

# 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> PDU/3Dnv.b1/22		<b>Course title:</b> 3D Modelling 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>Course requirements:</b> At least 75% attendance, completing all assignments, submitting final project.					
<b>Learning outcomes:</b> Students will learn the basics of polygonal modelling in 3D using one of the popular tools (Blender, Maya). They will be able to choose the appropriate modelling technique depending on the proposed goal. They can design hard surface models and simple organic shapes. They can independently create a 3D scene usable for creating still images, animations or as a basis for an interactive game environment.					
<b>Class syllabus:</b> User interface principles of 3D modelling tools. Geometric primitives and their modifiers. Boolean operations. Polygonal modelling. Designing with 2D curves and parametric operators (sweep, loft, lathe). Creating simple material through parameters and texture maps. Advanced material creation via programmable material nodes. Lights, camera and rendering. Animation using keyframes.					
<b>Recommended literature:</b> Blender 3.0 Reference Manual, <a href="https://docs.blender.org/manual/en/latest/">https://docs.blender.org/manual/en/latest/</a> Andreas Asanger: Blender 3, 2022 Gianpiero Moioli: Introduction to Blender 3.0 : Learn Organic and Architectural Modeling, Lighting, Materials, Painting, Rendering, and Compositing with Blender, 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

**Lecturers:** doc. Mgr. art. András Cséfalvay, ArtD., Mgr. art. Michal Horňák, Mgr. art. Patrik Olejňák

**Last change:** 06.12.2022

**Approved by:** prof. Mgr. Anton Čierny

## 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/3Dnv.b2/22		<b>Course title:</b> 3D Modelling 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., 6., 8.					
<b>Educational level:</b> I.					
<b>Prerequisites:</b>					
<b>Course requirements:</b> At least 75% attendance, completing all assignments, submitting final project.					
<b>Learning outcomes:</b> Students are proficient in more advanced design techniques focused on more complex organic shapes, figures and systems consisting of components in some of the popular 3D design tools (Blender, Maya). They can create animated characters usable in 3D animation, game or virtual reality, and abstract shapes usable in generative graphics or video projection. They can use 3D design as part of the creative process.					
<b>Class syllabus:</b> Fundamentals of soft surface modelling techniques, box modelling, sculpting, model retopology. Creation of a simple figure model, skeleton model and rigging. Animation of character movement. Programmable geometry creation using geometry nodes. Preparing models for export to other tools. Import-export of models and animations between design tools in the creative process for video games, video projections, interactive installations, etc.					
<b>Recommended literature:</b> Blender 3.0 Reference Manual, <a href="https://docs.blender.org/manual/en/latest/">https://docs.blender.org/manual/en/latest/</a> Andreas Asanger: Blender 3, 2022 Gianpiero Moioli: Introduction to Blender 3.0 : Learn Organic and Architectural Modeling, Lighting, Materials, Painting, Rendering, and Compositing with Blender, 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



**Lecturers:** Mgr. art. Michal Horňák, doc. Mgr. art. András Cséfalvay, ArtD., Mgr. art. Patrik Olejňák

**Last change:** 06.12.2022

**Approved by:** prof. Mgr. Anton Čierny

## 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:** prof. Mgr. Anton Čierny

## 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:** prof. Mgr. Anton Čierny

## 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:** prof. Mgr. Anton Čierny

## 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:** prof. Mgr. Anton Čierny

## 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> prof. Mgr. Anton Čierny					

## 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> prof. Mgr. Anton Čierny					

## 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> prof. Mgr. Anton Čierny					

## 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> prof. Mgr. Anton Čierny					

## 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> prof. Mgr. Anton Čierny</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. Lubomír Stacho, doc. Mgr. art. Silvia Saporová, ArtD., Mgr. art. Dominika Jackuliaková, doc. Mgr. art. Jana Hojstričová, ArtD.

**Last change:** 05.12.2022

**Approved by:** prof. Mgr. Anton Čierny

## 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:** prof. Mgr. Anton Čierny

## 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. Lubomír Stacho, doc. Mgr. art. Silvia Saporová, ArtD., Mgr. art. Dominika Jackuliaková, doc. Mgr. art. Jana Hojstřičová, ArtD.

**Last change:** 05.12.2022

**Approved by:** prof. Mgr. Anton Čierny

## 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 Hojstričová, ArtD., doc. Mgr. art. Olja Triaška Stefanović, ArtD.

**Last change:** 05.12.2022

**Approved by:** prof. Mgr. Anton Čierny

## 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. Ľuboslav Paľo, ArtD.					
<b>Last change:</b> 14.11.2022					
<b>Approved by:</b> prof. Mgr. Anton Čierny					

## 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: 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: 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:** prof. Mgr. Anton Čierny

## 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> prof. Mgr. Anton Čierny					

## 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:** prof. Mgr. Anton Čierny

## 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:** prof. Mgr. Anton Čierny

## 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:** prof. Mgr. Anton Čierny

## 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:** prof. Mgr. Anton Čierny

## 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:** prof. Mgr. Anton Čierny

## 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:** prof. Mgr. Anton Čierny

## 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:** prof. Mgr. Anton Čierny

## 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:** prof. Mgr. Anton Čierny

## 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:** prof. Mgr. Anton Čierny

## 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  
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 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. Brandt, 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  
 Brandt, Cesare: Teorie restaurování, Vyd. 1. - Kutná Hora : Tichá Byzanc, 2000  
 Braxandall, Michael: The Limewood Sculptors of Renaissance Germany, Yale University Press, 1980  
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 Chappuis, Julien: Tilman Riemenschneider: Master Sculptor of the Late Middle Ages (National Gallery of London), Yale University Press, 1999  
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 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  
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 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, 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: 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. Ľuba Wehlend, ArtD., Mgr. art. Kitti Baráthová

**Last change:** 10.11.2022

**Approved by:** prof. Mgr. Anton Čierny

## 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	



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 Krist, G.; Griesser-Stermscheg, M.: Konservierungswissenschaften und Restaurierung heute, Böhlau Verlag  
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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  
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 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: 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. Kitty Baráthová, Mgr. art. Jakub Huba

**Last change:** 30.10.2022

**Approved by:** prof. Mgr. Anton Čierny

## 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	

- 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.
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
- 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
- Horie, C. V.: Materials of conservation
- 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 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. Ľuba Wehlend, ArtD., Mgr. art. Kitti Baráthová

**Last change:** 30.10.2022

**Approved by:** prof. Mgr. Anton Čierny

## 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:** prof. Mgr. Anton Čierny

## 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:** prof. Mgr. Anton Čierny

## 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:** prof. Mgr. Anton Čierny

## 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:** prof. Mgr. Anton Čierny

## 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:** prof. Mgr. Anton Čierny

## 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:** prof. Mgr. Anton Čierny

## 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:** prof. Mgr. Anton Čierny

## 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:** prof. Mgr. Anton Čierny

## 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 Piršč, doc. Mgr. art. Markéta Nováková, ArtD., Mgr. art. Kristýna Španihelová, ArtD.

**Last change:** 06.12.2022

**Approved by:** prof. Mgr. Anton Čierny

## 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: 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: 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:** prof. Mgr. Anton Čierny

## 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, 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:**

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:** prof. Mgr. Anton Čierny

## 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:** prof. Mgr. Anton Čierny

## 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:** prof. Mgr. Anton Čierny

## 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> 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> 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.	
<b>Recommended literature:</b> 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	

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:** prof. Mgr. Anton Čierny

## 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, 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	

<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> prof. Mgr. Anton Čierny</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:** prof. Mgr. Anton Čierny

## 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/Anat.b1/07	<b>Course title:</b> Anatomy 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> Attendance of a minimum of 75% unless otherwise determined by the instructor in accordance with the course syllabus.	
<b>Learning outcomes:</b> Knowledge and orientation in the field.	
<b>Class syllabus:</b> 1. Introduction to the subject. The importance of teaching anatomy for artists. Cultural and historical context of knowledge of the human body, bioethical problems. Anatomical representation in historical overview, methods, objects. 2. The position of man in nature. Bioethics, evolutionary biology. Basic structural plan, morphological laws of body structure of higher animals. Asymmetry, dimorphism. Principles of terminology. Building materials of the body: cell, tissues, organs. 3. Skeleton: structure and shapes of bones. Bone growth, osteoporosis as a problem. Bone fusion, types of joints. Musculature: principles of construction and arrangement, basic mechanics of the musculoskeletal system. The need for exercise and a healthy lifestyle. 4. Skin: structure, properties affecting appearance. Fatness, emphasizing thinness as a problem. Skin appendages, pubic hair. Decorative interventions in the skin. Vascular system, superficial veins. 5. Body parts, torso. Spine: meaning, bones and their connections, muscles, mobility, shapes, prevention of disorders, examples from artwork. 6. Chest, back: meaning, bones and their connections, muscles, shapes, breathing movements, examples from artwork. Body modelling: Aesthetic surgery. 7. Abdomen: Shapes (influence of nutrition, pregnancy), examples from artwork. Genital organs, some problems (hygiene, STDs, decorative and ritual interventions...) 8. Extremities - introduction. Importance of human erectness, crossed asymmetry, differences to animals. Brachial plexus, shoulder joint: bones and connections, mobility. 9. The limb muscles of the thorax. 10. Muscles of the shoulder joint. Breastbones: structure, shapes, examples from artwork. 11. Shoulders, axilla, arm. Muscles of the shoulder. Gestures. Problems: doping.	



<p>12. Bones and joints of the forearm, wrist and hand. Forearm - shape. Muscles of the forearm: pronators, flexors of the wrist and fingers.</p> <p>13. Postures and postures: standing, sitting, lying, walking, running, ...</p> <p>Individual topics are treated according to the following scheme: introduction - physiological significance, bones and their connections, muscles, mobility, external shapes, examples of artwork, current issues.</p>					
<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: 469					
A	B	C	D	E	FX
27,93	30,49	26,23	9,81	5,54	0,0
<b>Lecturers:</b> MUDr. Jana Bevilaqua					
<b>Last change:</b> 09.11.2022					
<b>Approved by:</b> prof. Mgr. Anton Čierny					

## 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/Anat.b2/07	<b>Course title:</b> Anatomy 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> KTDU/Anat.b1/07 - Anatomy I.	
<b>Course requirements:</b> Attendance of a minimum of 75% unless otherwise determined by the instructor in accordance with the course syllabus.	
<b>Learning outcomes:</b> Knowledge and orientation in the field.	
<b>Class syllabus:</b> 1. Forearm muscles: wrist and finger flexors. Supinators, extensors of the wrist and fingers. 2. Hand. Palpation, gestures, prostheses. 3. Lower limb - introduction. Pelvis - bones, shapes. Femur. Hip joint. Problems: adaptation to upright posture, injuries - prevention by lifestyle. 4. Muscles of the hip joint. Buttocks. 5. Skeleton of the shin, knee joint. Thigh - muscles and shapes. Shapes of the knee, knee pit. 6. Leg: skeleton, joints. Muscles of the shin and leg. Shapes of the shin and leg. Importance of the arch for support. 7. Head - skull: bones, connections, shapes, symbolic meanings. 8. Head - muscles. Bodily expressions of emotion, facial expressions, physiognomy in art history. 9. Head - parts of the face, sensory organs. 10. Neck: bones, joints, muscles, organs, shapes. 11. Postures, especially counter posture, positions, movement (especially walking). Principles of balance. 12. Human psychological and somatic types. Influence of environment on appearance. Proportional theories. Individual topics are treated according to the following scheme: introduction - physiological significance, bones and their connections, muscles, mobility, external shapes, examples of artwork, current issues.	
<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: 443					
A	B	C	D	E	FX
20,77	31,15	24,83	14,67	7,9	0,68
<b>Lecturers:</b> MUDr. Jana Bevilaqua					
<b>Last change:</b> 09.11.2022					
<b>Approved by:</b> prof. Mgr. Anton Čierny					

## 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/Aupi.b468/22	<b>Course title:</b> Authorial aspects of writing
<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> KIM/Krci.b357/20 - Kritické čítanie I.	
<b>Course requirements:</b> Completion of min. 75% attendance unless the teacher specifies otherwise. Active participation in discussions.	
<b>Learning outcomes:</b> The task of the participants of the creative seminar will be their own author's work with writing in the summer semester. The challenge for each and every one will be the development of creative tasks that should strengthen textual creativity, but also author's self-confidence and criticality. Through a selection of short assignments, we will try out some of the many traditional and experimental forms of writing. The seminar consists of 5 thematic lectures and several smaller assignments.	
<b>Class syllabus:</b> assignment no. 1 - choice 2 from the following 5 options (max 1x standard page = 1,800 characters including spaces) Diary of a fictional character (fiction) Try to think about the diary entries of a person, or another entity or object (feel free to let your imagination run wild). Let's empathically empathize with our character's story for a moment. Let's try to imagine the living conditions, motives, desires of someone (something) else. Text as music (poetry) Think of the rhythm of a written, poetic, text as a soundtrack. Create melodies with words, tension with a combination of sounds, don't be afraid of undertones, "adlibs", shouts. Be serious or funny, experiment. Proposal for a performance (dramatic text) Try to describe a performance in the form of a scenario that you could imagine in a public space, an art institution, or in a virtual space. Given that it is a text proposal, you can idealize the environment, actors and conditions. Author's Manifesto (Non-Fiction) Write an essay reflection on your own inner motivation for choosing to practice art. What is the mission of our voice in society? Are we interested in a certain nobility, usefulness, or social involvement, such as we could find in the artistic and scientific texts we read? Automatic writing / subconscious poetry (Text as a visual work)	

Try writing without serious thinking. Relax your mind, close your eyes, or listen to music while doing so. Write as if you were drawing. Write a poem, a sentence, a group of words that form a picture. It is not important what exactly you write, but how long you immerse yourself in the meditation of subconscious writing and what the resulting visual language will be.

assignment no. 2 - longer assignment 1x,

(max 3x standard page = 5,400 characters including spaces)

The most important task will be work on a free assignment, which is open in form and content. It can be a collection of poems, an accompanying text to an emerging work for studios, or other subjects, or an updated author's manifesto, or a research essay. Our common task will be the gradual consultation of the choice of topic, the method of researching the documents for the given text, and the analysis of its stylistic and formal processing.

**Recommended literature:**

Ian Chillag / Jennifer Mills: Everything is Alive

<https://www.everythingisalive.com>

Bene a Stratasoul - Slovenčina pre samoukov (hociktorý track)

<https://benestratasoul.bandcamp.com/album/sloven-ina-pre-samoukov>

Édouard Levé - Diela (Oeuvres)

[https://en.wikipedia.org/wiki/Édouard\\_Levé](https://en.wikipedia.org/wiki/Édouard_Levé)

Raoni Saleh & Joy Mariama Smith – To All Those mad about studying

Trainig for the Not-Yet (BAK, 2021)

**Languages necessary to complete the course:**

slovak / 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. Dávid Koronczí

**Last change:** 06.12.2022

**Approved by:** prof. Mgr. Anton Čierny

## 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/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> (KIM/AtČi.b6/11 - Studio of Spatial Communications + or KIM/AtPi.b6/18 - Studio vvv (visual, verbal, public) or KIM/LAHP.b6/17 - Lab: Studio led by a visiting professor - 1st level or KIM/AtKa.b6/19 - Studio of Intermedia) and (KIM/AtČi.b7/11 - Studio of Spatial Communications + or KIM/AtKa.b7/19 - Studio of Intermedia or KIM/AtPi.b7/18 - Studio vvv (visual, verbal, public) or KIM/LAHP.b7/17 - Lab: Studio led by a visiting professor - 1st level)	
<b>Course requirements:</b> Completion of a minimum of 5 consultations at various stages of the Bachelor's thesis development during the semester; 2 final consultations during the installation of the thesis work prior to the commission evaluation.	
<b>Learning outcomes:</b> Students will acquire practical and theoretical skills, knowledge and competences, on the basis of which they will be able to participate in society-wide events in the segment of culture in Slovakia in various auxiliary professional positions, or as professional artists.	
<b>Class syllabus:</b> The bachelor thesis is the final thesis of the bachelor studies at VŠVU. It has a practical character, but it is accompanied by a theoretical study in the scope determined by the head teacher, a minimum of 5 pages of text. The thematic focus of the thesis is proposed by the graduate in cooperation with the supervisor. The thesis must be installed and made available to the opponent or opponent's supervisor at least five calendar days before the defence.	
<b>Recommended literature:</b> 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 Filosofie 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 <a href="http://www.c3.hu">http://www.c3.hu</a> <a href="http://www.interface.ufg.ac.at/interface/">http://www.interface.ufg.ac.at/interface/</a> <a href="http://www.burundi.sk/monoskop/index.php/">http://www.burundi.sk/monoskop/index.php/</a> <a href="http://netzspannung.org/about/tools/index.xsp?lang=en">http://netzspannung.org/about/tools/index.xsp?lang=en</a> <a href="http://www.mediaarthistory.org/">http://www.mediaarthistory.org/</a> <a href="http://www.mediaartnet.org/">http://www.mediaartnet.org/</a> <a href="http://www.youtube.com/">www.youtube.com/</a>	
<b>Languages necessary to complete the course:</b>	

Slovak and/or 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> prof. Mgr. Anton Čierny, doc. Mgr. art. Martin Piaček, ArtD., Mgr. Mgr. art. Jana Kapelová, ArtD.					
<b>Last change:</b> 07.11.2022					
<b>Approved by:</b> prof. Mgr. Anton Čierny					

## 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.b1/08	<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.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Recommended prerequisites:</b> The condition for successful completion of the course is knowledge of working with a PC and the basics of working with vector graphics.	
<b>Antirequisites:</b> CV/Zmpc.b1-m3/07 or CV/Zmpu.b3/07 or CV/Zmpc.b1-b7/11	
<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 and English	
<b>Notes:</b>	



<b>Past grade distribution</b>					
Total number of evaluated students: 199					
A	B	C	D	E	FX
99,5	0,5	0,0	0,0	0,0	0,0
<b>Lecturers:</b> Mgr. art. Žofia Babčanová, ArtD., RNDr. Pavel Bukoven					
<b>Last change:</b> 06.12.2022					
<b>Approved by:</b> prof. Mgr. Anton Čierny					

## 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:** prof. Mgr. Anton Čierny

## 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.b2/08	<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.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b> CV/Zmpc.b1/08 - Basics of Computer Modelling I.	
<b>Recommended prerequisites:</b> The condition for successful completion of the course is knowledge of working with a PC and the basics of working with vector graphics.	
<b>Antirequisites:</b> CV/Zmpu.b4/07 or CV/Zpmc.b2-m4/07 or CV/Zpmc.b2-b8/11	
<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 plug-ins.	
<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 and English	
<b>Notes:</b>	

<b>Past grade distribution</b>					
Total number of evaluated students: 189					
A	B	C	D	E	FX
99,47	0,53	0,0	0,0	0,0	0,0
<b>Lecturers:</b> Mgr. art. Žofia Babčanová, ArtD., RNDr. Pavel Bukoven					
<b>Last change:</b> 06.12.2022					
<b>Approved by:</b> prof. Mgr. Anton Čierny					

## 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:** prof. Mgr. Anton Čierny

## 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> prof. Mgr. Anton Čierny					

## 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> prof. Mgr. Anton Čierny					

## 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> prof. Mgr. Anton Čierny					

## 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> prof. Mgr. Anton Čierny					

## 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> prof. Mgr. Anton Čierny					

## 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:** prof. Mgr. Anton Čierny

## 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> 1., 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:** prof. Mgr. Anton Čierny

## 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> 2., 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:** prof. Mgr. Anton Čierny

## 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: Természetművészet, 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:** prof. Mgr. Anton Čierny

## 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:** prof. Mgr. Anton Čierny

## 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:** prof. Mgr. Anton Čierny

## 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/Tete.b8/20		<b>Course title:</b> Consultations on Technique and Technology			
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 1 per level/semester: 12</b> <b>Form of the course:</b> present					
<b>Number of credits:</b> 1					
<b>Recommended semester:</b> 8.					
<b>Educational level:</b> I.					
<b>Prerequisites:</b>					
<b>Course requirements:</b> The subject is focused on technical-technological consultations of the practical part of the bachelor's thesis, the student chooses the teacher within the profiling of his project, as well as the necessary intensity of the consultations. Participating in the consultation is a condition for passing the course.					
<b>Learning outcomes:</b> After completing the course, the student should be able to independently carry out his practical bachelor's thesis on the formal side. The goal of the subject Technical-technological consultations is to provide students with practical advice in solving the practical part of their bachelor thesis. Consultations are aimed at the formal implementation and presentation of their work.					
<b>Class syllabus:</b> Since the subject is focused on individual needs in the implementation of a practical bachelor's thesis, the teacher and the student agree on the outline depending on the difficulty of the project and its implementation.					
<b>Recommended literature:</b> literature is determined on an individual basis					
<b>Languages necessary to complete the course:</b> slovak or english					
<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> Mgr. Mgr. art. Peter Barényi, ArtD., Mgr. art. Jaroslav Kyša, Mgr. art. Peter Tilajčík, ArtD.					

