5. Presentation of the concept of the studio - Visual Communication - Font Studio + Multimedia Studio (Kolesár / Lutherová / Lacko + studio lecturers and PhD students) 6. Presentation of the studio concept - Graphics and other media - Free Graphics Studio + Free and Colour Graphics Studio (Lacko / Jablonská + studio lecturers and PhD students) 7. Presentation of the concept of the studio - Graphics and other media - Studio of illustration and graphics (Lacko / Jablonská + studio teachers and PhD students) 8. Presentation of the studio concept - Sculpture, object, installation - S.O.S Studio + Sculpture in 3D Virtual Space and Architecture Studio (Grůň / Kralovič + studio teachers and PhD students) 9. Presentation of the concept of the studio - Painting - Atelier mal+by + Atelier of Painting III (Jablonská + studio teachers and PhD students) 10. Presentation of the concept of the studio - Painting - 4th studio (Jablonská + studio teachers and PhD students)	

11. Presentation of the studio concept - Textile Design - Textile Design Studio + Clothing Design Studio (Lutherová + studio teachers and PhD students)	
12. Presentation of the studio concept - Textile Design - Textile Design Studio in Space (Lutherová + studio teachers and PhD students)	
<b>Recommended literature:</b>	
<b>Languages necessary to complete the course:</b> Slovak	
<b>Notes:</b>	
<b>Past grade distribution</b> Total number of evaluated students: 210	
ABS	NEABS
100,0	0,0
<b>Lecturers:</b> doc. Mgr. Daniel Grůň, PhD., prof. Ing. arch. Monika Mitášová, PhD., Mgr. Beata Jablonská, PhD., doc. Mgr. Ladislav Tkáčik, PhD., Mgr. Nad'a Kančevová, PhD., prof. PhDr. Marián Zervan, PhD., Mgr. Ján Kralovič, PhD., Mgr. Norbert Lacko, PhD., Mgr. Silvia Seneši Lutherová, PhD.	
<b>Last change:</b> 09.11.2022	
<b>Approved by:</b> doc. Mgr. art. Olja Triaška Stefanović, ArtD.	

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KTDU/Prft.b5/22	<b>Course title:</b> Issues faced by Art Media (Photography) I.
<b>Educational activities:</b> <b>Type of activities:</b> Lecture <b>Number of hours:</b> <b>per week: 2 per level/semester: 24</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 3	
<b>Recommended semester:</b> 5.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Attendance at the lecture is compulsory. Three excused absences per semester. Submission of the semester assignments and presentations as assigned by the lecturer. Oral or written examination.	
<b>Learning outcomes:</b> The student will gain knowledge of the lecture material and should also be able to self-study. This should result into the ability to think actively about the given topic, to formulate own opinions and views concerning the field of art of the studied period.	
<b>Class syllabus:</b> 1. THE ORIGIN OF PHOTOGRAPHY AND THE CREATION OF PHOTOGRAPHY - primary processes of photographic recording up to 1839, before the origin of photography - illusion of three-dimensional space (Renaissance), pantograph (17th century, physionotrace, silhouettes), camera obscura, camera lucida - Leonardo da Vinci, Gilles-Louis Chrétien, Johan Kaspar Lavater, Thomas Sandby, Cornelius Varley - the growth of chemical and optical knowledge after 1800 - simultaneous development of chemical processes and new discoveries on the way to the emergence of photography - the emergence of photography: 'drawing with light' and Joseph Nicéphore Niépce, Louis-Jacques Mandé Daguerre, William Henry Fox Talbot - "pencil of nature" - photographer's fascination with his surroundings through the camera lens - Hippolyte Bayard (a shift in chemical processing) and the origins of staged photography - John Herschel and his experimentation with colour 2. PHOTOGRAPHY, SCIENCE - the microscope and the telescope -recording motifs not visible to the naked eye - biology, astronomy: Andreas Ritter von Ettingshausen, Léon Foucault, Anna Atkins - astronomy: Wilhelm & Friedrich Langenheim, James Nasmyth, Lewis M. Rutherford, George Philips Bond and Adams Whipple	

- Body and Archive
  - anthropology (race and slaves, peoples, types) and medicine (human peculiarities): John Lamprey, Désiré Charnay, E.Thiesson, Anatole Bogdanov
  - medicine: Jean-Martin Charcot, and the clinic at La Salpêtrière, Duchenne de Boulogne
  - forensic science: Alphonse Bertillon (Bertillon method), identification archive and service
  - from motion photography to futurism, photography and research on the movement of the individual
  - publications on movement for artists
  - Eadweard J. Muybridge, Étienne - Jules Marey, Albert Londe, Thomas Eakins, Ottomar Anschutz
  - Cinematograph - on the road to cinematography
- #### 4. THE ARTISTIC AMBITIONS OF PHOTOGRAPHY AND PORTRAIT PHOTOGRAPHY
- the Victorian era in England
  - still life, romantic portrait, allegorical scene - influence of fine art
  - Roger Fenton, Adolphe Bilordeaux, Oscar Gustave Rejlander, Henry Peach Robinson, Julia Margaret Cameron, Lady Clementina, Lady Howarden, Lewis Carroll
  - carte-de-visite, mass production of the photographic portrait - business card mania - André Adolphe Eugène Disdéri
  - realistic portraiture: Sully, Adam Salomon, Étienne Carjat, Alexander Hesler, Gustave Le Gray
  - Nadar's life and work,
  - the organisation and running of the photographic studio, its social and cultural significance
- #### 5. TOPOGRAPHICAL PHOTOGRAPHY AND COLONIAL PHOTOGRAPHY
- landscape photography, fascination with distant landscapes, devastation of the landscape after the war: Timothy O'Sullivan, Carleton E. Watkins, Félice A. Beato, Mathew Brady, Alexander Gardner, James Robertson, Roger Fenton
  - Architecture and industrial objects: August Collard, Charles Marville, Joseph Albert, Pierre Petit, Charles Clifford Auguste Collard, Delmaet and Durandelle
  - The life and work of Eugène Atget
  - India, China and Japan - the penetration of photography into these areas
  - Fascination with distant lands
  - Photography as a representation of other races, cultures, landscapes
  - The Opium Wars
  - Photography taken for military and otherwise strategic purposes
- #### 6. PHOTOGRAPHY AND WAR
- Crimean War, Franco-Prussian War, Paris Commune and American Civil War
  - Roger Fenton, Timothy O'Sullivan, Alexander Gardner, Mathew Barney
- #### 7. PICTORIALIST PHOTOGRAPHY
- Naturalistic photography: "reality according to nature" with emphasis on the choice of the picturesque image
  - Peter Henry Emerson: Naturalistic Photography for Art Students, 1886
  - England: Peter Henry Emerson, Frank Meadow Sutcliffe, George Davison, Frank Eugene
  - The Symbolic Line of Pictorialism, France: Robert Demachy, Charles E.J.C.Puyo, Pierre Dubreuil
  - photography inspired by impressionism, symbolism and melancholy
  - Germany, Austria (Vienna Secession): Nikolaus Perscheid, Rudolph and Minja Dührkoop, Theodor and Oskar Hofmeister, Heinrich Kühn, Gertrude Käsebier

- Czech Republic: Alfons Mucha
  - USA (Photo Secession), from pictorialism to direct photography
  - East Coast: Fred Holland Day, Edward Steichen, Clarence H. White, Alfred Stieglitz
  - Annie Brigman, Emily Pitchford, Adeleide Hanscom, Laura Adams Armer, Imogen Cunningham
  - Alfred Stieglitz's work and organizational activities
8. PHOTOGRAPHY AND PAINTING, ART NOUVEAU PHOTOGRAPHY, PICTORIALISM AND THE CONSERVATIVE AVANT-GARDE
- Artists who photograph and use photography as a sketch
  - The influence of photography on painting
  - The work of Alfons Mucha
  - Neopictorialist visions in the pictorialist period: edgar degas, edvard munch, Émile Zola, Jacques Henri Lartigue
9. THE SOCIAL THEMES IN PHOTOGRAPHY
- Pictorialism as an avant-garde movement (modern city, social situation): Alvin Langdon Coburn, Paul Strand, Jacob August Riis, Lewis Hine, Paul Martin, Thomas Annan, Casasolov Archive
10. PHOTOGRAPHY IN SLOVAKIA UNTIL 1918
- the spread of photographic techniques in Slovakia
  - Photography in the Romantic period: Eduard Kozič, František Abrahamovič, Imrich Roth, Karol Divald, Leopoldina von Dohnányi, Štefan Dohnányi
  - national programme in photography by Ivan Branislav Zoch, Pavol Socháň
  - realism in photography, social aspects: Pavol Socháň, Adolf Divald, Eduard Kozič Atelier, Ján Labay,
  - Impressionist and Art Nouveau photography in Slovakia: Vojtech Uhlárik, František Hodoš

**Recommended literature:**

**Languages necessary to complete the course:**

Slovak, English for studying the literature

**Notes:**

**Past grade distribution**

Total number of evaluated students: 0

A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0

**Lecturers:** doc. Mgr. Bohunka Koklesová, PhD., Mgr. art. Michal Huba, ArtD.

**Last change:** 03.12.2022

**Approved by:** doc. Mgr. art. Olja Triaška Stefanović, ArtD.

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KTDU/Prft.b6/22	<b>Course title:</b> Issues faced by Art Media (Photography) I.
<b>Educational activities:</b> <b>Type of activities:</b> Lecture <b>Number of hours:</b> <b>per week: 2 per level/semester: 24</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 3	
<b>Recommended semester:</b> 6.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Attendance at the lecture is compulsory. Three excused absences per semester. Submission of the semester assignments and presentations as assigned by the lecturer. Oral or written examination.	
<b>Learning outcomes:</b> The student will gain knowledge of the lecture material, should also be able to self-study and the result should active thinking on the topic formulating own opinions and views to the art of the period under study.	
<b>Class syllabus:</b> 1. HUMANISTIC PHOTOGRAPHY - direct, immediate photography with an interest in human reality: André Kertész, Brassai, Martin Munkácsi, Robert Doisneau - Bill Brandt, Manuel Alvarez Bravo, Tina Modotti - The Farm Security Administration (F.S.A 'US), Photo Legue, social photography in the USA - Life, Fortune magazines - the penetration of photography into print, the first photography agencies - Walker Evans, Dorothea Lange, Ben Shahn, Russell Lee, Margaret Bourke-White, Berenice Abbott, Alfred Eisenstaedt, Bill Brandt - John Steinbeck: Fruit of Wrath - French photography in the years after World War II, a perfect mirror of everyday life - direct photography and the 'Bressonian principle of the decisive moment', photographic technical perfection - the life and work of Henri Cartier-Bresson - Magnum Agency - independence from the media: Werner Bischof, Henri Cartier Bresson, David Seymour, Robert Capa, Georg Rodger - "The Human Family", MoMA NY, conception by Edward Steichen, 1955 - "a mirror of the universal elements and emotions of everyday life" - exhibition installation concept - Influence on national exhibition concepts with a humanizing message	

## 2. NEW PHOTOGRAPHY, PHOTOGRAPHY AND THE BAUHAUS

- new vision, new materiality, new objectivity towards the emancipation of photography
- the "photographicity of the frame", the intersection of photography and avant-garde movements
- Neue Sächlichkeit: Albert Renger - Patzsch, Karl Blossfeldt, August Sander, Umbo
- Experimental position of the László Moholy Nagy School, Lucia Moholy
- the technically precise school of Walter Peterhans
- Bauhaus magazine, the intersection of photography and graphic design

## 3. THE PURITY OF PHOTOGRAPHY

- "pure photography" in the USA
- Walker Evans, Paul Strand, Imogen Cunningham, Paul Outerbridge, Charles Sheeler, Anton Bruehl, Margaret Bourke - White, Berenice Abbott, Edward Weston, Ansel Adams

## 4. SOVIET AVANT-GARDE PHOTOGRAPHY

- the penetration of European avant-garde trends with the ideology of socialism in photography
- Constructivist and Suprematist background: El Lisitsky, Alexander Rodchenko, Gustav Klucis
- reports from Soviet constructions and mass events

## 5. PHOTOGRAPHY AND DADAISM

- experimental photography: photograms, photocollages, photomontages
- Christian Schad, Hannach Höch, Georg Grosz, John Heartfield, Raoul Hausmann, Max Ernst, Hans Arp, Marcel Duchamp
- life and work of Man Ray

## 6. PHOTOGRAPHY AND SURREALISM

- photographic origins of surrealism: Eugene Atget, Brassai, André Kertész
- Hans Bellmer, Raoul Ubac, Claude Cahun, Dora Maar
- Czech surrealist photography: Karel Teige, Jindřich Štyrský, Emila Medková, Václav Zykmond

## 7. CZECH AVANT-GARDE PHOTOGRAPHY

- from pictorialism to avant-garde, enlightenment by European photography and artistic trends
- life and work of František Drtikol and Jozef Sudek
- tendencies of the new materiality: Eugen Wiškovský, Jaromír Funke, Jaroslav Rösler

## 8. SLOVAK PHOTOGRAPHY

- Slovak nation and rural life of the interwar period, pictorialist foundations
- Ladislav Rozman, Viliam Malík, Karol Plicka, Miloš Alexander Bazovský, Ján Halaša, Ján Náhlik
- Social photography. Marko, Viliam Malík, Stefan Tamáš, František Kollar
- Documents of a new vision, Bauhaus impulses at the School of Artistic Crafts in Bratislava (teacher Jaromír Funke)
- Miloš Dohnány, Ján Halaša, Ladislav Kožehuba, Jozef Hofer, Sergej Protopopov, Irena Blühová, Ladislav Foltyn, Viliam Malík, Karol Plicka, Pavol Poliak, František Kollar
- photography in Slovakia between 1940-1960, the clash of official art and modernist tendencies in photography, imaginative photography, direct and immediate photography
- Tibor Honty, Magdaléna Robinsonová, Karol Kállay, Igor Grossman, Martin Martinček, Viliam Malík, Ján Cifra, Anton Štubňa, Eduard Pavlačka, Bohumil Puskailer and others

## 9. PHOTOGRAPHY AND WAR EVENTS

- apocalyptic scenes of the forerunners of war reportage photography
- "This is war!" Robert Capa, 1938 (symbiosis of action and emotion)
- David Seymour, Lee Miller, William Eugene Smith, Larry Burrows, Don McCullin, Werner Bischof, David Douglas Duncan, Eddie Adams
- Photography as a protest against the war (Vietnam): Huynh Cong, Ron Haerberle and Peter Brant, Vo Anh Khanh



## 10. PHOTOGRAPHY "OF THE MOMENT"

- "street photography," the denial of the "decisive moment" of the photographed event in the American documentary

- Robert Frank: The Americans, 1958, an iconic photographic documentary about Americans

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- the pursuit of an immediate representation of reality, a reflex, an intervention of discovery in the reality of reality

- Lee Friedlander, Garry Winogrand, William Klein, Bruce Davidson, Joel Mayerowitz

- Jack Kerouac: On the Road

## 11. PHOTOGRAPHY IN ART

- The relationship between painting and photography: Robert Rauschenberg, Andy Warhol, Richard Estes, Chuck Close,

David Hockney, Richard Hamilton, Audrey Flack

- Anselm Kiefer, Sigmar Polke, Gerhard Richter

- Photography in the art of art movements 2/2 20th century

## 12. MEMORIES AND ARCHIVES

- the relationship between photography and memory, the interpellation of the public and the private

- public memory, history and photography: medicine, colonialism, property, the family album

Gerhard Richter, Christian Boltanski, Andy Warhol, Sol Lewitt, John Baldessari, Alan Sekula, John Divola, Candida Höfer

- Sally Man, Richard Billingham, Nobuyoshi Araki, Rijnke Dijkstra

## 13. A PLACE IN PHOTOGRAPHY (conceptual strategies)

- New urbanism of the city, new topography conditioned by the everyday life of the city, ensemble social and political relations

- Lee Friedländer, Joel Mayerowitz, Douglas Huebler, Martha Rösler, Victor Burgin, Jeff Wall, Lorna Simpson, Gabriel Orozco

- Bernd and Hilla Becher, Thomas Struth, Andreas Gursky, Thomas Ruff

## 14. (JUST' LOOKING)

- psychoanalysis and representation, the camera's view of the subject, the subject's view of the camera, views

between subjects

- social power and unconscious desire

- Michael Snow, Dieter Appelt, Victor Burgin, Cindy Sherman, Jeff Wall, Barbara Kruger, Nan Goldin, Helmut Newton

15. INSCENATED REALITIES- loss of the need to photograph immediate reality, the role of the photographer

- different forms and themes of staged photography

- Joel Peter Witkin, Sandy Scoglund, Gabriel Orozco, Jeff Wall, Mariko Mori, Bettina Rheims, Andrea Serrano, Cindy Sherman

## 16. POST-PHOTOGRAPHY

- The "death of photography" , digital photography, the process of "manipulation" - liberation from ethical values

- post-photography and the press (Times, Newsweek, U.S. News and World Report)

- Nancy Burson, Aziz & Cucher, Yasumasa Morimura, Mariko Mori, Jeff Wall, Chien-Jen Chen

### **Recommended literature:**

### **Languages necessary to complete the course:**

Slovak, English for studying the literature

<b>Notes:</b>					
<b>Past grade distribution</b>					
Total number of evaluated students: 0					
A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0
<b>Lecturers:</b> doc. Mgr. Bohunka Koklesová, PhD., Mgr. art. Michal Huba, ArtD.					
<b>Last change:</b> 04.12.2022					
<b>Approved by:</b> doc. Mgr. art. Olja Triaška Stefanović, ArtD.					

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KF/LAHP.b5/17	<b>Course title:</b> Lab: Studio led by a visiting professor - 1st level
<b>Educational activities:</b> <b>Type of activities:</b> Studio <b>Number of hours:</b> <b>per week: 8 per level/semester: 96</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 10	
<b>Recommended semester:</b> 5.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b> KF/Atpr.b4/21 - Protoatelier	
<b>Course requirements:</b> Completion of lectures and consultations with min. 75% attendance if the visiting teacher does not specify otherwise. Adequate handling and presentation of all parts of the assignment. Visiting teacher informs at the beginning of the semester.	
<b>Learning outcomes:</b> Teaching carried out in the form of staffing by internationally respected experts from an artistic practice or an art-educational institution. Professional focus of individual personalities respects the scope of the study program. Subject - Guest's laboratory the professor brings new topics and the most up-to-date ways of thinking to the teaching process in art. The student's study and human experience will expand with the personality of the visiting teacher students new artistic and research impulses important for the growth of artistic expression student and confrontation with direct contact with top artistic performances on international scene.	
<b>Class syllabus:</b> At the beginning of the semester or before the beginning of the semester, the guest teacher will introduce himself public lecture and the definitive selection of students will be concluded. The teacher assigns the students the main theme of the semester, consultations - critiques, discussions - presentations of progress. On the public presentation of the results at the end of the semester. The guest will present a detailed outline of the contents teacher at a public lecture.	
<b>Recommended literature:</b> The list of literature is part of the assignment of the visiting teacher, considering the goals and focus.	

**Languages necessary to complete the course:**

English language with teachers from abroad, Slovak language only with teachers from home environment

**Notes:****Past grade distribution**

Total number of evaluated students: 75

A	B	C	D	E	FX
22,67	40,0	25,33	8,0	2,67	1,33

**Lecturers:**

**Last change:** 05.12.2022

**Approved by:** doc. Mgr. art. Olja Triaška Stefanović, ArtD.

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KF/LAHP.b6/17	<b>Course title:</b> Lab: Studio led by a visiting professor - 1st level
<b>Educational activities:</b> <b>Type of activities:</b> Studio <b>Number of hours:</b> <b>per week: 8 per level/semester: 96</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 10	
<b>Recommended semester:</b> 6.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b> KF/AtHo.b5/17 - Studio: Photography, Reality, Construct or KF/AtSt.b5/12 - Studio - Laboratory of Photography or KF/AtTS.b5/22 - Studio: Photography and or KF/AtSa.b5/11 - Studio about Photography	
<b>Course requirements:</b> Completion of lectures and consultations with min. 75% attendance if the visiting teacher does not specify otherwise. Adequate handling and presentation of all parts of the assignment. Visiting teacher informs at the beginning of the semester.	
<b>Learning outcomes:</b> Teaching carried out in the form of staffing by internationally respected experts from an artistic practice or an art-educational institution. Professional focus of individual personalities respects the scope of the study program. Subject - Guest's laboratory the professor brings new topics and the most up-to-date ways of thinking to the teaching process in art. The student's study and human experience will expand with the personality of the visiting teacher students new artistic and research impulses important for the growth of artistic expression student and confrontation with direct contact with top artistic performances on international scene.	
<b>Class syllabus:</b> At the beginning of the semester or before the beginning of the semester, the guest teacher will introduce himself public lecture and the definitive selection of students will be concluded. The teacher assigns the students the main theme of the semester, consultations - critiques, discussions - presentations of progress. On the public presentation of the results at the end of the semester. The guest will present a detailed outline of the contents teacher at a public lecture.	
<b>Recommended literature:</b>	

The list of literature is part of the assignment of the visiting teacher, considering the goals and focus.					
<b>Languages necessary to complete the course:</b> English language - foreign teachers, Slovak language only with teachers from home environment					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 72					
A	B	C	D	E	FX
23,61	44,44	26,39	1,39	1,39	2,78
<b>Lecturers:</b>					
<b>Last change:</b> 07.12.2022					
<b>Approved by:</b> doc. Mgr. art. Olja Triaška Stefanović, ArtD.					

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KF/LAHP.b7/17	<b>Course title:</b> Lab: Studio led by a visiting professor - 1st level
<b>Educational activities:</b> <b>Type of activities:</b> Studio <b>Number of hours:</b> <b>per week: 8 per level/semester: 96</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 10	
<b>Recommended semester:</b> 7.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b> KF/AtHo.b6/17 - Studio: Photography, Reality, Construct or KF/AtSt.b6/12 - Studio - Laboratory of Photography or KF/AtTS.b6/22 - Studio: Photography and Critic... or KF/AtSa.b6/11 - Studio about Photography	
<b>Course requirements:</b> Completion of lectures and consultations with min. 75% attendance if the visiting teacher does not specify otherwise. Adequate handling and presentation of all parts of the assignment. Visiting teacher informs at the beginning of the semester.	
<b>Learning outcomes:</b> Teaching carried out in the form of staffing by internationally respected experts from an artistic practice or an art-educational institution. Professional focus of individual personalities respects the scope of the study program. Subject - Guest's laboratory the professor brings new topics and the most up-to-date ways of thinking to the teaching process in art. The student's study and human experience will expand with the personality of the visiting teacher students new artistic and research impulses important for the growth of artistic expression student and confrontation with direct contact with top artistic performances on international scene.	
<b>Class syllabus:</b> At the beginning of the semester or before the beginning of the semester, the guest teacher will introduce himself public lecture and the definitive selection of students will be concluded. The teacher assigns the students the main theme of the semester, consultations - critiques, discussions - presentations of progress. On the public presentation of the results at the end of the semester. The guest will present a detailed outline of the contents teacher at a public lecture.	
<b>Recommended literature:</b> The list of literature is part of the assignment of the visiting teacher, considering the goals and focus.	
<b>Languages necessary to complete the course:</b> English.	

<b>Notes:</b>					
<b>Past grade distribution</b>					
Total number of evaluated students: 63					
A	B	C	D	E	FX
28,57	41,27	19,05	9,52	1,59	0,0
<b>Lecturers:</b>					
<b>Last change:</b> 05.12.2022					
<b>Approved by:</b> doc. Mgr. art. Olja Triaška Stefanović, ArtD.					



## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KVK/Zlay.b2-8/22	<b>Course title:</b> Layout essentials (InDesign)
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 2 per level/semester: 24</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 3	
<b>Recommended semester:</b> 2., 4., 6., 8.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> active participation (the subject is taught in the form of an intensive workshop) mastering assigned tasks submission of a practical exercise (design of the layout of one's own portfolio)	
<b>Learning outcomes:</b> The student will acquire basic knowledge and practical skills in creating a simple layout (portfolio). Familiarize yourself with the rules of layout, typesetting and typography. Teaching takes place in the environment of the Adobe InDesign CS6 graphics program.	
<b>Class syllabus:</b> — theoretical introduction to working with layout — user environment and workflow of InDesign — setting and managing colors — page format and its proportions — work with the grid — typesetting and typography rules — styling text, paragraph and objects — work with images — preparation of documents for various printing, imaging and production technologies	
<b>Recommended literature:</b> — Robert Bringhurst, The Elements of Typographic Style — Alice Twemlowová, K čemu je grafický design? — Richard Poulin, Jazyk grafického designu — užívateľský manuál Adobe InDesign CS6 — ( <a href="http://help.adobe.com/archive/en/indesign/cs6/indesign_reference.pdf">http://help.adobe.com/archive/en/indesign/cs6/indesign_reference.pdf</a> ) — <a href="http://tv.adobe.com/show/learn-indesign-cs6/">http://tv.adobe.com/show/learn-indesign-cs6/</a> — rôzne tutoriály na webe na prácu s InDesignom — <a href="http://indesignsecrets.com/">http://indesignsecrets.com/</a>	
<b>Languages necessary to complete the course:</b>	

slovak and/or english					
<b>Notes:</b> The course capacity is limited to 10 students. The course is offered only in the summer semester.					
<b>Past grade distribution</b> Total number of evaluated students: 18					
A	B	C	D	E	FX
83,33	0,0	0,0	0,0	0,0	16,67
<b>Lecturers:</b> Mgr. art. Zuzana Pustaiová, ArtD.					
<b>Last change:</b> 05.12.2022					
<b>Approved by:</b> doc. Mgr. art. Olja Triaška Stefanović, ArtD.					

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KAT/NaPo.b3-7/22	<b>Course title:</b> Make Project and Build I.
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 2 per level/semester: 24</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 3	
<b>Recommended semester:</b> 3., 5., 7.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Active participation in block teaching, mastering the conceptual, preparatory and construction phase of the project at the level of a bachelor's degree student	
<b>Learning outcomes:</b> The main goal of the workshop is to free students from stereotypical work during the semester and offer them experience with real scale and material during the summer school of building wooden structures in public spaces. Participants will experience the condensed process of designing and subsequent construction of the object. A packed 12-day program full of activities, lectures and discussions begins with analyses, sketches and models, continues with the proposal of a specific design and its construction solution and ends with the building of the designed object. Under the guidance of local and international lecturers, participants will acquire practical skills as well as the ability to work in a team, discuss and manage a project from the idea to the implementation part, but also to communicate with municipalities and future users of the building. At the same time, students become co-creators of public space.	
<b>Class syllabus:</b> The international "design and build" workshop is focused on building real-scale wooden constructions, in a public space, always in a different Slovak city. During the intensive 12 days, the entire process will take place, from site analysis and activities during the first two days, through the conceptual and design phase, the result of which ends the first week, to the design of the structure and the actual realization of the object, which begins the second week of the event. The workshop takes place under the expert guidance of local and international lecturers. The aim is to supplement theoretical teaching in the field of construction with a practical workshop. The student thus acquires skills in working with wood and learns to work in a team, at a specific location and with material limitations. In a short time, students try different types of tasks while the workshop acts as a kind of architectural practise simulator.	
<b>Recommended literature:</b> FITZ, A. (ed.), RITTER, K. (ed.): ASSEMBLE, How we build. Zurich: Park Books, 2018 VÁSONY, N., PÉCSI, E., VERES, B. et col. HELLO WOOD, Budapešť: Hello Wood Ltd., 2015	

MENGES, A. (ed.), SCHWINN, T. (ed), KRIEG, O.D. (ed): Advancing Wood Architecture : A Computational Approach, London: ROUTLEDGE, 2016  
 GORDON, J. E. Structures or why things don't fall down. Reading: Da Capo Press, 2003  
 NEUFERT, E. Neufert. Architect's Data. London: Wiley-Blackwell, 2012 (4.th edition)  
 PUU magazine (finnish wooden architecture and construction)- dostupné online na:  
[www.puuinfo.fi](http://www.puuinfo.fi)  
<http://www.burningman.com/>  
<http://www.defisbois.fr/>  
<http://www.hellowood.eu/>  
<http://www.moodforwood.com/>  
<https://www.woven.sk/1-1-workshop>

**Languages necessary to complete the course:**

**Notes:**

**Past grade distribution**

Total number of evaluated students: 0

A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0

**Lecturers:** Mgr. art. Danica Pišteková, ArtD.

**Last change:** 05.12.2022

**Approved by:** doc. Mgr. art. Olja Triaška Stefanović, ArtD.

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KG/MaVy.b57/15	<b>Course title:</b> Marketing for artists I.
<b>Educational activities:</b> <b>Type of activities:</b> Lecture / Seminar <b>Number of hours:</b> <b>per week:</b> 1 / 1 <b>per level/semester:</b> 12 / 12 <b>Form of the course:</b> present	
<b>Number of credits:</b> 3	
<b>Recommended semester:</b> 5., 7.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Conditions for passing the subject: The evaluation will consist of three parts: 1) ACTIVITY – the activity during the exercises and the student's ability to communicate and present himself, his work and his artistic activities are monitored. 2) PARTICIPATION - Attendance is required for at least 70% of the subject's teaching time 3). ACTIVITY – 20% PARTICIPATION – 20% COMPLETED ASSIGNMENTS - 60%	
<b>Learning outcomes:</b> In the course of teaching the subject, the student will become familiar with the basic vocabulary of marketing issues in the visual arts. He will become familiar with the historical development of the fine arts market in Slovakia and its current form, the possibilities of financing his own creative activities, and the teaching will also touch on issues related to grant writing. A separate part will be devoted to presentation on the Internet and social networks. During the seminars, the student will practice working with the spoken word and written text, in which he develops the ability to verbalize and present himself as a creative person and to be able to introduce himself and talk about his own work as an artist. All this with regard to comprehensibility and clear delivery of the final message to your potential viewer or listener.	
<b>Class syllabus:</b> During the course, students become familiar with the basic terms of marketing and marketing strategies that they may encounter as artists. Subsequently, the teaching is focused on the application of such knowledge in real practice in the environment of social networks. At the same time, students practice methods of presentation and verbal expression in specific situations (developing their artistic intention, presenting their work in front of an audience, etc.).	
<b>Recommended literature:</b> C. Gallo, Speak like TED. BIZBOOKS, 2016. ISBN 9788026504535	

N. Gažovičová, The market never sleeps. Self-published, 2019. EAN 9788057002888  
 W. Gompertz, Think like an artist. Lidové noviny Publishing House, 2017. ISBN 9788074225291  
 THOMPSON, D. How to Sell a Stuffed Shark for \$12 Million, The Strange Laws of Contemporary Art and Auction House Economics. Zlín book. 2010. 380 p. ISBN 9788087162583  
 MELICHERČÍK, I. ULICNÝ, P. Contract with the devil. Artforum. 2012. ISBN: 9788089445509  
 A. Kleon, Theft as an artist. Jan Melvil publishing, 2012. ISBN 9788087270363  
 SVĚTLÍK, Jaroslav. Marketing and advertising. Zlín: Tomáš Bata University in Zlín, 2003. ISBN 80-7318-140-1.  
 VYSEKALOVA, Jitka. Image and corporate identity. Prague: Grada, 2009. 192 p. ISBN 978-80-247-2790-5.  
 JOHNOVA, Radka. Marketing of cultural heritage and art: art marketing in practice. Prague: Grada, 2008. ISBN 978-80-247-2724-0.  
 KAISER, Michael M. Strategic Planning in the Arts: A Practical Guide. Prague: Institute of Arts - Theater Institute in Prague, 2009. 152 p. ISBN 978-807008-236-2.  
 GADUŠOVÁ, A. Presentation and marketing of visual arts. University of Constantine the Philosopher in Nitra, 2012. 77p. ISBN: 978-80-558-0113-1  
 PURKISS, J. Create your own brand. Synergies. 2014. 198 p. ISBN: 9788073702953

**Languages necessary to complete the course:**

Slovak

**Notes:**

**Past grade distribution**

Total number of evaluated students: 89

A	B	C	D	E	FX
40,45	42,7	13,48	2,25	1,12	0,0

**Lecturers:** Mgr. art. Pavol Truben, ArtD.

**Last change:** 13.11.2022

**Approved by:** doc. Mgr. art. Olja Triaška Stefanović, ArtD.

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KG/MaVy.b68/15	<b>Course title:</b> Marketing for artists II.
<b>Educational activities:</b> <b>Type of activities:</b> Lecture / Seminar <b>Number of hours:</b> <b>per week:</b> 1 / 1 <b>per level/semester:</b> 12 / 12 <b>Form of the course:</b> present	
<b>Number of credits:</b> 3	
<b>Recommended semester:</b> 6., 8.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Conditions for passing the subject: 1) ACTIVITY – the student's activity and ability to apply acquired knowledge in practical exercises is monitored. 2) PARTICIPATION - Attendance is required for at least 70% of the subject's teaching time ACTIVITY – 80% PARTICIPATION – 20%	
<b>Learning outcomes:</b> In the second part of the two-semester subject, the student deepens the acquired knowledge. The lectures touch on the preparation and strategy of a public presentation, ways of grasping and verbalizing creative topics, finding communicative stories in one's work, communicating with cultural institutions, how to build one's own network of contacts, as well as building a portfolio, website and archive. As part of the seminars, students acquire the ability to publicly present themselves and their work in an engaging and comprehensible way. The output of the subject is a public presentation of one's own work.	
<b>Class syllabus:</b> During the course, students become familiar with the basic terms of marketing and marketing strategies that they will encounter as artists. Subsequently, the teaching is focused on the application of such knowledge in real communication situations or simulated public presentations. The student learns to work with the narrative of himself as an author and the narrative of his own creation and its communication potential in front of a wider audience.	
<b>Recommended literature:</b> C. Gallo, Speak like TED. BIZBOOKS, 2016. ISBN 9788026504535 N. Gažovičová, The market never sleeps. Self-published, 2019. EAN 9788057002888 W. Gompertz, Think like an artist. Nakladatelství Lidové noviny, 2017. ISBN 9788074225291 THOMPSON, D. How to sell a stuffed shark for 12 million dollars, The strange laws of the economy of contemporary art and auction houses. Zlín book. 2010. 380 p. ISBN 9788087162583 MELICHERČÍK, I. ULIČNÝ, P. Contract with the devil. Artforum. 2012. ISBN: 9788089445509 A. Kleon, Theft as an artist. Jan Melvil publishing, 2012. ISBN 9788087270363 SVĚTLÍK, Jaroslav. Marketing and	

advertising. Zlín: Tomáš Bata University in Zlín, 2003. ISBN 80-7318-140-1. VYSEKALOVA, Jitka. Image and corporate identity. Prague: Grada, 2009. 192 p. ISBN 978-80-247-2790-5. JOHNOVA, Radka. Marketing of cultural heritage and art: art marketing in practice. Prague: Grada, 2008. ISBN 978-80-247-2724-0. KAISER, Michael M. Strategic Planning in the Arts: A Practical Guide. Prague: Institute of Arts - Theater Institute in Prague, 2009. 152 p. ISBN 978-807008-236-2. GADUŠOVÁ, A. Presentation and marketing of visual arts. University of Constantine the Philosopher in Nitra, 2012. 77p. ISBN: 978-80-558-0113-1 PURKISS, J. Create Your Own Brand. Synergies. 2014. 198 p. ISBN: 9788073702953

**Languages necessary to complete the course:**

Slovak

**Notes:**

**Past grade distribution**

Total number of evaluated students: 60

A	B	C	D	E	FX
73,33	8,33	5,0	5,0	1,67	6,67

**Lecturers:** Mgr. art. Pavol Truben, ArtD.

**Last change:** 13.11.2022

**Approved by:** doc. Mgr. art. Olja Triaška Stefanović, ArtD.



## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023					
<b>University:</b> Academy of Fine Arts and Design Bratislava					
<b>Faculty:</b>					
<b>Course ID:</b> CV/MAYA.b1-b7/11		<b>Course title:</b> Modelling in MAYA software I.			
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 2 per level/semester: 24</b> <b>Form of the course:</b> present					
<b>Number of credits:</b> 3					
<b>Recommended semester:</b> 1., 3., 5., 7.					
<b>Educational level:</b> I.					
<b>Prerequisites:</b>					
<b>Antirequisites:</b> CV/MAYp.b3/08					
<b>Course requirements:</b> 75% class attendance during the semester. Submission of all assignments. Making a model according to the plan.					
<b>Learning outcomes:</b> Knowledge of 3D modelling in MAYA. Ability to make a 3D model according to the drawing study for the needs of visualizations, animations, and physical model creation.					
<b>Class syllabus:</b> Learning MAYA user interface, create and model surfaces from curves, NURBS construction methods based on prepared assignments. Editing of surfaces, modification of the model. 1. familiarisation with the MAYA environment 2. curve creation, editing 3. making surfaces from curves using different construction methods (extrude, revolve, loft, etc.) 4. working with the surface, editing					
<b>Recommended literature:</b> Maya pruvodce 3D grafikou, Dariush Derakhshani, ISBN 80-247-1253-9 ; www.digital-tutors.com					
<b>Languages necessary to complete the course:</b> Slovak, English					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 282					
A	B	C	D	E	FX
65,6	22,7	9,22	0,35	2,13	0,0
<b>Lecturers:</b> Mgr. art. Žofia Babčanová, ArtD., Mgr. art. Martin Kubina					

**Last change:** 05.12.2022

**Approved by:** doc. Mgr. art. Olja Triaška Stefanović, ArtD.

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> CV/MAYA.b2-b8/11	<b>Course title:</b> Modelling in MAYA software II.
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 2 per level/semester: 24</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 3	
<b>Recommended semester:</b> 2., 4., 6., 8.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b> CV/MAYA.b1-b7/11 - Modelling in MAYA software I.	
<b>Recommended prerequisites:</b> Completion of the subject Modeling in the program MAYA I	
<b>Antirequisites:</b> CV/MAYp.b4/08	
<b>Course requirements:</b> 75% class attendance during the semester. Submission of all assignments. Making a model according to the plan.	
<b>Learning outcomes:</b> Knowledge of 3D modelling in MAYA. Ability to make a 3D model according to the drawing study for the needs of visualizations, animations, and physical model creation.	
<b>Class syllabus:</b> Learning MAYA user interface, creating and modelling surfaces using polygons based on prepared assignments. Preparation for animation and render. Editing materials on the modeled surface. Getting the basics of animation, making a simple animation. <ol style="list-style-type: none"> <li>1. creating basic volumes (polygon)</li> <li>2. editing and getting familiar with modification options</li> <li>3. preparing the model for mapping and animation</li> <li>4. application of surfaces and subsequent editing in the environment</li> <li>5. getting the basics of animation, then making a simple animation of the model.</li> </ol>	
<b>Recommended literature:</b> Maya pruvodce 3D grafikou, Dariush Derakhshani, ISBN 80-247-1253-9 ; www.digital-tutors.com	
<b>Languages necessary to complete the course:</b> Slovak, English	
<b>Notes:</b>	

<b>Past grade distribution</b>					
Total number of evaluated students: 207					
A	B	C	D	E	FX
64,25	26,57	4,83	3,38	0,48	0,48
<b>Lecturers:</b> Mgr. art. Žofia Babčanová, ArtD., Mgr. art. Martin Kubina					
<b>Last change:</b> 08.12.2022					
<b>Approved by:</b> doc. Mgr. art. Olja Triaška Stefanović, ArtD.					