**Last change:** 08.11.2022

**Approved by:** prof. Mgr. Anton Čierny

## 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/Krci.b357/22	<b>Course title:</b> Critical Reading
<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>Course requirements:</b> Completion of min. 75% attendance unless the teacher specifies otherwise. Active participation in discussions.	
<b>Learning outcomes:</b> Reading in a circle, sharing texts together based on the subjective choice of the facilitator, "curator" of the course David Koronczi, forms an environment focused on exploring current social, scientific and political aspects of cultural activities. The basic teaching method is to share experiences from a thought adventure. It is based on the belief that the exciting discovery of hidden webs of our everyday life, which are of course also found in art, makes us better participants of the community and cultural practices. The impetus for creating such a seminar is the effort for a deeper understanding of the complex relationships that connect human society with the surrounding habitats and planetary experience citing Donna Haraway, as across nature-cultures.	
<b>Class syllabus:</b> The course stems from the Department of Intermedia where we believe that thinking beyond aesthetic and material aspects helps to create art with empathy towards the word behind the walls of the academy or art institution. So we will be interested in the place or places where our creative processes intersect with lives of other people and extraterrestrial participants of the planet. We will try to grasp the fact, that our endeavour is a part of many frameworks (economic, political, ideological, etc.) irrespective of whether we ponder them or not, art (as well as sport, agriculture and others) are political systems. On this journey we can rely on some of the key texts of liberal arts of the recent decades, as well as examples from contemporary pop culture (trap, poetry, fiction, ...)	
<b>Recommended literature:</b> Excerpts from theoretical texts: Zygmunt Bauman, Rosi Braidotti, Gayatri Chakravorty Spivak, Kimberlé Williams Crenshaw, Johanna Hedva and others. Artistic texts, for example: Kateřina Tučková, Michal Tall, Audrea Lorde, Chimamanda Ngozi Adichie, LaTasha N. Nevada Diggs and others.	
<b>Languages necessary to complete the course:</b> slovak and 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. Dávid Koronczí					
<b>Last change:</b> 06.12.2022					
<b>Approved by:</b> prof. Mgr. Anton Čierny					

## 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> KIM/BcIS.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> KS/BaPr.b8/22 - Bachelor's Thesis (consultation, formulation) or KIM/BaPr.b8/22 - Bachelor's Thesis (consultation, formulation)	
<b>Course requirements:</b> Participation in the defense of the final thesis and state debate (state examination).	
<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 the representatives of the relevant department, the Department of Theory and History of Art and experts and experts from practice, approved by the UR VŠVU. 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 vote of the chairperson is decisive. A student who did not succeed in the defense of his or her bachelor's thesis can apply again for the defense within two years. If the student does not defend the work in the next term, or does not register for the defense, he or she will be expelled from the course of study for disadvantage.	
<b>State exam syllabus:</b>	
<b>Recommended literature:</b> individual literature according to the topic addressed	
<b>Languages necessary to complete the course:</b> slovak or english	
<b>Last change:</b> 17.12.2022	
<b>Approved by:</b> prof. Mgr. Anton Čierny	

## 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> prof. Mgr. Anton Čierny					

## 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:** prof. Mgr. Anton Čierny

## 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/Diso.b13/19	<b>Course title:</b> Digital Sculpture 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> 2	
<b>Recommended semester:</b> 1., 3.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Processed project - character	
<b>Learning outcomes:</b> The goal is to enter the issue of 3D modeling and visualization and intensive improvement in specific 3D techniques, based on individual student projects. The subject takes into account the needs, requirements and nature of free art and adapts to the artistic intention by choosing processing in a 3D environment - including by choosing a suitable application. An important part of the course is the opportunity to collaborate on students' projects in their home studios.	
<b>Class syllabus:</b> The assignment is free in the form of an idea project ready for processing in a 3D environment. Teaching consists of an individual approach to the project. List of possible applications used: Modeling – C4D, Maya, Rhinoceros, Zbrush Rendering – Iray, Indigo render, KeyShot, Arnold Compositing – C4D, Maya, Fusion 1. Presentation: presentation of the subject, presentation of a sample project and a visual demonstration of the phases of its processing, familiarization with the assignment 2. Based on the instructions, students develop a 3D figure in the selected program 3. Students present and explain the project - the selected character they want to work on 4. Proposals for suitable forms of processing and the resulting output 5. Individual instruction on the needs of individual projects, selection of a suitable application 4. Joint summarization of ongoing projects and procedures and a proposal for the final processing of the project	
<b>Recommended literature:</b> Learning Autodesk 3DS Max 2015 by Infiniteskills How to Cheat in 3DS Max 2015 by Michael McCarthy 3D Max Projects by Matt Chandler Autodesk 3ds Max 2015 Essentials: Autodesk Official Press by Randi L. Derakhshani (Author), Dariush Derakhshani (Author)	

Cinema 4D: The Artist's Project Sourcebook by Kent McQuilkin  
 The Animator's Survival Kit: A Manual of Methods, Principles and Formulas for Classical, Computer, Games, Stop Motion and Internet Animators by Richard Williams  
 Cinema 4D Apprentice: Real-World Skills for the Aspiring Motion Graphics Artist (Apprentice Series)  
 by Kent McQuilkin  
 Cinema 4D: The Artist's Project Sourcebook by Anne Powers  
 After Effects and Cinema 4D Lite: 3D Motion Graphics and Visual Effects Using CINEWARE  
 by Chris Jackson

**Languages necessary to complete the course:**

**Notes:**

**Past grade distribution**

Total number of evaluated students: 34

A	B	C	D	E	FX
47,06	29,41	14,71	2,94	2,94	2,94

**Lecturers:** Mgr. art. Richard Keťko, Mgr. art. Michal Horňák

**Last change:** 05.12.2022

**Approved by:** prof. Mgr. Anton Čierny

## 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/Diso.b24/19	<b>Course title:</b> Digital Sculpture 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> 2	
<b>Recommended semester:</b> 2., 4.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Processed project - character in animation, texturing	
<b>Learning outcomes:</b> The goal is a deeper penetration into the issue of 3D modeling and imaging and intensive improvement in specific 3D techniques, based on individual student projects. The subject takes into account the needs, requirements and nature of free art and adapts to the artistic intention by choosing processing in a 3D environment - including by choosing a suitable application. An important part of the course is the opportunity to collaborate on students' projects in their home studios.	
<b>Class syllabus:</b> The assignment follows on from the previous semester, where character was prepared and processed. Animating and texturing in a 3D environment continues. Teaching consists of an individual approach to the project. List of possible applications used: Modeling – C4D, Maya, Rhinoceros, Zbrush Rendering – Iray, Indigo render, KeyShot, Arnold Compositing – C4D, Maya, Fusion 1. Establishing and continuing projects and character. 2. Instruction with a focus on output - static rendering, animation rendering, 3D printing, compositing 3. Rigging 4. Texturing 5. Animation	
<b>Recommended literature:</b> Learning Autodesk 3DS Max 2015 by Infiniteskills How to Cheat in 3DS Max 2015 by Michael McCarthy 3D Max Projects by Matt Chandler Autodesk 3ds Max 2015 Essentials: Autodesk Official Press by Randi L. Derakhshani (Author), Dariush Derakhshani (Author) Cinema 4D: The Artist's Project Sourcebook by Kent McQuilkin	



The Animator's Survival Kit: A Manual of Methods, Principles and Formulas for Classical, Computer, Games, Stop Motion and Internet Animators by Richard Williams  
Cinema 4D Apprentice: Real-World Skills for the Aspiring Motion Graphics Artist (Apprentice Series)  
by Kent McQuilkin  
Cinema 4D: The Artist's Project Sourcebook by Anne Powers  
After Effects and Cinema 4D Lite: 3D Motion Graphics and Visual Effects Using CINEWARE  
by Chris Jackson

**Languages necessary to complete the course:**

**Notes:**

**Past grade distribution**

Total number of evaluated students: 33

A	B	C	D	E	FX
72,73	3,03	9,09	0,0	0,0	15,15

**Lecturers:** Mgr. art. Richard Keřko, Mgr. art. Michal Horňák

**Last change:** 05.12.2022

**Approved by:** prof. Mgr. Anton Čierny

## 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/Diso.b35/22	<b>Course title:</b> Digital Sculpture III.
<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> 2	
<b>Recommended semester:</b> 3., 5.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Processed project - animation	
<b>Learning outcomes:</b> The goal is to deepen knowledge about the issue of 3D modeling and imaging and intensive improvement in specific 3D techniques, based on individual student projects. The subject takes into account the needs, requirements and nature of free art and adapts to the artistic intention by choosing processing in a 3D environment - including by choosing a suitable application. An important part of the course is the opportunity to collaborate on students' projects in their home studios.	
<b>Class syllabus:</b> The assignment is free in the form of an idea project ready for processing in a 3D environment. It follows on from previous semesters where a character was created that went through the process of rigging, texturing and animation. Use of a modeled character in the animation process, creating a hard surface environment. Teaching consists of an individual approach to the project. List of possible applications used: Modeling – C4D, Maya, Rhinoceros, Zbrush Rendering – Iray, Indigo render, KeyShot, Arnold Compositing – C4D, Maya, Fusion 1. Presentation: presentation of other options within 3D technologies, presentation of a sample project and a visual demonstration of its processing phases, familiarization with the assignment 2. Students present and explain the projects they want to work on 3. Proposals for suitable forms of processing and the resulting output 4. Individual instruction on the needs of individual projects, selection of a suitable application 5. Joint summarization of ongoing projects and procedures and a proposal for the final processing of the project	
<b>Recommended literature:</b> Learning Autodesk 3DS Max 2015 by Infiniteskills How to Cheat in 3DS Max 2015 by Michael McCarthy 3D Max Projects by Matt Chandler	

Autodesk 3ds Max 2015 Essentials: Autodesk Official Press by Randi L. Derakhshani (Author), Dariush Derakhshani (Author)  
 Cinema 4D: The Artist's Project Sourcebook by Kent McQuilkin  
 The Animator's Survival Kit: A Manual of Methods, Principles and Formulas for Classical, Computer, Games, Stop Motion and Internet Animators by Richard Williams  
 Cinema 4D Apprentice: Real-World Skills for the Aspiring Motion Graphics Artist (Apprentice Series)  
 by Kent McQuilkin  
 Cinema 4D: The Artist's Project Sourcebook by Anne Powers  
 After Effects and Cinema 4D Lite: 3D Motion Graphics and Visual Effects Using CINEWARE  
 by Chris Jackson

**Languages necessary to complete the course:**

**Notes:**

**Past grade distribution**

Total number of evaluated students: 4

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

**Lecturers:** Mgr. art. Richard Keťko, Mgr. art. Michal Horňák

**Last change:** 05.12.2022

**Approved by:** prof. Mgr. Anton Čierny

## 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/Diso.b46/22	<b>Course title:</b> Digital Sculpture IV.
<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> 2	
<b>Recommended semester:</b> 4., 6.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Processed project in 3D program and final rendering	
<b>Learning outcomes:</b> The goal is to expand knowledge about the issue of 3D modeling and visualization and intensive improvement in specific 3D techniques, based on individual student projects. The subject takes into account the needs, requirements and nature of free art and adapts to the artistic intention by choosing processing in a 3D environment - including by choosing a suitable application. An important part of the course is the opportunity to collaborate on students' projects in their home studios.	
<b>Class syllabus:</b> The assignment is free in the form of an idea project ready for processing in a 3D environment. Teaching consists of an individual approach to the project. List of possible applications used: Modeling – C4D, Maya, Rhinoceros, Zbrush Rendering – Iray, Indigo render, KeyShot, Arnold Compositing – C4D, Maya, Fusion 1. Continuation of started projects 2. Instruction with a focus on output – static rendering, animation rendering, 3D printing, compositing 3. Finalization of project outputs – rendering, 4. Finalization of project outputs – 3D printing, cutter, etc.	
<b>Recommended literature:</b> Learning Autodesk 3DS Max 2015 by Infiniteskills How to Cheat in 3DS Max 2015 by Michael McCarthy 3D Max Projects by Matt Chandler Autodesk 3ds Max 2015 Essentials: Autodesk Official Press by Randi L. Derakhshani (Author), Dariush Derakhshani (Author) Cinema 4D: The Artist's Project Sourcebook by Kent McQuilkin The Animator's Survival Kit: A Manual of Methods, Principles and Formulas for Classical, Computer, Games, Stop Motion and Internet Animators by Richard Williams	

Cinema 4D Apprentice: Real-World Skills for the Aspiring Motion Graphics Artist (Apprentice Series)  
by Kent McQuilkin  
Cinema 4D: The Artist's Project Sourcebook by Anne Powers  
After Effects and Cinema 4D Lite: 3D Motion Graphics and Visual Effects Using CINEWARE  
by Chris Jackson

**Languages necessary to complete the course:**

**Notes:**

**Past grade distribution**

Total number of evaluated students: 5

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

**Lecturers:** Mgr. art. Richard Keťko, Mgr. art. Michal Horňák

**Last change:** 05.12.2022

**Approved by:** prof. Mgr. Anton Čierny

## 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:</b> 2 / 1 <b>per level/semester:</b> 24 / 12 <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:** prof. Mgr. Anton Čierny

## 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	



<b>Notes:</b>					
<b>Past grade distribution</b>					
Total number of evaluated students: 178					
A	B	C	D	E	FX
52,81	33,71	10,67	1,69	0,56	0,56
<b>Lecturers:</b> Mgr. art. František Demeter					
<b>Last change:</b> 06.12.2022					
<b>Approved by:</b> prof. Mgr. Anton Čierny					

## 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/KrSo.b3/11	<b>Course title:</b> Drawing - Sculpture 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> KK/KrSo.b1/11 - Drawing - Sculpture I. and KK/KrSo.b2/11 - Drawing - Sculpture II.	
<b>Course requirements:</b> Conditions for passing the subject Continuous evaluation (mandatory participation, elaboration of assigned tasks, meaningful use of working time, development, communication with the educator, ability to reflect...): 50% Final evaluation (submission of the specified number of works, drawings, sketches and their quality): 50%	
<b>Learning outcomes:</b> Understanding the basic language of the art of drawing, the principles of which appear in every kind of visual art activity... improve the ability to create a drawing, as the basis of visual communication. Equipping the student with skill and technique that will allow them to transform 3D space into 2D, understanding the anatomy of the human body, ability to express space and sculpture enough to be able to transfer their spatial vision in the context of sculptural creation to paper. Acquiring the knowledge, skills and confidence necessary to improve their own artistic endeavors as well as the recording of thoughts and feelings. Improving drawing skills in the context of a specific artistic discipline.	
<b>Class syllabus:</b> Improvement of acquired knowledge and experience. Concentrating on more consistent study compositions, positive - negative space, proportions, movement, variety and selection of characteristic features. Improving the knowledge of the structure of the human body and drawing anatomical structures and details using specialized literature. The ideal is to take or simultaneously attend an anatomy and perspective course by this semester. More detailed studies of space by overlapping, linear and atmospheric (air) perspective, studies of detail, dimensional changes and relationships	
<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: 76					
A	B	C	D	E	FX
2,63	22,37	50,0	14,47	5,26	5,26
<b>Lecturers:</b> doc. akad. mal. Miloslav Boďa					
<b>Last change:</b> 08.11.2022					
<b>Approved by:</b> prof. Mgr. Anton Čierny					

## 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/KrSo.b4/11	<b>Course title:</b> Drawing - Sculpture 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> KK/KrSo.b1/11 - Drawing - Sculpture I. and KK/KrSo.b2/11 - Drawing - Sculpture II. and KK/KrSo.b3/11 - Drawing - Sculpture III.	
<b>Course requirements:</b> Conditions for passing the subject Continuous evaluation (mandatory participation, elaboration of assigned tasks, meaningful use of working time, development, communication with the educator, ability to reflect...): 50% Final evaluation (submission of the specified number of works, drawings, sketches and their quality): 50%	
<b>Learning outcomes:</b> Understanding the basic language of the art of drawing, the principles of which appear in every kind of visual art activity... improve the ability to create a drawing, as the basis of visual communication. Equipping the student with skill and technique that will allow them to transform 3D space into 2D, understanding the anatomy of the human body, ability to express space and sculpture enough to be able to transfer their spatial vision in the context of sculptural creation to paper. Acquiring the knowledge, skills and confidence necessary to improve their own artistic endeavors as well as the recording of thoughts and feelings. Improving drawing skills in the context of a specific artistic discipline.	
<b>Class syllabus:</b> Improvement of acquired knowledge and experience. Concentrating on more consistent study compositions, positive - negative space, proportions, movement, variety and selection of characteristic features. Improving the knowledge of the structure of the human body and drawing anatomical structures and details using specialized literature. The ideal is to take or simultaneously attend an anatomy and perspective course by this semester. More detailed studies of space by overlapping, linear and atmospheric (air) perspective, studies of detail, dimensional changes and relationships.	
<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: 77					
A	B	C	D	E	FX
3,9	35,06	45,45	9,09	6,49	0,0
<b>Lecturers:</b> doc. akad. mal. Miloslav Boďa					
<b>Last change:</b> 08.11.2022					
<b>Approved by:</b> prof. Mgr. Anton Čierny					

## 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/KrSo.b5/11	<b>Course title:</b> Drawing - Sculpture V.
<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> KK/KrSo.b3/11 - Drawing - Sculpture III. and KK/KrSo.b4/11 - Drawing - Sculpture IV.	
<b>Course requirements:</b> Conditions for passing the subject Continuous evaluation (mandatory participation, elaboration of assigned tasks, meaningful use of working time, development, communication with the educator, ability to reflect...): 50% Final evaluation (submission of the specified number of works, drawings, sketches and their quality): 50%	
<b>Learning outcomes:</b> Understanding the basic language of the art of drawing, the principles of which appear in every kind of visual art activity... improve the ability to create a drawing, as the basis of visual communication. Equipping the student with skill and technique that will allow them to transform 3D space into 2D, understanding the anatomy of the human body, ability to express space and sculpture enough to be able to transfer their spatial vision in the context of sculptural creation to paper. Acquiring the knowledge, skills and confidence necessary to improve their own artistic endeavors as well as the recording of thoughts and feelings. Improving drawing skills in the context of a specific artistic discipline.	
<b>Class syllabus:</b> More independent drawing thinking, application of figurative drawing in various materials and techniques, symmetrical and asymmetric balancing. Contrast and its use to create emphasis. Movement and rhythm in the drawing. Highlighting and increasing proportions to achieve a dramatic effect. Drawing from different horizons, distances and incorporation of the figure into architectural space. Exploring different drawing materials and media, different techniques and practices. Drawing from memory. Analysis and criticism over their own created works, as well as the works of their colleagues.	

<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: 79					
A	B	C	D	E	FX
1,27	48,1	40,51	7,59	1,27	1,27
<b>Lecturers:</b> doc. akad. mal. Miloslav Boďa					
<b>Last change:</b> 08.11.2022					
<b>Approved by:</b> prof. Mgr. Anton Čierny					

## 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/KrSo.b6/11	<b>Course title:</b> Drawing - Sculpture VI.
<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> KK/KrSo.b3/11 - Drawing - Sculpture III. and KK/KrSo.b4/11 - Drawing - Sculpture IV. and KK/KrSo.b5/11 - Drawing - Sculpture V.	
<b>Course requirements:</b> Continuous evaluation (mandatory participation, elaboration of assigned tasks, meaningful use of working time, development, communication with the educator, ability to reflect...): 50% Final evaluation (submission of the specified number of works, drawings, sketches and their quality): 50%	
<b>Learning outcomes:</b> Understanding the basic language of the art of drawing, the principles of which appear in every kind of visual art activity... improve the ability to create a drawing, as the basis of visual communication. Equipping the student with skill and technique that will allow them to transform 3D space into 2D, understanding the anatomy of the human body, ability to express space and sculpture enough to be able to transfer their spatial vision in the context of sculptural creation to paper. Acquiring the knowledge, skills and confidence necessary to improve their own artistic endeavors as well as the recording of thoughts and feelings. Improving drawing skills in the context of a specific artistic discipline.	
<b>Class syllabus:</b> More independent drawing thinking, application of figurative drawing in various materials and techniques, symmetrical and asymmetric balancing. Contrast and its use to create emphasis. Movement and rhythm in the drawing. Highlighting and increasing proportions to achieve a dramatic effect. Drawing from different horizons, distances and incorporation of the figure into architectural space. Exploring different drawing materials and media, different techniques and practices. Drawing from memory. Analysis and criticism over their own created works, as well as the works of their colleagues.	



<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: 100					
A	B	C	D	E	FX
9,0	48,0	35,0	5,0	0,0	3,0
<b>Lecturers:</b> doc. akad. mal. Miloslav Boďa					
<b>Last change:</b> 08.11.2022					
<b>Approved by:</b> prof. Mgr. Anton Čierny					

## 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/KrSo.b7/11	<b>Course title:</b> Drawing - Sculpture VII.
<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> KK/KrSo.b5/11 - Drawing - Sculpture V. and KK/KrSo.b6/11 - Drawing - Sculpture VI.	
<b>Course requirements:</b> Continuous evaluation (mandatory participation, elaboration of assigned tasks, meaningful use of working time, development, communication with the educator, ability to reflect...): 50% Final evaluation (submission of the specified number of works, drawings, sketches and their quality): 50%	
<b>Learning outcomes:</b> Understanding the basic language of the art of drawing, the principles of which appear in every kind of visual art activity... improve the ability to create a drawing, as the basis of visual communication. Equipping the student with skill and technique that will allow them to transform 3D space into 2D, understanding the anatomy of the human body, ability to express space and sculpture enough to be able to transfer their spatial vision in the context of sculptural creation to paper. Acquiring the knowledge, skills and confidence necessary to improve their own artistic endeavors as well as the recording of thoughts and feelings. Improving drawing skills in the context of a specific artistic discipline.	
<b>Class syllabus:</b> In the last semesters of the bachelor's degree, the student is ready for independent artistic thinking and tries to express themselves individually. Experimental approaches to drawing. Use of other media (camera, computer). Having mastered monochrome drawing, a brief introduction to color. Developing the student's ability to discuss the formal features of a drawing and distinguish its qualities... Grasping the difference between "looking" and seeing. Testing of various drawing materials and substrates and use of CG (computer graphics) media. The search for optimal means of expression.	

<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: 77					
A	B	C	D	E	FX
6,49	50,65	35,06	3,9	1,3	2,6
<b>Lecturers:</b> doc. akad. mal. Miloslav Boďa					
<b>Last change:</b> 05.12.2022					
<b>Approved by:</b> prof. Mgr. Anton Čierny					

## 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> prof. Mgr. Anton Čierny					

## 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> prof. Mgr. Anton Čierny					

## 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, vydavatelstvo Kant: figurama 05. Praha 2005 Barcsay Jenő / 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> prof. Mgr. Anton Čierny					



## 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> prof. Mgr. Anton Čierny					

## 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> prof. Mgr. Anton Čierny					

## 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> prof. Mgr. Anton Čierny					

## 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:** prof. Mgr. Anton Čierny



## 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> prof. Mgr. Anton Čierny
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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> KIM/Exma.b1-7/22	<b>Course title:</b> Experimental Materials 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> 1., 3., 5., 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. The grade of the final assessment depends on commitment, performance and final presentation	
<b>Learning outcomes:</b> The subject Experimental materials I. is one of the introductory subjects of intermedia students at the bachelor's level. It has a preparatory character and focuses on working with experimental "new" artistic materials. It combines the manual filling of the "sculptural preparation" with a discussion of the meaning-making level of new materials. It is also intended to help raise the level of basic craft skills of our students. The output of the subject is the creation of models, tinkering, DIY projects, etc. The subject also includes discussions about modern and contemporary art, with an emphasis on the use of non-traditional and experimental creative materials and procedures.	
<b>Class syllabus:</b> The course takes place in the form of assignments that are continuously discussed. The nature of the tasks is fulfilled by a practical, model-making-DIY, do-it-yourself approach to the subject. Compared to the previous subject Space I, more emphasis is placed on the final artwork. At the same time, there is a wider debate about contemporary forms and expressions in visual arts.	
<b>Recommended literature:</b> Andrew Causey: Sculpture since 1945 Judith Collins: Sculpture Today Vitamin 3-D: New Perspectives in Sculpture and Installation	
<b>Languages necessary to complete the course:</b> slovak and english	
<b>Notes:</b>	

<b>Past grade distribution</b>					
Total number of evaluated students: 73					
A	B	C	D	E	FX
23,29	36,99	19,18	13,7	4,11	2,74
<b>Lecturers:</b> Mgr. art. Jaroslav Kyša					
<b>Last change:</b> 08.11.2022					
<b>Approved by:</b> prof. Mgr. Anton Čierny					

## 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/Exma.b2-8/22	<b>Course title:</b> Experimental Materials 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> 2., 4., 6., 8.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b> KIM/Prma.b3/18 - Space / Material I.	
<b>Course requirements:</b> Attendance at classes at least 75%, unless the teacher specifies otherwise in accordance with the study regulations. The grade of the final assessment depends on commitment, performance and final presentation	
<b>Learning outcomes:</b> Subject Experimental materials II. is one of the introductory subjects for intermedia students at the bachelor's level. Compared to the previous first part of the subject, in this part the emphasis is on the resulting creative solution. The subject also includes discussions about modern and contemporary art, with an emphasis on the use of experimental creative materials and procedures. Through the subject Experimental materials II. the student of the Department of Intermedia should learn how to approach the selection of individual materials and the subsequent application of the chosen material in practice. With a creative approach, a kind of alchemical workshop, we try to think about the material as a thinking entity as an actor. This subject tries to reverse the established chronology, which usually goes in the following order: idea and subsequent material realization. By experimenting with the material, I want to lead students from the idea phase, which is conceptual thinking about the topic, through the very important phase of the laboratory process and verification of idea possibilities in physical space, to the result, which is the accumulation of these quantities. The result should be work that will be mastered not only in terms of ideas, but also in terms of materials, with an emphasis on experiment and process. An important part of the teaching process will be the actual installation of individual works, their adjustment as well as the architecture of the exhibition, which aims to prepare students for artistic and exhibition practices	
<b>Class syllabus:</b> The course takes place in the form of assignments that are continuously discussed. The nature of the tasks is fulfilled by a practical, model-making-DIY, do-it-yourself approach to the subject. Compared to the previous subject Space I, more emphasis is placed on the final artwork. At the same time, there is a wider debate about contemporary forms and expressions in visual arts.	
<b>Recommended literature:</b> Andrew Causey: Sculpture since 1945	

Judith Collins: Sculpture Today Vitamin 3-D: New Perspectives in Sculpture and Installation Martha Burskink: The Contingent Object of Contemporary Art					
<b>Languages necessary to complete the course:</b> slovak or english					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 69					
A	B	C	D	E	FX
52,17	24,64	15,94	2,9	0,0	4,35
<b>Lecturers:</b> Mgr. art. Jaroslav Kyša					
<b>Last change:</b> 08.11.2022					
<b>Approved by:</b> prof. Mgr. Anton Čierny					

## 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/Fimo.b1/11		<b>Course title:</b> Figural Modelling I.			
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 6 per level/semester: 72</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> Preparatory and study drawing. Modeled bust according to the plaster model.					
<b>Learning outcomes:</b> The ability to reproduce the volume, shape and structure according to the plaster model. Acquiring the skills to carry out a study for a sculptural portrait based on a living model. The plaster model serves to verify and acquire skills in modeling, i.e. shape, volume, proportion and detail. Preparation of scaffolding, tools and material. Creating your own principle for the modeling process.					
<b>Class syllabus:</b> 1. Preparation of scaffolding and modeling material - clay. 2. Preparatory drawing in small sketches and 1:1 drawings 3. Modeling according to the plaster model, taking into account the most faithful transfer 4. Training of psychological prerequisites for focused work with the model.					
<b>Recommended literature:</b> Vladimír Preclík, Memory of a Sculptural Portrait, Publishing House of Akad. sciences. CR 2003 Václav Šedý, Sculptural craft – the basis of sculptural art, State publishing house of beautiful literature, music and art, Prague Gottfried Bammes, Die Gestalt Des Menchen, Vdk Dressden 1964					
<b>Languages necessary to complete the course:</b> Slovak / English					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 127					
A	B	C	D	E	FX
22,83	38,58	29,13	7,87	0,79	0,79
<b>Lecturers:</b> doc. akad. soch. Rastislav Trizma					

**Last change:** 06.12.2022

**Approved by:** prof. Mgr. Anton Čierny



## 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/Fimo.b2/11	<b>Course title:</b> Figural Modelling II.
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 6 per level/semester: 72</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> Preparatory and study drawing. Modelled bust according to the plaster model.	
<b>Learning outcomes:</b> Grasping the issue of head study modeling and portrait modeling according to a live model in a ratio of 1:1. Head and detail study. Coping with the color and contrast of the live model - transformation into a sculptural form.	
<b>Class syllabus:</b> Course contents: 1. Preparation of scaffolding and modeling material - clay. 2. Preparatory drawing in small sketches and 1:1 drawings 3. Character portrait studies 4. Acquisition of theoretical knowledge about sculptural forms of classical and contemporary portraits. 5. Choosing your own formal modeling strategy 6. Training of psychological prerequisites for focused work with the model and faithful representation of formal character traits.	
<b>Recommended literature:</b> Vladimír Preclík, Memory of a Sculptural Portrait, Publishing House of Akad. sciences. CR 2003 Václav Šedý, Sculptural craft – the basis of sculptural art, State publishing house of beautiful literature, music and art, Prague Gottfried Bamme, Die Gestalt Des Menschen, Vdk Dresden 1964	
<b>Languages necessary to complete the course:</b> Slovak/English	
<b>Notes:</b>	

<b>Past grade distribution</b>					
Total number of evaluated students: 116					
A	B	C	D	E	FX
53,45	24,14	10,34	6,9	3,45	1,72
<b>Lecturers:</b> doc. akad. soch. Rastislav Trizma					
<b>Last change:</b> 06.12.2022					
<b>Approved by:</b> prof. Mgr. Anton Čierny					

## 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/Fimo.b3/11	<b>Course title:</b> Figural Modelling III.
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 6 per level/semester: 72</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 4	
<b>Recommended semester:</b> 3.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b> KS/Fimo.b1/11 - Figural Modelling I. and KS/Fimo.b2/11 - Figural Modelling II.	
<b>Course requirements:</b> Preparatory and study drawing. Modelled life-size figure based on a living standing model.	
<b>Learning outcomes:</b> Grasping the issue of modeling a life-size nude study according to a live model in a ratio of 1:1 with an emphasis on the proportion of movement and own formal contribution. Preparation of scaffolding, model and tools. Focusing on the model and scaffolding - composing the figure in basic materials.	
<b>Class syllabus:</b> Course contents: 1. Preparation of scaffolding and modeling material - clay. 2. Preparatory drawing in small sketches and 1:1 drawings 3. Character studies of the act 4. Acquiring theoretical knowledge about sculptural forms of classical and contemporary figure modeling 5. Choosing your own formal modeling strategy 6. Training of psychological prerequisites for focused work with the model.	
<b>Recommended literature:</b> Vladimír Preclík, Memory of a Sculptural Portrait, Publishing House of Akad. sciences. CR 2003 Václav Šedý, Sculptural craft – the basis of sculptural art, State publishing house of beautiful literature, music and art, Prague Gottfried Bammes, Die Gestalt Des Menchen, Vdk Dressden 1964	
<b>Languages necessary to complete the course:</b> Slovak/English	
<b>Notes:</b>	

<b>Past grade distribution</b>					
Total number of evaluated students: 102					
A	B	C	D	E	FX
19,61	28,43	13,73	29,41	7,84	0,98
<b>Lecturers:</b> doc. akad. soch. Rastislav Trizma					
<b>Last change:</b> 06.12.2022					
<b>Approved by:</b> prof. Mgr. Anton Čierny					

## 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/Fimo.b4/11		<b>Course title:</b> Figural Modelling IV.			
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 6 per level/semester: 72</b> <b>Form of the course:</b> present					
<b>Number of credits:</b> 4					
<b>Recommended semester:</b> 4.					
<b>Educational level:</b> I.					
<b>Prerequisites:</b> KS/Fimo.b1/11 - Figural Modelling I. and KS/Fimo.b2/11 - Figural Modelling II.					
<b>Course requirements:</b> Preparatory and study drawing. Modeled figure in life size according to a living standing model - finalization.					
<b>Learning outcomes:</b> Grasping the issue of modeling a nude study in life size according to a live model in a ratio of 1:1 with an emphasis on proportions, movement and own formal input. The second stage of act modeling. Clarification of the formal problem of finalizing the processing of the detail and the whole.					
<b>Class syllabus:</b> 1. Continuous deepening of acquired knowledge about sculptural forms of classical and contemporary figure modeling 2. Choosing your own formal modeling strategy 3. Training of psychological prerequisites for focused work with the model. 4. The search for the formal identity of the model and its transfer to the sculptural form 5. Finalization of the detail and the whole					
<b>Recommended literature:</b> Vladimír Preclík, Memory of a Sculptural Portrait, Publishing House of Akad. sciences. CR 2003 Václav Šedý, Sculptural craft – the basis of sculptural art, State publishing house of beautiful literature, music and art, Prague Gottfried Bammes, Die Gestalt Des Menchen, Vdk Dressden 1964					
<b>Languages necessary to complete the course:</b>					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 93					
A	B	C	D	E	FX
39,78	22,58	20,43	11,83	4,3	1,08

<b>Lecturers:</b> doc. akad. soch. Rastislav Trizma
<b>Last change:</b> 06.12.2022
<b>Approved by:</b> prof. Mgr. Anton Čierny

## 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/Fimo.b5/11		<b>Course title:</b> Figural Modelling V.			
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 6 per level/semester: 72</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> KS/Fimo.b1/11 - Figural Modelling I. and KS/Fimo.b2/11 - Figural Modelling II. and KS/Fimo.b3/11 - Figural Modelling III. and KS/Fimo.b4/11 - Figural Modelling IV.					
<b>Course requirements:</b> Preparatory and study drawing. Modeled oversized portrait according to photos.					
<b>Learning outcomes:</b> Modeling of an oversized portrait according to photos and drawings, taking into account the material realization. Creating an author's model.					
<b>Class syllabus:</b> 1. Study portrait drawings 2. Preparation of the scaffold according to the model 3. Modeling of basic masses - in an oversized size - emphasis placed on correctly grasping the scale 4. Finalization of the portrait: emphasis on the whole and detail, expression, personality					
<b>Recommended literature:</b> Vladimír Preclík, Memory of a Sculptural Portrait, Publishing House of Akad. sciences. CR 2003 Václav Šedý, Sculptural craft – the basis of sculptural art, State publishing house of beautiful literature, music and art, Prague Gottfried Bammes, Die Gestalt Des Menchen, Vdk Dressden 1964					
<b>Languages necessary to complete the course:</b> Slovak/English					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 73					
A	B	C	D	E	FX
46,58	27,4	10,96	10,96	4,11	0,0
<b>Lecturers:</b> doc. akad. soch. Rastislav Trizma					
<b>Last change:</b> 05.12.2022					

**Approved by:** prof. Mgr. Anton Čierny



## 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/Fimo.b6/11		<b>Course title:</b> Figural Modelling VI.			
<b>Educational activities:</b> <b>Type of activities:</b> Practical <b>Number of hours:</b> <b>per week: 6 per level/semester: 72</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> KS/Fimo.b1/11 - Figural Modelling I. and KS/Fimo.b2/11 - Figural Modelling II. and KS/Fimo.b3/11 - Figural Modelling III. and KS/Fimo.b4/11 - Figural Modelling IV.					
<b>Course requirements:</b> Preparatory and study drawing. Modeled and processed object in size 1x1x1 m.					
<b>Learning outcomes:</b> Design and realization of your own sculptural output based on the experience gained from previous semesters in the size of 1x1x1 m.					
<b>Class syllabus:</b> 1. Designs and preparatory drawings 2. Object modeling 3. Finalization					
<b>Recommended literature:</b> Vladimír Preclík, Memory of a Sculptural Portrait, Publishing House of Akad. sciences. CR 2003 Václav Šedý, Sculptural craft – the basis of sculptural art, State publishing house of beautiful literature, music and art, Prague Gottfried Bammes, Die Gestalt Des Menchen, Vdk Dressden 1964					
<b>Languages necessary to complete the course:</b>					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 69					
A	B	C	D	E	FX
49,28	24,64	18,84	4,35	1,45	1,45
<b>Lecturers:</b> doc. akad. soch. Rastislav Trizma					
<b>Last change:</b> 05.12.2022					
<b>Approved by:</b> prof. Mgr. Anton Čierny					

## 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:</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> 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> prof. Mgr. Anton Čierny					

## 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 François 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, Étienne-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:** prof. Mgr. Anton Čierny



## 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: 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> 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> prof. Mgr. Anton Čierny					

## 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 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 Ruscha, 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> prof. Mgr. Anton Čierny					

## 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/Aosi.b7/20		<b>Course title:</b> Image Analysis (Sculpture - Intermedia) 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> 40% active participation in seminars, 40% report / seminar paper, 20% discussion of the report / defence of the seminar paper					
<b>Learning outcomes:</b> The student acquires deeper and more systematic knowledge in the chosen field of study (sculpture and intermedia), improves in critical thinking, interpretation of the text, use of argumentation, questioning and group discussion.					
<b>Class syllabus:</b> 1. Analysis and interpretation of the selected work - sculpture, object 2. Analysis and interpretation of the selected work - installation 3. Analysis and interpretation of the selected work - performance 4. Analysis and interpretation of the selected work - video 5. Analysis and interpretation of the selected work - video installation 6. Analysis and interpretation of the selected work - digital medium, virtual space 7. Analysis and interpretation of the selected work - experimental film 8. Analysis and interpretation of the selected work in public space 9. Analysis and interpretation of a current exhibition of contemporary art 10. Analysis and interpretation of a selected interactive, collaborative work					
<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: 26					
A	B	C	D	E	FX
26,92	38,46	23,08	7,69	0,0	3,85

<b>Lecturers:</b> Mgr. Ján Kralovič, PhD., doc. Mgr. Daniel Grúň, PhD.
<b>Last change:</b> 07.11.2022
<b>Approved by:</b> prof. Mgr. Anton Čierny

## 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/Aosi.b8/20		<b>Course title:</b> Image Analysis (Sculpture - Intermedia) 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> 40% active participation in seminars, 40% report / seminar paper, 20% discussion of the report / defence of the seminar paper					
<b>Learning outcomes:</b> The student acquires deeper and more systematic knowledge in the chosen field of study (sculpture and intermedia), improves in critical thinking, interpretation of the text, use of argumentation, questioning and group discussion.					
<b>Class syllabus:</b> 1. Analysis and interpretation of the selected work - sculpture, object 2. Analysis and interpretation of the selected work - installation 3. Analysis and interpretation of the selected work - performance 4. Analysis and interpretation of the selected work - video 5. Analysis and interpretation of the selected work - video installation 6. Analysis and interpretation of the selected work - digital medium 7. Analysis and interpretation of the selected work - experimental film 8. Analysis and interpretation of the selected work in public space 9. Analysis and interpretation of a current exhibition of contemporary art 10. Analysis and interpretation of a selected interactive, collaborative work					
<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: 26					
A	B	C	D	E	FX
34,62	42,31	23,08	0,0	0,0	0,0

<b>Lecturers:</b> Mgr. Ján Kralovič, PhD., doc. Mgr. Daniel Grúň, PhD.
<b>Last change:</b> 07.11.2022
<b>Approved by:</b> prof. Mgr. Anton Čierny

## 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	

<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> prof. Mgr. Anton Čierny</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/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> prof. Mgr. Anton Čierny</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> prof. Mgr. Anton Čierny	

## 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 Grúň, 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> prof. Mgr. Anton Čierny	

## 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/Prsi.b5/20	<b>Course title:</b> Issues faced by Art Media (Sculpture - Intermedia) 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> 30% active participation in lectures, 30% report / seminar paper, 40% discussion of the report / defence of the seminar paper Scale of assessment (preliminary/final): Participation and active engagement in the discussion/ preparation of one's own paper ( 60 per cent) are important . The final assessment takes the form of a debate on the chosen seminar topic ( 40 per cent)	
<b>Learning outcomes:</b> The student acquires deeper and more systematic knowledge in the chosen field of study (sculpture and intermedia), improves in critical thinking, interpretation of the text, use of argumentation, questioning and group discussion.	
<b>Class syllabus:</b> The course focuses on different approaches and themes in contemporary art object sculpture and installation as well as new and digital media. Due to the concept of the course ( the course is taught by a pair of teachers) and its focus for students of Intermedia and the Department of Sculpture and Installation, the curriculum is composed on the basic themes of mediality and media as well as the issues of time, space, projection and other forms of presentation of the artwork. The themes are related to discussions and student presentations ( papers, seminar papers) whose reading and analysis as well as discussion of the art material is an important part of the course.	
<b>Recommended literature:</b>	
<b>Languages necessary to complete the course:</b> Slovak English	
<b>Notes:</b> lectures will focus on the profiling of the Department of Intermedia and Sculpture, Object, Installation	

<b>Past grade distribution</b>					
Total number of evaluated students: 131					
A	B	C	D	E	FX
54,2	26,72	13,74	3,05	2,29	0,0
<b>Lecturers:</b> Mgr. Ján Kralovič, PhD., doc. Mgr. Daniel Grúň, PhD.					
<b>Last change:</b> 07.11.2022					
<b>Approved by:</b> prof. Mgr. Anton Čierny					

## 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/Prsi.b6/20	<b>Course title:</b> Issues faced by Art Media (Sculpture - Intermedia) 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.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> 30% active participation in seminars, 30% report / seminar paper, 40% discussion of the report / defence of the seminar paper Scale of assessment (preliminary/final): an important part is participation and active involvement in the discussion/preparation of one's own paper ( 60 per cent) . the final assessment takes the form of a debate on the chosen seminar topic ( 40 per cent)	
<b>Learning outcomes:</b> The student acquires deeper and more systematic knowledge in the chosen field of study (sculpture and intermedia), improves in critical thinking, interpretation of the text, use of argumentation, questioning and group discussion.	
<b>Class syllabus:</b> The course focuses on different approaches and themes in contemporary art object sculpture and installation as well as new and digital media. Due to the concept of the course ( the course is taught by a pair of teachers) and its focus for students of Intermedia and the Department of Sculpture and Installation, the curriculum is composed on the basic themes of mediality and media as well as the issues of time, space, projection and other forms of presentation of the artwork. The themes are related to discussions and student presentations ( papers, seminar papers) whose reading and analysis as well as discussion of the art material is an important part of the course.	
<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: 118					
A	B	C	D	E	FX
40,68	27,12	19,49	9,32	2,54	0,85
<b>Lecturers:</b> Mgr. Ján Kralovič, PhD., doc. Mgr. Daniel Grúň, PhD.					
<b>Last change:</b> 07.11.2022					
<b>Approved by:</b> prof. Mgr. Anton Čierny					

## 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/LAHP.b4/17	<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> 4.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b> KIM/AtČi.b3/11 - Studio of Spatial Communications + or KIM/AtKa.b3/20 - Studio of Intermedia or KIM/AtPi.b3/20 - Studio vvv (visual, verbal, public)	
<b>Course requirements:</b> Completion of lectures and consultations with min. 75% attendance unless the visiting teacher specifies otherwise. Adequate handling and presentation of all parts of the assignment. The visiting teacher informs at the beginning of the semester.	
<b>Learning outcomes:</b> Teaching is carried out in the form of staffing by internationally respected experts from artistic practice or an art-educational institution. The professional focus of individual personalities respects the scope of the study program. Subject - The visiting professor's laboratory brings new topics and the most up-to-date ways of thinking in art to the teaching process. The study and human experience of male and female students with the personality of a visiting teacher will provide students with new artistic and research impulses important for the growth of the student's artistic expression and confrontation with direct contact with top artistic performances on the international scene.	
<b>Class syllabus:</b> At the beginning of the semester or before the beginning of the semester, the visiting teacher will present himself or herself in the form of a public lecture and the final selection of students will be concluded. The pedagogue assigns students the main theme of the semester, consultations - critiques, discussions - presentations of work in progress. At the end of the semester, a public presentation of the results. A detailed syllabus will be presented by a visiting 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 for teachers from abroad, Slovak language only for teachers from Slovakia	
<b>Notes:</b>	

<b>Past grade distribution</b>					
Total number of evaluated students: 55					
A	B	C	D	E	FX
30,91	27,27	25,45	9,09	5,45	1,82
<b>Lecturers:</b>					
<b>Last change:</b> 08.11.2022					
<b>Approved by:</b> prof. Mgr. Anton Čierny					

## 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/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> KIM/AtKa.b4/19 - Studio of Intermedia or KIM/AtČi.b4/11 - Studio of Spatial Communications + or KIM/AtPi.b4/20 - Studio vvv (visual, verbal, public)	
<b>Course requirements:</b> Completion of lectures and consultations with min. 75% attendance unless the visiting teacher specifies otherwise. Adequate handling and presentation of all parts of the assignment. The visiting teacher informs at the beginning of the semester.	
<b>Learning outcomes:</b> Teaching is carried out in the form of staffing by internationally respected experts from artistic practice or an art-educational institution. The professional focus of individual personalities respects the scope of the study program. Subject - The visiting professor's laboratory brings new topics and the most up-to-date ways of thinking in art to the teaching process. The study and human experience of male and female students with the personality of a visiting teacher will provide students with new artistic and research impulses important for the growth of the student's artistic expression and confrontation with direct contact with top artistic performances on the international scene.	
<b>Class syllabus:</b> At the beginning of the semester or before the beginning of the semester, the visiting teacher will present himself or herself in the form of a public lecture and the final selection of students will be concluded. The pedagogue assigns students the main theme of the semester, consultations - critiques, discussions - presentations of work in progress. At the end of the semester, a public presentation of the results. A detailed syllabus will be presented by a visiting 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 for teachers from abroad, Slovak language only for teachers from Slovakia	
<b>Notes:</b>	

<b>Past grade distribution</b>					
Total number of evaluated students: 65					
A	B	C	D	E	FX
35,38	29,23	23,08	7,69	4,62	0,0
<b>Lecturers:</b>					
<b>Last change:</b> 08.11.2022					
<b>Approved by:</b> prof. Mgr. Anton Čierny					