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KF/Refo.b57/11	<b>Course title:</b> News Photography I.
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 2 per level/semester: 24</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester:</b> 3., 5., 7.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Recommended prerequisites:</b> Introduction to reportage photography. The relationship between the photographer and the photographed. Acquiring practical as well as theoretical experience in reportage photography. Issues of topicality in documentary and reportage photography in connection with Slovak journalistic photography. The philosophy of the subject is based on the understanding of photography as a visual record of reality with an emphasis on the photographer's authorial contribution, his understanding and vision of the surrounding world. Topics: social, conceptual and sociological reportage, reportage portrait. Emphasis is placed on grasping, reporting and creative retelling of the given topic. Photographing a music concert. Capturing a situation, an expression, a musical moment, an artistic representation, a composition. Acquiring photographic but also mental skills. Different approaches to the issue.	
<b>Course requirements:</b> The subject of reportage photography is focused on practical as well as theoretical familiarization of the student with reportage photography. During the semester, three practical topics are assigned, their outputs are continuously consulted and corrected. Lectures are organized at the beginning of the semester, but also during it. The condition for passing the reportage photography course is communication with the teacher, completion of at least one practical assignment and participation in the lecture. Attendance at classes at least 75%, unless the teacher specifies otherwise in accordance with the study regulations. Upload photo files to specified topics	
<b>Learning outcomes:</b> The goal of the subject Reportage photography is to acquaint the student with real journalistic photography, understanding reportage not as a sequence of random photos, but as a story that the photographer retells to the audience. The student should understand the composition of the story (introduction, core, conclusion), acquire the ability to select appropriate photos and simple text description of photos.	
<b>Class syllabus:</b>	

1. Lecture dedicated to the topic of reportage journalistic photography, reportage portraiture, documentary photography
2. Assignment of topics, their selection according to the student's focus
3. Consultations
4. Summary, evaluation

**Recommended literature:**

Hanáková, P. - Hrabušický, A.: Lost Time?, Slovak National Gallery, Bratislava 2007  
 Eugen Gindl.: Family album.Sk. Slovart, spol. with. r. o in cooperation with the civic association Slovak Documentary Photography. Bratislava 2002  
 Kollář V.: Seminar on photographic documentation, Academy of Music Arts in Prague, Prague 2000  
 Bán, A.: Other Slovakia, Photographs 1989-2005, SLOVART, spol. with. r. o., Bratislava 2005  
 Bán, A.: Kosovo, Slovart, Bratislava 2008Sztompka, P.: Visual sociology, Photography as a research method, SOCIOLOGICAL PUBLISHER, Prague 2007  
 Leňo, T. – Ondřík, J.: People from the Bukov hills, Vihorlatské osvetové stredisko, Humenné 2000  
 Lábová, A. – Láb, F.: Twilight of photojournalism?, Karolinum, Prague 2009  
 magazine week, Andrej Bán: Na juh od raj, Viktor Kollar: Ostrava, Life library of photography: Photojournalism, Czech press photo: 15 years, Peter Dench: England uncensored, etc.

**Languages necessary to complete the course:**

SK, ENG

**Notes:**

**Past grade distribution**

Total number of evaluated students: 65

A	B	C	D	E	FX
10,77	32,31	30,77	7,69	9,23	9,23

**Lecturers:** Mgr. art. Boris Németh, ArtD.

**Last change:** 21.11.2022

**Approved by:** doc. Mgr. art. Olja Triaška Stefanović, ArtD.

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KF/Refo.b68/11	<b>Course title:</b> News Photography II.
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 2 per level/semester: 24</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester:</b> 4., 6., 8.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Recommended prerequisites:</b> Introduction to reportage photography. The relationship between the photographer and the photographed. Acquiring practical as well as theoretical experience in reportage photography. Issues of topicality in documentary and reportage photography in connection with Slovak journalistic photography. The philosophy of the subject is based on the understanding of photography as a visual record of reality with an emphasis on the photographer's authorial contribution, his understanding and vision of the surrounding world. Topics: social, conceptual and sociological reportage, reportage portrait. Emphasis is placed on grasping, reporting and creative retelling of the given topic. Photographing a music concert. Capturing a situation, an expression, a musical moment, an artistic representation, a composition. Acquiring photographic but also mental skills. Different approaches to the issue.	
<b>Course requirements:</b> The subject of reportage photography is focused on practical as well as theoretical familiarization of the student with reportage photography. During the semester, three practical topics are assigned, their outputs are continuously consulted and corrected. Lectures are organized at the beginning of the semester, but also during it. The condition for passing the reportage photography course is communication with the teacher, completion of at least one practical assignment and participation in the lecture. Attend the class at least 75%... unless the teacher specifies otherwise in accordance with the study regulations. Upload photo files to specified topics.	
<b>Learning outcomes:</b> The goal of the subject Reportage photography is to acquaint the student with real journalistic photography, understanding reportage not as a sequence of random photos, but as a story that the photographer retells to the audience. The student should understand the composition of the story (introduction, core, conclusion), acquire the ability to select appropriate photos and simple text description of photos.	
<b>Class syllabus:</b> Theoretical preparation:	

- lectures:

Introduction to reportage photography. The relationship between the photographer and the photographed. Issues of topicality in documentary and reportage photography in connection with Slovak journalistic photography.

- presentation of important authors working in social, conceptual and sociological reportage, reportage portrait Practical exercises carried out in the field: - photography in the field - action according to the agreement with the teacher - consultations about the photographed materials

1. Lecture dedicated to the topic of reportage journalistic photography, reportage portraiture, documentary photography

2. Assignment of topics, their selection according to the student's focus

3. Consultations

4. Summary, evaluation

**Recommended literature:**

magazine .týždeň, Andrej Bán: Na juh od raj, Viktor Kollar: Ostrava, Life library of photography: Photojournalism, Czech press photo: 15 years, Peter Dench: England uncensored, etc.

Hanáková, P. - Hrabušický, A.: Lost Time?, Slovak National Gallery, Bratislava 2007

Eugen Gindl.: Family album.Sk. Slovart, spol. with. r. o in cooperation with the civic association Slovak Documentary Photography. Bratislava 2002

Kollář V.: Seminar on photographic documentation, Academy of Music Arts in Prague, Prague 2000

Bán, A.: Other Slovakia, Photographs 1989-2005, SLOVART, spol. with. r. o., Bratislava 2005

Bán, A.: Kosovo, Slovart, Bratislava 2008Sztompka, P.: Visual sociology, Photography as a research method, SOCIOLOGICAL PUBLISHER, Prague 2007

Leňo, T. – Ondřík, J.: People from the Bukov hills, Vihorlatské osvetové stredisko, Humenné 2000

Lábová, A. – Láb, F.: Twilight of photojournalism?, Karolinium, Prague 2009

**Languages necessary to complete the course:**

SK, ENG

**Notes:**

**Past grade distribution**

Total number of evaluated students: 51

A	B	C	D	E	FX
1,96	15,69	19,61	17,65	27,45	17,65

**Lecturers:** Mgr. art. Boris Németh, ArtD.

**Last change:** 21.11.2022

**Approved by:** doc. Mgr. art. Olja Triaška Stefanović, ArtD.



## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023					
<b>University:</b> Academy of Fine Arts and Design Bratislava					
<b>Faculty:</b>					
<b>Course ID:</b> KM/Otsy.b57/22		<b>Course title:</b> Open System I.			
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 3 per level/semester: 36</b> <b>Form of the course:</b> present					
<b>Number of credits:</b> 3					
<b>Recommended semester:</b> 5., 7.					
<b>Educational level:</b> I.					
<b>Prerequisites:</b>					
<b>Course requirements:</b> Participation on education process atleast 75% , if teacher doesnt defines differently ( along with AFAD's Order of Study). Evaluation A-FX Individual work (activity, creativity, ability to react on assigment).					
<b>Learning outcomes:</b> Material experiment					
<b>Class syllabus:</b> The base of this subject is creative experiment within personal preference and students own artistic programme. Its based on certain theme, or specific artwork and its further transformation to different media. We look for self-analysis, alternative approach, stepping out of comfort zone towards unknown directions. The goal of the course is motivation, curiosity, experiment, distance, and also self-irony.					
<b>Recommended literature:</b> based on individual programs					
<b>Languages necessary to complete the course:</b> Slovak, English					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 0					
A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0
<b>Lecturers:</b> Mgr. art. Matej Fábian, ArtD.					
<b>Last change:</b> 31.10.2022					
<b>Approved by:</b> doc. Mgr. art. Olja Triaška Stefanović, ArtD.					

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023					
<b>University:</b> Academy of Fine Arts and Design Bratislava					
<b>Faculty:</b>					
<b>Course ID:</b> KM/Otsy.b68/22		<b>Course title:</b> Open System II.			
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 3 per level/semester: 36</b> <b>Form of the course:</b> present					
<b>Number of credits:</b> 3					
<b>Recommended semester:</b> 6., 8.					
<b>Educational level:</b> I.					
<b>Prerequisites:</b>					
<b>Course requirements:</b> Participation on education process atleast 75% , if teacher doesnt defines differently ( along with AFAD's Order of Study). Evaluation A-FX Individual work (activity, creativity, ability to react on assigment).					
<b>Learning outcomes:</b> Material experiment					
<b>Class syllabus:</b> The goal of Winter Semester was shift of artefact and its exeution in different media. The summer part of this course has following options: - work with another project/ theme, the ouput has to be in different medium - following on previous project, but with material or thematic shift - focus on creative or material process ofthe artwork - use of non-traditional materials Ideas of final output: painting with non-traditional materials, object from recycled materials, other (preferably artist-own techniques).					
<b>Recommended literature:</b> based on individual programs					
<b>Languages necessary to complete the course:</b> Slovak, English					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 0					
A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0
<b>Lecturers:</b> Mgr. art. Matej Fábian, ArtD.					

**Last change:** 31.10.2022

**Approved by:** doc. Mgr. art. Olja Triaška Stefanović, ArtD.

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KÚU/Mdts.b5/15	<b>Course title:</b> Painting and Decorative Techniques of Glass Design III.
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 3 per level/semester: 36</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 3	
<b>Recommended semester:</b> 5., 7.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> 80% participation completion of assignments during the semester term paper (design and implementation) Scale of assessment (preliminary/final): -Continuous evaluation of theoretical and research training-Realisation by painting technology	
<b>Learning outcomes:</b> In the third semester, the student builds on the practical and theoretical knowledge from the previous semesters. He works independently with a combination of cold and hot painting techniques. Technological assignments from previous semesters are changed into an author's concept. This is preceded by drawings, paintings and spatial solutions of the concept.	
<b>Class syllabus:</b> -Choosing a topic -Analysis of the topic and research on the chosen topic -Preparatory studies -Implementation with glass painting technology	
<b>Recommended literature:</b> Bachtík-Pospíchal, SNTL 1964, Zušlechťování skla, M.Cabejšek, L+P Publishing, 2004, Vše o skle, M.Cabejšek, 2010, Sylva Petrová-České sklo,	
<b>Languages necessary to complete the course:</b> Slovak	
<b>Notes:</b>	

<b>Past grade distribution</b>					
Total number of evaluated students: 37					
A	B	C	D	E	FX
67,57	16,22	10,81	2,7	0,0	2,7
<b>Lecturers:</b> doc. Mgr. art. Pavol Macho					
<b>Last change:</b> 06.12.2022					
<b>Approved by:</b> doc. Mgr. art. Olja Triaška Stefanović, ArtD.					

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023					
<b>University:</b> Academy of Fine Arts and Design Bratislava					
<b>Faculty:</b>					
<b>Course ID:</b> KÚU/Mdts.b6/15		<b>Course title:</b> Painting and Decorative Techniques of Glass Design IV.			
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 3 per level/semester: 36</b> <b>Form of the course:</b> present					
<b>Number of credits:</b> 3					
<b>Recommended semester:</b> 6., 8.					
<b>Educational level:</b> I.					
<b>Prerequisites:</b>					
<b>Course requirements:</b> 80 participation in exercises Final independent semestral work Scale of assessment (preliminary/final): Interim evaluation of sub-assignments and their implementation in practice					
<b>Learning outcomes:</b> In the fourth semester, the student builds on the practical and theoretical knowledge from the previous semesters Realisation of an author's concept using painting techniques in combination with other materials					
<b>Class syllabus:</b> Consultation of author's concepts of painting on glass Consultation of glass painting in connection with spatial installation Consultation of glass painting in combination with other materials					
<b>Recommended literature:</b>					
<b>Languages necessary to complete the course:</b> Slovak					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 22					
A	B	C	D	E	FX
63,64	22,73	0,0	0,0	13,64	0,0
<b>Lecturers:</b> doc. Mgr. art. Pavol Macho					
<b>Last change:</b> 06.12.2022					
<b>Approved by:</b> doc. Mgr. art. Olja Triaška Stefanović, ArtD.					

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023					
<b>University:</b> Academy of Fine Arts and Design Bratislava					
<b>Faculty:</b>					
<b>Course ID:</b> KTDU/Fees.b7/22		<b>Course title:</b> Phenomenological Aesthetics I.			
<b>Educational activities:</b> <b>Type of activities:</b> Lecture / Seminar <b>Number of hours:</b> <b>per week:</b> 1 / 1 <b>per level/semester:</b> 12 / 12 <b>Form of the course:</b> present					
<b>Number of credits:</b> 3					
<b>Recommended semester:</b> 7.					
<b>Educational level:</b> I.					
<b>Prerequisites:</b>					
<b>Course requirements:</b>					
<b>Learning outcomes:</b>					
<b>Class syllabus:</b>					
<b>Recommended literature:</b>					
<b>Languages necessary to complete the course:</b>					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 0					
A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0
<b>Lecturers:</b> Mgr. Peter Mačaj, PhD.					
<b>Last change:</b> 06.06.2022					
<b>Approved by:</b> doc. Mgr. art. Olja Triaška Stefanović, ArtD.					

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023					
<b>University:</b> Academy of Fine Arts and Design Bratislava					
<b>Faculty:</b>					
<b>Course ID:</b> KTDU/Fees.b8/22		<b>Course title:</b> Phenomenological Aesthetics II.			
<b>Educational activities:</b> <b>Type of activities:</b> Lecture / Seminar <b>Number of hours:</b> <b>per week:</b> 1 / 1 <b>per level/semester:</b> 12 / 12 <b>Form of the course:</b> present					
<b>Number of credits:</b> 3					
<b>Recommended semester:</b> 8.					
<b>Educational level:</b> I.					
<b>Prerequisites:</b>					
<b>Course requirements:</b>					
<b>Learning outcomes:</b>					
<b>Class syllabus:</b>					
<b>Recommended literature:</b>					
<b>Languages necessary to complete the course:</b>					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 0					
A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0
<b>Lecturers:</b> Mgr. Peter Mačaj, PhD.					
<b>Last change:</b> 06.06.2022					
<b>Approved by:</b> doc. Mgr. art. Olja Triaška Stefanović, ArtD.					



## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023					
<b>University:</b> Academy of Fine Arts and Design Bratislava					
<b>Faculty:</b>					
<b>Course ID:</b> KTDU/Fihe.b68/20		<b>Course title:</b> Philosophical Hermeneutics			
<b>Educational activities:</b> <b>Type of activities:</b> Lecture <b>Number of hours:</b> <b>per week: 2 per level/semester: 24</b> <b>Form of the course:</b> present					
<b>Number of credits:</b> 3					
<b>Recommended semester:</b> 6., 8.					
<b>Educational level:</b> I.					
<b>Prerequisites:</b>					
<b>Course requirements:</b>					
<b>Learning outcomes:</b>					
<b>Class syllabus:</b>					
<b>Recommended literature:</b>					
<b>Languages necessary to complete the course:</b>					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 29					
A	B	C	D	E	FX
58,62	37,93	3,45	0,0	0,0	0,0
<b>Lecturers:</b> doc. Mgr. Ladislav Tkáčik, PhD.					
<b>Last change:</b> 29.09.2020					
<b>Approved by:</b> doc. Mgr. art. Olja Triaška Stefanović, ArtD.					

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KIM/Vipo.b57/20	<b>Course title:</b> Postproduction of Digital Image I.
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 3 per level/semester: 36</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 3	
<b>Recommended semester:</b> 3., 5., 7.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Antirequisites:</b> KIM/Anob.b5/15	
<b>Course requirements:</b> Students can miss maximum of three lessons (days). To finish the semester successfully, students have to finish given task on assigned topic, plus they have to be active on lessons	
<b>Learning outcomes:</b> Basic orientation in the field of music video, from history and typology to practical experience with the production of a musicvideo.	
<b>Class syllabus:</b> 1st introductory lesson, information about the content of the subject, assignment of the topic. 2. History and creation of the video clip, groundbreaking video clips Part 1 3. History and creation of the video clip, groundbreaking video clips, part 2 4. Alternative music video (shoegaze scene and indie scene) 5. Low-cost video clips, homemade aesthetics in the video clip, undemanding but effective... 6. Single shot video clip, video clip without editing 6. Art video clip, visually interesting processing of the visual part of the video clip, abstract video clip. part 1 7. Art video clip, visually interesting treatment of the visual part of the video clip, abstract video clip. 2nd part 9. Animated video clip 10. Film as a video clip. video clip with the plot 11. Engaged Video clip, performative video clip 12. Personalities of creating video clips. (Spike Jonze, Chris Cunningham, Michel Gondry) 13th - 14th work on own video clip	
<b>Recommended literature:</b> Cinepur #86	
<b>Languages necessary to complete the course:</b> Slovenský	

<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 26					
A	B	C	D	E	FX
53,85	38,46	3,85	3,85	0,0	0,0
<b>Lecturers:</b> Mgr. Mgr. art. Peter Barényi, ArtD.					
<b>Last change:</b> 19.10.2022					
<b>Approved by:</b> doc. Mgr. art. Olja Triaška Stefanović, ArtD.					

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KIM/KuIn.b1/20	<b>Course title:</b> Preparatory Course in Intermedia
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 8 per level/semester: 96</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 10	
<b>Recommended semester:</b> 1.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Antirequisites:</b> KIM/KuIn.2b1/17	
<b>Course requirements:</b> Attendance at classes at least 75%, unless the teacher specifies otherwise in accordance with the study regulations. Students can miss a maximum of three lessons (days). The condition is the preparation of a simple creative assignment.	
<b>Learning outcomes:</b> The result of the education is a brief insight into the problematic of video art and film. Adoption of the most basic expressive means of the moving image, basic knowledge of working with camera and editing. The result of the training is a one-channel video on the given topic. for intermedialists: Realization and defense of a work of art prepared on a given topic.	
<b>Class syllabus:</b> During the semester, students will gradually become familiar with the issues of video art and film (brief history up to the present). They try out camera work and editing. In the second half of the semester, we will focus on working out the given topic and consultations. for students of intermedia department: During the semester, seminars on the given topic. Further, consultations on the preparation and implementation of the semester assignment. Introduction to editing, working with camera and sound.	
<b>Recommended literature:</b> Videoart the first 50years, Phaidon London, 2020 Katarína Rusnáková: V toku pohyblivých obrazov, VŠVU, 2005 On Kawara: 10 Tableaux and 16952 pages, Yale university press, 2008 Dieter Roth Diaries: Fruitmarket gallery Sophie calle: M as tu vue, Prestel Verlag, 2010 Časopisy o súčasnom umení: FlashArt, profil, Jazdec. Online: Artalk.sk, artyoucaneat.sk, artyčok.tv	
<b>Languages necessary to complete the course:</b> slovak or english	

<b>Notes:</b>					
<b>Past grade distribution</b>					
Total number of evaluated students: 19					
A	B	C	D	E	FX
57,89	36,84	5,26	0,0	0,0	0,0
<b>Lecturers:</b> Mgr. Mgr. art. Peter Barényi, ArtD.					
<b>Last change:</b> 08.11.2022					
<b>Approved by:</b> doc. Mgr. art. Olja Triaška Stefanović, ArtD.					

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KF/KuFo.b2/12	<b>Course title:</b> Preparatory Course in Photography
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 8 per level/semester: 96</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 10	
<b>Recommended semester:</b> 2.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b> KIM/KuIn.b1/20 - Preparatory Course in Intermedia or KS/KuSo.b1/22 - Preparatory Course in Sculpture	
<b>Course requirements:</b> Attendance of at least 75% Students must submit all the assignments by the specific deadline. A student who does not complete the assignments will not collect any credits. Scale of assessment (preliminary/final): The class is evaluated at the end of the semester.	
<b>Learning outcomes:</b> Students will obtain fundamental knowledge of the medium of photography, technological skills, and an overview of historical and contemporary photography. Over the course of one semester, students must complete various assignments that prepare them to lead a critical discussion and produce a photo-based work.	
<b>Class syllabus:</b> During the first two weeks of the class, students obtain an introduction to the history of photography and a general overview of contemporary photography. They complete assignments not dependent on the use of a camera, such as working with the photogram, cyanotype, or camera obscura. One week-long workshop focused on studio photography (light metering, lighting, composition) will help students to acquire more control over their cameras. The second half of the semester, students work on an assignment based on a given topic. The emphasis is oriented on group critiques. At the end of the semester, students must materialize the resulting work in the form of an installation, zine, or album.	
<b>Recommended literature:</b> Naomi Rosenblum: World History of Photography, Abbeville Press Inc., U.S., 2019 Strana: 2 Cotton Charlotte: The photograph as contemporary art, Thames & Hudson world of art, London 2020 Cotton Charlotte: Photography is Magic, Aperture, 2015 The George Eastman House Collection: Dějiny fotografie, Od roku 1839 do současnosti, Taschen, nakladatelství Slovart 2010	

David Company: Art and Photography, Phaidon 2003  
David Company: On Photographs, Thames and Hudson, 2020  
Filip Láb, Jaroslav Turek: Fotografie po fotografii, Karolinum 2009  
John Szarkowski: The Photographer's Eye, The Museum of Modern Art, New York, 1966 a 2007  
Roland Barthes: Camera Lucida, Fra, 2005  
Susan Sontag: On Photography, Paseka, 2002

**Languages necessary to complete the course:**

Slovak/English

**Notes:**

Students are responsible to acquire their own digital or analog camera.

**Past grade distribution**

Total number of evaluated students: 100

A	B	C	D	E	FX
41,0	25,0	21,0	8,0	2,0	3,0

**Lecturers:** Mgr. art. Dominika Jackuliaková

**Last change:** 14.11.2022

**Approved by:** doc. Mgr. art. Olja Triaška Stefanović, ArtD.

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KS/KuSo.b1/22	<b>Course title:</b> Preparatory Course in Sculpture
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 8 per level/semester: 96</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 10	
<b>Recommended semester:</b> 1.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Consultations and attendance within the semester. Submission of work at the end of the semester: a modeled and cast object, a silicone mold, a free sculptural project in the material and a response to a short, quick assignment. The resulting installation in the studio space and the defense of the work before the commission.	
<b>Learning outcomes:</b> Acquiring basic knowledge about building a sculptural space. A) Modeling according to reality (in clay) B) Plaster casting, multi-piece casting, plaster and silicone mold C) Short weekly assignment D) Acquaintance with other sculptural materials and their use in one's own sculptural project D) Theoretical education about Slovak and foreign authors from the past and present	
<b>Class syllabus:</b> Acquisition of basic knowledge in the field of sculpture. 1. Theoretical preparation 2. Modeling according to reality and casting in plaster, familiarization with other casting techniques. 3. Sketchbook - drawing studies, concepts, photomontages 4. Short assignment 5. Own project in selected material	
<b>Recommended literature:</b> Literature: exhibition catalogs monographs of artists biographies of artists Manfred Schneckenburger, Christiane Fricke, Klaus Honnef ; Edit. Ingo F. Walther: Art of the 20th Century: Vol II. Sculpture John. W. Mills: Encyclopedia of sculpture techniques Joseph Manca, Patrick Bade, Sarah Costello: 1000 brilliant sculptures	



Isabel Kuhl: 50 sculptures: you should know  
 Georges DUBY: Sculpture: from the renaissance to the present day. 2. from the fifteenth to the twentieth century  
 Georges DUBY: Sculpture: from antiquity to the Middle Ages. 1. from the eighth century BC to the fifteenth century  
 Ruthenian Dawn: 20th century  
 Judith Collins: Sculpture Today  
 J. Geržová: Dictionary of world and Slovak visual arts of the second half of the 20th century.  
 K. Thomasová: History of artistic styles of the 20th century.  
 E.L. Smith: ARTODAY Contemporary world art  
 E.H. Gombrich: The Story of Art  
 From Rodin to Moore. Dictionary of Western European sculpture of the 20th century  
 Vojtěch Volavka: About the statue An introduction to the historical technology and theory of sculpture  
 Jindřich Chalupecký: On the borders of art  
 Tomáš Poszpiszyl: Comparative study  
 Petr Rezek: To the theory of trap  
 Juhani Pallasmaa: Thinkers hand

**Languages necessary to complete the course:**

Slovak and English

**Notes:**

**Past grade distribution**

Total number of evaluated students: 0

A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0

**Lecturers:** Mgr. art. Mirka Podmanická, ArtD., Mgr. art. Matej Rosmány, ArtD.

**Last change:** 05.12.2022

**Approved by:** doc. Mgr. art. Olja Triaška Stefanović, ArtD.

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KK/PrKr.b3/21	<b>Course title:</b> Project Drawing I.
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 3 per level/semester: 36</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 3	
<b>Recommended semester:</b> 3.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Recommended prerequisites:</b> Studio and expressive drawing with an emphasis on the formal side, orientation in terminology and in the field of human anatomy, morphology and anthropology. Orientation in perspective terminology, knowledge of examples from the history of fine arts and the ability to respond to drawing and project assignments. Individual work and development of the student's visual and conceptual language.	
<b>Course requirements:</b> Attendance at classes at least 75%, unless the teacher specifies otherwise in accordance with the study regulations. Completion of assignments and exercises. Scale of assessment (preliminary/final): Final	
<b>Learning outcomes:</b> Studio and expressive drawing with an emphasis on the formal side, orientation in terminology and in the field of human anatomy, morphology and anthropology. Orientation in perspective terminology, knowledge of examples from the history of fine arts and the ability to respond to drawing and project assignments. Individual work and development of the student's visual and conceptual language.	
<b>Class syllabus:</b> Space and composition, skull - skeleton - figure (basics of object construction, visualization, composition of shapes in space according to the template, free composition according to the student's imagination)	
<b>Recommended literature:</b> Jozef Zrzavý, Anatomia pre výtvarníkov, Praha, 1977 Gottfried Bammes, Der Nackte Mensch, Dresen, 1982 Burne Hogarth, Dynamic Anatomy, New York, 1990 Jenő Barcasay, Anatomie artistique l'homme, Paris, 1960 BMMES, Gottfried: Akt. Stuttgart und Zurich 1992 BMMES, Gottfried: Menschen zeichnen. Englisch Verlag GmbH 2010	

MEYNER, Friedrich: Künstleranatomie. Leipzig 1956 VŠUP Praha, vydavatel'stvo Kant: figurama 05. Praha 2005 Barcsay Jenö / Anatomie für Kuenstler, Corvina Budapest 1958					
<b>Languages necessary to complete the course:</b> Slovak					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 56					
A	B	C	D	E	FX
35,71	25,0	25,0	8,93	5,36	0,0
<b>Lecturers:</b> Mgr. art. Marek Kvetan					
<b>Last change:</b> 07.12.2022					
<b>Approved by:</b> doc. Mgr. art. Olja Triaška Stefanović, ArtD.					

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KK/PrKr.b4/21	<b>Course title:</b> Project Drawing IV.
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 3 per level/semester: 36</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 3	
<b>Recommended semester:</b> 4.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Recommended prerequisites:</b> Studio and expressive drawing with an emphasis on the formal side, orientation in terminology and in the field of human anatomy, morphology and anthropology. Orientation in perspective terminology, knowledge of examples from the history of fine arts and the ability to respond to drawing and project assignments. Individual work and development of the student's visual and conceptual language.	
<b>Course requirements:</b> Attendance at classes at least 75%, unless the teacher specifies otherwise in accordance with the study regulations. Completion of assignments and exercises. Scale of assessment (preliminary/final): Final	
<b>Learning outcomes:</b> Studio and expressive drawing with an emphasis on the formal side, orientation in terminology and in the field of human anatomy, morphology and anthropology. Orientation in perspective terminology, knowledge of examples from the history of fine arts and the ability to respond to drawing and project assignments. Individual work and development of the student's visual and conceptual language.	
<b>Class syllabus:</b> Figure in space (basics of the figure according to the model - plaster, skull, live model, construction and anatomical basics of drawing and composition) Drawing versus time, storyboard, story and situation reconstruction (from drawing to computer graphics, story reconstruction based on film and fictional story, from animation option to story short)	
<b>Recommended literature:</b> Jozef Zrzavý, Anatomia pre výtvarníkov, Praha, 1977 Gottfried Bammes, Der Nackte Mensch, Dresen, 1982 Burne Hogarth, Dynamic Anatomy, New York, 1990 Jeno Barcasay, Anatomie artistique l'homme, Paris, 1960	

BMMES, Gottfried: Akt. Stuttgart und Zurich 1992 BMMES, Gottfried: Menschen zeichnen. Englisch Verlag GmbH 2010 MEYNER, Friedrich: Künstleranatomie. Leipzig 1956 VŠUP Praha, vydavatel'stvo Kant: figurama 05. Praha 2005 Barcsay Jenö / Anatomie für Kuenstler, Corvina Budapest 1958					
<b>Languages necessary to complete the course:</b> Slovak					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 54					
A	B	C	D	E	FX
22,22	35,19	33,33	3,7	3,7	1,85
<b>Lecturers:</b> Mgr. art. Marek Kvetan					
<b>Last change:</b> 07.12.2022					
<b>Approved by:</b> doc. Mgr. art. Olja Triaška Stefanović, ArtD.					

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KF/Atpr.b3/21	<b>Course title:</b> Protoatelier
<b>Educational activities:</b> <b>Type of activities:</b> Studio <b>Number of hours:</b> <b>per week: 8 per level/semester: 96</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 10	
<b>Recommended semester:</b> 3.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b> KF/KuFo.b2/12 - Preparatory Course in Photography	
<b>Recommended prerequisites:</b> Teaching methodology, content: Photoatelier is a sequel of the first year (preparatory course) and therefore it should continuously interlink students' creative potential in cooperation with technical and theoretical courses. A small assignment initiating an intensive start and the main topic completed in a form of a photographic series, installation, object constitute every term. Working atmosphere in the studio is based on openness not only in discussion, but also in using various approaches in work with a photograph and in finalizing the term project. We work with colour and black and white analogue film, creative scanning technique, printscreen like a visual means of shooting, with transfer, big format, or experimental short video or sound. We collaborate, visually interlink problems of the present, connect thoughts, forms, media- by recycling and remixing, we think in an art language. Topics that are closely related to contemporary photography and the cultural and social situation are assigned.	
<b>Course requirements:</b> Main conditions for passing the sstudio/course: - student must finish of a small semester work (clause weekly work, from which the resulting semester consequently work can be based) - 2nd topic/main work - photographic series and installation. Creating a final visual contemporary idea presented as a series of photographs. installation. Can be presented as a virtual presentation, virtual zine. Student must regularly visit the consultations, communicate with the head of the studio (attend the classes 90%). Other absences are excused only on the basis of an excuse according to the terms of the school rules, but not more than 25% percent. At the end of the semester student will present his work (of the assigned semester subtopic) during classes in the studio on the set date and exhibit the semester work in the studio, defend it in front of the committee and make it available for research by the public (virtual work is annotation and documentation included). Scale of assessment (preliminary/final): Regular student consultations with the head of the studio, leading to an oral or percentage assessment (at the teacher's discretion)Participation and	

presentation on the development of the semester topic at the main studio semester consultations, and then a final evaluation based on the mentioned components.

**Learning outcomes:**

In the studio we think about photography critically; we think about connecting photos, engaging and using the acquired basic abilities and skills that we use as a tool for thinking. We have a dynamic dialogue and we try to work together.

Of course we try to learn students to think for himself with his own author's approach. He should also be able to connect the chosen topic with a social, cultural/subcultural, or ecological, local or existential problem (of course, each topic is supported by appropriate literature).

**Class syllabus:**

Basic methodology:

- Lectures, internal and external guests (theoretical level focused on the given topic, presentations by artists or former graduates, but also theoretical students.
- Part of the teaching is to join discussions and consultations (group and individual), short workshops with an external guest or doctoral students/, visits to current exhibitions and festivals, artists' studios, discussions, readings, theoretical lectures (architecture environment), online conferences, and others (MOMA New photography, SOURCE, Conceptual Photography), Photographer festival, lectures and exhibitions.
- Peer evaluation - online questionnaire
- Since the studio is a natural continuation of the first year/Preparatory Course, it should connect the creative potential of students in cooperation with technical and theoretical subjects with a focus on black and white photography, technical processing of still life, portrait, body, image analysis, philosophy, etc.
- Openness in the use of different approaches when working with photography and finalizing the semester project should work in the team and during consultations.
- It goes without saying that support in the work of color & black and white analog film, development of thinking in a digital post-internet language - creative scanning technique, printscreen as a visual means of capture, digital method, transfer, large format, possibly an experimental short video or sound, error as part of the process.

**Recommended literature:**

Theoretical undergrowth:

BAATZ, Willfried. Fotografie, Brno: Computer Press, 2004. Berger, J.: About the view, Agite/Fra, Prague, 2009.

Roland Barthes: The Light Chamber, explanatory note to the photograph, Bratislava 1994.

Batchen, G.: Image and dissemination, For a new history for photography, AMU, Prague 2016.

Bourriaud, N.: Postproduction, Tranzit, Prague 2004.

Bright, Susan. Auto Focus: The Self-Portrait in Contemporary Photography. New York: The Monacelli Press, 2010. ISBN 978-1580933001.

Bouveresse, Clara: Women Photographers.

Campany, David: Art and Photography, Phaidon, 2007. ISBN 978-0714863924.

Campany, D.: So present, so invisible. Conversations on photography.

Campany, D.: On photographs, Themes&Hudson, 2020.

Císař, Karel: What is photography?, Prague, 2004.

Cotton, Charlotte. The Photography as Contemporary Art. London: Thames and Hudson, 2014.

Cotton, Charlotte. Photography Is Magic. New York : Aperture, 2015. ISBN 978-1597113311.

Demos&Phaidon Press: Vitamin PH. Phaidon Press, 2006.

Dvořák, Tomáš et al.: Photograph, sculpture, object. AMU 2017.

Gerát, I.; Zervan, M. Eds.: Illusion and virtual reality in art, podk. Ihringová, Katarína: The manipulative truth of the photographic image; Sloart, VŠVU, Novum Foundation, 2021, ISBN 978 80 556 53945. Hlaváčková, Jitka et al.: Zvuky kódy obrazy, ArtMap, 2020. Kroutvor, Josef: "Photographs as a myth", Pulchra 2013.

Láb, Filip : Postdigital photography, UK : Carolinum, 2021.

Pospěch, T., ed., Fišerová, L.: Role of photography, Positif, Prague, 2019. Silverio, Robert: Postmodern photography, AMU, Prague 2007. Silverio, Robert. Not photos, not words. Prague: Academy of Arts, 2017. ISBN 9788073314200.

Smith, I.H.: A Brief History of Photography, Grada, 2021.

Svenungsson, Jan: Artist and writing, VŠVU, 2014. EAN 9788055611914.

Szarkowski, John. The Photographer's Eye. New York: The Museum of Modern Art, New York, 2007. ISBN 978-0870705274.

Vitamin PH – New Perspectives in Photography. Phaidon, 2006. Wolf, Sylvia: The Digital Eye: Photographic Art in the Electronic Age. Prestel USA, 2010.

Historical background:

Rosenblum, Naomi: A History of Women Photographers, Abbeville Press, 2000.

SKOPEC, Rudolf: History of photography in pictures from the earliest times to the present day. Prague: Orbis, 1963. p. 500.

Author's books:

Baume, Nicolas : Ai Weiwei, Good fences make good neighbors, Art Fund NY, 2019.

Feriancová, Petra : Antika, Sloart, 2021. EAN 9788055653501. Karásek Čejková, Lucie: Svátosti/sacraments, Nakladatelství WO-MEN, 2020. ISBN 978-80-907641-2-5.

Periodicals:

Photographer magazine, ISSN 1213-9602

Numbers: see and believe, no. 24/2014; artificial worlds, no. 23/2014.

Aperture 241, Utopia 2020.

Lines:

<https://artalk.cz>

<http://blokmagazine.com>

<https://www.dokumentmagazin.sk> <https://www.david-campbell.org/articles/photography-and-narrative> <http://footnotesonart.com>

<http://itf.cz/index.php?clanek=27> (ITF final theses)

<https://oaji.net/articles/2019/6934-1561813023.pdf> (Pašteková,

Michaela: The Changing Position of Amateur Photography) <https://monoskop.org/Monoskop>

<https://www.moma.org/calendar/groups/1> (on New Photography) [https://www.source.ie/feature/what\\_is\\_conceptual.php](https://www.source.ie/feature/what_is_conceptual.php)

### Languages necessary to complete the course:

Slovak, English language is recommended for the unlimited study of literature

### Notes:

### Past grade distribution

Total number of evaluated students: 124

A	B	C	D	E	FX
23,39	45,97	21,77	4,84	2,42	1,61

**Lecturers:** Mgr. art. Dominika Ličková, ArtD.

**Last change:** 07.12.2022

**Approved by:** doc. Mgr. art. Olja Triaška Stefanović, ArtD.



## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KF/Atpr.b4/21	<b>Course title:</b> Protoatelier
<b>Educational activities:</b> <b>Type of activities:</b> Studio <b>Number of hours:</b> <b>per week: 8 per level/semester: 96</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 10	
<b>Recommended semester:</b> 4.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b> KF/Atpr.b3/21 - Protoatelier	
<b>Recommended prerequisites:</b> <p>The used terms refer mainly to topics, questions related to our everyday lives. We use them in connection with repetition, occurred situations or in connection with creative work, creating, recreating. We repeat what has been created before, we expose it, we make variations of it. We also use these terms, when we create a brand new work, project. This enables us in praxis to interlink 'new' (digital) methods of processing with classical, traditional methods and vice-verse (on a theoretical as well as practical level).</p> <p>During the term a student can choose from a topic, however, the chosen topic must be interlinked with a social, cultural/subcultural, ecological even with a local, or existential problem. It is emphasised that every topic is supported by relevant literature.</p> <p>At the end of both terms we look for options how to present all projects in the public space (e.g. at bus stops) or in the alternative exhibition spaces.</p>	
<b>Course requirements:</b> <p>Conditions for passing the subject: - attending workshop, where the student will begin to implement a cloistered weekly work, from which the resulting semester work can be based.</p> <p>Main topic - photo series, installation, object, contact sheet. Creating a final visual presentation, a comprehensive idea presented as a series of photos, an object and contact sheets. Regular consultations of the student with the head of the studio, min 90%. Other non-participation is excused only on the basis of an excuse according to the terms of the school rules, but not more than 25% percent. Subsequently, the student will present the work (of the assigned semester subtopic) during classes in the studio on the set date and exhibit the semester work in the studio, defend it in front of the committee and make it available for research by the public. Part of the semester work is annotation and documentation.</p> <p>Scale of assessment (preliminary/final): The student is evaluated orally during the semester, or by percentage during the exercises, according to the agreement. At the end of the semester, based on the decision of the committee in writing.</p>	
<b>Learning outcomes:</b>	

After completing the winter semester and the preparatory course, should the student be able to think more and more independently about the conception of the given topic. Subsequently, he should visually materialize it and create a concept for his next work (steps) and be able to ask questions. The result is a series of photographs, an installation, contact sheets, a zine, an object / based on the questions: How can I create an object from a photograph? How do I support my installation? What material should I choose? Can the object function in a constellation with other works individually?). The assignment is supported by appropriate literature.

After completing the 2nd year, the student should be able to apply his idea to his further artistic, philosophical, literary research and in his creative/visual practice.

**Class syllabus:**

Teaching methodology, content:

lectures of internal and external guests.

joint discussion and consultations (group and individual), work in progress, short workshops, visits of current exhibitions and festivals, studios of artists, discussions, readings, lectures.

Photoatelier is a sequel of the first year (preparatory course) and therefore it should continuously interlink students' creative potential in cooperation with technical and theoretical courses.

A small assignment initiating an intensive start and the main topic completed in a form of a photographic series, installation, object constitute every term.

Working atmosphere in the studio is based on openness not only in discussion, but also in using various approaches in work with a photograph and in finalizing the term project. We work with colour and black and white analogue film, creative scanning technique, printscreen like a visual means of shooting, with transfer, big format, or experimental short video or sound.

**Recommended literature:**

Theoretical undergrowth:

BAATZ, Willfried. Photographs, Brno: Computer Press, 2004.

Berger, J.: About the view, Agite/Fra, Prague, 2009.

Roland Barthes: The Light Chamber, explanatory note to the photograph, Bratislava 1994.

Batchen, G.: Image and dissemination, For a new history for photography, AMU, Prague 2016.

Bourriaud, N.: Postproduction, Tranzit, Prague 2004.

Bright, Susan. Auto Focus: The Self-Portrait in Contemporary Photography. New York: The Monacelli Press, 2010. ISBN 978-1580933001.

Bouveresse, Clara: Women Photographers.

Campany, David: Art and Photography, Phaidon, 2007. ISBN 978-0714863924.

Campany, D.: So present, so invisible. Conversations on photography.

Campany, D.: On photographs, Themes&Hudson, 2020.

Císař, Karel: What is photography?, Prague, 2004.

Cotton, Charlotte. The Photography as Contemporary Art. London: Thames and Hudson, 2014.

Cotton, Charlotte. Photography Is Magic. New York : Aperture, 2015. ISBN 978-1597113311.

Demos&Phaidon Press: Vitamin PH. Phaidon Press, 2006.

Dvořák, Tomáš et al.: Photograph, sculpture, object. AMU 2017.

Gerát, I.; Zervan, M. Eds.: Illusion and virtual reality in art, podk. Ihringová, Katarína: The manipulative truth of the photographic image; Slovart, VŠVU, Novum Foundation, 2021, ISBN 978 80 556 53945.

Hlaváčková, Jitka et al.: Sounds codes images, ArtMap, 2020.

Kroutvor, Josef : "Photographs as a myth", Pulchra 2013.

Láb, Filip : Postdigital photography, UK : Carolinum, 2021.

Pospěch, T., ed., Fišerová, L.: Role of photography, Positif, Prague, 2019.

Silverio, Robert: Postmodern photography, AMU, Prague 2007.

Silverio, Robert. Not photos, not words. Prague: Academy of Arts, 2017. ISBN 9788073314200.

Smith, I.H.: A Brief History of Photography, Grada, 2021.

Svenungsson, Jan: Artist and writing, VŠVU, 2014. EAN 9788055611914.

Szarkowski, John. The Photographer's Eye. New York: The Museum of Modern Art, New York, 2007. ISBN 978-0870705274.

Vitamin PH – New Perspectives in Photography. Phaidon, 2006.

Wolf, Sylvia: The Digital Eye: Photographic Art in the Electronic Age. Prestel USA, 2010.

History:

Batchen, Geoffrey : Negative/Positive: A History of Photography.

Govindon, Brigitte, ed.: The Abrams Encyclopaedia of Photography, 2004.

Heckert, Virginia : Light, paper, process /Reinventing Photography, Getty Publication 2015.

HLAVÁČ, Ľudovít. History of photography. Martin: Osveta, 1987. p. Martin. Revival.

HLAVÁČ, Ľudovít. History of Slovak photography. Martin: Osveta, 1989. p. 511. ISBN 802170086.

Aurel Hrabušický – Václav Macek: Slovak photography 1925-2000, SNG Bratislava 2001.

Catalog for the exhibition ke150. anniversary of the invention of photography (Mánes - Prague).

What is Photography / What is Photography. Prague: Videopress and Credit, 1989. p. 391. ISBN 80-702-004-0.

Rosenblum, Naomi: A History of Women Photographers, Abbeville Press, 2000.

SKOPEC, Rudolf: History of photography in pictures from the earliest times to the present day. Prague: Orbis, 1963. p. 500.

Author's books:

Baume, Nicolas : Ai Weiwei, Good fences make good neighbors, Art Fund NY, 2019.

Feriancová, Petra : Antika, Slovart, 2021. EAN 9788055653501.

Karásek Čejková, Lucie: Svátosti/sacraments, Nakladatelství WO-MEN, 2020. ISBN 978-80-907641-2-5.

Tillmans, Wolfgang : Four Books, taschen, 2020.

Thýn, Jiří: The Garden/ Zahrada, Nakladatelství AMU, 2018, ISBN 978-80-7331-480-4.

Šelesták, Viktor: #šelestakovepeknepfotky, Slovart, 2019.

Periodicals:

Photographer magazine, ISSN 1213-9602

Numbers: see and believe, no. 24/2014; artificial worlds, no. 23/2014.

Aperture 241, Utopia 2020.

Foam, Eikon, Source: Thinking Through Photography, Kapitál, Vlňa, Ejmap, Jazdec, Profil, FlashArt, British Journal of Photography, The Exposed, Pylot magazine.

Lines:

<https://artalk.cz>

<http://blokmagazine.com>

<https://www.dokumentmagazin.sk> <https://www.david-campbell.org/articles/photography-and-narrative> <http://footnotesonart.com>

<http://itf.cz/index.php?clanek=27> (ITF final theses) <https://oaji.net/articles/2019/6934-1561813023.pdf> (Pašteková, Michaela: Variable position of amateur photography)

<https://monoskop.org/Monoskop>

<https://www.moma.org/calendar/groups/1> (on New Photography) [https://www.source.ie/feature/what\\_is\\_conceptual.php](https://www.source.ie/feature/what_is_conceptual.php)

**Languages necessary to complete the course:**

Slovak/English

**Notes:**

<b>Past grade distribution</b>					
Total number of evaluated students: 7					
A	B	C	D	E	FX
28,57	14,29	42,86	14,29	0,0	0,0
<b>Lecturers:</b> Mgr. art. Dominika Ličková, ArtD.					
<b>Last change:</b> 07.12.2022					
<b>Approved by:</b> doc. Mgr. art. Olja Triaška Stefanović, ArtD.					

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KTDU/Psfs.b1-6/22	<b>Course title:</b> Psychological-philosophical Probes behind the Scenes of the Present
<b>Educational activities:</b> <b>Type of activities:</b> Practical / Seminar <b>Number of hours:</b> <b>per week:</b> 2 / 2 <b>per level/semester:</b> 24 / 24 <b>Form of the course:</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester:</b> 1., 3., 5.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> 1) Active participation in seminar discussions. 2) An essay on a selected topic from the recommended literature related to the thematic leitmotif of the course in the range of 3 standard pages. Scale of assessment (preliminary/final): continuous assessment	
<b>Learning outcomes:</b> The aim of the course is to introduce students to selected topics in philosophical anthropology and social philosophy. The student will be able to: 1. understand selected thematic and conceptual contexts of philosophical anthropology and social philosophy; 2. identify problematic themes in contemporary social and philosophical discourse; 3. analyze selected overlaps of intrapersonal and socio-political dynamics; 4. summarize the knowledge gained and argue independently in both verbal and written discourse.	
<b>Class syllabus:</b> 1. The birth of the intellectual and the role of personality in history. 2. The Bohemian, the Belle Époque and the philosophizing hammer. 3. The death of the avant-gardes and the reign of nothingness. 4. The Day of the Daffodil or the Tailor-made Personality - the trouble with identity (Id, Ego,Superego). 5. The masquerade ball of the age or the Self is Someone Else - Persona and the tangle of roles. 6. The Dorian Gray Epoch - eternal youth and the principle of credit. 7. Frankenstein and the social engineering of the 20th century. 8. Ecce Homo - humanist theories of personhood. 9. The Analgetikon - the realm of painlessness and the tragic triad. 10. The courage to be and the existential anorexia of the age. 11. The essential generosity of being. 12. The fragility of the mirror and the face of the Other.	

<b>Recommended literature:</b>	
<b>Languages necessary to complete the course:</b>	
<b>Notes:</b>	
<b>Past grade distribution</b> Total number of evaluated students: 3	
ABS	NEABS
100,0	0,0
<b>Lecturers:</b> Mgr. Martin Šarkan, PhD.	
<b>Last change:</b> 10.11.2022	
<b>Approved by:</b> doc. Mgr. art. Olja Triaška Stefanović, ArtD.	

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KTDU/Psfs.b1-6/22	<b>Course title:</b> Psychological-philosophical Probes behind the Scenes of the Present
<b>Educational activities:</b> <b>Type of activities:</b> Practical / Seminar <b>Number of hours:</b> <b>per week:</b> 2 / 2 <b>per level/semester:</b> 24 / 24 <b>Form of the course:</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester:</b> 2., 4., 6.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> 1) Active participation in seminar discussions. 2) An essay on a selected topic from the recommended literature related to the thematic leitmotif of the course in the range of 3 standard pages. Scale of assessment (preliminary/final): continuous assessment	
<b>Learning outcomes:</b> The aim of the course is to introduce students to selected topics in philosophical anthropology and social philosophy. The student will be able to: 1. understand selected thematic and conceptual contexts of philosophical anthropology and social philosophy; 2. identify problematic themes in contemporary social and philosophical discourse; 3. analyze selected overlaps of intrapersonal and socio-political dynamics; 4. summarize the knowledge gained and argue independently in both verbal and written discourse.	
<b>Class syllabus:</b> 1. The birth of the intellectual and the role of personality in history. 2. The Bohemian, the Belle Époque and the philosophizing hammer. 3. The death of the avant-gardes and the reign of nothingness. 4. The Day of the Daffodil or the Tailor-made Personality - the trouble with identity (Id, Ego,Superego). 5. The masquerade ball of the age or the Self is Someone Else - Persona and the tangle of roles. 6. The Dorian Gray Epoch - eternal youth and the principle of credit. 7. Frankenstein and the social engineering of the 20th century. 8. Ecce Homo - humanist theories of personhood. 9. The Analgetikon - the realm of painlessness and the tragic triad. 10. The courage to be and the existential anorexia of the age. 11. The essential generosity of being. 12. The fragility of the mirror and the face of the Other.	

<b>Recommended literature:</b>	
<b>Languages necessary to complete the course:</b>	
<b>Notes:</b>	
<b>Past grade distribution</b> Total number of evaluated students: 3	
ABS	NEABS
100,0	0,0
<b>Lecturers:</b> Mgr. Martin Šarkan, PhD.	
<b>Last change:</b> 10.11.2022	
<b>Approved by:</b> doc. Mgr. art. Olja Triaška Stefanović, ArtD.	



## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023					
<b>University:</b> Academy of Fine Arts and Design Bratislava					
<b>Faculty:</b>					
<b>Course ID:</b> KTDU/Cipa.b68/20		<b>Course title:</b> Reading, writing, argumentation			
<b>Educational activities:</b> <b>Type of activities:</b> Seminar <b>Number of hours:</b> <b>per week: 2 per level/semester: 24</b> <b>Form of the course:</b> present					
<b>Number of credits:</b> 3					
<b>Recommended semester:</b> 6., 8.					
<b>Educational level:</b> I.					
<b>Prerequisites:</b>					
<b>Antirequisites:</b> KTDU/Cipa.b57/20					
<b>Course requirements:</b> Attendance of at least 75% unless otherwise specified by the instructor in accordance with the course regulations. Active participation in the seminar and reading of selected texts. Preparation of a final essay on the assigned topic.					
<b>Learning outcomes:</b> During the course, students will work on the theoretical part of their term paper. Students will have a space where they can develop their own concept/idea for their studio assignment. The question of what the theoretical, i.e. written, part of the term paper should look like will be answered by examining existing texts (we will look at a curatorial text, a review of an exhibition or the visual artists' own texts). We will also take a closer look at ways of developing the idea and concept of a visual work. To this end, we will seek to answer the seemingly strange question What does it mean to think? The course is taught through individual consultations between teachers and students, carried out in the environment of their studios in direct contact with their practical and theoretical term papers.					
<b>Class syllabus:</b> How to identify and define your own artistic problem? - Frameworks of interpretation? - Academic writing? _ Basic problems of rhetoric and stylistics - Fundamentals of argumentation theory					
<b>Recommended literature:</b>					
<b>Languages necessary to complete the course:</b> Slovak					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 0					
A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0

<b>Lecturers:</b> Mgr. Norbert Lacko, PhD.
<b>Last change:</b> 10.11.2022
<b>Approved by:</b> doc. Mgr. art. Olja Triaška Stefanović, ArtD.

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023					
<b>University:</b> Academy of Fine Arts and Design Bratislava					
<b>Faculty:</b>					
<b>Course ID:</b> KTDU/Naum.b57/12		<b>Course title:</b> Religion and Art I.			
<b>Educational activities:</b> <b>Type of activities:</b> Lecture / Seminar <b>Number of hours:</b> <b>per week:</b> 2 / 1 <b>per level/semester:</b> 24 / 12 <b>Form of the course:</b> present					
<b>Number of credits:</b> 3					
<b>Recommended semester:</b> 5., 7.					
<b>Educational level:</b> I.					
<b>Prerequisites:</b>					
<b>Course requirements:</b> Attendance of at least 75% unless otherwise specified by the instructor in accordance with the course regulations.					
<b>Learning outcomes:</b> Knowledge and understanding of the given topic					
<b>Class syllabus:</b> 1. About understanding and interpreting the world. The sacred and the profane. 2. God. Concept and models in different religious systems. Philosophy and the question of God. 3. Cosmology and origin myths. 4. Magic in the history of mankind. 5. Alchemy in different cultures. 6. Sexuality, family, marriage. 7. Ethics. 8. Mysticism in different cultures. 9. Esotericism. Secret and elite societies. 10. Manifestations of religions: prayers, rituals, pilgrimages, manifestations. 11. Temple, sacred space. Image and object in religions. 12. Issues of authenticity, egalisation, syncretism, multiculturalism, globalisation and ec					
<b>Recommended literature:</b>					
<b>Languages necessary to complete the course:</b> Slovak and Czech					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 317					
A	B	C	D	E	FX
66,25	22,4	7,26	0,0	0,63	3,47
<b>Lecturers:</b> prof. akad. mal. Ladislav Čarný, doc. Mgr. Ladislav Tkáčik, PhD.					

**Last change:** 10.11.2022

**Approved by:** doc. Mgr. art. Olja Triaška Stefanović, ArtD.

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023					
<b>University:</b> Academy of Fine Arts and Design Bratislava					
<b>Faculty:</b>					
<b>Course ID:</b> KTDU/Naum.b68/12		<b>Course title:</b> Religion and Art II.			
<b>Educational activities:</b> <b>Type of activities:</b> Lecture / Seminar <b>Number of hours:</b> <b>per week:</b> 2 / 1 <b>per level/semester:</b> 24 / 12 <b>Form of the course:</b> present					
<b>Number of credits:</b> 3					
<b>Recommended semester:</b> 6., 8.					
<b>Educational level:</b> I.					
<b>Prerequisites:</b>					
<b>Course requirements:</b>					
<b>Learning outcomes:</b>					
<b>Class syllabus:</b>					
<b>Recommended literature:</b>					
<b>Languages necessary to complete the course:</b>					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 410					
A	B	C	D	E	FX
66,59	25,85	5,37	0,98	0,0	1,22
<b>Lecturers:</b> prof. akad. mal. Ladislav Čarný, doc. Mgr. Ladislav Tkáčik, PhD.					
<b>Last change:</b> 04.03.2017					
<b>Approved by:</b> doc. Mgr. art. Olja Triaška Stefanović, ArtD.					

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KTT/ScFa.b1-8/22	<b>Course title:</b> Screenprinting on Textiles
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 2 per level/semester: 24</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester:</b> 1., 3., 5., 7.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> study at any department of AFAD except Department of Textiles, own project / assignment and the need to implement it in some technique of textile printing - manual resp. digital ink-jet. During the semester, practical demonstrations of individual technologies and variants of hand- and/or digital textile printing will be carried out according to the needs of registered students. Attendance at practical training is mandatory and the students submit their own samples for successful completion (A). Attendance at classes is at least 75%, unless the teacher determines otherwise in accordance with the study regulations. * overall rating according to standard: A <92-100%, B <83-91%, C <74-82%, D <65-73%, E <56-64%, FX <0, 55% Scale of assessment (preliminary/final): - individual work, attendance, practical tasks, realization of samples and final products / prototypes - participation, author's sample book + output in solving the creative task of the main studio e.g. selected author's theme	
<b>Learning outcomes:</b> The aim of the course is to offer the incoming exchange students (i.e. Erasmus) a brief theoretical and historical overview on different techniques of textile printing. The practice aims to hands-on teaching and practicing of diverse textile printing technologies. Students practically work on the realisation of either their main studio's assignment (mandatory) and use diverse textile printing techniques (mandatory). Other textile techniques such as dyeing, tie-dye	
<b>Class syllabus:</b> - introduction into the topic of textile printing - short overview of different printing techniques and methods (analog and digital) - specifics of textile printing colours – difference of pigment and dyestuff print - introduction in screenprinting on textiles (different screen frames, mesh material and size, squeeze and viscosity of printing paste) - practice in several hand printing methods – block print (relief), stencil printing, screenprinting - if required for the realisation of students projects (from main studio) also an introduction in other textile techniques such as dyeing, tie-dye..	
<b>Recommended literature:</b>	

<p>KINNERSLY-TAYLOR, Joanna. 2012. Dyeing and Screen-Printing on Textiles: Revised and updated. (2nd edition) A&amp;C Black : London. 192p. online at: <a href="https://issuu.com/bloomsburypublishing/docs/dyeingandscreenprinting">https://issuu.com/bloomsburypublishing/docs/dyeingandscreenprinting</a></p> <p>LACY, Erin. 2020. Beginner's Guide to Screen Printing: 12 beautiful printing projects with templates. Search Press Ltd : Turnbridge Wells. 112p.</p> <p>WESTERGAARD, Sue. 2020. Screenprinting on Textiles: The Complete Guide. The Crowood Press : Marlborough. 224p. partially online at: <a href="https://www.amazon.com/Screenprinting-Textiles-Complete-Sue-Westergaard/dp/178500753X?asin=178500753X&amp;revisionId=&amp;format=4&amp;depth=1">https://www.amazon.com/Screenprinting-Textiles-Complete-Sue-Westergaard/dp/178500753X?asin=178500753X&amp;revisionId=&amp;format=4&amp;depth=1</a></p> <p>GOSIA Z COTTONBEE. 2018. Fabric printing methods – which printing technology to choose? . online at: <a href="https://ctnbee.com/blog/en/fabric-printing-methods-printing-technology-choose/?gclid=Cj0KCQjwkruVBhCHARIsACVliOznJ8pMIaJoWYAPy65vrGUbg29gJTAADJSnkAqSkmFo5izsKF29">https://ctnbee.com/blog/en/fabric-printing-methods-printing-technology-choose/?gclid=Cj0KCQjwkruVBhCHARIsACVliOznJ8pMIaJoWYAPy65vrGUbg29gJTAADJSnkAqSkmFo5izsKF29</a></p>						
<b>Languages necessary to complete the course:</b>						
English						
<b>Notes:</b>						
<b>Past grade distribution</b>						
Total number of evaluated students: 15						
A	B	C	D	E	FX	
80,0	20,0	0,0	0,0	0,0	0,0	
<b>Lecturers:</b> doc. Dipl.-Des. Zuzana Šebeková, ArtD.						
<b>Last change:</b> 03.12.2022						
<b>Approved by:</b> doc. Mgr. art. Olja Triaška Stefanović, ArtD.						

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KTT/ScFa.b1-8/22	<b>Course title:</b> Screenprinting on Textiles
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 2 per level/semester: 24</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester:</b> 2., 4., 6., 8.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> study at any department of AFAD except Department of Textiles, own project / assignment and the need to implement it in some technique of textile printing - manual resp. digital ink-jet. During the semester, practical demonstrations of individual technologies and variants of hand- and/or digital textile printing will be carried out according to the needs of registered students. Attendance at practical training is mandatory and the students submit their own samples for successful completion (A). Attendance at classes is at least 75%, unless the teacher determines otherwise in accordance with the study regulations. * overall rating according to standard: A <92-100%, B <83-91%, C <74-82%, D <65-73%, E <56-64%, FX <0, 55% Scale of assessment (preliminary/final): - individual work, attendance, practical tasks, realization of samples and final products / prototypes - participation, author's sample book + output in solving the creative task of the main studio e.g. selected author's theme	
<b>Learning outcomes:</b> The aim of the course is to offer the incoming exchange students (i.e. Erasmus) a brief theoretical and historical overview on different techniques of textile printing. The practice aims to hands-on teaching and practicing of diverse textile printing technologies. Students practically work on the realisation of either their main studio's assignment (mandatory) and use diverse textile printing techniques (mandatory). Other textile techniques such as dyeing, tie-dye	
<b>Class syllabus:</b> - introduction into the topic of textile printing - short overview of different printing techniques and methods (analog and digital) - specifics of textile printing colours – difference of pigment and dyestuff print - introduction in screenprinting on textiles (different screen frames, mesh material and size, squeeze and viscosity of printing paste) - practice in several hand printing methods – block print (relief), stencil printing, screenprinting - if required for the realisation of students projects (from main studio) also an introduction in other textile techniques such as dyeing, tie-dye..	
<b>Recommended literature:</b>	



<p>KINNERSLY-TAYLOR, Joanna. 2012. Dyeing and Screen-Printing on Textiles: Revised and updated. (2nd edition) A&amp;C Black : London. 192p. online at: <a href="https://issuu.com/bloomsburypublishing/docs/dyeingandscreenprinting">https://issuu.com/bloomsburypublishing/docs/dyeingandscreenprinting</a></p> <p>LACY, Erin. 2020. Beginner's Guide to Screen Printing: 12 beautiful printing projects with templates. Search Press Ltd : Turnbridge Wells. 112p.</p> <p>WESTERGAARD, Sue. 2020. Screenprinting on Textiles: The Complete Guide. The Crowood Press : Marlborough. 224p. partially online at: <a href="https://www.amazon.com/Screenprinting-Textiles-Complete-Sue-Westergaard/dp/178500753X?asin=178500753X&amp;revisionId=&amp;format=4&amp;depth=1">https://www.amazon.com/Screenprinting-Textiles-Complete-Sue-Westergaard/dp/178500753X?asin=178500753X&amp;revisionId=&amp;format=4&amp;depth=1</a></p> <p>GOSIA Z COTTONBEE. 2018. Fabric printing methods – which printing technology to choose? . online at: <a href="https://ctnbee.com/blog/en/fabric-printing-methods-printing-technology-choose/?gclid=Cj0KCQjwkruVBhCHARIsACVliOznJ8pMIaJoWYAPy65vrGUbg29gJTAADJSnkAqSkmFo5izsKF29">https://ctnbee.com/blog/en/fabric-printing-methods-printing-technology-choose/?gclid=Cj0KCQjwkruVBhCHARIsACVliOznJ8pMIaJoWYAPy65vrGUbg29gJTAADJSnkAqSkmFo5izsKF29</a></p>						
<b>Languages necessary to complete the course:</b>						
English						
<b>Notes:</b>						
<b>Past grade distribution</b>						
Total number of evaluated students: 15						
A	B	C	D	E	FX	
80,0	20,0	0,0	0,0	0,0	0,0	
<b>Lecturers:</b> doc. Dipl.-Des. Zuzana Šebeková, ArtD.						
<b>Last change:</b> 03.12.2022						
<b>Approved by:</b> doc. Mgr. art. Olja Triaška Stefanović, ArtD.						

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KTDU/KrVK.b1/17	<b>Course title:</b> Short - Term Education Course - 1st level
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 2 per level/semester: 24</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester:</b> 1.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Attendance of at least 90%, unless otherwise specified by the instructor in accordance with the syllabus.	
<b>Learning outcomes:</b> The course is linked to the specification of studio programmes and theoretical courses of focus of the study program, but at the same time is in the intensity of the acquisition of theoretical and technological of experience in more narrowly specialized issues. An alternative option to the standard instruction in studio and to the theoretical courses updated as needed.	
<b>Class syllabus:</b> The course takes the form of a short-term concentration (its date, duration and conditions are determined by The student who enrolls in the course should also expect some kind of confrontation or initiation of different approaches or attitudes towards their own study programme. The purpose of the course is to develop the ability to reflect on approaches to study within a defined time, in limited conditions and in response to a specific issue or topic. The final form of the workshop is the presentation of the results achieved and their documentation	
<b>Recommended literature:</b> update according to the focus of the course	
<b>Languages necessary to complete the course:</b> Slovak, English	
<b>Notes:</b>	

<b>Past grade distribution</b>	
Total number of evaluated students: 5	
ABS	NEABS
100,0	0,0
<b>Lecturers:</b> doc. Mgr. art. Jana Hojstričová, ArtD.	
<b>Last change:</b> 09.11.2022	
<b>Approved by:</b> doc. Mgr. art. Olja Triaška Stefanović, ArtD.	