## 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/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> KIM/AtČi.b5/11 - Studio of Spatial Communications + or KIM/AtPi.b5/18 - Studio vvv (visual, verbal, public) or KIM/AtKa.b5/19 - Studio of Intermedia	
<b>Course requirements:</b> Completion of lectures and consultations with min. 75% attendance unless the visiting teacher specifies otherwise. Adequate handling and presentation of all parts of the assignment. The visiting teacher informs at the beginning of the semester.	
<b>Learning outcomes:</b> Teaching is carried out in the form of staffing by internationally respected experts from artistic practice or an art-educational institution. The professional focus of individual personalities respects the scope of the study program. Subject - The visiting professor's laboratory brings new topics and the most up-to-date ways of thinking in art to the teaching process. The study and human experience of male and female students with the personality of a visiting teacher will provide students with new artistic and research impulses important for the growth of the student's artistic expression and confrontation with direct contact with top artistic performances on the international scene.	
<b>Class syllabus:</b> At the beginning of the semester or before the beginning of the semester, the visiting teacher will present himself or herself in the form of a public lecture and the final selection of students will be concluded. The pedagogue assigns students the main theme of the semester, consultations - critiques, discussions - presentations of work in progress. At the end of the semester, a public presentation of the results. A detailed syllabus will be presented by a visiting 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 for teachers from abroad, Slovak language only for teachers from Slovakia	
<b>Notes:</b>	

<b>Past grade distribution</b>					
Total number of evaluated students: 74					
A	B	C	D	E	FX
37,84	33,78	17,57	8,11	2,7	0,0
<b>Lecturers:</b>					
<b>Last change:</b> 08.11.2022					
<b>Approved by:</b> prof. Mgr. Anton Čierny					

## 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/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> KIM/AtČi.b6/11 - Studio of Spatial Communications + or KIM/AtPi.b6/18 - Studio vvv (visual, verbal, public) or KIM/AtKa.b6/19 - Studio of Intermedia	
<b>Course requirements:</b> Completion of lectures and consultations with min. 75% attendance unless the visiting teacher specifies otherwise. Adequate handling and presentation of all parts of the assignment. The visiting teacher informs at the beginning of the semester.	
<b>Learning outcomes:</b> Teaching is carried out in the form of staffing by internationally respected experts from artistic practice or an art-educational institution. The professional focus of individual personalities respects the scope of the study program. Subject - The visiting professor's laboratory brings new topics and the most up-to-date ways of thinking in art to the teaching process. The study and human experience of male and female students with the personality of a visiting teacher will provide students with new artistic and research impulses important for the growth of the student's artistic expression and confrontation with direct contact with top artistic performances on the international scene.	
<b>Class syllabus:</b> At the beginning of the semester or before the beginning of the semester, the visiting teacher will present himself or herself in the form of a public lecture and the final selection of students will be concluded. The pedagogue assigns students the main theme of the semester, consultations - critiques, discussions - presentations of work in progress. At the end of the semester, a public presentation of the results. A detailed syllabus will be presented by a visiting 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 for teachers from abroad, Slovak language only for teachers from Slovakia	
<b>Notes:</b>	



<b>Past grade distribution</b>					
Total number of evaluated students: 62					
A	B	C	D	E	FX
29,03	32,26	25,81	3,23	9,68	0,0
<b>Lecturers:</b>					
<b>Last change:</b> 08.11.2022					
<b>Approved by:</b> prof. Mgr. Anton Čierny					

## 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> prof. Mgr. Anton Čierny					

## 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:** prof. Mgr. Anton Čierny

## 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:** prof. Mgr. Anton Čierny

## 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:** prof. Mgr. Anton Čierny

## 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/Tsko.b357/22	<b>Course title:</b> Metal processing technologies - casting 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> 3	
<b>Recommended semester:</b> 3., 5., 7.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Completion of the process and final casting made.	
<b>Learning outcomes:</b> Familiarity with the technologies of metal processing, casting and shaping in sculptural practice. Materials and their applicability in sculptural practice. Preparation of models. Preparation of wax models and casting, chiseling and finishing. Safety at Work. The ability to apply free work with foundry technology. To acquire theoretical and practical knowledge about the technological process. To conduct an erudite dialogue with the craftsmen implementing the author's work based on their own work experience.	
<b>Class syllabus:</b> Course contents: 1. Study of the history of metal casting 2. Current casting possibilities 3. Getting to know accessible school technology 4. Preparation of models 5. Construction of the pouring system 6. Preparation of molding mixture and molding 7. Preparation of metal material and its casting 8. Chiseling 9. Patination and surface treatment	
<b>Recommended literature:</b> Alena Pribulová, Iveta Vasková, Foundations of Foundry, Technical University of Košice, Faculty of Metallurgy, Department of Iron Metallurgy and Foundry, Košice, 2009	
<b>Languages necessary to complete the course:</b>	
<b>Notes:</b>	

<b>Past grade distribution</b>					
Total number of evaluated students: 79					
A	B	C	D	E	FX
73,42	16,46	2,53	0,0	1,27	6,33
<b>Lecturers:</b> doc. akad. soch. Rastislav Trizma					
<b>Last change:</b> 05.12.2022					
<b>Approved by:</b> prof. Mgr. Anton Čierny					

## 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/Tsko.b468/22	<b>Course title:</b> Metal processing technologies - casting 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> 3	
<b>Recommended semester:</b> 4., 6., 8.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Completion of the process and the completed definitive object.	
<b>Learning outcomes:</b> The aim of the subject is to capture in the learning process the latest ways of realizing artistic intentions in metal. The course intensively and purposefully connects work in a 3D environment with real material output. This connection makes it possible to work more efficiently in the material and gives more space to the process of creation on an ideological and artistic level.	
<b>Class syllabus:</b> Brief outline of the subject: The assignment is free in the form of an idea project prepared for processing in a 3D environment and subsequent data processing for CNC devices (plasma-VŠVU, laser, water jet, etc... - external environment). Teaching consists of an individual approach to the project. The subject also includes practical teaching of metal shaping (rolling, bending) and metal joining (welding, etc.). List of possible applications used: Modeling – C4D, Maya, Rhinoceros, Zbrush 1. familiarization with electric arc and gas welding technology 2. safety at work 3. basics of metal forming 4. application of metal materials in artistic practice 5. finalization of the work in metal	
<b>Recommended literature:</b> Ing. Jozef Šinál, Ing. Vladimír Májek, Ing. Miloš Ondrus, Ing. Michal Bašista, Textbook for the basic course of manual arc welding with a coated electrode, VÚZ, Bratislava 1994 Ing. Ernest Samek, Ing. Rudolf Strinka, Welding in a protective atmosphere with a melting electrode, Alfa publishing house of technical and economic literature, Bratislava, 1982	
<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. soch. Rastislav Trizma					
<b>Last change:</b> 05.12.2022					
<b>Approved by:</b> prof. Mgr. Anton Čierny					

## 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/Tskz.b468/22	<b>Course title:</b> Metal processing technologies - welding 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> 3	
<b>Recommended semester:</b> 4., 6., 8.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Attendance at classes is at least 75% unless the teacher specifies otherwise by the study regulations. The grade of the final assessment depends on commitment, performance and final presentation.	
<b>Learning outcomes:</b> The subject Sculptural Techniques - Model is a more advanced material-oriented subject intended especially for students of sculpture at the bachelor's level. Acquired material skills and development of own artistic themes will be applied when working with different materials and media. An obvious part of the subject are discussions about contemporary art, with an emphasis on the conceptual and contextual anchoring of the work.	
<b>Class syllabus:</b> As it is a subject for more advanced years, the entry of the student's author's topic is assumed. This creative problem should be developed, anchored in the context of other productions, several variants of the solution and their nuances of meaning should appear. Processing into a model takes into account the personality of the author and his aesthetics, it can be realized in an unusual way, but the main output of the subject is an understandable model (at the 2D level, a project drawing is an alternative).	
<b>Recommended literature:</b> Model Making, by Megan Werner Art in the Making, by Glen Adamson, Julia Bryan-Wilson and many others, related to the specific assignment of the student + art, craft, experimental and DIY websites and videos (e.g. YouTube..)	
<b>Languages necessary to complete the course:</b> Slovak/English	
<b>Notes:</b>	

<b>Past grade distribution</b>					
Total number of evaluated students: 31					
A	B	C	D	E	FX
41,94	35,48	16,13	3,23	0,0	3,23
<b>Lecturers:</b> Mgr. art. Richard Keťko					
<b>Last change:</b> 05.12.2022					
<b>Approved by:</b> prof. Mgr. Anton Čierny					

## 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 ; <a href="http://www.digital-tutors.com">www.digital-tutors.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: 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:** prof. Mgr. Anton Čierny

## 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> prof. Mgr. Anton Čierny					

## 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> prof. Mgr. Anton Čierny					

## 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:** prof. Mgr. Anton Čierny

## 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> prof. Mgr. Anton Čierny					



## 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> prof. Mgr. Anton Čierny					

## 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/Perf.b3/20	<b>Course title:</b> Performace 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> 4	
<b>Recommended semester:</b> 1., 3., 5., 7.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Active class attendance, homework preparation and subsequent presentation of assignments will be included in the student grade. Submission of a minimum of 2 written papers (essays, reflections, studies) on the assigned topic and an inventory of exhibitions, performances, and productions seen during the semester. The maximum number of points per semester is 100 points. Without attendance at the block class, the student may only be graded with a grade of FX. The number of absences allowed is set at 3, of which the student must notify the instructor in advance. If a student exceeds their permitted number of absences, they are marked with an FX. <b>Grading:</b> Active class attendance.....30 points Homework preparation and presentation of assignments.. 30 points Written work.....20 points Inventory of productions/exhibitions/performances.....20 points The maximum number to pass the semester is 100 points. The minimum number to pass the semester is 40 points 100-90 A 89-75 B 74-65 C 64-55 D 54-41 E 40-0 FX	
<b>Learning outcomes:</b> Through the Performance course, the student will be introduced to the principles of how to build presence, imagination, authenticity, and attention when creating. They will gain experience with multiple forms of improvisation, from the simplest to the more complex, which they will be able to apply to their work. The student will acquire the skills necessary in creating full-fledged performance outcomes. The student will learn new means of expression that will enrich his/her/they work. Upon completion of the course, the student will be able to build confidence and openness in	

their performative work. Students will also gain knowledge of contemporary performance, theatre, and artistic trends.

**Class syllabus:**

This two-semester course is devoted to several improvisational techniques, body work, and the development of imagery within the perception of one's psychophysical apparatus. Through several improvisational techniques (from body to word, abstraction and back) and various movement methods, we will work our way to basic compositional techniques. We will focus on three important points when working with the body: from movement to action and back, from relaxation to tension and back, awareness of bodily presence. At the same time, emphasis will be placed on working with the object - as a partner and active participant. A certain amount of time will also be devoted to the study of the theoretical literature on performance art and its concretization in a performing arts perspective.

**Recommended literature:**

Marina Abramović: Walk through the walls. Crown Archetype. 2016  
Keith Johnstone: Impro - Improvizace a divadlo. NAMU. 2014  
Blaho Uhlár, Miloš Karásek: Prvý a druhý Slovenský divadelný manifest  
Hans Thies Lehman: Postdramatické divadlo. Divadelný ústav. 2007  
Lucia Repašská: Dekompozičné princípy v inscenačnej tvorbe. JAMU. 2015  
Katie Mitchell: The directors craft. Taylor and Francis Ltd. 2008  
Richard Schechner: Performancia: Teória, praktiky, rituály. Divadelný ústav. 2009  
Aleksandra Jovičević, Ana Vujanović: Úvod do performatívnych štúdií. Divadelný ústav. 2012  
Gaut, B., Lopes, D.: The Routledge Companion to Aesthetics, 3rd edition. Routledge. 2013  
Andrea Pagnès: Body Issues in Performance Art: Between Theory and Praxis. [https://www.academia.edu/8716269/Body\\_Issues\\_in\\_Performance\\_Art\\_Between\\_Theory\\_and\\_Praxis](https://www.academia.edu/8716269/Body_Issues_in_Performance_Art_Between_Theory_and_Praxis)  
Fall of Faust: Considerations on Contemporary Art and Art Action. [https://www.academia.edu/8719342/The\\_Fall\\_of\\_Faust\\_Considerations\\_on\\_Contemporary\\_Art\\_and\\_Art\\_Action](https://www.academia.edu/8719342/The_Fall_of_Faust_Considerations_on_Contemporary_Art_and_Art_Action)

**Languages necessary to complete the course:**

Slovak or english language

**Notes:**

**Past grade distribution**

Total number of evaluated students: 23

A	B	C	D	E	FX
78,26	8,7	8,7	0,0	4,35	0,0

**Lecturers:** Mgr. art. Peter Tilajčík, ArtD.

**Last change:** 08.11.2022

**Approved by:** prof. Mgr. Anton Čierny

## 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/Perf.b4/20	<b>Course title:</b> Performace 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> 4	
<b>Recommended semester:</b> 2., 4., 6., 8.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Active class attendance, homework preparation and subsequent presentation of assignments will be included in the student grade. Submission of a minimum of 2 written papers (essays, reflections, studies) on the assigned topic and an inventory of exhibitions, performances, and productions seen during the semester. The maximum number of points per semester is 100 points. Without attendance at the block class, the student may only be graded with a grade of FX. The number of absences allowed is set at 3, of which the student must notify the instructor in advance. If a student exceeds their permitted number of absences, they are marked with an FX. <b>Grading:</b> Active class attendance.....30 points Homework preparation and presentation of assignments.. 30 points Written work.....20 points Inventory of productions/exhibitions/performances.....20 points The maximum number to pass the semester is 100 points. The minimum number to pass the semester is 40 points 100-90 A 89-75 B 74-65 C 64-55 D 54-41 E 40-0 FX	
<b>Learning outcomes:</b> Through the Performance course, the student will be introduced to the principles of how to build presence, imagination, authenticity, and attention when creating. They will gain experience with multiple forms of improvisation, from the simplest to the more complex, which they will be able to apply to their work. The student will acquire the skills necessary in creating full-fledged performance outcomes. The student will learn new means of expression that will enrich his/her/they work. Upon completion of the course, the student will be able to build confidence and openness in their performative work. Students will also gain knowledge of contemporary performance, theatre,	

and artistic trends.

**Class syllabus:**

This two-semester course is devoted to several improvisational techniques, body work, and the development of imagery within the perception of one's psychophysical apparatus. Through several improvisational techniques (from body to word, abstraction and back) and various movement methods, we will work our way to basic compositional techniques. We will focus on three important points when working with the body: from movement to action and back, from relaxation to tension and back, awareness of bodily presence. At the same time, emphasis will be placed on working with the object - as a partner and active participant. A certain amount of time will also be devoted to the study of the theoretical literature on performance art and its concretization in a performing arts perspective.

**Recommended literature:**

Marina Abramović: Walk through the walls. Crown Archetype. 2016 Keith Johnstone: Impro - Improvizace a divadlo. NAMU. 2014 Blaho Uhlár, Miloš Karásek: Prvý a druhý Slovenský divadelný manifest Hans Thies Lehman: Postdramatické divadlo. Divadelný ústav. 2007 Lucia Repašská: Dekompozičné princípy v inscenačnej tvorbe. JAMU. 2015 Katie Mitchell: The directors craft. Taylor and Francis Ltd. 2008 Richard Schechner: Performancia: Teória, praktiky, rituály. Divadelný ústav. 2009 Aleksandra Jovičević, Ana Vujanović: Úvod do performatívnych štúdií. Divadelný ústav. 2012 Gaut, B., Lopes, D.: The Routledge Companion to Aesthetics, 3rd edition. Routledge. 2013 Andrea Pagnès: Body Issues in Performance Art: Between Theory and Praxis. [https://www.academia.edu/8716269/Body\\_Issues\\_in\\_Performance\\_Art\\_Between\\_Theory\\_and\\_Praxis](https://www.academia.edu/8716269/Body_Issues_in_Performance_Art_Between_Theory_and_Praxis) Fall of Faust: Considerations on Contemporary Art and Art Action. [https://www.academia.edu/8719342/The\\_Fall\\_of\\_Faust\\_Considerations\\_on\\_Contemporary\\_Art\\_and\\_Art\\_Action](https://www.academia.edu/8719342/The_Fall_of_Faust_Considerations_on_Contemporary_Art_and_Art_Action)

**Languages necessary to complete the course:**

Slovak or english language

**Notes:**

**Past grade distribution**

Total number of evaluated students: 23

A	B	C	D	E	FX
65,22	21,74	0,0	4,35	8,7	0,0

**Lecturers:** Mgr. art. Peter Tilajčík, ArtD.

**Last change:** 31.10.2022

**Approved by:** prof. Mgr. Anton Čierny

## 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> prof. Mgr. Anton Čierny					

## 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> prof. Mgr. Anton Čierny					

## 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> prof. Mgr. Anton Čierny					



## 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> prof. Mgr. Anton Čierny					

## 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.b2/20		<b>Course title:</b> Preparatory Course in Intermedia II.			
<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> KF/KuFo.b1/20 - Preparatory Course in Photography or KS/KuSo.b1/22 - Preparatory Course in Sculpture					
<b>Course requirements:</b> Students can miss a maximum of three lessons (days). They have to create a simple creative assignment.					
<b>Learning outcomes:</b> The result of the intermedia course for intermedia students is a basic knowledge of interactivity in art, working with camera, editing and sound.					
<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.					
<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: 21					
A	B	C	D	E	FX
76,19	19,05	0,0	4,76	0,0	0,0
<b>Lecturers:</b> Mgr. Mgr. art. Peter Barényi, ArtD.					
<b>Last change:</b> 08.11.2022					
<b>Approved by:</b> prof. Mgr. Anton Čierny					

## 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.b1/20	<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> 1.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Antirequisites:</b> KF/KuFo.2b1/11	
<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. 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 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 Campany: Art and Photography, Phaidon 2003 David Campany: On Photographs, Thames and Hudson, 2020 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					
<b>Languages necessary to complete the course:</b> Slovak/English					
<b>Notes:</b> Students are responsible to acquire their own digital or analog camera.					
<b>Past grade distribution</b> Total number of evaluated students: 62					
A	B	C	D	E	FX
56,45	25,81	14,52	3,23	0,0	0,0
<b>Lecturers:</b> Mgr. art. Dominika Jackuliaková					
<b>Last change:</b> 14.11.2022					
<b>Approved by:</b> prof. Mgr. Anton Čierny					

## 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 Chaloupecký: 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:** prof. Mgr. Anton Čierny

## 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, vydavatelstvo 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: 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> prof. Mgr. Anton Čierny					

## 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	

<p>BAMMES, Gottfried: Akt. Stuttgart und Zurich 1992          BAMMES, 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</p>					
<p><b>Languages necessary to complete the course:</b>          Slovak</p>					
<p><b>Notes:</b></p>					
<p><b>Past grade distribution</b>          Total number of evaluated students: 54</p>					
A	B	C	D	E	FX
22,22	35,19	33,33	3,7	3,7	1,85
<p><b>Lecturers:</b> Mgr. art. Marek Kvetan</p>					
<p><b>Last change:</b> 07.12.2022</p>					
<p><b>Approved by:</b> prof. Mgr. Anton Čierny</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> KIM/Prpr.b357/22	<b>Course title:</b> Project and Production Preparation 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> 4	
<b>Recommended semester:</b> 3., 5., 7.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Recommended prerequisites:</b> The course focuses on the preparatory processes related to the realization of the work. The basic elements of the subject are space, time, material, capital and the context between them. The aim is to gain practice in working with time, space and other factors that will become a supporting platform for the realization of the work.	
<b>Course requirements:</b> The prerequisite for meaningful completion of the course is active class attendance and preparation for the meetings: writing assignments, doing research, or studying the materials sent to you. The number of absences allowed is set at 3, which must be notified in advance to the teacher. If a student exceeds their allowed number of absences, he or she is graded with a grade of FX. Absence from class can only be graded with a grade of FX.	
<b>Learning outcomes:</b> The aim of the course is to increase the level of knowledge and acquire practical skills in working with time, space and other factors that will become a supporting platform for the realization of an artwork. In this context, there are procedures in art practice to prepare for the realization of a work. Planning and production are now a non-negligible part of the professional equipment of the visual artist, whether the objects are outdoors or indoors. This course is intended to contribute not only to the acquisition of skills, but also to lead to an overall readiness for the realization of a work of art, enriching the range of means and practices to prepare for the realization of the work they use in their artistic creation.	
<b>Class syllabus:</b> Preparation. During this phase, students will practice creating a timeline, calculating the items in the project, being green, reaching out to people to collaborate, and estimating their strengths and abilities. Another component is to also learn how to articulate and structure their thoughts about the sequence in writing during the execution of the work. Part of the preparation is also to analyze the works of other artists and women artists in the neighborhood (city, country) that are currently being realized or have already been realized, and for which it is possible to point out and record the production side of it.	

Mapping the terrain. The intention of this part of the course is to work both outdoors and indoors, away from the home or studio environment. During this process, the student will explore and map the terrain. He or she will create an informational and photo research of the environment, plan collaborative work sessions or rehearsals while responding to and incorporating new aspects that the terrain provides. Alongside this, he or she confronts the new realities with the original concept of the artwork and analyses them.

Context. The third part will deal with the use of the acquired information and realities about the space, financial resources, and the equipment to obtain permission from the relevant authorities.

Reflection. The final part deals with the production that occurs after the realization of the artwork in the field. This part also has several components based on the documentation of the work, its promotion on social networks, the financial evaluation of human resources, the sustainability of the realization in the field, the creation of contracts, the reflection of the work with the initial idea, the evaluation of the collaboration with the people who participated in its creation, and last but not least, the reflection with oneself.

**Recommended literature:**

David Graeber: The Utopia of Rules: On Technology, Stupidity, and the Secret Joys of Bureaucracy, 261 p, 2015

Fisher Mark: Capitalist Realism, 2009, 81 p.