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KTDU/KrVK.b2/17	<b>Course title:</b> Short - Term Education Course - 1st level
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 2 per level/semester: 24</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester:</b> 2.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Attendance of at least 90%, unless otherwise specified by the instructor in accordance with the syllabus.	
<b>Learning outcomes:</b> The course is linked to the specification of studio programmes and theoretical courses of focus of the study program, but at the same time is in the intensity of the acquisition of theoretical and technological of experience in more narrowly specialized issues. An alternative option to the standard instruction in studio and to the theoretical courses updated as needed.	
<b>Class syllabus:</b> The course takes the form of a short-term concentration (its date, duration and conditions are determined by The student who enrolls in the course should also expect some kind of confrontation or initiation of different approaches or attitudes towards their own study programme. The purpose of the course is to develop the ability to reflect on approaches to study within a defined time, in limited conditions and in response to a specific issue or topic. The final form of the workshop is the presentation of the results achieved and their documentation	
<b>Recommended literature:</b>	
<b>Languages necessary to complete the course:</b> Slovak, English	
<b>Notes:</b>	

<b>Past grade distribution</b>	
Total number of evaluated students: 9	
ABS	NEABS
100,0	0,0
<b>Lecturers:</b> doc. Mgr. art. Jana Hojstričová, ArtD.	
<b>Last change:</b> 09.11.2022	
<b>Approved by:</b> doc. Mgr. art. Olja Triaška Stefanović, ArtD.	

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KTDU/KrVK.b3/17	<b>Course title:</b> Short - Term Education Course - 1st level
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 2 per level/semester: 24</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester:</b> 3.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Attendance of at least 90%, unless otherwise specified by the instructor in accordance with the syllabus.	
<b>Learning outcomes:</b> The course is linked to the specification of studio programmes and theoretical courses of focus of the study program, but at the same time is in the intensity of the acquisition of theoretical and technological of experience in more narrowly specialized issues. An alternative option to the standard instruction in studio and to the theoretical courses updated as needed.	
<b>Class syllabus:</b> The course takes the form of a short-term concentration (its date, duration and conditions are determined by The student who enrolls in the course should also expect some kind of confrontation or initiation of different approaches or attitudes towards their own study programme. The purpose of the course is to develop the ability to reflect on approaches to study within a defined time, in limited conditions and in response to a specific issue or topic. The final form of the workshop is the presentation of the results achieved and their documentation	
<b>Recommended literature:</b> updates according to the focus of the course	
<b>Languages necessary to complete the course:</b> Slovak, English	
<b>Notes:</b>	

<b>Past grade distribution</b>	
Total number of evaluated students: 24	
ABS	NEABS
100,0	0,0
<b>Lecturers:</b> doc. Mgr. art. Jana Hojstričová, ArtD.	
<b>Last change:</b> 09.11.2022	
<b>Approved by:</b> doc. Mgr. art. Olja Triaška Stefanović, ArtD.	

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KTDU/KrVK.b4/17	<b>Course title:</b> Short - Term Education Course - 1st level
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 2 per level/semester: 24</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester:</b> 4.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Attendance of at least 90%, unless otherwise specified by the instructor in accordance with the syllabus.	
<b>Learning outcomes:</b> The course is linked to the specification of studio programmes and theoretical courses of focus of the study program, but at the same time is in the intensity of the acquisition of theoretical and technological of experience in more narrowly specialized issues. An alternative option to the standard instruction in studio and to the theoretical courses updated as needed.	
<b>Class syllabus:</b> The course takes the form of a short-term concentration (its date, duration and conditions are determined by The student who enrolls in the course should also expect some kind of confrontation or initiation of different approaches or attitudes towards their own study programme. The purpose of the course is to develop the ability to reflect on approaches to study within a defined time, in limited conditions and in response to a specific issue or topic. The final form of the workshop is the presentation of the results achieved and their documentation	
<b>Recommended literature:</b> updates according to the focus of the course	
<b>Languages necessary to complete the course:</b> Slovak, English	
<b>Notes:</b>	



<b>Past grade distribution</b>	
Total number of evaluated students: 66	
ABS	NEABS
100,0	0,0
<b>Lecturers:</b> doc. Mgr. art. Jana Hojstričová, ArtD.	
<b>Last change:</b> 09.11.2022	
<b>Approved by:</b> doc. Mgr. art. Olja Triaška Stefanović, ArtD.	

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KTDU/KrVK.b5/17	<b>Course title:</b> Short - Term Education Course - 1st level
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 2 per level/semester: 24</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester:</b> 5.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Attendance of at least 90%, unless otherwise specified by the instructor in accordance with the syllabus.	
<b>Learning outcomes:</b> The course is linked to the specification of studio programmes and theoretical courses of focus of the study program, but at the same time is in the intensity of the acquisition of theoretical and technological of experience in more narrowly specialized issues. An alternative option to the standard instruction in studio and to the theoretical courses updated as needed.	
<b>Class syllabus:</b> The course takes the form of a short-term concentration (its date, duration and conditions are determined by The student who enrolls in the course should also expect some kind of confrontation or initiation of different approaches or attitudes towards their own study programme. The purpose of the course is to develop the ability to reflect on approaches to study within a defined time, in limited conditions and in response to a specific issue or topic. The final form of the workshop is the presentation of the results achieved and their documentation	
<b>Recommended literature:</b> updates according to the focus of the course	
<b>Languages necessary to complete the course:</b> Slovak, Englishl	
<b>Notes:</b>	

<b>Past grade distribution</b>	
Total number of evaluated students: 38	
ABS	NEABS
100,0	0,0
<b>Lecturers:</b> doc. Mgr. art. Jana Hojstričová, ArtD.	
<b>Last change:</b> 09.11.2022	
<b>Approved by:</b> doc. Mgr. art. Olja Triaška Stefanović, ArtD.	

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KTDU/KrVK.b6/17	<b>Course title:</b> Short - Term Education Course - 1st level
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 2 per level/semester: 24</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester:</b> 6.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Attendance of ofleast 90%, unless the teacher determines otherwise in accordance with the study regulations	
<b>Learning outcomes:</b> The course is linked to the specification of studio programmes and theoretical courses of focus of the study program, but at the same time is in the intensity of the acquisition of theoretical and technological of experience in more narrowly specialized issues. An alternative option to the standard instruction in studio and to the theoretical courses updated as needed.	
<b>Class syllabus:</b> The course takes the form of a short-term concentration (its date, duration and conditions are determined by The student who enrolls in the course should also expect some kind of confrontation or initiation of different approaches or attitudes towards their own study programme. The purpose of the course is to develop the ability to reflect on approaches to study within a defined time, in limited conditions and in response to a specific issue or topic. The final form of the workshop is the presentation of the results achieved and their documentation	
<b>Recommended literature:</b> updates according to the focus of the course	
<b>Languages necessary to complete the course:</b> Slovak, English	
<b>Notes:</b>	

<b>Past grade distribution</b>	
Total number of evaluated students: 42	
ABS	NEABS
100,0	0,0
<b>Lecturers:</b> doc. Mgr. art. Jana Hojstričová, ArtD.	
<b>Last change:</b> 09.11.2022	
<b>Approved by:</b> doc. Mgr. art. Olja Triaška Stefanović, ArtD.	

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KTDU/KrVK.b7/17	<b>Course title:</b> Short - Term Education Course - 1st level
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 2 per level/semester: 24</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester:</b> 7.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Attendance of atleast 90%, unless the teacher determines otherwise in accordance with the study regulations	
<b>Learning outcomes:</b> The course is linked to the specification of studio programmes and theoretical courses of focus of the study program, but at the same time is in the intensity of the acquisition of theoretical and technological of experience in more narrowly specialized issues. An alternative option to the standard instruction in studio and to the theoretical courses updated as needed.	
<b>Class syllabus:</b> The course takes the form of a short-term concentration (its date, duration and conditions are determined by The student who enrolls in the course should also expect some kind of confrontation or initiation of different approaches or attitudes towards their own study programme. The purpose of the course is to develop the ability to reflect on approaches to study within a defined time, in limited conditions and in response to a specific issue or topic. The final form of the workshop is the presentation of the results achieved and their documentation	
<b>Recommended literature:</b> updates according to the focus of the course	
<b>Languages necessary to complete the course:</b> Slovak, English	
<b>Notes:</b>	

<b>Past grade distribution</b>	
Total number of evaluated students: 48	
ABS	NEABS
100,0	0,0
<b>Lecturers:</b> doc. Mgr. art. Jana Hojstričová, ArtD.	
<b>Last change:</b> 09.11.2022	
<b>Approved by:</b> doc. Mgr. art. Olja Triaška Stefanović, ArtD.	

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KTDU/KrVK.b8/17	<b>Course title:</b> Short - Term Education Course - 1st level
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 2 per level/semester: 24</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester:</b> 8.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Attendance of atleast 90%, unless the teacher determines otherwise in accordance with the study regulations	
<b>Learning outcomes:</b> The course is linked to the specification of studio programmes and theoretical courses of focus of the study program, but at the same time is in the intensity of the acquisition of theoretical and technological of experience in more narrowly specialized issues. An alternative option to the standard instruction in studio and to the theoretical courses updated as needed.	
<b>Class syllabus:</b> The course takes the form of a short-term concentration (its date, duration and conditions are determined by The student who enrolls in the course should also expect some kind of confrontation or initiation of different approaches or attitudes towards their own study programme. The purpose of the course is to develop the ability to reflect on approaches to study within a defined time, in limited conditions and in response to a specific issue or topic. The final form of the workshop is the presentation of the results achieved and their documentation	
<b>Recommended literature:</b> updates according to the focus of the course	
<b>Languages necessary to complete the course:</b> Slovak, English	
<b>Notes:</b>	



<b>Past grade distribution</b>	
Total number of evaluated students: 32	
ABS	NEABS
96,88	3,13
<b>Lecturers:</b> doc. Mgr. art. Jana Hojstričová, ArtD.	
<b>Last change:</b> 09.11.2022	
<b>Approved by:</b> doc. Mgr. art. Olja Triaška Stefanović, ArtD.	

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KTDU/Psvu.b7/20	<b>Course title:</b> Slovak Art of the 20th Century I.
<b>Educational activities:</b> <b>Type of activities:</b> Lecture <b>Number of hours:</b> <b>per week: 2 per level/semester: 24</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 3	
<b>Recommended semester:</b> 7.	
<b>Educational level:</b> I., II.	
<b>Prerequisites:</b>	
<b>Recommended prerequisites:</b> a paper from a work of Slovak art, chosen arbitrarily and falling within the period covered by the semester. The paper includes a description, own analysis, interpretation of the selected work (sculpture, sculpture, painting, graphic art, etc.)	
<b>Antirequisites:</b> KTDU/Slum.b8/11	
<b>Course requirements:</b> The requirement for passing the course is to submit a elaborate report, which contains an analysis and interpretation of a work chosen by the student from the period of the first half of the 20th century, from Slovak art. The final assessment is conditional on successful completion of the oral examination. In order to pass the course it is necessary to know at least 50 percent of the questions. Scale of assessment (preliminary/final): throughout the course students are supposed to submit a paper, participate in a seminar. final evaluation: successful completion of the exam	
<b>Learning outcomes:</b> The student will gain general knowledge of Slovak visual art of the first half of the 20th century in the social and historical context. Upon completion of the semester, the student should be able to independently evaluate date and interpret a work of art and name the contexts that conditioned its creation.	
<b>Class syllabus:</b> The theme of the course is to trace and interpretatively evaluate the artistic expression in Slovakia from the end of the 19th century to the beginning of the 1960s in chronological and thematic sequence. The thematic headings concern the Central European and national sources of Slovak art, the theme of Slovak artistic modernism (Benka, Bazovský, Alexy Fulla, Galanda, Eastern Slovak Modernism), the School of artistic crafts, forms, themes and distinctive personalities of sculpture in the first half of the 20th century, the generational advances of 1909 and 1919, as well as the art of the 1950s and the group of artists called the Galandas and Confrontations.	
<b>Recommended literature:</b>	
<b>Languages necessary to complete the course:</b>	

Slovak					
<b>Notes:</b>					
<b>Past grade distribution</b>					
Total number of evaluated students: 199					
A	B	C	D	E	FX
30,65	42,21	19,6	6,53	1,01	0,0
<b>Lecturers:</b> Mgr. Ján Kralovič, PhD.					
<b>Last change:</b> 09.11.2022					
<b>Approved by:</b> doc. Mgr. art. Olja Triaška Stefanović, ArtD.					

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KTDU/Psvu.b8/20	<b>Course title:</b> Slovak Art of the 20th Century II.
<b>Educational activities:</b> <b>Type of activities:</b> Lecture <b>Number of hours:</b> <b>per week: 2 per level/semester: 24</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 3	
<b>Recommended semester:</b> 8.	
<b>Educational level:</b> I., II.	
<b>Prerequisites:</b> KTDU/Psvu.b7/20 - Slovak Art of the 20th Century I.	
<b>Antirequisites:</b> KTDU/Slum.b8/11	
<b>Course requirements:</b> A condition for passing the course is the submission of a prepared report, which contains an analysis and interpretation of a work chosen by the student from the period of the second half of the 20th century, from Slovak art. The final assessment is conditional on successful completion of the oral examination. Scale of assessment (preliminary/final): attendance 75 percent, final assessment, oral exam	
<b>Learning outcomes:</b> The student will gain a clear overview of Slovak visual art of the second half of the 20th century (from the 1960s to the present), taking into account the social and historical context. Upon completion of the semester, the student should be able to independently evaluate the dating and interpretation of a work of art and to name the contexts that conditioned its creation. They should be familiar with important names within Slovak art, as well as significant movements, currents and tendencies, and know the influences and contexts of their emergence and development.	
<b>Class syllabus:</b> The aim of the lectures is to present the history of Slovak visual art of the second half of the 20th century in its chronological development and in relation to the world art scene. The aim is to point out the specifics of visual arts in our environment and characterize the essential factors that shaped them. Attention is focused on the broader artistic events, acquaintance with profile authors, knowledge and interpretation of selected works of art. The socio-political background against which art-historical development was shaped is also an important factor in the lectures. Starting from the 1960s and taking into account important currents and tendencies ( structural abstraction, neo-constructivism, new figuration, conceptualism, art of action ai), the syllabus of the course moves on to the tendencies of installation and video-installation, dealing with sculptural approaches , environmentalism, intermedia work and video. The last lectures are devoted to new media art and art reflecting institutional frameworks and public space.	
<b>Recommended literature:</b>	

<b>Languages necessary to complete the course:</b> Slovak					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 197					
A	B	C	D	E	FX
32,49	43,65	19,8	3,55	0,51	0,0
<b>Lecturers:</b> Mgr. Ján Kralovič, PhD.					
<b>Last change:</b> 09.11.2022					
<b>Approved by:</b> doc. Mgr. art. Olja Triaška Stefanović, ArtD.					

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KTDU/Sljazz/22	<b>Course title:</b> Slovak language
<b>Educational activities:</b> <b>Type of activities:</b> Seminar <b>Number of hours:</b> <b>per week: 2 per level/semester: 24</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester:</b> 1., 3., 5., 7.	
<b>Educational level:</b> I., II.	
<b>Prerequisites:</b>	
<b>Course requirements:</b>	
<b>Learning outcomes:</b>	
<b>Class syllabus:</b>	
<b>Recommended literature:</b>	
<b>Languages necessary to complete the course:</b>	
<b>Notes:</b>	
<b>Past grade distribution</b> Total number of evaluated students: 0	
ABS	NEABS
0,0	0,0
<b>Lecturers:</b> doc. Mgr. art. Jana Hojstričová, ArtD., Castor Sanchez	
<b>Last change:</b>	
<b>Approved by:</b> doc. Mgr. art. Olja Triaška Stefanović, ArtD.	

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KG/Gpao.b57/19	<b>Course title:</b> Space and Object in Graphic I.
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 3 per level/semester: 36</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 3	
<b>Recommended semester:</b> 5., 7.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Active participation in classes - consultations and discussions, submission of the project and its presentation in electronic form with the participation of all students of the subject.	
<b>Learning outcomes:</b> The result is the student's ability to sensitively orientate himself in handling creative means in the context of the overlap of graphic principles into space and object, with the involvement and development of his individual opinion direction and skills. The ability to transform the acquired knowledge into the student's individual creative activity.	
<b>Class syllabus:</b> The basic pillars of the subject are getting to know, discovering, creating, mutual communication and discussion. Getting to know each other in the form of short lectures, which are more thoroughly devoted to the given specific part of graphic creation, as well as getting to know the students and their work. The student applies his artistic opinion to spatial works based on his own experience, knowledge gained from lectures, mutual interaction (communication, discussion) with the teacher and students. The output is a project - a design of a graphic installation or object in electronic form, consisting of a written part (concept, idea, project inspiration, description of technique, material, dimensions) and a graphic part (visualization, demonstration of the use of graphic processing of the topic), with an emphasis on understanding, how the placement of the work in the space affects the graphic thinking, the use of technologies, materials and vice versa. The proposal can be the basis for the realization of the work within the studio, in an external environment, but also a "bizarre vision" that would be difficult to realize. The subject aims to develop skills not only in the field of classical graphic techniques, but also to open up possibilities for experimentation, authorial procedures with a connection to modern technologies, materials and other media, which are initiated by working in and with space. Structure of short lectures: <ol style="list-style-type: none"> <li>1. Graphics today</li> <li>2. Graphic space:               <ul style="list-style-type: none"> <li>- work as a large-format graphic installation in space</li> <li>- work as a spatial installation with the possibility of reinstallation and site specific art</li> </ul> </li> </ol>	

<ul style="list-style-type: none"> <li>- site specific print</li> <li>- graphics in space</li> <li>- matrix in space</li> </ul> <p>3. Graphical 3D object</p> <ul style="list-style-type: none"> <li>- freestanding</li> <li>- hanging</li> <li>- embossed</li> <li>- luminous</li> </ul>												
<p><b>Recommended literature:</b></p> <p>Gill Saunders: Prints Now: Directions and Definitions. 1.vyd. Victoria &amp; Albert Museum, 2006, 176 s. ISBN 978-1851774807</p> <p>Noyce R.: Critical Mass. Printmaking beyond the edge. A&amp;C Black Publishers Limited, 2010, 160 s. ISBN 978-14081-0939-7</p> <p>Coldwell P.: Printmaking: A Contemporary Perspective. Black Dog Publishing; First Edition edition, 2010, 192 s. ISBN 978-1906155438</p> <p>Benca, I. a kol. Trans/mediálny priestor grafiky, Asimilácia vs. originál. 1. vyd. Banská Bystrica : Fakulta výtvarných umení, Akadémia umení v Banskej Bystrici, 2011. 192 s. ISBN 978-80-89078-88-2.</p> <p>Böhmerová, Z., Jančár, I.: Slovenská grafika 20. štoročia. Bratislava : Galéria mesta Bratislavy a Roman Fečík. 431 s. ISBN 978-80-88762-90-4.</p> <p>Tala, A. Installations and Experimental Printmaking. London : A&amp;C Black Visual Arts. 2009. 112 s. ISBN</p>												
<p><b>Languages necessary to complete the course:</b></p> <ul style="list-style-type: none"> <li>- Slovak</li> <li>- recommended English language for studying literature</li> </ul>												
<p><b>Notes:</b></p>												
<p><b>Past grade distribution</b></p> <p>Total number of evaluated students: 12</p> <table border="1" style="width: 100%; text-align: center;"> <thead> <tr> <th>A</th> <th>B</th> <th>C</th> <th>D</th> <th>E</th> <th>FX</th> </tr> </thead> <tbody> <tr> <td>83,33</td> <td>8,33</td> <td>0,0</td> <td>8,33</td> <td>0,0</td> <td>0,0</td> </tr> </tbody> </table>	A	B	C	D	E	FX	83,33	8,33	0,0	8,33	0,0	0,0
A	B	C	D	E	FX							
83,33	8,33	0,0	8,33	0,0	0,0							
<p><b>Lecturers:</b> Mgr. art. Ing. arch. Andrea Pézman, ArtD.</p>												
<p><b>Last change:</b> 02.11.2022</p>												
<p><b>Approved by:</b> doc. Mgr. art. Olja Triaška Stefanović, ArtD.</p>												



## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KG/Gpao.b68/19	<b>Course title:</b> Space and Object in Graphic II.
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 3 per level/semester: 36</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 3	
<b>Recommended semester:</b> 6., 8.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b> KG/Gpao.b57/19 - Space and Object in Graphic I.	
<b>Course requirements:</b> Active participation in classes - consultations and discussions, creative teamwork and presentation of the final artifact	
<b>Learning outcomes:</b> The result is the student's ability to sensitively orient himself in handling creative means, procedures, skills in the context of the overlap of graphic principles into space and objects. In addition to engaging and developing the student's individuality, gain the experience of working together in a creative team. The ability to transform the acquired knowledge and experience in the student's individual and group creative activity.	
<b>Class syllabus:</b> The basic pillars of the subject are getting to know, discovering, creating, mutual communication and discussion, cooperation. The course responds to the increasingly frequent tendencies of collaboration between several authors and also the demand of students for such an experience. It provides the opportunity, in addition to the individual creation of students, to their mutual cooperation in the form of a creative team, mutual recognition and harmonization of ideas, emotions, natures, concepts, abilities, opinions, directions, means of expression,... under the guidance of a teacher. Students create a work - an installation or an object in the broader sense of the medium of graphics, which is not defined in advance. Its overall character depends on the direction of the students' joint creation based on action and reaction, play, confrontation and harmony. The subject aims to develop skills not only in the field of classical graphic techniques, but also to open up possibilities for experimentation, authorial procedures with a connection to modern technologies, materials and other media, which are initiated by working in and with space.	
<b>Recommended literature:</b> Gill Saunders: Prints Now: Directions and Definitions. 1.vyd. Victoria & Albert Museum, 2006, 176 s. ISBN 978-1851774807 Noyce R.: Critical Mass. Printmaking beyond the edge. A&C Black Publishers Limited, 2010, 160 s. ISBN 978-14081-0939-7	

Coldwell P.: Printmaking: A Contemporary Perspective. Black Dog Publishing; First Edition edition, 2010, 192 s. ISBN 978-1906155438

Benca, I. a kol. Trans/mediálny priestor grafiky, Asimilácia vs. originál. 1. vyd. Banská Bystrica : Fakulta výtvarných umení, Akadémia umení v Banskej Bystrici, 2011. 192 s. ISBN 978-80-89078-88-2.

Böhmerová, Z., Jančár, I.: Slovenská grafika 20. štoročia. Bratislava : Galéria mesta Bratislavy a Roman Fečík. 431 s. ISBN 978-80-88762-90-4.

Tala, A. Installations and Experimental Printmaking. London : A&C Black Visual Arts. 2009. 112 s. ISBN

**Languages necessary to complete the course:**

- Slovak
- recommended English language for studying literature

**Notes:**

**Past grade distribution**

Total number of evaluated students: 15

A	B	C	D	E	FX
73,33	13,33	13,33	0,0	0,0	0,0

**Lecturers:** Mgr. art. Ing. arch. Andrea Pézman, ArtD.

**Last change:** 02.11.2022

**Approved by:** doc. Mgr. art. Olja Triaška Stefanović, ArtD.

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KTDU/OdEx.b1/17	<b>Course title:</b> Specialised Visit - 1st level
<b>Educational activities:</b> <b>Type of activities:</b> Seminar <b>Number of hours:</b> <b>per week: 2 per level/semester: 24</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester:</b> 1.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Participation in an excursion organized by the Academy of Fine Arts and Design in Bratislava as well as in a complete program with the teachers in charge of the content and organization of the excursion. If the educator determines: - activity in discussions is important - submission of a report, essay, review, etc.	
<b>Learning outcomes:</b> The asset of the excursions is mainly intensive education in the field of art in the form of personal confrontation and the acquisition of new international contacts. The purpose is to familiarize students with this environment, to gain direct and authentic experience of the most current manifestations of internationally respected art and to establish new contacts with artists, curators, theorists, institutions and schools as potential partners for further collaboration.	
<b>Class syllabus:</b> The course is realized with the intention of organizing study trips for art quest. There are several major events, institutions and schools in the international art scene that represent the best in a concentrated form within a given artistic field.	
<b>Recommended literature:</b> Teacher informs if the literature is needed	
<b>Languages necessary to complete the course:</b> Slovak, English	
<b>Notes:</b> Students are not enrolled in the course via AIS. They receive a call with the exact focus of the excursion via school emails. If the student is interested, he/she is obliged to sign up, also by mail. There may be a limited number of students on the field trip,. After the field trip, the field trip teacher provides a written list of the students who have taken the field trip to the Vice-Rector for	

Academic Affairs. Based on the list, the Vice-Rector will enter the course completion into the AIS for the individual student.	
<b>Past grade distribution</b> Total number of evaluated students: 8	
ABS	NEABS
100,0	0,0
<b>Lecturers:</b> doc. Mgr. art. Jana Hojstričová, ArtD.	
<b>Last change:</b> 08.11.2022	
<b>Approved by:</b> doc. Mgr. art. Olja Triaška Stefanović, ArtD.	

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KTDU/OdEx.b2/17	<b>Course title:</b> Specialised Visit - 1st level
<b>Educational activities:</b> <b>Type of activities:</b> Seminar <b>Number of hours:</b> <b>per week: 2 per level/semester: 24</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester:</b> 2.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Participation in an excursion organized by the Academy of Fine Arts and Design in Bratislava as well as in a complete program with the teachers in charge of the content and organization of the excursion. If the educator determines: - activity in discussions is important - submission of a report, essay, review, etc.	
<b>Learning outcomes:</b> The asset of the excursions is mainly intensive education in the field of art in the form of personal confrontation and the acquisition of new international contacts. The purpose is to familiarize students with this environment, to gain direct and authentic experience of the most current manifestations of internationally respected art and to establish new contacts with artists, curators, theorists, institutions and schools as potential partners for further collaboration.	
<b>Class syllabus:</b> The course is realized with the intention of organizing study trips for art quest. There are several major events, institutions and schools in the international art scene that represent the best in a concentrated form within a given artistic field.	
<b>Recommended literature:</b> Teacher informs if the literature is needed	
<b>Languages necessary to complete the course:</b> Slovak, English	
<b>Notes:</b> Students are not enrolled in the course via AIS. They receive a call with the exact focus of the excursion via school emails. If the student is interested, he/she is obliged to sign up, also by mail. There may be a limited number of students on the field trip,. After the field trip, the field trip teacher provides a written list of the students who have taken the field trip to the Vice Rector for	

Academic Affairs. Based on the list, the Vice Rector will enter the course completion into the AIS for the individual student.

**Past grade distribution**

Total number of evaluated students: 8

ABS	NEABS
100,0	0,0

**Lecturers:** doc. Mgr. art. Jana Hojstřichová, ArtD., doc. Mgr. Daniel Grůň, PhD.

**Last change:** 08.11.2022

**Approved by:** doc. Mgr. art. Olja Triaška Stefanović, ArtD.

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KTDU/OdEx.b3/17	<b>Course title:</b> Specialised Visit - 1st level
<b>Educational activities:</b> <b>Type of activities:</b> Seminar <b>Number of hours:</b> <b>per week: 2 per level/semester: 24</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester:</b> 3.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Participation in an excursion organized by the Academy of Fine Arts and Design in Bratislava as well as in a complete program with the teachers in charge of the content and organization of the excursion. If the educator determines: - activity in discussions is important - submission of a report, essay, review, etc.	
<b>Learning outcomes:</b> The asset of the excursions is mainly intensive education in the field of art in the form of personal confrontation and the acquisition of new international contacts. The purpose is to familiarize students with this environment, to gain direct and authentic experience of the most current manifestations of internationally respected art and to establish new contacts with artists, curators, theorists, institutions and schools as potential partners for further collaboration.	
<b>Class syllabus:</b> The course is realized with the intention of organizing study trips for art quest. There are several major events, institutions and schools in the international art scene that represent the best in a concentrated form within a given artistic field.	
<b>Recommended literature:</b> Teacher informs in the literature is needed	
<b>Languages necessary to complete the course:</b> Slovak, English	
<b>Notes:</b> Students are not enrolled in the course via AIS. They receive a call with the exact focus of the excursion via school emails. If the student is interested, he/she is obliged to sign up, also by mail. There may be a limited number of students on the field trip,. After the field trip, the field trip teacher provides a written list of the students who have taken the field trip to the Vice-Rector for	

Academic Affairs. Based on the list, the Vice-Rector will enter the course completion into the AIS for the individual student.	
<b>Past grade distribution</b> Total number of evaluated students: 24	
ABS	NEABS
100,0	0,0
<b>Lecturers:</b> doc. Mgr. art. Jana Hojstričová, ArtD.	
<b>Last change:</b> 08.11.2022	
<b>Approved by:</b> doc. Mgr. art. Olja Triaška Stefanović, ArtD.	



## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KTDU/OdEx.b4/17	<b>Course title:</b> Specialised Visit - 1st level
<b>Educational activities:</b> <b>Type of activities:</b> Seminar <b>Number of hours:</b> <b>per week: 2 per level/semester: 24</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester:</b> 4.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Participation in an excursion organized by the Academy of Fine Arts and Design in Bratislava as well as in a complete program with the teachers in charge of the content and organization of the excursion. If the educator determines: - activity in discussions is important - submission of a report, essay, review, etc.	
<b>Learning outcomes:</b> The asset of the excursions is mainly intensive education in the field of art in the form of personal confrontation and the acquisition of new international contacts. The purpose is to familiarize students with this environment, to gain direct and authentic experience of the most current manifestations of internationally respected art and to establish new contacts with artists, curators, theorists, institutions and schools as potential partners for further collaboration.	
<b>Class syllabus:</b> The course is realized with the intention of organizing study trips for art quest. There are several major events, institutions and schools in the international art scene that represent the best in a concentrated form within a given artistic field.	
<b>Recommended literature:</b> Teacher informs if the literature is needed	
<b>Languages necessary to complete the course:</b> Slovak, English	
<b>Notes:</b> Students are not enrolled in the course via AIS. They receive a call with the exact focus of the excursion via school emails. If the student is interested, he/she is obliged to sign up, also by mail. There may be a limited number of students on the field trip,. After the field trip, the field trip teacher provides a written list of the students who have taken the field trip to the Vice-Rector for	

Academic Affairs. Based on the list, the Vice-Rector will enter the course completion into the AIS for the individual student.	
<b>Past grade distribution</b> Total number of evaluated students: 17	
ABS	NEABS
100,0	0,0
<b>Lecturers:</b> doc. Mgr. art. Jana Hojstřichová, ArtD., doc. Mgr. Daniel Grůň, PhD.	
<b>Last change:</b> 08.11.2022	
<b>Approved by:</b> doc. Mgr. art. Olja Triaška Stefanović, ArtD.	

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KTDU/OdEx.b5/17	<b>Course title:</b> Specialised Visit - 1st level
<b>Educational activities:</b> <b>Type of activities:</b> Seminar <b>Number of hours:</b> <b>per week: 2 per level/semester: 24</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester:</b> 5.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Participation in an excursion organized by the Academy of Fine Arts and Design in Bratislava as well as in a complete program with the teachers in charge of the content and organization of the excursion. If the educator determines: - activity in discussions is important - submission of a report, essay, review, etc.	
<b>Learning outcomes:</b> The asset of the excursions is mainly intensive education in the field of art in the form of personal confrontation and the acquisition of new international contacts. The purpose is to familiarize students with this environment, to gain direct and authentic experience of the most current manifestations of internationally respected art and to establish new contacts with artists, curators, theorists, institutions and schools as potential partners for further collaboration.	
<b>Class syllabus:</b> The course is realized with the intention of organizing study trips for art quest. There are several major events, institutions and schools in the international art scene that represent the best in a concentrated form within a given artistic field.	
<b>Recommended literature:</b> Teacher informs if the literature is needed.	
<b>Languages necessary to complete the course:</b> Slovak, English	
<b>Notes:</b> Students are not enrolled in the course via AIS. They receive a call with the exact focus of the excursion via school emails. If the student is interested, he/she is obliged to sign up, also by mail. There may be a limited number of students on the field trip,. After the field trip, the field trip teacher provides a written list of the students who have taken the field trip to the Vice-Rector for	

Academic Affairs. Based on the list, the Vice-Rector will enter the course completion into the AIS for the individual student.

**Past grade distribution**

Total number of evaluated students: 24

ABS	NEABS
100,0	0,0

**Lecturers:** doc. Mgr. art. Jana Hojstričová, ArtD.

**Last change:** 08.11.2022

**Approved by:** doc. Mgr. art. Olja Triaška Stefanović, ArtD.

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KTDU/OdEx.b6/17	<b>Course title:</b> Specialised Visit - 1st level
<b>Educational activities:</b> <b>Type of activities:</b> Seminar <b>Number of hours:</b> <b>per week: 2 per level/semester: 24</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester:</b> 6.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Participation in an excursion organized by the Academy of Fine Arts and Design in Bratislava as well as in a complete program with the teachers in charge of the content and organization of the excursion. If the educator determines: - activity in discussions is important - submission of a report, essay, review, etc.	
<b>Learning outcomes:</b> The asset of the excursions is mainly intensive education in the field of art in the form of personal confrontation and the acquisition of new international contacts. The purpose is to familiarize students with this environment, to gain direct and authentic experience of the most current manifestations of internationally respected art and to establish new contacts with artists, curators, theorists, institutions and schools as potential partners for further collaboration.	
<b>Class syllabus:</b> The course is realized with the intention of organizing study trips for art quest. There are several major events, institutions and schools in the international art scene that represent the best in a concentrated form within a given artistic field.	
<b>Recommended literature:</b> Teacher informs if the literature is needed	
<b>Languages necessary to complete the course:</b> Slovak, English	
<b>Notes:</b> Students are not enrolled in the course via AIS. They receive a call with the exact focus of the excursion via school emails. If the student is interested, he/she is obliged to sign up, also by mail. There may be a limited number of students on the field trip,. After the field trip, the field trip teacher provides a written list of the students who have taken the field trip to the Vice-Rector for	

Academic Affairs. Based on the list, the Vice-Rector will enter the course completion into the AIS for the individual student.

**Past grade distribution**

Total number of evaluated students: 21

ABS	NEABS
100,0	0,0

**Lecturers:** doc. Mgr. art. Jana Hojstřičová, ArtD., doc. Mgr. Daniel Grůň, PhD.

**Last change:** 08.11.2022

**Approved by:** doc. Mgr. art. Olja Triaška Stefanović, ArtD.

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KTDU/OdEx.b7/17	<b>Course title:</b> Specialised Visit - 1st level
<b>Educational activities:</b> <b>Type of activities:</b> Seminar <b>Number of hours:</b> <b>per week: 2 per level/semester: 24</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester:</b> 7.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Participation in an excursion organized by the Academy of Fine Arts and Design in Bratislava as well as in a complete program with the teachers in charge of the content and organization of the excursion. If the educator determines: - activity in discussions is important - submission of a report, essay, review, etc.	
<b>Learning outcomes:</b> The asset of the excursions is mainly intensive education in the field of art in the form of personal confrontation and the acquisition of new international contacts. The purpose is to familiarize students with this environment, to gain direct and authentic experience of the most current manifestations of internationally respected art and to establish new contacts with artists, curators, theorists, institutions and schools as potential partners for further collaboration.	
<b>Class syllabus:</b> The course is realized with the intention of organizing study trips for art quest. There are several major events, institutions and schools in the international art scene that represent the best in a concentrated form within a given artistic field.	
<b>Recommended literature:</b> Teacher informs if the literature is needed	
<b>Languages necessary to complete the course:</b> Slovak, English	
<b>Notes:</b> Students are not enrolled in the course via AIS. They receive a call with the exact focus of the excursion via school emails. If the student is interested, he/she is obliged to sign up, also by mail. There may be a limited number of students on the field trip,. After the field trip, the field trip teacher provides a written list of the students who have taken the field trip to the Vice-Rector for	

Academic Affairs. Based on the list, the Vice-Rector will enter the course completion into the AIS for the individual student.	
<b>Past grade distribution</b> Total number of evaluated students: 9	
ABS	NEABS
100,0	0,0
<b>Lecturers:</b> doc. Mgr. art. Jana Hojstričová, ArtD.	
<b>Last change:</b> 08.11.2022	
<b>Approved by:</b> doc. Mgr. art. Olja Triaška Stefanović, ArtD.	



## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KTDU/OdEx.b8/17	<b>Course title:</b> Specialised Visit - 1st level
<b>Educational activities:</b> <b>Type of activities:</b> Seminar <b>Number of hours:</b> <b>per week: 2 per level/semester: 24</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester:</b> 8.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Participation in an excursion organized by the Academy of Fine Arts and Design in Bratislava as well as in a complete program with the teachers in charge of the content and organization of the excursion. If the educator determines: - activity in discussions is important - submission of a report, essay, review, etc.	
<b>Learning outcomes:</b> The asset of the excursions is mainly intensive education in the field of art in the form of personal confrontation and the acquisition of new international contacts. The purpose is to familiarize students with this environment, to gain direct and authentic experience of the most current manifestations of internationally respected art and to establish new contacts with artists, curators, theorists, institutions and schools as potential partners for further collaboration.	
<b>Class syllabus:</b> The course is realized with the intention of organizing study trips for art quest. There are several major events, institutions and schools in the international art scene that represent the best in a concentrated form within a given artistic field.	
<b>Recommended literature:</b>	
<b>Languages necessary to complete the course:</b> Slovak, English	
<b>Notes:</b> Students are not enrolled in the course via AIS. They receive a call with the exact focus of the excursion via school emails. If the student is interested, he/she is obliged to sign up, also by mail. There may be a limited number of students on the field trip. After the field trip, the field trip teacher provides a written list of the students who have taken the field trip to the Vice-Rector for Academic Affairs. Based on the list, the Vice-Rector will enter the course completion into the AIS for the individual student.	

<b>Past grade distribution</b>	
Total number of evaluated students: 11	
ABS	NEABS
100,0	0,0
<b>Lecturers:</b> doc. Mgr. art. Jana Hojstričová, ArtD.	
<b>Last change:</b> 08.11.2022	
<b>Approved by:</b> doc. Mgr. art. Olja Triaška Stefanović, ArtD.	

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KTDU/OEBe.b1/17	<b>Course title:</b> Specialised Visit: Venice Biennial - 1st level
<b>Educational activities:</b> <b>Type of activities:</b> Seminar <b>Number of hours:</b> <b>per week: 2 per level/semester: 24</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester:</b> 1.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Participation in an excursion organized by the Academy of Fine Arts and Design in Bratislava as well as in a complete program with the teachers in charge of the content and organization of the excursion. If the educator determines: - activity in discussions is important - submission of a report, essay, review, etc.	
<b>Learning outcomes:</b> The asset of the excursions is mainly intensive education in the field of art in the form of personal confrontation and the acquisition of new international contacts. The purpose is to familiarize students with this environment, to gain direct and authentic experience of the most current manifestations of internationally respected art and to establish new contacts with artists, curators, theorists, institutions and schools as potential partners for further collaboration.	
<b>Class syllabus:</b> The course is realized with the intention of organizing study trips for art quest. There are several major events, institutions and schools in the international art scene that represent the best in a concentrated form within a given artistic field.	
<b>Recommended literature:</b> Teacher informs if the literature is needed	
<b>Languages necessary to complete the course:</b> Slovak, English	
<b>Notes:</b> Students are not enrolled in the course via AIS. They receive a call with the exact focus of the excursion via school emails. If the student is interested, he/she is obliged to sign up, also by mail. There may be a limited number of students on the field trip,. After the field trip, the field trip teacher provides a written list of the students who have taken the field trip to the Vice-Rector for	

Academic Affairs. Based on the list, the Vice-Rector will enter the course completion into the AIS for the individual student.

**Past grade distribution**

Total number of evaluated students: 15

ABS	NEABS
100,0	0,0

**Lecturers:** doc. Mgr. art. Jana Hojstričová, ArtD.

**Last change:** 08.11.2022

**Approved by:** doc. Mgr. art. Olja Triaška Stefanović, ArtD.

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KTDU/OEBe.b3/17	<b>Course title:</b> Specialised Visit: Venice Biennial - 1st level
<b>Educational activities:</b> <b>Type of activities:</b> Seminar <b>Number of hours:</b> <b>per week: 2 per level/semester: 24</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester:</b> 3.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Participation in an excursion organized by the Academy of Fine Arts and Design in Bratislava as well as in a complete program with the teachers in charge of the content and organization of the excursion. If the educator determines: - activity in discussions is important - submission of a report, essay, review, etc.	
<b>Learning outcomes:</b> The asset of the excursions is mainly intensive education in the field of art in the form of personal confrontation and the acquisition of new international contacts. The purpose is to familiarize students with this environment, to gain direct and authentic experience of the most current manifestations of internationally respected art and to establish new contacts with artists, curators, theorists, institutions and schools as potential partners for further collaboration.	
<b>Class syllabus:</b> The course is realized with the intention of organizing study trips for art quest. There are several major events, institutions and schools in the international art scene that represent the best in a concentrated form within a given artistic field.	
<b>Recommended literature:</b> Teacher informs if the literature is needed	
<b>Languages necessary to complete the course:</b> Slovak, English	
<b>Notes:</b> Students are not enrolled in the course via AIS. They receive a call with the exact focus of the excursion via school emails. If the student is interested, he/she is obliged to sign up, also by mail. There may be a limited number of students on the field trip,. After the field trip, the field trip teacher provides a written list of the students who have taken the field trip to the Vice-Rector for	

Academic Affairs. Based on the list, the Vice-Rector will enter the course completion into the AIS for the individual student.

**Past grade distribution**

Total number of evaluated students: 30

ABS	NEABS
100,0	0,0

**Lecturers:** doc. Mgr. art. Jana Hojstričová, ArtD.

**Last change:** 08.11.2022

**Approved by:** doc. Mgr. art. Olja Triaška Stefanović, ArtD.

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KTDU/OEBe.b5/17	<b>Course title:</b> Specialised Visit: Venice Biennial - 1st level
<b>Educational activities:</b> <b>Type of activities:</b> Seminar <b>Number of hours:</b> <b>per week: 2 per level/semester: 24</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester:</b> 5.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Participation in an excursion organized by the Academy of Fine Arts and Design in Bratislava as well as in a complete program with the teachers in charge of the content and organization of the excursion. If the educator determines: - activity in discussions is important - submission of a report, essay, review, etc.	
<b>Learning outcomes:</b> The asset of the excursions is mainly intensive education in the field of art in the form of personal confrontation and the acquisition of new international contacts. The purpose is to familiarize students with this environment, to gain direct and authentic experience of the most current manifestations of internationally respected art and to establish new contacts with artists, curators, theorists, institutions and schools as potential partners for further collaboration.	
<b>Class syllabus:</b> The course is realized with the intention of organizing study trips for art quest. There are several major events, institutions and schools in the international art scene that represent the best in a concentrated form within a given artistic field.	
<b>Recommended literature:</b> Teacher informs if the literature is needed.	
<b>Languages necessary to complete the course:</b> Slovak, English	
<b>Notes:</b> Students are not enrolled in the course via AIS. They receive a call with the exact focus of the excursion via school emails. If the student is interested, he/she is obliged to sign up, also by mail. There may be a limited number of students on the field trip,. After the field trip, the field trip teacher provides a written list of the students who have taken the field trip to the Vice-Rector for	

Academic Affairs. Based on the list, the Vice-Rector will enter the course completion into the AIS for the individual student.	
<b>Past grade distribution</b> Total number of evaluated students: 31	
ABS	NEABS
100,0	0,0
<b>Lecturers:</b> doc. Mgr. art. Jana Hojstričová, ArtD.	
<b>Last change:</b> 08.11.2022	
<b>Approved by:</b> doc. Mgr. art. Olja Triaška Stefanović, ArtD.	



## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KTDU/OEBe.b7/17	<b>Course title:</b> Specialised Visit: Venice Biennial - 1st level
<b>Educational activities:</b> <b>Type of activities:</b> Seminar <b>Number of hours:</b> <b>per week: 2 per level/semester: 24</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester:</b> 7.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Participation in an excursion organized by the Academy of Fine Arts and Design in Bratislava as well as in a complete program with the teachers in charge of the content and organization of the excursion. If the educator determines: - activity in discussions is important - submission of a report, essay, review, etc.	
<b>Learning outcomes:</b> The asset of the excursions is mainly intensive education in the field of art in the form of personal confrontation and the acquisition of new international contacts. The purpose is to familiarize students with this environment, to gain direct and authentic experience of the most current manifestations of internationally respected art and to establish new contacts with artists, curators, theorists, institutions and schools as potential partners for further collaboration.	
<b>Class syllabus:</b> The course is realized with the intention of organizing study trips for art quest. There are several major events, institutions and schools in the international art scene that represent the best in a concentrated form within a given artistic field.	
<b>Recommended literature:</b> Teacher informs if the literature is needed	
<b>Languages necessary to complete the course:</b> Slovak, English	
<b>Notes:</b> Students are not enrolled in the course via AIS. They receive a call with the exact focus of the excursion via school emails. If the student is interested, he/she is obliged to sign up, also by mail. There may be a limited number of students on the field trip,. After the field trip, the field trip teacher provides a written list of the students who have taken the field trip to the Vice-Rector for	

Academic Affairs. Based on the list, the Vice-Rector will enter the course completion into the AIS for the individual student.	
<b>Past grade distribution</b> Total number of evaluated students: 21	
ABS	NEABS
100,0	0,0
<b>Lecturers:</b> doc. Mgr. art. Jana Hojstričová, ArtD.	
<b>Last change:</b> 08.11.2022	
<b>Approved by:</b> doc. Mgr. art. Olja Triaška Stefanović, ArtD.	

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KF/OdWo.b2/22	<b>Course title:</b> Specialised Workshop
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 3 per level/semester: 36</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 3	
<b>Recommended semester:</b> 2.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Antirequisites:</b> KF/OdWo.b6/19 or KF/OdWo.b8/19	
<b>Course requirements:</b> - at least 90%, unless the teacher specifies otherwise in accordance with the study regulations	
<b>Learning outcomes:</b> The professional workshop is bound to the specification of the studio programs and the focus of the study fee department, but at the same time it is narrower in the intensity of gaining practical and theoretical experience specialized issue. An alternative offer to standard teaching in the studio update as needed.	
<b>Class syllabus:</b> The workshop takes the form of a short-term concentration (its date, duration and conditions are determined continuously) A student who signs up for a workshop should also expect a certain kind of confrontation or initiation of different approaches or attitudes towards one's artistic program or research. The purpose of the workshop is to develop the ability to think about approaches and their implementation in a limited time, under limited conditions and in response to a specific issue or topic. The final form of the workshop is the presentation of the achieved results and their documentation.	
<b>Recommended literature:</b> will be updated according to the need of the focus of the Expert workshop	
<b>Languages necessary to complete the course:</b> Slovak, English	
<b>Notes:</b>	

<b>Past grade distribution</b>	
Total number of evaluated students: 0	
ABS	NEABS
0,0	0,0
<b>Lecturers:</b> doc. Mgr. art. Olja Triaška Stefanović, ArtD., doc. Mgr. art. Jana Hojstričová, ArtD.	
<b>Last change:</b> 05.12.2022	
<b>Approved by:</b> doc. Mgr. art. Olja Triaška Stefanović, ArtD.	

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KF/OdWo.b3/19	<b>Course title:</b> Specialised Workshop
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 3 per level/semester: 36</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 3	
<b>Recommended semester:</b> 3.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Antirequisites:</b> KF/OdWo.b5/19 or KF/OdWo.b7/19	
<b>Course requirements:</b> Participation of at least 90%, unless the teacher specifies otherwise in accordance with the study regulations.	
<b>Learning outcomes:</b> The professional workshop is bound to the specification of the studio programs and the focus of the study fee department, but at the same time it is narrower in the intensity of gaining practical and theoretical experience specialized issue. An alternative offer to standard teaching in the studio update as needed	
<b>Class syllabus:</b> The workshop takes the form of a short-term concentration (its date, duration and conditions are determined continuously) A student who enrolls in workshop should also expect a certain kind of confrontation or initiation of different approaches or attitudes towards one's artistic program or research. The purpose of the workshop is to develop the ability to think about approaches and their implementation in a limited time, under limited conditions and in response to a specific issue or topic. The final form of the workshop is the presentation of the achieved results and their documentation.	
<b>Recommended literature:</b> will be updated - depends on need of workshop	
<b>Languages necessary to complete the course:</b> Slovak, English	
<b>Notes:</b>	

<b>Past grade distribution</b>	
Total number of evaluated students: 8	
ABS	NEABS
100,0	0,0
<b>Lecturers:</b> doc. Mgr. art. Olja Triaška Stefanović, ArtD., doc. Mgr. art. Jana Hojstričová, ArtD.	
<b>Last change:</b> 05.12.2022	
<b>Approved by:</b> doc. Mgr. art. Olja Triaška Stefanović, ArtD.	

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KF/OdWo.b4/19	<b>Course title:</b> Specialised Workshop
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 3 per level/semester: 36</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 3	
<b>Recommended semester:</b> 4.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Antirequisites:</b> KF/OdWo.b6/19 or KF/OdWo.b8/19	
<b>Course requirements:</b> Participation of at least 90%, unless the teacher specifies otherwise in accordance with the study regulations.	
<b>Learning outcomes:</b> The professional workshop is bound to the specification of the studio programs and the focus of the study fee department, but at the same time it is narrower in the intensity of gaining practical and theoretical experience specialized issue. An alternative offer to standard teaching in the studio update as needed	
<b>Class syllabus:</b> The workshop takes the form of a short-term concentration (its date, duration and conditions are determined continuously) A student who enrolls in workshop should also expect a certain kind of confrontation or initiation of different approaches or attitudes towards one's artistic program or research. The purpose of the workshop is to develop the ability to think about approaches and their implementation in a limited time, under limited conditions and in response to a specific issue or topic. The final form of the workshop is the presentation of the achieved results and their documentation.	
<b>Recommended literature:</b> will be updated - depends on need of workshop	
<b>Languages necessary to complete the course:</b> Slovak, English	
<b>Notes:</b>	

<b>Past grade distribution</b>	
Total number of evaluated students: 0	
ABS	NEABS
0,0	0,0
<b>Lecturers:</b> doc. Mgr. art. Olja Triaška Stefanović, ArtD., doc. Mgr. art. Jana Hojstričová, ArtD.	
<b>Last change:</b> 05.12.2022	
<b>Approved by:</b> doc. Mgr. art. Olja Triaška Stefanović, ArtD.	



## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KF/OdWo.b5/19	<b>Course title:</b> Specialised Workshop
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 3 per level/semester: 36</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 3	
<b>Recommended semester:</b> 5.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Antirequisites:</b> KF/OdWo.b3/19 or KF/OdWo.b7/19	
<b>Course requirements:</b> Participation of at least 90%, unless the teacher specifies otherwise in accordance with the study regulations.	
<b>Learning outcomes:</b> The professional workshop is bound to the specification of the studio programs and the focus of the study fee department, but at the same time it is narrower in the intensity of gaining practical and theoretical experience specialized issue. An alternative offer to standard teaching in the studio update as needed	
<b>Class syllabus:</b> The workshop takes the form of a short-term concentration (its date, duration and conditions are determined continuously) A student who enrolls in workshop should also expect a certain kind of confrontation or initiation of different approaches or attitudes towards one's artistic program or research. The purpose of the workshop is to develop the ability to think about approaches and their implementation in a limited time, under limited conditions and in response to a specific issue or topic. The final form of the workshop is the presentation of the achieved results and their documentation.	
<b>Recommended literature:</b> will be updated - depends on need of workshop	
<b>Languages necessary to complete the course:</b> slovak, ENG	
<b>Notes:</b>	

<b>Past grade distribution</b>	
Total number of evaluated students: 6	
ABS	NEABS
100,0	0,0
<b>Lecturers:</b> doc. Mgr. art. Olja Triaška Stefanović, ArtD., doc. Mgr. art. Jana Hojstričová, ArtD.	
<b>Last change:</b> 05.12.2022	
<b>Approved by:</b> doc. Mgr. art. Olja Triaška Stefanović, ArtD.	

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KF/OdWo.b6/19	<b>Course title:</b> Specialised Workshop
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 3 per level/semester: 36</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 3	
<b>Recommended semester:</b> 6.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Antirequisites:</b> KF/OdWo.b4/19 or KF/OdWo.b8/19	
<b>Course requirements:</b> Participation of at least 90%, unless the teacher specifies otherwise in accordance with the study regulations.	
<b>Learning outcomes:</b> The professional workshop is bound to the specification of the studio programs and the focus of the study fee department, but at the same time it is narrower in the intensity of gaining practical and theoretical experience specialized issue. An alternative offer to standard teaching in the studio update as needed	
<b>Class syllabus:</b>	
<b>Recommended literature:</b> will be updated - depends on need of workshop	
<b>Languages necessary to complete the course:</b> slovak, english	
<b>Notes:</b>	
<b>Past grade distribution</b> Total number of evaluated students: 2	
ABS	NEABS
100,0	0,0
<b>Lecturers:</b> doc. Mgr. art. Olja Triaška Stefanović, ArtD., doc. Mgr. art. Jana Hojstričová, ArtD.	
<b>Last change:</b> 05.12.2022	
<b>Approved by:</b> doc. Mgr. art. Olja Triaška Stefanović, ArtD.	

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KF/OdWo.b7/19	<b>Course title:</b> Specialised Workshop
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 3 per level/semester: 36</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 3	
<b>Recommended semester:</b> 7.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Antirequisites:</b> KF/OdWo.b3/19 or KF/OdWo.b5/19	
<b>Course requirements:</b> Participation of at least 90%, unless the teacher specifies otherwise in accordance with the study regulations.	
<b>Learning outcomes:</b> The professional workshop is bound to the specification of the studio programs and the focus of the study fee department, but at the same time it is narrower in the intensity of gaining practical and theoretical experience specialized issue. An alternative offer to standard teaching in the studio update as needed	
<b>Class syllabus:</b> The workshop takes the form of a short-term concentration (its date, duration and conditions are determined continuously) A student who enrolls in OW should also expect a certain kind of confrontation or initiation of different approaches or attitudes towards one's artistic program or research. The purpose of the workshop is to develop the ability to think about approaches and their implementation in a limited time, under limited conditions and in response to a specific issue or topic. The final form of the workshop is the presentation of the achieved results and their documentation.	
<b>Recommended literature:</b> will be updated - depends on need of workshop	
<b>Languages necessary to complete the course:</b> Slovak, ENG	
<b>Notes:</b>	

<b>Past grade distribution</b>	
Total number of evaluated students: 5	
ABS	NEABS
100,0	0,0
<b>Lecturers:</b> doc. Mgr. art. Olja Triaška Stefanović, ArtD., doc. Mgr. art. Jana Hojstričová, ArtD.	
<b>Last change:</b> 07.12.2022	
<b>Approved by:</b> doc. Mgr. art. Olja Triaška Stefanović, ArtD.	

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KF/AtSt.b5/12	<b>Course title:</b> Studio - Laboratory of Photography
<b>Educational activities:</b> <b>Type of activities:</b> Studio <b>Number of hours:</b> <b>per week: 8 per level/semester: 96</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 10	
<b>Recommended semester:</b> 5.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b> KF/Atpr.b4/21 - Protoatelier	
<b>Recommended prerequisites:</b> <p>In the fifth and sixth semesters, the student, based on the knowledge gained from the previous studies, chooses the option of specializing in documentary or overlaps with other media. He continues to acquire professional skills, either as a documentary photographer or a photographer working with overlaps in other media, in order to move towards free art in the field of photography. Building artistic responsibility, enforcing your own artistic language, building and developing it. Experimenting, searching and clarifying values in dialogue with the teacher and colleagues in the studio, department, within the school, or during a stay at a foreign school. The studio provides space for the expression of the audience's artistic reflections using various technological procedures. The listener asks questions, formulates problematic areas and looks for creative solutions to express them. The listener knows how to articulate his position through visual means in an adequate form and knows how to convey a decipherable message to the viewer. The studio is a space for the students' independent creative work in the field of digital technologies such as video art, video installations, internet, interactive art, netart, etc.</p>	
<b>Course requirements:</b> <p>A basic condition is participation in ALFU projects, at least 75%. In the first part of the semester, there are lectures by artists, art historians + discussions on the given topic of the semester + joint visits to exhibitions. In the second part of the semester, there are regular consultations of the student with the head of the studio, assistant and other students on his project, but also on the projects of his colleagues. In the course of the semester, participation in 2 work-in-progress semester papers is mandatory. Attendance at least 75%. To fulfill the deadlines of final works, to participate in creative workshops, visits to exhibitions. Create and gradually add to the portfolio of your works. Scale of assessment (preliminary/final): Presentation of work at the departmental examination 1/ presentation of a separate semester work, 2/ presentation of work from a creative workshop or a joint project. Rating on the A-FX scale. Presentation and defense of the semester's work in the studio in front of the commission and presentation during the survey. Part of the project is a written annotation, approximating the conceptual background of the visual. Submission of photo documentation for the needs of the archive.</p>	
<b>Learning outcomes:</b>	

In the fifth semester, based on the knowledge gained from the previous study, the student chooses the option of specializing in a documentary, experimental documentary, post-documentary, or other forms of documentary that critically depict current problems in society.

He continues to acquire professional skills, either as a documentary photographer or a photographer working with overlaps in other media, in order to move towards free art in the field of photography. Building artistic responsibility, enforcing your own artistic language, developing it. Experimenting, searching and clarifying values in dialogue with teachers and colleagues in the studio, department, within the school, or during a stay at a foreign school. The studio provides space for the expression of the audience's artistic reflections using various technological procedures. The listener asks questions, formulates problematic areas and looks for creative solutions to express them. The listener knows how to articulate his position through visual means in an adequate form, he knows how to present a decipherable message to the viewer. The studio is a space for independent creative work of students in the field of digital technologies from video art, video installations, internet, interactive art, netart, but also in public art, site-specific installations, etc.

Viac o tomto zdrojovom texte

Na získanie ďalších informácií o preklade sa vyžaduje zdrojový text

Odoslať spätnú väzbu

Bočné panely

### **Class syllabus:**

ANALYTICAL PERIOD - THEORY:

1/ Study of literature and websites about documentary photography, or intermediate overlaps within photography

2/ Preparation of a report on this issue, or an artist working in this field

3/ Participation in exhibitions and other activities organized by the studio, such as lectures, discussions and the like. Students actively participate in these studio events, discussions and express themselves in an informed way about their work and the work of their colleagues.

5/ study of literature and websites.

SYNTHESIS PERIOD – PROJECT:

1/ Participation in a creative workshop

2/ Classroom work

3/ Semester project

Students actively consult the project with the teacher and the assistant and accept or discuss comments on the work.

Viac o tomto zdrojovom texte

Na získanie ďalších informácií o preklade sa vyžaduje zdrojový text

Odoslať spätnú väzbu

Bočné panely

### **Recommended literature:**

Recommended reading:

Geržová, Jana (ed): Dictionary of world and Slovak visual arts of the second half of the 20th century, Kruh, Bratislava, 1999, ISBN 80-968283-0-4

RUSNÁKOVÁ, Katarína. History and theory of media art in Slovakia. Bratislava: AFAD Press, 2006. 300 p. ISBN 80-89259-04-9

RUSINOVA, Zora (ed.). Art of action 1965 – 89, SNG, Bratislava, 2001, ISBN 80-8059-054-0

RUSINOVÁ, Zora (ed): 20 storocíe, History of Slovak Fine Arts, SNG, Bratislava, 2000, ISBN: 808059-031-1

Batchen, Geoffry : Image and Dissemination: For a New History for Photography. AMU, 2017. ISBN 9788073314095.

Transart Communication - Performance and Multimedia Art, Studio erté 1987 – 2007, editors: Gábor Hushegyi, József R. Juhász, Ilona Németh, published by Kalligram, 2008, Bratislava, ISBN 978-80-7149-975-6

Profil - contemporary art (publisher: Circle of contemporary art Profil-Bratislava)

Ateliér - biweekly magazine of contemporary visual art (publisher: civic association Společnost magazine Ateliér)

Periodicals photographer, FOTO, Ejmap, Vlna, Jazdec

COTTON, Ch.: Photography is Magic, Aperture, 2015

FLUSSER, Vilém. Behind the philosophy of photography. Prague: Fra, 2013, ISBN 978-80-86603-79-7.

BAATZ, Willfried. Photos. Brno: Computer Press, 2004.

Macek, V. –Fišerová, L.L.: New Slovak photography. Bratislava: FOTOFO and Central European House of Photography, 2008.

HLAVÁČ, Ľudovít: History of photography. Bratislava: Osveta Publishing House, 1987.

Monographs of world and Slovak photographers,

Encyclopedia of Art,

History of photography and visual art

Viac o tomto zdrojovom texte

Na získanie ďalších informácií o preklade sa vyžaduje zdrojový text

Odoslať spätnú väzbu

Bočné panely

#### **Languages necessary to complete the course:**

Erasmus students also study in the Studio almost every semester, and therefore it is important to master this language as well, so that students can participate in discussions with these students.

Likewise, a lot of photographic literature needed for study is in the EN language.

#### **Notes:**

Technical requirements: In order for the student to be able to work in the studio, we recommend having a high-quality digital and analog photographic device, a computer - preferably a notebook, aimac, and other technical aids according to the specific projects to be solved.

Viac o tomto zdrojovom texte

#### **Past grade distribution**

Total number of evaluated students: 83

A	B	C	D	E	FX
24,1	39,76	25,3	7,23	2,41	1,2

**Lecturers:** prof. Ing. Mgr. Ľubomír Stacho, Mgr. art. Lenka Lindák Lukačovičová, ArtD.

**Last change:** 05.12.2022

**Approved by:** doc. Mgr. art. Olja Triaška Stefanović, ArtD.



## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KF/AtSt.b6/12	<b>Course title:</b> Studio - Laboratory of Photography
<b>Educational activities:</b> <b>Type of activities:</b> Studio <b>Number of hours:</b> <b>per week: 8 per level/semester: 96</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 10	
<b>Recommended semester:</b> 6.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b> KF/AtSt.b5/12 - Studio - Laboratory of Photography or KF/AtSa.b5/11 - Studio about Photography or KF/AtTS.b5/22 - Studio: Photography and or KF/AtHo.b5/17 - Studio: Photography, Reality, Construct or KF/LAHP.b5/17 - Lab: Studio led by a visiting professor - 1st level	
<b>Recommended prerequisites:</b> <p>In the sixth semester, based on the knowledge gained from the previous studies, the student chooses the option of specializing in document or overlaps into other media. He continues to acquire professional skills, either as a documentary photographer or a photographer working with overlaps in other media, in order to move towards free art in the field of photography. Building artistic responsibility, enforcing your own artistic language, building and developing it. Experimenting, searching and clarifying values in dialogue with the teacher and colleagues in the studio, department, within the school, or during a stay at a foreign school.</p>	
<b>Course requirements:</b> <p>A basic condition is participation in ALFu projects, at least 75%. In the first part of the semester, there are lectures by artists, art historians + discussions on the given topic of the semester + joint visits to exhibitions. In the second part of the semester, there are regular consultations of the student with the head of the studio, assistant and other students on his project, but also on the projects of his colleagues. In the course of the semester, participation in 2 work-in-progress semester papers is mandatory. Attendance at least 75% of classes. Meet deadlines for final assignments and participate in creative workshops, exhibitions, and joint projects. Create and add to a portfolio of your works.</p>	
<b>Learning outcomes:</b> <p>In the sixth semester, based on the acquired knowledge from the previous study, the student chooses the option of specializing in document. Specifically for the processing of a post-documentary or experimental document focusing on the topics of environment, ecology, existential, economic and social crisis. The topic can be processed with a variable author's approach according to consultations during the semester. He also continues to acquire professional skills, either as a documentary photographer or a photographer working with overlaps in other media, in order to move towards free art in the field of photography. Building artistic responsibility, enforcing your own artistic language, developing it. Experimenting, searching and clarifying values in dialogue with the teacher and colleagues in the studio, department, within the school, or during a stay at a foreign school.</p>	

**Class syllabus:****ANALYTICAL PERIOD - THEORY:**

- 1/ Study of literature and websites about documentary photography
- 2/ Preparation of a report on this issue, or an artist working in this field
- 3/ Participation in exhibitions and other activities organized by the studio, such as lectures, discussions and the like,

Students actively participate in these studio events, discussions and express themselves in an informed way about their work and the work of their colleagues.

- 4/ study of literature

**SYNTHESIS PERIOD – PROJECT:**

- 1/ Participation in a creative workshop
- 2/ Classroom work
- 3/ Semester project

Students actively consult the project with the teacher and assistant and accept comments on the work or create new solutions based on the discussed problem.

**Recommended literature:**

Fišerová, Lucia; Pospěch, Tomáš: The role of photography. Conversations about various photography. Positif, 2019. ISBN 9788087407271.

DVOŘÁK, T.: Fotografie a socha, Prague: AMU, 2018. ISBN 9788073314668.

KLEIBL, Martin: The beginnings of photography in Slovakia: 1839 – 1918. FOTOFO, 2020.

Geržová, Jana (ed): Dictionary of world and Slovak visual arts of the second half of the 20th century, Kruh, Bratislava, 1999, ISBN 80-968283-0-4

RUSNÁKOVÁ, Katarína. History and theory of media art in Slovakia. Bratislava: AFAD Press, 2006. 300 p. ISBN 80-89259-04-9

RUSINOVA, Zora (ed.). Art of action 1965 – 89, SNG, Bratislava, 2001, ISBN 80-8059-054-0

RUSINOVÁ, Zora (ed): 20 storocíe, History of Slovak Fine Arts, SNG, Bratislava, 2000, ISBN: 808059-031-1

Transart Communication - Performance and Multimedia Art, Studio erté 1987 – 2007, editors: Gábor Hushegyi, József R. Juhász, Ilona Németh, published by Kalligram, 2008, Bratislava, ISBN 978-80-7149-975-6

Profile - contemporary art (publisher: Circle of contemporary art Profil-Bratislava)

Ateliér - biweekly magazine of contemporary visual art (publisher: civic association Spoločnosť magazine Ateliér)

Magazines ENTER, Vlna, Jazdec

FLUSSER, Vilém. Behind the philosophy of photography. Prague: Fra, 2013, ISBN 978-80-86603-79-7.

SONTAG, Susan. About photography. Prague: Paseka, 2002, ISBN 80-7185-471-9.

BAATZ, Willfried. Photos. Brno: Computer Press, 2004.

Macek, V. –Fišerová, L.L.: New Slovak photography. Bratislava: FOTOFO and Central European House of Photography, 2008.

HLAVÁČ, Ľudovít: History of photography. Bratislava: Osveta Publishing House, 1987.

VESELÝ, Vladimír and Karel: Tribes. Prague, 2011.

HEBDIGE, Richard: Subculture and style. Dauphin, 2012.

NOVOTNÁ, Eliška: Sociology of social groups. Grada, 2010.

Viac o tomto zdrojovom texte

Na získanie ďalších informácií o preklade sa vyžaduje zdrojový text

Odoslať spätnú väzbu

Bočné panely					
<b>Languages necessary to complete the course:</b> SK but also EN. Erasmus students also study in the Studio almost every semester, and therefore it is important to master this language as well, so that students can participate in discussions with these students as well. Likewise, a lot of photographic literature needed for study is in the EN language.					
<b>Notes:</b> Technical requirements: In order for the student to be able to work in the studio, we recommend having a high-quality digital and analog photographic device, a computer - preferably a notebook, aimac, and other technical aids according to the specific projects to be solved.					
<b>Past grade distribution</b> Total number of evaluated students: 82					
A	B	C	D	E	FX
23,17	42,68	29,27	1,22	1,22	2,44
<b>Lecturers:</b> prof. Ing. Mgr. Ľubomír Stacho, Mgr. art. Lenka Lindák Lukačovičová, ArtD.					
<b>Last change:</b> 05.12.2022					
<b>Approved by:</b> doc. Mgr. art. Olja Triaška Stefanović, ArtD.					