**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. Mária Štefančíková, ArtD.

**Last change:** 28.10.2022

**Approved by:** prof. Mgr. Anton Čierny

## 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/Prpr.b468/22	<b>Course title:</b> Project and Production Preparation 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> 4	
<b>Recommended semester:</b> 4., 6., 8.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Recommended prerequisites:</b> The course focuses on the preparatory processes related to the realization of the work. The basic elements of the subject are space, time, material, capital and the context between them. The aim is to gain practice in working with time, space and other factors that will become a supporting platform for the realization of the work.	
<b>Course requirements:</b> The prerequisite for meaningful completion of the course is active class attendance and preparation for the meetings: writing assignments, doing research, or studying the materials sent to you. The number of absences allowed is set at 3, which must be notified in advance to the teacher. If a student exceeds their allowed number of absences, he or she is graded with a grade of FX. Absence from class can only be graded with a grade of FX.	
<b>Learning outcomes:</b> The aim of the course is to increase the level of knowledge and acquire practical skills in working with time, space and other factors that will become a supporting platform for the realization of an artwork. In this context, there are procedures in art practice to prepare for the realization of a work. Planning and production are now a non-negligible part of the professional equipment of the visual artist, whether the objects are outdoors or indoors. This course is intended to contribute not only to the acquisition of skills, but also to lead to an overall readiness for the realization of a work of art, enriching the range of means and practices to prepare for the realization of the work they use in their artistic creation.	
<b>Class syllabus:</b> Preparation. During this phase, students will practice creating a timeline, calculating the items in the project, being green, reaching out to people to collaborate, and estimating their strengths and abilities. Another component is to also learn how to articulate and structure their thoughts about the sequence in writing during the execution of the work. Part of the preparation is also to analyze the works of other artists and women artists in the neighborhood (city, country) that are currently being realized or have already been realized, and for which it is possible to point out and record the production side of it. Mapping the terrain. The intention of this part of the course is to work both	

outdoors and indoors, away from the home or studio environment. During this process, the student will explore and map the terrain. He or she will create an informational and photo research of the environment, plan collaborative work sessions or rehearsals while responding to and incorporating new aspects that the terrain provides. Alongside this, he or she confronts the new realities with the original concept of the artwork and analyses them. Context. The third part will deal with the use of the acquired information and realities about the space, financial resources, and the equipment to obtain permission from the relevant authorities. Reflection. The final part deals with the production that occurs after the realization of the artwork in the field. This part also has several components based on the documentation of the work, its promotion on social networks, the financial evaluation of human resources, the sustainability of the realization in the field, the creation of contracts, the reflection of the work with the initial idea, the evaluation of the collaboration with the people who participated in its creation, and last but not least, the reflection with oneself.

**Recommended literature:**

David Graeber: The Utopia of Rules: On Technology, Stupidity, and the Secret Joys of Bureaucracy, 261 p, 2015; Fisher Mark: Capitalist Realism, 2009, 81 p.

**Languages necessary to complete the course:**

**Notes:**

**Past grade distribution**

Total number of evaluated students: 1

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

**Lecturers:** Mgr. art. Mária Štefančíková, ArtD.

**Last change:** 28.10.2022

**Approved by:** prof. Mgr. Anton Čierny

## 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> prof. Mgr. Anton Čierny	

## 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> prof. Mgr. Anton Čierny	

## 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> prof. Mgr. Anton Čierny

## 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:** prof. Mgr. Anton Čierny

## 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> prof. Mgr. Anton Čierny					



## 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> prof. Mgr. Anton Čierny						

## 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> prof. Mgr. Anton Čierny						

## 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/Tedk.b1-7/22	<b>Course title:</b> Sculptural Techniques - Wood, Stone 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> 3	
<b>Recommended semester:</b> 1., 3., 5., 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. The grade of the final assessment depends on commitment, performance and final presentation.	
<b>Learning outcomes:</b> After completing the subject, the student will acquire the following knowledge, skills and competences: - has basic knowledge of spatial creative media with regard to stone and wood - has theoretical knowledge and the necessary practical experience with the application of spatial creative material techniques in the creation of creative spatial artefacts in stone and wood - knows compositional principles and perspective regularities in depicting reality with regard to natural motifs, figurative composition as well as free abstract motifs - has mastered sculptural material techniques when recording reality as well as free abstract themes The aim of the subject is to provide basic theoretical knowledge and practical skills in mastering the work in stone and wood materials while displaying according to reality.	
<b>Class syllabus:</b> 1. Analysis of expressive possibilities of natural materials 2. Material properties of wood/stone and their processing possibilities 3. Technological / natural material in sculpture, plywood and agglomerated wood-based material 4. Surface treatment of wood and stone 5. Finalization of the wood and stone artifact 6. Detail in sculpture, detail in material 7. Material properties of stone, artificial stone and cement materials 8. Stone processing, technological and sculptural techniques in stone 9. Joining in stone material 10. Finalization of the artifact in stone	
<b>Recommended literature:</b> John Mills: Encyclopedia of Sculpture Techniques	

Andy Goldsworthy: Wood Erika Vodičková: Everything about wood Haruki Murakami: Norwegian wood					
<b>Languages necessary to complete the course:</b> Slovak/English					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 112					
A	B	C	D	E	FX
42,86	23,21	17,86	5,36	1,79	8,93
<b>Lecturers:</b> Mgr. art. Štefan Papčo, ArtD., Mgr. art. Juraj Rattaj					
<b>Last change:</b> 05.12.2022					
<b>Approved by:</b> prof. Mgr. Anton Čierny					

## 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/Tskz.b357/22	<b>Course title:</b> Sculptural Techniques - Wood, Stone 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> 3	
<b>Recommended semester:</b> 3., 5., 7.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Attendance at classes is at least 75% unless the teacher specifies otherwise by the study regulations. The grade of the final assessment depends on commitment, performance and final presentation.	
<b>Learning outcomes:</b> The subject Sculptural Techniques - Wood is one of the introductory subjects for sculpture students at the bachelor's level. It is intended to provide basic material skills when working with wood and to develop it according to the student's personal requirements. The subject also includes discussions about modern and contemporary art, with an emphasis on the use of traditional art materials and procedures.	
<b>Class syllabus:</b> Subject Wood: 1. Assignments are set at the beginning of the semester 2. an ongoing idea, technology and material consultation is underway 3. At the same time, there is a debate about the wider context of the application of the material in visual arts 4. usually a week before the end of the semester, final papers are submitted (possible content of the course is outdoor activities outside the school premises)	
<b>Recommended literature:</b> John Mills: Encyclopedia of Sculpture Techniques Andy Goldsworthy: Wood Erika Vodičková: Everything about wood Haruki Murakami: Norwegian wood	
<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. Richard Keťko					
<b>Last change:</b> 05.12.2022					
<b>Approved by:</b> prof. Mgr. Anton Čierny					



## 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/Tedk.b2-8/22	<b>Course title:</b> Sculptural Techniques - Wood, Stone 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> 3	
<b>Recommended semester:</b> 2., 4., 6., 8.	
<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. The grade of the final assessment depends on commitment, performance and final presentation.	
<b>Learning outcomes:</b> The subject Sculptural Techniques - Stone is one of the introductory subjects for sculpture students at the bachelor's level. It is intended to provide basic material skills when working with stone and to develop it according to the student's personal requirements. The subject also includes discussions about modern and contemporary art, with an emphasis on the use of traditional art materials and procedures.	
<b>Class syllabus:</b> 1. Analysis of expressive possibilities of natural materials 2. Material properties of wood/stone and their processing possibilities 3. Technological / natural material in sculpture, plywood and agglomerated wood-based material 4. Surface treatment of wood and stone 5. Finalization of the wood and stone artifact 6. Detail in sculpture, detail in material 7. Material properties of stone, artificial stone and cement materials 8. Stone processing, technological and sculptural techniques in stone 9. Joining in stone material 10. Finalization of the artifact in stone	
<b>Recommended literature:</b> John Mills: Encyclopedia of Sculpture Techniques Andy Goldsworthy: Stone Irving Stone: Agónia a extáza Karel Schultz: Kámen a bolest	
<b>Languages necessary to complete the course:</b> Slovak / English	

<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 100					
A	B	C	D	E	FX
45,0	23,0	14,0	4,0	1,0	13,0
<b>Lecturers:</b> Mgr. art. Štefan Papčo, ArtD.					
<b>Last change:</b> 05.12.2022					
<b>Approved by:</b> prof. Mgr. Anton Čierny					

## 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 Hojstřichová, ArtD.	
<b>Last change:</b> 09.11.2022	
<b>Approved by:</b> prof. Mgr. Anton Čierny	

## 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> prof. Mgr. Anton Čierny	

## 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> prof. Mgr. Anton Čierny	



## 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> prof. Mgr. Anton Čierny	

## 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> prof. Mgr. Anton Čierny	

## 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 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: 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> prof. Mgr. Anton Čierny	

## 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> prof. Mgr. Anton Čierny	



## 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 Hojstřichová, ArtD.	
<b>Last change:</b> 09.11.2022	
<b>Approved by:</b> prof. Mgr. Anton Čierny	

## 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> prof. Mgr. Anton Čierny					

## 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> prof. Mgr. Anton Čierny					

## 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> prof. Mgr. Anton Čierny	

## 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/Zvuk.b357/22		<b>Course title:</b> Sound 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> 3					
<b>Recommended semester:</b> 3., 5., 7.					
<b>Educational level:</b> I.					
<b>Prerequisites:</b>					
<b>Course requirements:</b> Active participation in discussions. One written task (1 standard page) and one practical task.					
<b>Learning outcomes:</b> The aim of the subject is to provide basic theoretical knowledge and practical skills in working with sound and familiarize with the various methods and technologies of working with sound medium from recording, editing to reproduction. Students get the experience of deep listening and gain the idea of what character the sound exoskeleton of the world bears. In the context of audio medium, they will be encouraged to find new approaches to enriching their own artistic creation as well as familiarize with the selection of works from the Soundart category and audio installations.					
<b>Class syllabus:</b> The aim of the subject is to listen and talk about it.					
<b>Recommended literature:</b> Salomé Voegelin: Listening to Noise and Silence: Towards a Philosophy of Sound; R.Murray Schafer: The Soundscape and the Tuning of the World					
<b>Languages necessary to complete the course:</b> slovak, english					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 15					
A	B	C	D	E	FX
53,33	33,33	0,0	0,0	0,0	13,33
<b>Lecturers:</b> Mgr. art. František Király, PhD.					
<b>Last change:</b> 06.12.2022					
<b>Approved by:</b> prof. Mgr. Anton Čierny					



## 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/Zvuk.b468/22		<b>Course title:</b> Sound 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> 3					
<b>Recommended semester:</b> 4., 6., 8.					
<b>Educational level:</b> I.					
<b>Prerequisites:</b>					
<b>Antirequisites:</b> KIM/Spmu.b5/16 or KIM/Zvuk.b5/21					
<b>Course requirements:</b> Active participation in discussions. One written task (1 standard page) and one practical task.					
<b>Learning outcomes:</b> The aim of the second semester is to expand previous experiences in a more adventurous way by creating experimental positions with the aim of deeper knowledge of audio media. Feedback, Piezo, CircuitBending, Sound Synthesis, Transformation of Sound Data Data are paths where with the help of open source software students will touch the surface of the contemporary sound and music practice.					
<b>Class syllabus:</b> The aim of the subject is to offer students experimental ways to communicate with sound. Nonverbal.					
<b>Recommended literature:</b> Rheed Ghazala: Circuitbending : Build Your Own Alien Instruments; Thor Magnusson: Sonic Writing: Technologies of Material, Symbolic, and Signal Incriptions; Curtis Roads: Microsound					
<b>Languages necessary to complete the course:</b> english, slovak					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 11					
A	B	C	D	E	FX
45,45	36,36	0,0	0,0	0,0	18,18
<b>Lecturers:</b> Mgr. art. František Király, PhD.					
<b>Last change:</b> 06.12.2022					

**Approved by:** prof. Mgr. Anton Čierny

## 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> prof. Mgr. Anton Čierny</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:** prof. Mgr. Anton Čierny

## 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> prof. Mgr. Anton Čierny	



## 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.	
<b>Past grade distribution</b> Total number of evaluated students: 8	
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> prof. Mgr. Anton Čierny	

## 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> prof. Mgr. Anton Čierny	

## 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> prof. Mgr. Anton Čierny	

## 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.	
<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> prof. Mgr. Anton Čierny	



## 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:** prof. Mgr. Anton Čierny

## 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.

**Past grade distribution**

Total number of evaluated students: 9

ABS	NEABS
100,0	0,0

**Lecturers:** doc. Mgr. art. Jana Hojstričová, ArtD.

**Last change:** 08.11.2022

**Approved by:** prof. Mgr. Anton Čierny

## 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 Hojstřichová, ArtD.	
<b>Last change:</b> 08.11.2022	
<b>Approved by:</b> prof. Mgr. Anton Čierny	

## 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.	
<b>Past grade distribution</b> Total number of evaluated students: 15	
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> prof. Mgr. Anton Čierny	



## 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:** prof. Mgr. Anton Čierny

## 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.

**Past grade distribution**

Total number of evaluated students: 31

ABS	NEABS
100,0	0,0

**Lecturers:** doc. Mgr. art. Jana Hojstričová, ArtD.

**Last change:** 08.11.2022

**Approved by:** prof. Mgr. Anton Čierny

## 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> prof. Mgr. Anton Čierny	

## 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/Odwo.b2/22	<b>Course title:</b> Specialized 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>Course requirements:</b> Participation of at least 90%, unless the teacher specifies otherwise in accordance with the study regulations Scale of assessment (preliminary/final): 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 issues. 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> updating according to the need of the focus of the Expert workshop	
<b>Languages necessary to complete the course:</b> Slovak and English	
<b>Notes:</b>	

<b>Past grade distribution</b>	
Total number of evaluated students: 0	
ABS	NEABS
0,0	0,0
<b>Lecturers:</b> Mgr. Mgr. art. Peter Barényi, ArtD., Mgr. art. Dávid Koronczí, Mgr. art. Jaroslav Kyša, prof. Mgr. art. Patrik Kovačovský	
<b>Last change:</b> 06.12.2022	
<b>Approved by:</b> prof. Mgr. Anton Čierny	



## 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/Odwo.b3/20	<b>Course title:</b> Specialized 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>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 issues. 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> updating according to the need of the focus of the Expert workshop	
<b>Languages necessary to complete the course:</b> Slovak and English	
<b>Notes:</b>	

<b>Past grade distribution</b>	
Total number of evaluated students: 5	
ABS	NEABS
100,0	0,0
<b>Lecturers:</b> Mgr. Mgr. art. Peter Barényi, ArtD., Mgr. art. Dávid Koronczí, Mgr. art. Jaroslav Kyša, prof. Mgr. art. Patrik Kovačovský	
<b>Last change:</b> 05.12.2022	
<b>Approved by:</b> prof. Mgr. Anton Čierny	

## 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/Odwo.b4/20	<b>Course title:</b> Specialized 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>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 issues. 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> updating according to the need of the focus of the Expert workshop	
<b>Languages necessary to complete the course:</b> Slovak and English	
<b>Notes:</b>	

<b>Past grade distribution</b>	
Total number of evaluated students: 5	
ABS	NEABS
100,0	0,0
<b>Lecturers:</b> Mgr. Mgr. art. Peter Barényi, ArtD., Mgr. art. Dávid Koronczí, Mgr. art. Jaroslav Kyša, prof. Mgr. art. Patrik Kovačovský	
<b>Last change:</b> 05.12.2022	
<b>Approved by:</b> prof. Mgr. Anton Čierny	

## 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/Odwo.b5/20	<b>Course title:</b> Specialized 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>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 issues. An alternative offer to standard teaching in the studio update as needed	
<b>Class syllabus:</b> updating according to the need of the focus of the Expert workshop 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> updating according to the need of the focus of the Expert workshop	
<b>Languages necessary to complete the course:</b> Slovak and English	
<b>Notes:</b>	

<b>Past grade distribution</b>	
Total number of evaluated students: 3	
ABS	NEABS
100,0	0,0
<b>Lecturers:</b> Mgr. Mgr. art. Peter Barényi, ArtD., Mgr. art. Dávid Koronczí, Mgr. art. Jaroslav Kyša, prof. Mgr. art. Patrik Kovačovský	
<b>Last change:</b> 05.12.2022	
<b>Approved by:</b> prof. Mgr. Anton Čierny	

## 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/Odwo.b6/20	<b>Course title:</b> Specialized 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>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 issues. An alternative offer to standard teaching in the studio update as needed	
<b>Class syllabus:</b> updating according to the need of the focus of the Expert workshop 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> updating according to the need of the focus of the Expert workshop	
<b>Languages necessary to complete the course:</b> Slovak and English	
<b>Notes:</b>	

<b>Past grade distribution</b>	
Total number of evaluated students: 3	
ABS	NEABS
100,0	0,0
<b>Lecturers:</b> Mgr. Mgr. art. Peter Barényi, ArtD., Mgr. art. Dávid Koronczí, Mgr. art. Jaroslav Kyša, prof. Mgr. art. Patrik Kovačovský	
<b>Last change:</b> 05.12.2022	
<b>Approved by:</b> prof. Mgr. Anton Čierny	



## 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/Odwo.b7/20	<b>Course title:</b> Specialized 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>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 issues. 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> updating according to the need of the focus of the Expert workshop	
<b>Languages necessary to complete the course:</b> Slovak and English	
<b>Notes:</b>	
<b>Past grade distribution</b> Total number of evaluated students: 1	
ABS	NEABS
100,0	0,0

**Lecturers:** Mgr. Mgr. art. Peter Barényi, ArtD., Mgr. art. Dávid Koronczí, Mgr. art. Jaroslav Kyša,  
prof. Mgr. art. Patrik Kovačovský

**Last change:** 06.12.2022

**Approved by:** prof. Mgr. Anton Čierny

## 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/AtKa.b3/20	<b>Course title:</b> Studio of Intermedia
<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> KIM/KuIn.b2/20 - Preparatory Course in Intermedia II.	
<b>Recommended prerequisites:</b> <p>In the studio, we try to develop the individuality of each student with the help of open and respectful communication. Our tools are dialogue, asking questions, questionnaire Open curriculum, with which we create a space for naming one's own starting points, interests and topics, which are subsequently developed in artistic practice. We all learn from each other, develop and pass on experience, skills and knowledge. We are aware of our own qualities, but also of the qualities of others, i.e. what we can do to help and be helpful to each other. Mistakes are seen as a natural part of the creative process. With the help of group work, consultations, but also joint decision-making processes, we lead male and female students to critical thinking, mutual relations, but also help and communication. We encourage active participation in the art scene, formulating your own starting points and expanding professional knowledge.</p>	
<b>Course requirements:</b> <p>Participation of at least 75% if the teacher does not specify otherwise in terms of the study regulations.</p> <p>Scale of assessment (preliminary/final): Ongoing feedback to individual semester projects takes place in the form of oral presentations at individual and group consultations. In the middle of the semester, students receive feedback on their work in progress from invited guests who have an objective, disinterested view of the projects. At the end of the semester, students fill in the last fields of the Open Curriculum questionnaire, where they formulate their self-evaluation of the work during the semester and feedback to the management of the studio as well as its overall functioning. At the same time, feedback for students is also formulated by the management of the studio and given to them before the final departmental defenses. If a problem occurs, it is discussed in the wider circle of the studio. At the end, the student undergoes a departmental evaluation, where he presents his semester work and receives a critical view of it.</p>	
<b>Learning outcomes:</b> <p>In the intermedia studio, we take into account the individuality of each student and focus 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</p>	

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. We understand the intermedia studio as an open space for mutual sharing of ideas, opinions and experiences. In the 2nd year of bachelor's studies, students primarily become familiar with the phases of the creative process, acquire basic technical and technological skills, as well as first experience with grasping a work from a formal point of view.

**Class syllabus:**

We begin the beginning of the semester by filling out the Open Curriculum questionnaire, where each and everyone sets their own idea about the topic and the formal processing of their project. The primary task of the questionnaire is to formulate starting points that may change during the semester. Students individually define what they want to study from professional literature, or fiction, poetry, science, and with whom they would like to consult from an external environment. They decide what type of knowledge they would like to add as part of their project, or what workshops and lectures they would like to attend. For students, this encourages concentration on the process of creating a work, consistent immersion in the issue and the development of soft skills. During their studies, students acquire skills with multiple media (photography, camera, editing, sound, material, interactivity, text, performance). As they continuously acquire knowledge and skills, they also focus their attention on the formal output of the work and the development of their own expressive vocabulary, which individually result from the process.

**Recommended literature:**

Individual literature is recommended to students throughout the semester, depending on the focus of their semester project.

**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	42,86	14,29	0,0	0,0	0,0

**Lecturers:** Mgr. Mgr. art. Jana Kapelová, ArtD., Mgr. art. Roman Bicek

**Last change:** 07.11.2022

**Approved by:** prof. Mgr. Anton Čierny

## 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/AtKa.b4/19	<b>Course title:</b> Studio of Intermedia
<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> KIM/AtČi.b3/11 - Studio of Spatial Communications + or KIM/AtPi.b3/20 - Studio vvv (visual, verbal, public)	
<b>Recommended prerequisites:</b> <p>In the studio, we try to develop the individuality of each student with the help of open and respectful communication. Our tools are dialogue, asking questions, questionnaire Open curriculum, with which we create a space for naming one's own starting points, interests and topics, which are subsequently developed in artistic practice. We all learn from each other, develop and pass on experience, skills and knowledge. We are aware of our own qualities, but also of the qualities of others, i.e. what we can do to help and be helpful to each other. Mistakes are seen as a natural part of the creative process. With the help of group work, consultations, but also joint decision-making processes, we lead male and female students to critical thinking, mutual relations, but also help and communication. We encourage active participation in the art scene, formulating your own starting points and expanding professional knowledge.</p>	
<b>Course requirements:</b> <p>Participation of at least 75% if the teacher does not specify otherwise in terms of the study regulations.</p> <p>Scale of assessment (preliminary/final): Ongoing feedback to individual semester projects takes place in the form of oral presentations at individual and group consultations. In the middle of the semester, students receive feedback on their work in progress from invited guests who have an objective, disinterested view of the projects. At the end of the semester, students fill in the last fields of the Open Curriculum questionnaire, where they formulate their self-evaluation of the work during the semester and feedback to the management of the studio as well as its overall functioning. At the same time, feedback for students is also formulated by the management of the studio and given to them before the final departmental defenses. If a problem occurs, it is discussed in the wider circle of the studio. At the end, the student undergoes a departmental evaluation, where he presents his semester work and receives a critical view of it.</p>	
<b>Learning outcomes:</b> <p>In the intermedia studio, we take into account the individuality of each student and focus 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</p>	

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. We understand the intermedia studio as an open space for mutual sharing of ideas, opinions and experiences. In the bachelor's degree, students primarily familiarize themselves with the phases of the creative process, acquire basic technical and technological skills, as well as experience in grasping the work in terms of content and form.

**Class syllabus:**

We begin the beginning of the semester by filling out the Open Curriculum questionnaire, where each and everyone sets their own idea about the topic and the formal processing of their project. The primary task of the questionnaire is to formulate starting points that may change during the semester. Students individually define what they want to study from professional literature, or fiction, poetry, science, and with whom they would like to consult from an external environment. They decide what type of knowledge they would like to add as part of their project, or what workshops and lectures they would like to attend. For students, this encourages concentration on the process of creating a work, consistent immersion in the issue and the development of soft skills. During their studies, students acquire skills with multiple media (photography, camera, editing, sound, material, interactivity, text, performance). As they continuously acquire knowledge and skills, they also focus their attention on the formal output of the work and the development of their own expressive vocabulary, which individually result from the process.