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KF/AtSt.b7/12	<b>Course title:</b> Studio - Laboratory of Photography
<b>Educational activities:</b> <b>Type of activities:</b> Studio <b>Number of hours:</b> <b>per week: 8 per level/semester: 96</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 10	
<b>Recommended semester:</b> 7.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b> KF/AtSt.b6/12 - Studio - Laboratory of Photography or KF/AtSa.b6/11 - Studio about Photography or KF/AtTS.b6/22 - Studio: Photography and Critic... or KF/AtHo.b6/17 - Studio: Photography, Reality, Construct or KF/LAHP.b6/17 - Lab: Studio led by a visiting professor - 1st level	
<b>Recommended prerequisites:</b> <p>The seventh semester of the fourth bachelor's year is the last before the final semester completed by the bachelor's thesis. In this semester, the student has the opportunity to find a balance between the form and content of the project expression. Furthermore, he verifies the research of his own possibilities, the research of the medium, the scope and possibilities of experimentation, pushing his own boundaries of understanding of art. The listener is directed to find his own topics, through orientation in culture, philosophy, history of art and should be able to respond to current topics of art and society. He should be able to perceive thematically useful and interesting questions by means of comparative procedures. The student is looking for ways to interdisciplinary overlaps with other scientific fields, he is also trying to find innovative technological solutions and cooperation as a preparatory phase of solving his bachelor's thesis.</p>	
<b>Course requirements:</b> <p>A basic condition is participation in ALFU projects, at least 75%. In the first part of the semester, there are lectures by artists, art historians + discussions on the given topic of the semester + joint visits to exhibitions. In the second part of the semester, there are regular consultations of the student with the head of the studio, assistant and other students on his project, but also on the projects of his colleagues. In the course of the semester, participation in 2 work-in-progress semester papers is mandatory. Attendance at least 75%. To meet the deadlines for final papers, complete written assignments, analyzes and participate in creative workshops. Create and add to a portfolio of your works.</p> <p>Scale of assessment (preliminary/final): Short-term assignment - cloister work, written analysis of a chosen topic (film, book), creative workshop, participation in studio presentations, which are continuously evaluated for the quality of the work done, activity, participation and percentage accepted in the final evaluation.</p>	
<b>Learning outcomes:</b>	

The seventh semester of the fourth bachelor's year is the last before the final semester completed by the bachelor's thesis. In this semester, the student has the opportunity to find a balance between the form and content of the project expression. Focus on net-art, art of public space, performative and conceptual overlap. Focus on topics related to the study of space. Display via map, place/city identity, periphery, architecture, region. Concentrated work on connecting visual and audio material with text is also possible.

Furthermore, he verifies the research of his own possibilities, the research of the medium, the scope and possibilities of experimentation, pushing his own boundaries of understanding of art. The listener is directed to find his own topics, through orientation in culture, philosophy, history of art and should be able to respond to current topics of art and society. He should be able to perceive thematically useful and interesting questions by means of comparative procedures. The student is looking for ways to interdisciplinary overlaps with other scientific fields, he is also trying to find innovative technological solutions and cooperation as a preparatory phase of solving his bachelor's thesis.

**Class syllabus:**

1/ main assignment - semester project

2/ cloistered work at the beginning of the semester with a due date in the first half of the semester

3/obligatory participation in the lectures of experts who will approach the main topic of the semester from several aspects

4/ participation in a creative workshop

5/ participation in exhibitions and other activities organized by the studio

6/ studying literature, searching for project materials in archives, galleries, visits to artists, curators, and other experts

**Recommended literature:**

Mirzoeff, Nicolas: Introduction to visual culture, ACADEMIA, 2012, ISBN 9788020019844

Berger, J.: About the view, Agite/Fra, Prague, 2009,

Birgus Vladimír, Mlčoch Jan: Czech photography of the 20th century, Kant Praha 2010

Císař, K. (ed.): What is photography?, Hermann a synové, Prague, 2004

Dvořák, T.: Photography and sculpture, AMU, 2018, ISBN 9788073314668

Flusser, V.: Za filosofii fotografie, Hynek, Prague, 1994

Grygar, Š.: Conceptual art and photography, AMU, Prague

Hlaváč Ludovít: Social photography in Slovakia, Pallas 1974

Hlaváč Ludovít: History of photography, Osveta Martin 1987

Hlaváč Ludovít: History of Slovak photography, Osveta Martin 1989

Hrabušický Aurel, Macek Václav: Slovak Photography 1925-2000, SNG 2001

Láb, F., Lábová A.: Twilight of photojournalism?, Karolinum, Prague, 2009,

Filipová, M., Rampley M. (eds.): Possibilities of visual studies, Masaryk University, Prague, 2007,

Katarína Rusnáková: History and theory of media art in Slovakia, VŠVU 2006

Rusinová Zora: Self-Portrait in Slovak Fine Art of the 20th Century, Science 2009

Silverio, R.: Postmodern photography, AMU, Prague 2007

Silverio, R.: Fotografie, neslova, AMU: Praha, 2017

Svenungsson, J.: Artist and writing, Slovart, VŠVU, 2014

Sontagová, S.: About photography, Paseka/barrister and principal, Prague, 2002

JABLONSKÁ, Beata (ed.): OSEMDESÁTÉ - Postmodernism in Slovak art 1985 – 1992 (published by SNG, 2009), ISBN 978-80-8059-140-3

CAGE, John: Silence, (published by Tranzit, 2008), Prague, ISBN 978-80-87259-07-8

Transart Communication - Performance and Multimedia Art, Studio erté 1987 – 2007, editors: Gábor Hushegyi, József R. Juhász, Ilona Németh, published by Kalligram, 2008, Bratislava, ISBN 978-80-7149-975-6

Profile - contemporary art (publisher: Circle of contemporary art Profile-Bratislava), issues, 4/2000, 3-4/2012

Ateliér - biweekly magazine of contemporary visual art (publisher: civic association Spoločnosť magazine Ateliér)

Magazines ENTER, Vlna, Jazdec

Viac o tomto zdrojovom texte

Na získanie ďalších informácií o preklade sa vyžaduje zdrojový text

Odoslať spätnú väzbu

Bočné panely

**Languages necessary to complete the course:**

Erasmus students also study in the studio almost every semester, and therefore it is important to master this language as well, so that students can participate in discussions with these students as well. Likewise, a lot of photographic literature needed for study is in the EN language.

**Notes:**

**Past grade distribution**

Total number of evaluated students: 70

A	B	C	D	E	FX
28,57	41,43	20,0	8,57	1,43	0,0

**Lecturers:** prof. Ing. Mgr. Ľubomír Stacho, Mgr. art. Lenka Lindák Lukačovičová, ArtD.

**Last change:** 07.12.2022

**Approved by:** doc. Mgr. art. Olja Triaška Stefanović, ArtD.

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KF/AtTS.b5/22	<b>Course title:</b> Studio: Photography and
<b>Educational activities:</b> <b>Type of activities:</b> Studio <b>Number of hours:</b> <b>per week: 8 per level/semester: 96</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 10	
<b>Recommended semester:</b> 5.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b> KF/Atpr.b4/21 - Protoatelier	
<b>Course requirements:</b> Attendance at classes, inspection days, studio workshops and studio lectures at 90%, in case of bigger non-participation only on the basis of an excuse according to the conditions of the school rules, but not more than 25% percent. Additional conditions: Regular consultations of the student with the head of the studio and doctoral students of the studio, or other teachers. Create and add to a portfolio of your works. Presentation of the work (assigned semester subtopic) during classes in the studio on the set date. Presentation of semester work in the studio for defense before the commission and for public research. Written annotation of the semester topic. Submission of photo documentation of the main semester topic and subtopics. Defense during the evaluation of semester works.	
<b>Learning outcomes:</b> Methodology and teaching approaches stem from the current description of the study program at the bachelor's degree level of Photography and New Media /AFAD Simultaneously in order to implement the concept of the Studio Photography and Critical Practice and to open discussion on the current state of the photographic medium, on reflection to photography, students of the Studio will participate in the creation of a podcast program within the AFAD podcast studio. In this unconventional way, the podcast program of the studio aims to bring students closer to the study program of the Studio and make them implement it into their artistic approach. The students will collaborate on creating the program for the bachelor's and master's degree programs and thus actively co-create the program of the Studio thus raise the public awareness about their artistic projects and themes they are working on. Public presentations of the Studio Photography and Critical Practice in Slovakia and abroad (pop-up exhibitions, discussions, engagement in the public life) make an important part of the teaching methodology of the Studio. Each semester will introduce a new platform with a new theme or content. Themes will stem from the basic concept of the Studio as well as from discussions with students. Third-year and fourth-year students of the bachelor's degree programs will be guided so that they can grasp the meaning of artistic research and their projects in the context of contemporary photography and in relation with critical practice. Studio consultations will be conducted as	

discussions on a particular topic. In order to evolve in their artistic work during individual semesters, the students of bachelor's degree programs will be asked to actively present their ideas and do research in a creative form, which suits them most at that particular moment, with the primary focus on creativity. During their studies, the students of the Studio Photography and Critical Practise will learn how to think and apply several levels of photography via the current technological scale of photographic medium, its aesthetic/non-aesthetic aspect, ethical and representative ones. The fourth-year students will continuously work on their bachelor's thesis during their last year. In the summer semester they will present a content of themes, they are interested in, and the plan they want to follow to complete their bachelor's photographic project (content, technology, and final form – installation).

Each semester of the bachelor's programs will cover the following methodological features:

- lectures
- individual consultations
- discussions with invited guests
- mutual consultations
- discussions and consultations with students of the bachelor's degree programs
- presentation of photographic semestral works for the students of the Studio and for freshmen
- visits to institutions (archives, museums, science centres, galleries, festival of the contemporary art and photography)

### **Class syllabus:**

To grasp the meaning of the term critical practice in the context of the photographic medium we in the studio will analyse the impact of contemporary photography on the society, on the current discourse in relation to the act of seeing and the seen, on its investigative position and on ethics of photography. Photography today plays a key role in the everyday social production as well as reproduction of individuality and life around us, photography is not only used as a visual language, but is becoming a kind of visual currency of the present. (term adopted from the current exhibition called 'Currency', Triennale der Photographie Hamburg, 2022 – curator: Koyo Kouoh).

As producers and consumers of photographic images we realize, that this border in the current digitalized society is hardly recognizable in everyday life. Our perception of the society is therefore directly influenced by image and visual codes, which we receive or produce through a photographic medium. The term 'critical practice' actively and passively connects a creative role of photography with its investigative and ethical function. Critical practice interconnects in itself a photographic image with activism, analysis and discussion regarding the socio-political situation around us and thus opens up new space for perceiving photography, which is not only pictorial, but it also interconnects the creative with the political /image with word/ photograph with message/opinion/slogan... . Critical practice in the context of the photographic medium is an indispensable part of the current development of photography within the visual arts.

In the present a photographic medium cannot be perceived without technology. The concept of the studio will not directly analyse technological possibilities of a photographic medium, but it will actively employ them in its methodological approach of teaching. In the studio we will analyse new horizons of photography, critical practice, interdisciplinarity in artistic research. What conventions shall we leave behind to push the photographic practice and medium beyond the set limits? We will be interested, which role the current political, historic or societal situation plays on the analysis of the photographic medium. The core of the studio concept is to use photography, discussions, seminars and visual research for active discussions and for arousing interest in the political and social role of the photography. The emphasis will be placed on the photographic medium but at the same time projects and their extension will be supported to achieve further artistic and creative features. Students will be guided to leave the photographic medium to push its limits and thus to become a part of the global discourse on photography and new photographic



strategies. The emphasis will be put on comprehensive education and understanding of photography to make students develop themselves independently and implement a research and artistic strategy within their artistic photographic work in the context of the relation between photography and critical practice. They will be guided to critically discuss their work, work of their colleagues and be able of critical self-reflection. Lectures will cover discussions bound to the political, history, sociology, anthropology, psychology, aesthetics etc. which will introduce to students a new view and perspective on their projects, as well as on photography itself.

The study of photography in The Studio of Photography and Critical Practice means that students form their own opinions on the world through the photographic medium and are not afraid to experiment in the content, technological level of the image and are open and study topics which they relate to. The study of photography in The Studio of Photography and Critical Practice will guide students in their systematic study through the visual research, work with text, engagement in social discussions and experimentation with technological image. The study of photography is to encourage students to create their own artistic style, and help them embrace the 'fluid' multifacetedness of the photographic medium.

The Studio of Photography and Critical Practice is open space, a platform for exploration and discussion- for developing artistic strategies and inner (individual and creative) motivation of students. Within the program structure of the studio, we will collaborate with other schools and institutions at home and abroad.

The Studio of Photography and Critical Practice will actively participate in grants available. The studio's projects will help develop and introduce complex studies of themes, external specialists and public presentations of the studio (exhibitions).

The Studio of Photography and Critical Practice in its program will open topics regarding relations with ethics and photography, imperialism and photography, capitalism and ecology, Anthropocene ..., post-traumatic society, questions of the post- memory, de-colonialization, new history, communities and minorities, gender/gendering ... we will visually analyse current algorithms and data in connection with a photographic medium. Together we will discuss these topics and also introduce socially important topics, which students are interested in. Mutual dialogue is one of the pillars of the studio.

**Recommended literature:**

Bogre, M., 2019, Documentary Photography: Reconsidered History, Theory and Practice  
London: Bloomsbury

Burbridge, B., 2020, Photography After Capitalism London: Verso

Bate, D., 2015, Art Photography London: Tate

Dvořák, T. and Parikka, J., 2021, Photography Off the Scale Edinburgh: Edinburgh UP

Edwards, S., 2004. "Photography Out of Conceptual Art". In: G. Perry and P. Wood eds. Themes in Contemporary Art. New Haven and London: Yale University Press, pp 137- 180.

Fišerová, M.: Obraz a moc, Rozhovory s francouzskými mysliteli, Karolinum, Praha 2015

Mirzhoeff, N.:

"Úvod do vizuální kultury", Academia, Praha 2012

Berger, J.: „O pohledu“, Agite/fra, Praha 2009

Mitchell, W., J.: "Teorie obrazu", Karolinum, Praha 2016

Filipová, M.: "Možnosti vizuálních studií", Masarykova univerzita 2007

Petříček, M.: „Myšlení obrazem“, Hermann a synové, Praha 2009

**Languages necessary to complete the course:**

Slovak / English

**Notes:**

<b>Past grade distribution</b>					
Total number of evaluated students: 76					
A	B	C	D	E	FX
21,05	43,42	19,74	9,21	3,95	2,63
<b>Lecturers:</b> doc. Mgr. art. Olja Triaška Stefanović, ArtD., Mgr. art. Dominika Ličková, ArtD.					
<b>Last change:</b> 22.11.2022					
<b>Approved by:</b> doc. Mgr. art. Olja Triaška Stefanović, ArtD.					

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KF/AtTS.b7/22	<b>Course title:</b> Studio: Photography and Critic
<b>Educational activities:</b> <b>Type of activities:</b> Studio <b>Number of hours:</b> <b>per week: 8 per level/semester: 96</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 10	
<b>Recommended semester:</b> 7.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b> KF/AtSa.b6/11 - Studio about Photography or KF/AtTS.b6/22 - Studio: Photography and Critic... or KF/AtSt.b6/12 - Studio - Laboratory of Photography or KF/LAHP.b6/17 - Lab: Studio led by a visiting professor - 1st level or KF/AtHo.b6/17 - Studio: Photography, Reality, Construct	
<b>Course requirements:</b> Attendance at classes, inspection days, studio workshops and studio lectures at 90%, in case of bigger non-participation only on the basis of an excuse according to the conditions of the school rules, but not more than 25% percent. Additional conditions: Regular consultations of the student with the head of the studio and doctoral students of the studio, or other teachers. Create and add to a portfolio of your works. Presentation of the work (assigned semester subtopic) during classes in the studio on the set date. Presentation of semester work in the studio for defense before the commission and for public research. Written annotation of the semester topic. Submission of photo documentation of the main semester topic and subtopics. Defense during the evaluation of semester works.	
<b>Learning outcomes:</b> Methodology and teaching approaches stem from the current description of the study program at the bachelor's degree level of Photography and New Media /AFAD Simultaneously in order to implement the concept of the Studio Photography and Critical Practice and to open discussion on the current state of the photographic medium, on reflection to photography, students of the Studio will participate in the creation of a podcast program within the AFAD podcast studio. In this unconventional way, the podcast program of the studio aims to bring students closer to the study program of the Studio and make them implement it into their artistic approach. The students will collaborate on creating the program for the bachelor's and master's degree programs and thus actively co-create the program of the Studio thus raise the public awareness about their artistic projects and themes they are working on. Public presentations of the Studio Photography and Critical Practice in Slovakia and abroad (pop-up exhibitions, discussions, engagement in the public life) make an important part of the teaching methodology of the Studio. Each semester will introduce a new platform with a new theme or content. Themes will stem from the basic concept of the Studio as well as from discussions with students. Third-year and fourth-year students of the bachelor's degree programs will be guided so that they can grasp the meaning of artistic	

research and their projects in the context of contemporary photography and in relation with critical practice. Studio consultations will be conducted as discussions on a particular topic. In order to evolve in their artistic work during individual semesters, the students of bachelor's degree programs will be asked to actively present their ideas and do research in a creative form, which suits them most at that particular moment, with the primary focus on creativity. During their studies, the students of the Studio Photography and Critical Practise will learn how to think and apply several levels of photography via the current technological scale of photographic medium, its aesthetic/non-aesthetic aspect, ethical and representative ones. The fourth-year students will continuously work on their bachelor's thesis during their last year. In the summer semester they will present a content of themes, they are interested in, and the plan they want to follow to complete their bachelor's photographic project (content, technology, and final form – installation). Each semester of the bachelor's programs will cover the following methodological features: • lectures • individual consultations • discussions with invited guests • mutual consultations • discussions and consultations with students of the bachelor's degree programs • presentation of photographic semestral works for the students of the Studio and for freshmen • visits to institutions (archives, museums, science centres, galleries, festival of the contemporary art and photography)

**Class syllabus:**

To grasp the meaning of the term critical practice in the context of the photographic medium we in the studio will analyse the impact of contemporary photography on the society, on the current discourse in relation to the act of seeing and the seen, on its investigative position and on ethics of photography. Photography today plays a key role in the everyday social production as well as reproduction of individuality and life around us, photography is not only used as a visual language, but is becoming a kind of visual currency of the present. (term adopted from the current exhibition called 'Currency', Triennale der Photographie Hamburg, 2022 – curator: Koyo Kouoh). As producers and consumers of photographic images we realize, that this border in the current digitalized society is hardly recognizable in everyday life. Our perception of the society is therefore directly influenced by image and visual codes, which we receive or produce through a photographic medium. The term 'critical practice' actively and passively connects a creative role of photography with its investigative and ethical function. Critical practice interconnects in itself a photographic image with activism, analysis and discussion regarding the socio-political situation around us and thus opens up new space for perceiving photography, which is not only pictorial, but it also interconnects the creative with the political /image with word/ photograph with message/ opinion/slogan... . Critical practice in the context of the photographic medium is an indispensable part of the current development of photography within the visual arts. In the present a photographic medium cannot be perceived without technology. The concept of the studio will not directly analyse technological possibilities of a photographic medium, but it will actively employ them in its methodological approach of teaching. In the studio we will analyse new horizons of photography, critical practice, interdisciplinarity in artistic research. What conventions shall we leave behind to push the photographic practice and medium beyond the set limits? We will be interested, which role the current political, historic or societal situation plays on the analysis of the photographic medium. The core of the studio concept is to use photography, discussions, seminars and visual research for active discussions and for arousing interest in the political and social role of the photography. The emphasis will be placed on the photographic medium but at the same time projects and their extension will be supported to achieve further artistic and creative features. Students will be guided to leave the photographic medium to push its limits and thus to become a part of the global discourse on photography and new photographic strategies. The emphasis will be put on comprehensive education and understanding of photography to make students develop themselves independently and implement a research and artistic strategy within their artistic photographic work in the context of the relation between photography and critical practice. They will be guided to critically discuss

their work, work of their colleagues and be able of critical self-reflection. Lectures will cover discussions bound to the political, history, sociology, anthropology, psychology, aesthetics etc. which will introduce to students a new view and perspective on their projects, as well as on photography itself. The study of photography in The Studio of Photography and Critical Practice means that students form their own opinions on the world through the photographic medium and are not afraid to experiment in the content, technological level of the image and are open and study topics which they relate to. The study of photography in The Studio of Photography and Critical Practice will guide students in their systematic study through the visual research, work with text, engagement in social discussions and experimentation with technological image. The study of photography is to encourage students to create their own artistic style, and help them embrace the 'fluid' multifacetedness of the photographic medium. The Studio of Photography and Critical Practice is open space, a platform for exploration and discussion- for developing artistic strategies and inner (individual and creative) motivation of students. Within the program structure of the studio, we will collaborate with other schools and institutions at home and abroad. The Studio of Photography and Critical Practice will actively participate in grants available. The studio's projects will help develop and introduce complex studies of themes, external specialists and public presentations of the studio (exhibitions). The Studio of Photography and Critical Practice in its program will open topics regarding relations with ethics and photography, imperialism and photography, capitalism and ecology, Anthropocene ..., post-traumatic society, questions of the post- memory, de-colonialization, new history, communities and minorities, gender/gendering ... we will visually analyse current algorithms and data in connection with a photographic medium. Together we will discuss these topics and also introduce socially important topics, which students are interested in. Mutual dialogue is one of the pillars of the studio.

**Recommended literature:**

- Bogre, M., 2019, Documentary Photography: Reconsidered History, Theory and Practice London: Bloomsbury  
 Burbridge, B., 2020, Photography After Capitalism London: Verso  
 Bate, D., 2015, Art Photography London: Tate  
 Dvořák, T. and Parikka, J., 2021, Photography Off the Scale Edinburgh: Edinburgh UP  
 Edwards, S., 2004. "Photography Out of Conceptual Art". In: G. Perry and P. Wood eds. Themes in Contemporary Art. New Haven and London: Yale University Press, pp 137- 180.  
 Fišerová, M.: Obraz a moc, Rozhovory s francouzskými mysliteli, Karolinum, Praha 2015  
 Mirzhoeff, N.:  
 "Úvod do vizuální kultury", Academia, Praha 2012  
 Berger, J.: „O pohledu“, Agite/fra, Praha 2009  
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 Filipová, M.: "Možnosti vizuálních studií", Masarykova univerzita 2007  
 Petříček, M.: „Myšlení obrazem“, Hermann a synové, Praha 2009

**Languages necessary to complete the course:**

Slovak / English

**Notes:**

**Past grade distribution**

Total number of evaluated students: 58

A	B	C	D	E	FX
22,41	39,66	22,41	12,07	3,45	0,0

**Lecturers:** Mgr. art. Dominika Ličková, ArtD., doc. Mgr. art. Olja Triaška Stefanović, ArtD.

**Last change:** 22.11.2022

**Approved by:** doc. Mgr. art. Olja Triaška Stefanović, ArtD.

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KF/AtTS.b6/22	<b>Course title:</b> Studio: Photography and Critic...
<b>Educational activities:</b> <b>Type of activities:</b> Studio <b>Number of hours:</b> <b>per week: 8 per level/semester: 96</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 10	
<b>Recommended semester:</b> 6.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b> KF/AtSa.b5/11 - Studio about Photography or KF/AtSt.b5/12 - Studio - Laboratory of Photography or KF/LAHP.b5/17 - Lab: Studio led by a visiting professor - 1st level or KF/AtHo.b5/17 - Studio: Photography, Reality, Construct	
<b>Course requirements:</b> Attendance at classes, inspection days, studio workshops and studio lectures at 90%, in case of bigger non-participation only on the basis of an excuse according to the conditions of the school rules, but not more than 25% percent. Additional conditions: Regular consultations of the student with the head of the studio and doctoral students of the studio, or other teachers. Create and add to a portfolio of your works. Presentation of the work (assigned semester subtopic) during classes in the studio on the set date. Presentation of semester work in the studio for defense before the commission and for public research. Written annotation of the semester topic. Submission of photo documentation of the main semester topic and subtopics. Defense during the evaluation of semester works.	
<b>Learning outcomes:</b> Methodology and teaching approaches stem from the current description of the study program at the bachelor's degree level of Photography and New Media /AFAD Simultaneously in order to implement the concept of the Studio Photography and Critical Practice and to open discussion on the current state of the photographic medium, on reflection to photography, students of the Studio will participate in the creation of a podcast program within the AFAD podcast studio. In this unconventional way, the podcast program of the studio aims to bring students closer to the study program of the Studio and make them implement it into their artistic approach. The students will collaborate on creating the program for the bachelor's and master's degree programs and thus actively co-create the program of the Studio thus raise the public awareness about their artistic projects and themes they are working on. Public presentations of the Studio Photography and Critical Practice in Slovakia and abroad (pop-up exhibitions, discussions, engagement in the public life) make an important part of the teaching methodology of the Studio. Each semester will introduce a new platform with a new theme or content. Themes will stem from the basic concept of the Studio as well as from discussions with students. Third-year and fourth-year students of the bachelor's degree programs will be guided so that they can grasp the meaning of artistic research and their projects in the context of contemporary photography and in relation with critical	

practice. Studio consultations will be conducted as discussions on a particular topic. In order to evolve in their artistic work during individual semesters, the students of bachelor's degree programs will be asked to actively present their ideas and do research in a creative form, which suits them most at that particular moment, with the primary focus on creativity. During their studies, the students of the Studio Photography and Critical Practise will learn how to think and apply several levels of photography via the current technological scale of photographic medium, its aesthetic/non-aesthetic aspect, ethical and representative ones. The fourth-year students will continuously work on their bachelor's thesis during their last year. In the summer semester they will present a content of themes, they are interested in, and the plan they want to follow to complete their bachelor's photographic project (content, technology, and final form – installation). Each semester of the bachelor's programs will cover the following methodological features: • lectures • individual consultations • discussions with invited guests • mutual consultations • discussions and consultations with students of the bachelor's degree programs • presentation of photographic semestral works for the students of the Studio and for freshmen • visits to institutions (archives, museums, science centres, galleries, festival of the contemporary art and photography)

**Class syllabus:**

To grasp the meaning of the term critical practice in the context of the photographic medium we in the studio will analyse the impact of contemporary photography on the society, on the current discourse in relation to the act of seeing and the seen, on its investigative position and on ethics of photography. Photography today plays a key role in the everyday social production as well as reproduction of individuality and life around us, photography is not only used as a visual language, but is becoming a kind of visual currency of the present. (term adopted from the current exhibition called 'Currency', Triennale der Photographie Hamburg, 2022 – curator: Koyo Kouoh). As producers and consumers of photographic images we realize, that this border in the current digitalized society is hardly recognizable in everyday life. Our perception of the society is therefore directly influenced by image and visual codes, which we receive or produce through a photographic medium. The term 'critical practice' actively and passively connects a creative role of photography with its investigative and ethical function. Critical practice interconnects in itself a photographic image with activism, analysis and discussion regarding the socio-political situation around us and thus opens up new space for perceiving photography, which is not only pictorial, but it also interconnects the creative with the political /image with word/ photograph with message/ opinion/slogan... Critical practice in the context of the photographic medium is an indispensable part of the current development of photography within the visual arts. In the present a photographic medium cannot be perceived without technology. The concept of the studio will not directly analyse technological possibilities of a photographic medium, but it will actively employ them in its methodological approach of teaching. In the studio we will analyse new horizons of photography, critical practice, interdisciplinarity in artistic research. What conventions shall we leave behind to push the photographic practice and medium beyond the set limits? We will be interested, which role the current political, historic or societal situation plays on the analysis of the photographic medium. The core of the studio concept is to use photography, discussions, seminars and visual research for active discussions and for arousing interest in the political and social role of the photography. The emphasis will be placed on the photographic medium but at the same time projects and their extension will be supported to achieve further artistic and creative features. Students will be guided to leave the photographic medium to push its limits and thus to become a part of the global discourse on photography and new photographic strategies. The emphasis will be put on comprehensive education and understanding of photography to make students develop themselves independently and implement a research and artistic strategy within their artistic photographic work in the context of the relation between photography and critical practice. They will be guided to critically discuss their work, work of their colleagues and be able of critical self-reflection. Lectures will cover



discussions bound to the political, history, sociology, anthropology, psychology, aesthetics etc. which will introduce to students a new view and perspective on their projects, as well as on photography itself. The study of photography in The Studio of Photography and Critical Practice means that students form their own opinions on the world through the photographic medium and are not afraid to experiment in the content, technological level of the image and are open and study topics which they relate to. The study of photography in The Studio of Photography and Critical Practice will guide students in their systematic study through the visual research, work with text, engagement in social discussions and experimentation with technological image. The study of photography is to encourage students to create their own artistic style, and help them embrace the 'fluid' multifacetedness of the photographic medium. The Studio of Photography and Critical Practice is open space, a platform for exploration and discussion- for developing artistic strategies and inner (individual and creative) motivation of students. Within the program structure of the studio, we will collaborate with other schools and institutions at home and abroad. The Studio of Photography and Critical Practice will actively participate in grants available. The studio's projects will help develop and introduce complex studies of themes, external specialists and public presentations of the studio (exhibitions). The Studio of Photography and Critical Practice in its program will open topics regarding relations with ethics and photography, imperialism and photography, capitalism and ecology, Anthropocene ..., post-traumatic society, questions of the post- memory, de-colonialization, new history, communities and minorities, gender/gendering ... we will visually analyse current algorithms and data in connection with a photographic medium. Together we will discuss these topics and also introduce socially important topics, which students are interested in. Mutual dialogue is one of the pillars of the studio.

**Recommended literature:**

- Bogre, M., 2019, Documentary Photography: Reconsidered History, Theory and Practice London: Bloomsbury  
 Burbridge, B., 2020, Photography After Capitalism London: Verso  
 Bate, D., 2015, Art Photography London: Tate  
 Dvořák, T. and Parikka, J., 2021, Photography Off the Scale Edinburgh: Edinburgh UP  
 Edwards, S., 2004. "Photography Out of Conceptual Art". In: G. Perry and P. Wood eds. Themes in Contemporary Art. New Haven and London: Yale University Press, pp 137- 180.  
 Fišerová, M.: Obraz a moc, Rozhovory s francouzskými mysliteli, Karolinum, Praha 2015  
 Mirzhoeff, N.:  
 "Úvod do vizuální kultury", Academia, Praha 2012  
 Berger, J.: „O pohledu“, Agite/fra, Praha 2009  
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 Filipová, M.: "Možnosti vizuálních studií", Masarykova univerzita 2007  
 Petříček, M.: „Myšlení obrazem“, Hermann a synové, Praha 2009

**Languages necessary to complete the course:**

Slovak / English

**Notes:**

**Past grade distribution**

Total number of evaluated students: 71

A	B	C	D	E	FX
28,17	39,44	26,76	2,82	0,0	2,82

**Lecturers:** Mgr. art. Dominika Ličková, ArtD., doc. Mgr. art. Olja Triaška Stefanović, ArtD.

**Last change:** 22.11.2022

**Approved by:** doc. Mgr. art. Olja Triaška Stefanović, ArtD.

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KF/AtHo.b5/17	<b>Course title:</b> Studio: Photography, Reality, Construct
<b>Educational activities:</b> <b>Type of activities:</b> Studio <b>Number of hours:</b> <b>per week: 8 per level/semester: 96</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 10	
<b>Recommended semester:</b> 5.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b> KF/Atpr.b4/21 - Protoatelier	
<b>Course requirements:</b> Attendance at classes, inspection days, studio workshops and studio lectures at 90%, in case of bigger non-participation only on the basis of an excuse according to the conditions of the school rules, but not more than 25% percent. Additional conditions: Regular consultations of the student with the head of the studio and doctoral students of the studio, or other teachers. Create and add to a portfolio of your works. Presentation of the work (assigned semester subtopic) during classes in the studio on the set date. Presentation of semester work in the studio for defense before the commission and for public research. Written annotation of the semester topic. Submission of photo documentation of the main semester topic and subtopics. Defense during the evaluation of semester works.	
<b>Learning outcomes:</b> The student gradually acquires and expands practical, technological and theoretical knowledge in the medium of photography and its hybrid overlaps. At the same time, the student's possibilities of own creative thinking and visual expression expand. The student is able to work more actively while creating, to develop his thinking, he is able to creatively implement assignments that are assigned for each semester. Studio assignments are based on terms and their broader dictionary explanation in relation to natural sciences, sociology, or history, which is based on the concept of the studio. Through studio discussions, the student will learn to gradually define a topic based on the current studio assignment. The student will increasingly be able to think independently and generate his own current topics that interest him as a creator in the context of current events in the studied medium. The student can gradually think about the strategies of the photographic image, develops a relationship with the medium by experimenting and searching for a special visuality with a close relationship to the content of the topics addressed. The result of the education is a realized art project, which is presented to the student based on the result of the discussion with the teacher.	

**Class syllabus:**

At the beginning of the semester, the pedagogue presents the students with the current semester assignment with explanatory circles of thinking in the connection of photography with natural sciences, sociology, or history or psychology. Continuity is a space for a creative search for the content or form of an artistic project.

The course of the semester consists of:

- Individual consultations
- Lectures by external and internal guests
- Criticisms and discussions
- Progress presentations
- Workshops focused on media cooperation and experimentation
- Presentations of the most recent exhibitions, festivals and works of authors

At the end of the semester, students present their results of their semester work in the premises of the studio/school and defend their work in front of a committee made up of teachers, explain the reasons for their creation, answer the questions of the members of the committee and discuss with them.

**Recommended literature:**

Literature:

For each studio assignment, a different literature is selected, which the head of the studio informs about at the beginning of the semester. The list of literature serves students as a basis for the orientation of the studied medium during the entire course of study.

Contemporary photography:

Hicks, A.: Pruvodce světem současného umění, Nové směry 21. století., Kniha Zlín 2017

Cotton, Ch.: The Photograph as Contemporary Art. Thames & Hudson, 2009.

Campany, David: Art and Photography. Phaidon, 2008

Grosenick, U. – Seelig, T.: Photo Art – The New World of Photography. Thames & Hudson, 2008

Vitamin PH – New Perspectives in Photography. Phaidon, 2006

William A. Ewing: Face – The New Photographic Portrait. Thames & Hudson, 2008.

Wolf, Sylvia: The Digital Eye: Photographic Art in the Electronic Age. Prestel USA, 2010

Fried, Michael: Why Photography Matters As Art As Never Before. Yale University Press, 2009.

David Company: Art and Photography, Phaidon New York 2003

Blessing, J., Trotman, N.: Haunted, contemporary photography/video/performance, The Solomon R. Guggenheim Foundation, New York 2010

Badger, G.: The Genius of Photography, How photography has changed our lives, Quadrille 2007

Magazines:

Foam ([www.foam.org](http://www.foam.org))

British Journal of Photography ([www.bjp-online.com](http://www.bjp-online.com))

Aperture (<https://aperture.org/shop/aperture-230-magazine>)

The Exposed ([www.the-exposed.com](http://www.the-exposed.com))

Feelings ([www.feelings.cool](http://www.feelings.cool))

PyLOT magazin ([www.pylotmagazine.com](http://www.pylotmagazine.com))

Fotograf ([www.fotografnet.cz](http://www.fotografnet.cz))

Fotonoviny ([www.sedf.sk](http://www.sedf.sk))

Historical photography:

SKOPEC, Rudolf. Dějiny fotografie v obrazech od nejstarších dob k dnešku. Praha : Orbis, 1963.

s. 500. HLAVÁČ, Ľudovít. Dejiny fotografie. Martin : Osveta, 1987. s. Martin. Osveta.

HLAVÁČ, Ľudovít. Dejiny Slovenskej fotografie. Martin : Osveta, 1989. s. 511. ISBN 802170086.

Aurel Hrabušický – Václav Macek: Slovenská fotografia 1925-2000, SNG Bratislava 2001

Katalog k výstavě ke 150. výročí vynálezu fotografie (Mánes - Praha). Co je fotografie / What is Photography. Praha : Videopress a Credit, 1989. s. 391. ISBN 80-702-004-0.

NEWHALL, Beaumont. The History of Photography. From 1839 to the present. New York : The Museum of Modern Art, 2002. s. 320. ISBN 0-87070-381-1.

LAVÉDRINE, Bertrand. Photographs of the Past. Process and Preservation. Los Angeles : The Getty Conservation Institute, 2009. s. 224. ISBN 978-0-89236-957-7.

GERNSHEIM, Helmut & Alison. The History of Photography. New York : McGraw Hill, 1969. s. 600. ASIN: B00AJT3KRW.

ROSENBLUM, Naomi. A World History of Photography. New York : Abbeville Press, 1984. s. 694. ASIN: B002O9QWUW.

Photography theory:

Karel Císař: Co je fotografie?, Praha 2004

Roland Barthes: Světla komora, vysvetlivka k fotografii, Bratislava 1994

Flusser, V.: Za filosofii fotografie. Praha: Hynek, 1994.

Sonntagová, S.: „O fotografii“, Praha 2002

Sonntagová, S.: "S bolestí druhých před očima", Paseka, Praha 2011

Silverio, R.: "Postmoderní fotografie", AMU, Praha 2007

Kroutvor, J.: "Fotografie jako mýtus", Pulchra 2013

Grygar, Š.: „Konceptuální fotografie“, AMU, Praha 2004

Lábová, A., Láb, F.: „Soumrak fotožurnalizmu“, Univerzita Karlova, Praha 2009

Láb, F., Turek, P.: "Fotografie po fotografii", Karolinum, Praha 2009

Anděl, J.: "Myšlení o fotografii I. ", AMU, Praha 2012

Barthes, R.: " Světla komora", Archa, Bratislava 1994

Batchen, G.: Obraz a diseminace, Za novou historii pro fotografii, AMU, Praha 2016

**Languages necessary to complete the course:**

Slovak language, English language for unlimited study of literature and lectures with discussions with foreign guests.

**Notes:**

**Past grade distribution**

Total number of evaluated students: 98

A	B	C	D	E	FX
20,41	39,8	26,53	8,16	3,06	2,04

**Lecturers:** doc. Mgr. art. Jana Hojstřičová, ArtD.

**Last change:** 18.11.2022

**Approved by:** doc. Mgr. art. Olja Triaška Stefanović, ArtD.

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KF/AtHo.b6/17	<b>Course title:</b> Studio: Photography, Reality, Construct
<b>Educational activities:</b> <b>Type of activities:</b> Studio <b>Number of hours:</b> <b>per week: 8 per level/semester: 96</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 10	
<b>Recommended semester:</b> 6.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b> KF/AtSa.b5/11 - Studio about Photography or KF/AtTS.b5/22 - Studio: Photography and or KF/AtSt.b5/12 - Studio - Laboratory of Photography or KF/LAHP.b5/17 - Lab: Studio led by a visiting professor - 1st level or KF/AtHo.b5/17 - Studio: Photography, Reality, Construct	
<b>Course requirements:</b> Attendance at classes, inspection days, studio workshops and studio lectures at 90%, in case of bigger non-participation only on the basis of an excuse according to the conditions of the school rules, but not more than 25% percent. Additional conditions: Regular consultations of the student with the head of the studio and doctoral students of the studio, or other teachers. Create and add to a portfolio of your works. Presentation of the work (assigned semester subtopic) during classes in the studio on the set date. Presentation of semester work in the studio for defense before the commission and for public research. Written annotation of the semester topic. Submission of photo documentation of the main semester topic and subtopics. Defense during the evaluation of semester works.	
<b>Learning outcomes:</b> The student gradually acquires and expands practical, technological and theoretical knowledge in the medium of photography and its hybrid overlaps. At the same time, the student's possibilities of own creative thinking and visual expression expand. The student is able to work more actively while creating, to develop his thinking, he is able to creatively implement assignments that are assigned for each semester. Studio assignments are based on terms and their broader dictionary explanation in relation to natural sciences, sociology, or history, which is based on the concept of the studio. Through studio discussions, the student will learn to gradually define a topic based on the current studio assignment. The student will increasingly be able to think independently and generate his own current topics that interest him as a creator in the context of current events in the studied medium. The student can gradually think about the strategies of the photographic image, develops a relationship with the medium by experimenting	

and searching for a special visuality with a close relationship to the content of the topics addressed. The result of the education is a realized art project, which is presented to the student based on the result of the discussion with the teacher.

### **Class syllabus:**

At the beginning of the semester, the pedagogue presents the students with the current semester assignment with explanatory circles of thinking in the connection of photography with natural sciences, sociology, or history or psychology. Continuity is a space for a creative search for the content or form of an artistic project.

The course of the semester consists of:

- Individual consultations
- Lectures by external and internal guests
- Criticisms and discussions
- Progress presentations
- Workshops focused on media cooperation and experimentation
- Presentations of the most recent exhibitions, festivals and works of authors

At the end of the semester, students present their results of their semester work in the premises of the studio/school and defend their work in front of a committee made up of teachers, explain the reasons for their creation, answer the questions of the members of the committee and discuss with them.

### **Recommended literature:**

Literature:

For each studio assignment, a different literature is selected, which the head of the studio informs about at the beginning of the semester. The list of literature serves students as a basis for the orientation of the studied medium during the entire course of study.

Contemporary photography:

Hicks, A.: Průvodce světem současného umění, Nové směry 21. století., Kniha Zlín 2017

Cotton, Ch.: The Photograph as Contemporary Art. Thames & Hudson, 2009.

Campany, David: Art and Photography. Phaidon, 2008

Grosenick, U. – Seelig, T.: Photo Art – The New World of Photography. Thames & Hudson, 2008

Vitamin PH – New Perspectives in Photography. Phaidon, 2006

William A. Ewing: Face – The New Photographic Portrait. Thames & Hudson, 2008.

Wolf, Sylvia: The Digital Eye: Photographic Art in the Electronic Age. Prestel USA, 2010

Fried, Michael: Why Photography Matters As Art As Never Before. Yale University Press, 2009.

David Company: Art and Photography, Phaidon New York 2003

Blessing, J., Trotman, N.: Haunted, contemporary photography/video/performance, The Solomon R. Guggenheim Foundation, New York 2010

Badger, G.: The Genius of Photography, How photography has changed our lives, Quadrille 2007

Magazines:

Foam ([www.foam.org](http://www.foam.org))

British Journal of Photography ([www.bjp-online.com](http://www.bjp-online.com))

Aperture (<https://aperture.org/shop/aperture-230-magazine>)

The Exposed ([www.the-exposed.com](http://www.the-exposed.com))

Feelings ([www.feelings.cool](http://www.feelings.cool))

Pylot magazin ([www.pylotmagazine.com](http://www.pylotmagazine.com))

Fotograf ([www.fotografnet.cz](http://www.fotografnet.cz))

Fotonoviny ([www.sedf.sk](http://www.sedf.sk))

Historical photography:

SKOPEC, Rudolf. Dějiny fotografie v obrazech od nejstarších dob k dnešku. Praha : Orbis, 1963.

s. 500. HLAVÁČ, Ludovít. Dejiny fotografie. Martin : Osveta, 1987. s. Martin. Osveta.

HLAVÁČ, Ľudovít. Dejiny Slovenskej fotografie. Martin : Osveta, 1989. s. 511. ISBN 802170086.

Aurel Hrabušický – Václav Macek: Slovenská fotografia 1925-2000, SNG Bratislava 2001  
Katalog k výstavě ke 150. výročí vynálezu fotografie (Mánes - Praha). Co je fotografie / What is Photography. Praha : Videopress a Credit, 1989. s. 391. ISBN 80-702-004-0.

NEWHALL, Beaumont. The History of Photography. From 1839 to the present. New York : The Museum of Modern Art, 2002. s. 320. ISBN 0-87070-381-1.

LAVÉDRINE, Bertrand. Photographs of the Past. Process and Preservation. Los Angeles : The Getty Conservation Institute, 2009. s. 224. ISBN 978-0-89236-957-7.

GERNSHEIM, Helmut & Alison. The History of Photography. New York : McGraw Hill, 1969. s. 600. ASIN: B00AJT3KRW.

ROSENBLUM, Naomi. A World History of Photography. New York : Abbeville Press, 1984. s. 694. ASIN: B002O9QWUW.

Photography theory:

Karel Císař: Co je fotografie?, Praha 2004

Roland Barthes: Světla komora, vysvetlivka k fotografii, Bratislava 1994

Flusser, V.: Za filosofií fotografie. Praha: Hynek, 1994.

Sonntagová, S.: „O fotografii“, Praha 2002

Sonntagová, S.: "S bolestí druhých před očima", Paseka, Praha 2011

Silverio, R.: "Postmoderní fotografie", AMU, Praha 2007

Kroutvor, J.: "Fotografie jako mýtus", Pulchra 2013

Grygar, Š.: „Konceptuální fotografie“, AMU, Praha 2004

Lábová, A., Láb, F.: „Soumrak fotožurnalizmu“, Univerzita Karlova, Praha 2009

Láb, F., Turek, P.: "Fotografie po fotografii", Karolinum, Praha 2009

Anděl, J.: "Myšlení o fotografii I. ", AMU, Praha 2012

Barthes, R.: " Světla komora", Archa, Bratislava 1994

Batchen, G.: Obraz a diseminace, Za novou historii pro fotografii, AMU, Praha 2016

**Languages necessary to complete the course:**

Slovak language, English language for unlimited study of literature and lectures with discussions with foreign guests.

**Notes:**

**Past grade distribution**

Total number of evaluated students: 87

A	B	C	D	E	FX
24,14	42,53	27,59	2,3	1,15	2,3

**Lecturers:** doc. Mgr. art. Jana Hojstřičová, ArtD.

**Last change:** 18.11.2022

**Approved by:** doc. Mgr. art. Olja Triaška Stefanović, ArtD.



## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KF/AtHo.b7/17	<b>Course title:</b> Studio: Photography, Reality, Construct
<b>Educational activities:</b> <b>Type of activities:</b> Studio <b>Number of hours:</b> <b>per week: 8 per level/semester: 96</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 10	
<b>Recommended semester:</b> 7.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b> KF/AtSa.b6/11 - Studio about Photography or KF/AtTS.b6/22 - Studio: Photography and Critic... or KF/AtSt.b6/12 - Studio - Laboratory of Photography or KF/LAHP.b6/17 - Lab: Studio led by a visiting professor - 1st level or KF/AtHo.b6/17 - Studio: Photography, Reality, Construct	
<b>Course requirements:</b> Attendance at classes, inspection days, studio workshops and studio lectures at 90%, in case of bigger non-participation only on the basis of an excuse according to the conditions of the school rules, but not more than 25% percent. Additional conditions: Regular consultations of the student with the head of the studio and doctoral students of the studio, or other teachers. Create and add to a portfolio of your works. Presentation of the work (assigned semester subtopic) during classes in the studio on the set date. Presentation of semester work in the studio for defense before the commission and for public research. Written annotation of the semester topic. Submission of photo documentation of the main semester topic and subtopics. Defense during the evaluation of semester works.	
<b>Learning outcomes:</b> The student gradually acquires and expands practical, technological and theoretical knowledge in the medium of photography and its hybrid overlaps. At the same time, the student's possibilities of own creative thinking and visual expression expand. The student is able to work more actively while creating, to develop his thinking, he is able to creatively implement assignments that are assigned for each semester. Studio assignments are based on terms and their broader dictionary explanation in relation to natural sciences, sociology, or history, which is based on the concept of the studio. Through studio discussions, the student will learn to gradually define a topic based on the current studio assignment. The student will increasingly be able to think independently and generate his own current topics that interest him as a creator in the context of current events in the studied medium. The student can gradually think about the strategies of the photographic image, develops a relationship with the medium by experimenting	

and searching for a special visuality with a close relationship to the content of the topics addressed. The result of the education is a realized art project, which is presented to the student based on the result of the discussion with the teacher.

### **Class syllabus:**

At the beginning of the semester, the pedagogue presents the students with the current semester assignment with explanatory circles of thinking in the connection of photography with natural sciences, sociology, or history or psychology. Continuity is a space for a creative search for the content or form of an artistic project.

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- Presentations of the most recent exhibitions, festivals and works of authors

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### **Recommended literature:**

Literature:

For each studio assignment, a different literature is selected, which the head of the studio informs about at the beginning of the semester. The list of literature serves students as a basis for the orientation of the studied medium during the entire course of study.

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Hicks, A.: Průvodce světem současného umění, Nové směry 21. století., Kniha Zlín 2017

Cotton, Ch.: The Photograph as Contemporary Art. Thames & Hudson, 2009.

Campany, David: Art and Photography. Phaidon, 2008

Grosenick, U. – Seelig, T.: Photo Art – The New World of Photography. Thames & Hudson, 2008

Vitamin PH – New Perspectives in Photography. Phaidon, 2006

William A. Ewing: Face – The New Photographic Portrait. Thames & Hudson, 2008.

Wolf, Sylvia: The Digital Eye: Photographic Art in the Electronic Age. Prestel USA, 2010

Fried, Michael: Why Photography Matters As Art As Never Before. Yale University Press, 2009.

David Company: Art and Photography, Phaidon New York 2003

Blessing, J., Trotman, N.: Haunted, contemporary photography/video/performance, The Solomon R. Guggenheim Foundation, New York 2010

Badger, G.: The Genius of Photography, How photography has changed our lives, Quadrille 2007

Magazines:

Foam ([www.foam.org](http://www.foam.org))

British Journal of Photography ([www.bjp-online.com](http://www.bjp-online.com))

Aperture (<https://aperture.org/shop/aperture-230-magazine>)

The Exposed ([www.the-exposed.com](http://www.the-exposed.com))

Feelings ([www.feelings.cool](http://www.feelings.cool))

Pylot magazin ([www.pylotmagazine.com](http://www.pylotmagazine.com))

Fotograf ([www.fotografnet.cz](http://www.fotografnet.cz))

Fotonoviny ([www.sedf.sk](http://www.sedf.sk))

Historical photography:

SKOPEC, Rudolf. Dějiny fotografie v obrazech od nejstarších dob k dnešku. Praha : Orbis, 1963.

s. 500. HLAVÁČ, Ludovít. Dejiny fotografie. Martin : Osveta, 1987. s. Martin. Osveta.

HLAVÁČ, Ľudovít. Dejiny Slovenskej fotografie. Martin : Osveta, 1989. s. 511. ISBN 802170086.

Aurel Hrabušický – Václav Macek: Slovenská fotografia 1925-2000, SNG Bratislava 2001  
Katalog k výstavě ke 150. výročí vynálezu fotografie (Mánes - Praha). Co je fotografie / What is Photography. Praha : Videopress a Credit, 1989. s. 391. ISBN 80-702-004-0.

NEWHALL, Beaumont. The History of Photography. From 1839 to the present. New York : The Museum of Modern Art, 2002. s. 320. ISBN 0-87070-381-1.

LAVÉDRINE, Bertrand. Photographs of the Past. Process and Preservation. Los Angeles : The Getty Conservation Institute, 2009. s. 224. ISBN 978-0-89236-957-7.

GERNSHEIM, Helmut & Alison. The History of Photography. New York : McGraw Hill, 1969. s. 600. ASIN: B00AJT3KRW.

ROSENBLUM, Naomi. A World History of Photography. New York : Abbeville Press, 1984. s. 694. ASIN: B002O9QWUW.

Photography theory:

Karel Císař: Co je fotografie?, Praha 2004

Roland Barthes: Světla komora, vysvetlivka k fotografii, Bratislava 1994

Flusser, V.: Za filosofií fotografie. Praha: Hynek, 1994.

Sonntagová, S.: „O fotografii“, Praha 2002

Sonntagová, S.: "S bolestí druhých před očima", Paseka, Praha 2011

Silverio, R.: "Postmoderní fotografie", AMU, Praha 2007

Kroutvor, J.: "Fotografie jako mýtus", Pulchra 2013

Grygar, Š.: „Konceptuální fotografie“, AMU, Praha 2004

Lábová, A., Láb, F.: „Soumrak fotožurnalizmu“, Univerzita Karlova, Praha 2009

Láb, F., Turek, P.: "Fotografie po fotografii", Karolinum, Praha 2009

Anděl, J.: "Myšlení o fotografii I. ", AMU, Praha 2012

Barthes, R.: " Světla komora", Archa, Bratislava 1994

Batchen, G.: Obraz a diseminace, Za novou historii pro fotografii, AMU, Praha 2016

**Languages necessary to complete the course:**

Slovak language, English language for unlimited study of literature and lectures with discussions with foreign guests.

**Notes:**

**Past grade distribution**

Total number of evaluated students: 81

A	B	C	D	E	FX
25,93	40,74	19,75	9,88	3,7	0,0

**Lecturers:** doc. Mgr. art. Jana Hojstričová, ArtD.

**Last change:** 18.11.2022

**Approved by:** doc. Mgr. art. Olja Triaška Stefanović, ArtD.

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KF/Tfso.b1/12	<b>Course title:</b> Techniques of Photography and Image Processing I.
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 5 per level/semester: 60</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 1.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Antirequisites:</b> KF/Tefo.b1/08 and KF/Zsfo.b1/08	
<b>Course requirements:</b> To be a active member of lectures, exercises, ongoing consultation. Final submission of the complete assignment at the required aesthetic and technological level, an exam.	
<b>Learning outcomes:</b> The graduate should understand the basics of photographic technique and, with improved technological knowledge, should be able to create a light image scene, that would meet his ideas. The subject cooperates with the subject Technology of analog image processing.	
<b>Class syllabus:</b> The course combines lectures and exercises for individual areas: <ol style="list-style-type: none"> <li>1. Camera - division by type of formats on recorded film medium, specifics of the work, their traditional use for individual photographic genres.</li> <li>2. LIGHT - Character of lighting, color of light, light sources, light quantities and units.</li> <li>3. LIGHT MEASUREMENT - Incident light, reflected light, lux meter, spot light meter, exposure meter, color meter, colorimetry, spot exposure, integral exposure.</li> <li>4. LIGHT SOURCES - artificial lights, permanent light sources, impulse light sources, point and diffuse sources, auxiliary devices.</li> <li>5. Introduction to the Zonal system</li> <li>6. FILTERS - for lighting, for BW photo, for color photo, effects, etc.</li> <li>7. Basics of Photoshop (tools, layers, masks, ICC profiles, Adobe Camera RAW).</li> </ol>	
<b>Recommended literature:</b> Hunter F., Fuqua P. : Light Science and Magic, Focal Press 1990 Frost, L.: Kreativní fotografie od A do Z, Computer press, Brno 2003 Gartside, Tim: Night and Low-Light Photography, Ilex Press, 2006 Kindersley, D.: Tvůrčí fotografie, Slovart, Bratislava 1995 Myška, Miroslav: Světlo a osvětlení v digitální fotografii, Computer press, Brno 2008 Velkoborský, P., Vermouzek, P.: Exponometrie v analogové a digitální fotografii, Computer press, Brno 2006	

Tomášek, Zdenek: Fotografické Filtry, Merkur, Praha 1986  
Kelby, Scott : Digitální fotografie ve Photoshopu, Computer press 2003  
Faulkner A., Chavez K. :Adobe Photoshop CC, Oficiální výukový kurz, Computer press 2016

**Languages necessary to complete the course:**

slovak  
english

**Notes:**

Form of teaching: practical subject (lecture, exercises)

**Past grade distribution**

Total number of evaluated students: 116

A	B	C	D	E	FX
22,41	38,79	30,17	6,03	0,86	1,72

**Lecturers:** Mgr. art. Peter Ančic

**Last change:** 13.11.2022

**Approved by:** doc. Mgr. art. Olja Triaška Stefanović, ArtD.

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KF/Tfso.b2/12	<b>Course title:</b> Techniques of Photography and Image Processing II.
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 5 per level/semester: 60</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 2.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b> KF/Tfso.b1/12 - Techniques of Photography and Image Processing I.	
<b>Antirequisites:</b> KF/Tefo.b2/08 and KF/Zsfo.b2/08	
<b>Course requirements:</b> To be a active member of lectures, exercises, ongoing consultation. Final submission of the complete assignment at the required aesthetic and technological level.	
<b>Learning outcomes:</b> The subject is a continuation of Techniques of photography and image processing I. The graduate should be able to work independently on assignments in the photostudio and outdoors. Be able to work with a large format camera. Process and prepare a digital image for fine art printing.	
<b>Class syllabus:</b> The course combines lectures and exercises round areas: 1. WORKING WITH LIGHTS - Main light, additional light, background light, backlight, light ratio, light distance, etc. 2. Light environment, lighting, surfaces, still life. 3. Digital, analog photography, advantages and disadvantages of both systems 4. Working with a medium format and large format camera 5. Still life, photographic reconstruction according to the original 6. Artistic still life 7. Photoshop (tools, layers, masks, ICC profiles, Adobe Camera RAW).	
<b>Recommended literature:</b> recommended literature: Hunter F., Fuqua P. : Light Science and Magic, Focal Press 1990 Kindersley, D.: Tvůrčí fotografie, Slovart, Bratislava 1995 Velkoborský, P., Vermouzek, P.: Exponometrie v analogové a digitální fotografii, Computer press, Brno 2006 Tomášek, Zdenek: Fotografické Filtry, Merkur, Praha 1986 Kelby, Scott : Digitální fotografie ve Photoshopu, Computer press 2003 Faulkner A., Chavez K. : Adobe Photoshop CC, Oficiální výukový kurz, Computer press 2016 Anděl, Jaroslav: Alexandr Hackenschmied. Torst, Praha 2000.	

Birgus, Vladimír: - Vojtěchovský, Miloslav: Jistoty a hledání v české fotografii i 90. let. KANT, Praha 1996.  
 Kuneš, Aleš: Věci ve fotografické tvorbě. Opava 1992. Skripta FF SU Opava  
 Fárová, Anna: Josef Sudek, Torst, Praha 1995.  
 Birgus, Vladimír: Jaroslav Rössler, Torst, Praha 2001.  
 Birgus, Vladimír: Eugen Wiškovský, Torst, Praha 2006  
 Dufek, Antonín: Jaromír Funke - Průkopník české avantgardy (1896 - 1945). Moravská galerie, Brno 1996.

**Languages necessary to complete the course:**

slovak, english language

**Notes:**

Form of teaching: practical subject (lecture, exercises)

**Past grade distribution**

Total number of evaluated students: 116

A	B	C	D	E	FX
16,38	36,21	24,14	10,34	5,17	7,76

**Lecturers:** Mgr. art. Peter Ančic

**Last change:** 13.11.2022

**Approved by:** doc. Mgr. art. Olja Triaška Stefanović, ArtD.

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KF/Tfso.b3/11	<b>Course title:</b> Techniques of Photography and Image Processing III.
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 5 per level/semester: 60</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 3.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b> KF/Tfso.b2/12 - Techniques of Photography and Image Processing II. or KF/Tfso.b1/12 - Techniques of Photography and Image Processing I.	
<b>Course requirements:</b> An exam. To be a active member of lectures, exercises, ongoing consultation. Final submission of the complete assignment at the required aesthetic and technological level.	
<b>Learning outcomes:</b> By completing the subject, students should be able to work independently in a photography studio and create a portrait photograph corresponding to their author's intention. They knew the historical context and were oriented in the current tendencies of artistic portrait photography.	
<b>Class syllabus:</b> Subject outline: 1. Portrait in the studio, study of the face, classic portrait, typical methods of lighting with artificial light, 2. Portrait in the environment: interior, exterior, daylight, cinema lighting. 3. Analog image digitalization (Epson scan, Silverfast), digital image processing (Photoshop)	
<b>Recommended literature:</b> Avedon, Richard: In the American West. Katalog, Kunstmuseum Wolfsburg 2001. Borovička, Milan: Portrét. Skripta ITF FPF SU, Opava 1991. Diane Arbus: An Aperture Monograph. Aperture, New York 1972. Goldin, Nan: I'll be Your Mirror. Scalo, Curych 1996 Huszár, Tibor: Portréty. Bratislava 1995. Leibovitz, Annie: Photographien 1970-1990. Schirmer/Mosel, Mnichov 1991. Pinkava, Ivan: Dynastie. ERM, Praha 1993. Kratochvil Antonin: Persona/portraits, Slovart 2006 William A. Ewing: Face: The New Photographic Portrait, Thames and Hudson 2008 Art and Photography, Phaidon 2003 Edited by David Chapman, Charlotte Cotton: The Photograph as Contemporary Art, Thames & Hudson 2004, Sussan Bright : Art Photography Now, Aperture 2005, Bate David : Art Photography, Tate Publishing 2015	



<p>Vizuální antropologie Kultura žitá a viděná, vyd.Pavel Mervart 2011          Mirzoeff Nicholas : Introduction to Visual Culture, Taylor &amp; Francis Routledge 1999          Varis, Lee : Plet' a fotografie, Zonerpress ,2007</p>					
<p><b>Languages necessary to complete the course:</b>          Slovak language, English recommended, as many resources do not have a Slovak translation.</p>					
<p><b>Notes:</b>          Form of teaching: practical subject (lecture, exercises)</p>					
<p><b>Past grade distribution</b>          Total number of evaluated students: 113</p>					
A	B	C	D	E	FX
13,27	30,97	20,35	6,19	11,5	17,7
<p><b>Lecturers:</b> Mgr. art. Peter Ančic</p>					
<p><b>Last change:</b> 20.11.2022</p>					
<p><b>Approved by:</b> doc. Mgr. art. Olja Triaška Stefanović, ArtD.</p>					

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KF/Tfso.b4/11	<b>Course title:</b> Techniques of Photography and Image Processing IV.
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 5 per level/semester: 60</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 4.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b> KF/Tfso.b3/11 - Techniques of Photography and Image Processing III.	
<b>Recommended prerequisites:</b> <p>Students solve assignments thematically focused on the issue of body representation, act in photography. The subject focuses on studio photography of the figure, overseeing not only the technical processing, but also the compositional and expressive aspects. The series of lectures maps the development of the genre, acquaints students with the contemporary view of artistic nude photography.</p> <p>The subject, as the last of the series of technological subjects "Techniques of photography and image processing", finalizes the skills and knowledge of working in a photographic studio, the use of a wide range of photographic techniques, editing and post-processing of digital images.</p>	
<b>Course requirements:</b> <p>To be a active member of lectures, exercises, ongoing consultation. Final submission of the complete assignment at the required aesthetic and technological level.</p> <p>Participation in classes at least 75%, unless the teacher specifies otherwise in accordance with the study regulations.</p> <p>Scale of assessment (preliminary/final): Students solve assignments thematically focused on the issue of body representation, act in photography. The subject focuses on studio photography of the figure, overseeing not only the technical processing, but also the compositional and expressive aspects. The series of lectures maps the development of the genre, acquaints students with the contemporary view of artistic nude photography. The subject, as the last of the series of technological subjects "Techniques of photography and image processing", finalizes the skills and knowledge of working in a photographic studio, the use of a wide range of photographic techniques, editing and post-processing of digital images.</p>	
<b>Learning outcomes:</b> <p>The course follows on from the course Techniques of photography and image processing III., it is an extension of the issue of photography of the human figure, act. Graduates of the course should be familiar with the issue of figure photography, know the historical context and have an idea of the current trends in nude photography. By completing the last of the series of technological subjects "Techniques of photography and image processing", they should have the final skills and knowledge</p>	

for independent work in a photographic studio, the use of a wide range of photographic techniques, editing and post-processing of digital images.

The subject cooperates with Protoatelier subjects, Technology of analog image processing II.

**Class syllabus:**

Subject outline:

1. Figure, act in the studio, typical methods of lighting with artificial light

2. Figure, act in the environment (interior, exterior), free creative solution

Digitalization, analog image processing (B&W process, color, Epson scan, Silverfast). Digital processing, image post-processing (Photoshop), preparation for fine art print.

**Recommended literature:**

recommended literature:

William A. Ewing The Body: Photoworks of Human Form, Thames and Hudson 1994

Lighting the Nude, Rotovision 2006

Sally Mann: Immediate Family, Phaidon Press Ltd. 1993

Nan Goldin: Nan Goldin , Phaidon Press Ltd 2010

Birgus, Vladimír - Mlčoch, Jan: Akt v české fotografii i. Kant, Praha 2000

Hrabušický, A.: a Macek, V.: Slovenská fotografia e 80. rokov. SNG, Bratislava 1998.

Lewinski, J.: The Naked and the Nude. A History of Nude Photography, London, 1987.

Bailey, David a Harrison Martin: The Naked Eye. Great Photographers of the Nude. Amphoto, New

York 1987.

Borzello, Frances: The Naked Nude.Thames & Hudson 2012, UK

Art Photography Now, Sussan Bright, Aperture 2005,

The Photograph as Contemporary Art, Charlotte Cotton, Thames & Hudson 2004,

Garb Tamar: Figures & Fictions, Contemporary South African Photography, Steidl 2011

Bate David: Art Photography, Tate Publishing 2015

Campany David: Art and Photography, Phaidon Press 2012

**Languages necessary to complete the course:**

Slovak

English is recommended, as many sources do not have a Slovak translation.

**Notes:**

Form of teaching: practical subject (lecture, exercises)

**Past grade distribution**

Total number of evaluated students: 111

A	B	C	D	E	FX
5,41	26,13	32,43	8,11	9,01	18,92

**Lecturers:** Mgr. art. Peter Ančič

**Last change:** 05.12.2022

**Approved by:** doc. Mgr. art. Olja Triaška Stefanović, ArtD.

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KD/Tlsm.b1/11	<b>Course title:</b> Technologies of Model Construction I.
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 2 per level/semester: 24</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester:</b> 1.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> At the end of the semester, there will be a written examination with 25 questions, to get an A grade you need to get at least 22 points, to get a B grade at least 19 points, to get a C grade at least 16 points, to get a D grade at least 13 points and to get an E grade at least 10 points. Credits will not be granted to a student who achieves less than 7 points, or who fails to attend classes 5 times during the semester. The final evaluation will also affect the technical and technological mastery of the semester's work, actually the notes from the subject.	
<b>Learning outcomes:</b> Knowledge of modeling in clay, subsequent casting of the mold in plaster, lamination of the composite product and its surface treatment.	
<b>Class syllabus:</b> The structure and course of the teaching is based on a theoretical explanation and a practical demonstration of a concrete technology or procedure with an explanation of the appropriateness of the procedure, possibilities, experience and material or financial demands. <ul style="list-style-type: none"><li>- modeling in clay,</li><li>- casting molds in plaster,</li><li>- lamination of the composite product,</li><li>- and its surface treatment</li><li>- comparison of this specific procedure with other appropriate procedures for project implementation</li></ul>	
<b>Recommended literature:</b> Internet by topic, personal knowledge and experience of the teacher.	
<b>Languages necessary to complete the course:</b> Slovak	
<b>Notes:</b>	

<b>Past grade distribution</b>					
Total number of evaluated students: 218					
A	B	C	D	E	FX
79,82	16,97	1,38	0,46	0,46	0,92
<b>Lecturers:</b> Mgr. art. Peter Zelman					
<b>Last change:</b> 08.12.2022					
<b>Approved by:</b> doc. Mgr. art. Olja Triaška Stefanović, ArtD.					

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023					
<b>University:</b> Academy of Fine Arts and Design Bratislava					
<b>Faculty:</b>					
<b>Course ID:</b> KD/Tlsm.b2/11		<b>Course title:</b> Technologies of Model Construction II.			
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 2 per level/semester: 24</b> <b>Form of the course:</b> present					
<b>Number of credits:</b> 2					
<b>Recommended semester:</b> 2.					
<b>Educational level:</b> I.					
<b>Prerequisites:</b> KD/Tlsm.b1/11 - Technologies of Model Construction I.					
<b>Course requirements:</b> At the end of the semester, there will be a written examination with 25 questions, to get an A grade you need to get at least 22 points, to get a B grade at least 19 points, to get a C grade at least 16 points, to get a D grade at least 13 points and to get an E grade at least 10 points. Credits will not be granted to a student who achieves less than 7 points, or who fails to attend classes 5 times during the semester. The final evaluation will also affect the technical and technological mastery of the semester's work, actually the notes from the subject.					
<b>Learning outcomes:</b> Real mastery of modeling in clay, subsequent casting of the mold in plaster, lamination of the composite product and its surface treatment,					
<b>Class syllabus:</b> The structure and course of the teaching is based on a theoretical explanation and a practical demonstration of a concrete technology or procedure with an explanation of the appropriateness of the procedure, possibilities, experience and material or financial demands directly connected to the creation of individual students' models. The resulting models are part of the end-of-year term papers.					
<b>Recommended literature:</b> Internet by topic, personal knowledge and experience of the teacher,					
<b>Languages necessary to complete the course:</b> Slovak					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 202					
A	B	C	D	E	FX
94,06	3,96	0,99	0,5	0,0	0,5
<b>Lecturers:</b> Mgr. art. Peter Zelman					

**Last change:** 08.12.2022

**Approved by:** doc. Mgr. art. Olja Triaška Stefanović, ArtD.

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023					
<b>University:</b> Academy of Fine Arts and Design Bratislava					
<b>Faculty:</b>					
<b>Course ID:</b> KD/Tlsm.b3/11		<b>Course title:</b> Technologies of Model Construction III.			
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 2 per level/semester: 24</b> <b>Form of the course:</b> present					
<b>Number of credits:</b> 2					
<b>Recommended semester:</b> 3.					
<b>Educational level:</b> I.					
<b>Prerequisites:</b> KD/Tlsm.b1/11 - Technologies of Model Construction I. and KD/Tlsm.b2/11 - Technologies of Model Construction II.					
<b>Course requirements:</b> At the end of the semester, there will be a written examination with 25 questions, to get an A grade you need to get at least 22 points, to get a B grade at least 19 points, to get a C grade at least 16 points, to get a D grade at least 13 points and to get an E grade at least 10 points. Credits will not be granted to a student who achieves less than 7 points, or who fails to attend classes 5 times during the semester. The final evaluation will also affect the technical and technological mastery of the semester's work, actually the notes from the subject.					
<b>Learning outcomes:</b> Use of 3D printing, principles of 3D modeling for 3D printing, subsequent surface treatment options, molding into silicone materials.					
<b>Class syllabus:</b> Use of 3D printing, principles, - 3D modeling for 3D printing, - a demonstration of 3D printing - a sample of surface treatment options. The resulting models are part of the end-of-year term papers.					
<b>Recommended literature:</b> Internet by topic, personal knowledge and experience of the teacher					
<b>Languages necessary to complete the course:</b> Slovak					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 196					
A	B	C	D	E	FX
92,35	5,61	1,02	0,0	0,51	0,51



<b>Lecturers:</b> Mgr. art. Peter Zelman
<b>Last change:</b> 08.12.2022
<b>Approved by:</b> doc. Mgr. art. Olja Triaška Stefanović, ArtD.