**Recommended literature:**

Individual literature is recommended to students throughout the semester, depending on the focus of their semester project.

**Languages necessary to complete the course:**

slovak / english

**Notes:**

**Past grade distribution**

Total number of evaluated students: 55

A	B	C	D	E	FX
30,91	27,27	25,45	9,09	5,45	1,82

**Lecturers:** Mgr. Mgr. art. Jana Kapelová, ArtD., Mgr. art. Roman Bicek

**Last change:** 07.11.2022

**Approved by:** prof. Mgr. Anton Čierny

## 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/AtKa.b5/19	<b>Course title:</b> Studio of Intermedia
<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> KIM/AtČi.b4/11 - Studio of Spatial Communications + or KIM/AtPi.b4/20 - Studio vvv (visual, verbal, public) or KIM/LAHP.b4/17 - Lab: Studio led by a visiting professor - 1st level	
<b>Recommended prerequisites:</b> <p>In the studio, we try to develop the individuality of each student with the help of open and respectful communication. Our tools are dialogue, asking questions, questionnaire Open curriculum, with which we create a space for naming one's own starting points, interests and topics, which are subsequently developed in artistic practice. We all learn from each other, develop and pass on experience, skills and knowledge. We are aware of our own qualities, but also of the qualities of others, i.e. what we can do to help and be helpful to each other. Mistakes are seen as a natural part of the creative process. With the help of group work, consultations, but also joint decision-making processes, we lead male and female students to critical thinking, mutual relations, but also help and communication. We encourage active participation in the art scene, formulating your own starting points and expanding professional knowledge.</p>	
<b>Course requirements:</b> <p>Participation of at least 75% if the teacher does not specify otherwise in terms of the study regulations.</p> <p>Scale of assessment (preliminary/final): Ongoing feedback to individual semester projects takes place in the form of oral presentations at individual and group consultations. In the middle of the semester, students receive feedback on their work in progress from invited guests who have an objective, disinterested view of the projects. At the end of the semester, students fill in the last fields of the Open Curriculum questionnaire, where they formulate their self-evaluation of the work during the semester and feedback to the management of the studio as well as its overall functioning. At the same time, feedback for students is also formulated by the management of the studio and given to them before the final departmental defenses. If a problem occurs, it is discussed in the wider circle of the studio. At the end, the student undergoes a departmental evaluation, where he presents his semester work and receives a critical view of it.</p>	
<b>Learning outcomes:</b> <p>In the intermedia studio, we take into account the individuality of each student and focus on their self-development. Students are led and guided during their studies towards critical thinking, open</p>	

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. We understand the intermedia studio as an open space for mutual sharing of ideas, opinions and experiences. In the 3rd year of bachelor's studies, students formulate their starting points, acquire skills with a conceptual grasp of the work, and deepen their knowledge and experience with the formal rendering of the project.

**Class syllabus:**

We begin the beginning of the semester by filling out the Open Curriculum questionnaire, where each and everyone sets their own idea about the topic and the formal processing of their project. The primary task of the questionnaire is to formulate starting points that may change during the semester. Students individually define what they want to study from professional literature, or fiction, poetry, science, and with whom they would like to consult from an external environment. They decide what type of knowledge they would like to add as part of their project, or what workshops and lectures they would like to attend. For students, this encourages concentration on the process of creating a work, consistent immersion in the issue and the development of soft skills. During their studies, students acquire skills with multiple media (photography, camera, editing, sound, material, interactivity, text, performance). As they continuously acquire knowledge and skills, they also focus their attention on the formal output of the work and the development of their own expressive vocabulary, which individually result from the process.

**Recommended literature:**

Individual literature is recommended to students throughout the semester, depending on the focus of their semester project.

**Languages necessary to complete the course:**

slovak / english

**Notes:**

**Past grade distribution**

Total number of evaluated students: 40

A	B	C	D	E	FX
30,0	32,5	27,5	7,5	2,5	0,0

**Lecturers:** Mgr. Mgr. art. Jana Kapelová, ArtD., Mgr. art. Roman Bicek

**Last change:** 07.11.2022

**Approved by:** prof. Mgr. Anton Čierny



## 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/AtKa.b6/19	<b>Course title:</b> Studio of Intermedia
<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> KIM/AtKa.b5/19 - Studio of Intermedia or KIM/AtČi.b5/11 - Studio of Spatial Communications + or KIM/AtPi.b5/18 - Studio vvv (visual, verbal, public) or KIM/LAHP.b5/17 - Lab: Studio led by a visiting professor - 1st level	
<b>Recommended prerequisites:</b> <p>In the studio, we try to develop the individuality of each student with the help of open and respectful communication. Our tools are dialogue, asking questions, questionnaire Open curriculum, with which we create a space for naming one's own starting points, interests and topics, which are subsequently developed in artistic practice. We all learn from each other, develop and pass on experience, skills and knowledge. We are aware of our own qualities, but also of the qualities of others, i.e. what we can do to help and be helpful to each other. Mistakes are seen as a natural part of the creative process. With the help of group work, consultations, but also joint decision-making processes, we lead male and female students to critical thinking, mutual relations, but also help and communication. We encourage active participation in the art scene, formulating your own starting points and expanding professional knowledge.</p>	
<b>Course requirements:</b> <p>Participation of at least 75% if the teacher does not specify otherwise in terms of the study regulations.</p> <p>Scale of assessment (preliminary/final): Ongoing feedback to individual semester projects takes place in the form of oral presentations at individual and group consultations. In the middle of the semester, students receive feedback on their work in progress from invited guests who have an objective, disinterested view of the projects. At the end of the semester, students fill in the last fields of the Open Curriculum questionnaire, where they formulate their self-evaluation of the work during the semester and feedback to the management of the studio as well as its overall functioning. At the same time, feedback for students is also formulated by the management of the studio and given to them before the final departmental defenses. If a problem occurs, it is discussed in the wider circle of the studio. At the end, the student undergoes a departmental evaluation, where he presents his semester work and receives a critical view of it.</p>	
<b>Learning outcomes:</b> <p>In the intermedia studio, we take into account the individuality of each student and focus on their self-development. Students are led and guided during their studies towards critical thinking, open</p>	

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. We understand the intermedia studio as an open space for mutual sharing of ideas, opinions and experiences. In the 3rd year of bachelor's studies, students formulate their starting points, acquire skills with a conceptual grasp of the work, and deepen their knowledge and experience with the formal rendering of the project.

**Class syllabus:**

We begin the beginning of the semester by filling out the Open Curriculum questionnaire, where each and everyone sets their own idea about the topic and the formal processing of their project. The primary task of the questionnaire is to formulate starting points that may change during the semester. Students individually define what they want to study from professional literature, or fiction, poetry, science, and with whom they would like to consult from an external environment. They decide what type of knowledge they would like to add as part of their project, or what workshops and lectures they would like to attend. For students, this encourages concentration on the process of creating a work, consistent immersion in the issue and the development of soft skills. During their studies, students acquire skills with multiple media (photography, camera, editing, sound, material, interactivity, text, performance). As they continuously acquire knowledge and skills, they also focus their attention on the formal output of the work and the development of their own expressive vocabulary, which individually result from the process.

**Recommended literature:**

Individual literature is recommended to students throughout the semester, depending on the focus of their semester project.

**Languages necessary to complete the course:**

slovak / english

**Notes:**

**Past grade distribution**

Total number of evaluated students: 27

A	B	C	D	E	FX
33,33	37,04	14,81	11,11	3,7	0,0

**Lecturers:** Mgr. Mgr. art. Jana Kapelová, ArtD., Mgr. art. Roman Bicek

**Last change:** 07.11.2022

**Approved by:** prof. Mgr. Anton Čierny

## 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/AtKa.b7/19	<b>Course title:</b> Studio of Intermedia
<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> KIM/AtKa.b6/19 - Studio of Intermedia or KIM/LAHP.b6/17 - Lab: Studio led by a visiting professor - 1st level	
<b>Recommended prerequisites:</b> <p>In the studio, we try to develop the individuality of each student with the help of open and respectful communication. Our tools are dialogue, asking questions, questionnaire Open curriculum, with which we create a space for naming one's own starting points, interests and topics, which are subsequently developed in artistic practice. We all learn from each other, develop and pass on experience, skills and knowledge. We are aware of our own qualities, but also of the qualities of others, i.e. what we can do to help and be helpful to each other. Mistakes are seen as a natural part of the creative process. With the help of group work, consultations, but also joint decision-making processes, we lead male and female students to critical thinking, mutual relations, but also help and communication. We encourage active participation in the art scene, formulating your own starting points and expanding professional knowledge.</p>	
<b>Course requirements:</b> <p>Participation of at least 75% if the teacher does not specify otherwise in terms of the study regulations.</p> <p>Scale of assessment (preliminary/final): Ongoing feedback to individual semester projects takes place in the form of oral presentations at individual and group consultations. In the middle of the semester, students receive feedback on their work in progress from invited guests who have an objective, disinterested view of the projects. At the end of the semester, students fill in the last fields of the Open Curriculum questionnaire, where they formulate their self-evaluation of the work during the semester and feedback to the management of the studio as well as its overall functioning. At the same time, feedback for students is also formulated by the management of the studio and given to them before the final departmental defenses. If a problem occurs, it is discussed in the wider circle of the studio. At the end, the student undergoes a departmental evaluation, where he presents his semester work and receives a critical view of it.</p>	
<b>Learning outcomes:</b> <p>In the intermedia studio, we take into account the individuality of each student and focus 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</p>	

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. We understand the intermedia studio as an open space for mutual sharing of ideas, opinions and experiences. In the 4th year of bachelor's studies, male and female students learn to mutually connect concept and form into a larger whole - a work in which they should make use of the acquired skills, knowledge and experience from previous years. Also on the basis of passing practical and theoretical subjects, they are led and led to greater independence and responsibility for their project.

**Class syllabus:**

We begin the beginning of the semester by filling out the Open Curriculum questionnaire, where each and everyone sets their own idea about the topic and the formal processing of their project. The primary task of the questionnaire is to formulate starting points that may change during the semester. Students individually define what they want to study from professional literature, or fiction, poetry, science, and with whom they would like to consult from an external environment. They decide what type of knowledge they would like to add as part of their project, or what workshops and lectures they would like to attend. For students, this encourages concentration on the process of creating a work, consistent immersion in the issue and the development of soft skills. During their studies, students acquire skills with multiple media (photography, camera, editing, sound, material, interactivity, text, performance). As they continuously acquire knowledge and skills, they also focus their attention on the formal output of the work and the development of their own expressive vocabulary, which individually result from the process.

**Recommended literature:**

Individual literature is recommended to students throughout the semester, depending on the focus of their semester project.

**Languages necessary to complete the course:**

slovak / english

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

Total number of evaluated students: 28

A	B	C	D	E	FX
32,14	17,86	39,29	0,0	10,71	0,0

**Lecturers:** Mgr. Mgr. art. Jana Kapelová, ArtD., Mgr. art. Roman Bicek

**Last change:** 07.11.2022

**Approved by:** prof. Mgr. Anton Čierny

## 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/AtČi.b3/11	<b>Course title:</b> Studio of Spatial Communications +
<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> KIM/KuIn.b2/20 - Preparatory Course in Intermedia II.	
<b>Course requirements:</b> Participation in classes at least 75%, unless the teacher specifies otherwise in terms of the study regulations; minimum attendance 67%, or 6 consultations at different stages of work developed during the semester; final consultation during installation of the work prior to assessment Scale of assessment (preliminary/final): Consultations within the specified scope with the head of the studio; active participation in 3 control consultations during semester. Submission of works to the leading teacher; subsequent defense before the department committee; presentation of functionality works during school-wide committee and open days. Inserting the documentation of the works into the archive on the website Intermedia. All ongoing tasks as well as the evaluation of the student's activity are counted in the final evaluation of the semester and the quality of mutual communication during the semester. Assessment of practical work in the A-FX scale.	
<b>Learning outcomes:</b> Students will acquire partial practical (and theoretical) skills and knowledge in the context of Assignments taking into account their individual profiling; contribute individually with your creative process/work to designated discourse.	
<b>Class syllabus:</b> Teaching and methodology: The basic working tool in the studio is the individual consultation of the teacher and student. A Assignment of the topic - the teacher will justify the assignment, and its intentions and present the topicality of the topic, in some cases, it will allow students to focus on their own preferred topics. B, Individual research (students) in the context of the topic: what was "written", "implemented", presented in connection with the given topic, conducts research at the level of his own skills and abilities, prefers his own strategies and procedures and preferred media and material orientation - the student sets out the expected intentions and goals. C,	

Support of the creative process with the help of external experts from various social sciences and arts areas on a theoretical and practical level (depending on the financial possibilities of the studio, provided by the teacher) - the student places the creative process in a wider context. D, Collective consultations with the participation of all students studio in the relevant level of education - the student "confronts" his creative process in a wider group of colleagues in the studio; can create partnerships (creative groups) in which he/she must be clearly recognizable. E, the student stabilizes his/her individual goals Tasks in the form of process/work, media outputs, scope and material, and form of presentation. F, Finalization of process/work - student works independently, uses acquired skills and abilities from other subjects and consults them. G, Presentation, and defense process/work - the student creates an accompanying text for the presentation of the work and participates in the final presentation studio. Course outline - strategies and procedures, media focus, selection of techniques and materials adapt to the individual abilities of the students, and also to the place where the creative process takes place (e.g. stay outside the studio, in the field in Slovakia, or abroad). The syllabus can be "ad hoc" updated and can be individually adapted. Students are expected to: active approach, individual research ability, collective sharing of knowledge, the ability to verbalize the creative process in words and writing, the ability to transform into the process/works, their attitudes, the ability to create artistic "shortcuts" in favor of quality and personal poetics process and physical work

**Recommended literature:**

Kraus, Rosalind: Sculpture in Expanded Field; Katarína Rusnáková: History of media art in Slovakia;  
Herbert Marshall McLuhan: Man, Media, and Electronic Culture; Nicolas Bourriaud: Post-production; Nicholas Bourriaud: Relational aesthetics; Zygmunt Bauman: Liquid times; Andreas Huyssen: The presence of the past; Gilles Deleuze and Félix Guattari: A Thousand Platforms; Michel Foucault: Power, subject and sexuality; Exhibition catalogs and monographs authors of contemporary art, catalogs of world exhibitions, editions of ARTODAY, CREAM, SLOVART, and others

**Languages necessary to complete the course:**

**Notes:**

**Past grade distribution**

Total number of evaluated students: 58

A	B	C	D	E	FX
31,03	39,66	25,86	1,72	1,72	0,0

**Lecturers:** prof. Mgr. Anton Čierny, Mgr. art. Jaroslav Kyša

**Last change:** 02.11.2022

**Approved by:** prof. Mgr. Anton Čierny

## 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/AtČi.b4/11	<b>Course title:</b> Studio of Spatial Communications +
<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> KIM/AtKa.b3/20 - Studio of Intermedia or KIM/AtPi.b3/20 - Studio vvv (visual, verbal, public)	
<b>Course requirements:</b> Participation in classes at least 75%, unless the teacher specifies otherwise in terms of the study regulations; minimum attendance 67%, or 6 consultations at different stages of work developed during the semester; final consultation during installation of the work prior to assessment. Scale of assessment (preliminary/final): Consultations within the specified scope with the head of the studio; active participation in 3 control consultations during semester. Submission of works to the leading teacher; subsequent defense before the department committee; presentation of functionality works during school-wide committee and open days. Inserting the documentation of the works into the archive on the website Intermedia. All ongoing tasks as well as the evaluation of the student's activity are counted in the final evaluation of the semester and the quality of mutual communication during the semester. Assessment of practical work in the A-FX scale.	
<b>Learning outcomes:</b> Students will acquire partial practical (and theoretical) skills and knowledge in the context of Assignments taking into account their individual profiling; contribute individually with your creative process/work to designated discourse.	
<b>Class syllabus:</b> Teaching and methodology: The basic working tool in the studio is the individual consultation of the teacher and student. A Assignment of the topic - the teacher will justify the assignment, and its intentions and present the topicality of the topic, in some cases, it will allow students to focus on their own preferred topics. B, Individual research (students) in the context of the topic: what was "written", "implemented", presented in connection with the given topic, conducts research at the level of his own skills and abilities, prefers his own strategies and procedures	



and preferred media and material orientation - the student sets out the expected intentions and goals.

C,  
 Support of the creative process with the help of external experts from various social sciences and arts areas on a theoretical and practical level (depending on the financial possibilities of the studio, provided by the teacher) -  
 the student places the creative process in a wider context. D, Collective consultations with the participation of all students  
 studio in the relevant level of education - the student "confronts" his creative process in a wider group  
 of colleagues in the studio; can create partnerships (creative groups) in which he/she must be clearly recognizable. E,  
 the student stabilizes his/her individual goals Tasks in the form of process/work, media outputs, scope and  
 material, and form of presentation. F, Finalization of process/work - student works independently, uses  
 acquired skills and abilities from other subjects and consults them. G, Presentation, and defense  
 process/work - the student creates an accompanying text for the presentation of the work and participates in the final presentation  
 studio. Course outline - strategies and procedures, media focus, selection of techniques and materials  
 adapt to the individual abilities of the students, and also to the place where the creative process takes place (e.g. stay  
 outside the studio, in the field in Slovakia, or abroad). The syllabus can be "ad hoc" updated and can be individually adapted. Students are expected to: active approach, individual research ability, collective sharing of knowledge, the ability to verbalize the creative process in words and writing, the ability to transform into  
 the process/works, their attitudes, the ability to create artistic "shortcuts" in favor of quality and personal poetics  
 process and physical work.

**Recommended literature:**

Kraus, Rosalind: Sculpture in Expanded Field; Katarína Rusnáková: History of media art in Slovakia;  
 Herbert Marshall McLuhan: Man, Media, and Electronic Culture; Nicolas Bourriaud: Post-production; Nicholas  
 Bourriaud: Relational aesthetics; Zygmunt Bauman: Liquid times; Andreas Huyssen: The presence of the past; Gilles  
 Deleuze and Félix Guattari: A Thousand Platforms; Michel Foucault: Power, subject and sexuality; Exhibition catalogs and monographs  
 authors of contemporary art, catalogs of world exhibitions, editions of ARTODAY, CREAM, SLOVART, and others.

**Languages necessary to complete the course:**

Slovak, option in English

**Notes:**

<b>Past grade distribution</b>					
Total number of evaluated students: 27					
A	B	C	D	E	FX
37,04	33,33	22,22	7,41	0,0	0,0
<b>Lecturers:</b> prof. Mgr. Anton Čierny, Mgr. art. Jaroslav Kyša					
<b>Last change:</b> 02.11.2022					
<b>Approved by:</b> prof. Mgr. Anton Čierny					

## 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/AtČi.b5/11	<b>Course title:</b> Studio of Spatial Communications +
<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> KIM/AtKa.b4/19 - Studio of Intermedia or KIM/AtPi.b4/20 - Studio vvv (visual, verbal, public) or KIM/LAHP.b4/17 - Lab: Studio led by a visiting professor - 1st level	
<b>Course requirements:</b> Participation in classes at least 75%, unless the teacher specifies otherwise in terms of the study regulations; minimum attendance 67%, or 6 consultations at different stages of work developed during the semester; final consultation during installation of the work prior to assessment Scale of assessment (preliminary/final): Interim assessment Consultations within the specified scope with the head of the studio; active participation in 3 control consultations during semester. Continuous assessment Submission of works to the leading teacher; subsequent defense before the department committee; presentation of functionality works during school-wide committee and open days. Inserting the documentation of the works into the archive on the website Intermedia. All ongoing tasks as well as the evaluation of the student's activity are counted in the final evaluation of the semester and the quality of mutual communication during the semester. Assessment of practical work in the A-FX scale.	
<b>Learning outcomes:</b> Students will acquire partial practical (and theoretical) skills and knowledge in the context of Assignments taking into account their individual profiling; contribute individually with your creative process/work to designated discourse.	
<b>Class syllabus:</b> Teaching and methodology: The basic working tool in the studio is the individual consultation of the teacher and student. A Assignment of the topic - the teacher will justify the assignment, and its intentions and present the topicality of the topic, in some cases, it will allow students to focus on their own preferred topics. B, Individual research (students) in the context of the topic: what was "written", "implemented", presented in connection with the given topic, conducts research at the level of his own skills and abilities, prefers his own strategies and procedures	

and preferred media and material orientation - the student sets out the expected intentions and goals.

C,  
 Support of the creative process with the help of external experts from various social sciences and arts areas on a theoretical and practical level (depending on the financial possibilities of the studio, provided by the teacher) -  
 the student places the creative process in a wider context. D, Collective consultations with the participation of all students  
 studio in the relevant level of education - the student "confronts" his creative process in a wider group  
 of colleagues in the studio; can create partnerships (creative groups) in which he/she must be clearly recognizable. E,  
 the student stabilizes his/her individual goals Tasks in the form of process/work, media outputs, scope and  
 material, and form of presentation. F, Finalization of process/work - student works independently, uses  
 acquired skills and abilities from other subjects and consults them. G, Presentation, and defense  
 process/work - the student creates an accompanying text for the presentation of the work and participates in the final presentation  
 studio. Course outline - strategies and procedures, media focus, selection of techniques and materials  
 adapt to the individual abilities of the students, and also to the place where the creative process takes place (e.g. stay  
 outside the studio, in the field in Slovakia, or abroad). The syllabus can be "ad hoc" updated and can be individually adapted. Students are expected to: active approach, individual research ability, collective sharing of knowledge, the ability to verbalize the creative process in words and writing, the ability to transform into  
 the process/works, their attitudes, the ability to create artistic "shortcuts" in favor of quality and personal poetics  
 process and physical work.

**Recommended literature:**

Kraus, Rosalind: Sculpture in Expanded Field; Katarína Rusnáková: History of media art in Slovakia;  
 Herbert Marshall McLuhan: Man, Media, and Electronic Culture; Nicolas Bourriaud: Post-production; Nicholas  
 Bourriaud: Relational aesthetics; Zygmunt Bauman: Liquid times; Andreas Huyssen: The presence of the past; Gilles  
 Deleuze and Félix Guattari: A Thousand Platforms; Michel Foucault: Power, subject and sexuality; Exhibition catalogs and monographs  
 authors of contemporary art, catalogs of world exhibitions, editions of ARTODAY, CREAM, SLOVART, and others.