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KD/Tlsm.b4/11	<b>Course title:</b> Technologies of Model Construction IV.
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 2 per level/semester: 24</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester:</b> 4.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b> KD/Tlsm.b1/11 - Technologies of Model Construction I. and KD/Tlsm.b2/11 - Technologies of Model Construction II. and KD/Tlsm.b3/11 - Technologies of Model Construction III.	
<b>Course requirements:</b> At the end of the semester, there will be a written examination with 25 questions, to get an A grade you need to get at least 22 points, to get a B grade at least 19 points, to get a C grade at least 16 points, to get a D grade at least 13 points and to get an E grade at least 10 points. Credits will not be granted to a student who achieves less than 7 points, or who fails to attend classes 5 times during the semester. The final evaluation will also affect the technical and technological mastery of the semester's work, actually the notes from the subject.	
<b>Learning outcomes:</b> 3D printing, molding and casting of products, subsequent surface treatment options, knowledge of basic materials for casting molds and models	
<b>Class syllabus:</b> 3D printing, molding and casting of products, - mold preparation and its production, - production of the product in the form, - subsequent surface treatment options. The resulting models are part of the end-of-year term papers.	
<b>Recommended literature:</b> Internet by topic, personal knowledge and experience of the teacher.	
<b>Languages necessary to complete the course:</b> Slovak	
<b>Notes:</b>	

<b>Past grade distribution</b>					
Total number of evaluated students: 203					
A	B	C	D	E	FX
89,16	5,91	3,94	0,49	0,0	0,49
<b>Lecturers:</b> Mgr. art. Peter Zelman					
<b>Last change:</b> 08.12.2022					
<b>Approved by:</b> doc. Mgr. art. Olja Triaška Stefanović, ArtD.					

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KD/Tlsm.b5/11	<b>Course title:</b> Technologies of Model Construction V.
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 2 per level/semester: 24</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester:</b> 5.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b> KD/Tlsm.b1/11 - Technologies of Model Construction I. and KD/Tlsm.b2/11 - Technologies of Model Construction II. and KD/Tlsm.b3/11 - Technologies of Model Construction III. and KD/Tlsm.b4/11 - Technologies of Model Construction IV.	
<b>Course requirements:</b> At the end of the semester, there will be a written examination with 25 questions, to get an A grade you need to get at least 22 points, to get a B grade at least 19 points, to get a C grade at least 16 points, to get a D grade at least 13 points and to get an E grade at least 10 points. Credits will not be granted to a student who achieves less than 7 points, or who fails to attend classes 5 times during the semester. The final evaluation will also affect the technical and technological mastery of the semester's work, actually the notes from the subject.	
<b>Learning outcomes:</b> Use of CNC milling, principles of 3D modeling for CNC milling, subsequent surface treatment options. The use of cnc machining for the production of not only the model as such, but also for the production of a mold in which to laminate or cast the given model.	
<b>Class syllabus:</b> - Use of CNC milling, - a demonstration of 3D modeling for a CNC mill, - a sample of CNC milled models, - an example of CNC milled forms, - instruction on lamination and casting into such forms, - sample of surface treatment options. The resulting models are part of the end-of-year term papers.	
<b>Recommended literature:</b> Internet by topic, personal knowledge and experience of the teacher.	
<b>Languages necessary to complete the course:</b> Slovak	
<b>Notes:</b>	

<b>Past grade distribution</b>					
Total number of evaluated students: 191					
A	B	C	D	E	FX
87,43	7,33	3,14	0,52	1,57	0,0
<b>Lecturers:</b> Mgr. art. Peter Zelman					
<b>Last change:</b> 08.12.2022					
<b>Approved by:</b> doc. Mgr. art. Olja Triaška Stefanović, ArtD.					

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KD/Tlsm.b6/11	<b>Course title:</b> Technologies of Model Construction VI.
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 2 per level/semester: 24</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester:</b> 6.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b> KD/Tlsm.b1/11 - Technologies of Model Construction I. and KD/Tlsm.b2/11 - Technologies of Model Construction II. and KD/Tlsm.b3/11 - Technologies of Model Construction III. and KD/Tlsm.b4/11 - Technologies of Model Construction IV. and KD/Tlsm.b5/11 - Technologies of Model Construction V.	
<b>Course requirements:</b> At the end of the semester, there will be a written examination with 25 questions, to get an A grade you need to get at least 22 points, to get a B grade at least 19 points, to get a C grade at least 16 points, to get a D grade at least 13 points and to get an E grade at least 10 points. Credits will not be granted to a student who achieves less than 7 points, or who fails to attend classes 5 times during the semester. The final evaluation will also affect the technical and technological mastery of the semester's work, actually the notes from the subject.	
<b>Learning outcomes:</b> Use of CNC output for forming and production of products, Independent evaluation of the suitability of individual procedures with which the student became familiar from the previous study and successful use of this knowledge in the process of model production.	
<b>Class syllabus:</b> <ul style="list-style-type: none"> <li>- Sample of CNC outputs for forming and manufacturing products,</li> <li>- preparation of molds for casting products,</li> <li>- casting of products,</li> <li>- subsequent surface treatment options.</li> <li>- strategies for using procedures</li> <li>- time schedule of work</li> </ul> The resulting models are part of the end-of-year term papers.	
<b>Recommended literature:</b> Internet by topic, personal knowledge and experience of the teacher.	
<b>Languages necessary to complete the course:</b> Slovak	
<b>Notes:</b>	

<b>Past grade distribution</b>					
Total number of evaluated students: 188					
A	B	C	D	E	FX
94,68	2,13	0,53	0,0	2,13	0,53
<b>Lecturers:</b> Mgr. art. Peter Zelman					
<b>Last change:</b> 08.12.2022					
<b>Approved by:</b> doc. Mgr. art. Olja Triaška Stefanović, ArtD.					

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KF/Taso.b3/21	<b>Course title:</b> Technology of Analog Image Processing III.
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 5 per level/semester: 60</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 3.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b> KF/Taso.b1/21 - Basics of Analogue Image Processing I. or KF/Taso.b2/21 - Basics of Analogue Image Processing II.	
<b>Recommended prerequisites:</b> Completion of TASO I. and II.	
<b>Antirequisites:</b> KF/Taso.b5/11	
<b>Course requirements:</b> Completion of lectures, consultations and exercises + submission of processed roll negatives created using medium format technique and a set of photographs consisting of an exhibition barite photographic enlargement and a series of exercises on pre-assigned topics. Scale of assessment (preliminary/final): final	
<b>Learning outcomes:</b> The result of the course is mastering the use of medium (or large) format analog technology and acquiring skills with more demanding technology. The aim of the subject is to supplement students' knowledge of analog photography processing to such an extent that they are able to use it professionally in their future free work.	
<b>Class syllabus:</b> Through consultations and practical exercises, students are continuously familiarized with the processing of photos on a medium format negative, the prerequisite of which is enlarging to larger formats, and with the procedures necessary for creating black and white enlargements on archival baryta paper. Ongoing consultations will be devoted mainly to the technical as well as artistic processing of the photographed material.	
<b>Recommended literature:</b> Licht in der Poträtfotografie, Steve Bavister, Franzis 2008; Jozef Kroutvor, Fotografie jako mýtus (pocta černobílé fotografii a jejím tvurcum, Pulchra 2013; Kunstlichtfotografie / Autor Klaus Fischer ; Autor textu Hanns Rolf Monse, Fotokinoverlag, 1966; Algoritmy v umení, Magda Stanová, Academy of Fine Arts in Prague 2016; Modern Instances: The Craft of Photography, Stephen Shore, Mack 2022	



<b>Languages necessary to complete the course:</b> slovak					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 85					
A	B	C	D	E	FX
38,82	21,18	22,35	7,06	3,53	7,06
<b>Lecturers:</b> Mgr. art. Jana Ilková, ArtD.					
<b>Last change:</b> 06.12.2022					
<b>Approved by:</b> doc. Mgr. art. Olja Triaška Stefanović, ArtD.					

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KF/Taso.b4/21	<b>Course title:</b> Technology of Analog Image Processing IV.
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 5 per level/semester: 60</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 4.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Recommended prerequisites:</b> Previous completion of TASO subject III.	
<b>Antirequisites:</b> KF/Taso.b6/12	
<b>Course requirements:</b> Completion of lectures / consultations and exercises + submission of a final final work consisting of an exhibition series of photographs and a large-format analog enlargement. The final set of analog photos is processed on a medium (or large) format negative to the resulting medium and large format on barite, photographic material. Scale of assessment (preliminary/final): Final	
<b>Learning outcomes:</b> The result of the education is the acquisition of sufficient knowledge for possible future work with analog black-and-white images, the outputs of which should be presentable in a gallery environment.	
<b>Class syllabus:</b> In the beginning, the student completes a consultation, which will guide the student to create the topic of his own final thesis. The work assumes continuity with the work from the previous semester. The entire semester is devoted primarily to enlargement and work in the photographic laboratory. During the semester, each student works on creating his own exhibition ensemble and, together with the teacher, enlarges one work to a large format (approx. 1m longer side). Related topics are: post-production adjustments, drying of large-format barite enlargements, retouching, signing, adjustment possibilities, archiving. The subject is focused on independent, confident handling and evaluation of analog images.	
<b>Recommended literature:</b> Migrant Mother, Migrant Gender, Sally Stein, Mack 2020; An Interview with Lewis Baltz, Duncan Forbes, Mack 2020; Victor Burgin's Photopath, David Company, Mack 2022; Returning to Benjamin, Victor Burgin, Mack 2022;	

Algoritmy v umění, Magda Stanová, Academy of Fine Arts in Prague 2016;  
Modern Instances: The Craft of Photography, Stephen Shore, Mack 2022;  
Veštení z noční oblohy částečně zakryté mraky, Role fotografie v postmediální době, GHMP 2022;  
Ludwig Wittgenstein-Photography as Analytical Practise, Leopold museum 2022;  
Susan Sontagová, O fotografii, paseka 2002;  
Roland barthes, světlá komora, archa 1994;

**Languages necessary to complete the course:**

Slovak, eng

**Notes:**

**Past grade distribution**

Total number of evaluated students: 80

A	B	C	D	E	FX
63,75	20,0	7,5	2,5	0,0	6,25

**Lecturers:** Mgr. art. Jana Ilková, ArtD.

**Last change:** 06.12.2022

**Approved by:** doc. Mgr. art. Olja Triaška Stefanović, ArtD.

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KAT/Uppm.b5/19	<b>Course title:</b> Urbanism – Projects for the City I.
<b>Educational activities:</b> <b>Type of activities:</b> Seminar <b>Number of hours:</b> <b>per week: 2 per level/semester: 24</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester:</b> 5.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> During the semester, the student must prepare a seminar paper on the given topic and present it. He must be able to respond to questions during the presentation and discussion. At the end of the semester, the student must take an exam, which consists of a written part and a subsequent discussion.	
<b>Learning outcomes:</b> The aim of the subject is to present a range of possible thoughts about the city from an architect's point of view. Through an analytical reading of author's and theoretical texts, manifestos and projects, it aims to show students the need to define projects for the city in the history of architecture, with a focus on the first half of the 20th century. The course offers students a set of knowledge that should provide a basic orientation in the issue of the city space and its creation as a cultural project. This knowledge is not presented as facts and closed chapters, but through critical interpretation in seminar papers and discussions, backgrounds and relationships between facts are sought, thereby provoking students' ability to critically analyze facts, their transformation into their own argumentative interpretation, and its presentation and defense. It is expected that students will not only be able to absorb the provided facts and create a system of relationships from them, which will help them navigate not only in the current architectural debate about the city, but that they will also be able to use fact networks in their projects. The student will gain these knowledge and skills <ul style="list-style-type: none"> <li>- an overview of thinking on the border between the city and architecture in the first half of the 20th century</li> <li>- the ability to critically process and analyze key projects of architecture and urban planning</li> <li>- the ability to work simultaneously with the theoretical text and graphic representation of the project</li> <li>- the ability to formulate his arguments with text and graphic representation</li> <li>- the ability to think about the problems of the city from the scale of architecture and about the problems of architecture from the scale of the city</li> </ul>	
<b>Class syllabus:</b> 1. The city as a project – Introduction - Lewis Mumford	

2. Urbanism - Ildefonso Cerda
3. City planning according to artistic principles - Camillo Sitte
4. Garden City – Ebenezer Howard and
5. Broadacre City - Frank Lloyd Wright
6. Le Corbusier - Contemporary city for 3 million
7. Company town - The phenomenon of bata
8. Linear city – Milyutin, Leonidov
9. Row City – Teige, Ernst May, Gropius, Weinwurm
10. Athens Charter - CIAM
11. Building exhibitions - Weissenhofsiedlung

**Recommended literature:**

1. Alison J., Brayer M.-A.: Future City. Experiments and utopia in architecture 1956 – 2006. Barbican Centre. London 2006
2. Frampton K.: modern architecture. a critical history. Thames&Hudson, London 1997
3. Koolhaas R.: Delirious New York: A Retroactive Manifesto for Manhattan. Oxford University Press, New York 1978
4. Krier L.: Architektura – Volba nebo osud. Academie. Praha 2001
5. MVRDV: FARMAX. Excursions on Density. 010 Publishers, Rotterdam 1998
6. The Changing of the avant-garde. MOMA. New York 2002
7. Venturi R., Scott Brown D., Izenour S.: Learning from Las Vegas. The MIT Press, Cambridge, Massachusetts, and London, England 1997
8. Teige K.: Minimální byt

**Languages necessary to complete the course:**

Slovak, English

**Notes:**

**Past grade distribution**

Total number of evaluated students: 63

A	B	C	D	E	FX
65,08	25,4	3,17	3,17	0,0	3,17

**Lecturers:** doc. Mgr. art. Vít Halada, ArtD.

**Last change:** 05.12.2022

**Approved by:** doc. Mgr. art. Olja Triaška Stefanović, ArtD.

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KAT/Uppm.b6/19	<b>Course title:</b> Urbanism – Projects for the City II.
<b>Educational activities:</b> <b>Type of activities:</b> Seminar <b>Number of hours:</b> <b>per week: 2 per level/semester: 24</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 2	
<b>Recommended semester:</b> 6.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> During the semester, the student must prepare a seminar paper on the given topic and present it. He must be able to respond to questions during the presentation and discussion. At the end of the semester, the student must take an exam, which consists of a written part and a subsequent discussion	
<b>Learning outcomes:</b> The aim of the subject is to present a range of possible thoughts about the city from an architect's point of view. Through an analytical reading of author's and theoretical texts, manifestos and projects, it aims to show students the need to define projects for the city in the history of architecture, with a focus on the second half of the 20th century and the present. The course offers students a set of knowledge that should provide a basic orientation in the issue of the city space and its creation as a cultural project. This knowledge is not presented as facts and closed chapters, but through critical interpretation in seminar papers and discussions, backgrounds and relationships between facts are sought, thereby provoking students' ability to critically analyze facts, their transformation into their own argumentative interpretation, and its presentation and defense. It is expected that students will not only be able to absorb the provided facts and create a system of relationships from them, which will help them navigate not only in the current architectural debate about the city, but that they will also be able to use fact networks in their projects. The student will gain these knowledge and skills - an overview of thinking on the border between the city and architecture in the first half of the 20th century - the ability to critically process and analyze key projects of architecture and urban planning - the ability to work simultaneously with the theoretical text and graphic representation of the project - the ability to formulate his arguments with text and graphic representation - the ability to think about the problems of the city from the scale of architecture and about the problems of architecture from the scale of the city	
<b>Class syllabus:</b> 1. Modern cities - Brasilia, Chandigarh, Petržalka 2. CIAM - Stem city, Candilis, Josic, Woods 3. Archigram, Metabolism	

4. Critical city - Superstudio, archizoom 5. Exodus - Koolhaas 6. Written city - Invisible cities, Italo Calvino 7. Delirious city - Koolhaas, Venturi 8. Formal city - Aldo Rossi, Leon Krier, Sitte, Ungers 9. Deconstruction – Eisenman, Koolhaas, Tschumi - La Villete park 10. Functionmixer - MVRDV, KM3 11. Current city 12. Current city					
<b>Recommended literature:</b>					
<b>Languages necessary to complete the course:</b> Slovak, English					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 35					
A	B	C	D	E	FX
68,57	22,86	8,57	0,0	0,0	0,0
<b>Lecturers:</b> doc. Mgr. art. Vít Halada, ArtD.					
<b>Last change:</b> 05.12.2022					
<b>Approved by:</b> doc. Mgr. art. Olja Triaška Stefanović, ArtD.					

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023					
<b>University:</b> Academy of Fine Arts and Design Bratislava					
<b>Faculty:</b>					
<b>Course ID:</b> KG/Vegr.b2-8/16		<b>Course title:</b> Vector graphics (Illustrator)			
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 2 per level/semester: 24</b> <b>Form of the course:</b> present					
<b>Number of credits:</b> 3					
<b>Recommended semester:</b> 2., 4., 6., 8.					
<b>Educational level:</b> I.					
<b>Prerequisites:</b>					
<b>Course requirements:</b> — active participation (the subject is taught in the form of an intensive workshop) — mastering assigned tasks					
<b>Learning outcomes:</b> The student will acquire basic knowledge and skills in working with vector graphics with a focus on practical usability in creative work. The teaching takes place in the environment of the graphic program Adobe Illustrator CS6, CC.					
<b>Class syllabus:</b> — a theoretical introduction to working with vector graphics — Illustrator user environment and workflow — setting and managing colors — drawing and working with vectors — modifying vectors — typography					
<b>Recommended literature:</b> ( <a href="http://help.adobe.com/archive/en/illustrator/cs6/illustrator_reference.pdf">http://help.adobe.com/archive/en/illustrator/cs6/illustrator_reference.pdf</a> ) <a href="https://helpx.adobe.com/pdf/illustrator_reference.pdf">https://helpx.adobe.com/pdf/illustrator_reference.pdf</a>					
<b>Languages necessary to complete the course:</b>					
<b>Notes:</b> The course capacity is limited to 10 students. The course is offered only in the summer semester.					
<b>Past grade distribution</b> Total number of evaluated students: 68					
A	B	C	D	E	FX
76,47	2,94	1,47	1,47	0,0	17,65
<b>Lecturers:</b> Mgr. art. Zuzana Šebelová					



**Last change:** 26.10.2022

**Approved by:** doc. Mgr. art. Olja Triaška Stefanović, ArtD.

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023					
<b>University:</b> Academy of Fine Arts and Design Bratislava					
<b>Faculty:</b>					
<b>Course ID:</b> KIM/Vire.b468/22		<b>Course title:</b> Videoreport			
<b>Educational activities:</b> <b>Type of activities:</b> Practical / Lecture <b>Number of hours:</b> <b>per week:</b> 2 / 1 <b>per level/semester:</b> 24 / 12 <b>Form of the course:</b> present					
<b>Number of credits:</b> 3					
<b>Recommended semester:</b> 4., 6., 8.					
<b>Educational level:</b> I.					
<b>Prerequisites:</b>					
<b>Antirequisites:</b> KIM/Vire.m1/18					
<b>Course requirements:</b> Submission of practical output according to the assignment.					
<b>Learning outcomes:</b> Basic experience and knowledge of shooting on camera and editing.					
<b>Class syllabus:</b> 1. Introductory lesson: familiarization with the content of the subject 2. artyčok.TV, and their way of recording the exhibition, definition of the term reportage. 3. vernissage.tv and their method of recording exhibitions - documentation of the exhibition without interviews. 4. artyoucaneat.sk and their way of recording exhibitions, interview 5. art on STV 5. Gallery visit and on-site work. 6 - 12. preparation of report from the exhibition, consultations.					
<b>Recommended literature:</b> artycok.tv artyoucaneat.sk vernissage.tv					
<b>Languages necessary to complete the course:</b>					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 0					
A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0
<b>Lecturers:</b> Mgr. Mgr. art. Peter Barényi, ArtD.					

**Last change:** 19.10.2022

**Approved by:** doc. Mgr. art. Olja Triaška Stefanović, ArtD.

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KF/Dost.b3/16	<b>Course title:</b> Work Placement
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 5 per level/semester: 60</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 3.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> The additional internship is a minimum of 13 weeks and 5 hours per week or 65 hours per semester. Credits will be entered only after the evaluation report has been submitted. The evaluation report must also include a confirmation of the time subsidy for the recognition of the additional internship.	
<b>Learning outcomes:</b> Advanced knowledge, skills and competences in the field acquired directly in practice in an external environment outside the school. The focus of the internship can be oriented to the coordination and organization of various cultural and artistic projects, festivals, workshops. It can also be a teaching activity, or work with communities on joint creative projects. However, this practice must not be based on an employment-legal relationship. It is an active and voluntary activity of the student, for which he will receive credits	
<b>Class syllabus:</b> It will be determined by the institution in which the student completes the internship. It is stated in the application for additional work placement and in the evaluation report form.	
<b>Recommended literature:</b> The literature list is part of the assignment for a specific internship, given its goals and focus.	
<b>Languages necessary to complete the course:</b> It will determine the relevant institutions, organizations, etc., in which the additional work internship will be completed.	
<b>Notes:</b>	
<b>Past grade distribution</b>	
Total number of evaluated students: 18	
ABS	NEABS
100,0	0,0

**Lecturers:** prof. Ing. Mgr. Lubomír Stacho, doc. Mgr. art. Silvia Saporová, ArtD., doc. Mgr. art. Jana Hojstřichová, ArtD.

**Last change:** 05.12.2022

**Approved by:** doc. Mgr. art. Olja Triaška Stefanović, ArtD.

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KF/Dost.b4/16	<b>Course title:</b> Work Placement
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 5 per level/semester: 60</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 4.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> The additional internship is a minimum of 13 weeks and 5 hours per week or 65 hours per semester. Credits will be entered only after the evaluation report has been submitted. The evaluation report must also include a confirmation of the time subsidy for the recognition of the additional internship.	
<b>Learning outcomes:</b> Advanced knowledge, skills and competences in the field acquired directly in practice in an external environment outside the school. The focus of the internship can be oriented to the coordination and organization of various cultural and artistic projects, festivals, workshops. It can also be a teaching activity, or work with communities on joint creative projects. However, this practice must not be based on an employment-legal relationship. It is an active and voluntary activity of the student, for which he will receive credits	
<b>Class syllabus:</b> It will be determined by the institution in which the student completes the internship. It is stated in the application for additional work placement and in the evaluation report form.	
<b>Recommended literature:</b> The literature list is part of the assignment for a specific internship, given its goals and focus.	
<b>Languages necessary to complete the course:</b> It will determine the relevant institutions, organizations, etc., in which the additional work internship will be completed.	
<b>Notes:</b>	
<b>Past grade distribution</b>	
Total number of evaluated students: 18	
ABS	NEABS
100,0	0,0

**Lecturers:** prof. Ing. Mgr. Lubomír Stacho, doc. Mgr. art. Silvia Saporová, ArtD., doc. Mgr. art. Jana Hojstřichová, ArtD.

**Last change:** 05.12.2022

**Approved by:** doc. Mgr. art. Olja Triaška Stefanović, ArtD.

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KF/Dost.b5/16	<b>Course title:</b> Work Placement
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 5 per level/semester: 60</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 5.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> The additional internship is a minimum of 13 weeks and 5 hours per week or 65 hours per semester. Credits will be entered only after the evaluation report has been submitted. The evaluation report must also include a confirmation of the time subsidy for the recognition of the additional internship.	
<b>Learning outcomes:</b> Advanced knowledge, skills and competences in the field acquired directly in practice in an external environment outside the school. The focus of the internship can be oriented to the coordination and organization of various cultural and artistic projects, festivals, workshops. It can also be a teaching activity, or work with communities on joint creative projects. However, this practice must not be based on an employment-legal relationship. It is an active and voluntary activity of the student, for which he will receive credits	
<b>Class syllabus:</b> It will be determined by the institution in which the student completes the internship. It is stated in the application for additional work placement and in the evaluation report form.	
<b>Recommended literature:</b> The literature list is part of the assignment for a specific internship, given its goals and focus.	
<b>Languages necessary to complete the course:</b> It will determine the relevant institutions, organizations, etc., in which the additional work internship will be completed.	
<b>Notes:</b>	
<b>Past grade distribution</b>	
Total number of evaluated students: 18	
ABS	NEABS
100,0	0,0



**Lecturers:** prof. Ing. Mgr. Lubomír Stacho, doc. Mgr. art. Silvia Saporová, ArtD., doc. Mgr. art. Jana Hojstřichová, ArtD.

**Last change:** 05.12.2022

**Approved by:** doc. Mgr. art. Olja Triaška Stefanović, ArtD.

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KF/Dost.b6/16	<b>Course title:</b> Work Placement
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 5 per level/semester: 60</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 6.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> The additional internship is a minimum of 13 weeks and 5 hours per week or 65 hours per semester. Credits will be entered only after the evaluation report has been submitted. The evaluation report must also include a confirmation of the time subsidy for the recognition of the additional internship.	
<b>Learning outcomes:</b> Advanced knowledge, skills and competences in the field acquired directly in practice in an external environment outside the school. The focus of the internship can be oriented to the coordination and organization of various cultural and artistic projects, festivals, workshops. It can also be a teaching activity, or work with communities on joint creative projects. However, this practice must not be based on an employment-legal relationship. It is an active and voluntary activity of the student, for which he will receive credits	
<b>Class syllabus:</b> It will be determined by the institution in which the student completes the internship. It is stated in the application for additional work placement and in the evaluation report form.	
<b>Recommended literature:</b> The literature list is part of the assignment for a specific internship, given its goals and focus.	
<b>Languages necessary to complete the course:</b> It will determine the relevant institutions, organizations, etc., in which the additional work internship will be completed.	
<b>Notes:</b>	
<b>Past grade distribution</b>	
Total number of evaluated students: 18	
ABS	NEABS
100,0	0,0

**Lecturers:** prof. Ing. Mgr. Lubomír Stacho, doc. Mgr. art. Silvia Saporová, ArtD., doc. Mgr. art. Jana Hojstřichová, ArtD.

**Last change:** 05.12.2022

**Approved by:** doc. Mgr. art. Olja Triaška Stefanović, ArtD.

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KF/Dost.b7/16	<b>Course title:</b> Work Placement
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 5 per level/semester: 60</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 7.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> The additional internship is a minimum of 13 weeks and 5 hours per week or 65 hours per semester. Credits will be entered only after the evaluation report has been submitted. The evaluation report must also include a confirmation of the time subsidy for the recognition of the additional internship.	
<b>Learning outcomes:</b> Advanced knowledge, skills and competences in the field acquired directly in practice in an external environment outside the school. The focus of the internship can be oriented to the coordination and organization of various cultural and artistic projects, festivals, workshops. It can also be a teaching activity, or work with communities on joint creative projects. However, this practice must not be based on an employment-legal relationship. It is an active and voluntary activity of the student, for which he will receive credits	
<b>Class syllabus:</b> It will be determined by the institution in which the student completes the internship. It is stated in the application for additional work placement and in the evaluation report form.	
<b>Recommended literature:</b> The literature list is part of the assignment for a specific internship, given its goals and focus.	
<b>Languages necessary to complete the course:</b> It will determine the relevant institutions, organizations, etc., in which the additional work internship will be completed.	
<b>Notes:</b>	
<b>Past grade distribution</b>	
Total number of evaluated students: 18	
ABS	NEABS
100,0	0,0

**Lecturers:** prof. Ing. Mgr. Lubomír Stacho, doc. Mgr. art. Silvia Saporová, ArtD., doc. Mgr. art. Jana Hojstřichová, ArtD.

**Last change:** 05.12.2022

**Approved by:** doc. Mgr. art. Olja Triaška Stefanović, ArtD.

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023	
<b>University:</b> Academy of Fine Arts and Design Bratislava	
<b>Faculty:</b>	
<b>Course ID:</b> KF/Dost.b8/16	<b>Course title:</b> Work Placement
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 5 per level/semester: 60</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 5	
<b>Recommended semester:</b> 8.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> The additional internship is a minimum of 13 weeks and 5 hours per week or 65 hours per semester. Credits will be entered only after the evaluation report has been submitted. The evaluation report must also include a confirmation of the time subsidy for the recognition of the additional internship.	
<b>Learning outcomes:</b> Advanced knowledge, skills and competences in the field acquired directly in practice in an external environment outside the school. The focus of the internship can be oriented to the coordination and organization of various cultural and artistic projects, festivals, workshops. It can also be a teaching activity, or work with communities on joint creative projects. However, this practice must not be based on an employment-legal relationship. It is an active and voluntary activity of the student, for which he will receive credits	
<b>Class syllabus:</b> It will be determined by the institution in which the student completes the internship. It is stated in the application for additional work placement and in the evaluation report form.	
<b>Recommended literature:</b> The literature list is part of the assignment for a specific internship, given its goals and focus.	
<b>Languages necessary to complete the course:</b> It will determine the relevant institutions, organizations, etc., in which the additional work internship will be completed.	
<b>Notes:</b>	
<b>Past grade distribution</b>	
Total number of evaluated students: 18	
ABS	NEABS
100,0	0,0

**Lecturers:** prof. Ing. Mgr. Ľubomír Stacho, doc. Mgr. art. Jana Hojstričová, ArtD., doc. Mgr. art. Olja Triaška Stefanović, ArtD.

**Last change:** 05.12.2022

**Approved by:** doc. Mgr. art. Olja Triaška Stefanović, ArtD.

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023					
<b>University:</b> Academy of Fine Arts and Design Bratislava					
<b>Faculty:</b>					
<b>Course ID:</b> KF/Prst.b5/16		<b>Course title:</b> Work Placement			
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 20 per level/semester: 240</b> <b>Form of the course:</b> present					
<b>Number of credits:</b> 20					
<b>Recommended semester:</b> 5.					
<b>Educational level:</b> I.					
<b>Prerequisites:</b>					
<b>Course requirements:</b> Head of the studio will conferment the credits and evaluation only if the company in which the student practiced rather than an evaluation report about his practice. It will confirm the time allowance for the recognition of the internship /if not specified otherwise in the conditions/ at least 13 weeks and 20 hours per week. The Internship type is a full-fledged substitute for a studio. The student must not be in an employment-legal relationship with the institution where he is applying for a work internship.					
<b>Learning outcomes:</b> Student will get advanced knowledge, skills and competences in the field acquired directly in practice in an external environment outside the school. The focus of the internship is based on the essence of the studied study program.					
<b>Class syllabus:</b> The framework of the work placement is formed by the institution where the student completes the work placement. It is stated in the work placement application and in the evaluation report form.					
<b>Recommended literature:</b> The literature list is part of the assignment for a specific internship, given its goals and focus.					
<b>Languages necessary to complete the course:</b> It will determine the relevant institutions, organizations, etc., in which the work placement will be completed.					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 0					
A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0
<b>Lecturers:</b> prof. Ing. Mgr. Ľubomír Stacho, doc. Mgr. art. Jana Hojstričová, ArtD., doc. Mgr. art. Olja Triaška Stefanović, ArtD.					



**Last change:** 21.11.2022

**Approved by:** doc. Mgr. art. Olja Triaška Stefanović, ArtD.

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023					
<b>University:</b> Academy of Fine Arts and Design Bratislava					
<b>Faculty:</b>					
<b>Course ID:</b> KF/Prst.b6/16		<b>Course title:</b> Work Placement			
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 20 per level/semester: 240</b> <b>Form of the course:</b> present					
<b>Number of credits:</b> 20					
<b>Recommended semester:</b> 6.					
<b>Educational level:</b> I.					
<b>Prerequisites:</b>					
<b>Course requirements:</b> Head of the studio will conferment the credits and evaluation only if the company in which the student practiced rather than an evaluation report about his practice. It will confirm the time allowance for the recognition of the internship /if not specified otherwise in the conditions/ at least 13 weeks and 20 hours per week. The Internship type is a full-fledged substitute for a studio. The student must not be in an employment-legal relationship with the institution where he is applying for a work internship.					
<b>Learning outcomes:</b> Student will get advanced knowledge, skills and competences in the field acquired directly in practice in an external environment outside the school. The focus of the internship is based on the essence of the studied study program.					
<b>Class syllabus:</b> The framework of the work placement is formed by the institution where the student completes the work placement. It is stated in the work placement application and in the evaluation report form.					
<b>Recommended literature:</b> The relevant institutions, organizations, etc. will be a part of the assignment, in which the work placement will be completed.					
<b>Languages necessary to complete the course:</b> It will determine the relevant institutions, organizations, etc., in which the work placement will be completed.					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 0					
A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0

**Lecturers:** prof. Ing. Mgr. Ľubomír Stacho, doc. Mgr. art. Jana Hojstričová, ArtD., doc. Mgr. art. Olja Triaška Stefanović, ArtD.

**Last change:** 07.12.2022

**Approved by:** doc. Mgr. art. Olja Triaška Stefanović, ArtD.

## COURSE DESCRIPTION

<b>Academic year:</b> 2022/2023					
<b>University:</b> Academy of Fine Arts and Design Bratislava					
<b>Faculty:</b>					
<b>Course ID:</b> KF/Prst.b7/16		<b>Course title:</b> Work Placement			
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 20 per level/semester: 240</b> <b>Form of the course:</b> present					
<b>Number of credits:</b> 20					
<b>Recommended semester:</b> 7.					
<b>Educational level:</b> I.					
<b>Prerequisites:</b>					
<b>Course requirements:</b> Head of the studio will conferment the credits and evaluation only if the company in which the student practiced rather than an evaluation report about his practice. It will confirm the time allowance for the recognition of the internship /if not specified otherwise in the conditions/ at least 13 weeks and 20 hours per week. The Internship type is a full-fledged substitute for a studio. The student must not be in an employment-legal relationship with the institution where he is applying for a work internship.					
<b>Learning outcomes:</b> Student will get advanced knowledge, skills and competences in the field acquired directly in practice in an external environment outside the school. The focus of the internship is based on the essence of the studied study program.					
<b>Class syllabus:</b> The framework of the work placement is formed by the institution where the student completes the work placement. It is stated in the work placement application and in the evaluation report form.					
<b>Recommended literature:</b> The literature list is part of the assignment for a specific internship, given its goals and focus.					
<b>Languages necessary to complete the course:</b> It will determine the relevant institutions, organizations, etc., in which the work placement will be completed.					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 0					
A	B	C	D	E	FX
0,0	0,0	0,0	0,0	0,0	0,0
<b>Lecturers:</b> prof. Ing. Mgr. Ľubomír Stacho, doc. Mgr. art. Silvia Saporová, ArtD., doc. Mgr. art. Jana Hojstričová, ArtD.					

**Last change:** 05.12.2022

**Approved by:** doc. Mgr. art. Olja Triaška Stefanović, ArtD.