**Languages necessary to complete the course:**

Slovak, option in English

**Notes:**

<b>Past grade distribution</b>					
Total number of evaluated students: 30					
A	B	C	D	E	FX
36,67	26,67	20,0	10,0	6,67	0,0
<b>Lecturers:</b> prof. Mgr. Anton Čierny, Mgr. art. Jaroslav Kyša					
<b>Last change:</b> 02.11.2022					
<b>Approved by:</b> prof. Mgr. Anton Čierny					

## 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/AtČi.b6/11	<b>Course title:</b> Studio of Spatial Communications +
<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> KIM/LAHP.b5/17 - Lab: Studio led by a visiting professor - 1st level or KIM/AtČi.b5/11 - Studio of Spatial Communications + or KIM/AtKa.b5/19 - Studio of Intermedia or KIM/AtPi.b5/18 - Studio vvv (visual, verbal, public)	
<b>Course requirements:</b> Participation in classes at least 75%, unless the teacher specifies otherwise in terms of the study regulations; minimum attendance 67%, or 6 consultations at different stages of work developed during the semester; final consultation during installation of the work prior to assessment. Scale of assessment (preliminary/final): Consultations within the specified scope with the head of the studio; active participation in 3 control consultations during semester. Continuous assessment Submission of works to the leading teacher; subsequent defense before the department committee; presentation of functionality works during school-wide committee and open days. Inserting the documentation of the works into the archive on the website Intermedia. All ongoing tasks as well as the evaluation of the student's activity are counted in the final evaluation of the semester and the quality of mutual communication during the semester. Assessment of practical work in the A-FX scale.	
<b>Learning outcomes:</b> Students will acquire partial practical (and theoretical) skills and knowledge in the context of Assignments taking into account their individual profiling; contribute individually with your creative process/work to designated discourse.	
<b>Class syllabus:</b> Teaching and methodology: The basic working tool in the studio is the individual consultation of the teacher and student. A Assignment of the topic - the teacher will justify the assignment, and its intentions and present the topicality of the topic, in some cases, it will allow students to focus on their own preferred topics. B, Individual research (students) in the context of the topic: what was "written", "implemented", presented in connection with the given topic,	

conducts research at the level of his own skills and abilities, prefers his own strategies and procedures and preferred media and material orientation - the student sets out the expected intentions and goals. C, Support of the creative process with the help of external experts from various social sciences and arts areas on a theoretical and practical level (depending on the financial possibilities of the studio, provided by the teacher) - the student places the creative process in a wider context. D, Collective consultations with the participation of all students studio in the relevant level of education - the student "confronts" his creative process in a wider group of colleagues in the studio; can create partnerships (creative groups) in which he/she must be clearly recognizable. E, the student stabilizes his/her individual goals Tasks in the form of process/work, media outputs, scope and material, and form of presentation. F, Finalization of process/work - student works independently, uses acquired skills and abilities from other subjects and consults them. G, Presentation, and defense process/work - the student creates an accompanying text for the presentation of the work and participates in the final presentation studio. Course outline - strategies and procedures, media focus, selection of techniques and materials adapt to the individual abilities of the students, and also to the place where the creative process takes place (e.g. stay outside the studio, in the field in Slovakia, or abroad). The syllabus can be "ad hoc" updated and can be individually adapted. Students are expected to: active approach, individual research ability, collective sharing of knowledge, the ability to verbalize the creative process in words and writing, the ability to transform into the process/works, their attitudes, the ability to create artistic "shortcuts" in favor of quality and personal poetics process and physical work.

**Recommended literature:**

Kraus, Rosalind: Sculpture in Expanded Field; Katarína Rusnáková: History of media art in Slovakia; Herbert Marshall McLuhan: Man, Media, and Electronic Culture; Nicolas Bourriaud: Post-production; Nicholas Bourriaud: Relational aesthetics; Zygmunt Bauman: Liquid times; Andreas Huyssen: The presence of the past; Gilles Deleuze and Félix Guattari: A Thousand Platforms; Michel Foucault: Power, subject and sexuality; Exhibition catalogs and monographs authors of contemporary art, catalogs of world exhibitions, editions of ARTODAY, CREAM, SLOVART, and others.

**Languages necessary to complete the course:**

Slovak, option in English

**Notes:**

<b>Past grade distribution</b>					
Total number of evaluated students: 40					
A	B	C	D	E	FX
45,0	27,5	15,0	10,0	2,5	0,0
<b>Lecturers:</b> prof. Mgr. Anton Čierny, Mgr. art. Jaroslav Kyša					
<b>Last change:</b> 02.11.2022					
<b>Approved by:</b> prof. Mgr. Anton Čierny					



## 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/AtČi.b7/11	<b>Course title:</b> Studio of Spatial Communications +
<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> KIM/AtČi.b6/11 - Studio of Spatial Communications + or KIM/LAHP.b6/17 - Lab: Studio led by a visiting professor - 1st level	
<b>Course requirements:</b> Participation in classes at least 75%, unless the teacher specifies otherwise in terms of the study regulations; minimum attendance 67%, or 6 consultations at different stages of work developed during the semester; final consultation during installation of the work prior to assessment. Scale of assessment (preliminary/final): Consultations within the specified scope with the head of the studio; active participation in 3 control consultations during semester. Continuous assessment Submission of works to the leading teacher; subsequent defense before the department committee; presentation of functionality works during school-wide committee and open days. Inserting the documentation of the works into the archive on the website Intermedia. All ongoing tasks as well as the evaluation of the student's activity are counted in the final evaluation of the semester and the quality of mutual communication during the semester. Assessment of practical work in the A-FX scale.	
<b>Learning outcomes:</b> Students will acquire partial practical (and theoretical) skills and knowledge in the context of Assignments taking into account their individual profiling; contribute individually with your creative process/work to designated discourse.	
<b>Class syllabus:</b> Teaching and methodology: The basic working tool in the studio is the individual consultation of the teacher and student. A Assignment of the topic - the teacher will justify the assignment, and its intentions and present the topicality of the topic, in some cases, it will allow students to focus on their own preferred topics. B, Individual research (students) in the context of the topic: what was "written", "implemented", presented in connection with the given topic, conducts research at the level of his own skills and abilities, prefers his own strategies and procedures	

and preferred media and material orientation - the student sets out the expected intentions and goals. C, Support of the creative process with the help of external experts from various social sciences and arts areas on a theoretical and practical level (depending on the financial possibilities of the studio, provided by the teacher) - the student places the creative process in a wider context. D, Collective consultations with the participation of all students studio in the relevant level of education - the student "confronts" his creative process in a wider group of colleagues in the studio; can create partnerships (creative groups) in which he/she must be clearly recognizable. E, the student stabilizes his/her individual goals Tasks in the form of process/work, media outputs, scope and material, and form of presentation. F, Finalization of process/work - student works independently, uses acquired skills and abilities from other subjects and consults them. G, Presentation, and defense process/work - the student creates an accompanying text for the presentation of the work and participates in the final presentation studio. Course outline - strategies and procedures, media focus, selection of techniques and materials adapt to the individual abilities of the students, and also to the place where the creative process takes place (e.g. stay outside the studio, in the field in Slovakia, or abroad). The syllabus can be "ad hoc" updated and can be individually adapted. Students are expected to: active approach, individual research ability, collective sharing of knowledge, the ability to verbalize the creative process in words and writing, the ability to transform into the process/works, their attitudes, the ability to create artistic "shortcuts" in favor of quality and personal poetics process and physical work.

**Recommended literature:**

Kraus, Rosalind: Sculpture in Expanded Field; Katarína Rusnáková: History of media art in Slovakia;  
 Herbert Marshall McLuhan: Man, Media, and Electronic Culture; Nicolas Bourriaud: Post-production; Nicholas Bourriaud: Relational aesthetics; Zygmunt Bauman: Liquid times; Andreas Huyssen: The presence of the past; Gilles Deleuze and Félix Guattari: A Thousand Platforms; Michel Foucault: Power, subject and sexuality; Exhibition catalogs and monographs authors of contemporary art, catalogs of world exhibitions, editions of ARTODAY, CREAM, SLOVART, and others.

**Languages necessary to complete the course:**

Slovak, option in English

**Notes:**

**Past grade distribution**

Total number of evaluated students: 30

A	B	C	D	E	FX
30,0	50,0	3,33	6,67	10,0	0,0

**Lecturers:** prof. Mgr. Anton Čierny, Mgr. art. Jaroslav Kyša

**Last change:** 02.11.2022

**Approved by:** prof. Mgr. Anton Čierny

## 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/AtPi.b3/20	<b>Course title:</b> Studio vvv (visual, verbal, public)
<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> KIM/KuIn.b2/20 - Preparatory Course in Intermedia II.	
<b>Course requirements:</b> The prerequisite for successful completion of the course is active participation in class (max 4 absences per semester), completion of assignments (practical and theoretical) and development of individual working methods. Submission of work and defence before the departmental committee.	
<b>Learning outcomes:</b> The student gradually learns to structure his/her creative work with a longer time horizon - to develop an individual creative programme and at the same time to reflect critically on it in a broader context. The student engages in the studio program, learns from teachers and classmates, and collaborates. Assignments are mostly short and fairly specific.	
<b>Class syllabus:</b> Keywords: interdisciplinarity, new media, post-conceptualism, social media, performativity, diversity, visual anthropology, textuality, social context, participation, collaborative art, intervention in public space, critical thinking, subject, power, discourse, institution, consumerism - Introductory seminars - mapping areas of interest - Individual research + individual consultations - Group consultations and presentations - Implementation of projects based on individual interests and long-term themes generated by students	
<b>Recommended literature:</b> In the bachelor's study, we recommend a sequence of literature adequate to the profile of the student and his/her project.	
<b>Languages necessary to complete the course:</b> Slovak and/or English	
<b>Notes:</b>	

<b>Past grade distribution</b>					
Total number of evaluated students: 6					
A	B	C	D	E	FX
66,67	33,33	0,0	0,0	0,0	0,0
<b>Lecturers:</b> doc. Mgr. art. Martin Piaček, ArtD., Mgr. art. Dávid Koronczí					
<b>Last change:</b> 22.10.2022					
<b>Approved by:</b> prof. Mgr. Anton Čierny					

## 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/AtPi.b4/20	<b>Course title:</b> Studio vvv (visual, verbal, public)
<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> KIM/AtČi.b3/11 - Studio of Spatial Communications + or KIM/AtKa.b3/20 - Studio of Intermedia	
<b>Course requirements:</b> The prerequisite for successful completion of the course is active participation in class (max 4 absences per semester), completion of assignments (practical and theoretical) and development of individual working methods. Submission of work and defence before the departmental committee.	
<b>Learning outcomes:</b> The student gradually learns to structure his/her creative work with a longer time horizon - to develop an individual creative programme and at the same time to reflect critically on it in a broader context. The student engages in the studio program, learns from teachers and classmates, and collaborates. Assignments are mostly short and fairly specific.	
<b>Class syllabus:</b> Keywords: interdisciplinarity, new media, post-conceptualism, social media, performativity, diversity, visual anthropology, textuality, social context, participation, collaborative art, intervention in public space, critical thinking, subject, power, discourse, institution, consumerism - Introductory seminars - mapping areas of interest - Individual research + individual consultations - Group consultations and presentations - Implementation of projects based on individual interests and long-term themes generated by students	
<b>Recommended literature:</b> In the bachelor's study, we recommend a sequence of literature adequate to the profile of the student and his/her project.	
<b>Languages necessary to complete the course:</b> Slovak and/or English	
<b>Notes:</b>	

<b>Past grade distribution</b>					
Total number of evaluated students: 6					
A	B	C	D	E	FX
83,33	0,0	16,67	0,0	0,0	0,0
<b>Lecturers:</b> doc. Mgr. art. Martin Piaček, ArtD., Mgr. art. Dávid Koronczí					
<b>Last change:</b> 22.10.2022					
<b>Approved by:</b> prof. Mgr. Anton Čierny					

## 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/AtPi.b5/18	<b>Course title:</b> Studio vvv (visual, verbal, public)
<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> KIM/AtKa.b4/19 - Studio of Intermedia or KIM/AtČi.b4/11 - Studio of Spatial Communications + or KIM/LAHP.b4/17 - Lab: Studio led by a visiting professor - 1st level	
<b>Course requirements:</b> The prerequisite for successful completion of the course is active participation in class (max 4 absences per semester), completion of assignments (practical and theoretical) and development of individual working methods. Submission of work and defence before the departmental committee.	
<b>Learning outcomes:</b> Students will gain a basic orientation to the social, ideological and historical contexts of artistic production and learn to perceive and define these frameworks as flexible tools in the creation of meaning and its redirection. In the studio, the student develops particularly practical skills in working with digital and analogue media. They learn to work with technical images (photography, video). In addition to developing and cultivating the student's visual competencies and skills, the student learns to work creatively with text and language in the visual field and to think critically and discuss his/her ideas and creative concepts.	
<b>Class syllabus:</b> 1 thematic assignment aimed at mastering the procedures of building a more complex project with elements of artistic research. 1-2 free assignments using any media and techniques of the student's choice The class introduces the student to selected cultural and political phenomena in recent history and the place of the author in contemporary events. The student works independently with regular supervision from the instructor. Practical assignments: attention is focused on finding one's own range of interests, choice of medium, genre, means of expression, and the beginnings of authorial self-reflection. Studio activities: self-presentation, discussions with experts, visits to exhibitions, thematic tours and workshops.	
<b>Recommended literature:</b> BAL, Mieke: On Meaning-Making: Essays in Semiotics, Sonoma, CA: Polebridge Press, 1994	



BAL, Mieke: Narratology: Introduction To The Theory Of Narrative. University of Toronto Press, 1997

BARTHES, Roland: Mytologie. Dokořán, Praha 2004.

BERGVALL, Caroline – BROWNE, Laynie – CARMODY, Teresa – PLACE, Vanessa (eds.): I'll Drown My Book: Conceptual Writing by Women. Les Figues Press, Los Angeles, 2012

CARTWRIGHT, Lisa – STURKEN, Marita: Studia vizuální kultury.Portál, Praha, 2007:

ECO, Umberto: Otevřené dílo. Argo, Praha 2015.

FOSTER, Hal – KRAUSS, Rosalind – BOIS, Yve-Alain – BUCHLOH, Benjamin H. D. (eds): Umění po roce 1900: Modernizmus, antimodernizmus, postmodernizmus. Slovart, Praha, 2007.

DVOŘÁK, Tomáš (ed.): Kapitoly z dějin a teorie médií. Edice VVP AVU, Praha, 2010.

DWORKIN, Craig – GOLDSMITH, Kenneth (eds.): Against Expression: An Anthology of Conceptual Writing. Northwestern University Press, Evanston – Illinois, 2011

DWORKIN, Craig (ed.): A Handbook of Protocols for Literary Listening. Afrika's A survey is a process of listening program – Whitney Biennial, 2012

GAJDOŠ, Roman: Konceptuální text: Genéza a metamorfózy. Typi Universitatis Tyrnaviensis, Trnava, 2010.

GODFREY, Tony: Conceptual Art. Phaidon, London, 2003.

HAVRÁNEK, Vít (ed.): Akce, slovo, pohyb, prostor. Experimenty v umění šedesátých let.[Kat. výst.], Galerie hlavního města, Praha, 1999

KOTYK, Petr (ed.): Báseň, obraz, gesto, zvuk. [Kat. výst.]. Památník národního písemnictví, Praha 1997.

KOTZ, Liz: Words to Be Looked At: Language in 1960s Art. The MIT Press, Cambridge – London, 2007.

KRÁTKA, Eva (ed): Česká vizuální poezie. Teoretické texty. Host, Brno, 2013.

LAKOFF, George – JOHNSON, Mark: Metafory, kterými žijeme. Host, Brno 2002

MANOVICH, Lev: The Language of New Media. MIT Press, 2001

MITTCHEL, William T. J.: Picture Theory: Essays on Verbal and Visual Representation. University of Chicago Press, Chicago 1995

MCLUHAN, Marshall: Jak rozumět médiím: Extenze člověka. Mladá fronta Praha, 2011.

PACHMANOVÁ, Martina: Být a mít: Sběratelství jako kumulace, recyklace a obsese. VŠUP, Praha, 2009.

SZCZEPANIK, Petr: Nová filmová historie. Herrman & synové, Praha, 2004.

VALOCH, Jiří: Písmo v obraze. [Kat. výst.]. Moravská galerie v Brně, Brno, 1992

VOJTĚCHOVSKÝ, Miroslav – VOSTRÝ, Jaroslav: Obraz a příběh: Scéničnost ve výtvarném a dramatickém umění, AMU, Praha 2008.

WILLIAMS, Emmet (ed): An Anthology of Concrete Poetry, Something Else Press, 1967

**Languages necessary to complete the course:**

Slovak and/or English

**Notes:**

**Past grade distribution**

Total number of evaluated students: 9

A	B	C	D	E	FX
33,33	44,44	22,22	0,0	0,0	0,0

**Lecturers:** doc. Mgr. art. Martin Piaček, ArtD., Mgr. art. Dávid Koronczí

**Last change:** 22.10.2022

**Approved by:** prof. Mgr. Anton Čierny

## 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/AtPi.b6/18	<b>Course title:</b> Studio vvv (visual, verbal, public)
<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> KIM/AtPi.b5/18 - Studio vvv (visual, verbal, public) or KIM/AtKa.b5/19 - Studio of Intermedia or KIM/AtČi.b5/11 - Studio of Spatial Communications + or KIM/LAHP.b5/17 - Lab: Studio led by a visiting professor - 1st level	
<b>Course requirements:</b> The prerequisite for successful completion of the course is active participation in class (max 4 absences per semester), completion of assignments (practical and theoretical) and development of individual working methods. Submission of work and defence before the departmental committee.	
<b>Learning outcomes:</b> Students will gain a basic orientation to the social, ideological and historical contexts of artistic production and learn to perceive and define these frameworks as flexible tools in the creation of meaning and its redirection. In the studio, the student develops particularly practical skills in working with digital and analogue media. They learn to work with technical images (photography, video). In addition to developing and cultivating the student's visual competencies and skills, the student learns to work creatively with text and language in the visual field and to think critically and discuss his/her ideas and creative concepts.	
<b>Class syllabus:</b> 1 thematic assignment aimed at mastering the procedures of building a more complex project with elements of artistic research. 1-2 free assignments using any media and techniques of the student's choice The class introduces the student to selected cultural and political phenomena in recent history and the place of the author in contemporary events. The student works independently with regular supervision from the instructor. Practical assignments: attention is focused on finding one's own range of interests, choice of medium, genre, means of expression, and the beginnings of authorial self-reflection. Studio activities: self-presentation, discussions with experts, visits to exhibitions, thematic tours and workshops.	
<b>Recommended literature:</b> BAL, Mieke: On Meaning-Making: Essays in Semiotics, Sonoma, CA: Polebridge Press, 1994	

BAL, Mieke: *Narratology: Introduction To The Theory Of Narrative*. University of Toronto Press, 1997

BARTHES, Roland: *Mytologie*. Dokořán, Praha 2004.

BERGVALL, Caroline – BROWNE, Laynie – CARMODY, Teresa – PLACE, Vanessa (eds.): *I'll Drown My Book: Conceptual Writing by Women*. Les Figues Press, Los Angeles, 2012

CARTWRIGHT, Lisa – STURKEN, Marita: *Studia vizuální kultury*. Portál, Praha, 2007:

ECO, Umberto: *Otevřené dílo*. Argo, Praha 2015.

FOSTER, Hal – KRAUSS, Rosalind – BOIS, Yve-Alain – BUCHLOH, Benjamin H. D. (eds): *Umění po roce 1900: Modernizmus, antimodernizmus, postmodernizmus*. Slovart, Praha, 2007.

DVOŘÁK, Tomáš (ed.): *Kapitoly z dějin a teorie médií*. Edice VVP AVU, Praha, 2010.

DWORKIN, Craig – GOLDSMITH, Kenneth (eds.): *Against Expression: An Anthology of Conceptual Writing*. Northwestern University Press, Evanston – Illinois, 2011

DWORKIN, Craig (ed.): *A Handbook of Protocols for Literary Listening*. Afrika's A survey is a process of listening program – Whitney Biennial, 2012

GAJDOŠ, Roman: *Konceptuální text: Genéza a metamorfózy*. Typi Universitatis Tyrnaviensis, Trnava, 2010.

GODFREY, Tony: *Conceptual Art*. Phaidon, London, 2003.

HAVRÁNEK, Vít (ed.): *Akce, slovo, pohyb, prostor. Experimenty v umění šedesátých let*. [Kat. výst.], Galerie hlavního města, Praha, 1999

KOTYK, Petr (ed.): *Báseň, obraz, gesto, zvuk*. [Kat. výst.]. Památník národního písemnictví, Praha 1997.

KOTZ, Liz: *Words to Be Looked At: Language in 1960s Art*. The MIT Press, Cambridge – London, 2007.

KRÁTKA, Eva (ed): *Česká vizuální poezie. Teoretické texty*. Host, Brno, 2013.

LAKOFF, George – JOHNSON, Mark: *Metafory, kterými žijeme*. Host, Brno 2002

MANOVICH, Lev: *The Language of New Media*. MIT Press, 2001

MITTCHEL, William T. J.: *Picture Theory: Essays on Verbal and Visual Representation*. University of Chicago Press, Chicago 1995

MCLUHAN, Marshall: *Jak rozumět médiím: Extenze člověka*. Mladá fronta Praha, 2011.

PACHMANOVÁ, Martina: *Být a mít: Sběratelství jako kumulace, recyklace a obsese*. VŠUP, Praha, 2009.

SZCZEPANIK, Petr: *Nová filmová historie*. Herrman & synové, Praha, 2004.

VALOCH, Jiří: *Písmo v obraze*. [Kat. výst.]. Moravská galerie v Brně, Brno, 1992

VOJTĚCHOVSKÝ, Miroslav – VOSTRÝ, Jaroslav: *Obraz a příběh: Scéničnost ve výtvarném a dramatickém umění*, AMU, Praha 2008.

WILLIAMS, Emmet (ed): *An Anthology of Concrete Poetry*, Something Else Press, 1967

**Languages necessary to complete the course:**

Slovak and/or English

**Notes:**

**Past grade distribution**

Total number of evaluated students: 12

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

**Lecturers:** doc. Mgr. art. Martin Piaček, ArtD., Mgr. art. Dávid Koronczí

**Last change:** 22.10.2022

**Approved by:** prof. Mgr. Anton Čierny

## 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/AtPi.b7/18	<b>Course title:</b> Studio vvv (visual, verbal, public)
<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> KIM/AtPi.b6/18 - Studio vvv (visual, verbal, public) or KIM/LAHP.b6/17 - Lab: Studio led by a visiting professor - 1st level	
<b>Course requirements:</b> The prerequisite for successful completion of the course is active participation in class (max 4 absences per semester), completion of assignments (practical and theoretical) and development of individual working methods. Submission of work and defence before the departmental committee.	
<b>Learning outcomes:</b> Students will gain a basic orientation to the social, ideological and historical contexts of artistic production and learn to perceive and define these frameworks as flexible tools in the creation of meaning and its redirection. In the studio, the student develops particularly practical skills in working with digital and analogue media. They learn to work with technical images (photography, video). In addition to developing and cultivating the student's visual competencies and skills, the student learns to work creatively with text and language in the visual field and to think critically and discuss his/her ideas and creative concepts.	
<b>Class syllabus:</b> 1 thematic assignment aimed at mastering the procedures of building a more complex project with elements of artistic research. 1-2 free assignments using any media and techniques of the student's choice The class introduces the student to selected cultural and political phenomena in recent history and the place of the author in contemporary events. The student works independently with regular supervision from the instructor. Practical assignments: attention is focused on finding one's own range of interests, choice of medium, genre, means of expression, and the beginnings of authorial self-reflection. Studio activities: self-presentation, discussions with experts, visits to exhibitions, thematic tours and workshops.	
<b>Recommended literature:</b> BAL, Mieke: On Meaning-Making: Essays in Semiotics, Sonoma, CA: Polebridge Press, 1994	

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GODFREY, Tony: *Conceptual Art*. Phaidon, London, 2003.

HAVRÁNEK, Vít (ed.): *Akce, slovo, pohyb, prostor. Experimenty v umění šedesátých let*. [Kat. výst.], Galerie hlavního města, Praha, 1999

KOTYK, Petr (ed.): *Báseň, obraz, gesto, zvuk*. [Kat. výst.]. Památník národního písemnictví, Praha 1997.

KOTZ, Liz: *Words to Be Looked At: Language in 1960s Art*. The MIT Press, Cambridge – London, 2007.

KRÁTKA, Eva (ed): *Česká vizuální poezie. Teoretické texty*. Host, Brno, 2013.

LAKOFF, George – JOHNSON, Mark: *Metafory, kterými žijeme*. Host, Brno 2002

MANOVICH, Lev: *The Language of New Media*. MIT Press, 2001

MITTCHEL, William T. J.: *Picture Theory: Essays on Verbal and Visual Representation*. University of Chicago Press, Chicago 1995

MCLUHAN, Marshall: *Jak rozumět médiím: Extenze člověka*. Mladá fronta Praha, 2011.

PACHMANOVÁ, Martina: *Být a mít: Sběratelství jako kumulace, recyklace a obsese*. VŠUP, Praha, 2009.

SZCZEPANIK, Petr: *Nová filmová historie*. Herrman & synové, Praha, 2004.

VALOCH, Jiří: *Písmo v obraze*. [Kat. výst.]. Moravská galerie v Brně, Brno, 1992

VOJTĚCHOVSKÝ, Miroslav – VOSTRÝ, Jaroslav: *Obraz a příběh: Scéničnost ve výtvarném a dramatickém umění*, AMU, Praha 2008.

WILLIAMS, Emmet (ed): *An Anthology of Concrete Poetry*, Something Else Press, 1967

**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	28,57	35,71	7,14	0,0	0,0

**Lecturers:** doc. Mgr. art. Martin Piaček, ArtD., Mgr. art. Dávid Koronczí

**Last change:** 22.10.2022

**Approved by:** prof. Mgr. Anton Čierny

## 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> prof. Mgr. Anton Čierny					

## 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:** prof. Mgr. Anton Čierny

## 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> prof. Mgr. Anton Čierny

## 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> prof. Mgr. Anton Čierny					

## 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> prof. Mgr. Anton Čierny					

## 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> - Sample of CNC outputs for forming and manufacturing products, - preparation of molds for casting products, - casting of products, - subsequent surface treatment options. - strategies for using procedures - time schedule of work 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> prof. Mgr. Anton Čierny					

## 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:** prof. Mgr. Anton Čierny

## 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> prof. Mgr. Anton Čierny					

## 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:** prof. Mgr. Anton Čierny

## 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/Kame.b2-8/22	<b>Course title:</b> Video Camera
<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., 4., 6., 8.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> The condition for passing the course is 75% participation in the course.	
<b>Learning outcomes:</b> The result of the education is a basic knowledge of the use of the camera in the creation of a work of art.	
<b>Class syllabus:</b> During one semester, students gradually become familiar with the basic functions of the camera. At the same time, students acquire basic knowledge about video images (image resolution, image formats). They will become familiar with the various cables that are most often used in the presentation of a moving image. The subject also includes the acquisition of basic knowledge about video art. But the most important experience will be gradually getting used to working with the camera. After completing the course, students should be able to make a simple recording using a camera. <ol style="list-style-type: none"> <li>1. Introductory lesson. Getting to know the subject of the lesson and the lesson plan.</li> <li>2. Introduction to video art. Protohistory of video art and the beginnings of video art. First contact with the camera.</li> <li>3. Two basic approaches to video art. Andy Warhol vs Vasulkovci.</li> <li>4. Digital and analog image. Pixel as the basic unit of a digital image. Resolution and aspect ratio of pages with a digital image. Working with a cameo</li> <li>5. Artistic approach to the camera. Samples from movies and video art. Working with the camera.</li> <li>6. Viewing the filmed material from the last hour. Working with the camera. Adjust white, aperture, zebra, exposure.</li> <li>7. Camera movement, static vs moving image. Working with the camera - rotating static and rotating moving image.</li> </ol> Page: 2 <ol style="list-style-type: none"> <li>8. Figure in film and video. Performance, video performance, happening. Working with the camera - shooting each other for a minute in front of the camera.</li> <li>9. Sound in film and video. Sound art. A silent shot, and a musically colored shot.</li> </ol>	



10. Working with the camera and working on a semester assignment 11. Viewing the filmed material and working with the camera, consultation 12. Joint evaluation of filmed material and semester assignment.					
<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: 21					
A	B	C	D	E	FX
71,43	19,05	9,52	0,0	0,0	0,0
<b>Lecturers:</b> Mgr. Mgr. art. Peter Barényi, ArtD.					
<b>Last change:</b> 06.12.2022					
<b>Approved by:</b> prof. Mgr. Anton Čierny					

## 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/Stvi.b1-7/22	<b>Course title:</b> Video Editing 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> 4	
<b>Recommended semester:</b> 1., 3., 5., 7.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> Students can miss a maximum of three lessons (days). The condition is the preparation of a simple creative assignment.	
<b>Learning outcomes:</b> After completing the course, students will know how to work with video editing in the Premiere PRO program.	
<b>Class syllabus:</b> Basics of video editing I and II: In the course, students learn the basics of moving image processing in the Adobe Premiere Pro program. In the first semester, they gradually become familiar with the cutting program, using simple tasks. Furthermore, they will deepen their knowledge of the subject of video, working with a camera. They will learn how to download the recorded material to the computer and process it, use transitions, subtitle the video, slow down and speed up the image... In the second semester, they will deepen their knowledge more, while they will complete independent tasks in class, during the solution of which they will deepen their processing skills moving image. <ol style="list-style-type: none"> <li>1. Introductory class: filming principles and editing principles. Familiarization with the content of the subject.</li> <li>2. Getting to know the program: Work environment, creation of a new project.</li> <li>3. Import video: Import video from camera and import files</li> <li>4. Basic video editing: Sequence, embedding video on the timeline, Basic editing on the timeline, timeline, Program Monitor.</li> <li>5. Video effects: Basic effects and transitions.</li> <li>6. Working with sound: Basic sound work and advanced sound editing.</li> <li>7. Subtitling: Basic work with subtitles and advanced settings.</li> </ol>	

<p>8. Graphic objects: Inserting images and working with Adobe Photoshop.</p> <p>9. Working with time: Change the speed of the clip.</p> <p>10. Synchronization of multi-camera recordings.</p> <p>11. Advanced settings: Keying. Time-lapse processing, color correction, masks.</p> <p>12. Video export: Export settings, export to file and export to DVD.</p>					
<p><b>Recommended literature:</b> ADOBE premiere PRO</p>					
<p><b>Languages necessary to complete the course:</b> slovak</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
90,0	10,0	0,0	0,0	0,0	0,0
<p><b>Lecturers:</b> Mgr. Mgr. art. Peter Barényi, ArtD.</p>					
<p><b>Last change:</b> 06.12.2022</p>					
<p><b>Approved by:</b> prof. Mgr. Anton Čierny</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> KIM/Stvi.b2-8/22		<b>Course title:</b> Video Editing 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> 4					
<b>Recommended semester:</b> 2., 4., 6., 8.					
<b>Educational level:</b> I.					
<b>Prerequisites:</b> KIM/Sead.b3/20 - Basics of Cutting and Editing of Audiovisual Work I. or KIM/Stvi.b1-7/22 - Video Editing I.					
<b>Course requirements:</b> Students can miss a maximum of three lessons (days). The condition is elaboration a simple creative assignment.					
<b>Learning outcomes:</b> Students will expand their skills in working with the premiere pro program.					
<b>Class syllabus:</b> During the semester, students work independently on creative assignments. The pedagogue is present, he helps with the achievement of the goal and with the management of the problems that have arisen.					
<b>Recommended literature:</b> ADOBE premiere PRO					
<b>Languages necessary to complete the course:</b> slovak					
<b>Notes:</b>					
<b>Past grade distribution</b> Total number of evaluated students: 16					
A	B	C	D	E	FX
25,0	43,75	12,5	6,25	6,25	6,25
<b>Lecturers:</b> Mgr. Mgr. art. Peter Barényi, ArtD.					
<b>Last change:</b> 06.12.2022					
<b>Approved by:</b> prof. Mgr. Anton Čierny					

## 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:** prof. Mgr. Anton Čierny

## 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/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> A final report prepared by the host institution.	
<b>Learning outcomes:</b> The result of the Additional Work Internship subject is the expansion of knowledge and skills that the student will acquire in the visiting institution or entity. These are experiences not available at the home institution.	
<b>Class syllabus:</b> The term Additional Work Internship is understood as short-term work experience of a student in the external environment of the school. The focus of the internship can be oriented to the coordination and organization of various cultural and artistic projects, festivals, workshops, PR or other smaller-scale work in a gallery or cultural institution. 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 or she will receive credits in addition to experience.	
<b>Recommended literature:</b> The recommended literature is directly related to the problem solved directly by the visiting subject.	
<b>Languages necessary to complete the course:</b> 24 / 5 000 Výsledky prekladov star_border without language restrictions	
<b>Notes:</b>	

<b>Past grade distribution</b>	
Total number of evaluated students: 14	
ABS	NEABS
100,0	0,0
<b>Lecturers:</b> prof. Mgr. Anton Čierny, doc. Mgr. art. Martin Piaček, ArtD., Mgr. Mgr. art. Jana Kapelová, ArtD.	
<b>Last change:</b> 07.11.2022	
<b>Approved by:</b> prof. Mgr. Anton Čierny	



## 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/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> A final report drawn up by the host institution.	
<b>Learning outcomes:</b> The result of the Additional Work Internship subject is the expansion of knowledge and skills that the student will acquire in the visiting institution or entity. These are experiences not available at the home institution.	
<b>Class syllabus:</b> The term Additional Work Internship is understood as short-term work experience of a student in the external environment of the school. The focus of the internship can be oriented to the coordination and organization of various cultural and artistic projects, festivals, workshops, PR or other smaller-scale work in a gallery or cultural institution. 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 or she will receive credits in addition to experience.	
<b>Recommended literature:</b> The recommended literature is directly related to the problem solved directly by the visiting subject.	
<b>Languages necessary to complete the course:</b> without language restrictions	
<b>Notes:</b>	
<b>Past grade distribution</b> Total number of evaluated students: 14	
ABS	NEABS
100,0	0,0
<b>Lecturers:</b> prof. Mgr. Anton Čierny, doc. Mgr. art. Martin Piaček, ArtD., Mgr. Mgr. art. Jana Kapelová, ArtD.	

**Last change:** 07.11.2022

**Approved by:** prof. Mgr. Anton Čierny

## 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/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> A final report drawn up by the host institution.	
<b>Learning outcomes:</b> The result of the Additional Work Internship subject is the expansion of knowledge and skills that the student will acquire in the visiting institution or entity. These are experiences not available at the home institution.	
<b>Class syllabus:</b> The term Additional Work Internship is understood as short-term work experience of a student in the external environment of the school. The focus of the internship can be oriented to the coordination and organization of various cultural and artistic projects, festivals, workshops, PR or other smaller-scale work in a gallery or cultural institution. 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 or she will receive credits in addition to experience.	
<b>Recommended literature:</b> The recommended literature is directly related to the problem solved directly by the visiting subject.	
<b>Languages necessary to complete the course:</b> without language restrictions	
<b>Notes:</b>	
<b>Past grade distribution</b> Total number of evaluated students: 14	
ABS	NEABS
100,0	0,0
<b>Lecturers:</b> prof. Mgr. Anton Čierny, doc. Mgr. art. Martin Piaček, ArtD., Mgr. Mgr. art. Jana Kapelová, ArtD.	

**Last change:** 07.11.2022

**Approved by:** prof. Mgr. Anton Čierny

## 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/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> A final report drawn up by the host institution.	
<b>Learning outcomes:</b> The result of the Additional Work Internship subject is the expansion of knowledge and skills that the student will acquire in the visiting institution or entity. These are experiences not available at the home institution.	
<b>Class syllabus:</b> The term Additional Work Internship is understood as short-term work experience of a student in the external environment of the school. The focus of the internship can be oriented to the coordination and organization of various cultural and artistic projects, festivals, workshops, PR or other smaller-scale work in a gallery or cultural institution. 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 or she will receive credits in addition to experience.	
<b>Recommended literature:</b> The recommended literature is directly related to the problem solved directly by the visiting subject.	
<b>Languages necessary to complete the course:</b> without language restrictions	
<b>Notes:</b>	
<b>Past grade distribution</b> Total number of evaluated students: 14	
ABS	NEABS
100,0	0,0
<b>Lecturers:</b> prof. Mgr. Anton Čierny, doc. Mgr. art. Martin Piaček, ArtD., Mgr. Mgr. art. Jana Kapelová, ArtD.	

**Last change:** 07.11.2022

**Approved by:** prof. Mgr. Anton Čierny

## 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/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> A final report drawn up by the host institution.	
<b>Learning outcomes:</b> The result of the Additional Work Internship subject is the expansion of knowledge and skills that the student will acquire in the visiting institution or entity. These are experiences not available at the home institution.	
<b>Class syllabus:</b> The term Additional Work Internship is understood as short-term work experience of a student in the external environment of the school. The focus of the internship can be oriented to the coordination and organization of various cultural and artistic projects, festivals, workshops, PR or other smaller-scale work in a gallery or cultural institution. 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 or she will receive credits in addition to experience.	
<b>Recommended literature:</b> The recommended literature is directly related to the problem solved directly by the visiting subject.	
<b>Languages necessary to complete the course:</b> without language restrictions	
<b>Notes:</b>	
<b>Past grade distribution</b> Total number of evaluated students: 14	
ABS	NEABS
100,0	0,0
<b>Lecturers:</b> prof. Mgr. Anton Čierny, doc. Mgr. art. Martin Piaček, ArtD., Mgr. Mgr. art. Jana Kapelová, ArtD.	

**Last change:** 07.11.2022

**Approved by:** prof. Mgr. Anton Čierny



## 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/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> A final report drawn up by the host institution.	
<b>Learning outcomes:</b> The result of the Additional Work Internship subject is the expansion of knowledge and skills that the student will acquire in the visiting institution or entity. These are experiences not available at the home institution.	
<b>Class syllabus:</b> The term Additional Work Internship is understood as short-term work experience of a student in the external environment of the school. The focus of the internship can be oriented to the coordination and organization of various cultural and artistic projects, festivals, workshops, PR or other smaller-scale work in a gallery or cultural institution. 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 or she will receive credits in addition to experience.	
<b>Recommended literature:</b> The recommended literature is directly related to the problem solved directly by the visiting subject.	
<b>Languages necessary to complete the course:</b> without language restrictions	
<b>Notes:</b>	
<b>Past grade distribution</b> Total number of evaluated students: 14	
ABS	NEABS
100,0	0,0
<b>Lecturers:</b> prof. Mgr. Anton Čierny, doc. Mgr. art. Martin Piaček, ArtD., Mgr. Mgr. art. Jana Kapelová, ArtD.	

**Last change:** 07.11.2022

**Approved by:** prof. Mgr. Anton Čierny

## 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/Prst.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: 20 per level/semester: 240</b> <b>Form of the course:</b> present	
<b>Number of credits:</b> 20	
<b>Recommended semester:</b> 4.	
<b>Educational level:</b> I.	
<b>Prerequisites:</b>	
<b>Course requirements:</b> A final report from the host institution.	
<b>Learning outcomes:</b> The result of the Work Internship subject is the expansion of knowledge and skills that the student will acquire in the visiting institution or entity. These are experiences not available at the home institution.	
<b>Class syllabus:</b> The term Internship is understood as long-term work experience of a student in the external environment of the school. The focus of the internship is based on the essence of the studied study program, its practice, or the acquisition of skills that the school does not allow. For example, students of the Department of Intermedia can complete an internship in a gallery or institution focusing on the operation of contemporary art and the like. The aim of the internship is to enable the expansion of knowledge and skills through experiences from an external environment. Consent to complete the Work Internship is granted by the head of the studio and the relevant department, the student can download the application form for the work internship on the school's website. The Internship type is a full-fledged substitute for a studio. The student must not be in an employment-legal relationship with the institution at which he/she is applying for an internship. Credits and evaluation will be awarded to the head of the studio only if the institution in which the student practiced and practiced rather than an evaluation report about his or her practice. Confirms the time subsidy for the recognition of work experience. The evaluation will be prepared on the basis of the evaluation report of the student.	
<b>Recommended literature:</b> The recommended literature is directly related to the problem solved directly by the visiting subject.	
<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> prof. Mgr. Anton Čierny, doc. Mgr. art. Martin Piaček, ArtD., Mgr. Mgr. art. Jana Kapelová, ArtD.					
<b>Last change:</b> 07.11.2022					
<b>Approved by:</b> prof. Mgr. Anton Čierny					

## 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/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> A final report from the host institution.	
<b>Learning outcomes:</b> The result of the Work Internship subject is the expansion of knowledge and skills that the student will acquire in the visiting institution or entity. These are experiences not available at the home institution.	
<b>Class syllabus:</b> The term Internship is understood as long-term work experience of a student in the external environment of the school. The focus of the internship is based on the essence of the studied study program, its practice, or the acquisition of skills that the school does not allow. For example, students of the Department of Intermedia can complete an internship in a gallery or institution focusing on the operation of contemporary art and the like. The aim of the internship is to enable the expansion of knowledge and skills through experiences from an external environment. Consent to complete the Work Internship is granted by the head of the studio and the relevant department, the student can download the application form for the work internship on the school's website. The Internship type is a full-fledged substitute for a studio. The student must not be in an employment-legal relationship with the institution at which he/she is applying for an internship. Credits and evaluation will be awarded to the head of the studio only if the institution in which the student practiced and practiced rather than an evaluation report about his or her practice. Confirms the time subsidy for the recognition of work experience. The evaluation will be prepared on the basis of the evaluation report of the student.	
<b>Recommended literature:</b> The recommended literature is directly related to the problem solved directly by the visiting subject.	
<b>Languages necessary to complete the course:</b> without language restrictions	
<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. Mgr. Anton Čierny, doc. Mgr. art. Martin Piaček, ArtD., Mgr. Mgr. art. Jana Kapelová, ArtD.					
<b>Last change:</b> 07.11.2022					
<b>Approved by:</b> prof. Mgr. Anton Čierny					

## 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/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> A final report from the host institution.	
<b>Learning outcomes:</b> The result of the Work Internship subject is the expansion of knowledge and skills that the student will acquire in the visiting institution or entity. These are experiences not available at the home institution.	
<b>Class syllabus:</b> The term Internship is understood as long-term work experience of a student in the external environment of the school. The focus of the internship is based on the essence of the studied study program, its practice, or the acquisition of skills that the school does not allow. For example, students of the Department of Intermedia can complete an internship in a gallery or institution focusing on the operation of contemporary art and the like. The aim of the internship is to enable the expansion of knowledge and skills through experiences from an external environment. Consent to complete the Work Internship is granted by the head of the studio and the relevant department, the student can download the application form for the work internship on the school's website. The Internship type is a full-fledged substitute for a studio. The student must not be in an employment-legal relationship with the institution at which he/she is applying for an internship. Credits and evaluation will be awarded to the head of the studio only if the institution in which the student practiced and practiced rather than an evaluation report about his or her practice. Confirms the time subsidy for the recognition of work experience. The evaluation will be prepared on the basis of the evaluation report of the student.	
<b>Recommended literature:</b> The recommended literature is directly related to the problem solved directly by the visiting subject.	
<b>Languages necessary to complete the course:</b> without language restrictions	
<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. Mgr. Anton Čierny, doc. Mgr. art. Martin Piaček, ArtD., Mgr. Mgr. art. Jana Kapelová, ArtD.					
<b>Last change:</b> 07.11.2022					
<b>Approved by:</b> prof. Mgr. Anton Čierny					



## 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/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> A final report from the host institution.	
<b>Learning outcomes:</b> The result of the Work Internship subject is the expansion of knowledge and skills that the student will acquire in the visiting institution or entity. These are experiences not available at the home institution.	
<b>Class syllabus:</b> The term Internship is understood as long-term work experience of a student in the external environment of the school. The focus of the internship is based on the essence of the studied study program, its practice, or the acquisition of skills that the school does not allow. For example, students of the Department of Intermedia can complete an internship in a gallery or institution focusing on the operation of contemporary art and the like. The aim of the internship is to enable the expansion of knowledge and skills through experiences from an external environment. Consent to complete the Work Internship is granted by the head of the studio and the relevant department, the student can download the application form for the work internship on the school's website. The Internship type is a full-fledged substitute for a studio. The student must not be in an employment-legal relationship with the institution at which he/she is applying for an internship. Credits and evaluation will be awarded to the head of the studio only if the institution in which the student practiced and practiced rather than an evaluation report about his or her practice. Confirms the time subsidy for the recognition of work experience. The evaluation will be prepared on the basis of the evaluation report of the student.	
<b>Recommended literature:</b> The recommended literature is directly related to the problem solved directly by the visiting subject.	
<b>Languages necessary to complete the course:</b> without language restrictions	
<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. Mgr. Anton Čierny, doc. Mgr. art. Martin Piaček, ArtD., Mgr. Mgr. art. Jana Kapelová, ArtD.					
<b>Last change:</b> 07.11.2022					
<b>Approved by:</b> prof. Mgr. Anton Čierny					